

# Research Overview



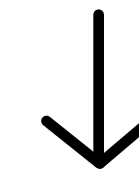
"Snippet" -- the error message

## Intention--

I aim to expose this unequal human-computer dialogue and attempt to offer people a way to regain a voice in some form.

## Discovering and Revealing the Unequal Dialogue

How do system error messages use language and interface to look like a dialogue, but actually give the user no real response or control?



## "Waiting time"

When users are forced into waiting states, can they regain control over this period of time, even if only in a small, humorous way, by giving new meaning to the experience?



## The language structure of error messages.

By deconstructing and analyzing the language of error windows, I designed a poetic and humanized translation system that offers people a way to respond.

# Dialogue--Written response

My research initially focused on system error messages as an entry point, examining the inherent inequity within human-computer dialogue. System interfaces often create the illusion of “conversation” through buttons and options, yet they do not give users genuine choice or the right to respond. This false interaction led me to raise my enquiry: How does seemingly neutral, rational system language manifest control? Can users reclaim or respond to system language? To address this, I carried out multiple iterative experiments. Initially, I concentrated on “waiting time”. Through a series of intervention experiments—such as embedding microtasks or public information within loading screens—I sought to give these moments with new meaning. Subsequently, I deconstructed and rewrote error messages, transforming their cold, technical phrasing into humanised and poetic expressions. This evolved into a set of linguistic translation rules, enabling users to respond to the system in a more human and poetic way. Through these experiments, I sought to expose the unequal nature of human-computer dialogue and to create opportunities for users to regain a voice.

In my conversation with artist Mio Kojima, I voiced a concern: although I had designed a linguistic toolkit that allowed users to “write back to the system” poetically, the methods were still predetermined by me, leaving the question of whether users truly had freedom unresolved. Mio’s feedback made me realize that **interaction does not equal unlimited freedom; more importantly, audiences need to feel that they are “permitted to speak.”** She also pointed out that the **work should demonstrate clearer personal motivation and social relevance to strengthen resonance**, for instance by consolidating fragmented experiments into one coherent experience that directs the audience toward the core issue. Her suggestions prompted me to **reconsider the project’s positioning**: its core is not about offering more choices, but about revealing the absurdity of pseudo-choice. Nor is it about pursuing fully open interaction, but about constructing a limited yet occupiable linguistic space in which audiences can experience humorous and poetic moments of response within the cold and absurd context of the system.

**Research Overview--**  
System Language and Unequal Human–Computer Dialogue.

**Insights from guest dialogue--**  
·Clarify motivation & social dimension  
·Identify a direction of genuine interest  
·Narrow focus & consolidate experiments

**My reflection--**  
·Refocus on “waiting time”.Waiting seems solitary, yet happens to many at once  
·Aim for audience to feel collective resonance.



# Dialogue--Written response

These insights resonated with my dialogue with AI. On one hand, the AI admitted that it itself embodies “unequal dialogue.” On the other, **it proposed a more ideal, layered response model: emotional empathy, logical explanation, and humorous or poetic connection.** This inspired me to consider that error messages are not entirely neutral—they carry distinct tones and emotions.

Based on these inspirations, I formulated a new enquiry: As a graphic communication designer, how might system-imposed, isolated, and powerless waiting be reimagined as a shared, absurd, and humorous public space? This marks a shift from critiquing pseudo-choices in error windows to exploring the sociality and co-temporality of waiting. If error messages and progress bars isolate individuals, could design transform these temporal gaps into “micro-publics,” where users see one another, leave traces, and break through powerlessness by generating resonance, humor, and even new forms of community? This transition not only deepens the critical dimension of the research but also responds to Mio Kojima’s advice: to root the project in personal motivation and social significance, and to use clear design direction to let audiences directly experience its core. As Warner (2002) notes, publicness is often provisionally constructed within specific communicative contexts and constraints. Designing waiting as a “micro-public space” therefore not only resists the system’s coercive control of time but also generates new forms of sociality and resonance within limited frameworks.

## Reference

Warner, M., 2002. Publics and Counterpublics. New York: Zone Books.

