



Designing background as space medium remediation

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Abstract

This paper argues that the space in a website storyworld becomes a meaningful dimension when the background and the elements form a spatial continuum that will lead to space-medium remediation. The close reading method was applied to investigate how space was designed as a meaningful dimension on the Le-Mugs hip canteen website. The findings indicate that the design of the space of the medium created a meaningful dimension because parallax scrolling reinforces depth on transitioning from one state to another and the pictures sequencing remediates film-editing metaphor. In addition, the one-page format remediates papyrus scroll and privileges sequencing that facilitate storytelling. The user trajectory varies the point of view from top to bottom view, which highlights hypermediation. Finally, the interaction between the user and space is transformed into interactions between the background and the objects, and our experience of this virtual space becomes structured as a visit where the limits of space are explicit within the space itself. This remediation of the screen reinforces a core message: for this hip canteen, the space is as important as the food.

Keywords: Remediation, Storytelling, Space

Introduction

Although the computer has become part of our lives in the last few years, the screen that supports all its wonders is much older. The flat, rectangular surface has framed great works of art from Egyptian tombs to contemporary cinema. Now the screen is the channel to access all kinds of information, which led Manovich (2002, p. 94) to say that we are a society of screens. The frame acts as a window to a virtual space, the space of representation where the viewers are expected to focus their attention and asked to suspend disbelief. The space of representation is a means of expression, a medium that can be observed as a semiotic object. Ryan sees three levels to this object: the virtual space of the story as portrayed, the physical space of the screen itself, and the real and contextual space that surrounds this semiotic object (RYAN, 2012).

An artifact may prioritize one of these kinds of spaces in relation to the others. A typical website tends to draw attention to the virtual space - especially those sites that are respectful remediation of earlier media. However, as the website moves toward more aggressive remediation, different forms of visualization and representation may be achieved. Respectful remediation does not critique the older medium while aggressive remediation refashions the older medium (BOLTER and GRUSIN, 1999). Thus, virtual space itself might be designed in a more expressive way becoming a meaningful dimension in the user experience.

The user experience of space and meaning can be structured as a visit. By doing so many limits become explicit on both time and space (MURRAY, 1998, p. 106). Hence, the limits of space might also be explicit within the space itself. Therefore, this paper argues that space becomes a meaningful dimension when the background and the elements within the space are connected in a spatial continuum, which leads to space-medium remediation.

To investigate the space-medium remediation this paper considers the website for *Le-Mugs*, *Flagrant délit de gourmandises*, made by Play, France (see Figure 1). *Le-Mugs* is a hip canteen at Saint-Raphael, France where everything is homemade.

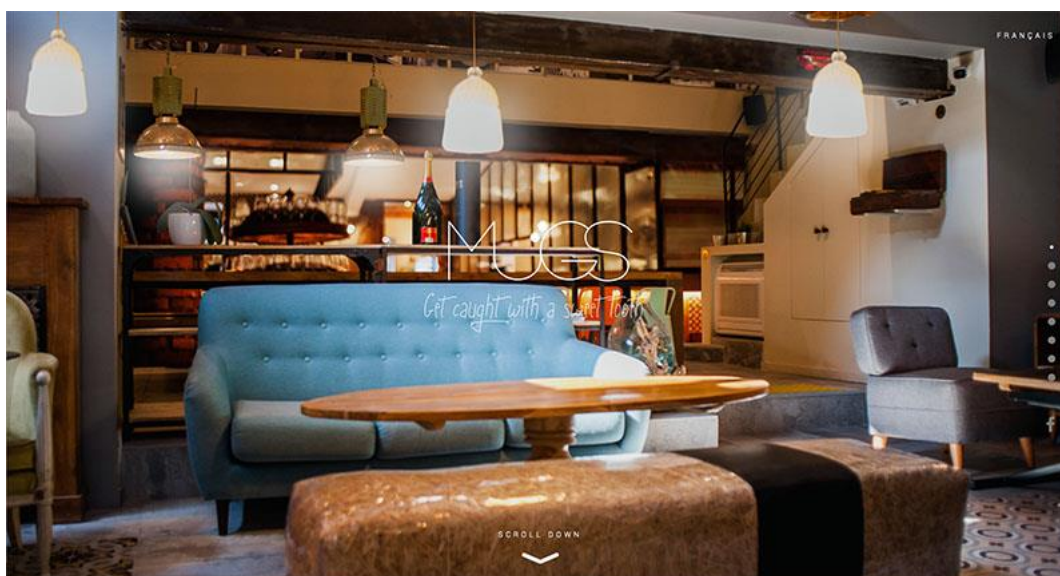


Figure 1 – Screenshot of Le-Mugs home page at <http://le-mugs.com/en/> (accessed on November 7, 2015)



