

```

/*****}////
『People Also Search For/
/////
『a』 // guide // tour
:: through ::
『structures』 / of / website
^ ^ ^ ^ ^ ^
/// STRUCTURE <==
<— NET.ART / BROWSER ART —>
entry{portal} :
: search(visibility) :
: pathway[routes]
////
```

```

////////////////////
////////////////////
/// END OF FILE
// London 2025
// Supervisor: Bethany Rigby
// Editing / Layout: Yue Yu
// MA Design Final Project
First Edition
// © Yue Yu 2025
// exit(0);
////////////////////
////////////////////
```



CONTENTS

1

Homepage>

*When you go online, what step do you start with?
Maybe it's typing in a search term, maybe it's*

2

{About}

*Why did you do this research? The original website
was a space that anyone could freely build.....*

3

/Search engines(

*'Visibility replaces diversity.'We think we are
searching, but more often than not.....*

4

*Clickbait]

*How do we arrive at an action step by step from an
entrance?*

5

|Publish

*Beyond entrances and paths, I also look at
websites as media of expression.*

6

AI Overview ■

*You've been expressed. Beyond entrances and
paths, I also look at websites as media of e*

7

_Log out

*You can choose to pause, turn, or even close the
entire page here.*

{About}

Homepage>

Why did you do this research?

The original website was a space that anyone could freely build.

Skip to P5

A web page is never just a collection of information, it's a designed browsing experience. The order in which the information appears, the size of the modules, the invisibility of the advertisements, the colour and position of the buttons, the ambiguity of the copy, all these elements together form a guided path that determines where we go.

How do we arrive at an action step by step from an
Clickbait

Skip to P5



This design is not necessarily malicious. It usually exists in the name of 'efficiency' and 'convenience', allowing users to get to the target information faster, reducing hesitation and thinking time, and creating a smooth browsing experience. However, at the same time, this structure inadvertently tightens our choice space. When entrances are fixed in a few conspicuous locations, and when recommended content is always prioritised, we are more likely to stay within the boundaries that the system presets for us. This restriction on exploration is gentle and invisible; it doesn't force us, but slowly tightens the boundaries among the most convenient options.

In addition to this, I've found that structure not only affects how we 'see' but also quietly changes how we 'say' things. People used to build their own web pages, write their own code, put up flash images and message boards - like they were building a room. Now, most of the expression happens in platform templates: images have a fixed scale, words are limited, backgrounds can't be moved, and expression becomes 'filling in the blanks' rather than 'building'.



Beyond entrances and paths, I also look at websites as media of expression.

|Publish

This is where my research started. I don't intend to change the complex technical logic, I care about the structures themselves - entrances, sequences, layouts, jumps, visible and invisible boundaries. Often overlooked, they silently shape our every online experience. Those clicks that we think happen naturally are actually embedded with some kind of guidance long ago. Our paths, stays, interests, and even the way we speak are gently nudged by this structure.

Perhaps it's because it's so everyday that it's easier for us to ignore. And what I want to do is just to **make these invisible guides clear and visible again.**

2 : *{About}*

Why did you do this research?

*The original
website was
a space
that anyone
could freely
build.*

¹ Tim Berners-Lee, *Weaving the Web* (Harper San Francisco, 1999). Tim Berners-Lee first proposed the World Wide Web in 1989 as an “abstract space” where anyone could create, link, and be seen, envisioning an open and participatory environment rather than a centralised platform.

From 'space' to 'scene'



Image by Luke Harrison via Blog.logrocket.com
Link = [" <https://blog.logrocket.com/20-web-design-relics-of-the-old-internet-eb3df4ac13e7/> "]

Tim Berners-Lee, in proposing the World Wide Web, called it an 'abstract space' where anyone could write, link, and be seen. Early web pages were hand-built personal homepages, where everyone could build a room of their own. Browsing the Internet was more like 'exploring' or 'getting lost': you could jump from a forum to an unfamiliar site, and every click was serendipitous and open-ended. The structure of the web is inherently open - you can enter from any corner and stop in unexpected places.

But this web structure has gradually changed in the wave of platformisation. From 2010 to today, entrances are increasingly concentrated on a handful of platforms: search engines, social media, app shops. Content is organised in feeds, cards and aggregator pages, with sorting and distribution dominated by the platforms. The web is no longer a space that can be built and travelled through at will, but more like a showroom that has been polished over and over again - with fixed entrances, clear lines of movement, and a pre-arranged pace and sequence of browsing.

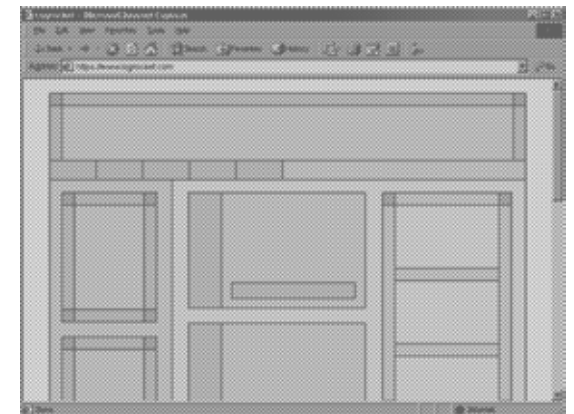
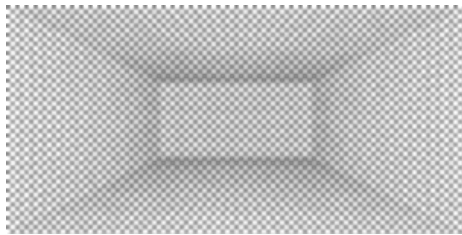


Image by Luke Harrison via Blog.logrocket.com
Link = [" <https://blog.logrocket.com/20-web-design-relics-of-the-old-internet-eb3df4ac13e7/> "]

The starting point of this research is simple: I want to make these structures visible and understandable again through observation, dismantling and experimentation. When we realise the existence of these guides, we have the opportunity to rethink the very act of surfing the web - how we are guided to congregate, and whether or not we can still retain some of our own choices of paths.



My desire is not only to reveal these structures, but also to look back to the original vision of the web: a state of openness, serendipity, and freedom to build and explore. It's hard to go back to that form today, but looking back is not a kind of retreat, it's a way to re-understand the environment we live in. Perhaps it is in this looking back that we can re-imagine other possibilities for gathering and connecting.

3 : */Search Engines(*

`<section id="entry">`

`</first-screen> </click> </visibility>
</information> </ranking>`

Search engines

In today's online environment, search engines are the starting point for almost everyone who goes online. Whether we want to find information, products, services, or even just want to know 'where to start', entering keywords is almost the most natural first step.

The emergence of search engines has greatly improved the efficiency of information access. It helps us to establish order in the complex web pages, through algorithms to integrate, categorise and sort the content, so that the matter of 'being found' becomes faster and easier.

**Do you remember
what Google looked like
in 2000?**



**</how was the search engine portal
changed from 2000-20**

**</what do we lose in the process?
and what was gained?**

But just because it is the 'entrance', it also takes on more choices. Every sort and every presentation will unknowingly influence our clicks and directions. Who gets to be in front? What content appears on the first screen? Which pages are labelled as "adverts"? Rather than providing a neutral map, it draws a default optimal path.