## Insights from AI dialogue--

- AI acknowledged that it itself embodies "unequal dialogue."
- Proposed an ideal response model: empathetic, logically clear, layered, with humor and poetry.

## My reflection--

- Inspired me to consider that error messages are not entirely neutral—they carry distinct tones and emotions.

## New enquiry --

1.As a graphic communication designer, how might system-imposed waiting screens (loading or error messages) be reimagined from lonely and powerless moments into shared, humorous micro-public spaces? (through visual design)

## Intention --

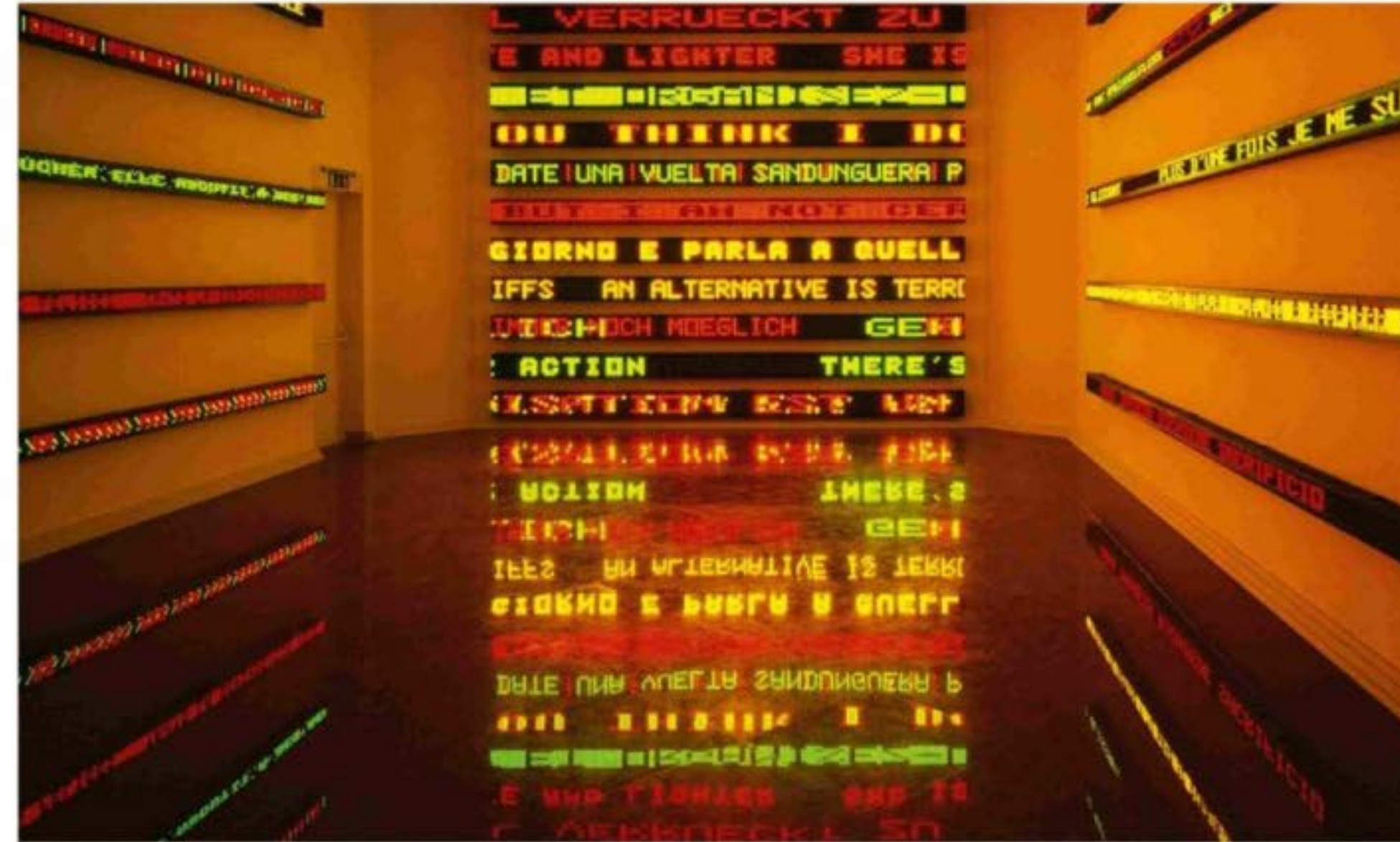
- 1.reveal and highlight the system’s control over human time
- 2.transform the lonely experience into something collective
- 3.audience: feel resonance and community; not alone; gain a new sense of connection.

