

# Learning from Web Brutalism

Joey Petrillo

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## COLOPHON

This Undergraduate Thesis was conceived, researched, and designed for the Graphic Design BFA at the Massachusetts College of Art and Design by Joey Petrillo.

It is set in Dia by Schick Toikka, Larish Neue by Radim Pesko, Boutique Engraved by Milieu Grotesque, and Lutz Headline by Lineto, and printed on Rolland Hi Tech 70lb Book.

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THIS PROJECT IS ABOUT UGLY THINGS, OR AT LEAST THINGS WE CONSIDER UGLY. BUT WE TOO OFTEN USE UGLY AS A GUT REACTION TO NEW THINGS, OR EXPERIMENTAL THINGS. IN ORDER FOR DESIGN TO MOVE FORWARD, WE NEED TO BE MORE OPEN TO NEWNESS, TO UGLINESS, TO BREAKING RULES AND TRADITIONS, OR ELSE WE RISK STAGNATING.

4

5

Ideas of standardization and universality are a cornerstone of user experience design. UX is an implement of capitalism—it wants to transform design into a standardized and universal tool, prioritizing usability and efficiency in order to make products mass-marketable and profitable. The banality and frivolity of the current trends in web design are condescending; they avoid controversy, they completely sacrifice tone and opinion in favor of universality.

Web brutalism is a reactionary design movement realized over the past couple of years. It utilizes aloofness, irreverence, apathy, and irony in order to

rebel against and critique the triteness and monotony of the current trends in web design.

As a profession, we need to distill what others are doing in order to oppose monotony and understand the purpose and ideals behind reactionary aesthetic and contextual decisions. In a time where standards such as iOS and Material Design begin to become more powerful, precise, and popular, the threat of a standardized web becomes increasingly real. When the web is at risk of becoming standardized and templated, can reactionary aesthetics and ideals maintain an open and diverse internet?

## 01 Introduction

## THE BEGINNING / 1995–EARLY 00'S

The early days of the internet consisted of text-based sites built exclusively with HTML. Web and software developers dedicated a great deal of time to making menus, buttons and links look overtly ‘clickable’, in order to coax users to move from page to page. Website navigation was a new frontier for the early adopters and user experience was not given a great deal of thought.

### OPPOSITE

Apple website ca. 1995

6

7

# Apple



May 8, 1998

Hot News Headlines Intuit Commits to Quicken for Mac.

Pro.  
Creative professionals, meet your match.

Go.  
We rewrote the book on mobile computing.

Whoa.  
It's okay, you don't have to say anything.

The Apple Store	Hot News	Products	Design & Publishing	Developer	About Apple	Support	Education	Where to Buy	
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## WEB 2.0 / 2003–2010

When thinking of web 2.0, think lengthy drop shadows, shiny bubbles, oversized buttons and glares. As designers felt a growing need to educate web users on how to navigate web content, these design trends allowed web users to familiarize themselves with the internet; the oversized graphics trained us to ‘click here’ and ‘learn more’.

### OPPOSITE

Apple website during the web 2.0 era

8

9



## SKEUMORPHISM / 2010–2012

Skeumorphism is the practice of incorporating the visual characteristics of an object into a digital design. Realized during the rise of the touch screen, it involved taking the functional aspects and qualities of an object and recreating them in an ornamental way, with the intention to evoke a feeling of familiarity with an app or tool, teaching users how to use smart phones and touch interfaces.

### OPPOSITE

The voice memo app during early iOS

10

11



## FLAT DESIGN / 2012–

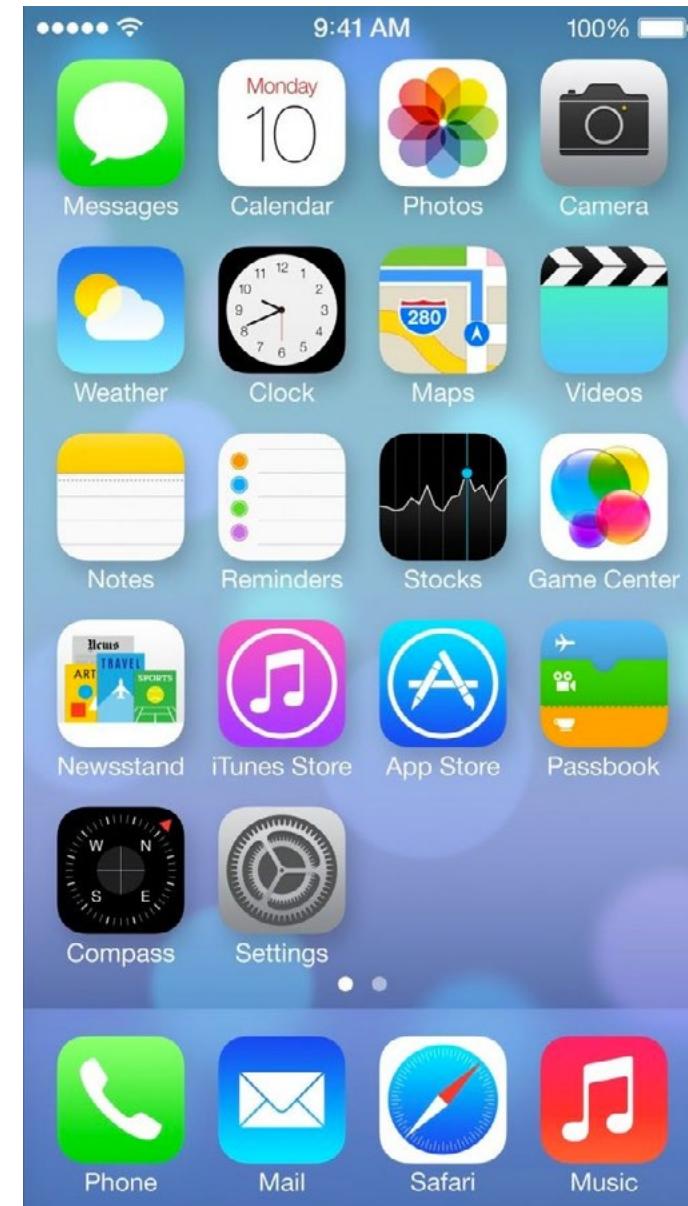
The Flat design trend rebels against the web 2.0 style of design that became popular in the early 2000's. This style is characterized by the elimination of graphical elements that have no significant value or purpose within a user interface. Simplicity is key: decorative elements such as gradients, textures and reliefs are avoided. The style utilizes open space, bright colors and sharp edges with a strong focus on usability.

### OPPOSITE

iOS homescreen during the rise of flat design

12

13



# UNIVERSAL DESIGN / PRESENT

The simplicity of flat design then lead to “design standards” created by billion-dollar technology monopolies, guidelines created by “user experience designers” dictating how websites and interactions should look and behave, championing a universal and streamlined web for maximum usability and efficiency.

The problem with these standards is that they completely sacrifice tone, opinion, and communication in favor of usability. They create monotonous, trite, and bland interfaces. They’re creating a totalitarian and capitalist state of the internet, controlled by corporations, rather than an open and diverse internet represented by a new and exciting landscape of content and design.

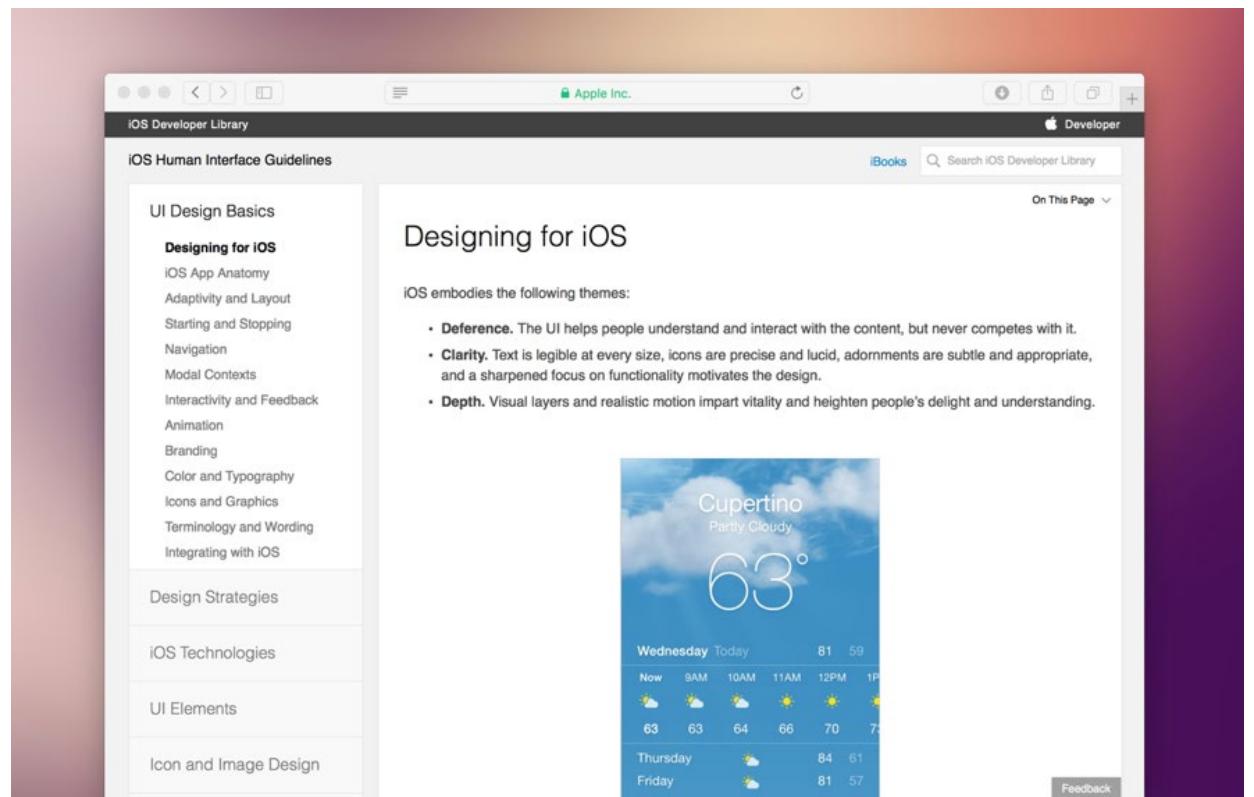
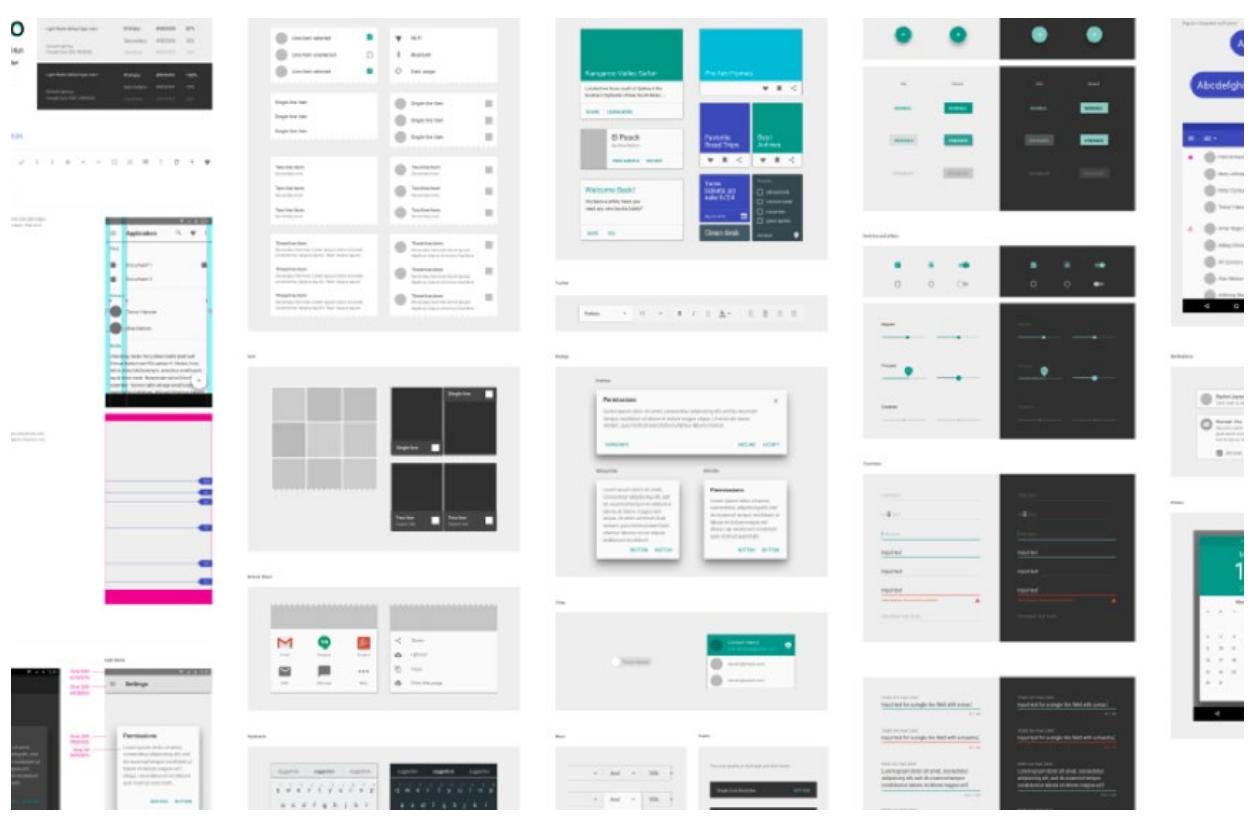
## OPPOSITE

- ↗ Apple's iOS Standards
- ↘ Google's Material Design Standards

14



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## WEB BRUTALISM / PRESENT

Web Brutalism is a reactionary design movement beginning over the past couple of years. It leverages aloofness, irreverence, apathy, and irony in order to rebel against and critique the softness and monotony of templated web design and universal standards created by the rise of the profession of user experience designer.

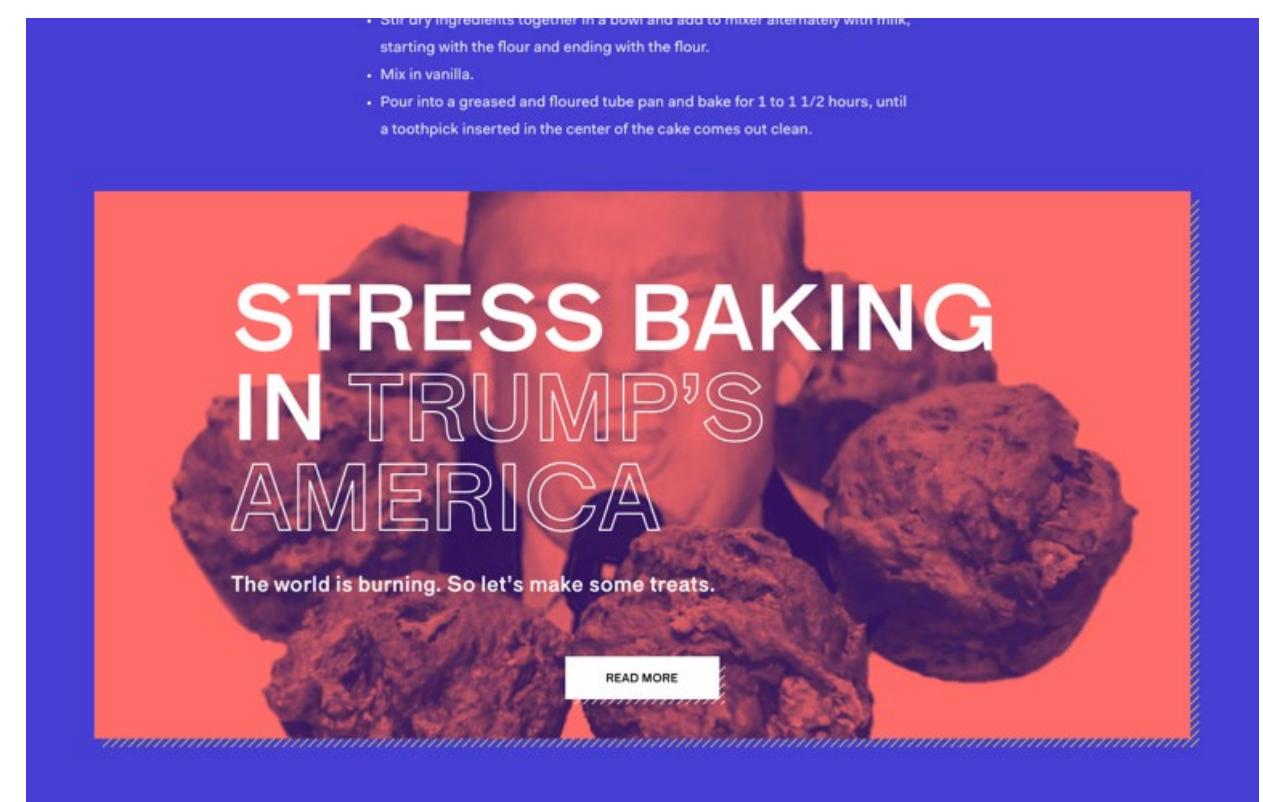
Web brutalism is a scattered and confusing movement. Apart from a website created by a Swedish creative director archiving examples of sites, web brutalism has no ethos, with the only common goal thread being “ugliness”. It is a trend being explored without rules or constraints through a vast and diverse range of creatives.

