



Juliette Porisse
Portfolio

@juzdezin

Term 3- 2025

GENESIS

Term 1

THEMES OF INTEREST

This project began with a broad exploration of my personal interests and concerns. I started by assembling a mood board a visual map of recurring themes and emotional touchpoints.

Nostalgia Trends
Microbiome/Health

Absurdity Food
Overconsumption



Nostalgia



We use what we eat



Abundance



Building an ideal world/character



Fashion Trends



Overabundance



Mid-Home Health



Self-Reflection

Nostalgia

Through this process, a thread emerged consistently: a sense of nostalgia linked to a discomfort with how automated, disconnected, and hyper-efficient our lives are becoming.

Conditions that, I came to realise, are closely tied to patterns of overconsumption.



Jon Rafman, You are standing in an Open Field (waterfall) 2015

Overconsumption

I've had a growing sense of discomfort with the way we consume, whether it's fast fashion, constant tech upgrades, or the convenience of ultra-processed meals, I found myself questioning how sustainable and healthy our habits really are.

So I produced an **article** which explores the overconsumption of material goods, alongside the mass production and consumption of ultra-processed foods (UPFs).

link to article below :

<https://drive.google.com/file/d/1PkLzqi7qSaWJxHhZ95W37zbINuBvqxvM/view?usp=sharing>

SLOW CHOICES FOR A FAST WORLD : RETHINKING OUR RELATIONSHIP WITH STUFF
AN ARTICLE BY JULIETTE POISSÉ

From Toys to Totes: Navigating Consumerism in a Modern World

Growing up, many of us were surrounded by ads filled with brightly coloured toys, cartoon characters, and sugary treats. The messaging was clear: happiness was tied to owning the latest and greatest. Now, as adults, the items we're sold may have changed, but the pressure to consume remains. Instead of going for the latest toy, we're tempted by Instagram ads for clothes we don't need, or indulging in a £2 wrap from KFC on the way home, when you're not even hungry.

This raises the question:
How has growing up in a consumerist society conditioned us to overconsumption today?

Since the dawn of industrialization, we have been immersed into consumerism, a culture where the pursuit of acquiring more goods and services leads to happiness and fulfillment, with advertising as the silent engine behind this way of life.

Consumerism persists fuelled by corporations that thrive on this endless cycle. No need to name any as we all probably have the same in mind. Their campaigns designed to trigger desire, subtly encouraging us to replace, upgrade, and indulge.

This system, intertwined with capitalism, ensures that these companies continue to profit, but at what cost to our wallets, mental health, and the planet?

OVERCONSUMPTION
SELF SUFFICIENCY
FASHION
HEALTH
FOOD

1

OVERCONSUMPTION
Overconsumption Beyond Fashion: The Food Industry

Modern food systems, driven by the same capitalist principles, have transformed the way we eat. Not only are we bombarded with advertisements for fast food deals and processed snacks, but by fostering a culture of consumption, advertising encourages companies to overproduce, creating a surplus of goods. This often leads to waste, especially in industries like fashion and food, where excess inventory may be discarded if not sold. Approximately 9.5 million tonnes of food are wasted in the UK each year.²

Today's food industry also affects our health. As mentioned, such easy access to ultra-processed foods, designed to be cheap and addictive, are linked to issues like obesity, diabetes, and poor gut health. You can include convenience store foods as they are often heavily processed, such as packaged snacks, frozen meals, and canned goods, items that we tend to consume daily. The Netflix documentary Hack Your Health (2024), mentions the importance of a diverse gut microbiome for overall health. Our microbiomes, the trillions of microbes in our digestive systems suffer from a lack of diversity when we rely on overly processed diets, which can have long-term impacts on overall health.

Self-sufficient living could be a solution for some. It involves producing one's own food, water, and energy, often through methods like growing crops, keeping livestock, and using renewable energy. This aligns with rewilding's goal to reduce human reliance on industrial systems that harm ecosystems, such as intensive agriculture. On a smaller scale, many self-sufficient households now adopt mini-rewilding efforts, such as creating ponds for biodiversity or letting parts of their land return to wild states. These could be even smaller steps if your living situation doesn't allow you to, you can start by growing your own spices on your balcony, try out composting or learn to sew.

OUR TOP TIPS : SMALL STEPS TOWARD CHANGE

Breaking free from the consumerist cycle requires intentionality. While not everyone can adopt an entirely self-sufficient lifestyle, small changes can pave the way for a more mindful approach.

- **Pause and Reflect:** Before making a purchase, ask yourself if it aligns with your values or serves a genuine need.
- **Support Sustainable Brands:** When possible, choose companies that prioritize ethical and environmental practices over profit.
- **Invest in Quality, Not Quantity:** Buying fewer, high-quality items often results in less waste and greater satisfaction.

Sevilla-Series No.12» (1991), object art by Daniel Spoerri

¹Vinted is an online marketplace, mainly selling clothes

²Consumerism and Materialism are major themes in David Fincher's thriller film delivered at around 22minutes)

³<https://www.wastemanaged.co.uk/> (this includes food waste generated at various stages of the food supply chain, including production, processing, distribution, retail, and households)

Image on page 1: gwarzingo.com

3

The Individual vs. the System

It's impossible to discuss consumerism without acknowledging the role of advertising. Advertising is the bridge between producers and consumers, guiding our choices and shaping our desires. Advertising creates demand for products that might not otherwise seem necessary. It uses psychological tactics, including emotional appeals, social proof, and aspirational imagery, to convince consumers they need a product, even if they hadn't previously thought about it. This demand incentivizes producers to create more products and keep the supply chain moving.

Systemic change, such as shifts in corporate advertising, would be ideal. However, expecting businesses to jeopardize profits is unrealistic. The responsibility often falls on individuals to break free from the consumerist cycle.

Jenna Flood, a minimalist influencer and guest on the Wardrobe Crisis podcast (2024), shared her experience with a year-long "wardrobe freeze." During this time, she refrained from buying clothes (except for essentials like underwear or pyjamas) and instead focused on redefining her relationship with consumption. Each time she felt the urge to buy something, she asked herself:

Do I truly need this? Is this a timeless piece, or am I chasing a fleeting trend? Will this purchase bring lasting happiness, or is it a temporary high?

Her reflections echo a broader truth: overconsumption often fills an emotional void rather than a practical one. The initial thrill of owning something new quickly fades, leaving us craving the next "fix."

The absurdity of overconsumption is depicted in Vinted's "Too Many" campaign (2024), by illustrating our excessive wardrobe accumulation. The video features individuals buried under piles of clothing or wearing impractically large layers, symbolizing the overwhelming amount of items many people own but hardly end up using. Created by the Amsterdam-based agency Wolfftree, the campaign highlights that the average consumer now purchases 60% more clothing than 15 years ago, while keeping items for half as long.

«The Things You Own, End up Owning You.»
quote from Fight Club (1999)⁴

7 Days of Garbage» (2014) photography series by Gregg Segal

2



Ultra Processed Food

Living on my own for the first time meant cooking all my meals myself, which made me a lot more aware of what I was actually buying and eating. Then moving to a city like London, where you're constantly surrounded by fast food and chains like Greggs, I started thinking more critically about how much **unhealthy food is just part of everyday life.**



Health Concerns

I was drawn to how present they are, and how they relate to health issues I'd experienced personally and within my family.

This led me to learn more about **gut health** and microbiome diversity, and how ultra-processed foods, which dominate much of our diets, actively reduce that diversity.

WHAT ARE ULTRA PROCESSED FOODS ?

Food has forever been processed. When cooking, adding sugar or cooking raw meat is processing it, all it means is altering their natural state. On the other hand, ultra processed foods typically have more than one ingredient that you wouldn't be able to find in a typical kitchen. These could be preservatives, sweeteners or emulsifiers.

Not all processed foods are unhealthy but many are way too high in calories, saturated fat, salt and sugar. You find them everywhere, even in your local supermarket. This could be ice cream, sausages, mass produced bread, cereal, biscuits, soups, packaged pastries, vegan meat, frozen fries and many more...



More than half of the energy (calories) an average person in the UK eats and drinks comes from **ultra-processed foods**.

British Heart Foundation

IMPACTS on our HEALTH

‘UPFs are a primary contributor to various health issues, including metabolic dysfunction and chronic diseases.’

Chris van Tulleken

As I dug deeper, I started to realise that ultra-processed foods weren't just a health issue, they were a symptom of a much larger, unsustainable system. That shift in perspective pushed me to explore the broader food system: how it's structured, what it prioritises, and how overconsumption is built into it.



UNSUSTAINABLE FOOD SYSTEM

The food system today is unsustainable. It relies heavily on industrial agriculture, which overuses land, water, and fossil fuels, leading to deforestation, soil degradation, and significant greenhouse gas emissions, especially from livestock farming.

It also generates pollution through pesticides and fertilizers, while producing massive amounts of food waste. On top of that, it often exploits workers, marginalizes small farmers, and promotes ultra-processed, unhealthy foods. Despite all this, millions still face food insecurity, highlighting deep inequalities in access and distribution.



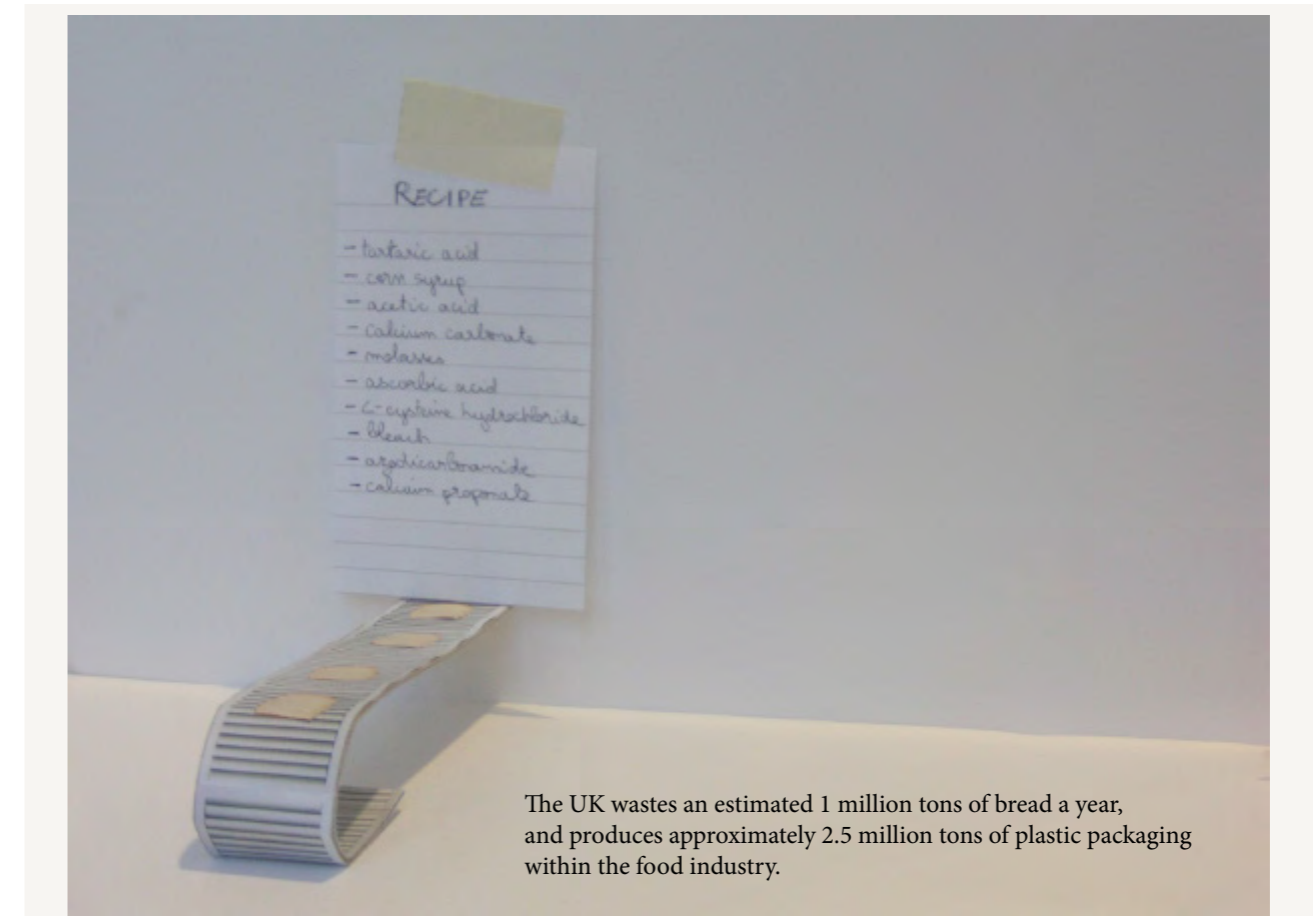
IMPACTS
on our PLANET

‘Animal agriculture accounts for 14.5% of
the world’s greenhouse gas emissions.’

The Guardian

A SUPPLY CHAIN : ULTRA PROCESSED FOOD

Studying ultra-processed foods led me to their supply chain, how they're produced, processed, and distributed. This became an entry point for me to start connecting my research back to a spatial lens, and to consider how spaces, systems, and consumption are deeply linked.



I chose to model four steps of the supply chain as a way to break down a complex, often invisible system into something spatial, material, and understandable.



UPF companies are structured to maximize profit.