(Entry Experiment) ">

<How Search Engines Work>

<Experiment 1:\ >

[Keywords and aggregation tendencies](#)

**<Why is the 'first look' a decision to
act and go?>**

<Experiment 2:\ >

[Clicking Preferences](#)

<The Visual Logic of Guided Design>

<Experiment 3:\ >

[Disruption and Restructuring](#)

It is this hidden guidance behind efficiency that makes the search engine an indispensable part of understanding the 'structure of the web'. It is not only a technical tool, but also the most important 'door' in the digital space. In this chapter, we will try to look at the visual structure and sorting logic of the search page, to see how it changes the way we enter and the possibilities we have to encounter information.



a:AI Overview



b:Video Module



c:Product & Service Recommendations

a;<INSTANT SUMMARY>
top, definition, high attention

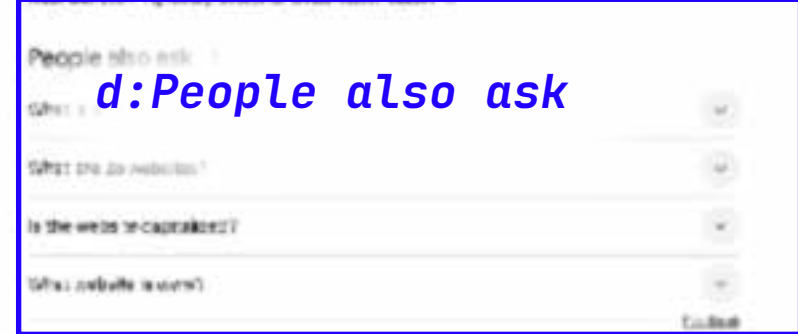
b;<visual content>
key moments, eye-catching, redirect

c;<PROMOTION>
sponsored, card, mixed layout

d;<RELATED QUESTIONS>
expandable, guide, interaction

e;<ADVERTISING>
top, similar layout, blended

F;<KEYWORD SUGGESTION>
bottom, tags, navigation



d:People also ask



e:Sponsored Links



f:People also search for

{ How has the search engine portal changed from 2000-2025? }

Searching is no longer an action of 'finding a page', but of navigating a stage of information organised by the platform. These modules are not 'additions', but decisively change the user's click path: you may be drawn to other pages by the content of the cards before you even see the natural results. The visual layering and structuring transforms an otherwise flat search into a hierarchical distribution of information. **In this process, something has been lost, and something has been gained.**

The Google page circa 2000 was very simple: a logo, a line of input boxes, and a column of blue hyperlinked results. This design focused all attention on the correspondence between keywords and page titles, and encouraged users to scroll down and actively select.

But by 2025, the search results page has become much more complex: news modules, map blocks, product recommendations, image cards, video content, the AI summary module.....are interspersed with the original results list, gradually occupying the 'first screen'.

Statistics Bar

Snippets

URL

Size



Page Title

Category

Cached Page

©2000 Google Inc.

what do we lose in the process? and what was gained?

In the early days, search engines allowed small personal homepages and independent websites to be found through open hyperlinks and keyword matching. Today, top search results are dominated by large institutions, commercial platforms, and [SEO](#)-optimized sites. The chance encounters once enabled by hyperlink networks have been replaced by platform-driven recommendation logic.

Search Engine Optimization

Search Engine Optimization refers to the practice of optimizing website content and structure to align with search engine algorithms.

On the other hand, information has become more concentrated and structured. Users can now get “answers” directly from summaries and first-page modules. Search results often present clear fields—such as time, location, or price—reducing the cost of evaluation and decision-making.



Image by Benj Edwards via Vintagecomputing.com
Link = [<https://www.vintagecomputing.com/index.php/archives/820/you-know-its-an-old-website-if>]

As [Siva Vaidhyanathan](#) argued in [The Googlization of Everything](#) (2011), Google’s ranking system has allowed “visibility” to replace “diversity.” Later research, including [José van Dijck](#) et al.’s [The Platform Society: Public Values in a Connective World](#) (2018), and post-2020 studies on platform aggregation, have further shown how platformised structures increase efficiency while narrowing openness and reducing serendipity in web navigation.

How Search Engines Work?

The basic task of a search engine is to help users direct their questions to a page that 'looks right'. This process seems simple, but behind the scenes involves a set of automated mechanisms.

Search Engine

Data Base

Crawling

Search engines send out 'crawlers' (spider/crawler) to visit web pages on the Internet automatically, travelling like spiders, collecting information and bringing it back to the system.

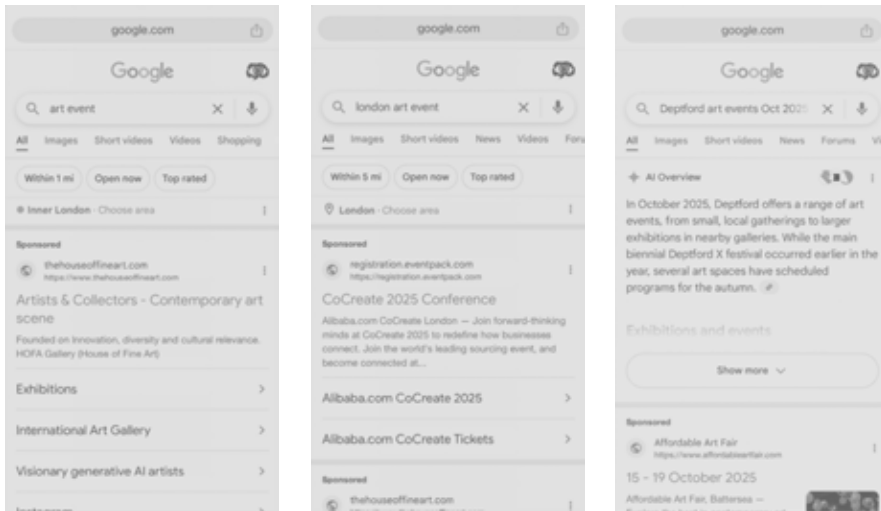
Web Crawlers

Ranking & Display

Search engines score each result based on hundreds of 'sorting signals'. These signals include relevance, number of links, timeliness, location, and more. Pages with high scores are ranked at the top - where you're most likely to see them.

Indexing

The crawled web pages are broken down into various elements - keywords, headings, paragraphs, links, etc. The search engine will organise them into an index. The search engine organises them into a 'backward indexing' system that quickly matches pages with keywords.