### OPPOSITE

- ↗ Website for the VR van
- ↘ The Outline website

16

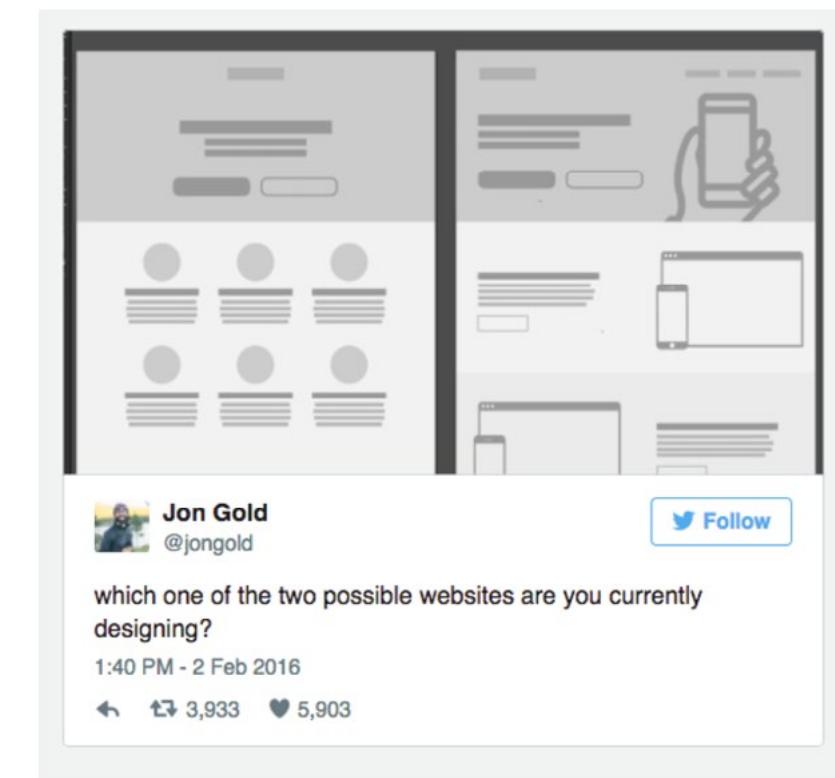
17



BRUTALISM CAN BE SEEN  
AS A REACTION BY A  
YOUNGER GENERATION  
TO THE LIGHTNESS,  
OPTIMISM, AND FRIVOLITY  
OF TODAY'S WEB DESIGN.

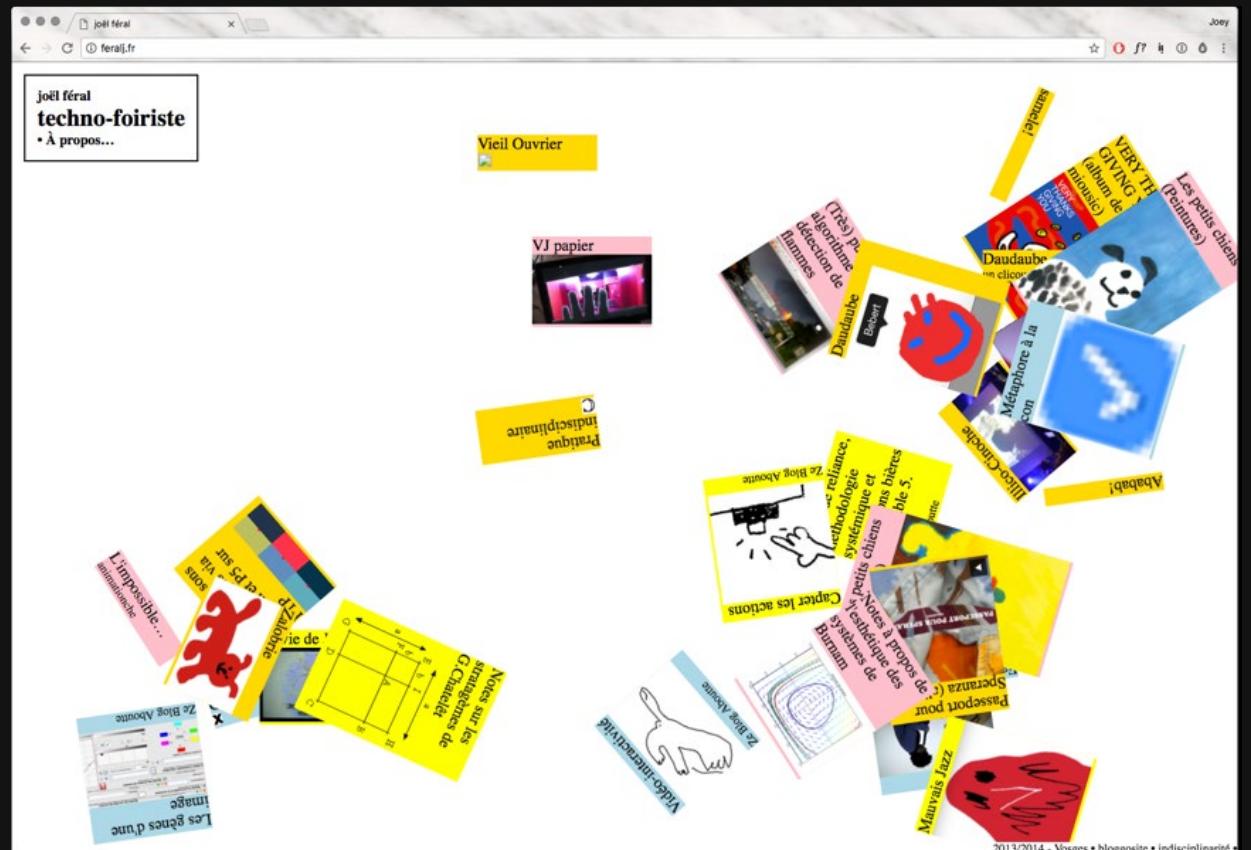
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-BRUTALISTWEBSITES.COM

IN THE CASE OF THE  
BRUTALIST WEBSITE  
TREND, AESTHETICS—  
SPECIFICALLY, A  
STUDIED UGLINESS...



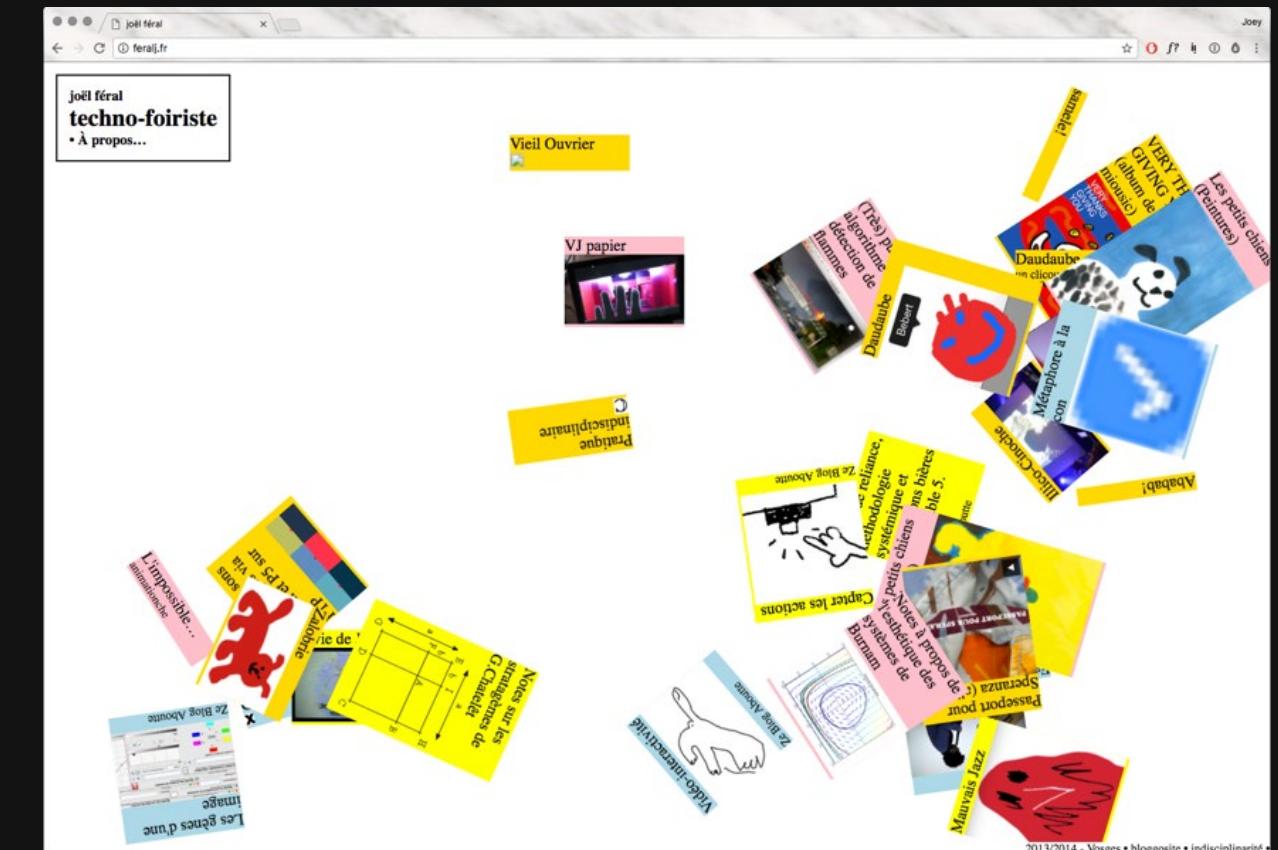
20

27

# ARE THE UNIFYING FACTOR.

1

2



# HOW HAVE DESIGNERS + ARTISTS CHALLENGED STANDARDIZATION THROUGH EXPERIMENTA- TION, EXCITEMENT, AND NEWNESS?

24

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## 02 Research

Starting my research, I decided to look at the history of anti-art and design movements, and how others have challenged the risk of monotony.

Looking to DaDa and Postmodernism, the ideas behind these movements would then begin to form my decisions in the next step of crafting a case study.

# DADA / OVERVIEW

I started looking back to anti-art and design, and studied one of the largest and most significant reactionary art movement.

DaDa began in neutral switzerland circa 1916, and was a reaction to the pretense , ideals, and institution of art, World War I, and the government.

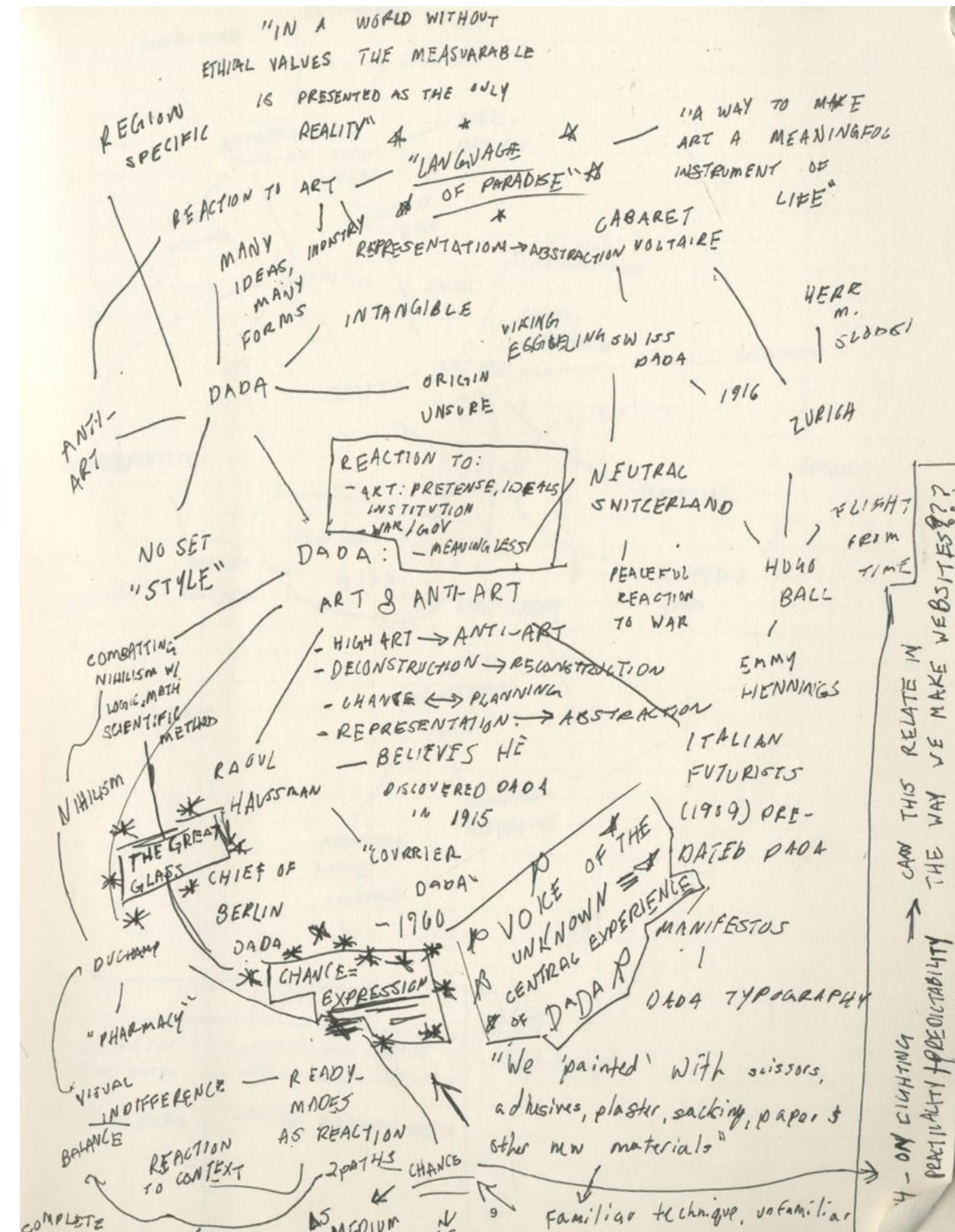
The core ideas and values behind DaDa were the voice of the unknown and chance being synonymous with expression, and capturing the energy of the untrained artist and balancing it with the eye and discipline of the formally trained.

### **OPPOSITE**

Mind map exploring *DaDa: Art and Anti-Art*

2

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## DADA / HANS RICHTER

Hans Richter was a German Dada painter and author of *Dada: Art and Anti-Art*. To capture the expression of chance and the energy of the untrained artist he would paint portraits at dusk. As the night went on, it became increasingly more difficult to distinguish colors and forms, and Richter would have to rely on chance to finish these paintings.

