

My research for Unit 2 originated from observing error pop-ups. I noticed that these windows operated as a form of “dialogue” between users and systems, yet this “dialogue” was unequal, users were often unable to respond or make genuine choices. Consequently, my initial research focused on the power dynamics implicit within system language and visual structures, revealing this “asymmetry” through a series of visual experiments. Later, I focused my attention on the “asymmetry of waiting time”, attempting to embed information and shared experiences within waiting interfaces. This aimed to redefine the passive waiting process, transforming an isolated and passive experience into a communicative micro-public space. **This shift marked the movement of my research from revelation to intervention.** Simultaneously, inspired by projects such as *Mirror Ritual* and *Error Messages as Poetry*, I began to question whether system language could be rewritten into a more human and poetic form of expression. Throughout these experiments, I consistently explored the unequal relationship between system and users. Gradually, my stance moved from critical revelation towards resistance through rewriting. This shift became the foundation for my subsequent research.

In my latest project, **my focus moved to the visual form and structure of error pop-ups.** I began to consider: what might happen if interface language were no longer treated as an object of analysis, but instead reappropriated as narrative and visual material? **This transition led me entirely from critiquing to re-creation,** using interface language itself as a medium to explore its visual and interactive potential.

I collected and deconstructed pop-up interfaces, conducting a series of visual experiments:

1. Constructing an “error alphabet” by reusing interface components as typographic elements. (To test whether interface visual language could generate new content)
2. Employing the visual frameworks and buttons of pop-ups as visual materials that could host images from real-world scenarios. (To test whether interface forms could bear new content)

During this process, I observed a resonance between the digital act of “closing pop-ups” and the psychological behaviours of “avoidance” in everyday life. This discovery provided the conceptual and emotional foundation for the later development. However, these experiments remained largely at the level of visual collage.

In my writing project, I analysed Barr's interactive work *It Is as If You Were Doing Work*. Departing from a context of “productivity”, Barr employs the interactive structure of system interfaces to generate task loops, thereby simulating and satirising the digital age's obsession with usefulness and productivity. His transformation of interface logic into narrative logic revealed to me the inherent structural power of interface language. Consequently, **my research shifted from visual experimentation towards narrative construction,** exploring how the visual language of interfaces

could be employed to build narratives. In my final studio project, I used the act of “closing pop-ups” as the central narrative framework. Five everyday fragments (waking, working, public space, socialising, and memory) composed a non-textual interactive experience in which each audience’s click on “close” advanced the story. Through this process, I observed the system's feedback mechanisms (immediate responses, loading screens, or error states) and began to consider: how these could function as elements of narrative rhythm? This remains an area and direction for my future exploration.

Through this triangulation, I have refined my research position. The writing project deepened my theoretical understanding of the visual language of interfaces, while studio work translated that understanding into perceptible experience. Together, they led me to recognise that interface language is not merely a tool for conveying information, but a narrative medium capable of constructing meaning through structure, feedback, and rhythm. **This realisation shifted my focus from early critiques of the power structures towards exploring the malleability of interface language**, specifically how it can be re-orchestrated through design to generate new narrative experiences, establishing a new creative stance that regards the interfaces as a narrative medium open to redesign.

In future research, I aim to deepen my exploration of interface language as narrative structure and to investigate diverse interface languages beyond “closing pop-ups”. Building on previous studio findings, I will examine how elements like sound, delay, and looping contribute to the rhythm and emotion of system language, using feedback mechanisms as my entry point. Through these explorations, I aim to continue examining the structural relationships between language, interface, and narrative, employing design as a tool for reflection.