<Experiment 1:\ >

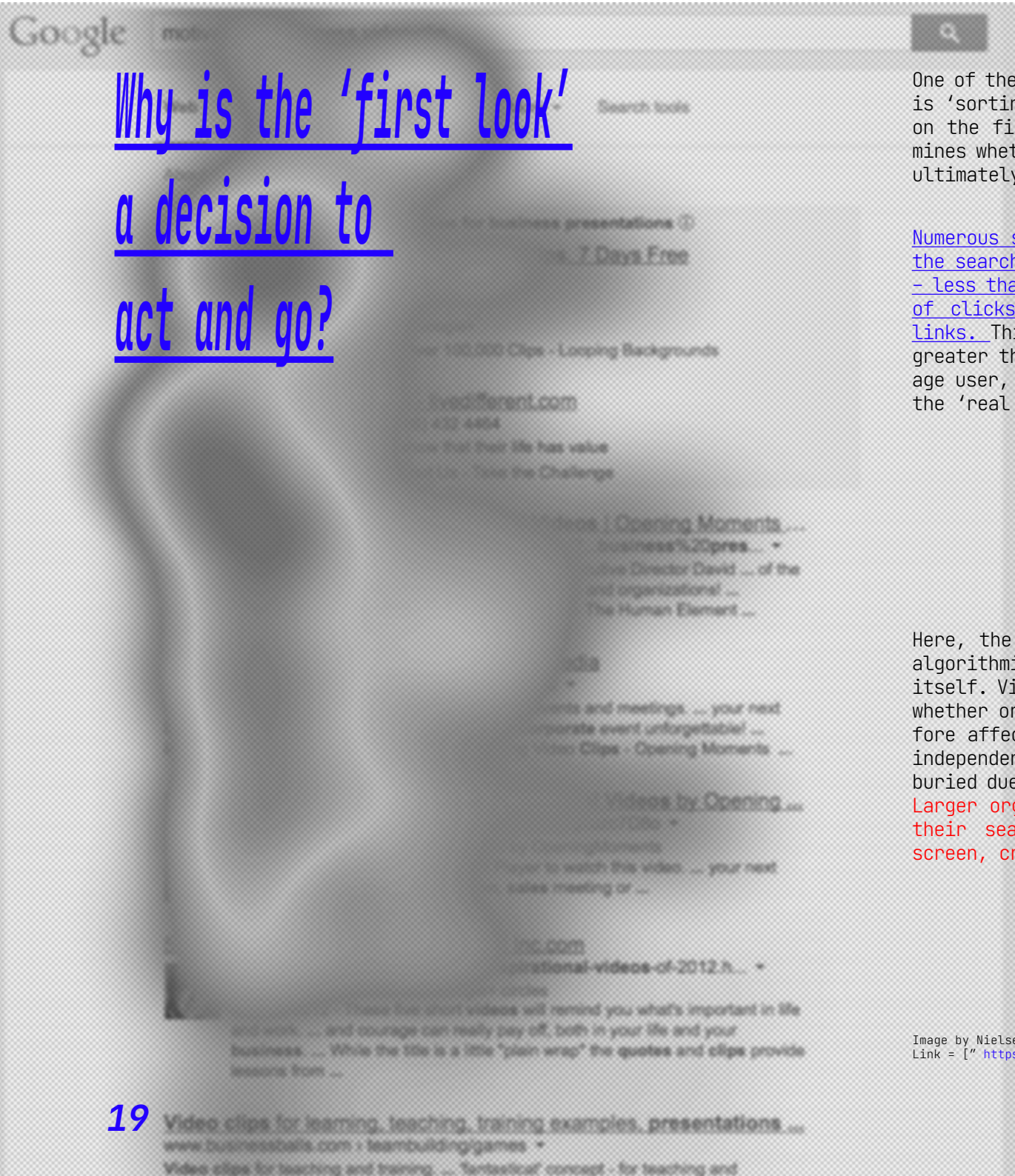
Keywords & tendencies

I searched for 'art events' in different locations and at different times, and the search terms ranged from vague to precise: art event => london art event => Deptford art events Oct 2025

I found that the more precise the term, the more official the first screen, more aggregated. The more vague the term, the more likely it is to be a platform aggregator (eventbrite, timeout). In other words: the choice of search term determines the 'gathering place' you will be taken to.

In addition, I observed the first screen module changes: map/images/related searches/event cards appear and disappear with different precision.

The results of different browsers (there are differences in search result preferences, for example, in the 'london Art Event' experiment Google shows more official museum websites, while Bing prefers third-party aggregated sites).



Why is the 'first look' a decision to act and go?

One of the most important functions of search engines is 'sorting'. Whether or not a search result appears on the first page, or even the first, often determines whether or not it will be seen, clicked on, and ultimately known.

Numerous studies have shown that most users stay on the search engine results page for a very short time - less than 20 seconds on average - and more than 80% of clicks are concentrated within the first five links. This means that the higher the ranking, the greater the likelihood of being found. For the average user, the 'top results' are almost equivalent to the 'real world answers'.

1.Chitika Insights (2013) 'The Value of Google Result Positioning', Chitika Insights. Available at: <https://chitika.com/insights>

2.Sistrix (2020) 'Why CTR differs depending on the position in the SERPs'. Available at: <https://www.sistrix.com>

Here, the logic of sorting is not just a matter of algorithmic optimisation, but a structural power in itself. Visibility is determined by the platform, and whether or not content can be 'aggregated' is therefore affected. Some of the early small websites and independent blogs, although rich in content, were buried due to poor SEO or weak linking relationships. **Larger organisations with the resources to optimise their search rankings often appear on the first screen, creating structural inequality.**

Image by Nielsen Norman Group
Link = [" <https://www.nngroup.com/articles/serp-eyetracking/>"]

<Experiment 2:\ >

Clicking Preferences

Experiment 2 focuses on users' intuitive reactions when confronted with a 'portal'. I chose the keyword 'exhibition London' - a broad, imprecise search term with a theme and location, similar to the context in which many people search on a daily basis. I invited several participants to make their choices directly on the search results page without any additional instructions.

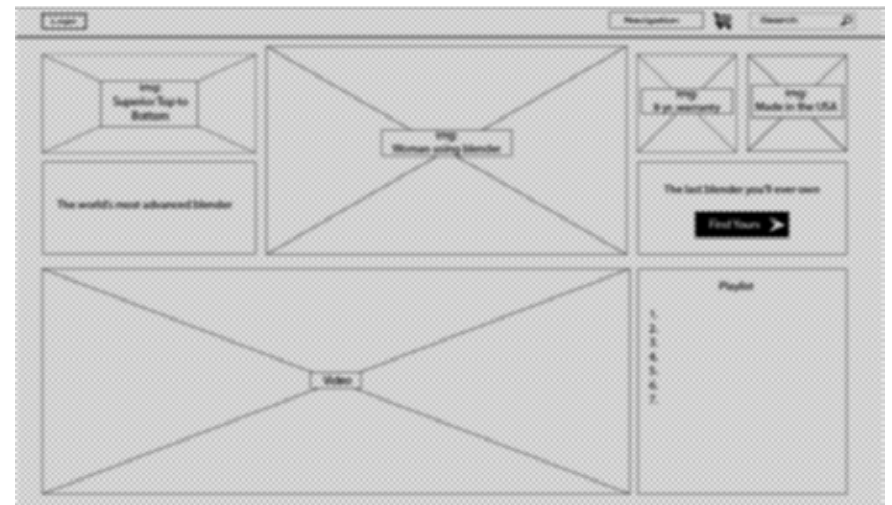
The results were hardly surprising: all participants focused on the first screen and most of them clicked directly on the link that came first. At the same time, they also tended to click on results where the information was presented more clearly, such as card pages with modular information such as time, location and price.

This set of experiments reinforces a very intuitive but often overlooked fact - people's choices are often made at 'first glance'. It's not that they don't want to move on, it's that the structure of the page and the ordering mechanism already draws attention to the top. Entrances are designed so that most of the decision making is done for the user before they even realise they are "making a choice".

The Visual Logic of Guided Design

In addition to sorting rules, visual design itself is involved in guidance. The information modules in modern search engine pages - whether cards, thumbnails, or AI summary boxes - tend to use larger areas, sharper colours, and more focused keywords. These elements are also usually positioned further up or more centrally on the page, grabbing the user's attention.

This isn't just visual optimisation, it's a lead generation tactic. A vague but catchy headline, a high-resolution thumbnail, an alert with the words 'other users are watching' can change the direction of a click. The platform doesn't force you to click anywhere, but by strengthening certain areas and weakening others, it can go a long way to 'anticipate' and 'shape' your choices.



<Experiment 3:\ >

Disruption and Restructuring



In Experiment 3, I tried to further abstract the 'structural' elements of search engine results and observe their impact on user judgement. I chose a specific set of search results, disassembled the key information (e.g., title, links, introduction text, images, time and place, etc.), and then disrupted the order and rearranged the results, so that they lost the visual hierarchy and modular organisation of the original page - in other words, the 'structural wrapping' given by the search engine was removed. 'structural wrapper'.

Next, I asked the same participants to choose between this disrupted page. This time, while everyone was able to identify the parts of the content that interested them, the overall direction of their choices became more diffuse and more hesitant. They were unable to make judgements as quickly as before, relying more on personal experience or interest to navigate and decide.

This experiment made me realise that the structure of a web page is not only a way of presenting information, but also a kind of 'curatorial behaviour'. It provides visual cues, path sequences, and bases for judgement, guiding people to quickly orientate themselves in a sea of information. Once this structure is removed, the user is like a traveller who has lost the map and becomes uncertain and unstable when confronted with the content. Structure may seem neutral, but it is actually deeply involved in the whole process of how we see and what we see.