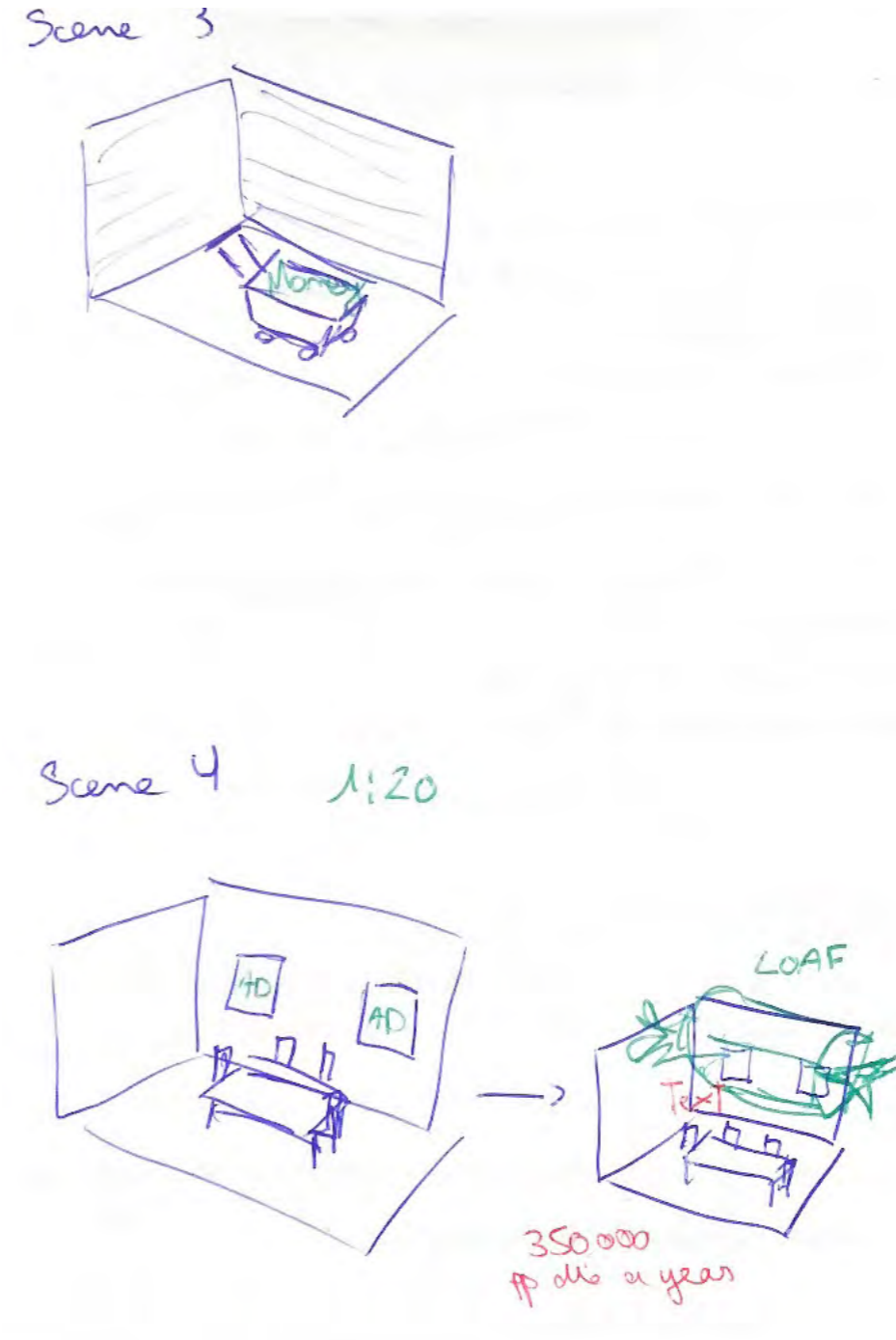
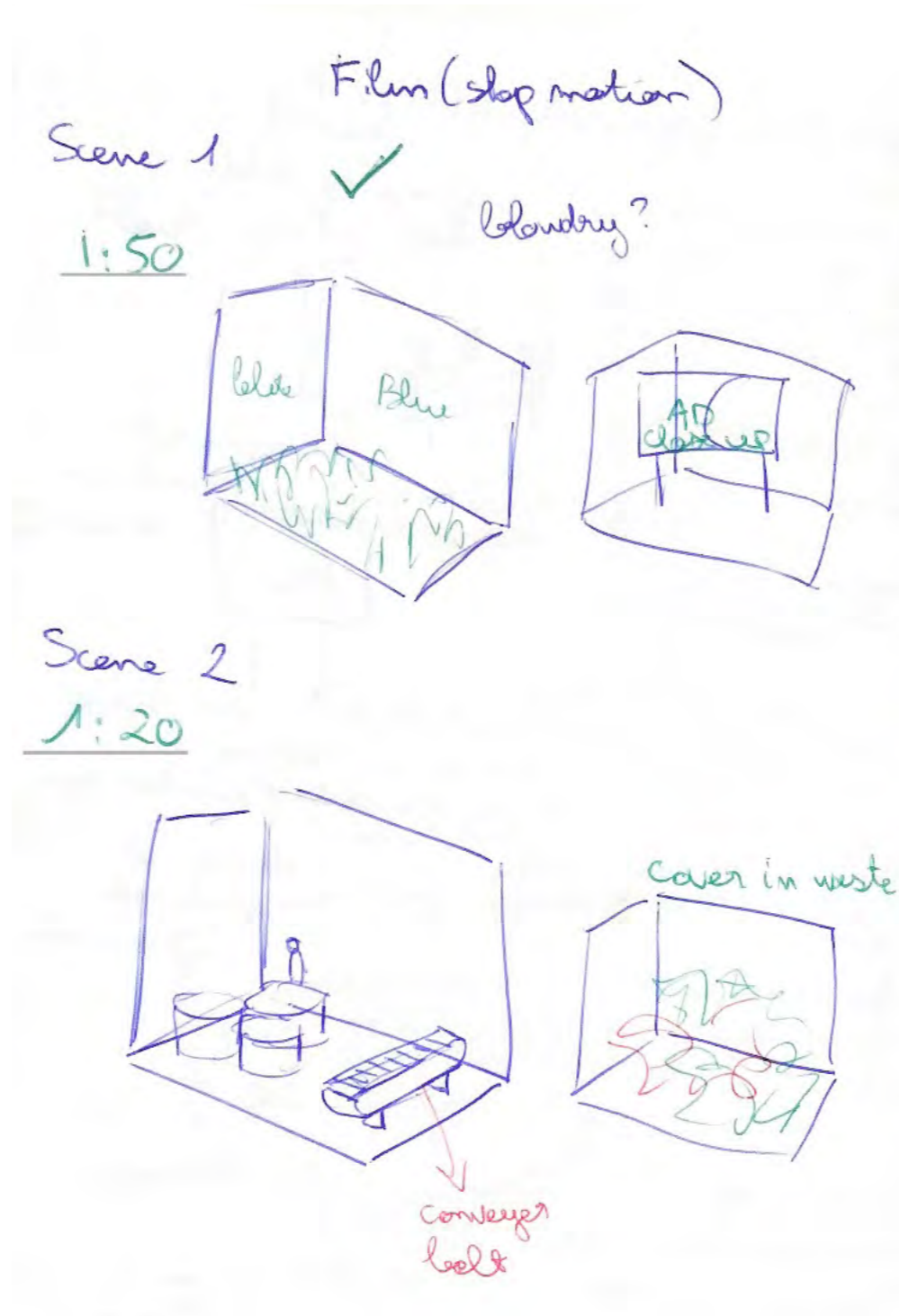


A high consumption of UPFs on the long term have been linked to various health issues such as dementia, anxiety and depression, excessive weight gain, diabetes, early deaths or IBS.

Link to short short film

https://www.instagram.com/reel/DC7SNyJNZsP/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

Sketches of each model.



A SHORT FILM : Ultra processed bread

I made a short film comparing ultra-processed bread to homemade bread, using this contrast to show the differences not just in the food itself, but in how each one is made and what they represent.

The film helped me go deeper into the supply chain and show the effects of ultra-processed foods in a way that feels more real and easy to connect with.



BREAD

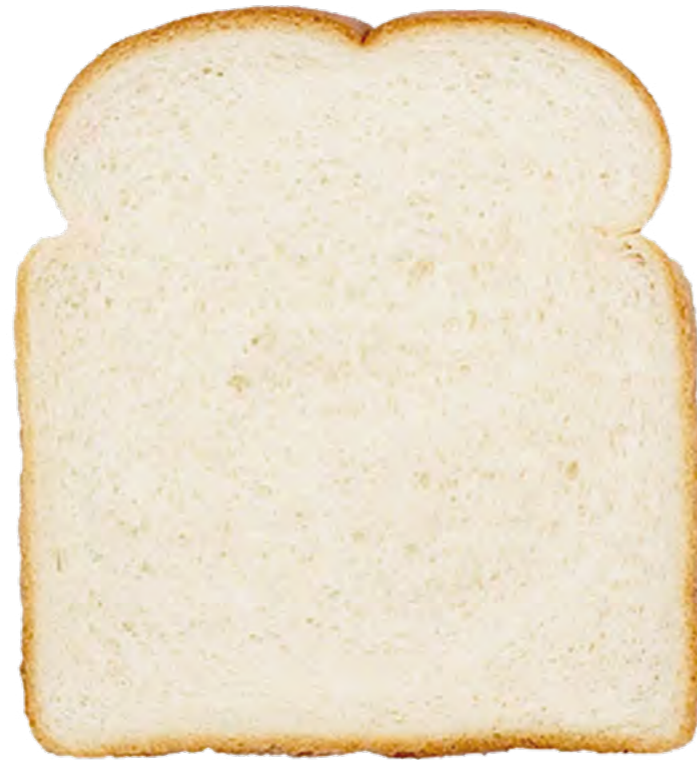
A short film by Juliette Porisse

<https://www.youtube.com/watch?v=u8oPEews3bU>

Bread is a staple in most households. From picnics to school lunches, we grow up normalizing processed bread as a daily part of our diets, think sandwiches or toast. For many, it's consumed daily or at least several times a week. I wanted to use bread as a representation of all ultra-processed foods that have become ingrained in our routines, often without understanding their potential negative impacts on our health.

ULTRA PROCESSED

Wheat flour, Water, Salt, Vegetable oils, Soya flour, Calcium Carbonate, Iron, Niacin, Thiamin, Preservative, Calcium Propionate, Emulsifiers Mono and Diacetyl Tartaric acid, Esters of Mono and Diglycerides of Fatty Acids, Four treatment agent, Rapeseed oil, Ascorbic Acid



HOMEMADE

Wheat flour, Yeast, Water, Olive oil

WORLD BUILDING

Term 2

After exploring the current food supply chain and its effects, the next step was to imagine how these systems might evolve. I began world-building by creating a speculative timeline and policy framework based on the patterns, problems, and tensions I had uncovered.

POLICY MAKING : Defining what the future could look like

A policy is defined by “a course or general plan of action to be adopted by government, party, person etc.”

We can, of course, change our habits with what is accessible to us and seek out alternatives to ultra-processed food products in supermarkets. But ultra-processed foods are everywhere, and we can never be certain that the food we buy has been produced sustainably or safely. In a society shaped by inertia and default choices, a true shift toward a healthier and more sustainable food system can only happen through **systemic change**. That is, through government and corporate action, driven by effective policy-making.



In thinking about how systemic change could begin, I realised that the first step isn't logistical it's cultural. For any shift to happen, there needs to be a collective change in how we perceive ultra-processed foods.

Right now, they're everywhere: cheap, convenient, and often marketed as healthy or harmless.



This is where advertising becomes a key player, not just in selling products, but in shaping our values and beliefs. To explore this, I looked to the past for parallels, particularly the journey of cigarettes: how public perception shifted over time through awareness campaigns, regulation, and cultural resistance.

A TIMELINE : Defining what the future could look like

I imagined a timeline from today to the year 2050, in a world where ultra-processed foods are no longer the norm and everyone can rely on fresh foods. It would begin with the official definition of the term 'ultra-processed' and the clear labeling of all UPF products, leading to a decrease in overconsumption.

Unprocessing the future ?

The post-war boom saw the rise of frozen dinners, instant noodles, and other convenience foods aimed at busy families and working women.



The COVID-19 pandemic highlights reliance on UPFs as panic buying and supply chain issues dominate, exposing vulnerabilities in the global food system.

Ultra Processed people by Chris Van Tulleken becomes #1 bestseller in the UK, the New York Times, Sunday Times and more.

Social media amplifies exposure to the risks of UPFs, sparking online movements advocating for better labelling, education, and access to minimally processed foods.

1940

Processed foods are developed to provide longer shelf life and address WWII food shortages. Canned goods or powdered milk become staples in Western countries (US, UK, and parts of Europe.)

1950



The global food industry expanded dramatically, and brands like McDonald's, Coca-Cola, and Nestlé popularized mass-produced snacks, soft drinks, and fast food.

Ultra-processed foods began replacing traditional diets in many countries

1970

2009

The term "ultra-processed foods" was introduced by Brazilian researcher Carlos Monteiro highlighting their links to health issues like diabetes, obesity, and heart disease.

2016

Governments in some countries, like Chile, Brazil, and Mexico, introduced labelling regulations or taxes on unhealthy products to combat the rise of UPFs.

2020

2021

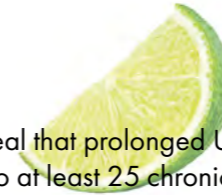
Natasha's Law requires full ingredient and allergen labelling on pre-packed foods made for direct sale concern for health risks.

2023

JBS released 421.6 million metric tonnes of carbon, exceeding Italy's emissions for that year.

2025

Studies reveal that prolonged UPF consumption is linked to at least 25 chronic diseases and premature mortality.



Viral campaigns expose UPFs' risks; hashtags like #EatRealFood trend globally.

Governments respond to pressure by collaborating with international health organizations (WHO, FAO) to define and categorize UPFs officially based on processing levels and additives.

2028

Gradual consumer behavior shift, with small but notable declines in UPF sales as fresh, whole foods gain traction (where accessible).

First countries ban misleading marketing (e.g., no cartoon mascots or health claims on UPFs). Major food corporations begin reformulating products.



Consumers find it challenging and time-consuming to locate non-UPF products due to limited availability.

Governments introduce mandatory front-of-pack warning labels for UPFs

Some brands quickly reformulate their products to avoid the UPF label, adding natural ingredients or reducing additives.

Individuals who can afford to grow their own fruits, vegetables, and eggs in home gardens to combat UPF prevalence.

2035

UPFs banned in school cafeterias and hospitals in some countries.

Governments introduce sugar and processing taxes. Fast-food chains struggle; some pivot to "nutrient-engineered gourmet food" aimed at the wealthy.

