

Enquiry journey

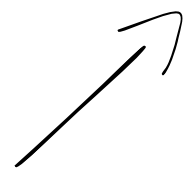
When critiquing sensory alienation in the ritual of eating in the digital age, how might one forge meaningful connections with audiences and foster reflection through "inviting" and "experiential" design strategies?



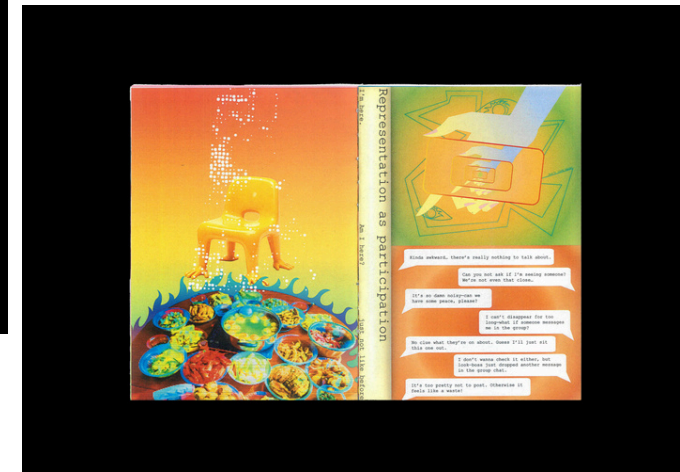
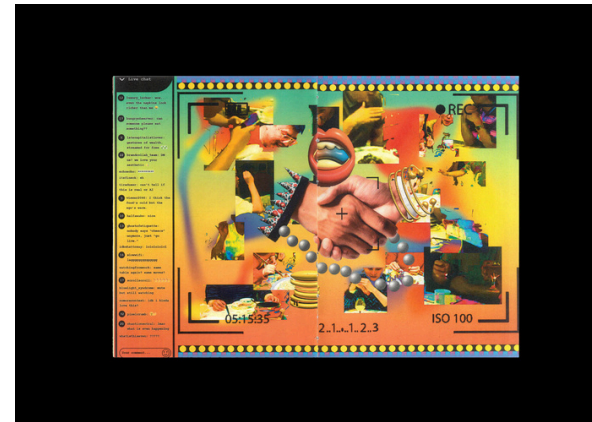
In East Asia's digital age dining rituals, as food's "use value" gives way to its "symbolic value," what ~~YINRU~~ authentic sensory and social connections have we sacrificed? As graphic communication designers, how can we use visual practice to highlight this shift in value and cost?



in the ritual of eating in East Asia's digital age, as food's "use value" is increasingly replaced by its "symbolic value," what genuine sensory and social connections are we losing? As a graphic communication designer, how can visual practice reveal this shift in value and cost?



From "strong arguments" to 'broad consequences'



Feedback and Reflection

Trying to cover too many things at once:
sensory loss/ symbolic value/ performativity/ attention/ mediated social interaction.

Some of the theories I reference currently sit alongside my project research and design outcomes, rather than being fully integrated into the research.

- Whether the choice of media (QR codes, AR images, or a booklet) repeats the same digital behaviours that the project aims to critique.

My work intended for a domestic audience (people in their homes) or a commercial audience (people in restaurants) or something else?



? Single/More specific

'attention as currency in digital dining rituals'

'The loss or disruption of senses after technology intrudes'

'Image consumption: food has become a symbol of value rather than an experience'

<Alone together: Why we expect more from technology and less from each other>

*Online, we face a moment of temptation. Drawn by the illusion of companionship without the demands of intimacy, ...
In a surprising twist, relentless connection leads to a new solitude.
We turn to new technology to fill the void, but as technology ramps up, our emotional lives ramp down. ...
At the threshold of what Turkle calls "the robotic moment,"
our devices prompt us to recall that we have human purposes and, perhaps, to rediscover what they are....*

Missbach, B., Florack, A., & König, J. (2015).
Mental imagery and food consumption.
Frontiers in psychiatry, 6, 48. <https://doi.org/10.3389/fpsy.2015.00048>

The phenomenon of digital dependency

Emotion

‘Anxiety/ the loss of the ability to be fully attentive to one another/
a critical reflection on how technology use undermines the ability
to sustain genuine interpersonal relationships.’



Which “form/medium” does not replicate the very behaviour I criticise?

How do I select the appropriate medium?

~~Whenever I critique digital behaviour,
I cannot employ digital media.~~

I Want to Discard: all digital behaviour, all sensory loss, all social interaction, performativity



Image Consumption

Directed by the French animation collective H5, Logorama shows a world where every plant, animal, and person has been replaced with corporate logos.

