

EDITING LAYOUT AND DESIGN

THE 1975 AT THEIR VERY BEST

SO BEAUTIFUL YET SO UNAWARE OF IT



ALEXANDRA HERNÁNDEZ

LETTER FROM THE AUTHOR

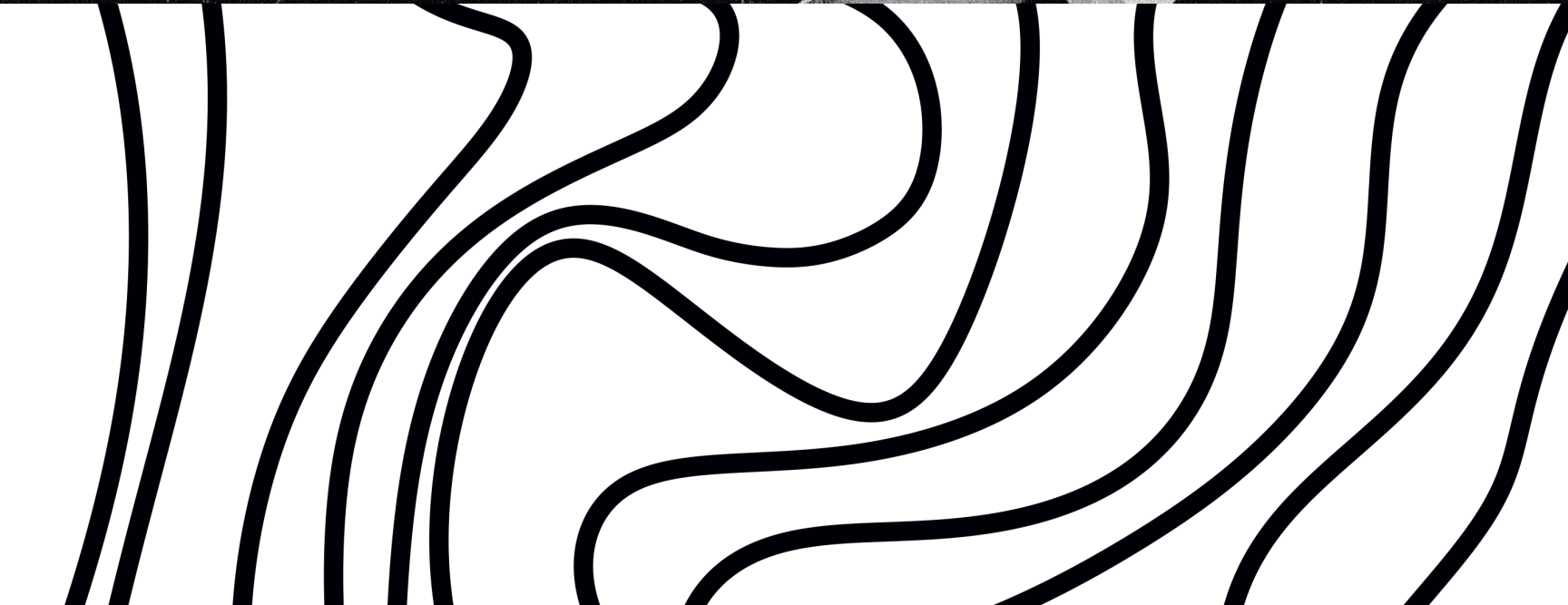


This project seeks to investigate how listening to fans has contributed to The 1975's success and visual journey. It will delve into elements like color, music, aesthetics, and visuals to boost engagement and overall achievement. As a personal fan, I appreciate how this band demonstrates the significance of incorporating fan feedback into their success.