Major supermarket chains dedicate separate UPF sections—but they shrink rapidly as sales plummet.

Small farmers and co-ops thrive as local food systems gain traction.

Large corporations fight back, using aggressive marketing campaigns to retain consumer loyalty. Ads highlight "necessary" for busy lifestyles, convenience, affordability, and nostalgia tied to UPFs.

Large corporations fined heavily for exceeding quotas.

UPF producers are branded "the new Big Tobacco."



Governments subsidize regenerative agriculture, causing a farming boom. Tech companies invest in vertical farms inside cities.

Supermarket chains cease to exist. Instead, food is sold directly from farms and urban growing centers.

Urban farming is fully integrated into city life: apartment rooftops grow food, and shared community gardens supply neighborhoods.

A new luxury food culture emerges. The wealthy dine on bioengineered, perfectly balanced meals designed in private food labs.

Economic inequalities widen, creating a stark divide between those who can afford fresh, local food and those reliant on UPFs.

UPF reduction correlates with lower carbon emissions.

No food waste due to precise quota-based supply chains.

Cooking becomes a cultural ritual again.

Gardening and nutrition are mandatory in schools from ages 5 to 16, fostering a generation informed about minimally processed foods and food justice.

The "farmers' market supermarket" model dominates. Indoor, climate-controlled markets replace corporate grocery chains.



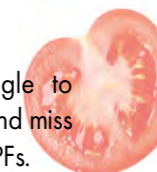
2040

New global policies cap personal food purchases. Governments use AI-powered quotas to match supply with demand, preventing overconsumption.

Food rationing policies introduced. Households receive weekly quotas based on family size.

Food quotas are restrictive, some citizens protest government control.

Some communities struggle to adjust to the new system and miss the convenience of UPFs.



2050

Food smuggling emerges—some UPFs become black-market luxury items.

Lower carbon emissions as food production is local.

People are healthier, with longer life expectancy.

The world runs on a fully localized, regulated food economy, where fresh food is prioritized, cooking is essential, and waste is nearly eliminated. UPFs are a thing of the past.

ARTEFACT : An intervention shaped by the policy



My process was to design a label which would be small enough to fit on any food product, whilst standing out from the packaging of the product.

A systematic review found that color-coded labels, such as traffic light systems, can effectively nudge consumers toward purchasing more healthful products.

DRAFTING A NARRATIVE

Term 2

The timeline became the starting point for shaping the narrative of my film.

Set in 2050 :



As ultra-processed foods, ready meals, and long shelf-life products are no longer available, all fresh food is now vacuum-packed to compensate for the lack of preservatives. This packaging system helps families who don't have time to cook by making meal prep more efficient.



'later in life, all food, even fresh burgers are freeze dried and vacuum packed'
(images referenced from space food)

AI Prompt



‘In London, farming is fully integrated in urban life. Everyone composts, apartment buildings become communities, people farm their food from their kitchen, balconies or rooftops.’

AI Prompt





Supermarkets became extremely locally sourced you could even buy your fish while it was still swimming.



‘A former supermarket, now a multi-level urban farm where people harvest their own food. The ground floor still resembles an old supermarket layout, but instead of shelves, there are rows of hydroponic vegetables, fruit trees, and edible fungi growing directly in-store. The second floor is an aquaponic fish farm, where tilapia and shrimp swim beneath trays of floating lettuce.’

AI Prompt



I then began imagining a system where, in order to manage food waste, people had weekly quotas on how much they could buy. This is where the narrative began to take a dystopian turn: a solution rooted in good intentions to combat overconsumption, but edging toward something controlling.

‘farmers market in big white dome. in the city. entrance protected by high security. self checkout tills to weigh food. people picking from crops Cinematic image, shot on film, establishing shot’





In response to our current disconnection from nature, the system was designed to give people the illusion of direct contact with their food, allowing them to choose the exact animal they want to eat.

Even though, in reality, animals are still being slaughtered, this system pushed the narrative into a darker, dystopian direction, where animals are viewed purely as commodities, and the act of "choosing" masks a much sadder truth.



A world where fresh food dominates all diets, and ultra-processed foods are rare, even considered a luxury. People consume them out of gluttony or nostalgia for what they've lost.

Scarcity drives desire: UPFs are heavily taxed and difficult to find, making them expensive and exclusive.

'rich people in fur coats and suits eating in a McDonalds as if it was gourmet food'

AI Prompt

I pushed this narrative even further. Inspired by how social media constantly tells us what to eat to look better : collagen or supplements. I explored the growing obsession with nutrients and food optimisation.

Still within a world where UPFs are rare, labs begin engineering ultra-processed foods packed with vitamins and supplements, turning them into exclusive luxury items. While the general population relies on fresh food, only the wealthy can afford these lab-made meals, highlighting today's growing inequality in food access.



PORTIONED : The story begins...

As a designer, I was looking for a solution to a world drowning in overconsumption. I was looking for a way to support a healthier, more sustainable lifestyle. The idea of self-sufficiency became central from the start.

I also didn't want to create just another bleak vision of the future, but I realised storytelling needs to provoke. Sometimes, we need to feel discomfort to fear what the future could become if nothing changes. So I thought, what if this narrative was reversed ?

What if our world had no more fresh food and we were fully reliant on ultra processed foods instead ?

That's when Portioned began to take shape.

NEW TIMELINE : Reversed the narrative

2025: Climate reports predict irreversible soil degradation within decades due to industrial farming, monoculture crops, and overuse of synthetic fertilizers.

2025

2026 : Governments introduce strict agricultural reforms, limiting pesticide and fertilizer use, leading to lower crop yields and food price surges.

2027: Major food corporations ramp up lab-grown meat and genetically modified crops, presenting them as the “sustainable future.”

2028

2028: The first nationwide food rationing program is piloted in heavily affected areas, citing climate instability and supply chain disruptions.

2029: Ultra-processed foods become even more dominant as fresh food prices soar, making real produce inaccessible for lower-income families.

The Fresh Food Collapse

2030: A global summit requiring all nations to adopt controlled food distribution policies to manage shortages.

2031: Soil degradation accelerates, and most small farms go bankrupt, corporate lab-grown food companies take over the market.

2032: Heatwaves, droughts, and floods destroy staple crops worldwide. Nations that once exported food (Brazil, the US, Ukraine) begin to struggle with self-sufficiency.

2034: Governments start buying out the last independent farms, placing them under state control to ensure “equitable” distribution..

2035

2035: Fresh food supplies transition to government-controlled farmers' markets, allowing citizens one weekly fresh food ration.

Policy

2036: The first major black market for fresh food emerges, with smugglers stealing from elite restaurants and farms.

2038: Fresh food becomes a class privilege, secret high-end dining clubs form, where the ultra-rich enjoy what the general public can no longer access.

2040

2040: A new public health crisis emerges, ultra-processed diets cause mass cases of gut disorders, weakened immune systems, and neurological issues.

2041: Government doubles down on the Fresh Food Quota System, restricting portions and enforcing severe penalties for hoarding.

Total Dependence on Ultra-Processed & Lab-Grown Food

2043: By now, 80% of the population survives on lab-grown, ultra-processed food. Fresh food is so rare that younger generations no longer recognize natural flavors.

2045: Cities have transformed into corporate-controlled, ad-filled dystopias, where food is marketed as a highly engineered, optimized experience rather than nourishment.

2047: Hospitals are overwhelmed with long-term health effects of processed diets, but the food industry profits from producing nutritional supplements as a "solution."

2049: The underground cooking community thrives in secret, offering the last refuge for those who remember food as culture, ritual, and history.

2050

2050: The film begins where the protagonist prepares her tiny, carefully rationed weekly fresh food, while the world outside is drowning in synthetic meals.

Set in 2050, the world is now one where ultra-processed food dominates and fresh ingredients are strictly rationed.

DEFINING THE FILM

Term 3

PORTIONED

A film by Juliette Porisse



~~2025~~

2050

Setting the scene...



PORTIONED

In a 2050 world depleted from climate change and overconsumption, fresh ingredients are strictly rationed, a group of citizens secretly gathers every Sunday to cook, share, and preserve the culture of real food, before it disappears forever.

Synopsis

The year is 2050. Decades of climate change, deforestation, over-farming, and pollution have led to total soil depletion, nothing grows naturally anymore. Traditional farming is a relic of the past, and most livestock has disappeared due to mass extinctions.

Fresh food is now nearly extinct. What remains is tightly controlled, and most people rely on lab-grown, ultra-processed substitutes developed to sustain life without needing soil, sunlight, or animals. Cooking has become rare, and shared meals are a thing of the past.

Each household is assigned one day per week to collect their weekly ration from one of the few remaining state-run farmers' markets, spaces heavily monitored and secured. The government justifies this system as efficient, logical, and necessary for survival.

But beneath the surface, two unspoken realities persist.

The ultra-wealthy still have access to real food, dining in private restaurants hidden inside corporate towers, protected from the outside world. At the same time, a quiet resistance survives in the margins, a group of people gathering in secret to cook with scraps, to share, and to keep alive the idea of what food once was.

Spaces, their systems and
characters

SUMMARY

The City



The Farmer's Market



The Farm



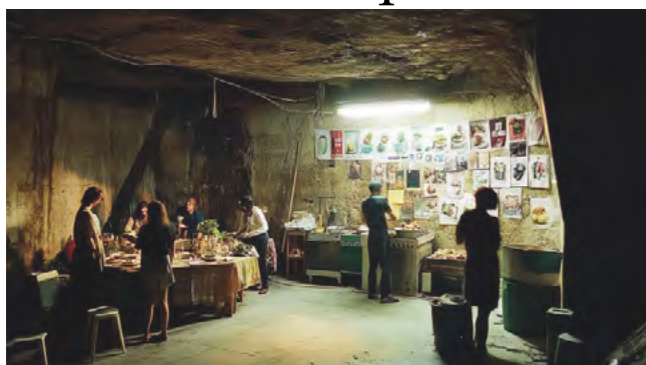
The Restaurant



The cooking Lab



The Secret Spot



The Flat



The Reserve



The City

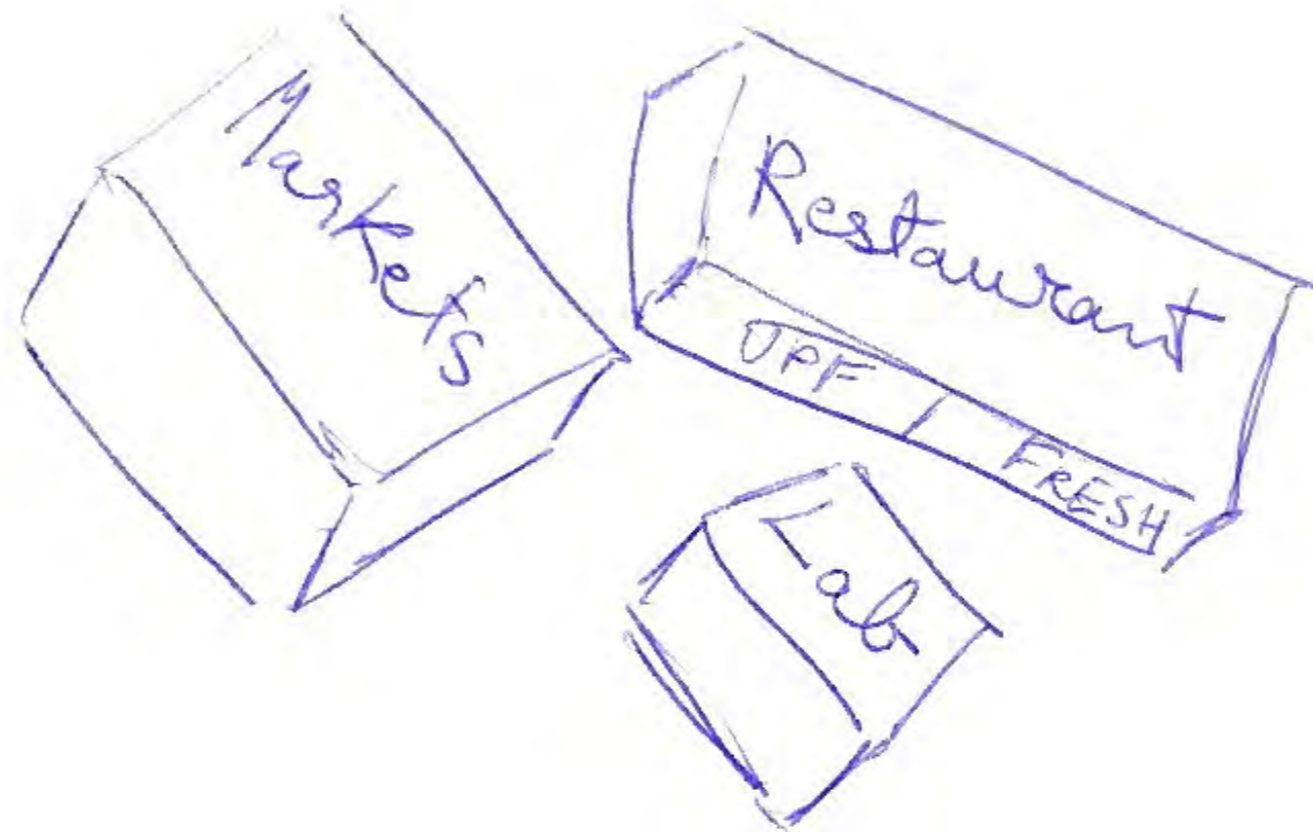
Public world




DESIGNING

I started to see these different spaces building up into volumes.
I was subconsciously drawing inspiration from the urban cities where I grew up, where I live now, and the ones I've always seen on TV.

I found myself mapping a layout of volumes in my mind, which reminded me of a city or town where elements are connected, people visit the same places, hear about them, run into each other, and shop at the same local supermarket.