### OPPOSITE

- ↗ *Visionary Self-Portrait*, 1917
- *Visionary Portrait*, 1917
- ↘ *Blauer Mann*, 1917

28

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31

**“WE ‘PAINTED’ WITH  
SCISSORS, ADHESIVES,  
PLASTER, SACKING,  
PAPER, AND OTHER NEW  
MATERIALS”**

**-HANS RICHTER**

## DADA / HANS RICHTER

Richter claims, "Dada's propaganda for a total repudiation of art was in itself a factor in the advance of art. Our feeling of freedom from rules, precepts, money, and critical praise, a freedom for which we paid the price of an extensive distaste and contempt for the public, was a major stimulus. The freedom not to care a damn about anything, the absence of any kind of opportunism, which in any case could have served no purpose, brought us all the closer to the source of all art, the voice within ourselves."

This shows how the freedom of anti and "ugly" aesthetics can be powerful and important, that rebellion and experimentation are essential to the advancement of any art or design movement.

### OPPOSITE

*Dada Head, After 1918 Drawing, 1974*

32

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**MOVING FORWARD—**

**HOW CAN CHANCE AND  
HAPHAZARDNESS  
BE INCORPORATED INTO  
A DIGITAL EXPERIENCE?**

34

35

**HOW CAN THE AESTHETICS  
OF THE UNTRAINED  
INFLUENCE A WEBSITE?**

## LEARNING FROM LAS VEGAS / OVERVIEW

*Learning from Las Vegas* is a book written in 1972 by architects Robert Venturi, Denise Scott Brown, and Steven Izenour. It is a visual analysis of architecture and urban planning of Las Vegas, NV.

Las Vegas is incredibly similar to the landscape of the internet, it's chaotic in its inclusion, it refuses to say no, constantly expanding, collaging and adding, with the architecture on the strip serving as a fitting metaphor for web design

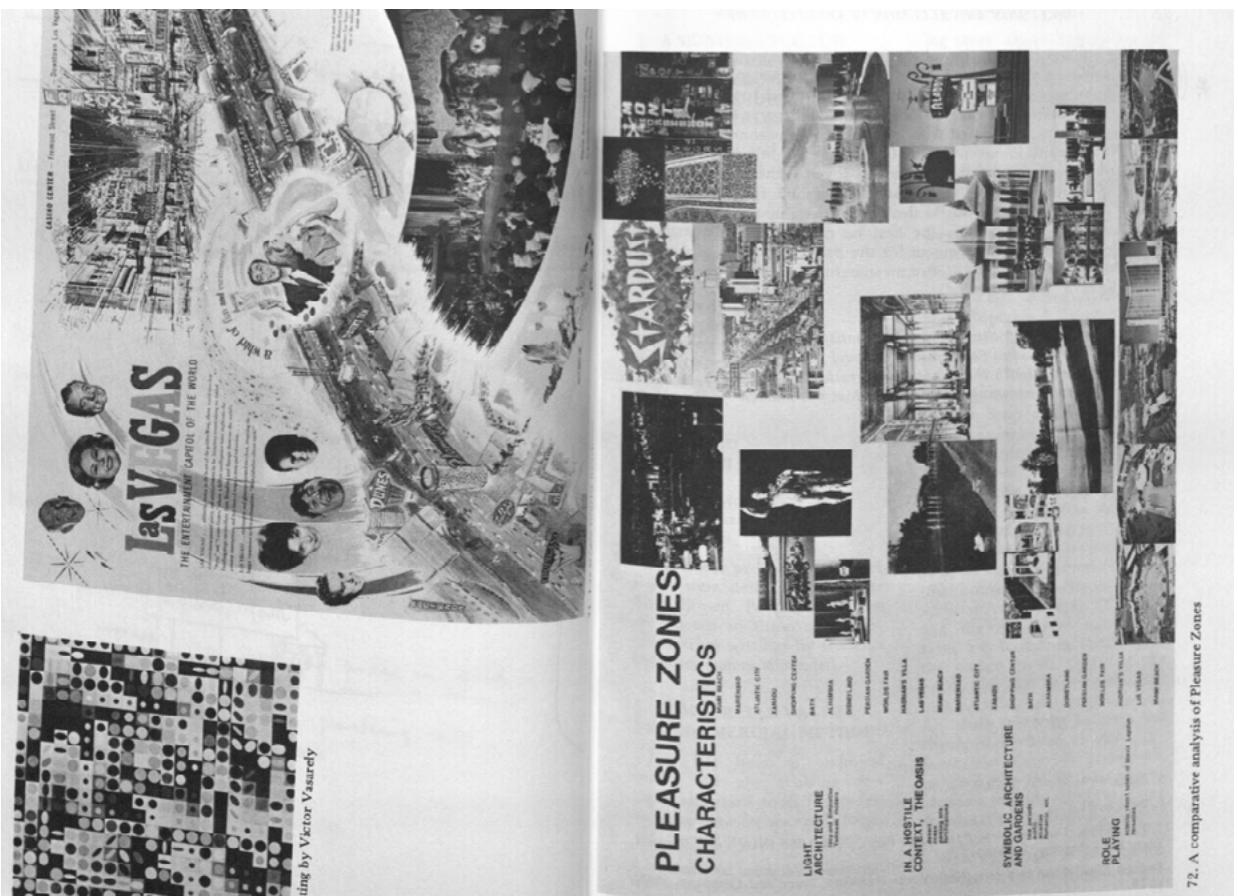
*Learning from Las Vegas* takes ideas from the “common visual vernacular”, of our society, the visuals and aesthetics of the every day, and compares them to Modern architecture, which is very similar to modern web design, as they both value function and universality as the highest tenants of design. The book then uses these analysis to inform the what would become “postmodern design”

### OPPOSITE

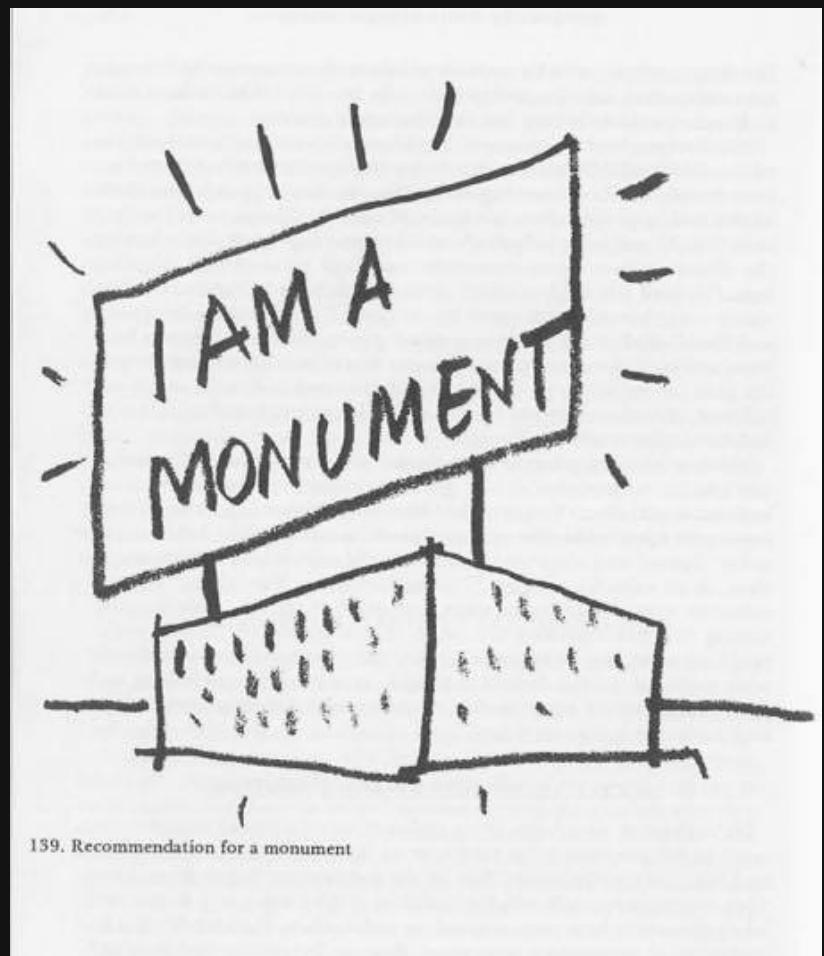
- ↗ Las Vegas, NV: Present Day
- ↘ Analysis of “Pleasure Zones” in *Learning from Las Vegas*

36

37



7.2 A comparative analysis of Pleasure Zones



139. Recommendation for a monument

38

39

**“MODERN ARCHITECTURE HAS NOT SO MUCH EXCLUDED THE COMMERCIAL VERNACULAR AS IT HAS TRIED TO TAKE IT OVER BY INVENTING AND ENFORCING A VERNACULAR OF ITS OWN, IMPROVED AND UNIVERSAL. IT HAS REJECTED THE COMBINATION OF FINE ART AND CRUDE ART”**

**-LEARNING  
FROM LAS VEGAS**

## LEARNING FROM LAS VEGAS / OVERVIEW

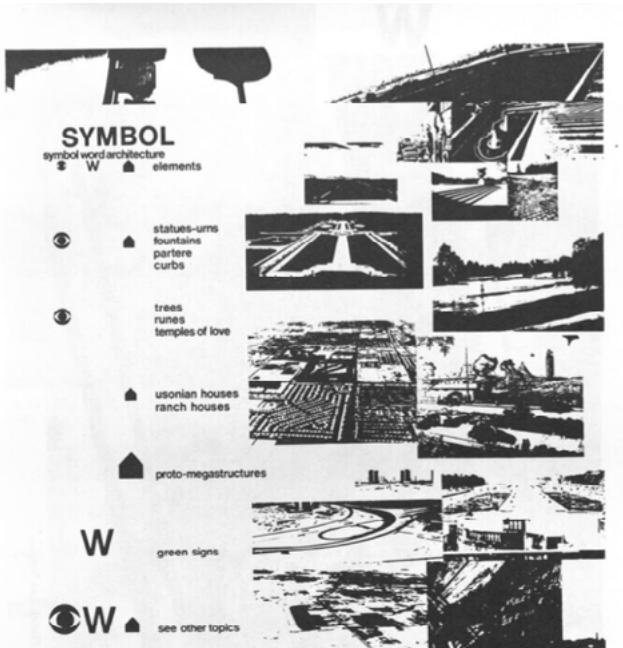
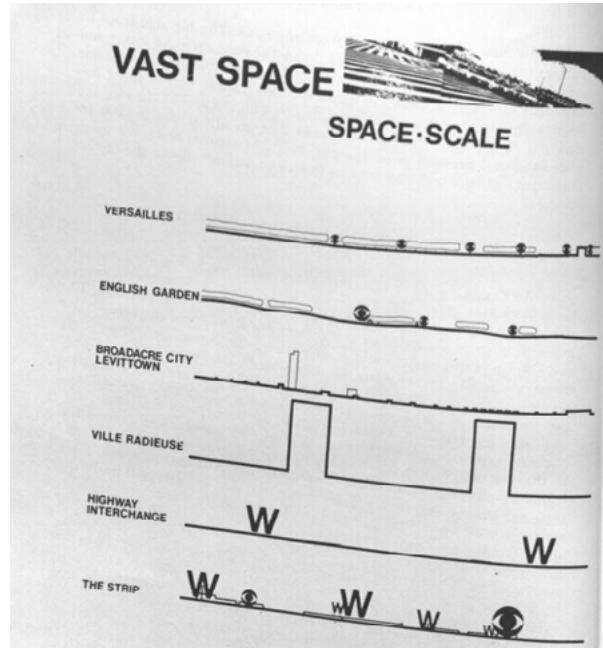
Las Vegas is unique in that it values communication over function, it's space, is littered with neon signage, loud billboards, and extravagant buildings, or as Scott-Brown states "If you take the signs away, there is no place. The desert town is intensified communication along the highway"

### OPPOSITE

- ↗ Las Vegas, NV: Present Day
- ↘ Analysis of "Pleasure Zones" in *Learning from Las Vegas*

40

41



## LEARNING FROM LAS VEGAS / OVERVIEW

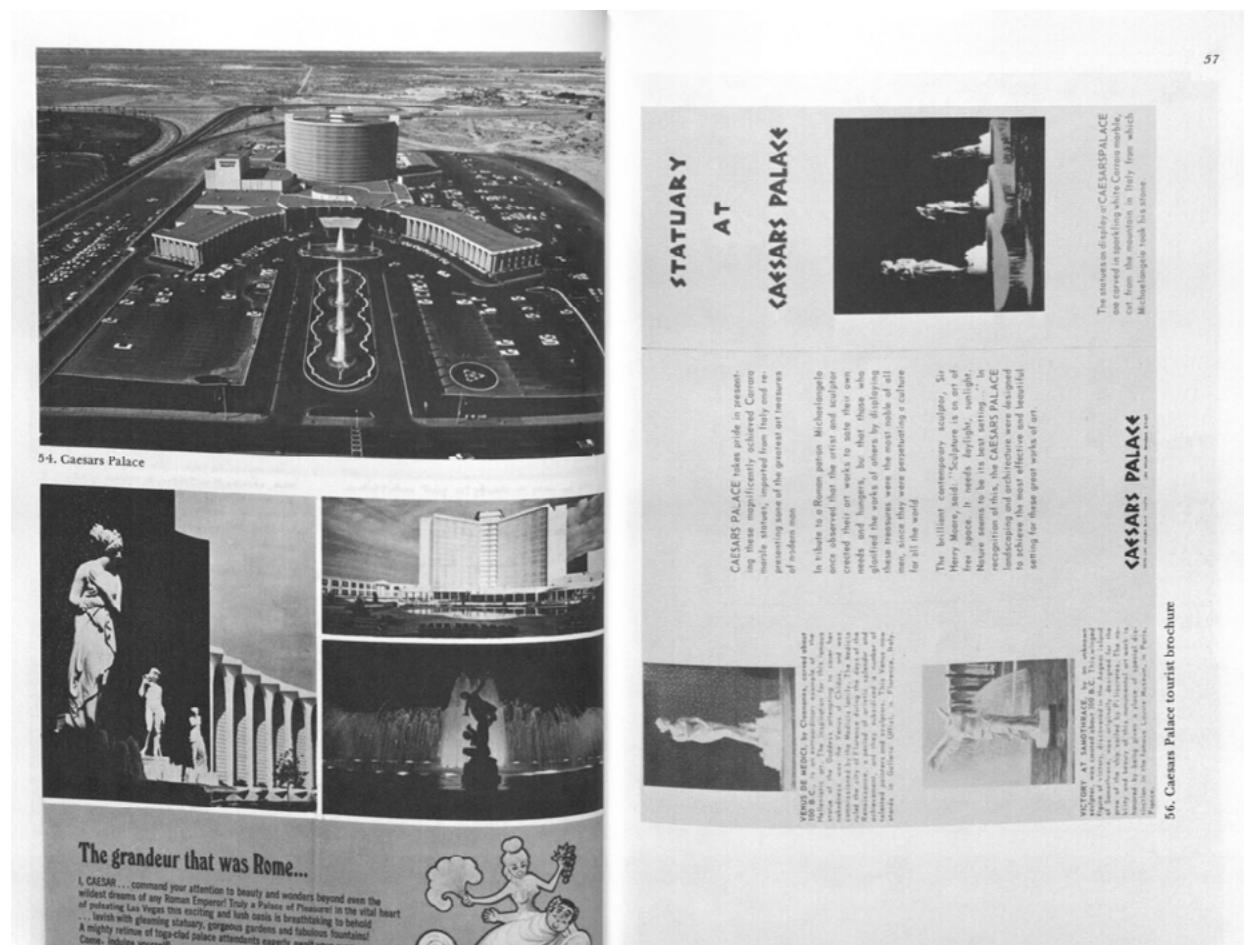
Using the legendary and classically cliche, Caesar's Palace as an example, *Learning from Las Vegas* claims "Allusion and comment, on the past or present or on our great common-places or old cliches, and inclusion of the everyday in the environment sacred and profane—these are what are lacking in present-day Modern architecture", similar to current trends in web design.