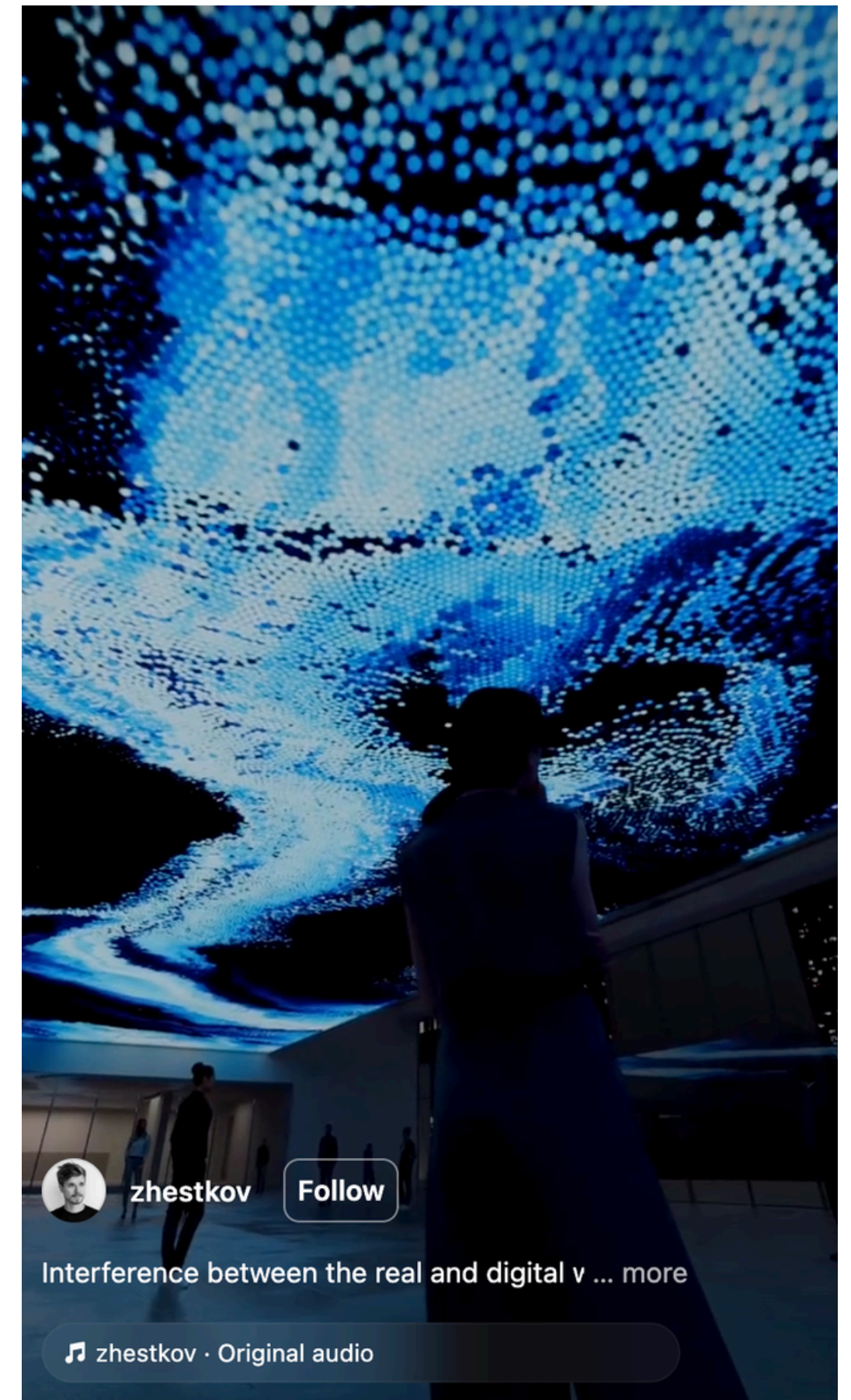
Among all animals, humans are uniquely capable of “consuming” image instead of substance. In our media-saturated society, it can be hard to see things for what they really are.



commercial



From BAO restaurant



MAN
Author/Artists: Erik Kessels and Karel De Mulder
Publisher: RVB Books (Paris)

**A MAN FLANKED BY AN EQUAL NUMBER OF WOMEN
ON EITHER SIDE WHEN PHOTOGRAPHED PLACED
EXACTLY WHERE HE SEEMS TO PREFER: RIGHT IN THE CENTER**

In design, the structural characteristics of a paperback book are utilised to “conceal” the man within the photograph's image within the book's spine. This cleverly metaphorically captures the social phenomenon and coincidence of men habitually positioning themselves at the centre of group photographs.