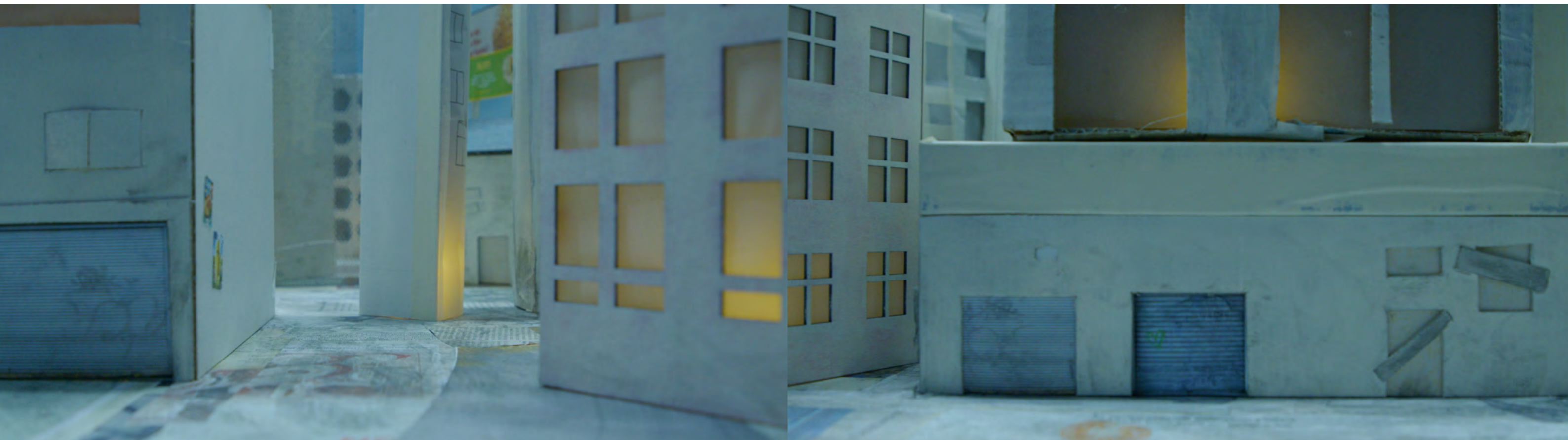




I called it The City. In reality, the model represents a defined zone with one local farmer's market, the main character's flat, one of the restaurants, one of the labs, and a secret underground spot. In this imagined world, this layout is replicated across most of what remains of the planet.

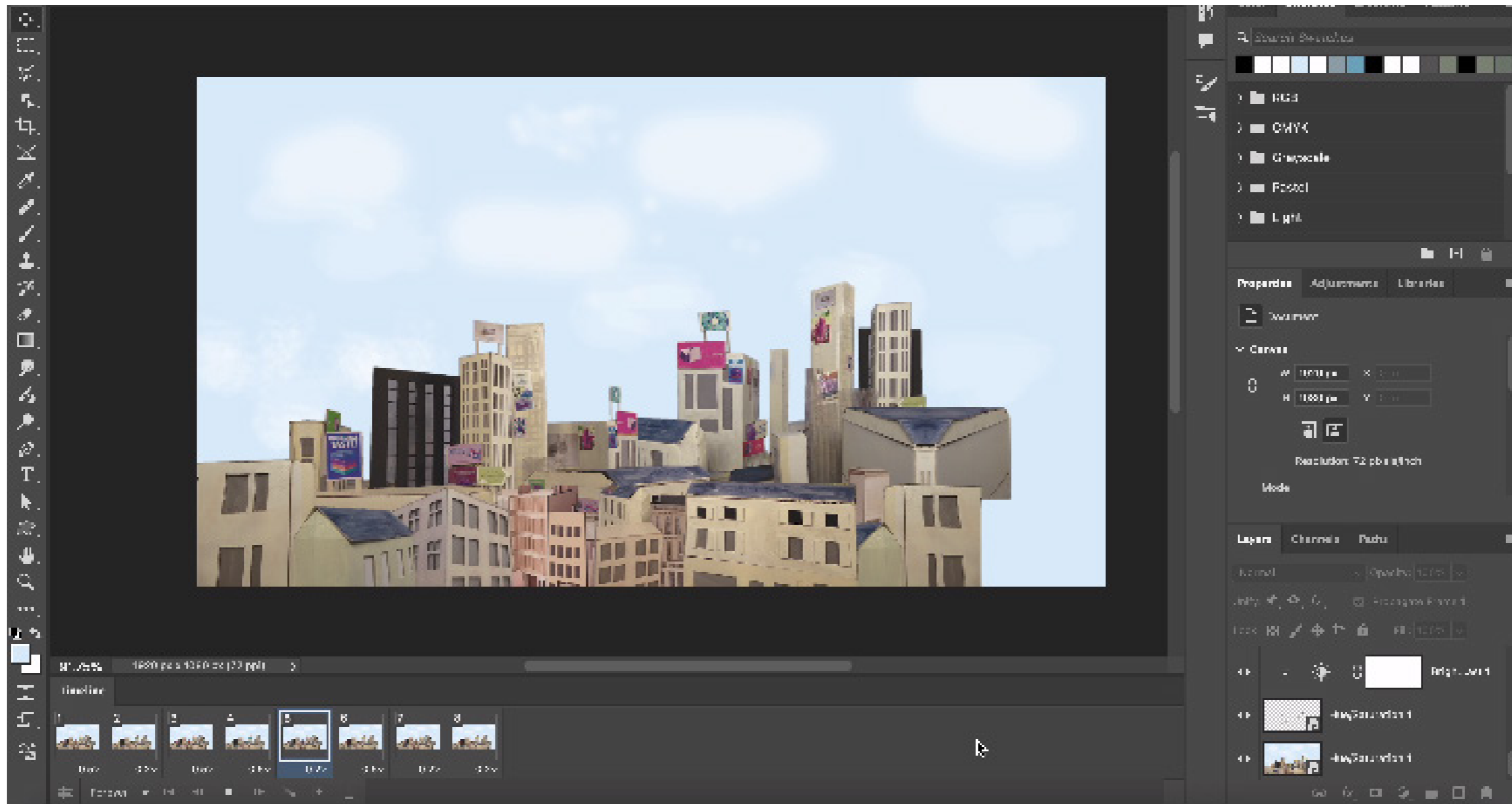
The City serves as a universal allegory and mirror to our world rather than a distinct place. Keeping it unnamed allows the audience to project their own cities onto it, making the dystopian world feel eerily familiar.

But I have mainly taken inspiration from Haussmann-style architecture and narrow streets to symbolize a past where fresh food and communal dining were central to life. In



The loss of food culture is evident in the empty streets, with market stalls and restaurants all closed down, and vacant areas where terraces once stood. The buildings' repetitive off-white colors add a sense of monotony and staleness to the environment. Combined with the blue lighting used during filming, the overall atmosphere feels cold and eerie, emphasizing the emptiness and isolation of the space even in such a big city.

On the other hand, the upper part of the city represents excess and overconsumption, with numerous billboards surrounding large office buildings. This area houses the government, private labs, and restaurant offices, highlighting their control over the city.



This screen recording shows the frame-by-frame animation technique I used to animate my 2D spaces in Photoshop. I layered copies of the billboards in different colors and hid or revealed them on each frame to create the color changes.



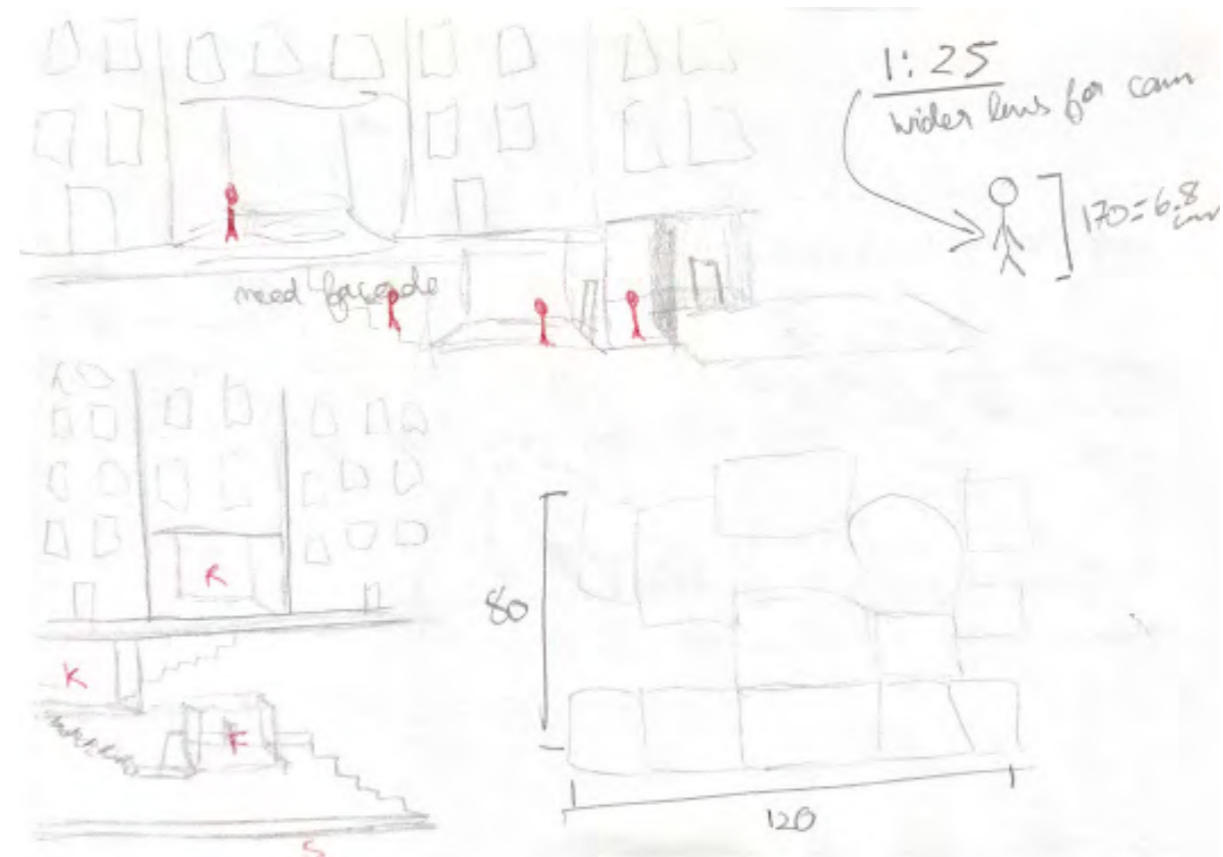
I wasn't keen on using much AI generation at the start, but it became a helpful tool to quickly visualize the atmospheres and settings I had in mind throughout the project. It even assisted me in model making. Using these AI-generated images as references, I drew inspiration from the window patterns, the irregularity of the buildings, the pale colors, and the layout of the city's front façade.

'a vertical cross section shot of model made small city that looks a bit like Paris and New York City. In the style of Wes Anderson, shot on film. the city has big advertisement signs and billboards and a big white dome'