### OPPOSITE

- ↗ Las Vegas, NV: Present Day
- ↘ Analysis of "Pleasure Zones" in *Learning from Las Vegas*

42

43



# LEARNING FROM LAS VEGAS / OVERVIEW

When analyzing Modern structures *Learning from Las Vegas* claims, “These show the vitality that may be achieved by an architecture of inclusion or, by contrast, the deadness that results from too great a preoccupation with tastefulness and total design”. Regardless of how ugly, cliche, or trite Las Vegas may seem, it is impossible to argue that it isn’t bursting with energy and excitement, which Modern and totalitarian design desperately lack

## **OPPOSITE**

- Las Vegas, NV: Present Day
  - Analysis of “Pleasure Zones” in  
*Learning from Las Vegas*

44

44



133. Monastery of La Tourette, Evreux, France, 1956-1960  
Le Corbusier



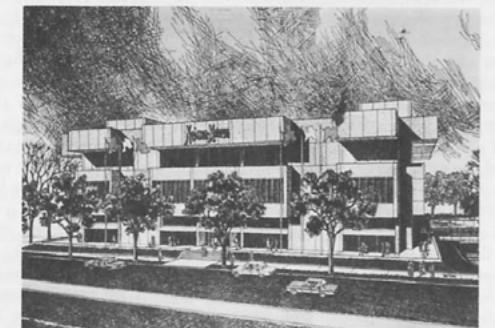
134. Yale University Art and Architecture Building, New Haven, 1962-1963; Paul Rudolph



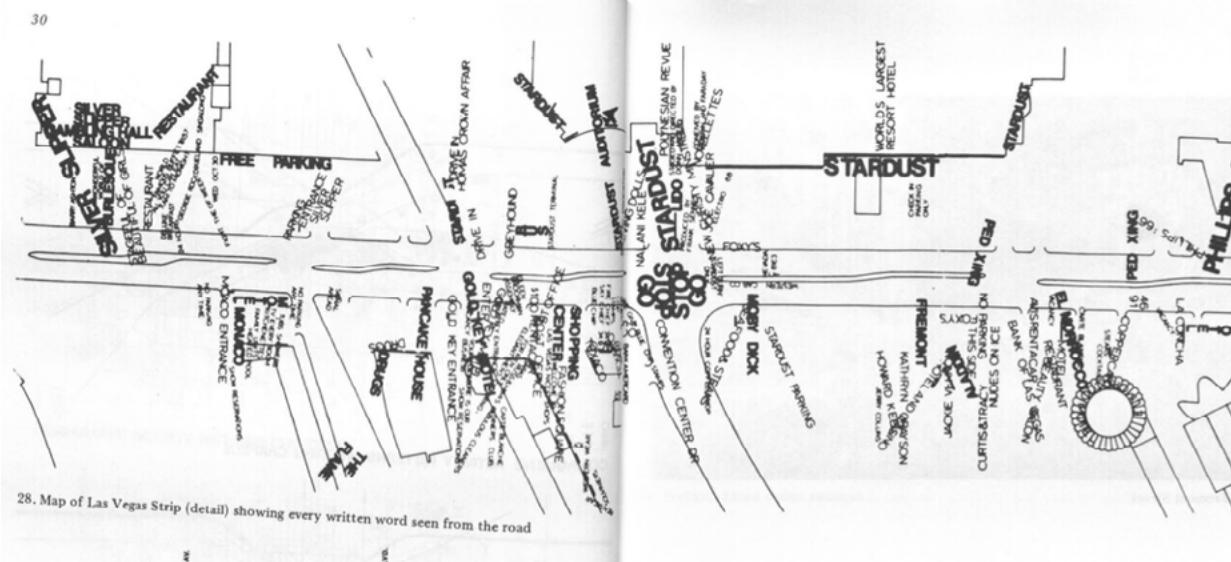
28. Map of Las Vegas Strip (detail) showing every written word seen from the



136. City Hall, Boston, 1963; Kallman, McKinnell, and Knowles



137. Neiman-Marcus store, Houston, Texas; Hellmuth, Obata, and Kassabaum



**MOVING FORWARD—**

**WHAT CAN BE LEARNED  
FROM THE ‘UGLINESS’  
OF THE BRUTAL WEB?**

46

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**HOW COULD ‘POSTMOD-  
ERNISM’ MANIFEST ITSELF  
ON THE INTERNET?**

## LEARNING FROM LAS VEGAS / ANALYSIS

**THE DUCK AND THE DECORATED SHED** is an analytical process used in Learning to begin to classify patterns within the building on the Las Vegas Strip.

A “Duck” (the name derived from the Long Island Duckling stand) is architecture as sculpture, when the building’s forms and structure communicate and express tone and attitude.

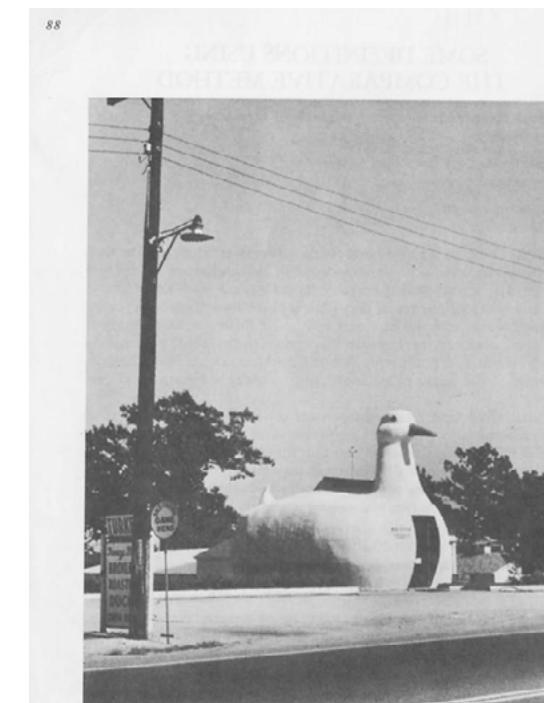
A “Decorated Shed” is facade or sign as communication, when the building utilizes symbols and graphic languages on the front as communication or expression, while the structure of the building is “ugly and ordinary”.

### OPPOSITE

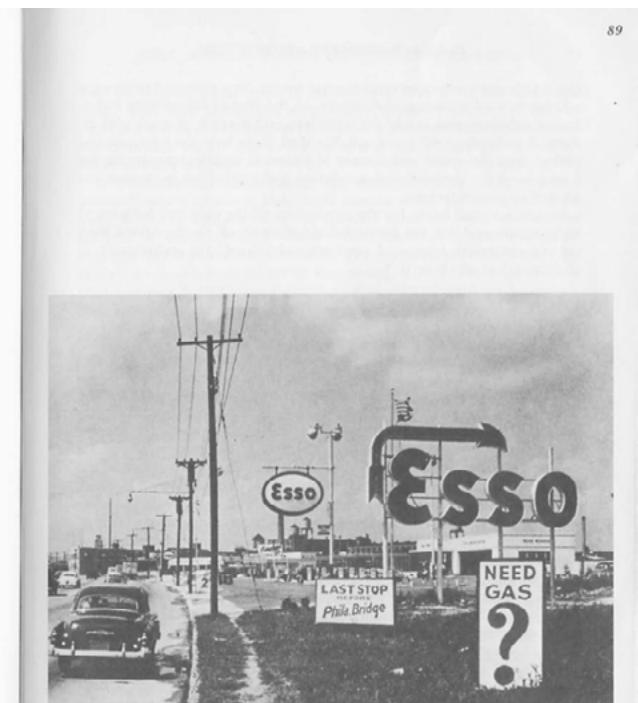
- ↗ Las Vegas, NV: Present Day
- ↘ Analysis of “Pleasure Zones” in *Learning from Las Vegas*

48

49



73. "Long Island Duckling" from *God's Own Junkyard*



74. Road scene from *God's Own Junkyard*

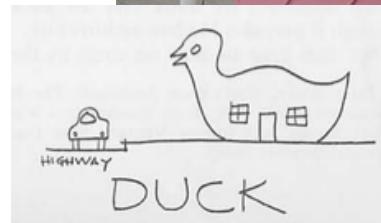


## LEARNING FROM LAS VEGAS / ANALYSIS

Using ice cream stands as an example, this would be considered a duck. It is built to literally look like an ice cream cone, using unnecessary space and materials and compromising functionality in order to communicate that this shop sells ice cream.

50

51



## LEARNING FROM LAS VEGAS / ANALYSIS

While this stand would be considered a decorated shed, the building is “ugly and ordinary”, it looks like what is expected of a food vendor stand, but it utilizes flat signage and symbology to communicate its purpose, allowing the stand to state its purpose and create excitement without compromising function.

52

53



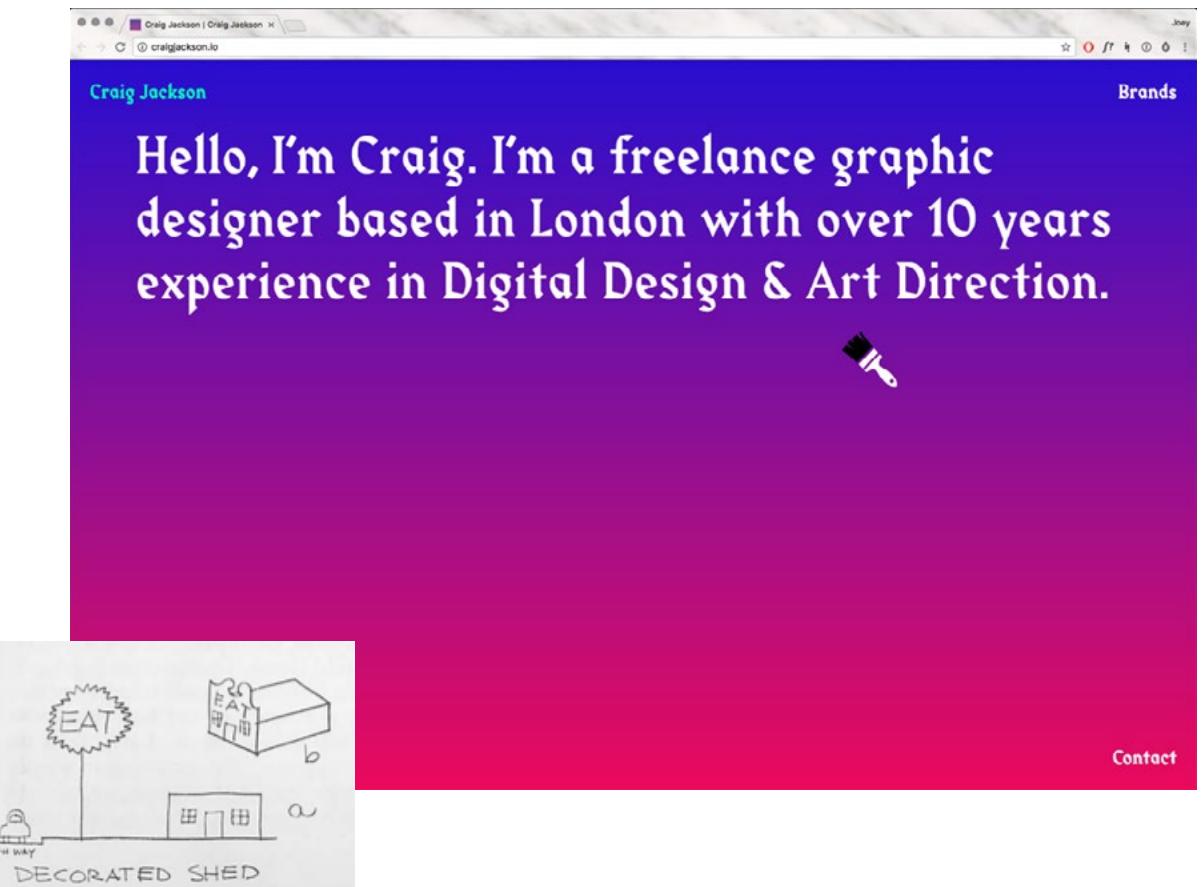
## LEARNING FROM LAS VEGAS / ANALYSIS

### SO, COULD THESE THEORIES BE APPLIED TO BRUTALIST WEBSITES?

This website would be considered a decorated shed, the navigation is clearly present in this website, the purpose is clearly understood, but its brutality is expressed through type and color choices, and an untraditional cursor.

54

55

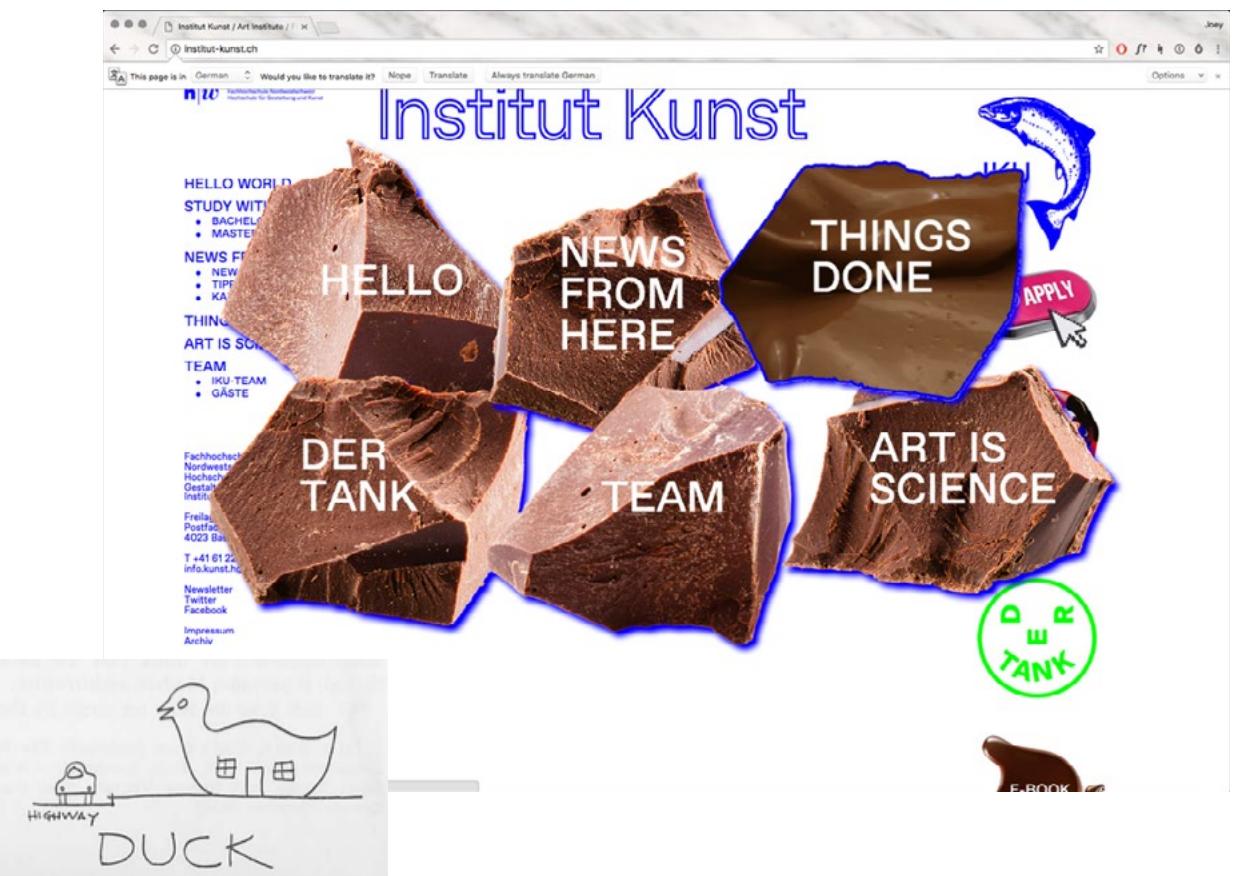


## LEARNING FROM LAS VEGAS / ANALYSIS

This would be considered a duck. The navigation is confusing and unclear, decorative elements begin to interfere with text and links, using non-functionality to communicate “newness”.