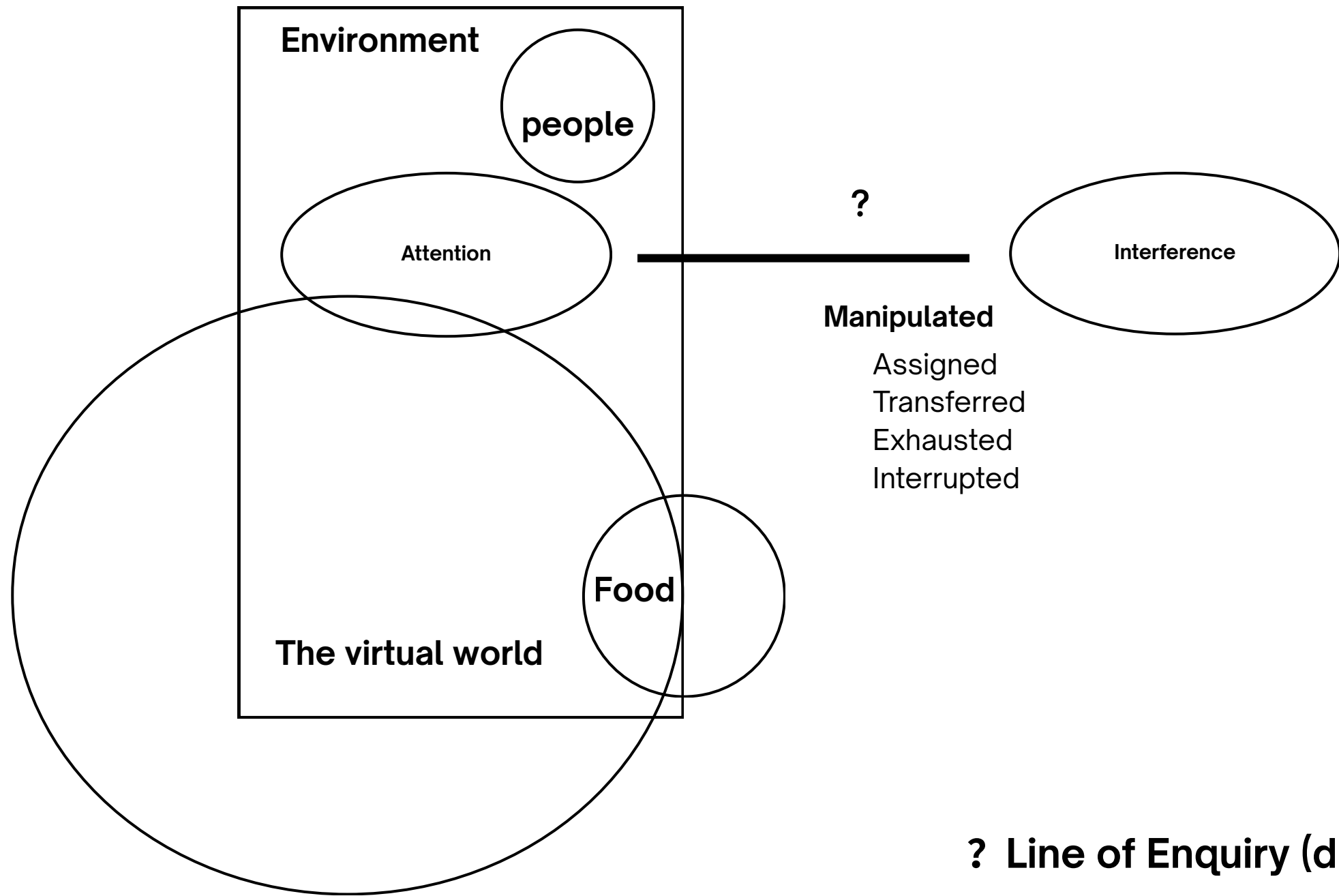




<Each Page A Function> by Raphaël Bastide France

This publication aims to show programming **without showing code** and tries to introduce a new way to consider drawing through the collaboration **between the human hand and the computer**; The influence of the tool's constraints leading to new aesthetics and narratives consequences in each drawing and each programmed functions.

Consumption



? Line of Enquiry (draft)



Attention as a form of currency within food consumption, examining how screen-mediated behaviours and **image consumption** redistribute attention away from embodied experience.



EATING IMAGES



Feedback and Reflection

YES use value → symbolic value

NO sensory loss/emotions/disruption

What to keep: Food's use value is increasingly replaced by symbolic value in East Asia's digital age.

Consider:

- How is this “symbolic value” constructed?

How does
“attention”
operate within
“symbolic value”
(being drawn in,
being consumed?)?