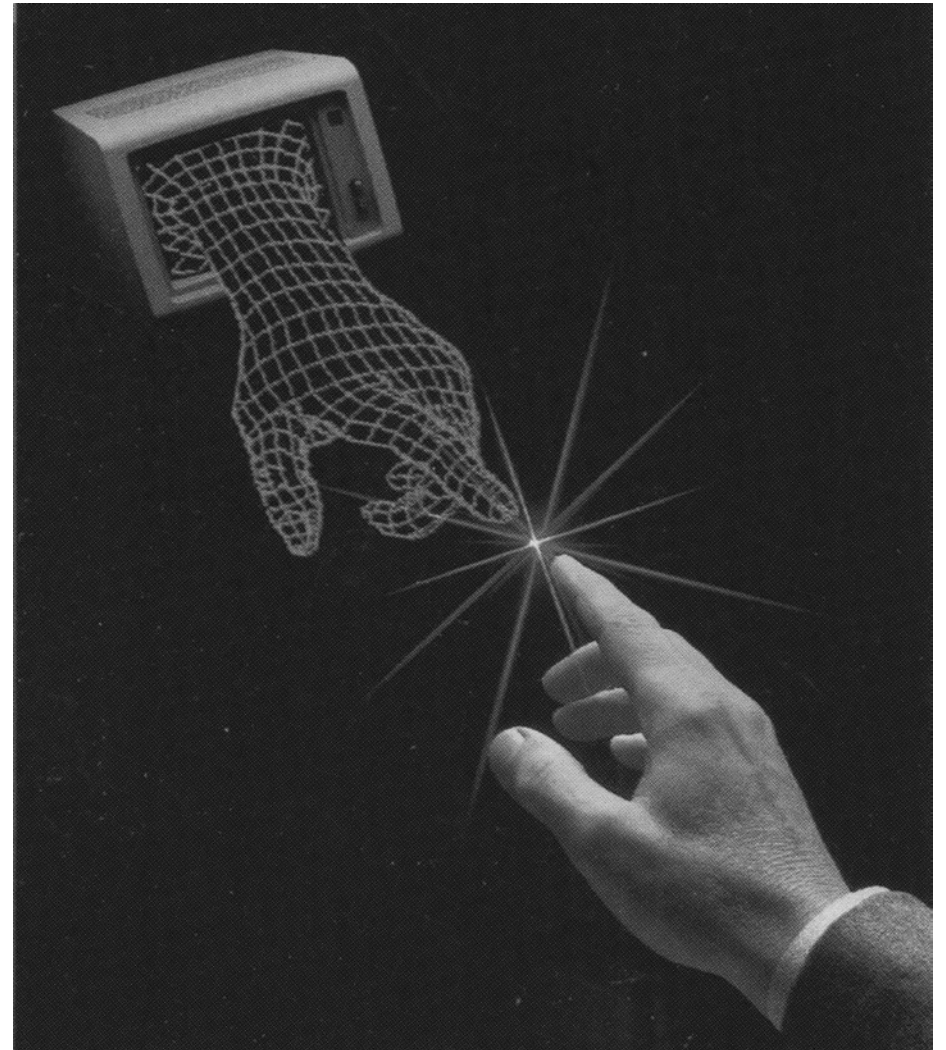


4 : **Clickbait**

How are we guided step by step?



5 : *Publish*



6: *AI Overview* ■

What's the next?

7 : *_Log out*

This book starts with a question:

Are we really 'choosing freely'

when we browse the web?

How do we arrive at an action step by step from an entrance?



Image by Kevin Powell via YouTube: Structuring Your Web Page.
Link = [["https://www.youtube.com/watch?v=60YKxDgAZig"](https://www.youtube.com/watch?v=60YKxDgAZig)]

I started with the idea of observation, to analyse how paths are constructed. But I soon realised that it was not enough to just 'observe' - because the structure itself is implicit, it does not appear when you look at it, but works when you follow it. So I decided to take matters into my own hands and design a set of experimental website prototypes to simulate the formation and guidance of paths.

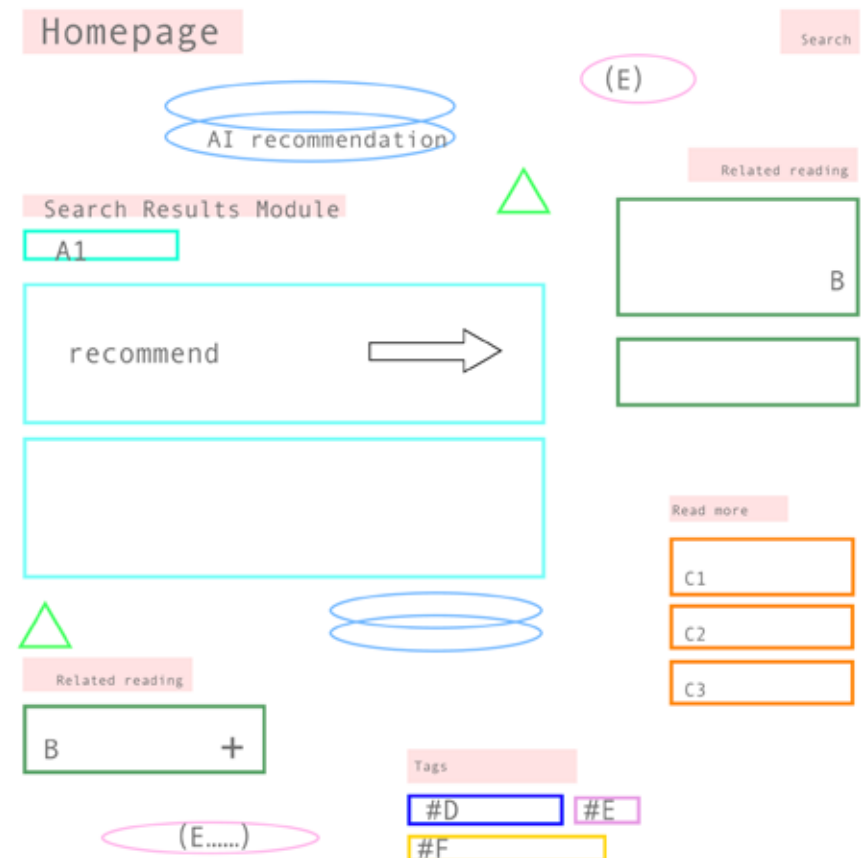
To see how structure affects click paths, I tried to build a simple website using a prototyping tool (Adobe XD). This demo has no real content, only 'module' pages made up of different colours and shapes. Each module represents a node of information - a prominent colour block, a contrasting layout, different levels and click depths. In this virtual site, I've designed multiple entry points and jumps for users to start from the home page, and in between, how they choose whether or not to choose what I've asked them to choose, and what clicks they go through to get to the hidden recommendations page.

(Simulation Scenario)

First, I used colours, area size, fuzzy words, special shapes, and special symbols to set up the homepage, and then I designed the subsequent pages individually:

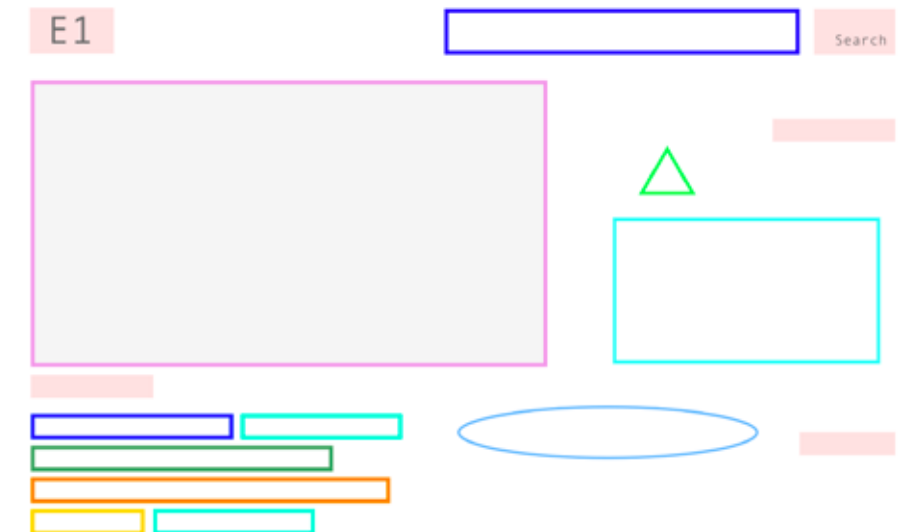
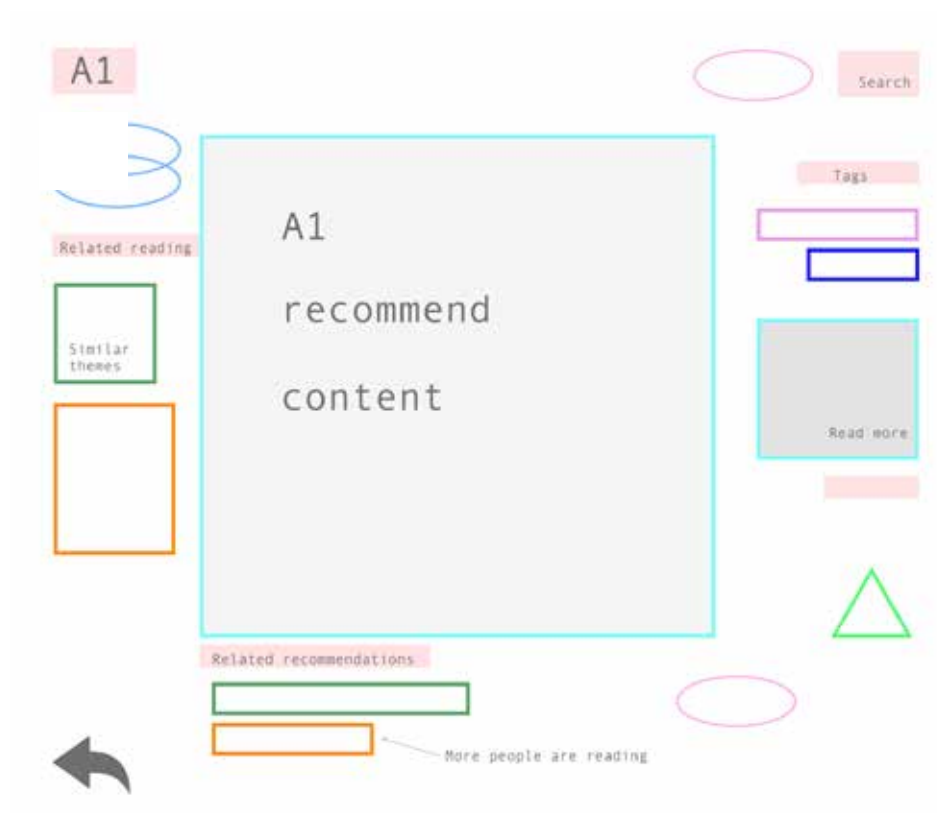
For example, if you have a repeated message, a shape that appears multiple times on either side of a large piece of text, or if you have normal content on the top, and advertisements and recommendations on the bottom, would you choose to slide to the top to select it, or would you be forced to select the recommendation message? ? Where would you choose for trivial, flat information? Simple page but with lots of tabs to choose from, except for returning to a page where you can only select adverts.

The purpose of this experiment, which does not use real content, is to allow users to click on pages based solely on visual perception and page layout, rather than on the interest of the content itself. What I found was that recommendations were not necessarily 'explicitly directed', but rather 'recurring in the path', where the user felt that they had made a choice, but the structure had already determined the direction of aggregation. This is a visual path experiment, which combines visual guidance, click-through lines, and colour induction to study the mechanism of 'dark recommendation'.



This experiment simulates our daily 'browsing the web without a clear goal'. It's like when you are bored and open an information website or shopping platform, not looking for something, but just looking around.

In this kind of 'weak intent exploration', the user often clicks not on the title of the content, but on: Which module stands out the most? Which position is the most eye-catching? Which colour is the most eye-catching? Which area looks like 'Important content'? I therefore use this structure as an 'observational device' that allows us to revisit the impact of structure on behaviour.



Browser art:

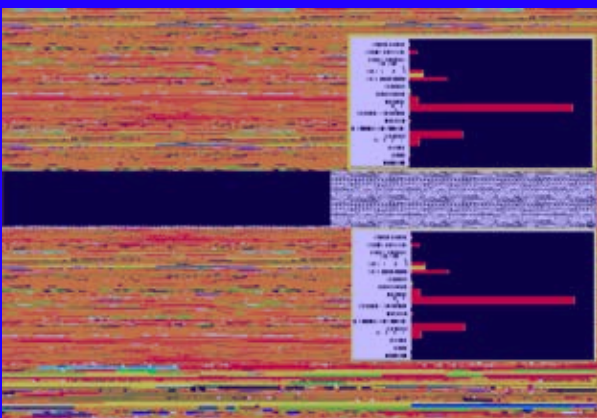
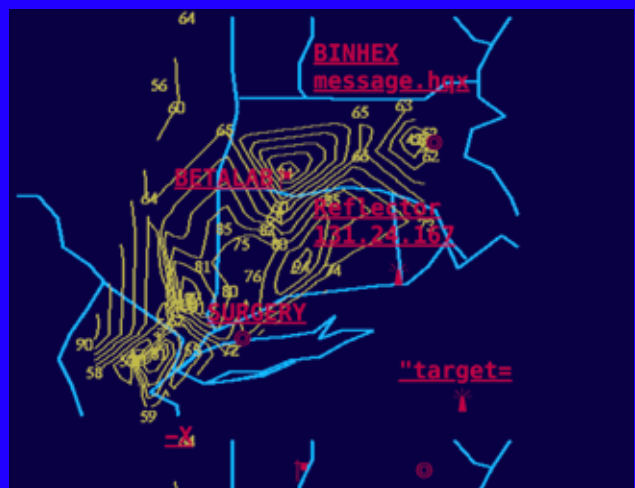
the inverse use of structure

These results lead me to a structural analogy: it is not we who choose the path, but the path design that chooses us. But I was not satisfied with 'revealing' the role of the path. I wanted to be more critical: is it possible to break the structure? Could it interfere with the path? Can the user suddenly realise in the middle of a jump: why did I click on this? Why am I here?

This line of thinking led me into the realm of 'Browser Art'. As a subgenre of Web Art, Browser Art is not about building another website, but rather about 'interfering' with the structure of the website itself.



This iconic net.art website features pages full of code, glitches, and chaos. It deliberately breaks the conventions of what a website should be. Users are thrown into unreadable interfaces, challenging the assumptions of browsing and digital order.