56

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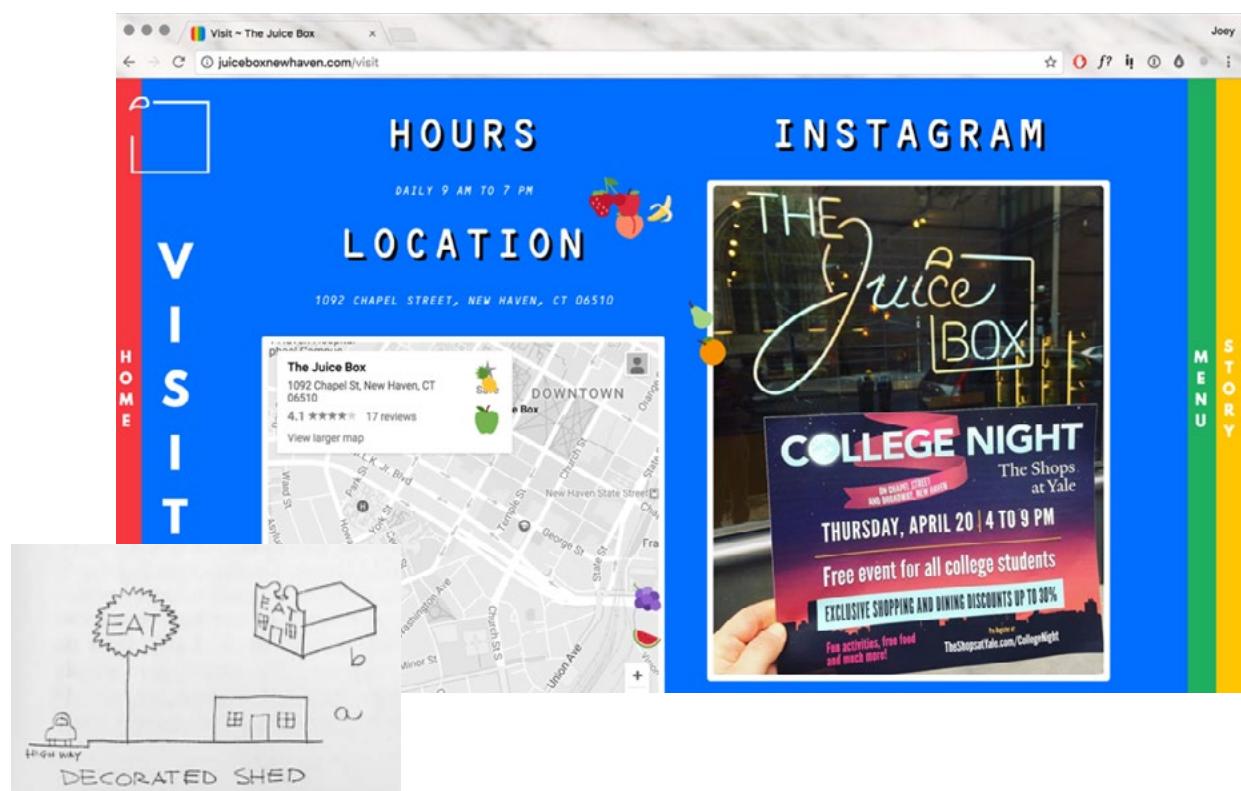


## LEARNING FROM LAS VEGAS / ANALYSIS

While this would still be a decorated shed. The hierarchy and information is clear and appropriate and bright colors, interactivity, and an unconventional but still usable navigation create an engaging and exciting website

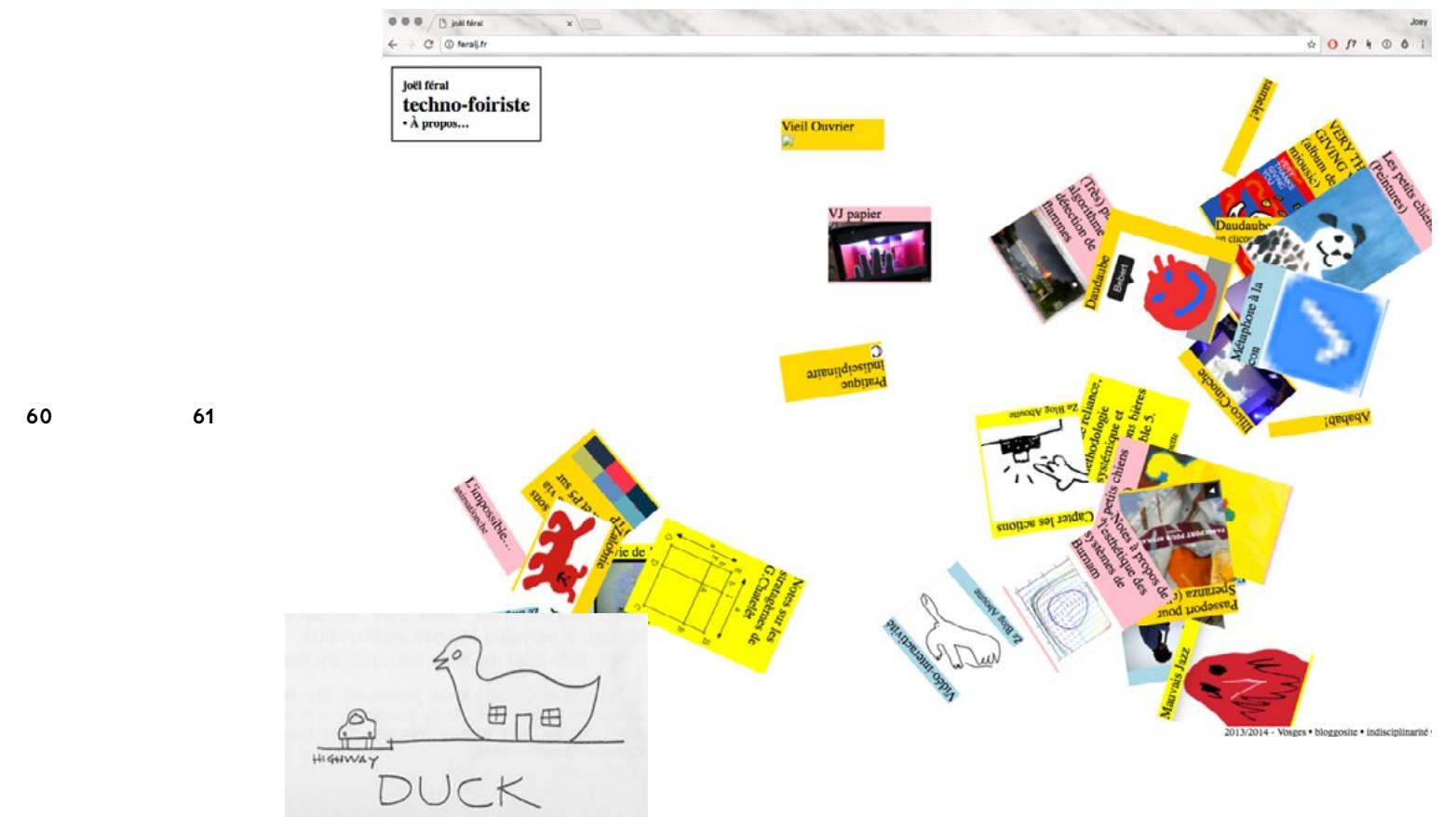
58

59



LEARNING FROM LAS VEGAS / ANALYSIS

This site, however, is a duck. The project links are scattered and layer over each other, making it difficult or impossible to properly navigate the website



# HOW CAN WE USE BRUTALIST WEB AESTHETICS AND IDEAS TO “DECORATE A SHED” WITHOUT CREATING A “DUCK”?

62

63

After researching and forming a hypothesis, the next step in my degree project was to craft a case study that demonstrates what the next step from web brutalism could look like.

Considering my prior research, I also spent more time studying Web Brutalist trends and ideas, and more contemporary forms of anti-design.

## 03 Crafting a Case Study

## CRAFTING A CASE STUDY / INQUIRY

A Swedish creative director created an archive of brutalist websites, where he collects sites that follow this trend and interviews their makers. The question is always asked—

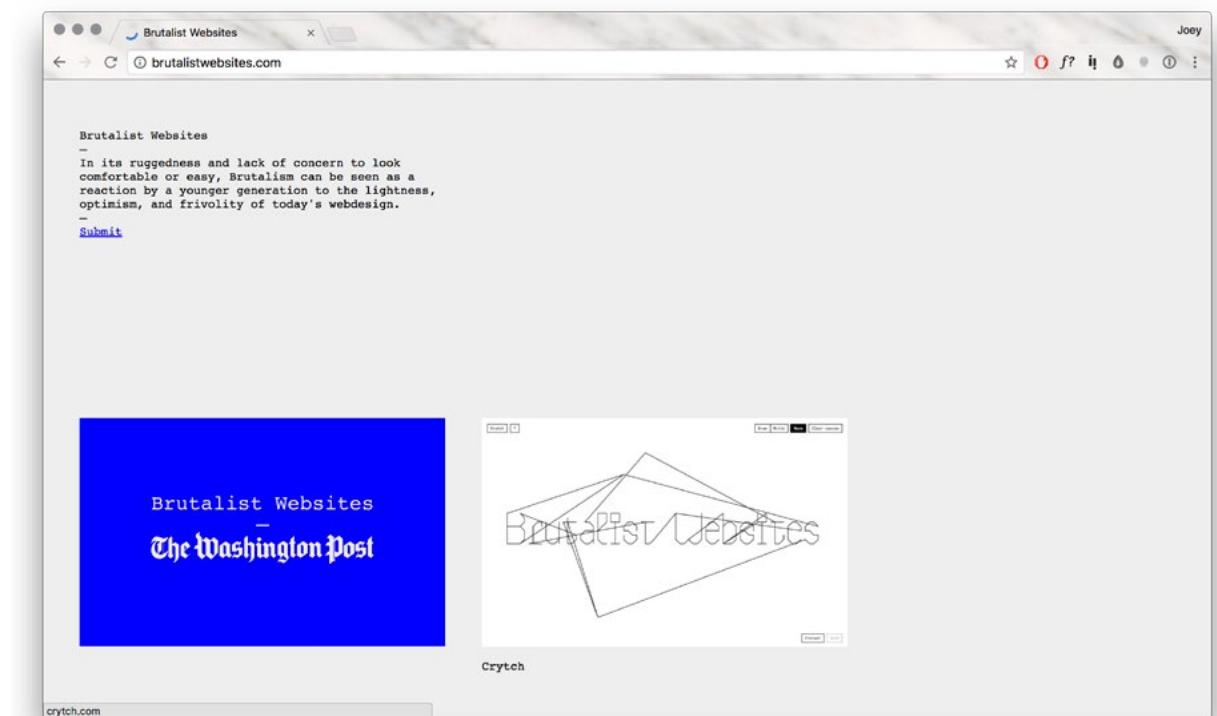
### WHY DID YOU MAKE A BRUTALIST WEB SITE?

#### OPPOSITE

brutalistwebsites.com Home Page

64

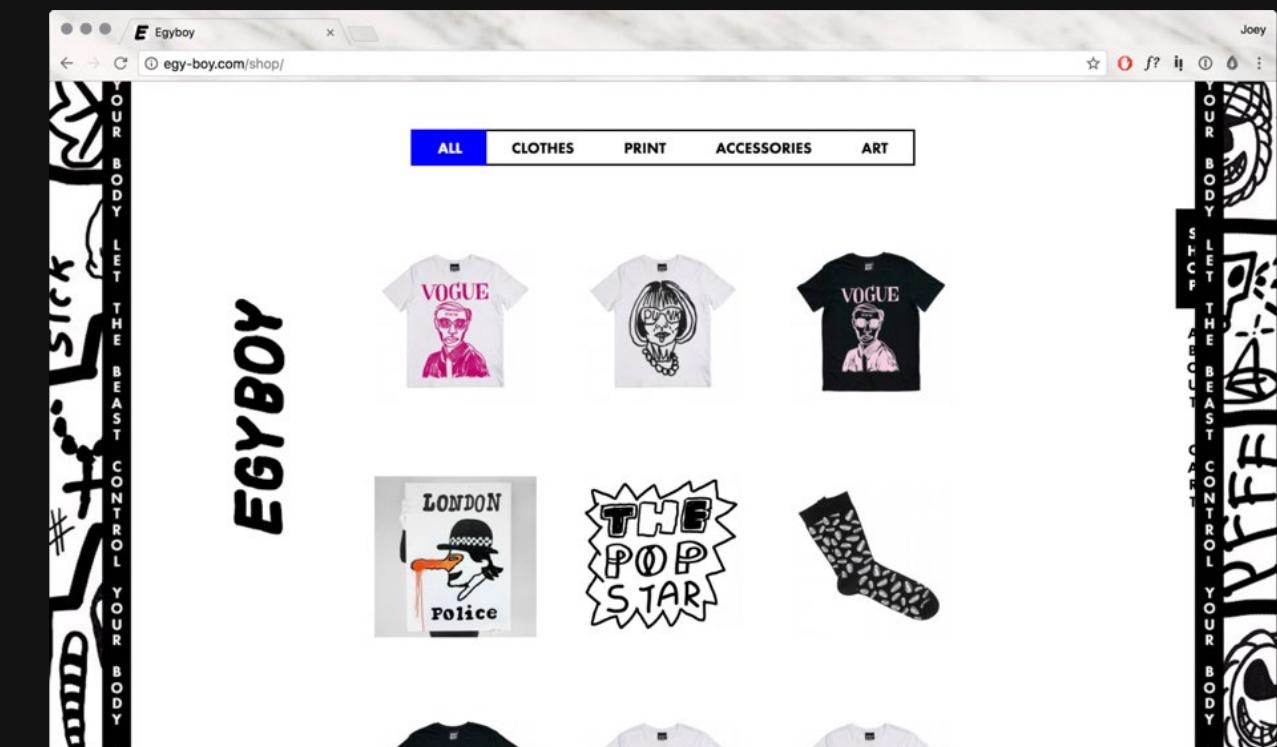
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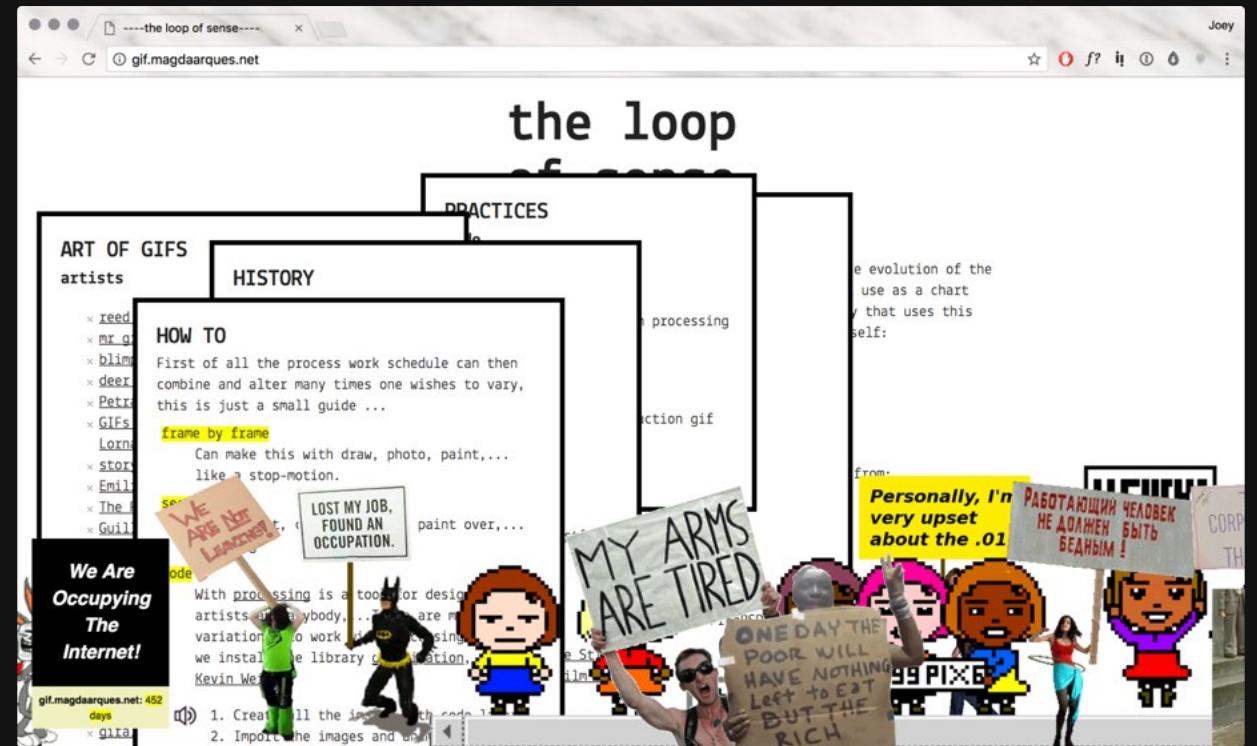


WHY NOT? INTERNET  
IS THE MOST COLOURFUL  
AND DIVERSE PLACE ON  
EARTH WHERE YOU CAN  
BE AND DO WHATEVER  
YOU FEEL LIKE. I THINK  
A BRUTALIST WEBSITE  
CELEBRATES THAT.