This website was chosen because it explores the poetics of space and storytelling. In order to conduct this investigation, the website was deconstructed in terms of the virtual space and the space of the medium itself. Thus, this paper starts with a review of some of the theories about these two kinds of space.

The virtual space

The virtual space is the setting of the story within which the characters are located (RYAN, 2014). The setting may reference to real-world locations, which is typical of non-fictional texts. However, fictional work might use a real-world setting to support immersion through the evocation of the real world.

The setting for Ryan (2009) is the general-historic-geographical environment in which the action takes place, while the spatial frame is the immediate surroundings of actual events. The story space is the relevant space to the plot, as mapped by the actions and thoughts of the characters. The narrative (story) world is the story space completed by the readers' imagination. Finally, the narrative universe is the world presented as actual by the text plus all the counterfactual worlds constructed by the characters.

To create a virtual world one might aggregate space by superimposing the elements such as animated characters (sprites), still images, digital movies etc. These elements do not need to interact with the background as a traditional cell animation would (MANOVICH, 2002, p. 256). Space, in this case, is perceived as "haptic" because the objects are isolated in the field as a discrete entity (RIEGL 1991 *apud* MANOVICH 2002, p. 253). For Manovich (2002, p. 255) this is what happens for computer spaces that lack a focused sense of medium - an environment in which all elements are made of the same matter. When the objects seem to be unified in a spatial continuum, space is perceived as "optic". This is analogous to the Disney animators seeing their space as a 'space-medium' – a field with a coherently applied set of animation production principles. Space was animated together with the characters.

Computer space does not need to be conceived as a totality because it is a collection of separate objects, unrelated to each other. The space of the computer itself has two and a half dimensions create the illusion of depth. This space might present intradiegetic and extradiegetic elements. The former are those objects that have meaning within the storyworld and the latter those that do not belong to it - such as the menus that offer the user a choice of path. The illustrations are intradiegetic if they correspond to objects that exist within the storyworld. The illustrations can also be used as paratext when they relieve the language channel of the task of describing what the setting look like (RYAN, 2014).

For Bolter and Grusin (1999) the space in virtual reality should imitate our daily visual experience, i.e., be continuous and full of objects in order to create a sense of presence. This logic of transparent immediacy is also applied to a standard two-dimensional interface. Bolter and Grusin (1999, p. 25) discuss three ways to achieve transparency. The first one is designed linear perspective. Although the screen is two-dimensional, perspective can offer the viewer an

illusion of three-dimensionality. Thus, the scene is presented “naturally” while the screen disappears as an Albertian window should (ALBERTI, 1991). The erasure of the mark of mediation (tiny brush strokes for example) also helps the viewer to see through the screen, not at the screen. The third approach for achieving transparency is to use automation (e.g. photography) to accurately render linear perspective, which will lead to a perfect scene.

On the other hand, the World Wide Web pages are heterogeneous “windowed style” that privileges participation and discontinuity (MITCHELL, 1992). The automation of a windowed interface relies on the layers of programming that are executed in each click of the mouse, which can contribute to the transparency of the technology. However, the control always returns to the user, who can hypermediate as she uses the menu and buttons to interact with the pages. Conscious interactive choice ruptures transparency and leads to a state of hypermediation (BOLTER and GRUSIN, 1999). The tension between a space that is mediated and the real space can lead to a state of hypermediacy. A strong example of this can also position the mediated experience as the spirit of the “Cinema of Attractions” (GUNNING, 1990). The users keep alternating between focusing their attention on particular detail and the website as a whole. This oscillation relates to Riegl’s haptic and optic ways of understanding space. Haptic perception isolates the object, whereas optic perception unifies objects in a spatial continuum.