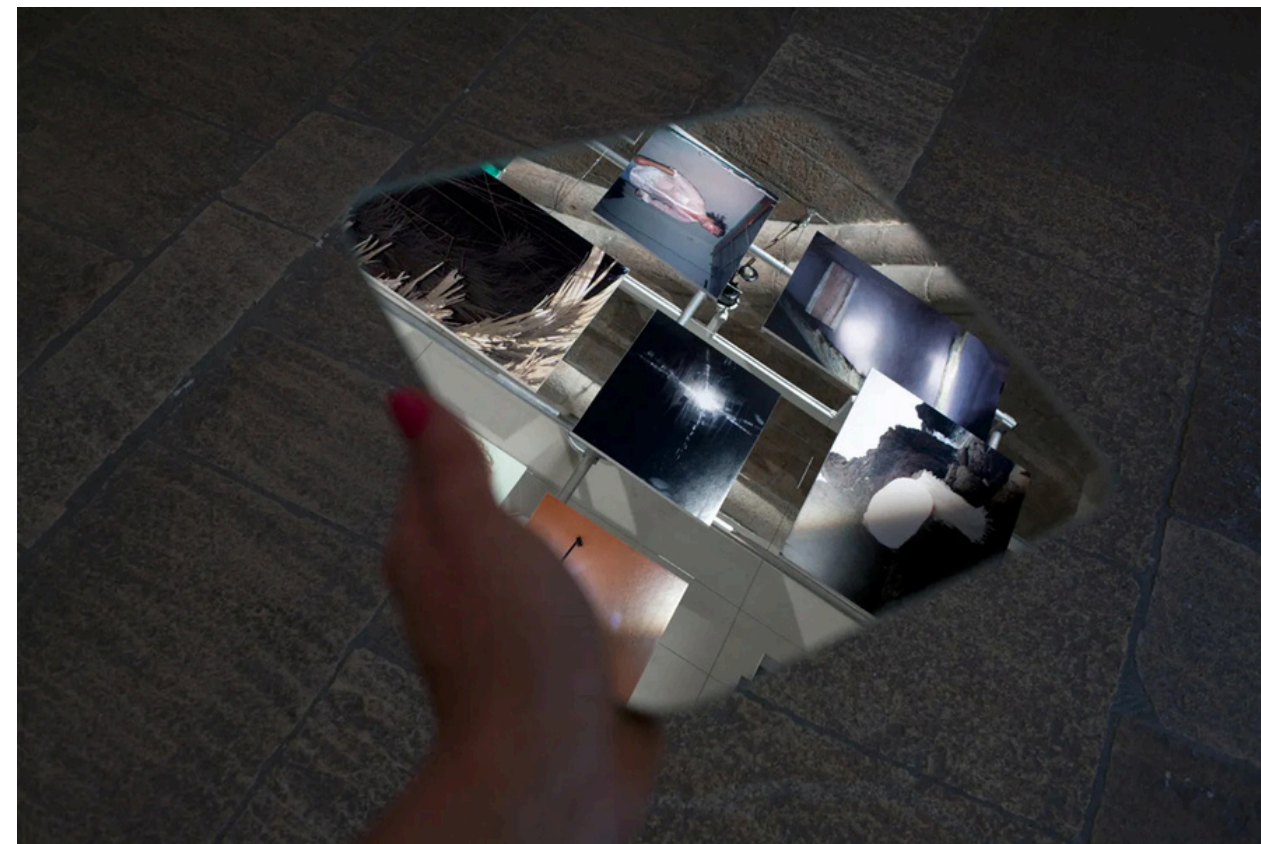
yinru

Images serve as the primary medium through which attention is consumed, stored, and circulated.

? NEW Line of Enquiry (draft)

**how food's use value is increasingly replaced by symbolic value in contemporary digital culture,
focusing on attention as a form of currency within food consumption.**

How does image consumption become one of the key ways this shift in value happens?



At Anouk Kruihof's "Untitled(I've taken too many photos /I've never taken a photo)" at Hyères 2012, visitors use mirrors to view, frame and navigate the exhibition.

<UNTITLED: I'VE TAKEN TOO MANY PHOTOS/I'VE NEVER TAKEN A PHOTO> BY ANOUK KRUIHOF 2012

When you enter this serene space the first natural thing to do is to look up... the installation format allows viewers to see all 75 photos together or to “frame” their own pictures, rather than looking at one at a time. **The framing of the image, in a way that is literally in the hands of the visitor, encourages active participation in the exhibit.** Those who see the exhibit become editors, like Harrison was.

