

# Proposal

## [Enquiry]

Within the digital context of the computer desktop, how do users, through a limited set of gestures and commands, execute and adopt interface rules that do not fully correspond to real-world experience but remain operational within digital systems?

How do these rules come to appear natural and unremarkable through repeated use?

## [Context]

-site: desktop (understood as a space where actions take place)

-action: dragging files into the trash and restoring them from it.

-The desktop interface is a highly complex system that gradually becomes “transparent” through everyday use. Users rely on a small set of input actions—such as dragging, clicking, and keyboard shortcuts—to perform deletion, undoing, copying, and other operations, enabling complex forms of digital making and management.

-Dragging a file into the trash is one of the most familiar desktop actions. Borrowing the metaphor of “discarding” from the physical world, this action is translated within the desktop environment into a rule-based operation with clear structure, immediate feedback, and built-in reversibility. While this mechanism does not fully align with real-world experience, it is repeatedly performed within digital systems and gradually comes to be taken for granted.



Drag into the trash



Restore (click and drag)



Empty the trash

Reference 01 (interface)

## A *\*new\** Program for Graphic Design



## A *\*new\** Program for Graphic Design

Introduction:

*A \*new\* Program for Graphic Design* is a contemporary graphic design textbook that reframes graphic design as a programmatic practice, organised around typography, Gestalt, and interface, and taught through historical case studies and practice-based assignments.

Excerpt:

“it was increasingly apparent that the graphic interface not only needed to operate intuitively, but it also needed to **communicate intuitively.**”

“To operate smoothly, **the on-screen choices and metaphors** had to be understandable, distinct, and memorable, even elegant.”

My thought:

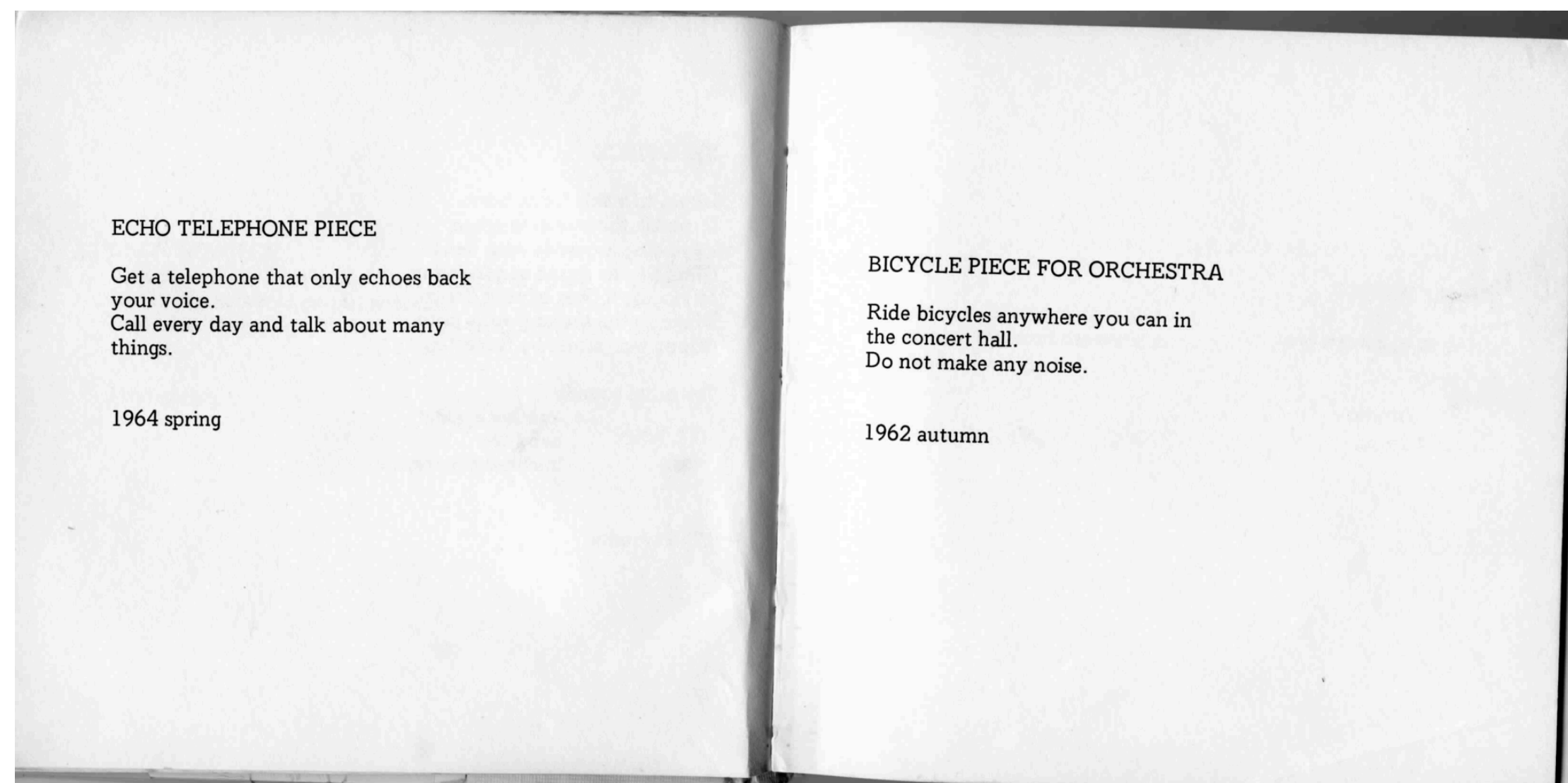
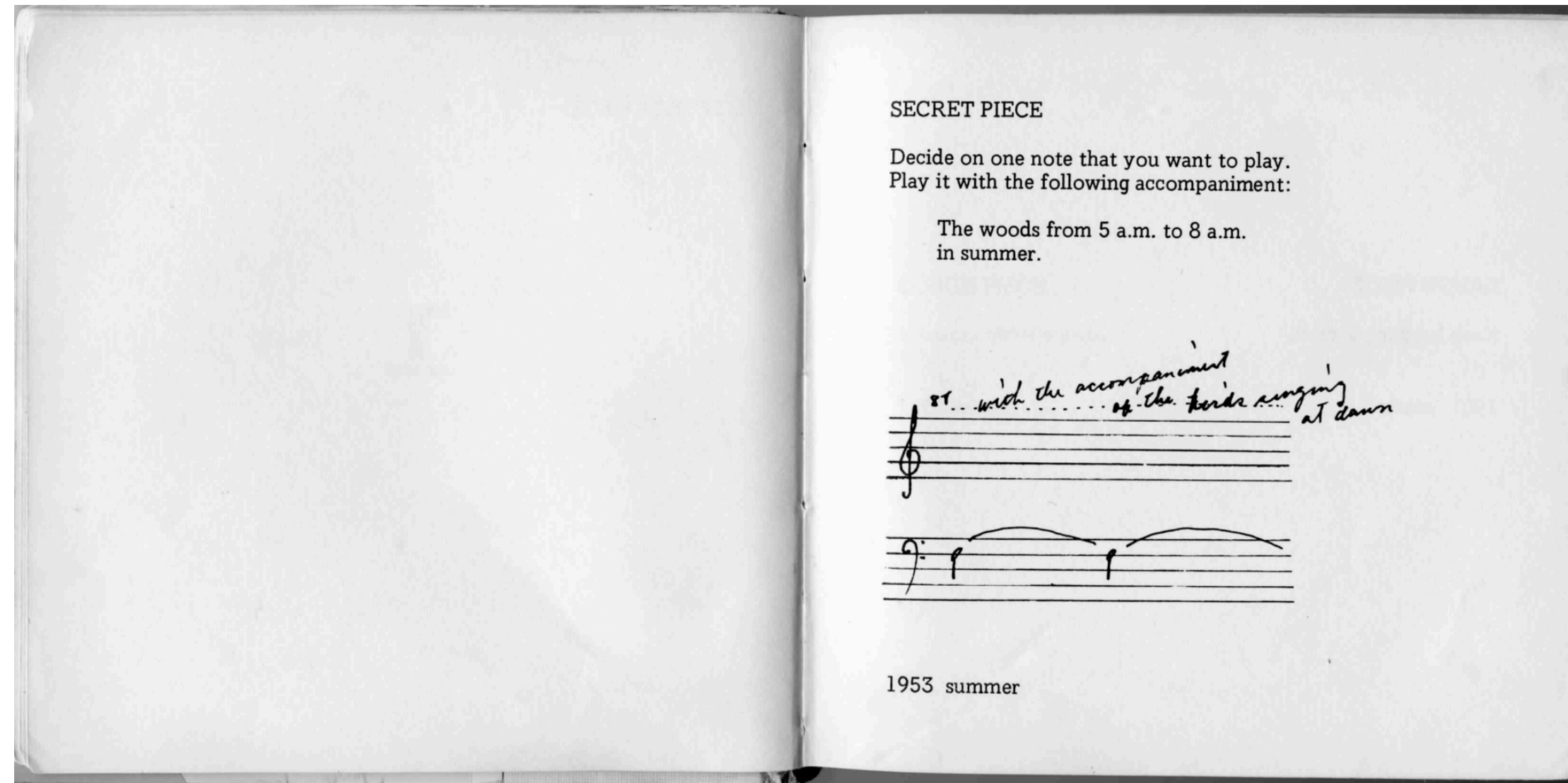
Can operational actions themselves function as a form of communication?