66

67



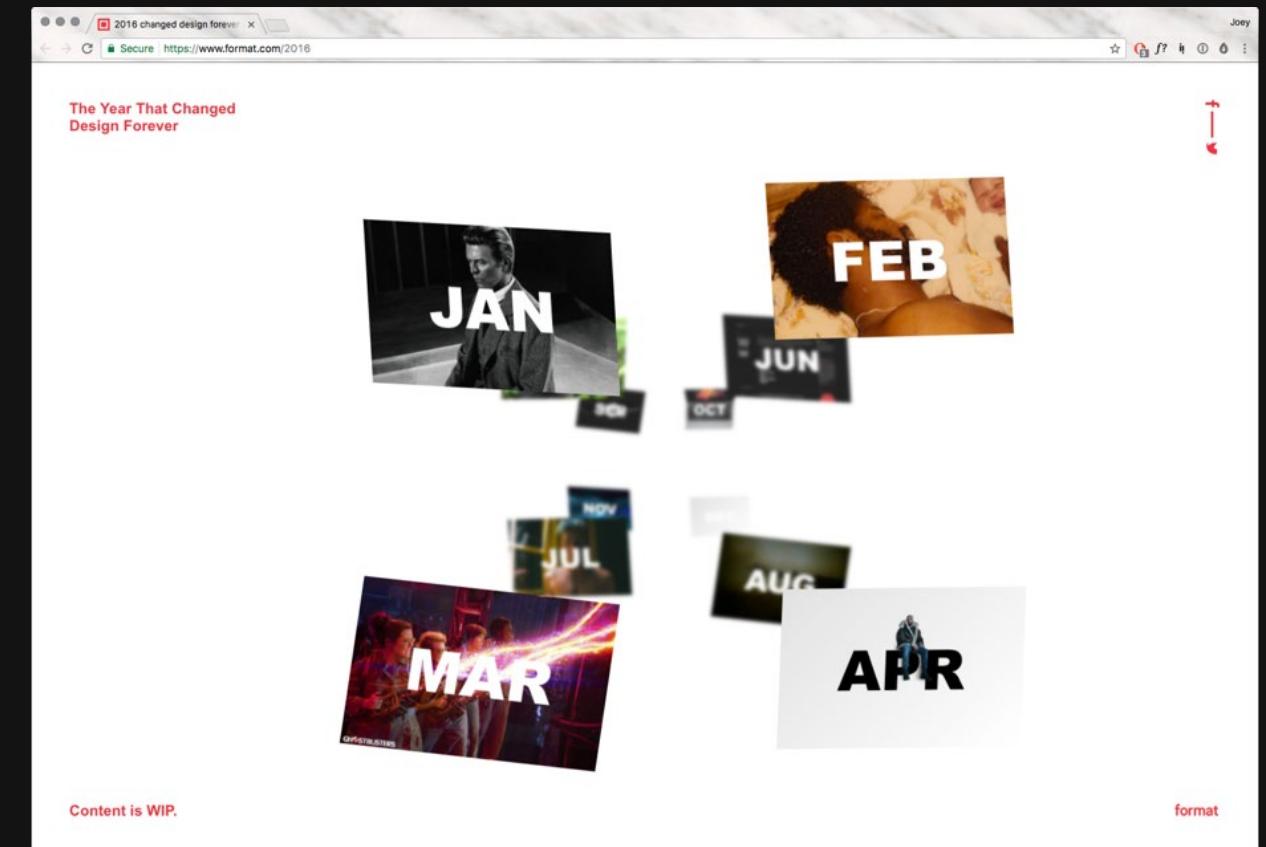


I TRY TO... FIND THE  
PURE FORM, ABOUT THE  
ORIGIN OF THE WEB.  
SEE THE POETRY OF  
IMAGE CODE. THINK AND  
PLAY WITH THE BASICS.

# BECAUSE 2016 WAS FUCKING BRUTAL.

70

71



## CRAFTING A CASE STUDY / INQUIRY

With answers as shallow and trite as these, as a designer, I then asked myself—

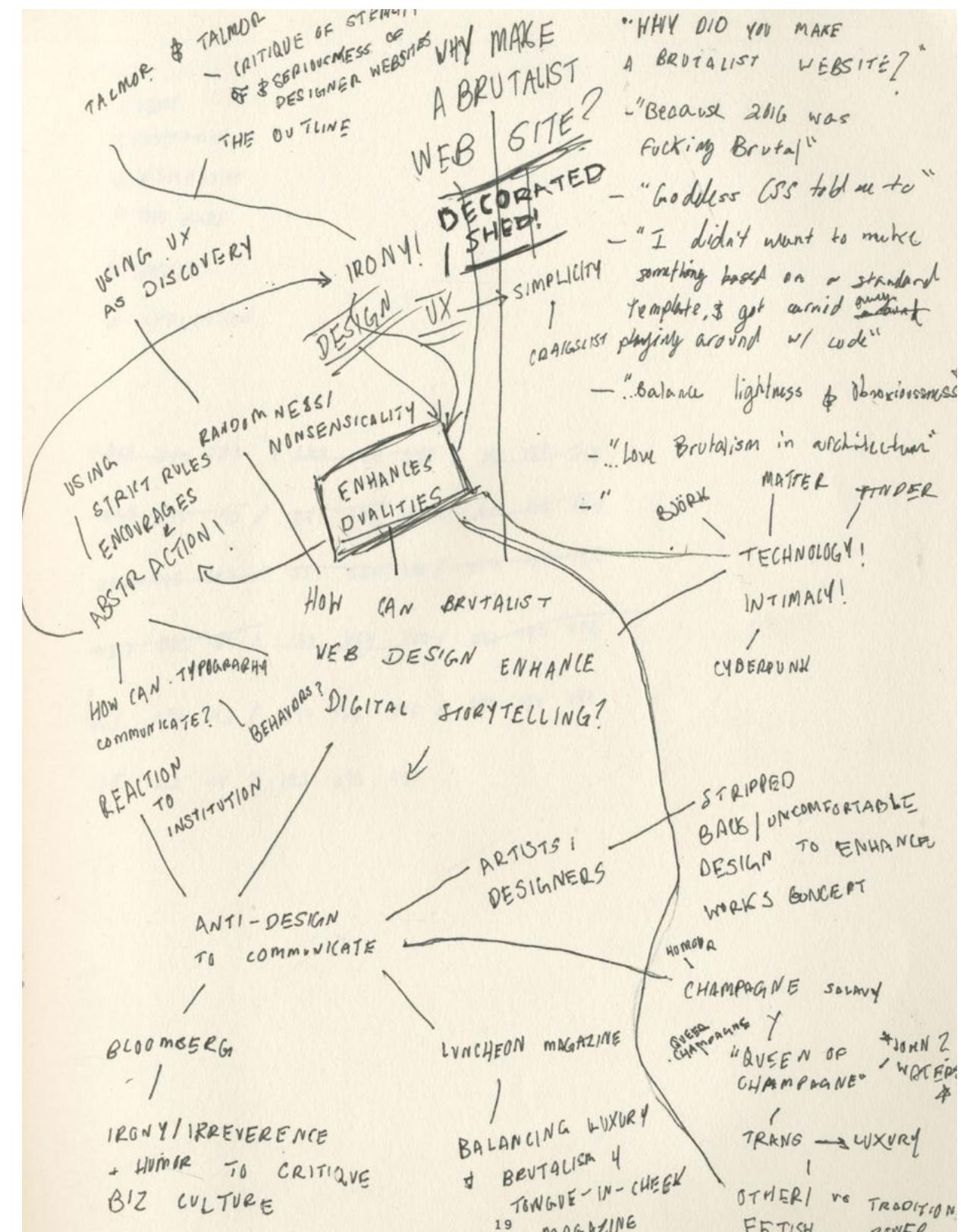
**WHY SHOULD ANYONE MAKE A BRUTALIST WEBSITE?**

### OPPOSITE

Mind map exploring why make a Brutalist Website

72

73



## TRACY MA / OVERVIEW

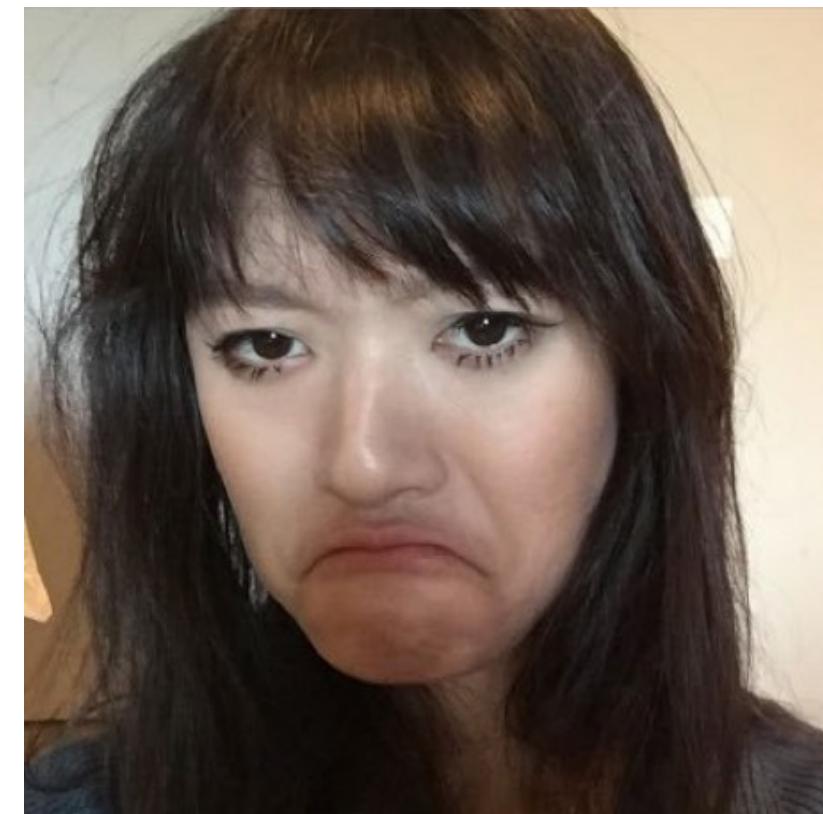
So then I looked to Tracy Ma, a contemporary graphic designer utilizing brutal and undesigned aesthetics. She was a creative director during the “Bloomberg Renaissance”, and is currently the creative director at Matter Studios.

### OPPOSITE

Tracy Ma

74

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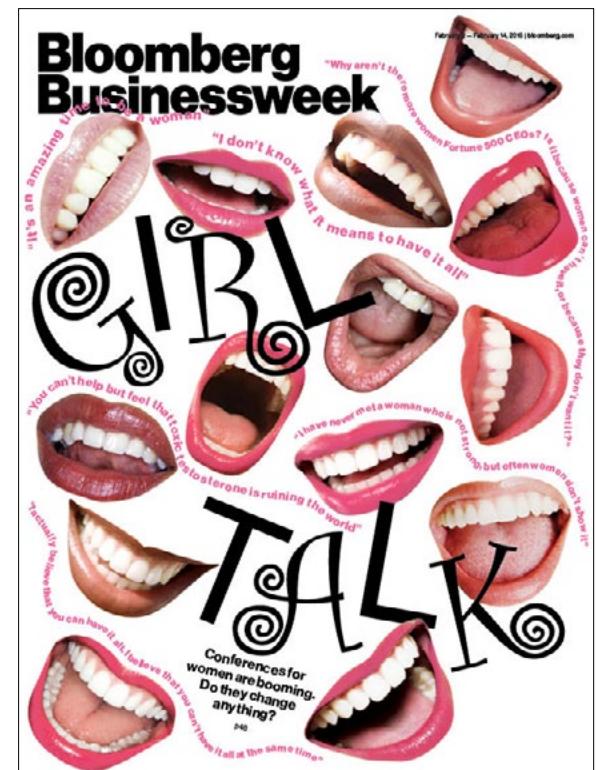
## TRACY MA / THE BLOOMBERG RENAISSANCE

The “Bloomberg Renaissance” when Bloomberg Businessweek was transformed by its creative team from a business reporting publication to a critique on capitalist culture, big business, and advocate for social justice.

It heavily relied on shocking and brutal design alongside irony and humor to critique the current political, social, and economic climate.

### OPPOSITE

- ↗ Opening spread for *The New Republic of Porn*, Tracy Ma 2014
- ↘ Cover for *Bloomberg Businessweek: Girl Talk*, Tracy Ma 2016



“THE HARDEST THING CAN BE MAKING SOMETHING NOT LOOK PERFECT”



78

79



—TRACY MA

## TRACY MA / THE BLOOMBERG RENAISSANCE

Ugly design was necessary and important to delivering the powerful stories that Bloomberg wanted to tell, and capturing the energy and newness of the untrained designer is incredibly difficult but incredibly impactful.

### OPPOSITE

Illustration for *Rape and Affirmative Consent*,  
Tracy Ma 2015

80

81



## TRACY MA / MATTER STUDIOS

Matter Studios, a project of Medium, which serves as incubator for “content creation” where they work to provide a platform and support to contemporary storytellers in new media, telling the stories of the “other” or the oppressed, and bringing intimacy, empathy, and humanity to the increasingly cold web.

**OPPOSITE**

Matter Studio Branding and Business Cards,  
Tracy Ma 2016

82

83



**TRACY MA / MATTER STUDIOS**

These series of Holiday cards rely on old cliches and “common visual vernaculars” however, they use irony alongside these cliches to comment on the political climate of 2016, discussing things such as racism, homophobia, and nationalism.

**OPPOSITE**

Matter Studio Holiday Cards,  
Tracy Ma 2016

84

85

*Season's Greetings*

## TRACY MA / MATTER STUDIOS

When talking about capitalism's influence on design, Ma said, "I think design has a big part to play in the fabric of how we understand the world and what it looks like, and to be able to represent to generations after us of what it felt like being alive at this moment. I wish there was more heart to the sense of overwhelming content, because generations later we don't want to look like a massive glob of garbage."

### OPPOSITE

*Matter Zine: Total Power Move, Tracy Ma 2016*



## TRACY MA / MATTER STUDIOS

Matter Studio's website heavily uses the empathetic and conversational human voice to oppose the inauthentic human voice seen so often in calls to action today. It contains only a long list of interactive conversational questions and answers, forcing a user to seemingly "get to know" the studio rather than explaining themselves through an about page.

When asked where she thinks people are trying to lead design towards now, Tracy said, "I'm not sure. I think we lack our earnestness. This is less the aesthetics of it than its tone, but a lot of what work now looks like is just references—not just visual. You need to have a basic understanding of your culture in order to engage with them. I kind of miss the earnestness."

### OPPOSITE

Matter Studios Website, Tracy Ma 2016

88

89

## 20. How do I know you're real?

We're funded by Ev Williams, led by Mark Lotto and Hillary Frey, and are comprised of a diverse team from Conde Nast, Politico, Bloomberg, Vine, and other fine establishments. Plus we have a starter pack.



## 21. You don't seem to have much chill.

# 10. You really think we can change the world?

Yes.