For Bolter and Grusin remediation is “the representation of one medium into another” (1999, p. 46). These authors describe four stages in a continuous degree of competition between the two media. At the lower end of this spectrum, the old medium is represented in the new media with no critique. This is the case of a simple PDF document, which is presented as a new means of gaining access to a book.

In the second stage, the new media emphasizes the difference between the electronic form and the old one. The book is now presented as PDF with searching and linking capabilities. In the third stage, remediation can refashion the older medium completely. The new work becomes a mosaic where the discontinuity is clearly visible. The PDF becomes an e-book and the windows frames, buttons, scroll bars and other controls indicate its discontinuity.

Finally, at the far extreme, the new medium absorbs the older medium entirely. For instance, the book is transformed to an application where the user can interact with the infographics not only by touch but blowing or zooming in the pictures (see *Our World*, Al Gore as an example).

Manovich (2002, p. 263) claims the key feature for computer space is its navigability and gives 5 possible elements to “vocabulary” of the navigable space “alphabet”:

1. The transition from one state to another occurs as the movement of a subject from one stable point to another, like a minimal narrative. Based on Todorov’s minimal narrative definition that involves the passage from one equilibrium to another” Manovich suggests that the user’s movement from one place to another could be explored as an example of the minimal condition of a narrative in new media (MANOVICH, 2002, p. 264).
2. The character of a trajectory.
3. The pattern of user’s movement – like rapid geometric movement or wandering.



4. Interactions between the user and space - such as character acting as a center of perspective.
5. The architecture of space.

Methodology

The close reading method was applied to investigate how space was designed as a meaningful dimension on the Le-Mugs website. Thus, the first step was to observe the facts and details about the artifact. So, the website was visited three times using the scroll-down but with no notes being taken. In the subsequent visits, each segment of the page (this is a one-page structure website) was deconstructed in terms of virtual space and the space of the medium.

Screenshots were taken from each segment of the page so they could be analyzed. The analysis of the virtual space led to the description of the setting, which in this case was the ambience or content that was portrayed in each page. Detailed notes about the description of the setting and correspondent menu item were taken.

The observed data about the space of the medium refers to graphic design choices, which was deconstructed in terms of Manovich's (2002, p. 263) navigability elements:

- The transition from one state to another
- The character of a trajectory
- The pattern of user's movement
- Interactions between the user and space
- Architecture of space

The second step was interpreting the observations. We analyzed why design choices were made and how they contribute to building space as a meaningful dimension. Thus, the next section relates how the virtual space of the story is portrayed, and how the physical space of the screen itself uses design elements to create a space of representation.

Space and meaning

The choices the users have to create meaning at Le-Mug website are much related to spatial elements such as the background and navigation. Space becomes a meaningful dimension when the elements (including background) form a spatial continuum. For instance, the background might react to user movements and interactions with the objects in the space. During these events, the users may perceive that they are interacting with space itself. In this case, the space of the medium might contribute to creating meaning as much as the virtual space, or the setting, as follows.

The virtual space, or the setting of the story

The narrative space for this website uses two of Ryan's categories of space: spatial frames and setting. The "setting" for Ryan (2009) is the general-historic-geographical environment in which the action takes place, which embraces the entire website and in this case is the Le-Mugs canteen.

The "spatial frame" is the immediate surroundings of actual events, which for Le-Mugs website are the images of the different rooms and environments of the Le-Mugs real-life construction. They are hierarchically organized by containment, and their boundaries are clear-cut (RYAN, 2009). This organization brings the representation of the narrative space closer to the real setting because the virtual experience is designed as a visit. Thus, it is expected that the users start their experience by the front door, wait to be seated, order some food and drinks and enjoy live music.

Therefore, the spatial frames tend to follow the website menu items, but they were renamed here to describe the space. Thus, the spatial frames are: The entrance (Home), the balcony (the Concept), the living room and the garden spatial frames (the Location), the table (the Menu), the places (the Pictures), the kitchen (the Team), the stage (the Events) and the map (the Contact).

The entrance

The entrance frame corresponds to the Home menu item. The image shows a cozy room where the clients of Le-Mugs can wait for a table (see Figure 1). The room is empty with lights on, which suggests that they are waiting for the clients (user).

The balcony

The balcony frame corresponds to the Concept menu item. This space suggests a balcony with 4 items that represent the design concept: beauty and simplicity. There are three different sets of items on the balcony, which are shown on mouseover. Two types of food and two types of kitchen apparatus always compose these sets (see Figure 2).