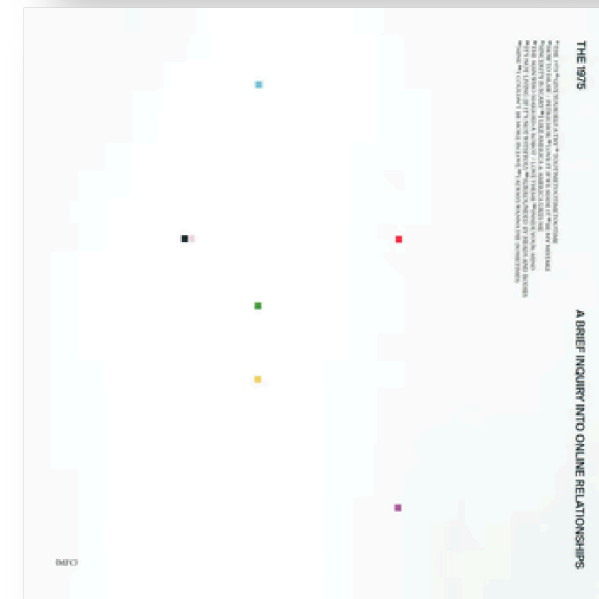
THE 1975

ARE AN ENGLISH POP-ROCK BAND FORMED IN WILMSLOW, CHESHIRE, IN 2002. THE BAND CONSISTS OF MATTY HEALY, ADAM HANN, ROSS MACDONALD AND GEORGE DANIEL

THE STUDIO ALBUMS



THE STUDIO ALBUMS



The 1975, 2013

I like it when you sleep, for you are so beautiful yet so unaware of it, 2016

A Brief Inquiry into Online Relationships, 2018

Notes on a Conditional Form, 2020

Being funny in a foreign language, 2022



THE EARLY DAYS OF THE 1975

The 1975 began their musical journey as teenagers in Cheshire back in 2002, having met during their secondary school days. For almost ten years, they experimented with various working names, such as Drive Like I Do and Bigsleep, while performing punk covers in local venues and gradually composing their own original music.

By the time they released their music, the band had developed instincts defining their debut: a passion for '80s synth-pop, pop culture references, and a focus on image. Before their self-titled album, The 1975 shared four EPs in 2012 and 2013—*Facedown*, *Sex*, *Music for Cars*, and *IV*.

WHY THE 'NAME' THE 1975?

The band's name began with a message Matty Healy found in a book at a yard sale.

On the back page of a Jack Kerouac poetry book, he spotted the words "1 June, The 1975." Something about the phrasing clicked, and it became their name.

THE EARLY DAYS



THE FIRST STUDIO ALBUM

THE 1975 - SELF-TITLED
RELEASED 2013

Released in 2013, The 1975 arrived at a cultural crossroads where internet aesthetics, teenage identity, and genre experimentation quietly collided. The Manchester band, fronted by Matty Healy, crafted a debut that blurred indie rock with glossy 80s synths and subtle R&B textures, producing a sound that felt both nostalgic and entirely new. In an era shaped by Tumblr dashboards, late-night drives, and the quiet intensity of growing up online, the album did more than play. It lingered. Tracks like "Sex," "Robbers," and "Girls" captured the restless, romantic chaos of adolescence with a raw honesty that resonated deeply with a generation coming of age in real time. While not revolutionary in a traditional sense, its impact was undeniably cultural. It distilled a specific moment and gave it a sonic identity, turning fleeting feelings into something permanent. For those who lived it, the record remains inseparable from memory itself, a soundtrack to youth that still hums long after the moment has passed



THE POWER OF FANDOM

BY THE TIME THE 1975 FINISHED TOURING THEIR DEBUT, SOMETHING STRANGE WAS HAPPENING ONLINE. WITH NO NEW MUSIC, NO NEW VIDEOS, AND NO NEW VISUALS TO FEED THE WORLD THEY HAD CAREFULLY BUILT, FANS STARTED BUILDING ONE OF THEIR OWN — AND THEY HAD PICKED A COLOR. ON TUMBLR, THE BAND'S TIGHTLY CONTROLLED MONOCHROME UNIVERSE WAS BEING RECOLORED, FRAME BY FRAME, IN SHADES OF PINK. MATTY HEALY, SCROLLING BETWEEN TOUR DATES, WAS WATCHING THE WHOLE THING HAPPEN IN REAL TIME



the importance of tumblr

Online, this translated into a visual language that fans could instantly replicate. Polaroid-style photos, blurred city lights, cigarette smoke, hotel rooms, and late-night car rides became extensions of the sound. Lyrics appeared in lowercase captions, often isolated and stripped of context, allowing them to function as both confession and aesthetic object. The band's consistency made it easy to participate.



