

## **Positions through Essaying**

### **Written Component**

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Welcome to the facinating world of BABY SUSHI! You are embarked on an engaging journey through three creative studio practices I delved into in Unit 2, all centered around the endearing realm of Baby Sushi. Additionally, I am leading you through a step-by-step adventure of how I discovered my current passion: "using graphic design to enhance understanding of another theme."

In my Unit 1 project, I delved into an imaginative scenario where two mothers harnessed their expertise in baby care and demonstrated remarkable creativity by adorning their infants as various types of sushi. This prompted the concept of translating this narrative into a tangible experience. I envisioned transforming the performance into a unique sushi box presentation. However, this presentation transcended the traditional sushi box, as it featured miniature scrolls inside, each detailing the showcased baby care techniques, particularly emphasising their adeptness in swiftly changing the infants' attires to keep babies from crying.

So I decided to develop 100 iterations around the babies. The secret sauce for these tiny actors? It's all in their adorable faces and those little poses. So, I captured hundreds of photos of their expressions and poses. Think of it as a baby expression encyclopedia, perfect for any aspiring baby actor. In this context, the word "theme" in my position refers to facial and body expression.

Consequently, I have undertaken the development of 100 variations centered around the infants. The fundamental appeal of these youthful performers lies in their endearing countenances and their ability to strike charming poses. To this end, I have meticulously captured numerous photographs capturing their myriad expressions and poses. Consider this collection akin to an encyclopedia of infant expressions, tailored to cater to the needs of aspiring infant actors. Within the context of my discourse, the term "theme" pertains to the portrayal of facial and bodily expressions.

I created a baby-size book focused on the theme of baby expression. Its title, "I Got 99 Problems But a Baby Ain't One," reflects the perspectives of two mothers.

The book takes a simplified approach, emphasising the performance's rhythm by eliminating complex backgrounds and stage music. Through a segmented binding method, readers can combine different baby faces and poses, creating unique compositions. This interactive approach serves to address the question of "how to make narrative engaging?".

In the second iteration, the focus narrowed to the use of facial expressions to captivate the audience. The exploration began with an examination of how facial expressions can serve as a powerful communication tool.

In an effort to explore the concept, I undertook the task of altering my Instagram profile picture on a daily basis to mirror my emotional state, effectively creating what I termed an "avatar diary." For instance, on Mondays, I would share an image of a distressed-looking infant to encapsulate the challenging brutal feeling of the beginning of the week.

Drawing inspiration from various scholarly sources, I became intrigued by the notion of online identity and the idea of maintaining multiple digital personas. To delve into this subject, I encouraged my acquaintances to utilise infant photographs as their profile pictures, thereby inciting compelling discussions.=

Furthermore, I delved into the creation of dialogues between infant and adult expressions. This involved overlaying infant faces onto adult countenances using translucent paper to generate whimsical interactions. Additionally, I employed artificial intelligence to transform all infant faces into broad smiles, thereby highlighting the compliant nature often associated with infants.

Transitioning to the physical realm, I engaged in the manipulation of distorted mirrors to generate comical renditions of the infant photographs. Moreover, I found that altering the expressions of the infants could be achieved by means of folding and crumpling the paper, leading to novel and stimulating outcomes.

Throughout this experiment, I have developed a newfound appreciation for the tactile properties of paper. I have come to realise that the texture and weight of paper can significantly enrich the user experience, rendering it a truly captivating material.

My focus has shifted towards exploring the prospect of rendering narratives tangible through touch and the materials employed. This has led me to contemplate the question, "How to make narrative touchable?"

During this exploration, Kenya Hara's publication, "Designing Design," has been a wellspring of inspiration. Hara proposes the notion of paper as "senseware," a medium that consistently conveys intelligence and stimulates human senses. He advocates for crafting experiences that engage all our senses, not solely sight. Despite being a graphic designer, Hara designs sensory experiences, starting with touch.

This has prompted me to consider how we can take advantage of paper to deepen our appreciation of information. As an illustration, I conceptualised an invitation package for the Baby Sushi show, comprising a ticket with a floor plan and a guide to the show's program, alongside a printed card as a souvenir.

Upon unveiling the outer packaging, recipients are greeted with a vignette reminiscent of a stage. The interplay of imagery and text enables us to perceive the texture of the paper. While this sensation may be subtle, it exerts a profound influence on our psyche. It conveys a sense of substance and seeks to deliver an engaging and immersive experience.

I am genuinely enthused about this Baby Sushi project. I hope this project brings you joy and also prompts you, as a designer, to reevaluate the meaning of media that have been as close as air, quietly giving us strength and inspiration.