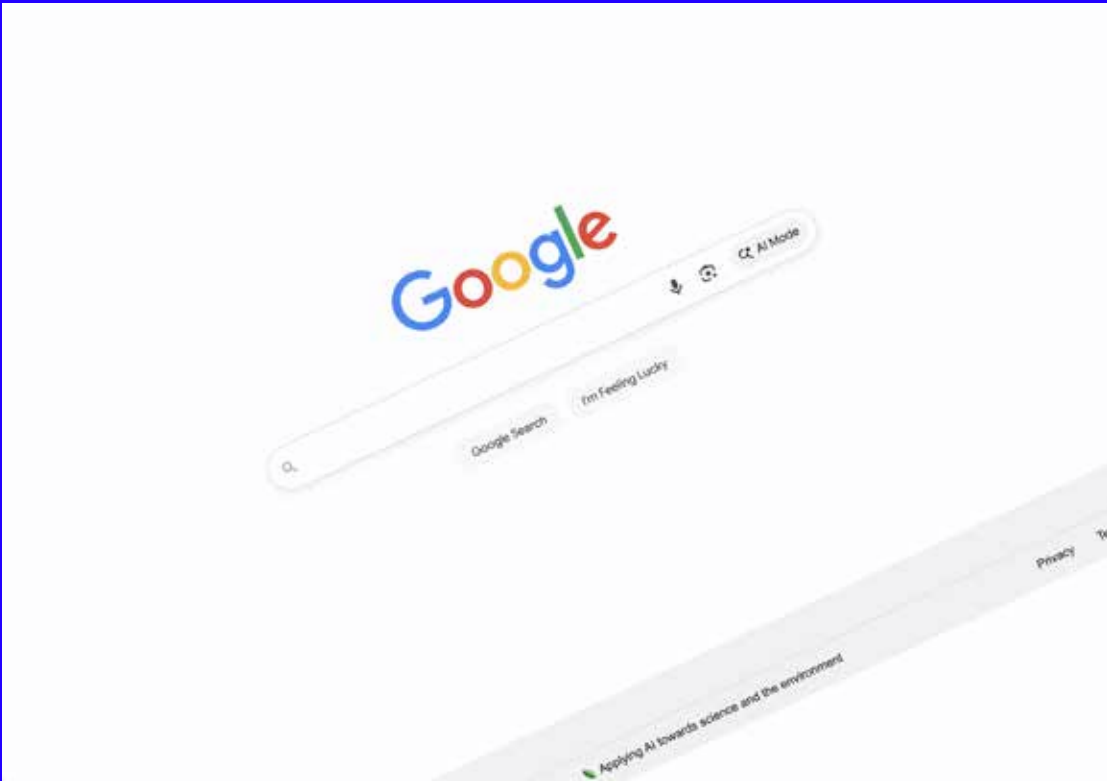
Artists: JODI

Year: Since 1995

Link: <http://www.wwwwwww.jodi.org/>

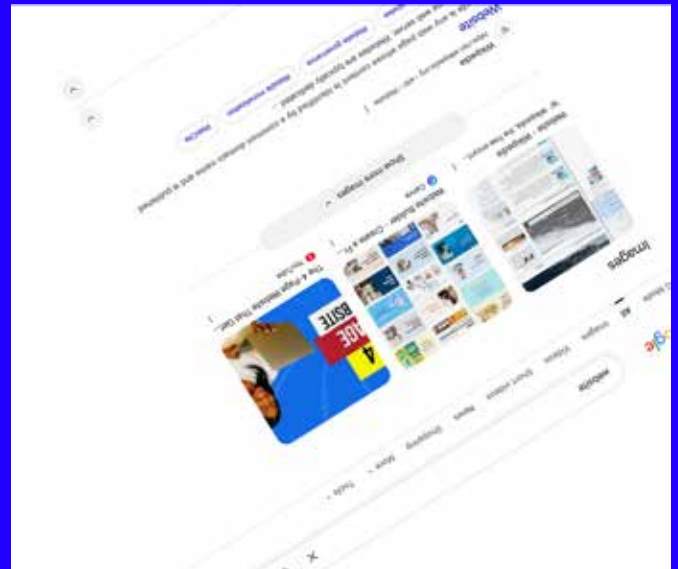
The Revolving Internet

the inverse use of structure



Screenshot of "The Revolving Internet" by Constant Dullaart

This artwork embeds the Google homepage into a constantly rotating webpage. The search functions remain usable, but the spinning motion subtly disrupts the click path. It doesn't alter the content, but makes the structure visible through a slight yet persistent shift.



Artists: Constant Dullaart

Year: 2010

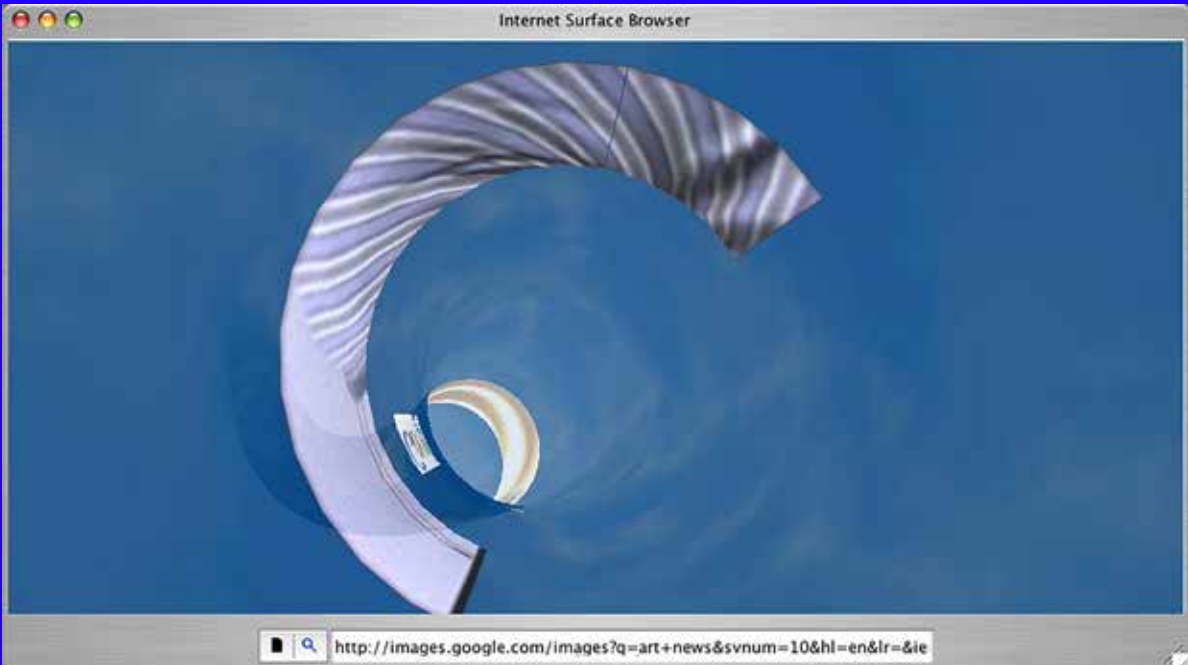
Link: <http://www.therevolvinginternet.com/>

Surface Browser

the inverse use of structure



© Plaisted



© Plaisted

An experimental browser interface that distorts the screen space into dynamic 3D effects. Websites become warped surfaces that bend and stretch. This work visualizes the instability of the web as a navigable space and challenges standard browsing behaviors.

Artists: Tim Plaisted

Year: 2003

Link: <https://www.boxc.net/surfacebrowser.html>

Netomat

the inverse use of structure



A non-traditional browser that displays floating texts and images based on keywords. There are no clickable links—only a continuous stream. It challenges the idea of active browsing and reveals how our paths online are often pre-designed.

Artists: Maciej Wisniewski
Year: 1999
Link: <https://www.netomat.net>

Browser art:

the inverse use of structure

The web pages produced by JODI (Joan Heemskerk and Dirk Paesmans), for example, turn the normal browser interface into a collection of gibberish and gibberish, a computer-crash-like interface that shatters all imaginable notions of a 'web page', and of which Tilman Baumgärtel writes, 'JODI's programmes are 'a collection of gibberish and gibberish. Tilman Baumgärtel wrote that JODI's programmes 'turn the PC into an unpredictable, terrifying machine that seems to have a life of its own'.

Maciej Wisniewski launched Netomat in 1999, an unconventional 'art browser'. Instead of using a web page layout and jumping from link to link, it floats images and text after keywords are typed in. You can't click, you can only 'gaze', as if entering a passive stream of information. This design breaks the expectations of the structure of the page, turns browsing into an uncontrollable performance, and makes the user realise that what we are used to clicking on is in fact a set path of behaviour.