fans leading the band's aesthetic

Anyone could step into the world as long as they understood the mood. This was the album's quiet power. It was not just heard. It was seen, curated, and lived in, turning a debut record into a fully realized aesthetic ecosystem that blurred the line between artist and audience.

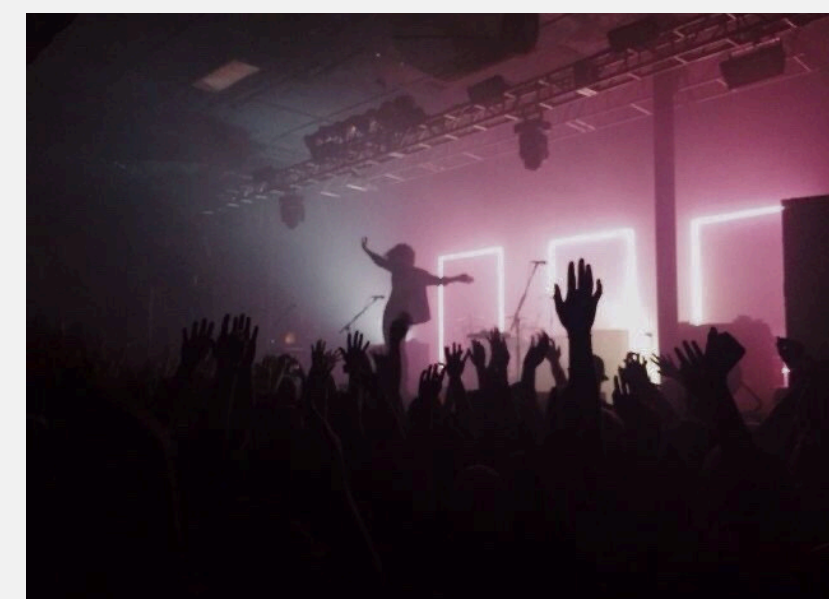
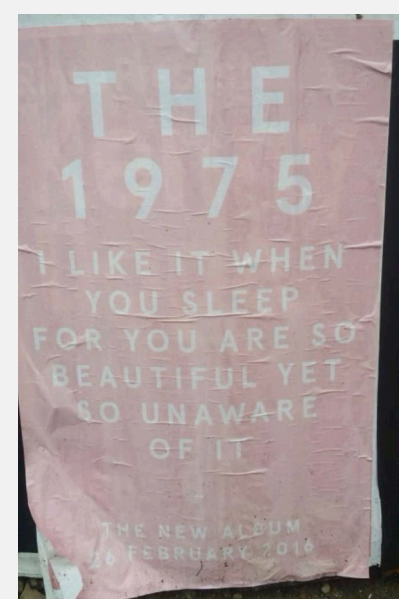
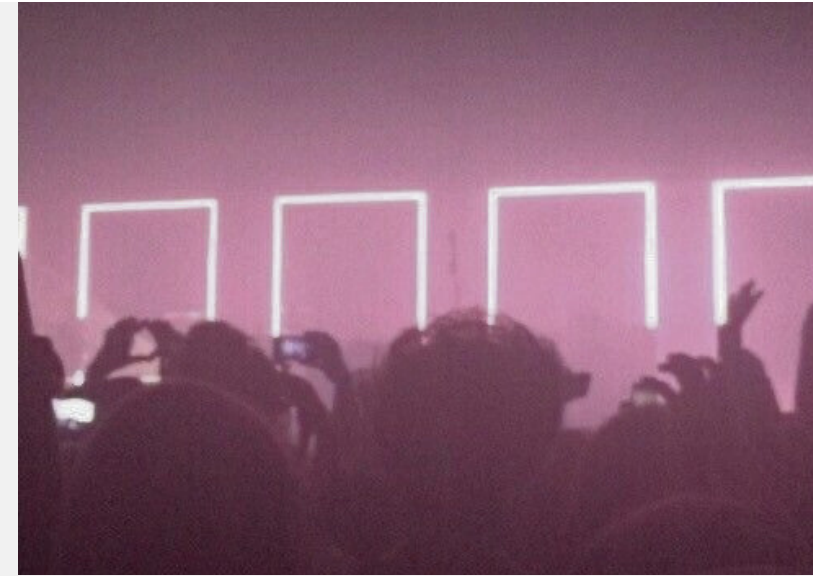
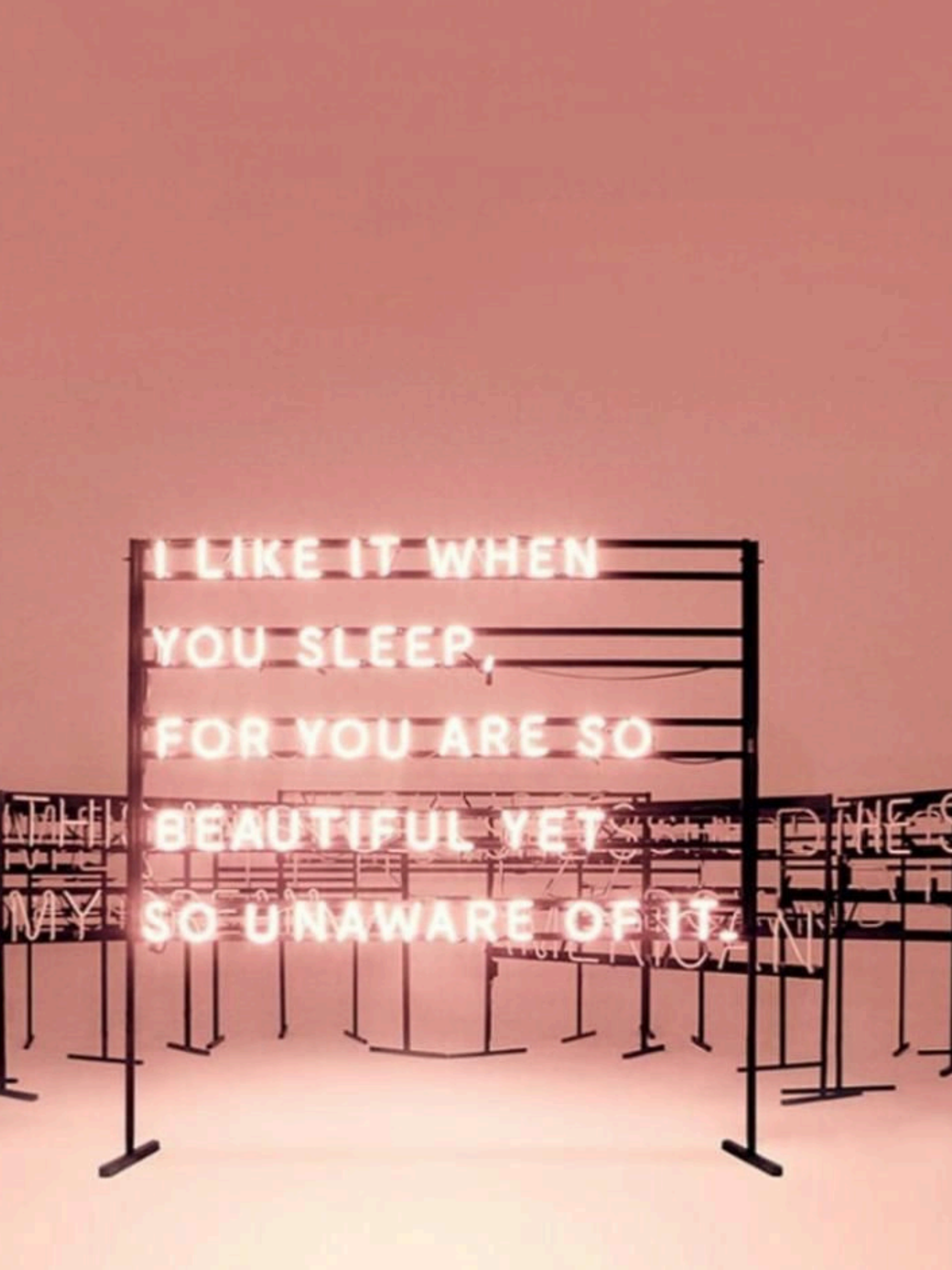
THE BOX