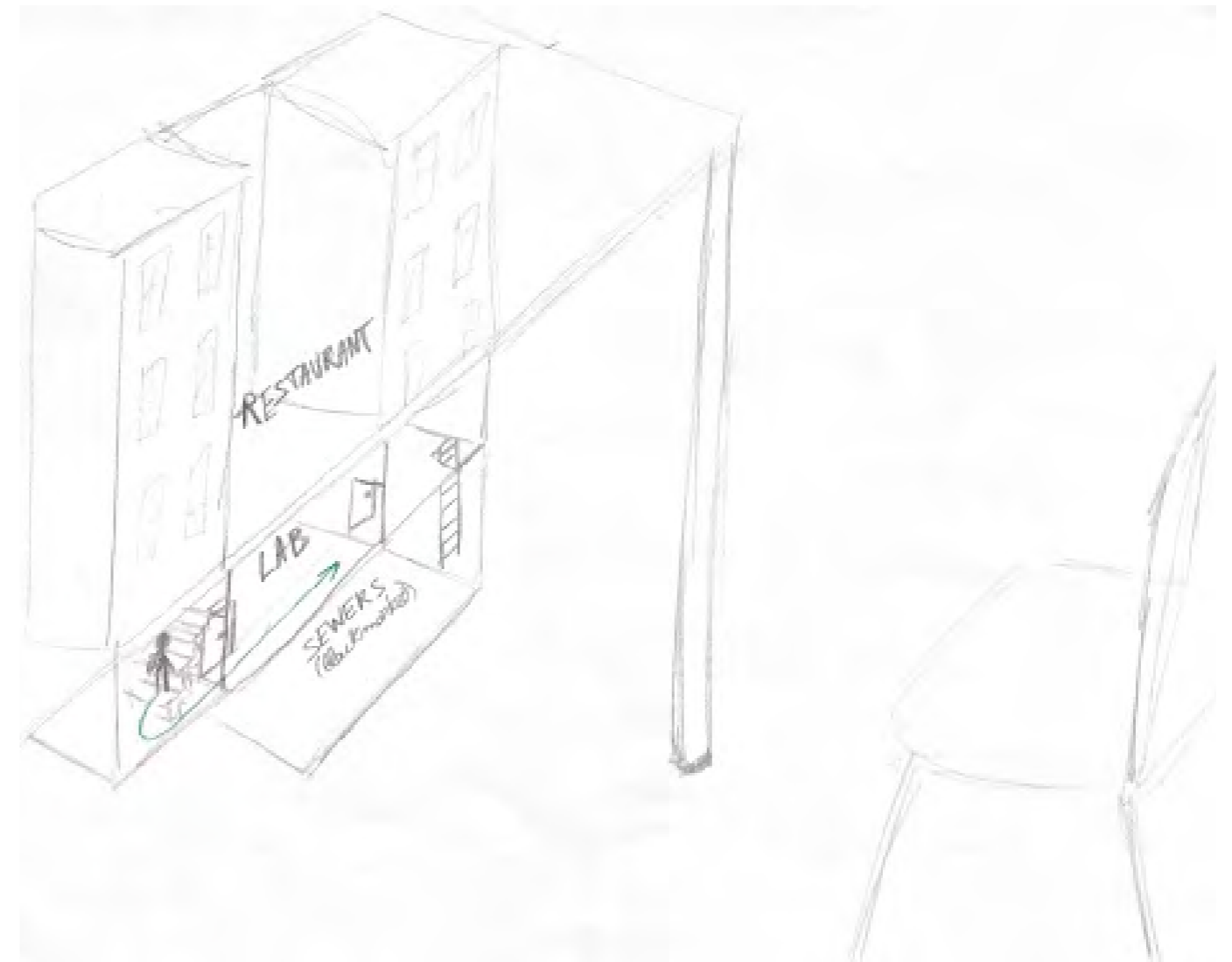
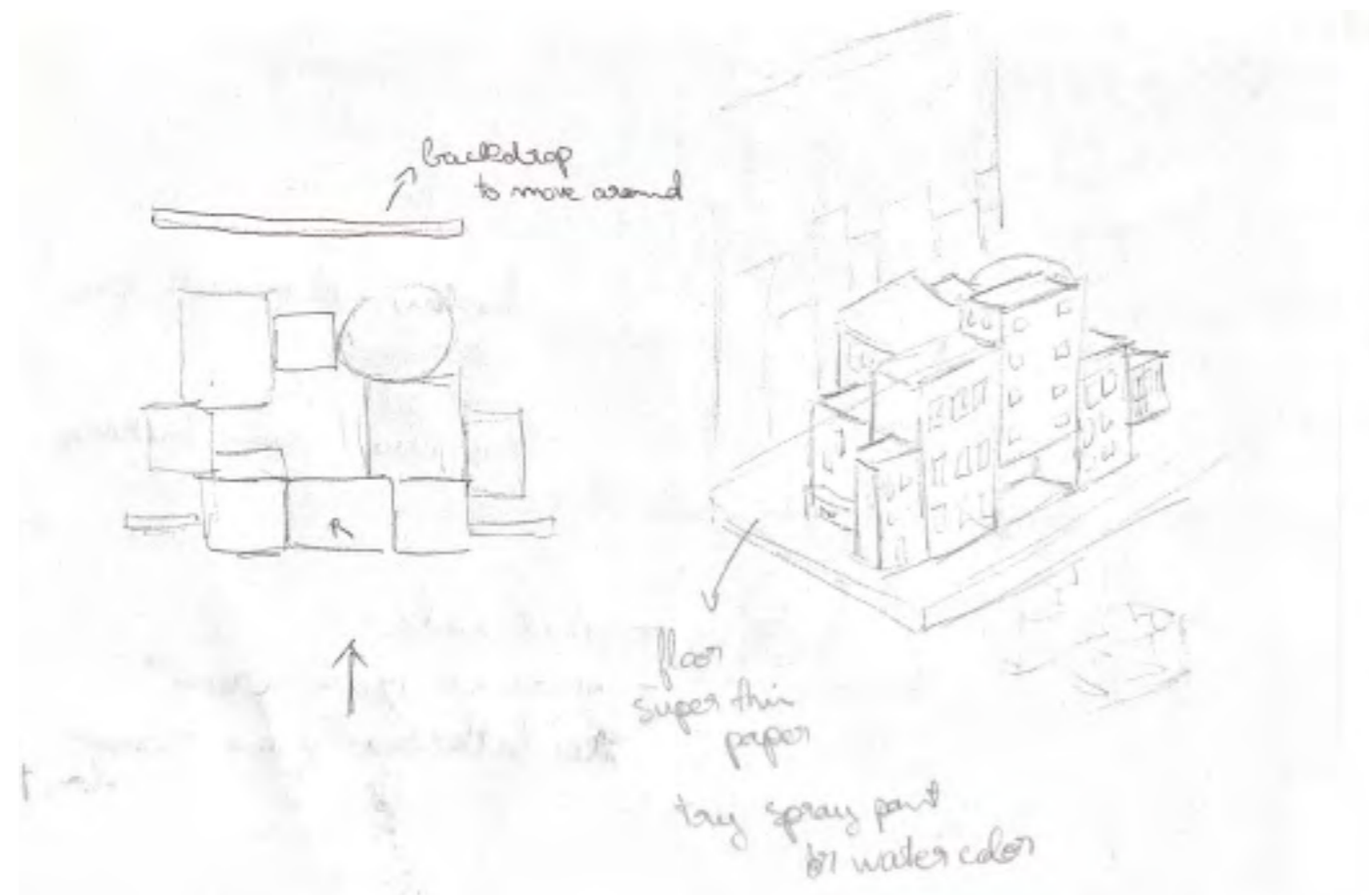
AI Prompt

MAKING PROCESS

From volumes to buildings, I needed to figure out a layout that would show the depth of the city without having to create too many buildings. Initially, I planned to model my interior spaces as well, so I based the city's scale on the smallest size I could make the interiors while maintaining good stop-motion quality—scale 1:25. However, since the interior models didn't come together as planned, the city ended up larger than necessary. Ideally, I would have preferred a smaller scale for easier transportation and construction, which would have also allowed me to make even more buildings.



First few sketches





The base of The City is a papier-mâché collage made from fragments of my past printed projects. I wanted to reuse materials while building a city out of images and texts that reflect its theme.

I then attempted to dirty wash it all without removing its content.



First stages.



Spray painting the facades.



WORK IN PROGRESS



As I was rushing to get shots of my model before the deadline, I found a box of LED candle lights on the table and decided to try them out. I hadn't planned on doing a night shot, but it ended up producing the best results.

BEHIND THE SCENES



I handmade and spray-painted a blue sky backdrop using a large sheet of paper we had previously used in our studio earlier this year.





The Farmer's Market

Public world

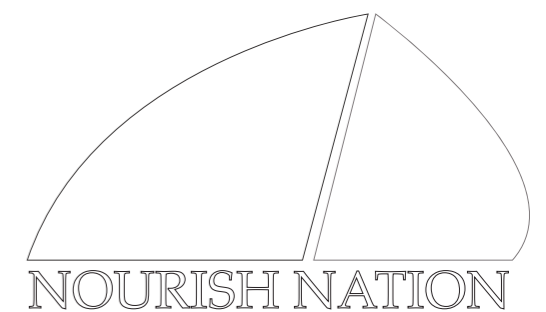


In Portioned, each household is allowed one assigned day per week to collect their strictly rationed quota from the highly controlled state-run farmer's markets.

Nourish Nation

The state-owned farmers' markets reflect order, sustainability, and control, while maintaining a friendly, aspirational tone to encourage public acceptance.

It owns the last remaining fresh food farms. Each household gets a strictly limited quota. Guards protect these markets like military zones.



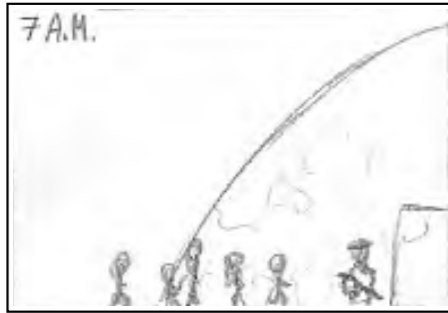


Originally, I had planned to model and include a supermarket as part of my cityscape , designed with an organic, fluid shape to make it stand out from the more uniform buildings.

However, I realized the stark contrast in form and color (white vs. off-white) disrupted the emotional cohesion of the world I was building. I also came to understand that my project was less about literal representation and more about evoking the feeling of a place, a shift that changed how I approached the city overall.

‘farmer’s market covered in white dome, food is highly secured, armed guards surround food, shot on film’

AI Prompt



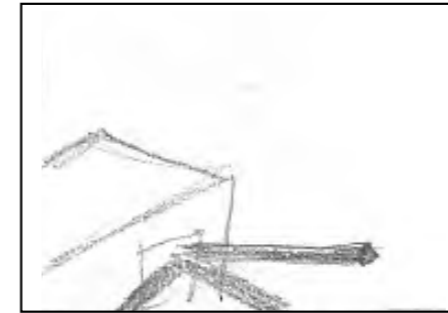
clients queue up as soon as the market opens



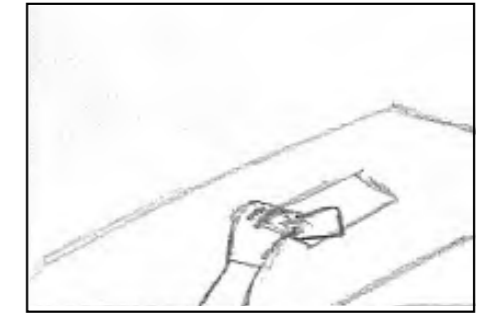
high security guard welcomes them



close up of the market's card



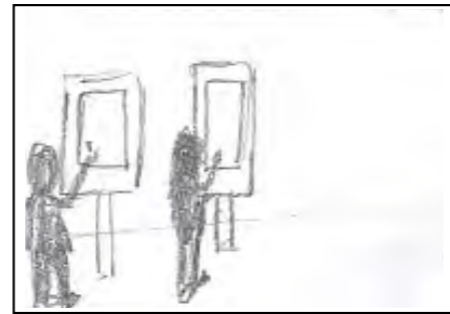
shot on turnstile



scans card at entrance



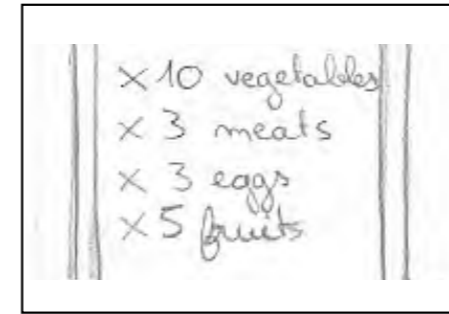
walks through turnstile



clients using the market's screen to see what is left on their quota



welcome screen



screen showing their quota



establishing shot inside the market

I later explored the idea of animating the supermarket interior using AI-generated imagery, but I didn't pursue it due to time constraints and the additional narrative weight it would bring. Including those scenes would have required extra context to work properly.

In the end, I think leaving the market scenes out gives the film more focus. The system I imagined is very precise and speculative, and I'm not sure I could have conveyed it clearly enough given the length of the film.



Instead, I let the supermarket's presence linger quietly, alluded to in a moment where the character picks up a grocery bag in her kitchen. This quieter gesture felt more aligned with the project's emotional tone, suggestive rather than direct.

THE SYSTEM

The Ration Card

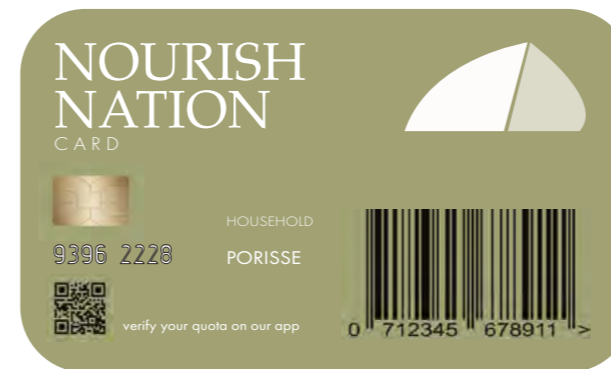
- 1.** Receive your government issued ration card after applying for one online.
The system will measure your weekly quota based on your household and the forms filled online.
- 2.** Scan card at entry. Facial recognition system scans card owner.
- 3.** Food items are organized per food type. Items are weighed by the staff after scanning card again.
- 4.** Items are tracked as they enter customer's basket.
- 5.** Payment : digital credits linked to your card's account.





I was looking for different color palettes for the card. I wanted something neutral that reminded of nature but felt cold and clinical.

The plant logo felt a bit too playful to me. I wanted a one that truly symbolizes the farmer's market and Nourish Nation's system. I aimed for an organic architecture, a symbol resembling a cross-section of an apple or a seed.

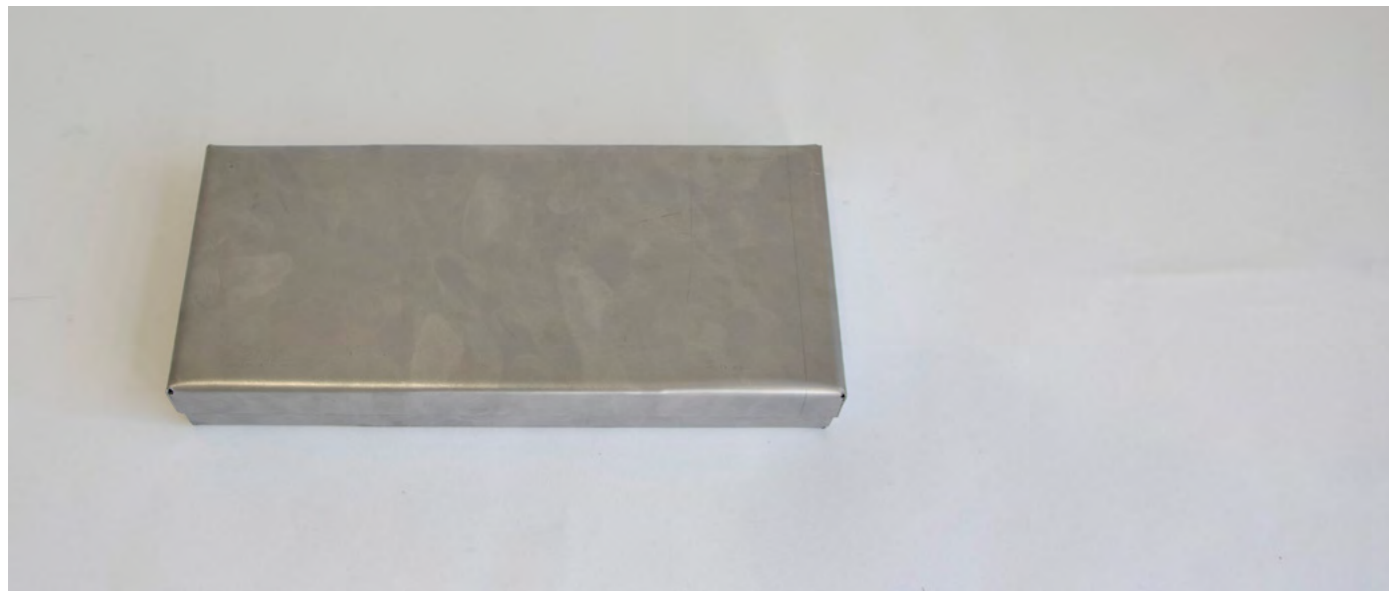


Nourish Box

Designed by the state and sold in the farmer's markets to "help" citizens to ration their food quotas.