2.How do different tones of error language affect user experience?



# Reference 01

## Jenny Holzer – Truisms (1977-1987)



Holzer interrupts the everyday flow of urban space with extremely short statements, inserting texts that appear ordinary but carry sharp social critique onto billboards, electronic displays, and posters. She transforms public visual spaces into temporary sites for reflection.

## My thoughts--

Could "waiting" also be “textualised” and “made public” in a similar way?



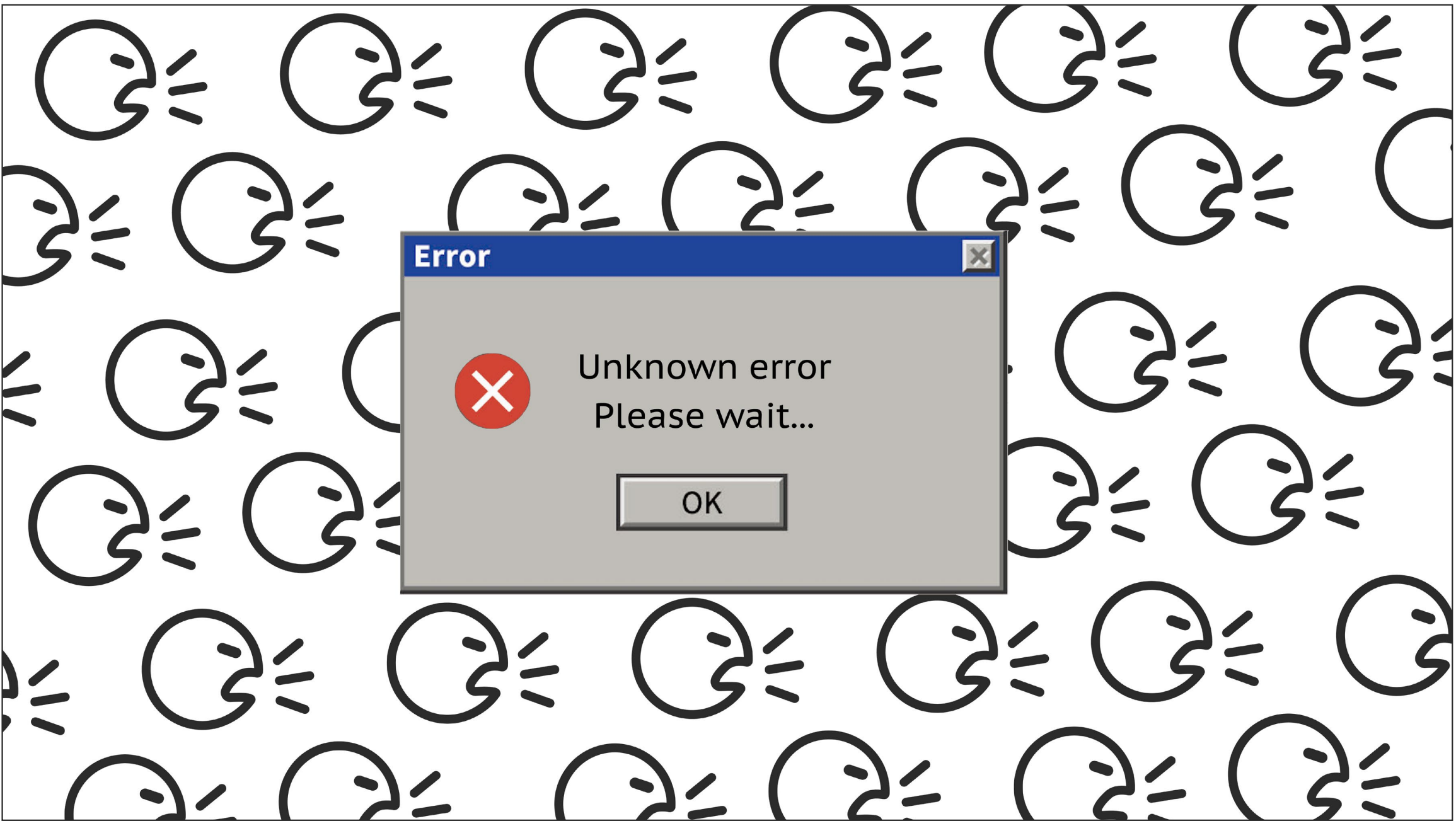
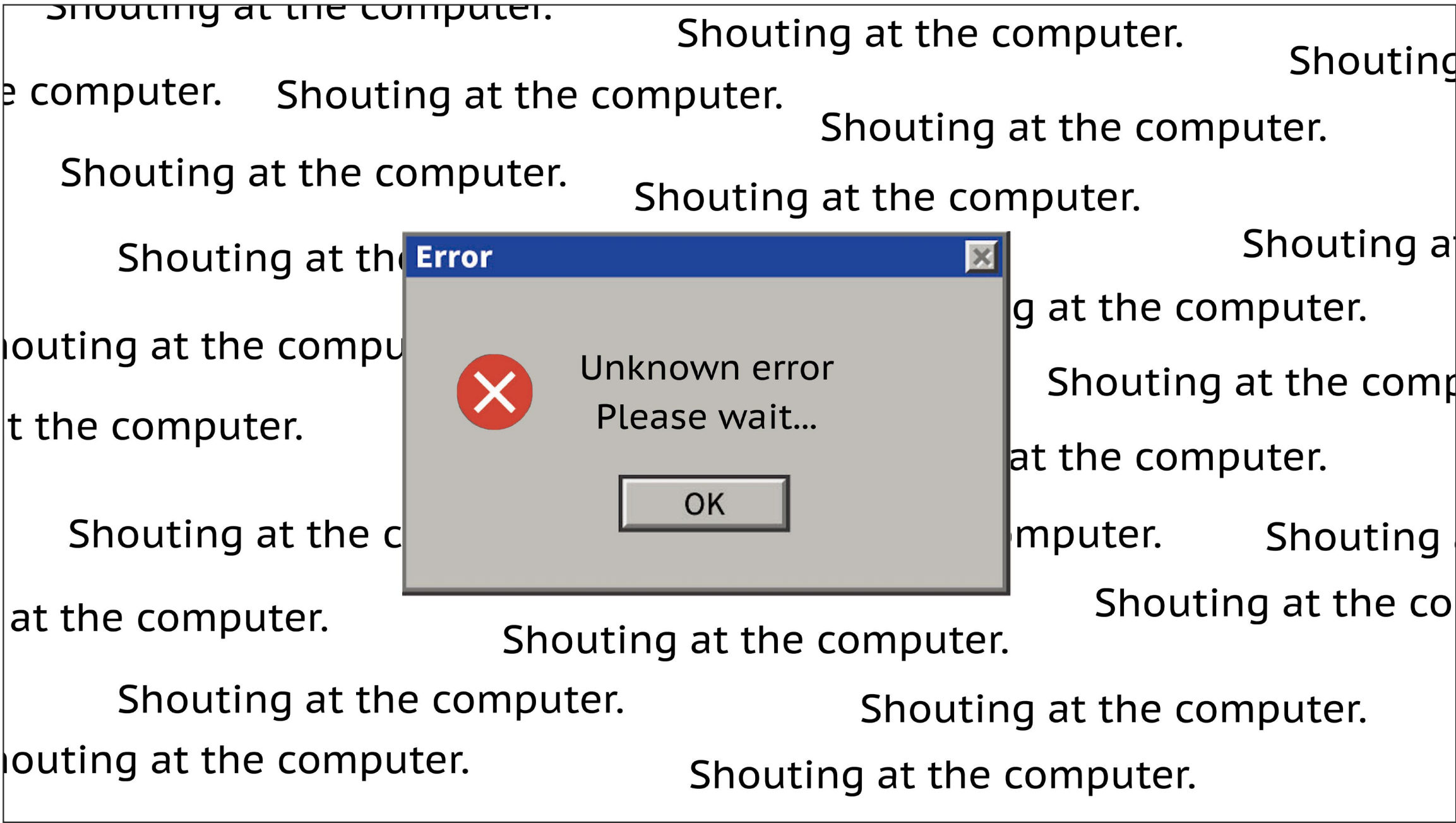
# Draft 01