**MOVING FORWARD—**

**HOW CAN WE USE ANTI-DESIGN AND BRUTALIST WEB AESTHETICS TO ILLUSTRATE HOW IT FEELS TO BE A MILLENNIAL?**

90

**WHAT CAN ANTI-DESIGN AND BRUTALIST WEB AESTHETICS COMMUNICATE THAT HIGH AND MODERN DESIGN CAN'T?**

91

**HOW DO WE BALANCE IRONY AND HUMOR WITH EARNESTNESS AND INTIMACY?**

## THE CASE STUDY / FINDING THE “SHED”

The next step in crafting the case study was selecting a “shed to decorate”. In considering Ma’s attitude of Brutal design representing the “common visual vernacular” of millennials, and the Bloomberg Renaissance’s use of anti-design to tell more powerful stories, I set out to find a publication that seemed dated and trite to our generation.

*The New Yorker* was a natural fit. It’s targeted towards upper-middle class of the previous generation, and before applying a brutal redesign, I needed to understand the successes and failures of the magazine.

### OPPOSITE

*The New Yorker* Website

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WHAT THE NEW YORKER DOES WELL—

PROGRESSIVE, WELL-WRITTEN CONTENT  
SUPPORTER OF ARTS, CULTURE, AND ILLUSTRATORS  
USES IRONY AND SUBTLE HUMOR AS A TOOL FOR SOCIAL CHANGE AND POLITICAL COMMENTARY

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AND WHAT IT DOESN'T—

ELITIST, PRETENTIOUS, AND SEEMINGLY INACCESSIBLE  
EXCLUSIVE AND SELF-CONGRATULATORY  
STUFFY, BOURGEOIS, AND EASY TO DISMISS  
AN ARTIFACT OF A LESS STIMULATED, PROGRESSIVE, AND INCLUSIVE GENERATION

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## THE CASE STUDY / THE NEW NEW YORKER

I then asked myself—

**CAN A BRUTAL REDESIGN OF THE NEW YORKER FIX THESE FLAWS  
AND CREATE A PERTINENT PUBLICATION FOR THE NEXT GENERA-  
TION OF THE SOCIALLY AND CULTURALLY CONSCIOUS?**

Therefore, The New New Yorker was born. Not only a repainting of The New Yorker, The New New Yorker aims to leverage the great content and support for artists the New Yorker has consistently championed, and create a publication applicable to the millennial generation.

**OPPOSITE**

Logo for *The New Yorker* and the proposed *The New New Yorker*



THE **NEW** YORKER

## THE NEW NEW YORKER / OVERVIEW

Considering the “total deadness” of Modern design “[excluding] the common visual vernacular” derived in *Learning from Las Vegas*, *The New New Yorker* references the tired clichés of classic Americana in a new and relevant way.

With typefaces such as Boutique that clearly references an upscale didone sans, but in a much more blunt and brutal way; Dia, a sans that expands as it gets bolder, and has the swashes and kicks reminiscent of *The New Yorker’s* classic Irving typeface; Larish Neue a serif that feels classic and elegant, but has moments of funky quirks; and lastly Lutz similar to the heavily used Neutra by *The New Yorker* but much more distinctly digital.

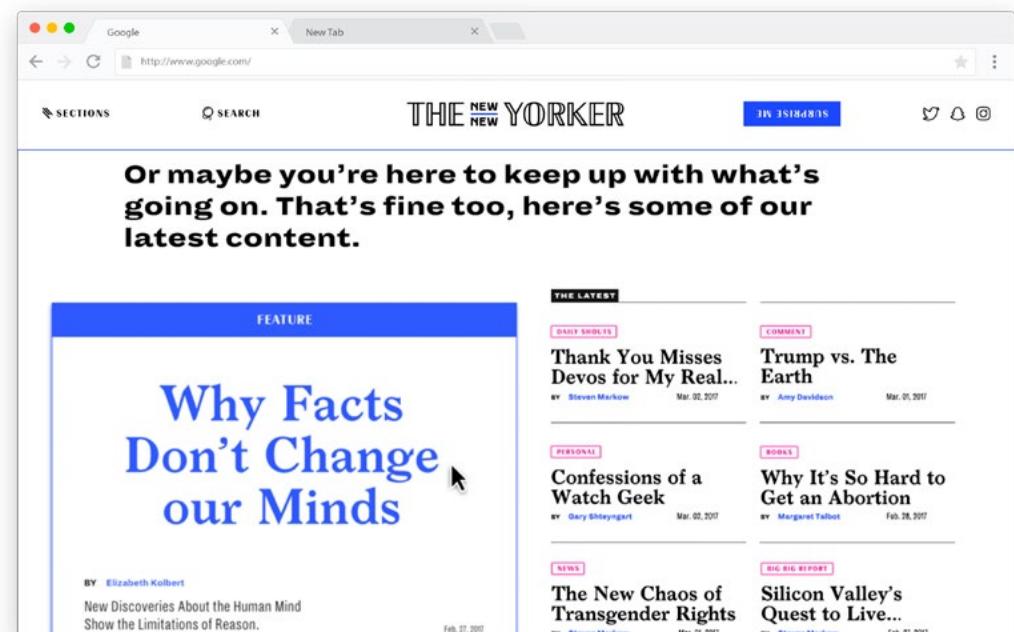
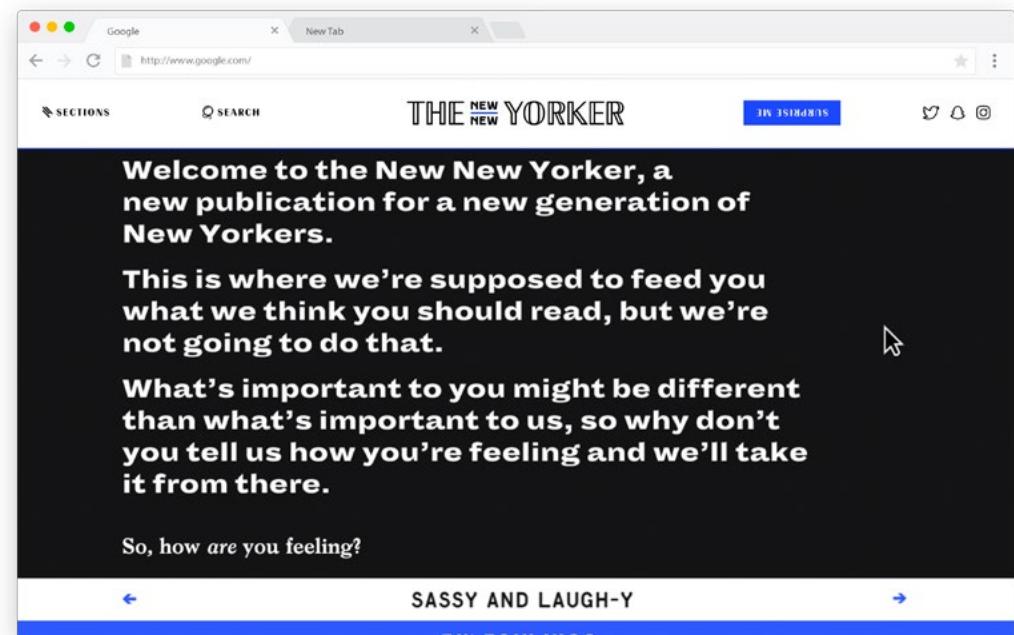
The site opens using the conversational human voice, taking notes from web brutalism, rather than opening with flashy imagery the NNY introduces itself and asks a question, just like meeting someone new.

### OPPOSITE

- ↗ Landing screen of *The New New Yorker*
- ↘ Article teases, purposefully omitting images in order to avoid valuing stories over others

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## THE NEW NEW YORKER / NAVIGATION

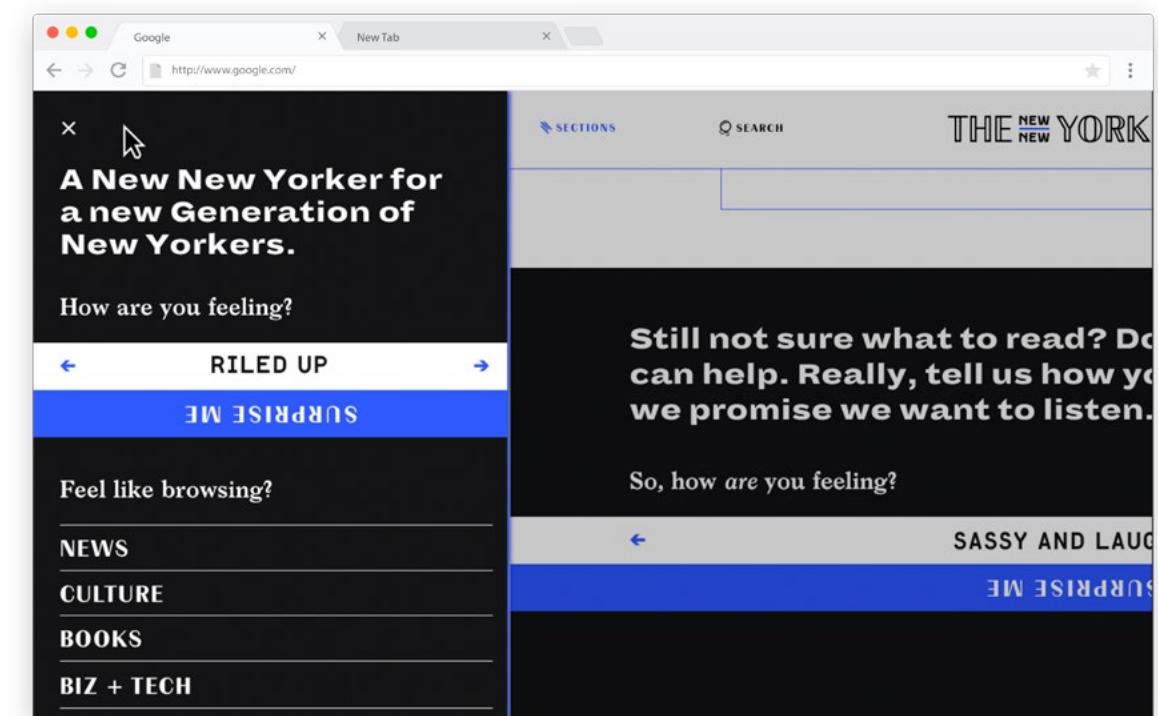
In order to continue to “decorate a shed” without creating a “duck” the NNY has a fairly traditional editorial web structure; however, it heavily uses a new “surprise me” feature.

Thinking about the DaDaists emphasis on chance, the surprise me feature brings surprise and excitement into the editorial experience. Rather than scrolling through an endless list of titles, a reader is given random content depending on their mood.

### OPPOSITE

The slideout menu showing the “surprise me” feature

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## THE NEW NEW YORKER / DEPARTMENTS

Thinking about the current flaws in The New Yorker and Tracy Ma's attitude towards balancing irony and earnestness, the department page begins using images in a much more intentional way, incorporating irony not just into written content, but visual as well.

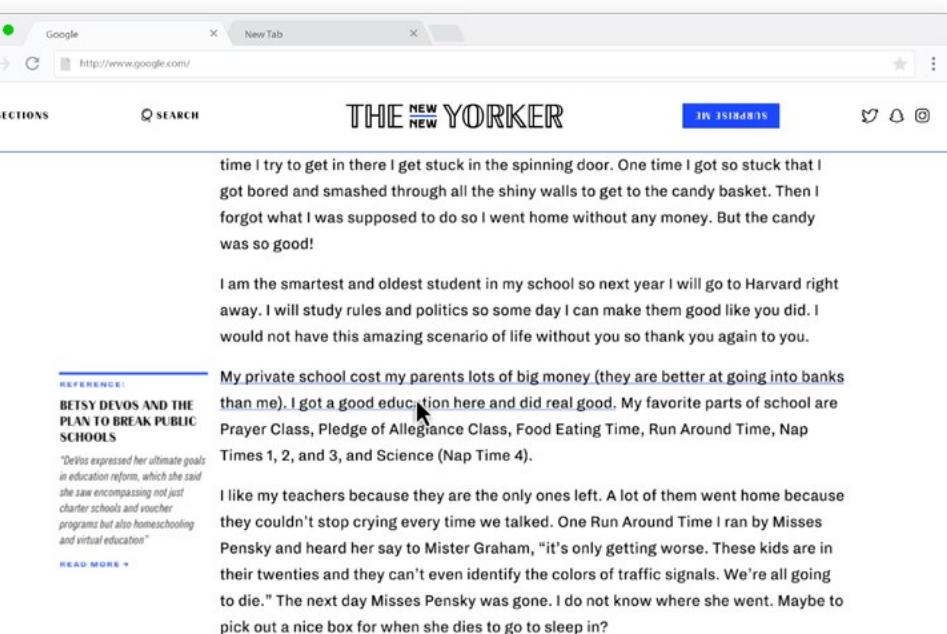
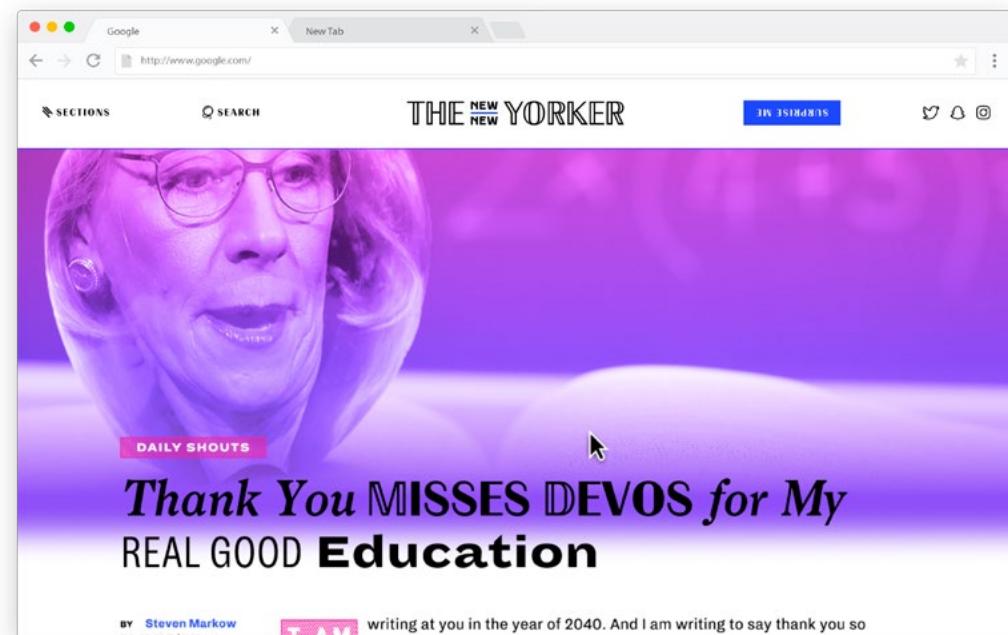
It also starts including reference features so political irony isn't so exclusive, educating people who aren't in on the joke.

### OPPOSITE

- ↗ Example of the ironic "Daily Shouts" column in *The New New Yorker*
- ↘ The new reference feature links ironic content to stories detailing the content their referencing

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## THE NEW NEW YORKER / FEATURES

Using brutal aesthetics to communicate complex concepts, this feature is about the “alternative facts” scandal and the psychology behind why facts don’t change our minds.