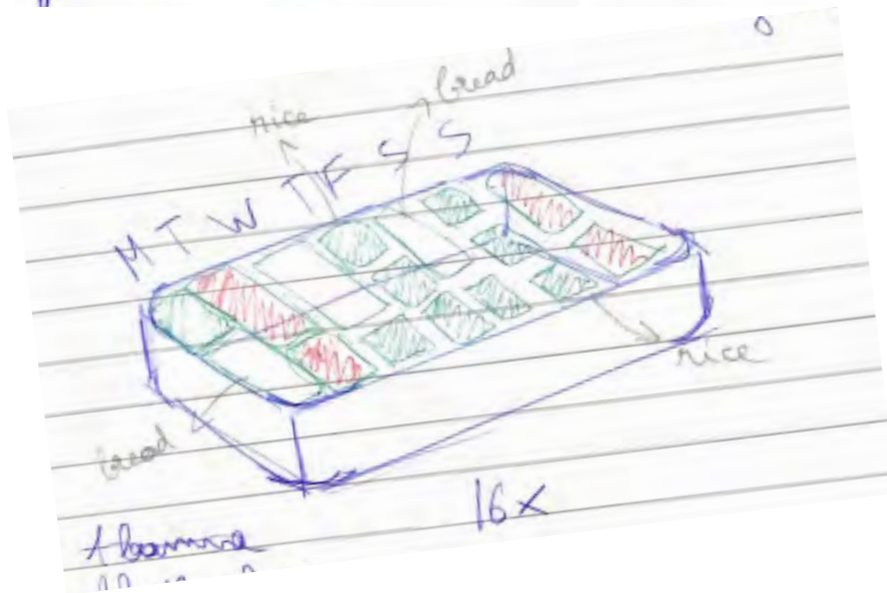
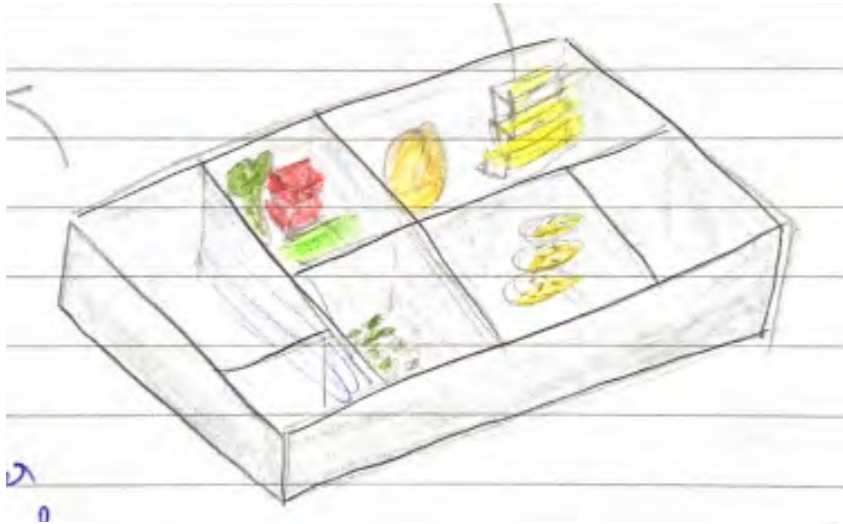
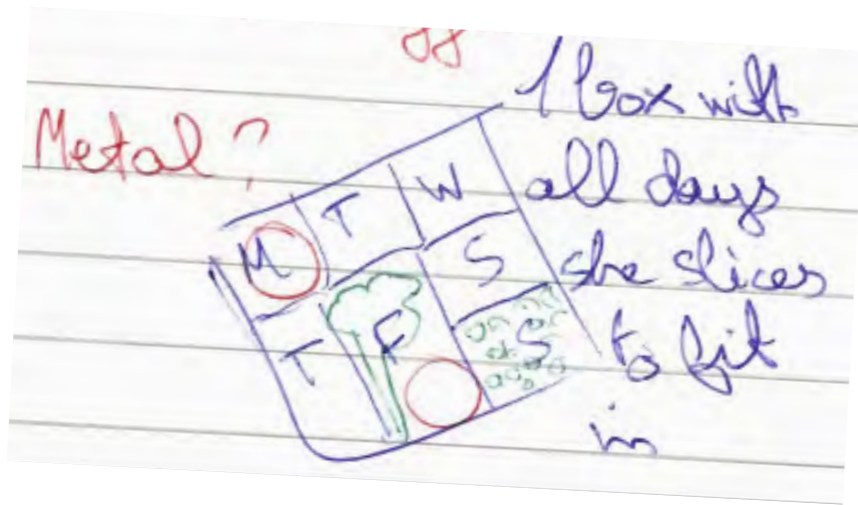
The Nourish Box a sleek, brushed metal Tupperware container is marketed as the ultimate tool for responsible, efficient consumption in the new world of rationed fresh food. It's not mandatory, but everyone has one.



Reality behind the box

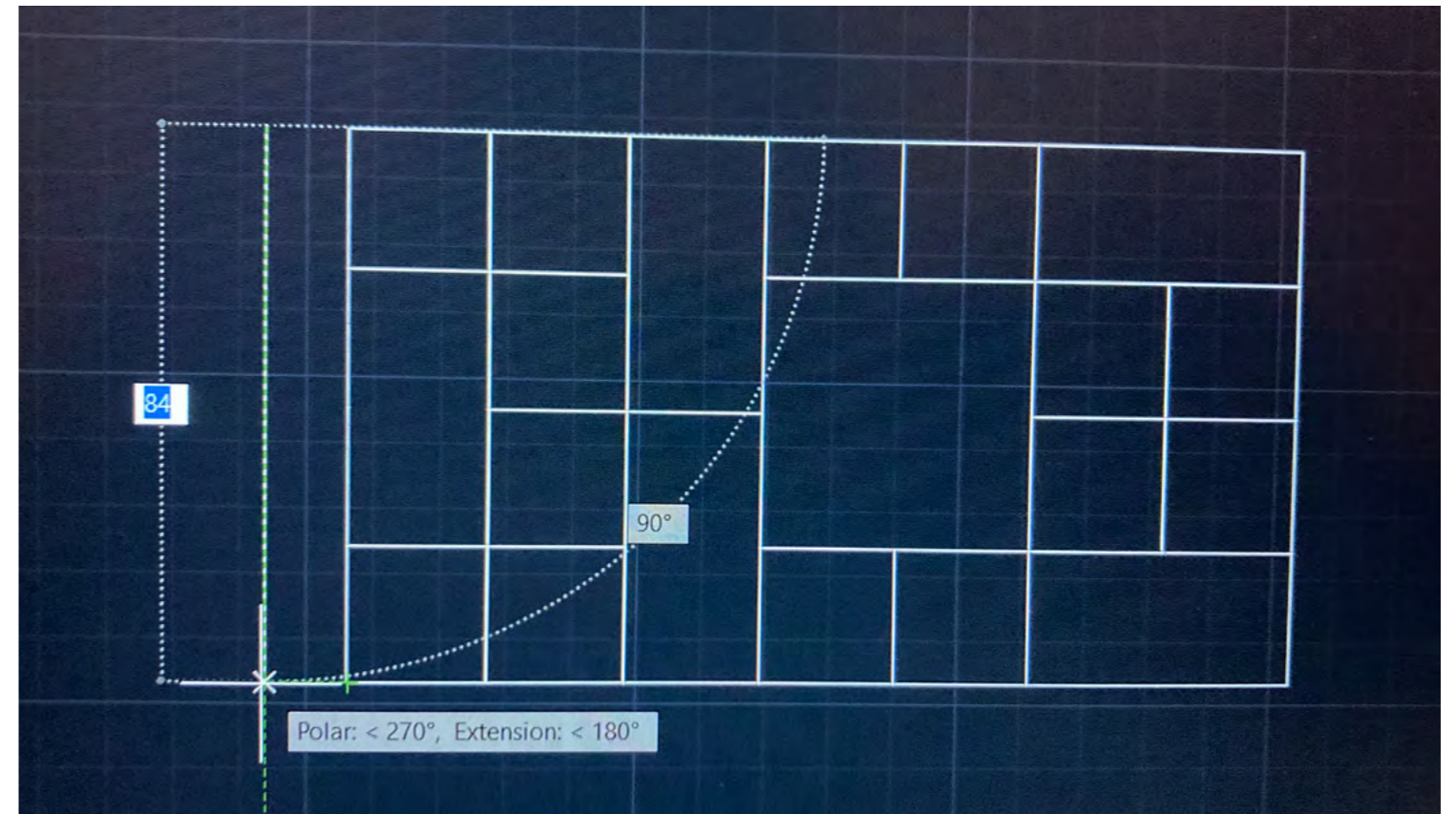
The marketing campaigns frame it as a lifestyle necessity: "A future of fairness, efficiency, and sustainability right in your hands." Promotional videos show smiling families meal-prepping together, tidily filling their Nourish Boxes with fresh, seasonal produce.

But beneath the surface, the Nourish Box is a quiet symbol of control. The clean, uniform design suggests subtle government oversight, as if citizens are being conditioned to accept their limited access to food as normal. Some embrace it, seeing it as a responsible way to live within their means.



Material : Metal : The government claims plastic is wasteful and glass is fragile, metal is the “perfect” long-term choice
cold/sterile/sharp/impersonal material

Dimensions : designed around the amount of food provided and the 7 days of the week

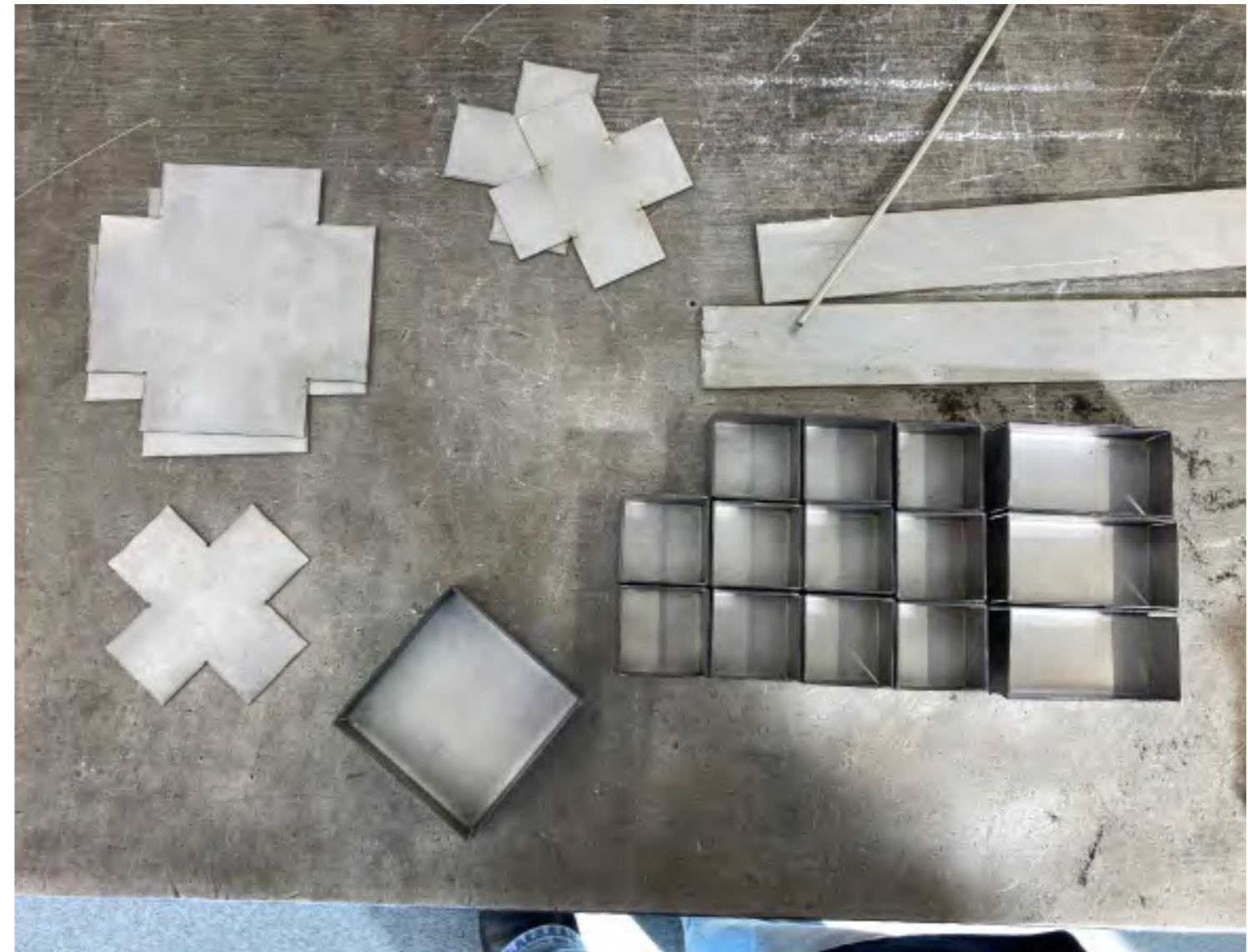


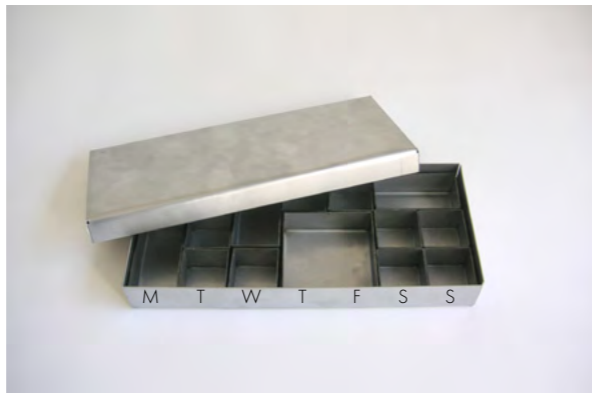
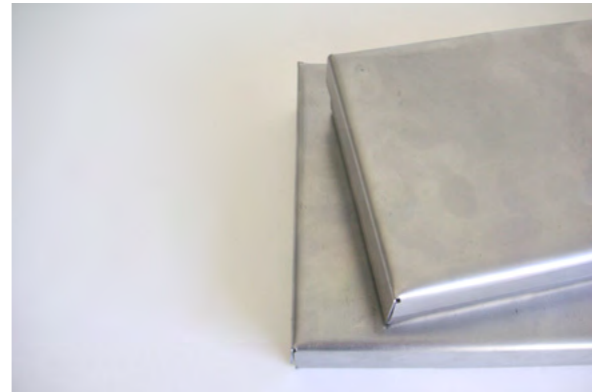
I decided on the measurements to fit the size of a typical lunch box, whilst leaving as little space as possible for the food to emphasize how little fresh food citizens can get weekly.