**AESTHETIC
BROUGHT
TO LIFE**

THE

1 9 7 5

"They were bored," Healy has said of the fanbase during that gap year. "They didn't have any new visual information because we weren't in a cycle." Rather than override what fans were doing, the band leaned in. Pink became the defining color of *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It* — the dreamy, filtered, Instagram-era universe that would house their entire second record. The decision wasn't made in a boardroom or a brand meeting. It was made on a dashboard.



This slide evokes memories of Tumblr from 2016.

THE 1975 IN PINK

THE SECOND STUDIO ALBUM



I LIKE IT WHEN YOU SLEEP, FOR YOU ARE SO BEAUTIFUL YET SO UNAWARE OF IT (2016)

I like it when you sleep, for you are so beautiful yet so unaware of it (2016) is widely regarded as a pivotal, ambitious, and "beautifully bloated" turning point for The 1975, often seen as the album that defined their neon-soaked, 80s-funk aesthetic



Released in February 2016, *I Like It When You Sleep, for You Are So Beautiful Yet So Unaware of It* was the sound of The 1975 stretching out. Where the debut had been tightly wound and singles-driven, the second record sprawled across seventeen tracks and nearly an hour and a half, folding shimmering synth-pop, ambient instrumentals, gospel choirs, and 80s R&B into one restless universe. Songs like *Somebody Else*, *The Sound*, and *Love Me* became signatures — but the album's deeper argument was structural. The band was no longer a singles act. They were album artists.

The visual world expanded just as quickly. Pink replaced the monochrome, each song was given its own neon sign in a different location, and the live show broke into color for the first time. Healy began writing typewritten letters to fans, treating them less like an audience than a collaborator, and the band started cross-referencing itself — videos quoting videos, lyrics quoting lyrics — until everything felt like one continuous, layered world. The album debuted at number one on both sides of the Atlantic, the band's first American chart-topper, and confirmed what the visuals had already suggested: The 1975 had grown into something much bigger than a band.

THE 1975 LOGOS



THE
1975
(2012)

THE1975
(2012 - 2014)

T H E 1 9 7 5
(2015 - 2017)

THE 1975
(2018 - 2021)

The 1975
(2019 - 2021)

THE1975
(2022 - 2024)

The 1975
(2025 - present)