Iteration 1 **How attention shifts and gets redistributed**

~~the image's value is unified or stable~~

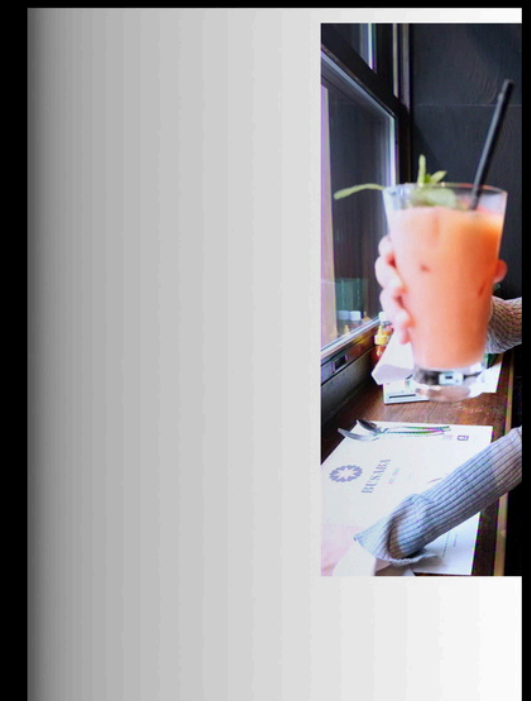
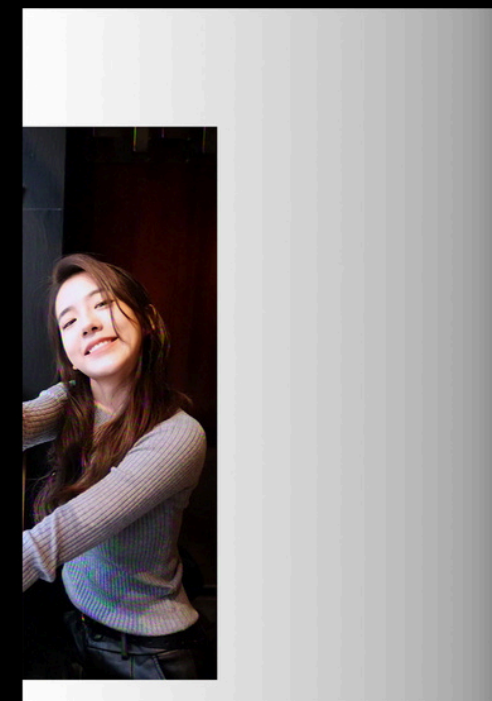
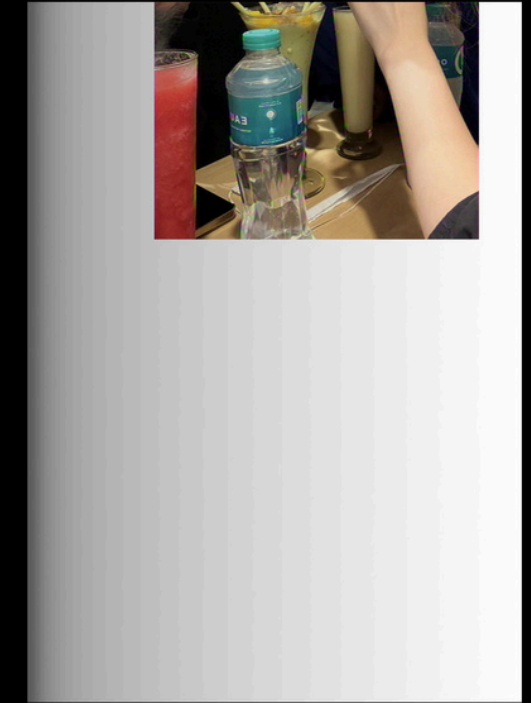
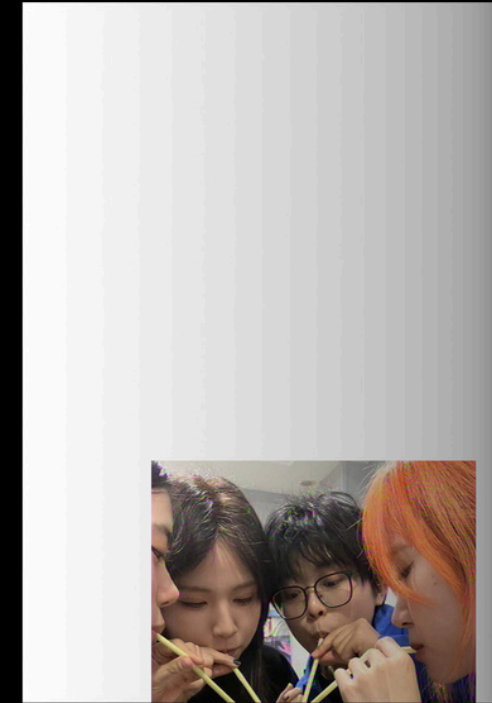
The value of images is changing