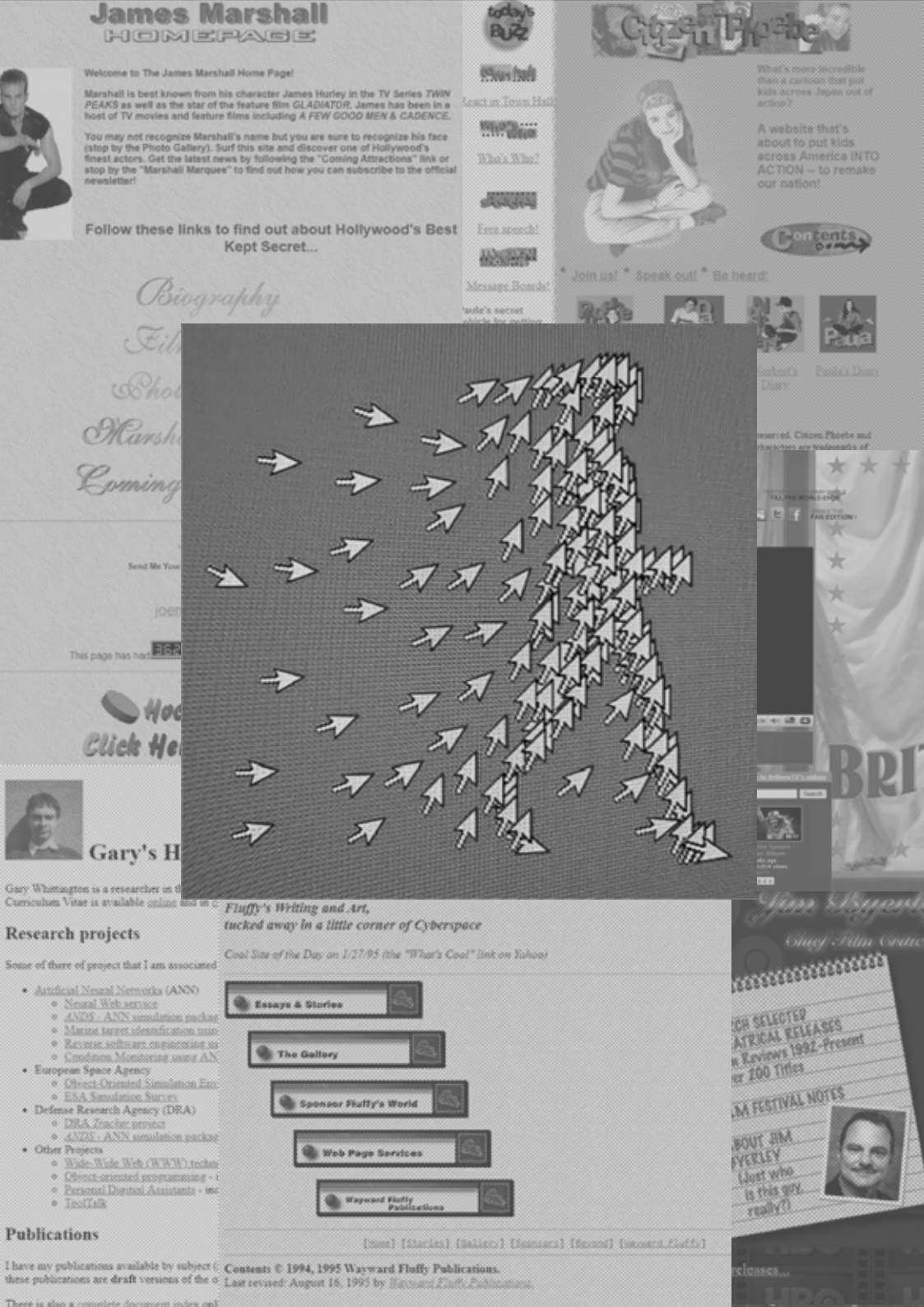
Tim Plaisted's Surface Browser (2003) breaks with the established perception of the web as a 'flat space'. He transforms the web interface into a deformable and dynamic surface, where the page is twisted, bent and tilted, and the user navigates, orientates and disorientsates themselves in this unstable environment. This structural perturbation leads to the realisation that the structure of a web page is not a neutral context in itself, but an implicit force that determines the path of behaviour. None of these projects provide a better experience of use; instead, they expose the structure through disruption. They had a profound effect on me: I began to wonder if I could borrow this 'structural manifestation' approach in my experiments.

Browser art:

the inverse use of structure

Constant Dullaart's *The Revolving Internet* embeds the entire Google search homepage in a constantly rotating webpage. It functions normally, but the page rotates slowly around the centre of the screen. The rotation doesn't disrupt the search behaviour itself, but it continues to interfere with the click path. Dullaart chose Google because of its seeming 'neutrality' but powerful structural control. By rotating the most commonly used interface, he questions our assumptions about its 'stability' and 'trustworthiness'. Everything is familiar, but no longer credible. *The Revolving Internet* does not offer any description or explanation, it is an intervention in itself: a visual behavioural experiment in 'structural sliding', a conscious interruption of the path. It transforms an interface, considered to be the most fluid and efficient, into a shifting environment.

None of these projects provide a better experience of use, but instead expose the structure through disruption. They had a profound effect on me: I began to wonder if I could borrow this artistic approach of 'structural exposure' for my experiments. This is a design strategy that no longer aims at the user to 'find the right information', but rather to make the user feel confused, hesitant, and even angry when clicking. Because it is in this discomfort that we can see the nature of the structure of the page again.



In the past,
webpages were **built**.
1990s personal sites:
HTML,
hyperlinks,
GIFs,
uploaded photos.
Expression is
process of building.
slow, clumsy, free

...

Add New Post

Enter title here

Add Media

B I Today,

expression is

**filled in*.*

Templates,

algorithms,

likes.

Expression becomes a form

to complete.

fast, uniform, calculable

...

Path: p
Word count: 0

Excerpt

Send Trackbacks

Custom Fields

Screen Options Help

Publish

Save Draft

Preview

Visual Text

Status: Draft [Edit](#)

Visibility: Public [Edit](#)

Create Post

Sharing to

Only me

Justin Strazdas

What's on your mind, Justin?

Default

Post

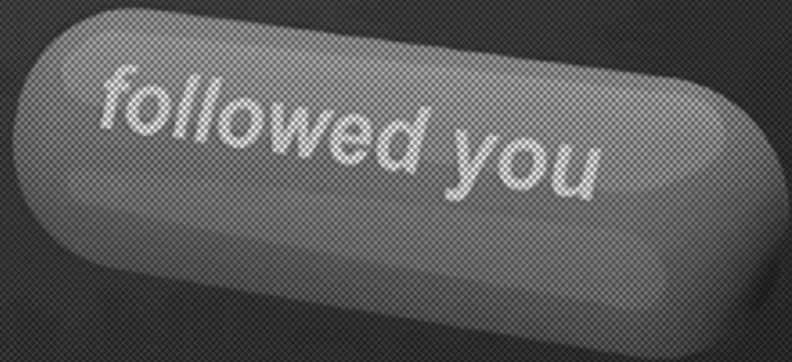
Categories

All Categories Most Used

☐ Uncategorized

+ Add New Category

(We no longer "build rooms")
(We fill forms)

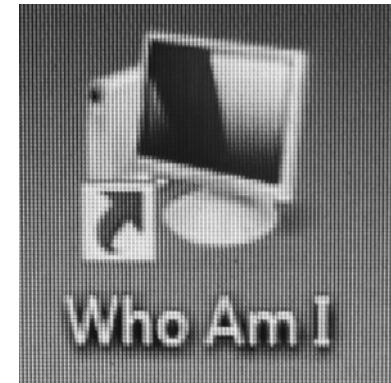


Identity shifts from "self-construction" to "system recognition."
We think we are expressing ourselves.
But perhaps we are being expressed *by* the system.

{ You are not expressing yourself. }
{ You are being expressed. }

This describes our current web state. We are hyper-visible – every click, post, and share becomes data. Expression is no longer "what you say" but "what you are recorded as."
Websites systematize individuality: profile, tags, follows, data, behavior. "Who I am" gives way to "how I appear."

Early websites were acts of construction. Code errors, misplaced images, broken links – all still belonged to you. Now, templates flatten every output: one avatar, one field, one post. From building to filling. The form of the website determines the grammar of expression. It offers freedom but defines limits. In this order, visibility and voice are reorganized into data. Maybe we are not speaking – we are being translated.



Maybe we are not speaking.
We are being translated.

Behind this seeming efficiency, the power of visibility is further centralised.

AI is rewriting the visuals and logic of search engines. Pages are no longer simply static lists of results; they're evolving into "instantly generated answers." Before users even click on a link, information is already being organized, refined, and assembled by algorithms behind the scenes. Under this mechanism, we no longer access a website, but rather a system-packaged judgment.