Rather than being functional, actions can be understood as a way through which interfaces convey rules.

Could I treat desktop operations as a designed action language that communicates system rules, and uses these actions as visual and narrative material?

## Reference 02 (instruction/execution)

### Grapefruit



### Grapefruit

#### Artistic context

In the context of conceptual and performance art, ideas, sounds, actions, and time are treated as artistic materials, with language playing a central role.

#### Introduction:

Grapefruit is a collection of instruction-based works that guide readers to take part in artistic actions. In this process, the reader is not only a viewer, but becomes an active participant and, in a sense, the artist.

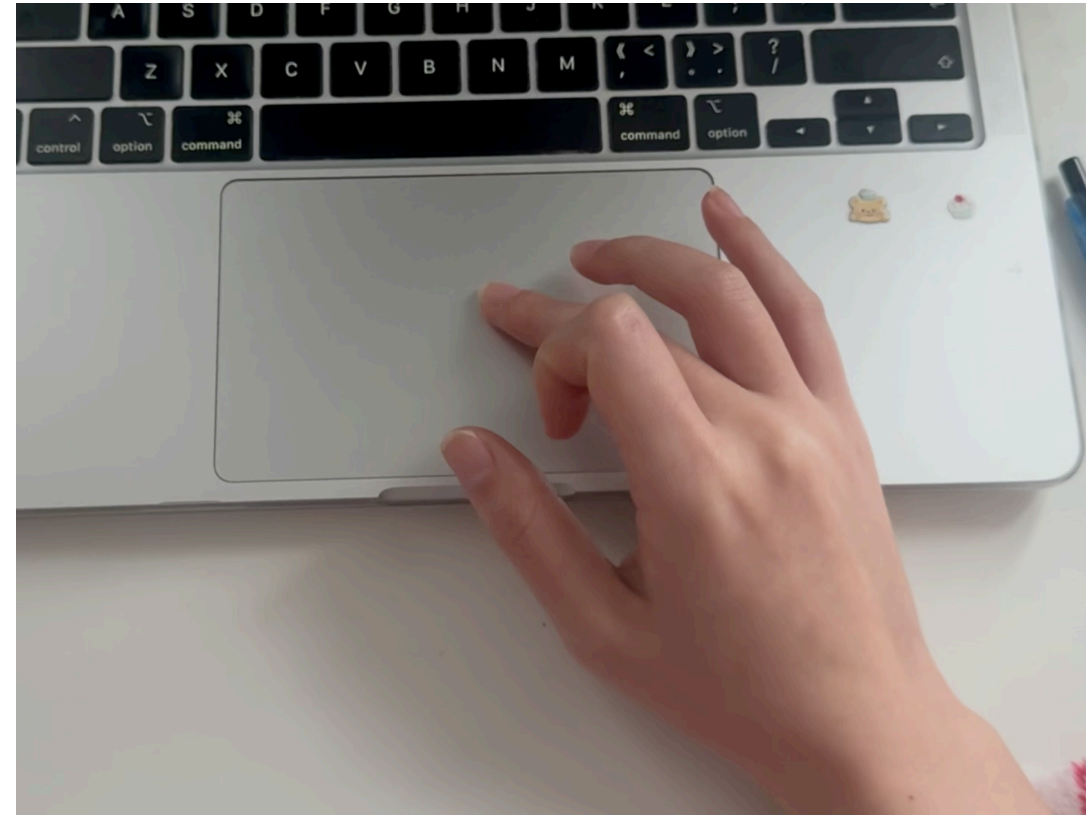
#### My thought:

Actions can be turned into language. Execution itself can become content, and the sequence of actions can form a narrative. Can everyday actions be separated from their real-world outcomes and treated as linguistic forms of execution?

# gesture units



slide



click



pause



drag

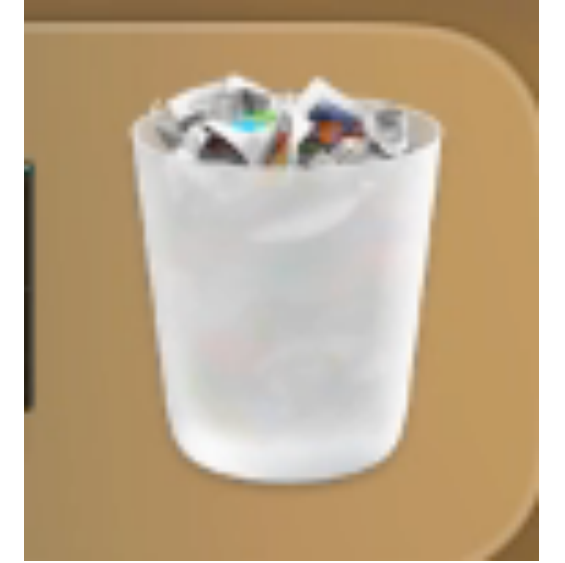
# state changes



Drag into the trash



Drag into the trash



Empty the trash

# system response units

Drag into the trash

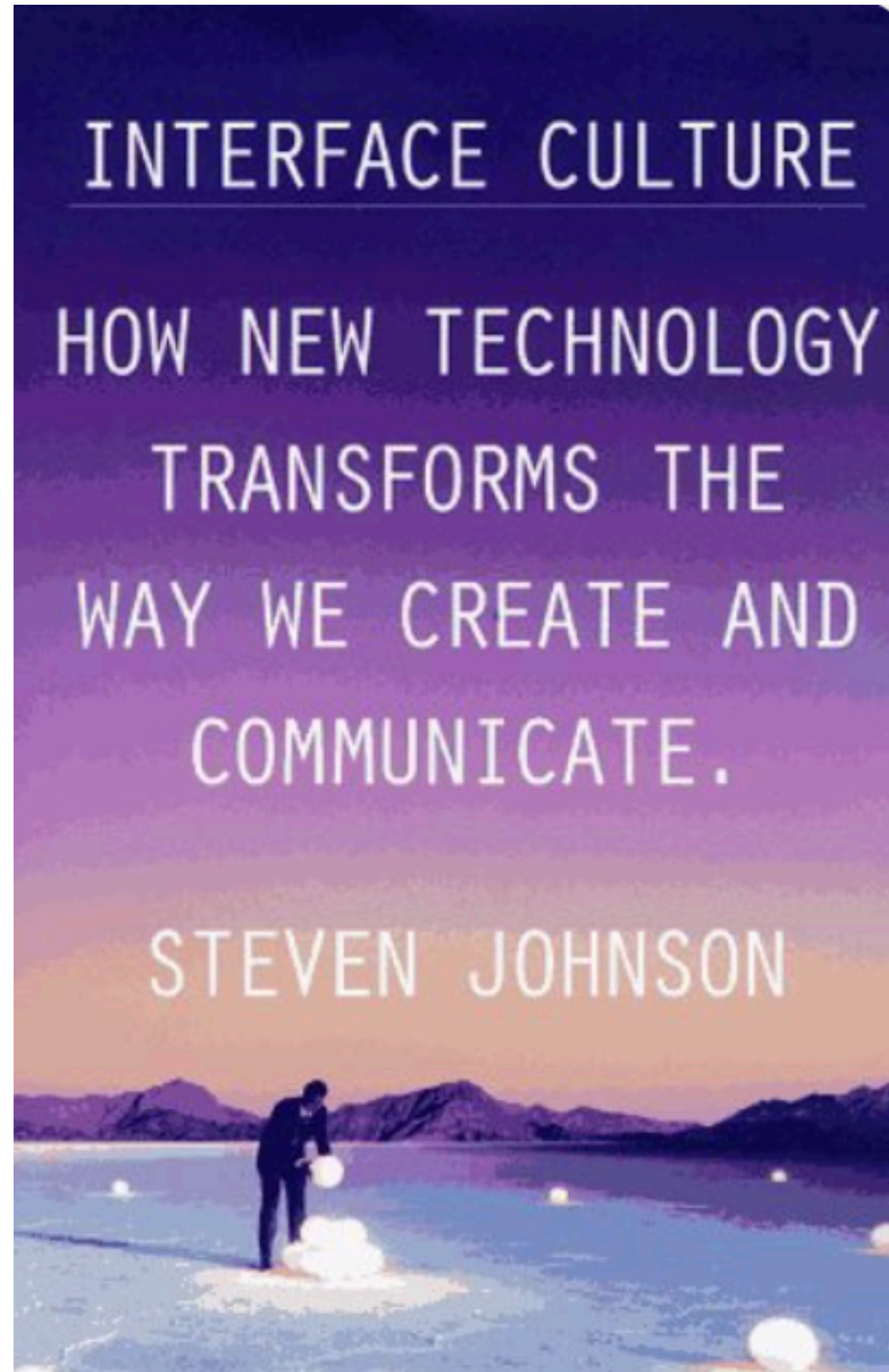
Empty the trash

Restore

whether these could function as visual and narrative material?

Reference 03 (culture/social behaviour)

## Interface Culture



## Interface Culture

Introduction:

*Interface Culture* understands the interface as a form embedded within cultural and historical contexts. It is not only a tool for controlling information, but also a framework that helps users imagine, understand, and navigate increasingly complex data spaces.

My thought:

Is the interface a product of social and cultural conditions?  
Do mechanisms such as the trash bin, in turn, shape how we understand actions, consequences, and errors?

Reference 04 (gesture/visual)

## Multi-Touch Paintings



## Multi-Touch Paintings

Introduction:

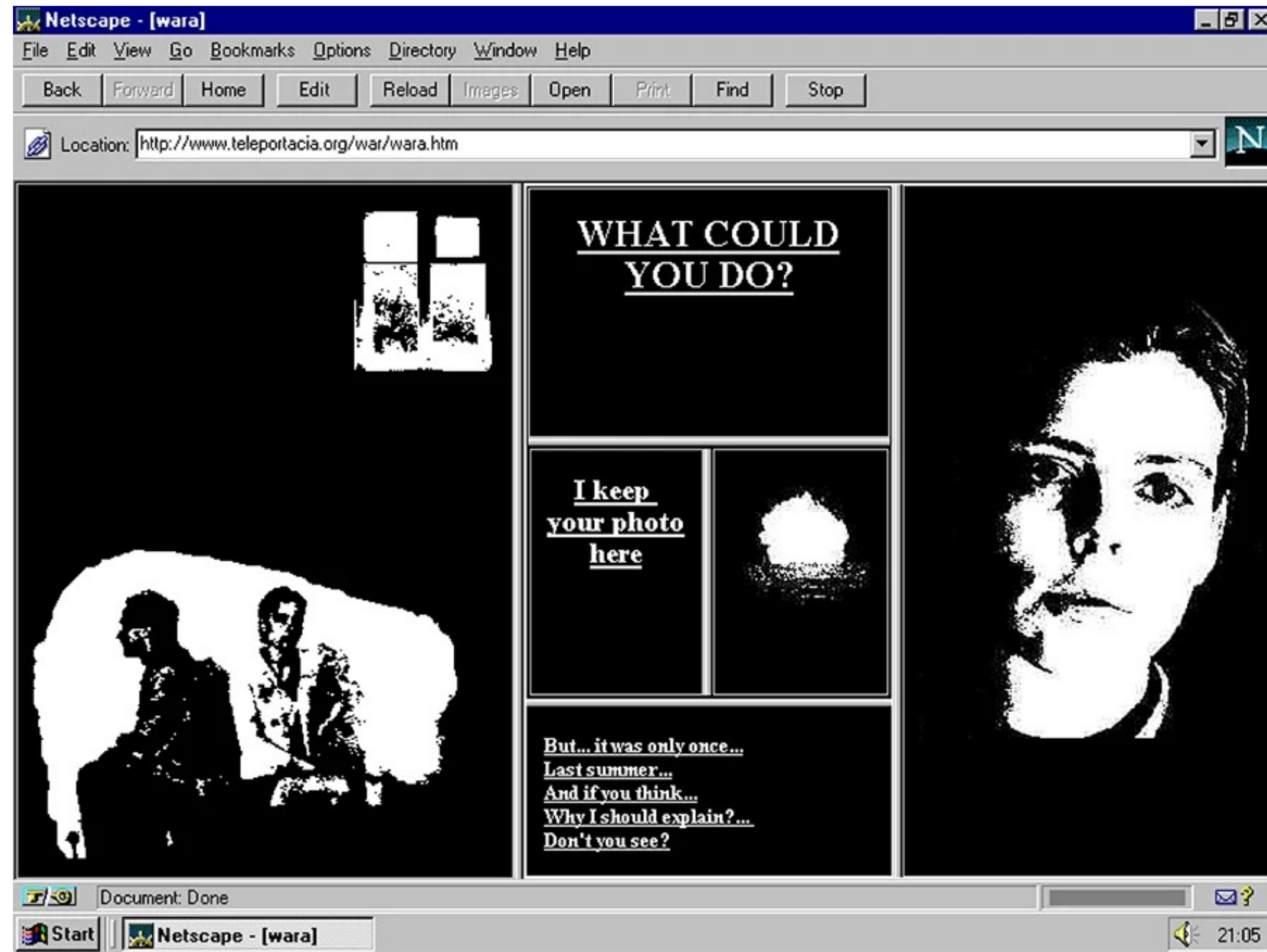
Multi-Touch Paintings documents everyday touch gestures on mobile devices by translating finger movements into visual traces, turning routine digital actions into recorded forms.

My thought:

How are gestures systematised and constrained into a set of recognisable and repeatable operational forms?

Reference 05 (narrative/interaction? )

## My Boyfriend Came Back from the War



## My Boyfriend Came Back from the War

Introduction:

Olia Lialina's web-based narratives use early web structures—such as links, windows, and page transitions—to tell stories through interaction rather than linear text.

Her work treats the act of navigating the web itself as part of the narrative.

My thought:

This work supports the idea that interaction and sequence can function as narrative, informing my approach to treating desktop operations as a form of narrative material shaped through use and repetition.

# Proposal

## [Position& Method]

This project approaches desktop operations as a learned and repeatedly executed operational language, and treats these actions as visual and narrative material for design. Through visual design explorations (decomposing and arranging actions), the project seeks to treat behaviour itself as a language that can be designed, observed, and narrated.

## [Audience]

Users who are familiar with digital desktop environments and routinely work within digital interfaces.

The project invites them to encounter and sense digital operational languages that have been naturalised through everyday use.

## [Intention]

The project aims to reframe familiar digital actions as a language worth watching, reading, and narrating.

## [Outcome / Development]

The outcome will take the form of a design system that uses desktop operations as narrative grammar.