Spray painted cardboard mockup



In the metal workshop, midway through folding the box patterns, I didn't realize how heavy the box would be with steel as the final material. I had intended to use tin instead, but that material wasn't as accessible.





The Farm

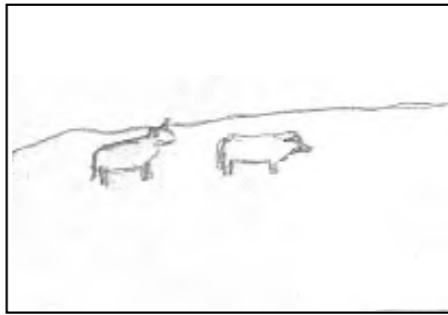
Elite world





The farms are the last remaining zones of fertile soil and were taken over by the government when the environment collapsed.

This farm is located near the city and is highly secured. They invite their clients to choose the animal they want to eat at the restaurant, offering an exclusive and direct connection to real food, highlighting the inequalities faced by the rest of the citizens



“some people have exclusive access to the last remaining private farms”



close up from behind of wealthy woman



up shot of her face looking in the distance (dutch angle?)



high angle of her choosing her cattle (birds eye view)



I originally wanted a close-up shot of the client to highlight her jewelry and fur coat elements of costume that signify wealth. However, while shooting, I realized my actress didn't particularly want to be directly in the frame, so I had to improvise with angles I hadn't planned, which led to the creation of this shot on the left.

The Restaurant

Elite world

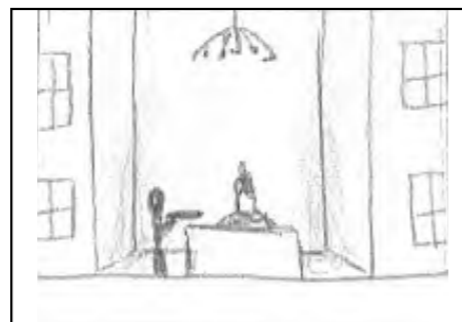


The very wealthy have exclusive access to fresh food, including meat that isn't sold at the farmer's market. These restaurants are hidden in plain sight and are highly secured from the inside. This reveals corruption within the government system, which imposes strict limits on how much fresh food each citizen is allowed, yet offers a full plate of meat on demand to those who can pay extra.

The clients are typically associates of the government, political figures, and others with influence.



truck shot slowly zooming in



zoomed into the restaurant



the waiter serves the wealthy women



overhead angle of plate of food



overhead angle of her eating



These images were created for the first narrative, where the wealthy client is feasting on lab-made, fully nutritious food. I wanted her to be shown alone in a vast restaurant to emphasize the inaccessibility of the place due to its high price. At the same time, the many plates on the table highlight how much more food she receives compared to everyone else.



I decided not to go with this AI generated space because it was too similar to an existing project I had used as a reference. Funnily enough, someone on my course had worked on that project and recognized the restaurant from my image



ATLATL restaurant in Shanghai

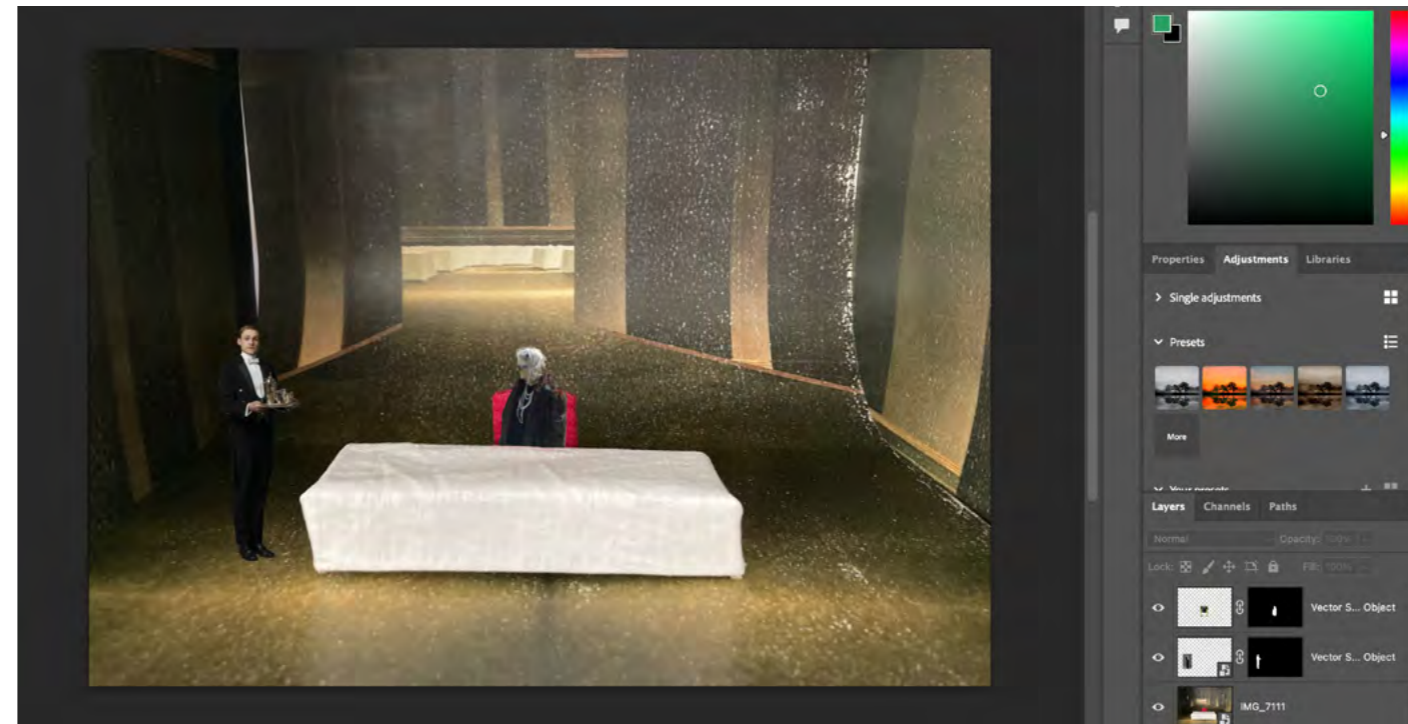


I decided to create a different space from my previous AI image, as it was based on an existing location. This time, I wanted to add more depth to emphasize how much money the restaurant has and yet how little people can actually afford to eat there.

I initially intended to create all of my interior spaces through detailed model making. However, after a first attempt using paper cut-outs for the background, I struggled to make it look good. The lighting wasn't right, and nothing was properly fixed in place. But as I moved the cut-out characters around, I began to realize how much more time and effort it would take, not only to build each space physically, but also to create a stop-motion animation in each one.



fully model made cut out



model made space and digital cut outs of characters



fully digital cut out



Generating more spaces to choose the one I liked the most based on the architecture, depth, and lighting of the room.

Final choice





I AI-generated front, back, and side views of a 60–70-year-old white male waiter. Technically, they are all different generated individuals, but I managed to make them look as similar as possible. I then cut out their legs or arms to create animated movement.



I also ended up generating a different angle of my wealthy woman in the field of cows, as I needed a clear front view of her. Her fur coat, jewelry, and sunglasses embody the image of a very wealthy person she represents the type of client who can afford to dine in the restaurant.



I call her the 'wealthy women' or 'wealthy client' but her name is Celeste, seen on the menu set by her plate.



The Secret Spot

The Resistance

Whilst the rich feast on demand, a group of citizens gather in secret once a week, to cook with scraps, to share, and to keep alive the idea of what food once was.



‘abandoned underground space. Many people meet and share food around secret dinners and kitchen cooking bring people together . posters of fresh food. shot on film’

AI Prompt



The space was imagined as an abandoned wine cellar, once again alluding to the loss of food, drink, and culture. It is located on the outskirts of the city.

Citizens meet here in secret because it's the closest they can get with the stolen food from the food bank out of caution, to avoid being caught and to preserve their community.





The government's spaces, including the restaurants, food bank, and the labs where ultra-processed foods are produced, are all connected beneath the restaurant itself. After finishing his shift, the waiter makes his way to the food reserve by passing through staircases and corridors.



One mistake he often makes out of clumsiness is walking through the wrong door and entering the labs instead of the food bank.

This was my way of offering a glimpse into where most diets are created in this world, replacing what used to be kitchens. Our world today isn't much different, with most ultra-processed foods sold in supermarkets being produced in environments much like this lab.

The Flat

The Resistance



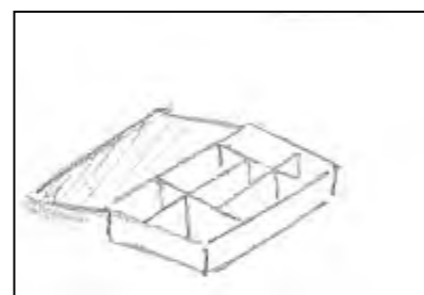
One of the key scenes in Portioned follows the routine of a typical citizen. After returning home from the farmer's market, she unpacks her weekly ration and prepares a dinner made of ultra-processed substitutes, while carefully portioning her fresh food into her Nourish Box.



she looks out the window while taking a bite into an apple



she places box on counter



full shot of box



she cuts the vegetables into very meticulous pieces



fills in the whole box

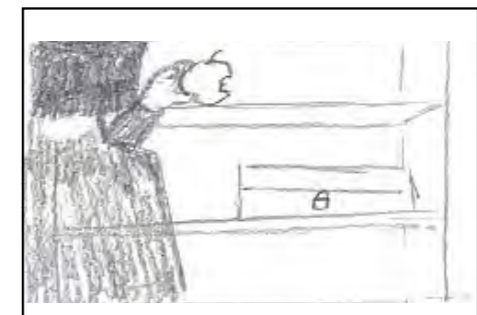
A Strong Symbol

The character bought an apple this week, but she allows herself only a few bites a day to make the snack last until the end of the week. This idea originally stemmed from wanting to place a lock on the Nourish Box but ultimately not including it in the box's design.

By taking a single bite and carefully placing the apple in a sealed jar, this scene becomes a powerful symbol of what the rationing system feels like



close shot of her taking a bite



she places her bitten apple on top shelf

The Fresh Food

From my research, most foods likely to be available worldwide based on climate factors are corn, soybeans, algae, insects, or mushrooms.

Throughout my film, I prioritized representation over strictly factual elements because I wanted to communicate ideas as clearly as possible. For example, using everyday typical vegetables to represent fresh food is clearer at first glance than showing a box of soybeans or algae.

I felt this was important, especially since the film itself doesn't delve deeply into the full extent of the research I have done.



corn that i filmed but didn't end up using because it wasn't photogenic



tripod

nourish box and tray ready to be switched/used without moving the set up

white cardboard to replicate white table as the wooden table was too distracting and similar to the cutting board

The Lab made Food

(ultra processed synthetic substitutes)

The ultra-processed foods in this world are mostly made from leftover biomass, fungi, algae, insects, and synthetic compounds. The labs where these foods are produced have also developed a way to make cultured food more affordable. This process involves taking stem cells from any organism, including animals, multiplying those cells, and placing them in cultivator machines or bioreactors—essentially replicating the original organism.

This is an existing method currently being tested and invested in by Justin Tetrick. It could be a major step forward for animal welfare and sustainable food production, but one drawback is that the cultured cells lack natural immunity to diseases because they don't receive the natural nutrients an animal would typically get through feeding.

This issue relates back to today's ultra-processed foods, which often have a lack of diverse microbiomes due to being overly processed. For this reason, I consider the lab-made food in the film to be a type of ultra-processed food.



Once again, they are represented in the film through strange textures and colors, giving viewers a sense of familiarity with the food, but something isn't quite right about it.





Its Packaging

(ultra processed synthetic substitutes)

The NutriQ Meal is one of the many brands or labs producing synthetic ultra-processed food substitutes.

I originally wanted to design the graphics and text myself, but due to time constraints in my filming schedule, I quickly AI-generated them using ChatGPT. I requested a colorful, bright design with a mix of light blue and burgundy colors, featuring bold, eye-catching text, much like modern advertisements that aim to grab people's attention.



80% of the citizens diets are ready meals made from the labs, so the character's fridge is often only filled with the boxes of 'food'.



testing what the boxes look like in the fridge and having to quickly film as i had to empty the food that was already in

Choices by Design

Light Surrealism

I'm drawn to absurdism and light surrealism, worlds that flirt with the irrational while remaining emotionally grounded. I'm interested in crafting a visual language that feels contemporary but is laced with nostalgia: familiar settings infused with echoes of the past, creating a temporal ambiguity. It's a subtle surrealism, not overtly fantastical, but enough to make reality feel slightly off-balance.

The future I imagine isn't utopian or dystopian, it's believable, almost mundane, but quietly uncanny. I like to blur the lines between what is real, what was, and what could be, creating spaces where time, memory, and imagination coexist.



Tones and Atmospheres

Serious & Reflective:

Narration and dramatic music set a sober, urgent tone addressing climate change, food scarcity, and social control.