THE 1975

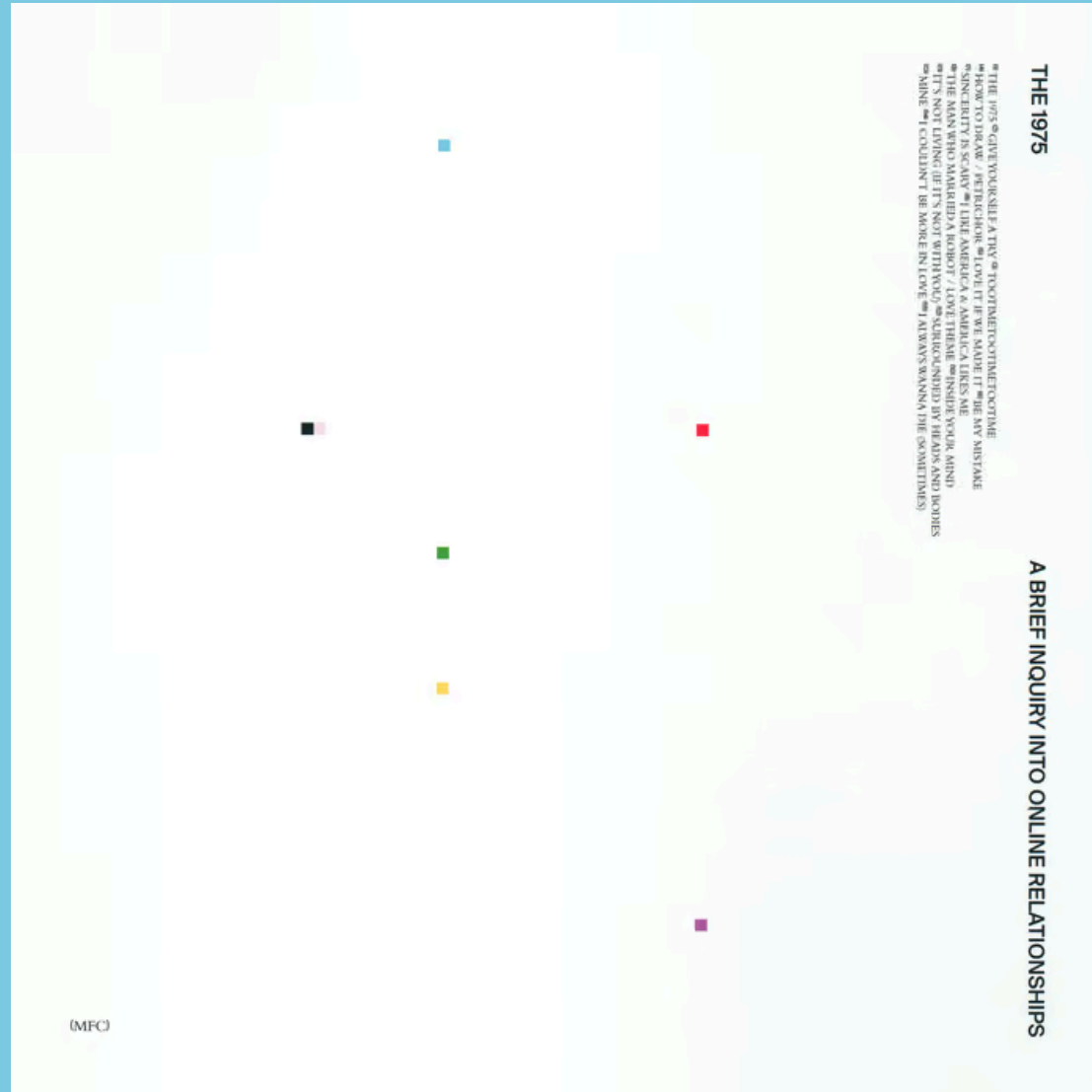
A BRIEF INQUIRY INTO ONLINE RELATIONSHIPS



MATTY HEALY

“The maintenance of my life, my relationship with my mum, my brother, all my close relationships, are mediated by how much Wi-Fi I have,” says Matty. “If you got rid of everybody’s phones, everybody’s relationships would deteriorate. There’s this idea that we look down on any kind of discourse that we have online, that it’s this inauthentic version of communication, when actually it’s the primary driver of our relationships.”

THE 1975



A Brief Inquiry into Online Relationships, 2018

BEING FUNNY IN A FOREIGN LANGUAGE

2022



being funny in a foreign language

004

**THE 1975
HAPPINESS
LOOKING FOR SOMEONE
TO LOVE
PART OF THE BAND
OH CAROLINE
IM IN LOVE WITH YOU
ALL I NEED TO HEAR
WINTERING**





“MODERNITY HAS FAILED US.”
The 1975