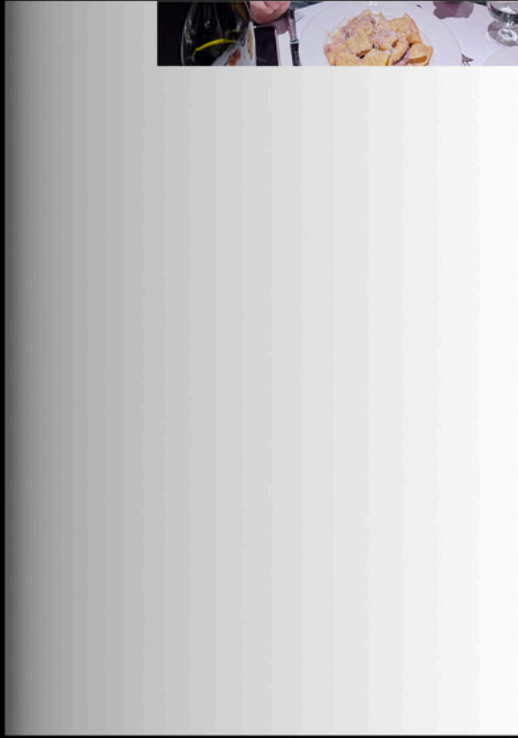
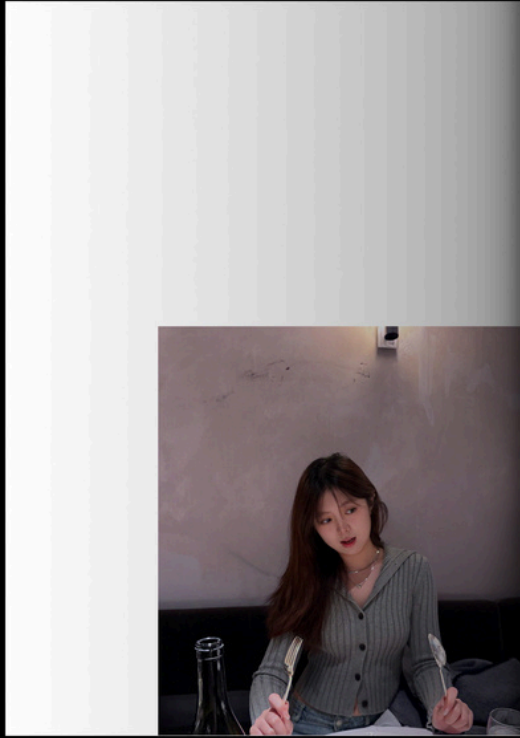
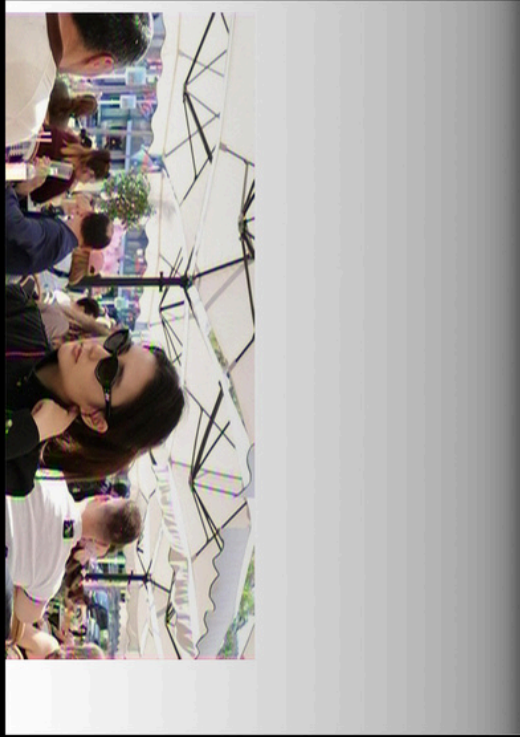
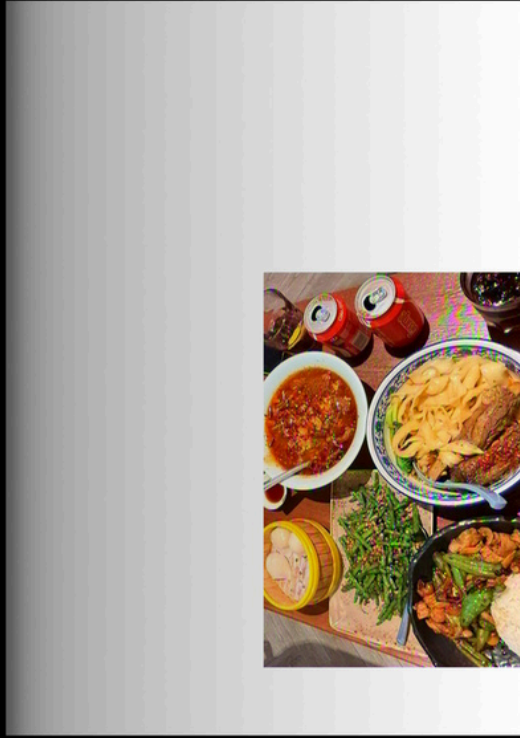
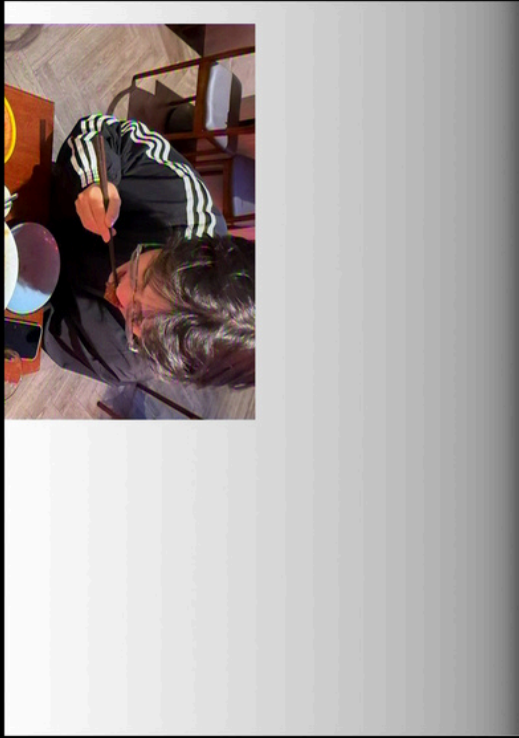
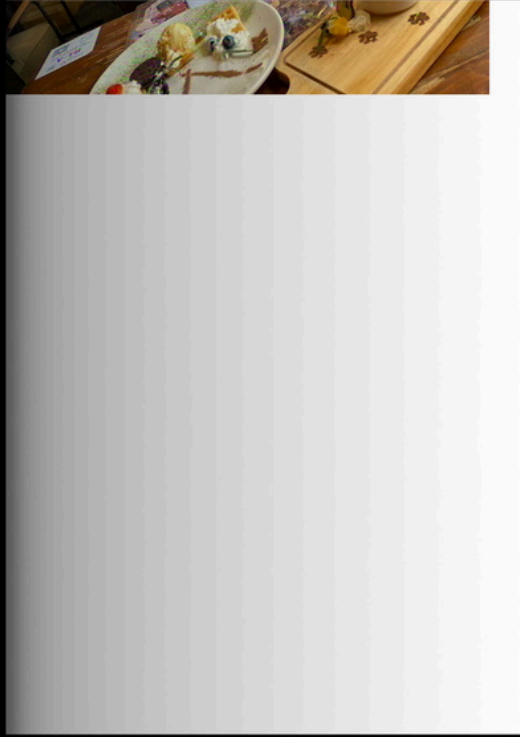
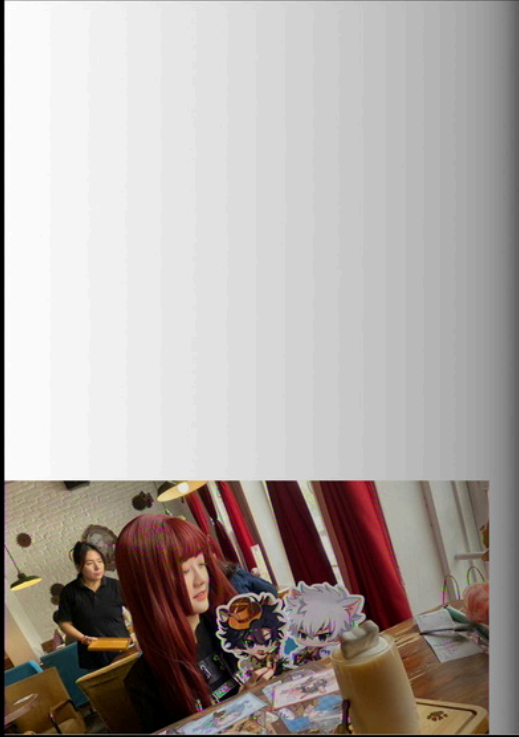
Interrupted