Google's AI Overview (also known as Search Generative Experience, SGE), which will launch in 2023, is a typical interface. It automatically generates a response above the traditional search bar, uses a large language model (e.g., PaLM or Gemini) to call up content from an indexed repository, and extracts paragraphs and key points from multiple web pages to generate a fully structured summary text with a few vague 'source links'. These links often appear alongside other search results on the first page – the information becomes more condensed and repetitive.

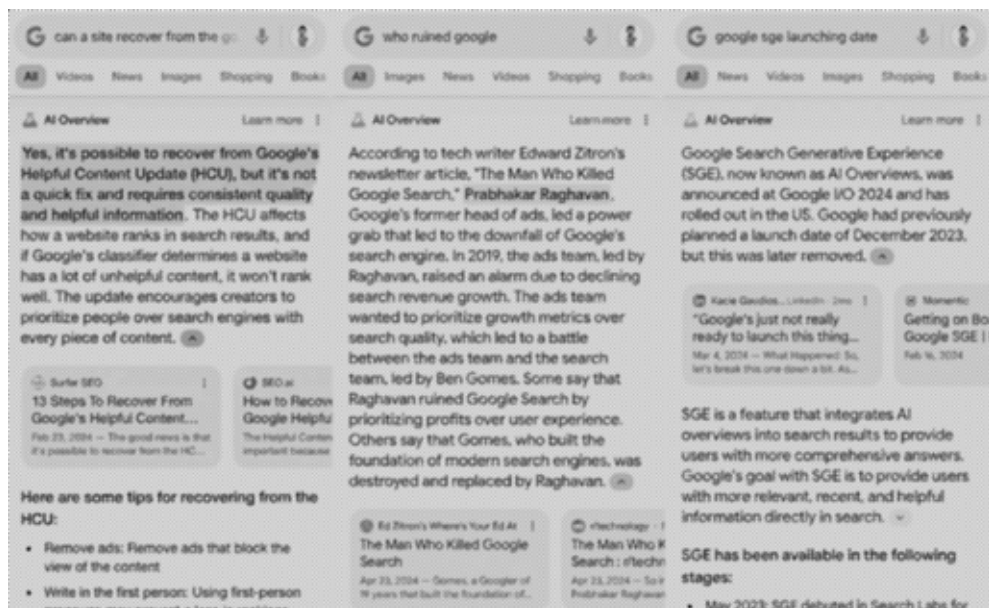
On the surface, it's an efficiency gain. But essentially, the search engine is becoming a 'judge before us' system, AI is no longer just helping you find the answer, but defining the answer for you. The content originally distributed in the web page is extracted, cut and reorganised into the part that the platform thinks you need to know.

Observations:

Visual changes: If the early search pages were like a catalogue, today's search results are more like a dynamic collage: cards, images, summaries, buttons which together form an 'information arena'. When browsing, the user's visual attention is sucked away by the AI's highlighted text, and the clicking behaviour is therefore redistributed. The AI module has become the new "first screen power", not only rearranging the visual hierarchy, but also changing the path of trust for the user. Instead of comparing information from multiple sites, people are accustomed to trusting that 'the system has already chosen for me'.

Duplicate links: Much of the content cited by AI tends to appear on the first page of search results, which is related to data recommendations that capture the same keywords. Content in an article is also cited repeatedly.

Guided Search Term Recommendation: AI Summaries are often accompanied by 'Related Questions' or 'Continue Exploring' underneath, where the user is guided step-by-step rather than deciding their own path. At the same time in the citation will also appear in the search results of the page is not or very low.



The search engine of the future may no longer need to 'search'.
From 'what you want to know',
becomes 'I guess what you want to know'.
This auto-predictive logic is reimagining the design of the web.
The white backgrounds and blue links of traditional search,
are being replaced by modules, summaries and semantic dialogues.
Information is no longer 'displayed', but 'presented'.

In the previous chapters, I looked at search engine entry points, page paths, and the ways in which expression is shaped in websites. I found that websites are not containers of information, but rather an organisational structure that organises the way we see through visuals, recommendations, algorithms and language. These designs, which we think are neutral, have actually long influenced how far we can go, where we stop, and with whom we link. It's not that we don't have choices, it's that choices are always being quietly tightened somewhere.

The purpose of this publication is not to give conclusions, but to try to make these structures visible. When a structure is seen, it is no longer the default order, but can be observed, dismantled and even re-imagined. At the same time we then have the opportunity to break away from the default perspective and re-understand the environment in which we live.

I would ask perhaps these questions:

How else can we navigate?

How else can we express ourselves?

Can we redesign our relationship with the web?

I want this publication to be like a log out button, one that doesn't lead you back to the home page, doesn't suggest the next destination, but simply suggests the path you've just travelled, where you can choose to pause, turn, or even close the whole page.

Glossary:

A

AI Overview

Google's AI summary module that generates answers above traditional search results.

Aggregator

A page that collects and displays content from multiple sources.

Algorithm

A set of rules or calculations that determine how information is sorted, recommended, and presented.

Auto-summary

Automatically generated summaries of search results.

B

Breadcrumb

A navigation aid showing the user's current location within a website's structure.

C

Crawler

An automated program that scans and collects data from web pages.

CSS

(Cascading Style Sheets) – A language that controls the visual appearance of web pages.

CTR

(Click-Through Rate) – The percentage of users who click on a specific link.

F

Feed

A continuously updated stream of content.

H

HTML

(HyperText Markup Language) – The standard language for structuring web content.

Hyperlink

A clickable reference that connects different pages or sections.

I

Indexing

The process of organizing web content into searchable databases.

L

LLM

(Large Language Model) – An advanced AI model (e.g., PaLM, Gemini) used to process and generate language.

M

Metric

A measurable indicator (e.g., likes, views, clicks).

P

Platformisation

The concentration of online content and activity around a few dominant platforms.

Predictive Search

A search feature that anticipates and suggests what users are likely to look for.

S

SEO

(Search Engine Optimization) – Techniques used to improve a website's visibility in search results.

SERP

(Search Engine Results Page) – The page displaying search results.

SGE

(Search Generative Experience) – Google's AI-driven search experience.

U

UI

(User Interface) – The visual and interactive elements through which a user engages with a system.

Reference List:

1. Berners-Lee, T. (1996) The World Wide Web: A very short personal history. Available at: <https://www.w3.org/People/Berners-Lee/ShortHistory.html>.
2. Vaidhyanathan, S. (2011) The Googlization of Everything (And Why We Should Worry). Berkeley: University of California Press.
3. Broder, A. (2002) 'A taxonomy of web search', ACM SIGIR Forum, 36(2), pp. 3-10.
4. Granka, L.A., Joachims, T. and Gay, G. (2004) 'Eye-tracking analysis of user behavior in WWW search', Proceedings of SIGIR 2004, pp. 478-479.
5. Cutts, M. (2010) SEO Starter Guide. Google. Available at: <https://developers.google.com/search/docs/fundamentals/seo-starter-guide>.
6. Google (2023) Search Generative Experience (SGE): Overview. Google. Available at: <https://blog.google/products/search/generative-ai/>.
7. Luke Harrison (2020) 20 Web Design Relics of the Old Internet. LogRocket. Available at: <https://blog.logrocket.com/20-web-design-relics-of-the-old-internet-eb3df4ac13e7>.
8. Wisniewski, M. (1999) Netomat. [online artwork] Available at: <http://netomat.net/>.
9. Plaisted, T. (2003) Surface Browser. [online artwork].
10. JODI (1995-) My%Desktop. [online artwork] Available at: <https://anthology.rhizome.org/jodi-my-desktop>.
11. Dullaart, C. (2010) The Revolving Internet. [online artwork] Available at: <https://therevolvinginternet.com/>.
12. Nielsen, J. (2006) 'F-Shaped Pattern For Reading Web Content', Nielsen Norman Group. Available at: <https://www.nngroup.com/articles/f-shaped-pattern-reading-web-content/>.
13. Manovich, L. (2001) The Language of New Media. Cambridge: MIT Press.
14. Zuboff, S. (2019) The Age of Surveillance Capitalism. New York: PublicAffairs.