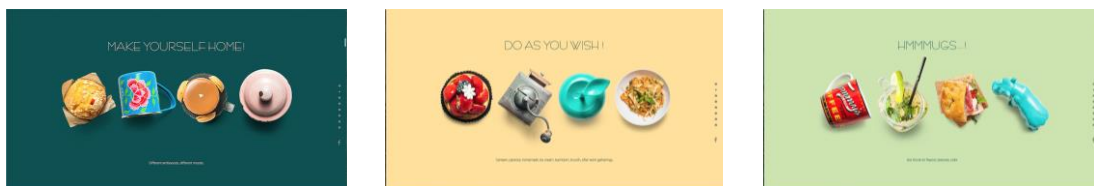


Figure 2 – Screenshots of the sequence of the balcony (accessed on November 7, 2015)

The living room

Figure 3 shows the living room frame, which is the first page of the Location menu item. The image shows the interior of the restaurant out of focus and details of the lamps and jars in focus. The absence of definition requires the users to complete the image in their minds.



Figure 3 – Screen shot from the living room (accessed on November 7, 2015)

The garden

The garden frame is second page of the Location menu item. The garden shows the outside of the restaurant where the clients can enjoy nature and relax. The movement of the people is captured in transparency, which makes the space alive and dynamic (see Figure 4).



Figure 4 – Screenshot of the garden (accessed on November 7, 2015)

The table

The setting of the table represents the Menu item. On the table, there are some examples of the main food category such as salads, toasted items, main course, sushi, delicacies, cocktails and teatime. The user can also find the menu that opens on mouseover (see Figure 5). The table is pictured as a mix of real (the food and details) and figurative items (the table itself which is the background). The user needs to scroll down to see everything that is on the table. The sequence of the food follows expected order at a restaurant (salad, main course, desert).



Figure 5 – Screenshot of the table sequence (accessed on November 7, 2015)

The places

The places spatial frame is a collection of photographs that portray some of the details that make Le-Mugs truly special. These details cover decoration and food display, and they show how color, texture, and light can build a cozy setting (see Figure 6). For instance, one photograph shows a wall in the garden that is covered with colorful windows blinds. These blinds transform the wall that once was flat to many possibilities of different views if the blind is open. The same color pattern follows to the next photograph that shows the careful arrangement of the delicacies. The next photograph shows the vintage design of the lamps, and at the back, out of focus, one can see the toilet entrance signaled by two rackets. The next photograph zoomed in these rackets, revealing that instead of strings they are made of mirrors. This detail might go unnoticed until the users imagine themselves looking at the mirror and realize that they will choose male or female depending on the reflection.

The next photograph the balcony with salads and main courses are displayed. Again the following photograph preserves the same color palette of its predecessor. The colorful cages are empty with no birds in it. They hang as beautiful objects that support the light. Hanging objects are also the theme for the following photograph where life and freedom are prioritized over darkness and prison. Little vases hang as Christmas balls with flowers coming out. The shadows of these ball vases seemed to be projected in the next photograph that shows the texture of a wall made of books. The color palette is repeated for the next photograph that privileges color, repetition, and perspective. The last image gives an open shot of one inside room of Le-Mugs where texture, light, and color build a cozy environment.