Split the image into two parts,
disrupting habitual visual processing

Preventing the immediate perception
of food imagery



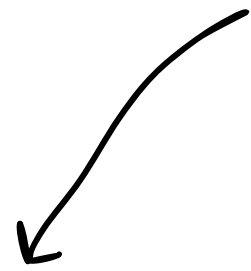


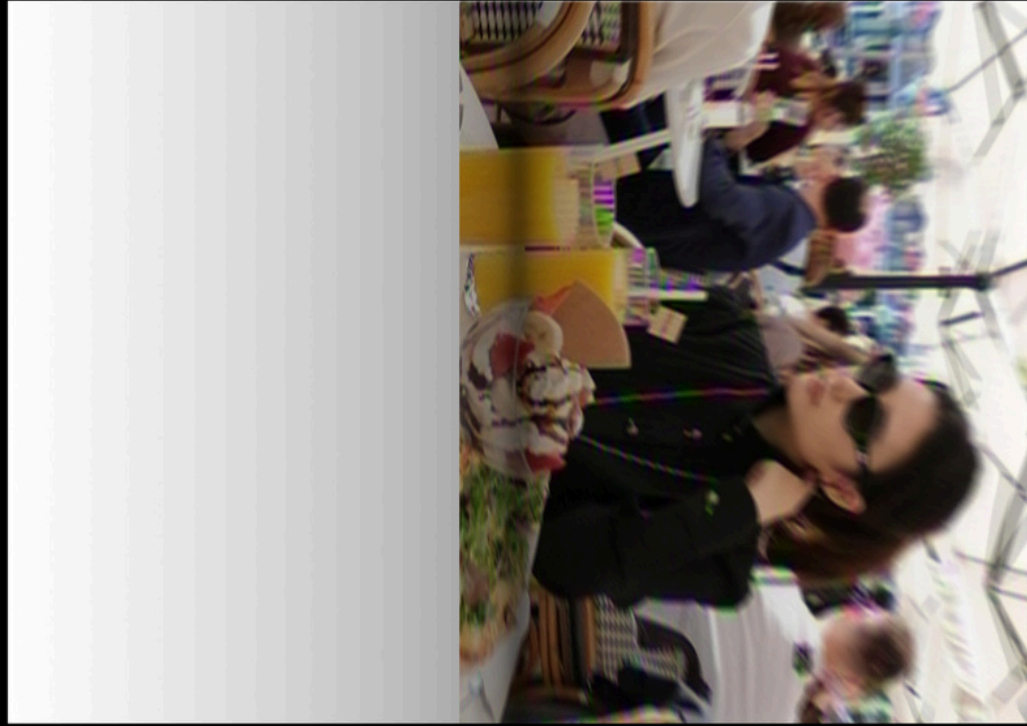
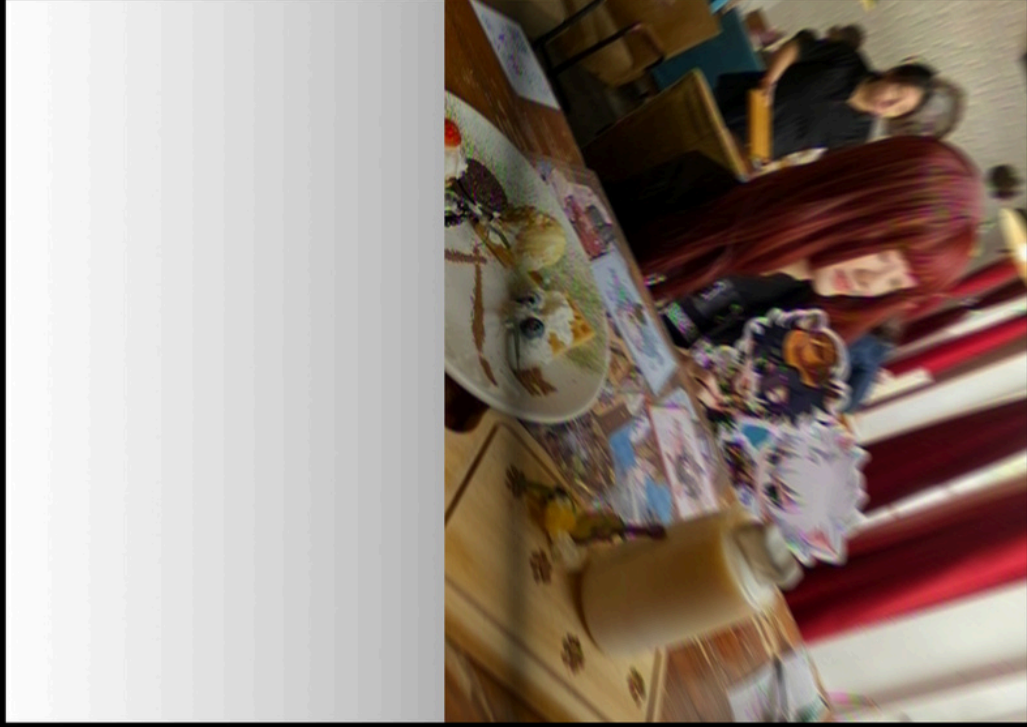
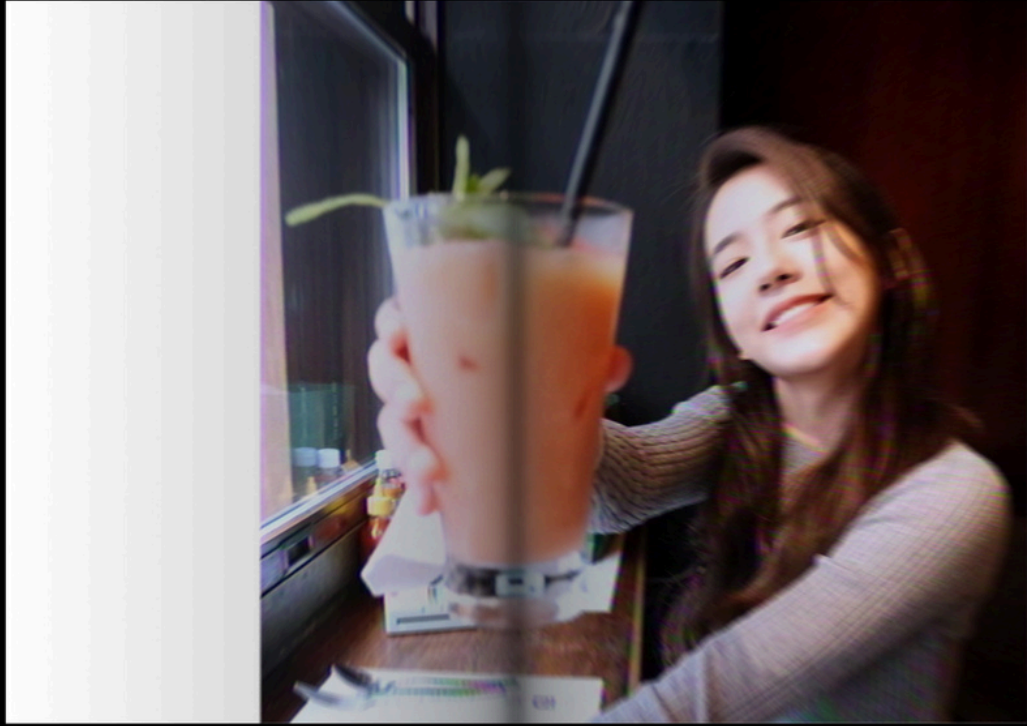
Slowed down