Satirical Contrast:

Moments of dark humor and absurdity like a wealthy client picking her own cow, highlight social inequalities and add critical distance.

Playful Visuals & Sound:

Bright colors, animated sequences, and quirky sound effects create a surreal, synthetic world that feels familiar but unsettling.

Layered Experience:

The blend of seriousness and satire invites viewers to think deeply while engaging emotionally and intellectually.



INTRO

I could see it — feel it.
Animals roamed free, uncounted.
The ground was soft — sometimes muddy, sometimes dry.
Market stalls overflowed with the colors of vegetables and fruits
And People ate outside.

Even junk food tasted closer to something real.
It was all just there. You didn't think much about where it came from, you didn't have to.

We didn't realise it then, but we were living in abundance.
At least, that's how we remember it.

Now the ground barely grows. The fields are quiet.
And food... it's no longer something you grow or share.
It's something you're assigned.

ANIMATION

Not everyone lives off rations.
The ones that have the money — real money — don't wait in line once a week.
They get to choose exactly what they want to eat.

When night falls, hidden in plain sight, they dine in guarded restaurants tucked beneath the city's corporate towers.
While the rest of us ration, they feast. Not because they need more, but because they can afford it.

Once a week, we gather to cook whatever we can piece together from our quotas. Guillaume risks everything, stealing from the restaurant's reserves, just to give us a taste of what the world used to be.

PORTIONED

I've gotten used to the system, I guess. We all have to eventually.
I picked up my weekly quota before meeting with the others. —
one tomato, a baby cucumber, a single mushroom, and seven green beans.
(Oh and I kept my butter from last week for the bread they finally restocked.)

Other than that, we mainly get synthetic substitutes, made in their labs.
They try to make it look familiar. But sometimes it looks a little off.

This is the box they gave us.
It's supposed to help with rationing — just enough space to divide my week.
It keeps things organised. Keeps me from running out too soon.
But it also reminds me, every day, how little portions of fresh, real, food, we're allowed.

The tone is reflective and quietly sad. It looks back on the past with warmth and nostalgia, while showing a future that's controlled and unfair.

I made sure to narrate with an understated voice rather than dramatic, which makes the contrast more haunting and emphasizes on how the system has been normalized.

In the film, nostalgia is evoked through the use of a still camera like the Leica Panasonic, the presence of ambient noise, handmade models, and the charm of stop-motion animation.



I believe the simplicity of the titles for each space (e.g., The Farm, The Restaurant, etc.) brings a sense of lightness and clarity to the film. That's why I chose not to give them specific, invented names. In the story itself, they do have names, for example, the restaurant is called The Elixir, the lab is NutriQ or the farmers market Nourish Nation, but I felt it was clearer not to show these explicitly in the film.



COLORS

Baby Blue

While preparing for my character's scene in the flat, I wanted her to wear something distinctive, something that would make her recognizable throughout the film. I found a baby blue cardigan for just 2 euros, and the moment I saw the color, I knew it was the one.

The introduction scenes weren't originally part of my storyboard; they came together progressively while I was away in Ireland, inspired by the surrounding nature and food landscapes.

I knew I wanted a shot of myself in a lush green field, contrasted with one in a dry, barren landscape. When I looked back at the footage from the field, I noticed that my top matched the color of the sky, creating a striking visual. That's when baby blue naturally became a key part of the film's visual identity.

For me, this blue symbolizes my main character's resilience. It reflects a bleak future, but with a touch of hope.



but we were living in abundance.

Burgundy

Another important color present throughout the visuals is red. When developing a graphic identity, I was looking for a color that would contrast with, yet complement, the light blue. I eventually chose a shade of burgundy. Interestingly, as I was shooting, this color kept appearing, particularly in food-related scenes. I now see it as a somewhat pejorative symbol, perhaps representing ultra-processed foods or those who play a role in the corrupt system.



Skills I perfected



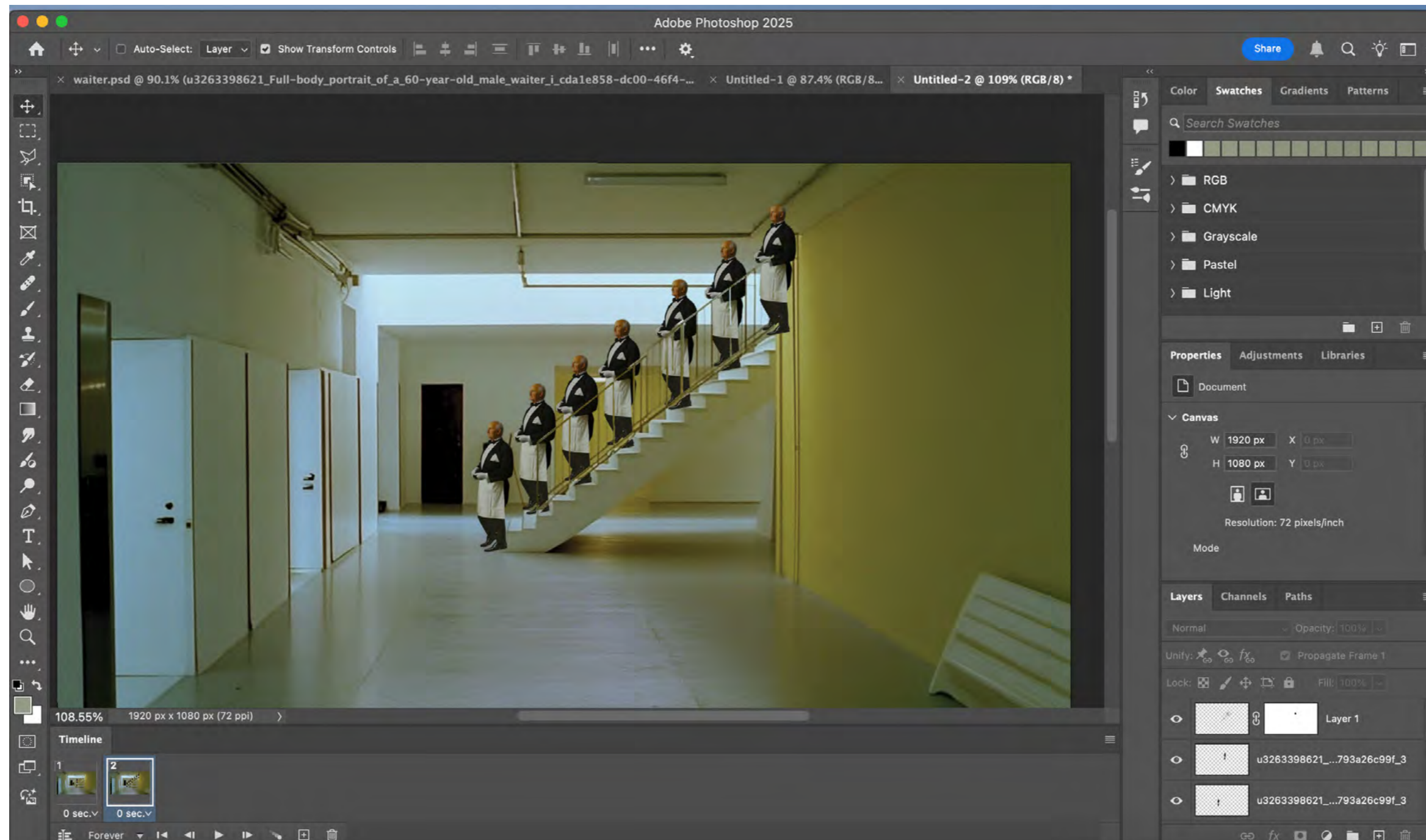
Midjourney

I was initially wary of using AI-generated content for my project, as I don't feel comfortable presenting that work solely as my own. But I was curious about MidJourney and it ended up helping me a lot to guide my creative process, visualise and communicate my ideas through the use of prompts and existing references.

If I were to ever continue this project, I would redo the animated scenes myself either model make them or render them on a 3D software. But I am happy with the result and how much time it has saved me.

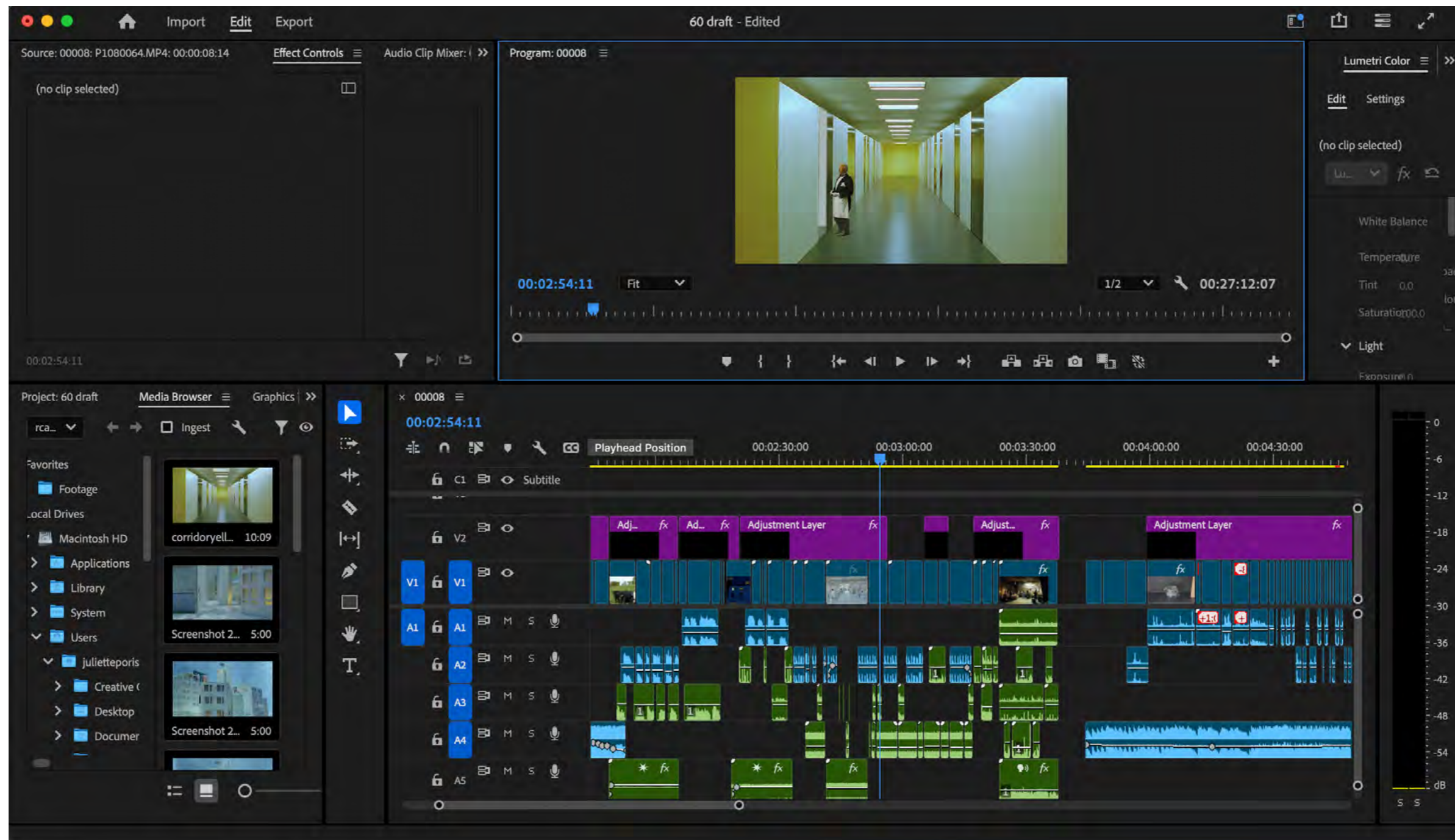
Photoshop

I hadn't heard of frame-by-frame animation in Photoshop before this project, and I found it to be a really fun process. Since my model-made stop motion wasn't going to work out, I looked up a way to create the same effect using digital cutouts. That's how I discovered it in Photoshop. This is a screenshot of all the layers of my waiter going down the stairs in a single frame.



Premiere Pro

And of course my editing skills. I forgot how much attention and precision was needed, especially when working with sound. I even ended up producing my own soundtrack.



Digital + Analog = <3

I would say that I learned to embrace digital outcomes much more by combining them with analog work. For example, making a model and then editing it in After Effects to incorporate it into my video, or doing stop motion, even if it was digital, I still had the process of moving everything one by one.

With AI, I would ask it to render my images as 'shot on film,' which always gave me the desired effect.

My time at SuperFutures

This journey unfolded quite differently than I initially expected. Throughout the course, many people would ask me how my work connected to interior design, and at first, I found it hard to explain. But as I progressed, I realized that filmmaking and interior design share a deep relationship, both rely on careful consideration of space, lighting, texture, and atmosphere. Every choice in framing, set design, color palette, and lighting affects the viewer's experience, just as interior designers shape how people feel and interact within a space.

I developed a growing interest in set design and art direction, which I feel film direction fits into perfectly. I've always been drawn to cinema, it offers an escape into completely different worlds for the span of a couple of hours. Watching and making films fuels my ambition and creativity, which is part of why I was so drawn to the Futures program in the first place.

Another reason was Nature's Depot. As I just walked you through my thought process behind this theme, overconsumption and loss of culture are issues that deeply affect me in our world. I didn't master more traditional interior design skills, but I learned to think more ethically and consciously as a designer. I want to convey these ideas through my work, whether it's sustainability, health, disconnection from reality because of technology, or social justice.

Working through film helped me realize that I can approach these challenges through design. As the course progressed, I worried I was drifting away from my original interests in traditional interior and product design, but in the end, I designed a metal box and a fully modeled city, which reassured me that these areas are still very much part of my creative journey.

This is Portioned...

<https://youtu.be/5xjZ8bg-k0AA?si=9zBAQ6UCMkQcf2Qx>

PORTIONED

A film by Juliette Porisse



In a future starved of nature, food becomes a luxury.
COMING OUT SOONER THAN YOU THINK

~~2050~~
2025

Thank you