Translate private, invisible waiting experiences (phrases / actions / emotions) into visual archives, making waiting into visible and shareable “public traces.”

“What do you think or do when forced to wait ?”  
(e.g.during computer starup or software loading).

--"Shouting at the computer."  
--"Anxiously scrolling the phone."

--"Staring blankly at the loading bar."  
--"Doing Something Else — Scrolling On Short-Video Apps."





## Reference 02

Good Feelings in Good Times (2003)



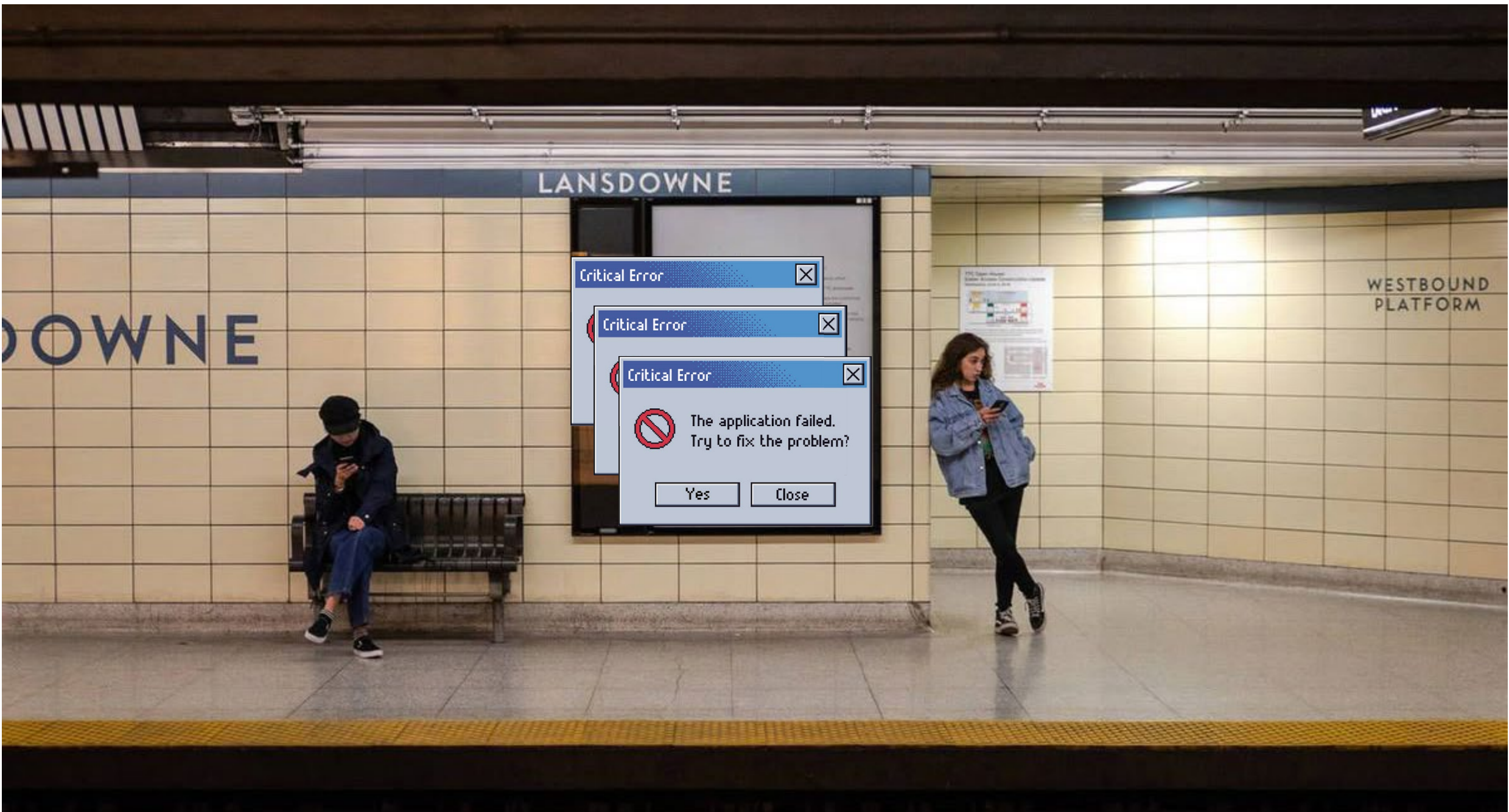
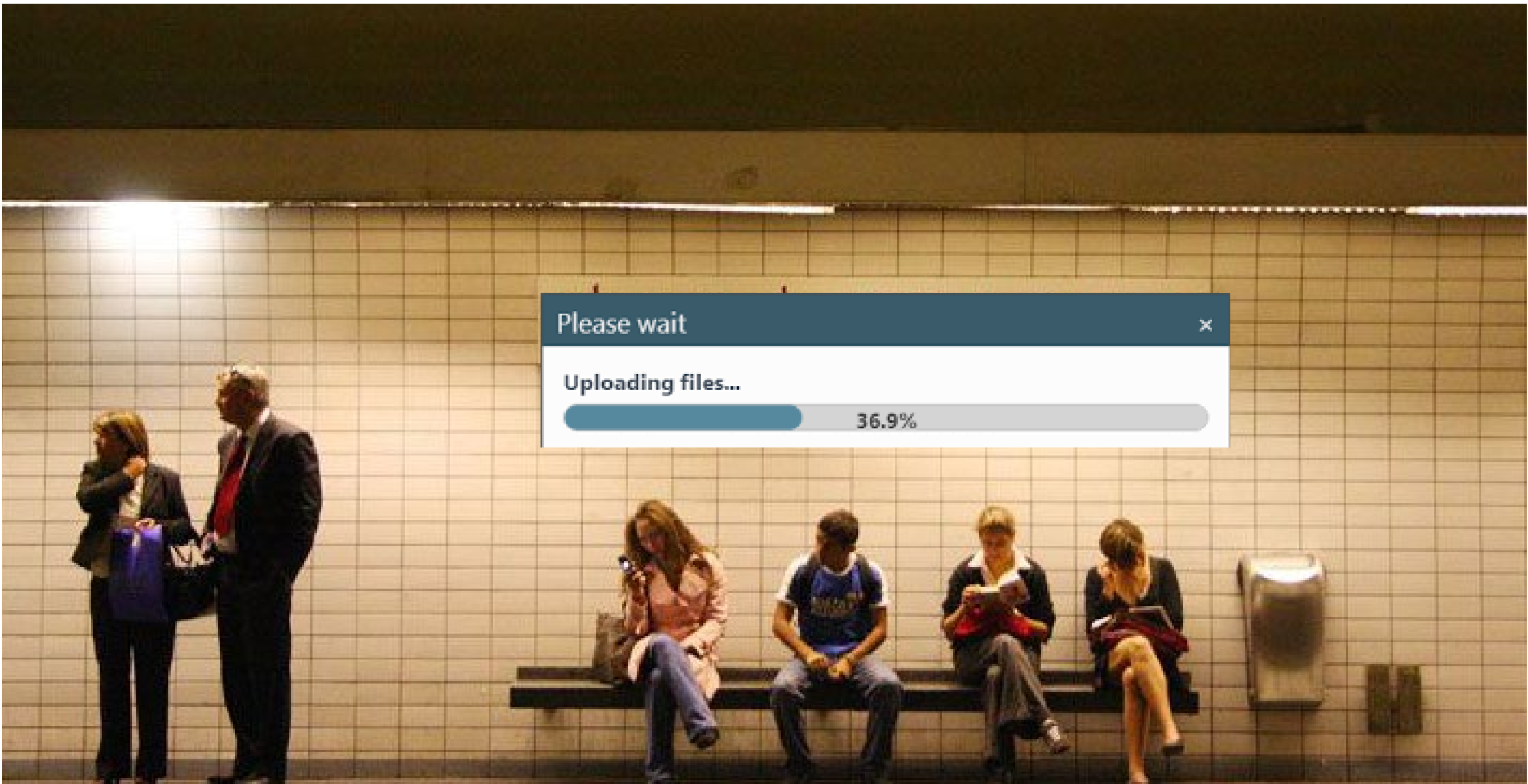
Good Feelings in Good Times (2003) by Roman Ondak is a staged queue performed in museums or public spaces. Participants look like ordinary people waiting, without overt theatrical gestures. The queue forms and dissolves repeatedly, lasting about 40 minutes. By inserting this mundane social activity into the art context, Ondak prompts reflections on queuing as both a social and individual phenomenon—exploring “real time” versus “queue time,” personal memory versus collective behavior, and the cultural or historical associations of waiting.