where the food is present but formally deprioritised, requiring effort or delay to access

Invisible Centre

How much effort is someone willing to spend for “content”?



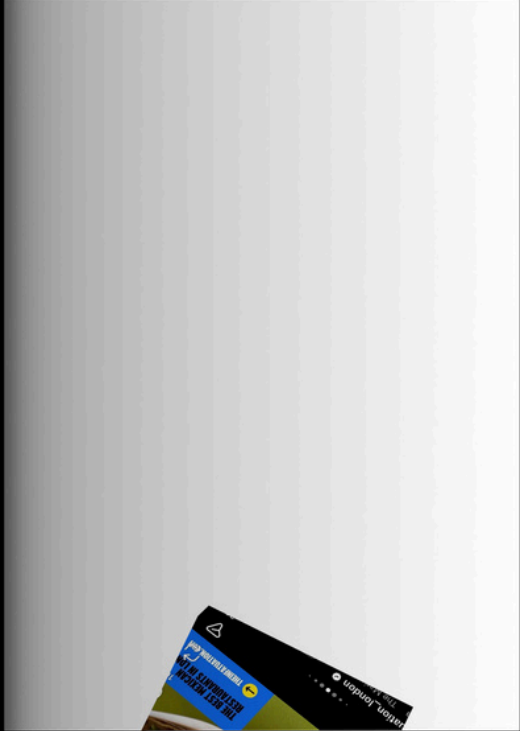
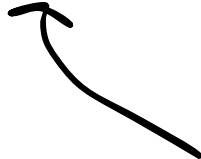


Redistribution

People typically focus first on the image, followed by the key information. I require the audience to fold it themselves to obtain the final key information.

Information Value? - Redistribution

Participation is required to receive 'rewards'!



Note: There are blank pages in between.