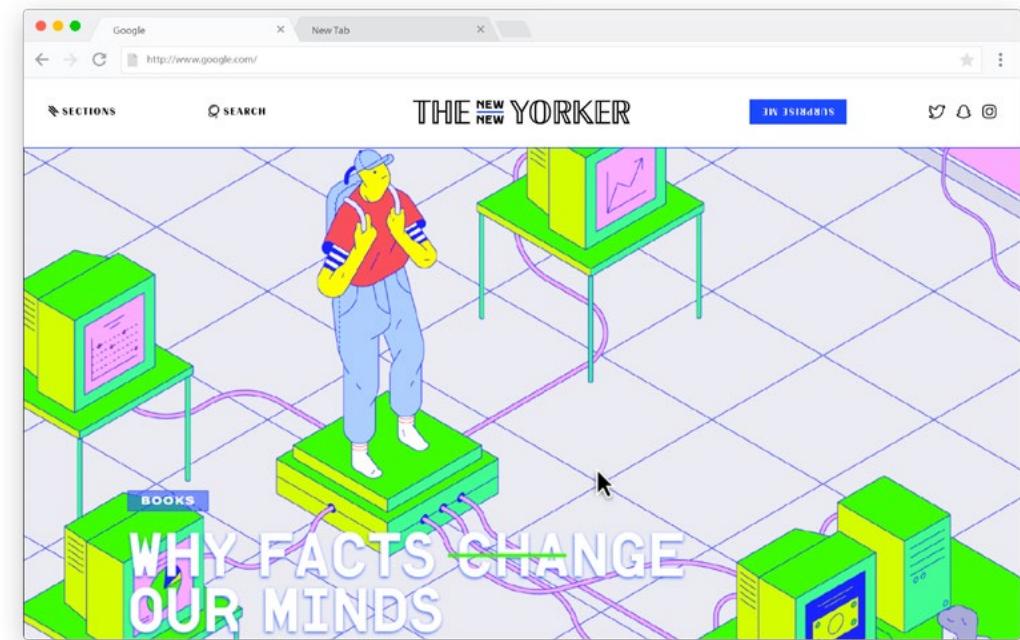
The pull quotes show broken graphs to illustrate this, accompanied by illustrations of failed experiments.

### OPPOSITE

- ↗ A feature article *Why Facts Don't Change Our Minds*, explaining the psychology behind the “alternative facts” scandal
- ↘ The article uses broken charts and graphs as pull quotes alongside illustrations to visualize the concepts discussed throughout

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A few years later, a new set of Stanford students was recruited for a related study. The students were handed packets of information about a pair of firefighters, Frank K. and George H. Frank's bio noted that, among other things, he had a baby daughter and he liked to scuba dive. George had a small son and played golf. The packets also included the men's responses on what the researchers called the Risky-Conservative Choice Test. According to one version of the packet, Frank was a successful firefighter who, on

**ONCE FORMED... IMPRESSIONS ARE REMARKABLY PERSEVERANT.**

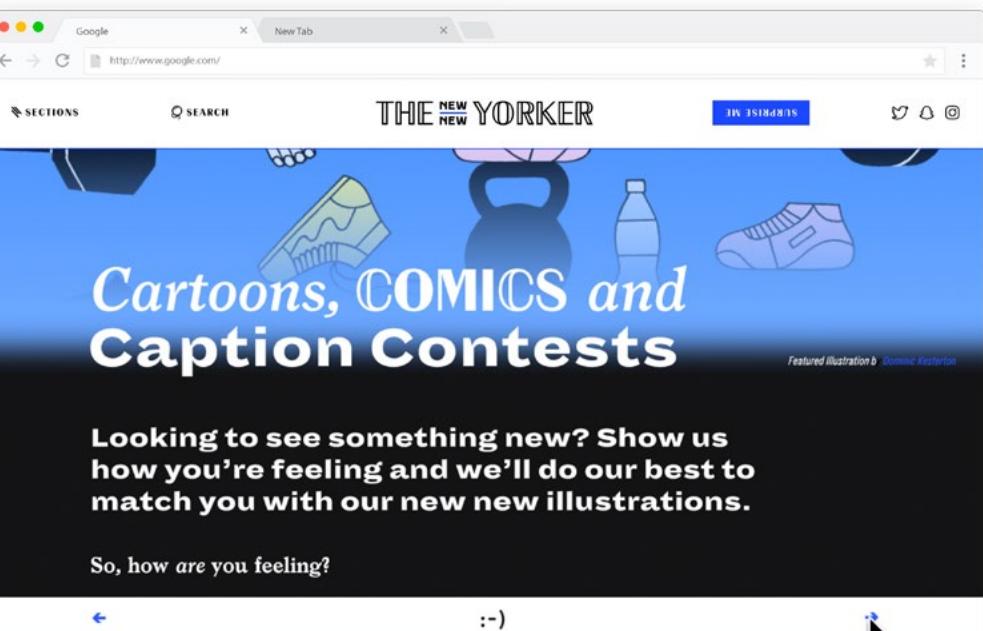
the test, almost always went with the safest option. In the other version, Frank also chose the safest option, but he was a lousy firefighter who'd been put “on report” by his supervisors several times. Once again, midway through the study, the students were informed that they'd been misled, and that the information they'd received was entirely fictitious. The students were then asked to describe their own beliefs. What sort of attitude toward risk did they think a successful firefighter would have? The students who'd received the first packet thought that he would avoid it. The students in the

## THE NEW NEW YORKER / ILLUSTRATION

The NY support of illustrator's is great. But again, it's stuffy and exclusive. The new cartoons and comics page starts thinking about how this new site can support up-and-coming young experimental illustrators.

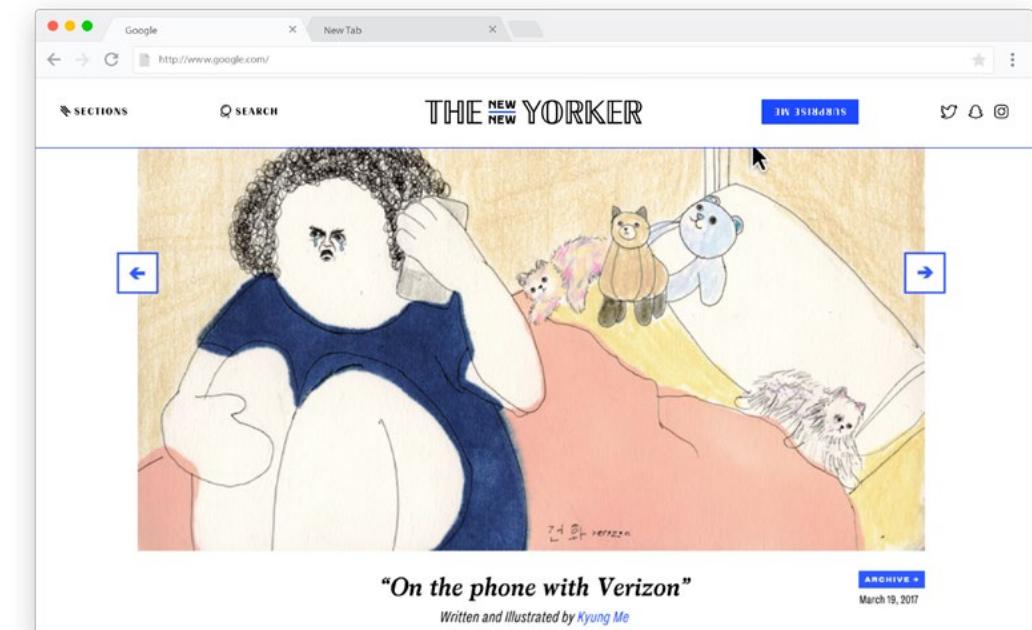
### OPPOSITE

- ↗ Cartoons, Comics, and Caption Contests page
- ↘ Reimagining the Daily Cartoon to be more applicable to millennials



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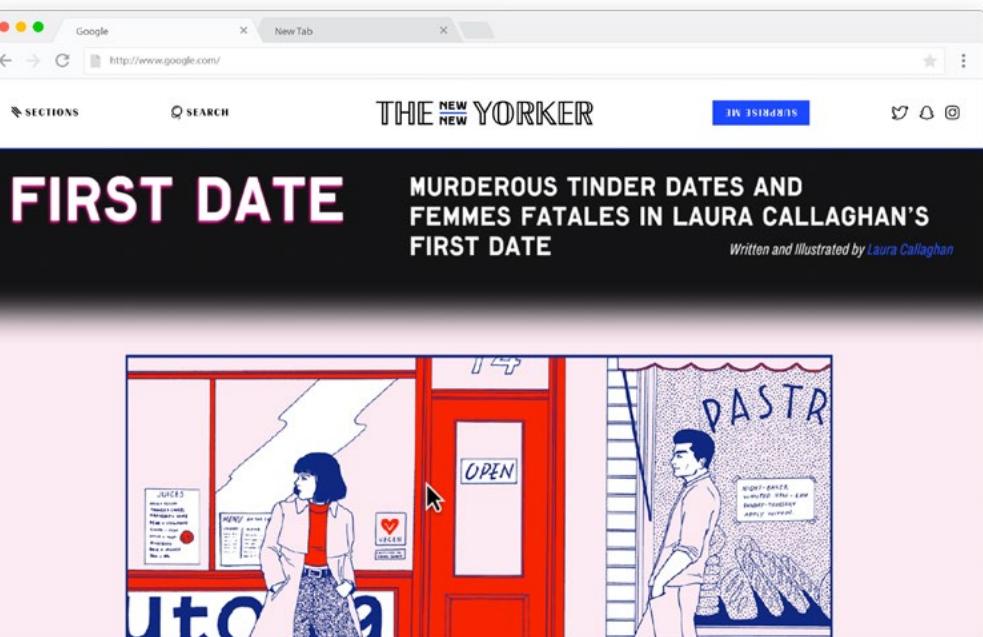


## THE NEW NEW YORKER / COMICS

The NNY begins including comics as a new form of narrative that's really been embraced by millennial illustrators, allowing for even more opportunities for illustrators; and in considering Tracy Ma's attitude towards visually representing how it feels to be alive at this moment, providing more evidence.

### OPPOSITE

The new interface for the new Weekly Comic



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## THE POSTER / INTERACTIVE

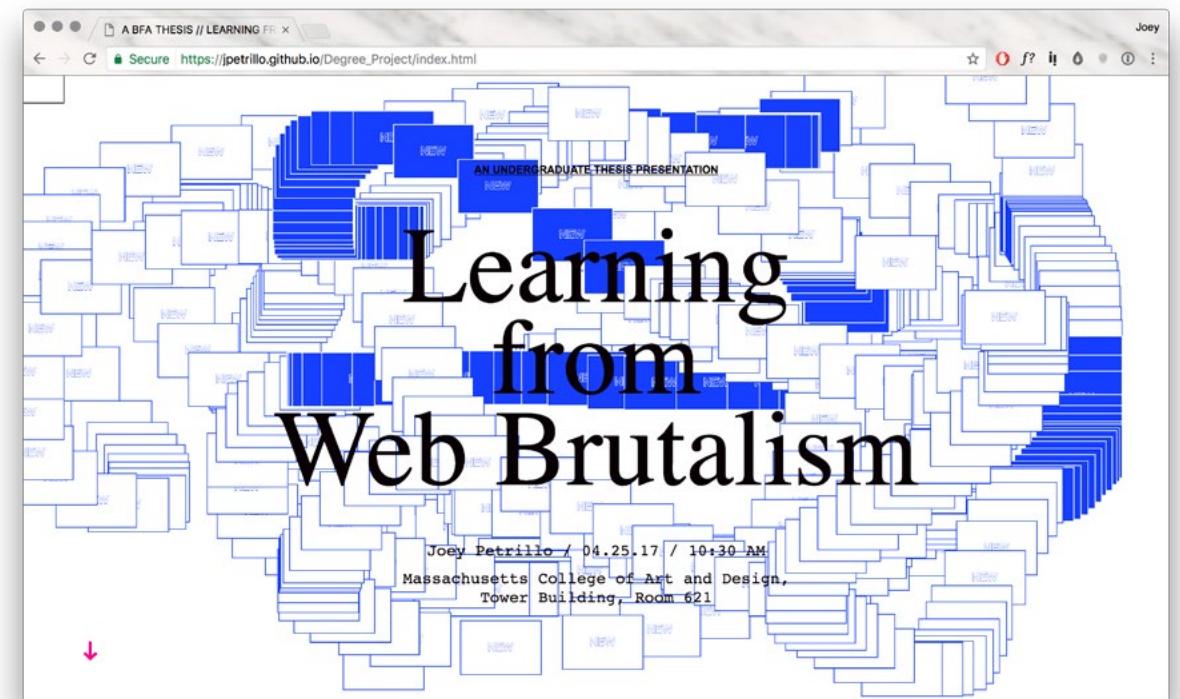
After crafting my deliverable, the next step was designing a poster to advertise my presentation.

I started by creating an interface, designing and building my own Brutal Website, creating an experience using only default web fonts, intense RGB colors, and allowing users to “overwhelm” the content with a mini browser with only the word ‘new’; recreating the feeling of being alive in the digital era.

The website can be seen at: [NEWNEWNEWNEW.COM](http://NEWNEWNEWNEW.COM)

### OPPOSITE

- ↗ Screenshot of the interactive poster
- ↘ Snippets of the code used to build the poster



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```

1  function setup() {
2    createCanvas(windowWidth, windowHeight);
3  }
4
5
6
7  function draw() {
8    if (mouseIsPressed) {
9      fill(29, 72, 255);
10     stroke(255, 255, 255);
11    } else {
12      fill('#fff');
13    }
14    rectMode(CENTER);
15    rect(mouseX, mouseY, 90, 60);
16    textAlign(CENTER,CENTER);
17    text('NEW', mouseX, mouseY);
18    stroke(29, 72, 255);
19  }
20
21
22
23
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25
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```

## THE POSTER / PRINT

Next was the print poster. Challenged with recreating the feeling of a Brutalist Website on a printed poster, I removed the text from my website and started taking screenshots of compositions drawn with my Javascript function.

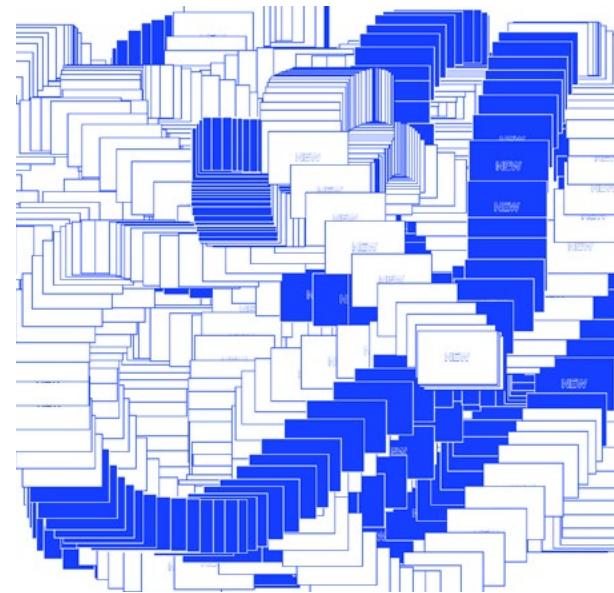
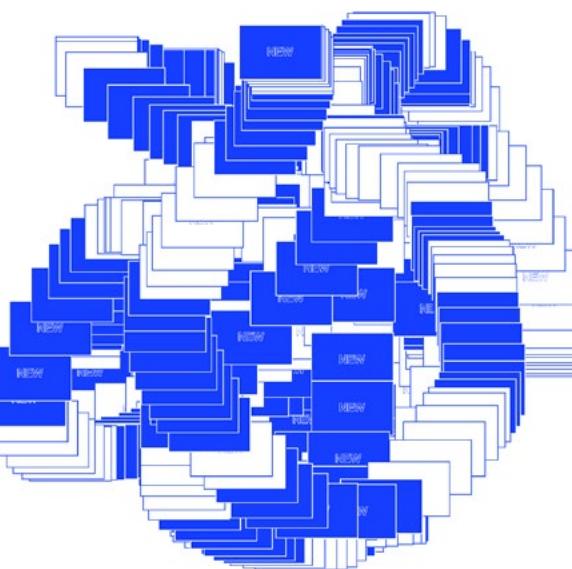
Then, still using exclusively default web fonts (the entire poster is in Arial and Courier) to poster references windows and basic HTML and Brutal aesthetics, simultaneously linking to the website.

### OPPOSITE

- ↗ Screenshots of drawings using the Javascript function I built
- ↘ The print component of the poster set

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**IN CONCLUSION—**

IN ORDER TO PREVENT THE WEB FROM BECOMING CONTROLLED AND MONOTONOUS, IT IS ESPECIALLY IMPORTANT TO CHALLENGE OURSELVES

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TO EXPLORE AND DISCOVER NEW AND UNEXPECTED DESIGNS IN ORDER TO MAINTAIN AN OPEN AND DIVERSE INTERNET.

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