### **My thoughts--**

Could the visual language of error windows bring digital waiting into real-world waiting, translating isolated experiences into shared public traces?

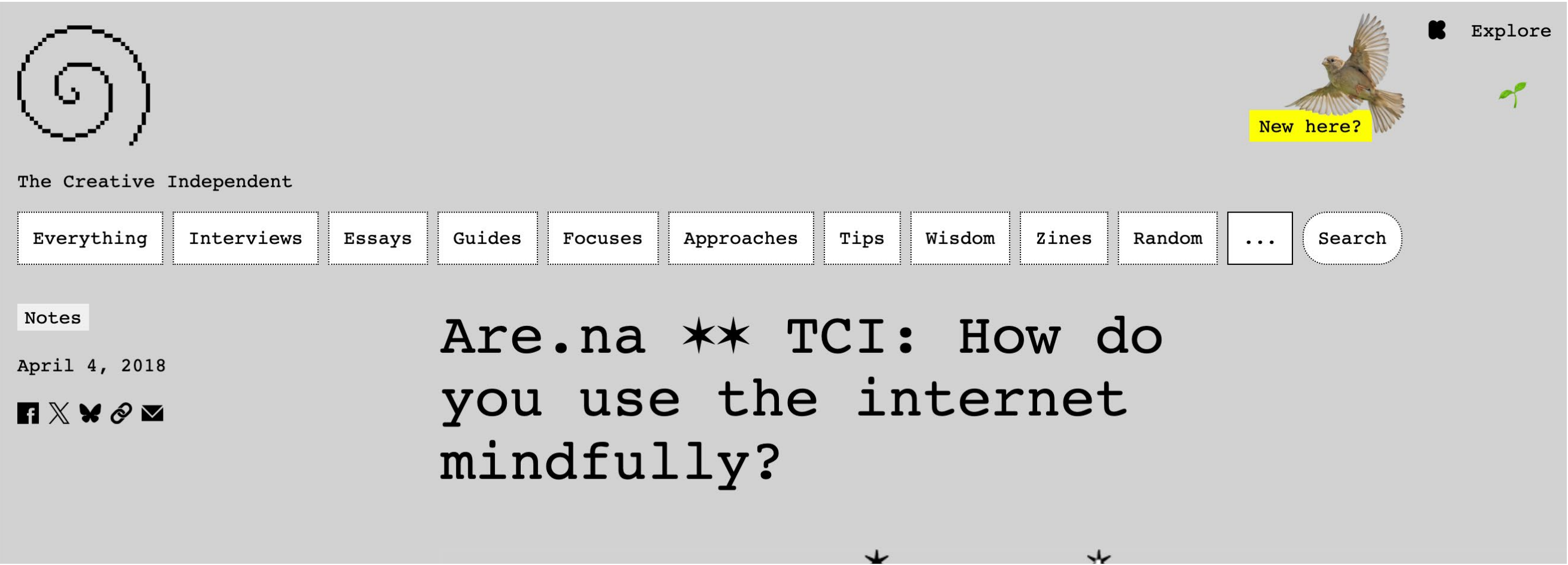
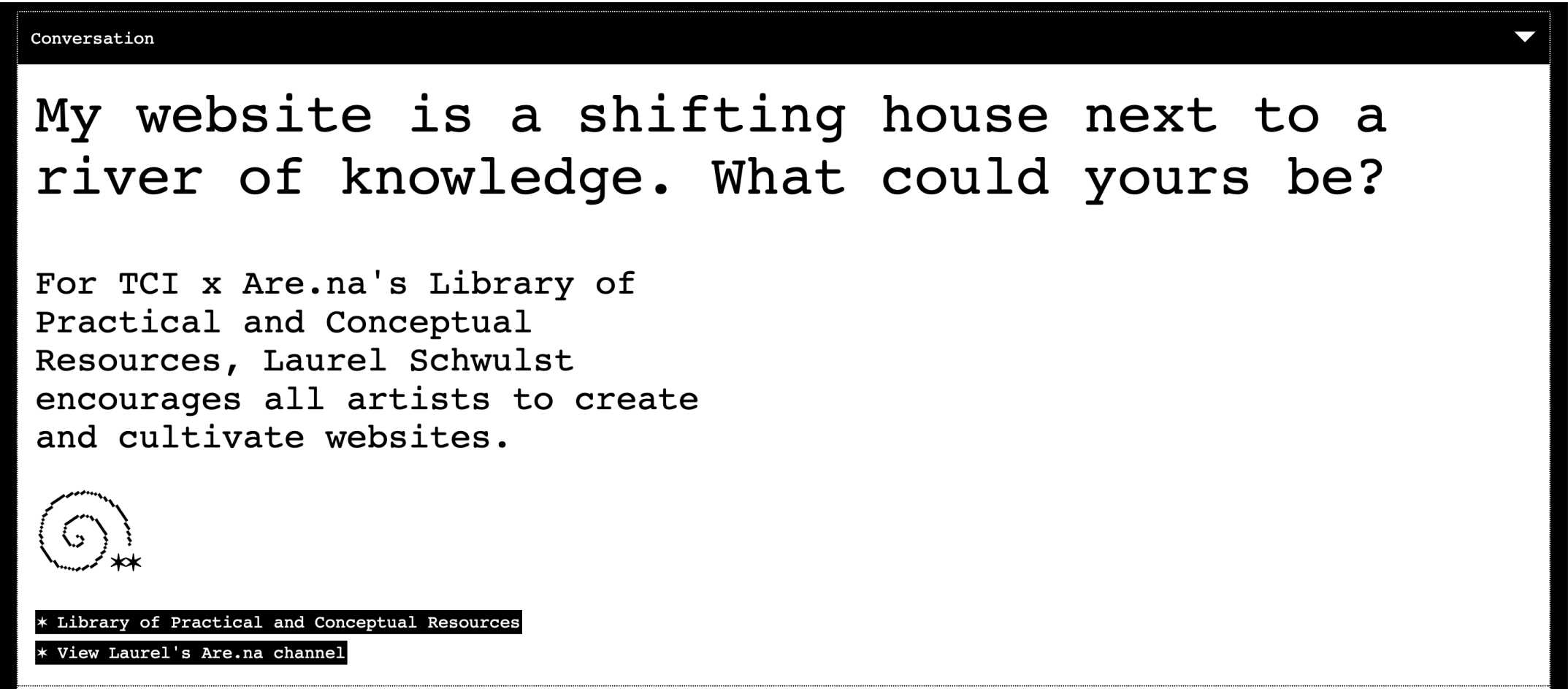


Draft 02





# Reference 03



In My Website is a Shifting House next to a River of Knowledge (2018), Laurel Schwulst frames the website not just as a functional tool but as a diverse “space.” She describes it as a house, a garden, a river, or a book—something that can be continuously rearranged, updated, and re-experienced. She highlights the poetic potential of websites: beyond conveying information, they can serve as soft, personal, and open public spaces that carry memory, emotion, and human connection.

## My thoughts--

Can the waiting screen be reshaped into a temporary micro-public space, transforming a cold interface into one that carries resonance and public meaning?