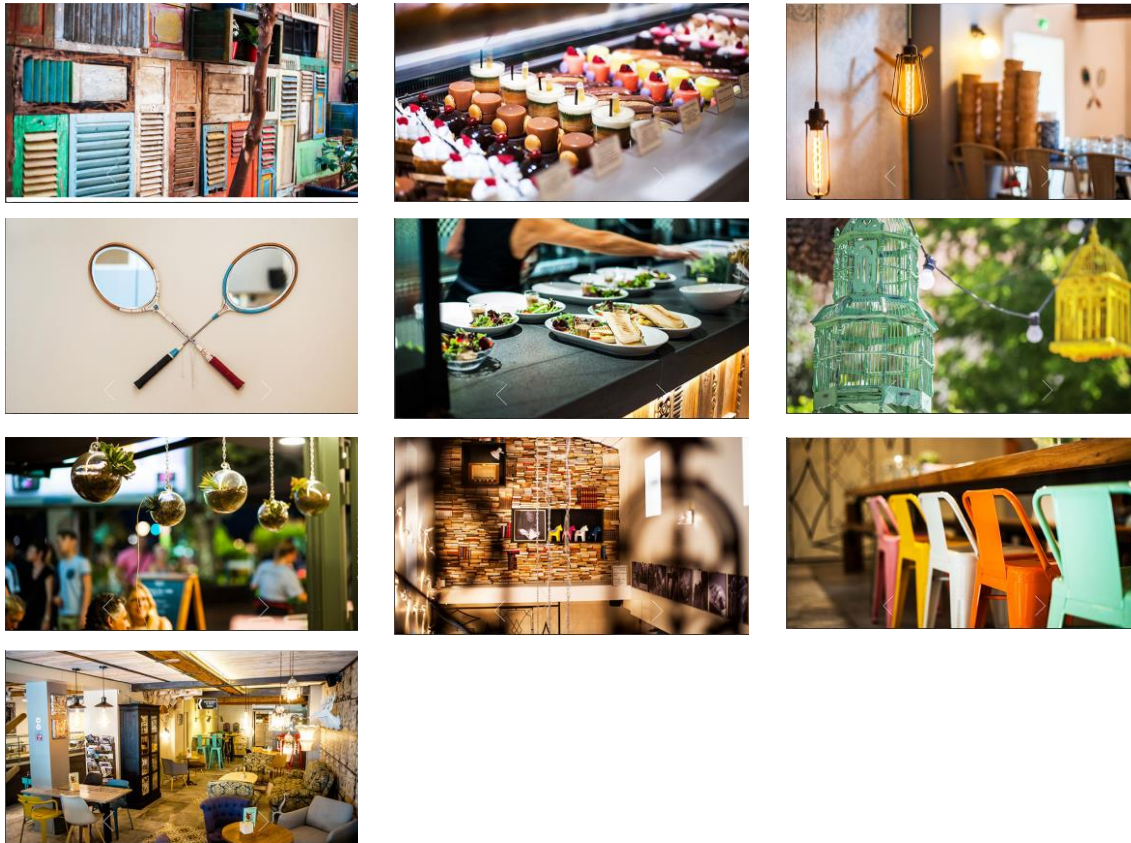


Figure 6 – The ten photographs of the Images spatial frame (accessed on November 7, 2015)

This image sequence relies on a film-editing metaphor because the two sequential images are linked by color or form. This webpage remediates this metaphor, translating the sequencing from the temporal logic of film into the spatio-temporal logic of the scrollable webpage.

The kitchen

The Kitchen corresponds to the Team menu item, and the spatial frame is a collection of three pictures of the kitchen and balcony where the food is being prepared. In each space, one of the Le-Mugs members is preparing food or drinks. These people are happy and concentrated on their work. They show the homemade style of the Le-Mugs.

The stage

The stage corresponds to the Events at the menu and shows a live presentation. Space is the stage where the artists are singing with microphones and playing guitar, but no other electronic instrument is seen. They dress casually and perform close to the customers.

The map

The Contact information is arranged at the map spatial frame. This frame shows Le-Mugs at the Google map with information about opening times and how to reach them.

The space of the medium

The space of the medium describes how the content is designed and how these choices bring meaning to the users. This paper argues that space becomes a meaningful dimension when the background and the elements in it are spatially designed, which leads to space-medium remediation.

The space of the website is composed of two layers, which generates 2 ½ dimensions (see Figure 7). This layering privileges the spatial dimension (MANOVICH, 2002, p. 157). The first layer (front) contains text, the menu items, and diegetic elements (because they exist within the storyworld). The second layer is the background that varies between pure color and photographs. The photographs are used as paratext because they relieve the language channel of the task of describing what the setting look like (RYAN, 2014).

There are two ways of navigating the website: through the menu items or scrolling down. The menu is located at the right side of the screen and has eight items that lead to the main pages of each spatial frame. Their subpages are not reachable through the menu. Thus, the design drives the users to scroll down and reach each page as if they are visiting the restaurant. The spatial frames are connected through the parallax scrolling, and the background reacts to the cursor in different ways depending on the spatial frame as follows.

Background, objects, and spatiality

The narrative of Le-Mugs website is created through a series of background photographs. The text is kept to a minimum, and it is not crucial to understanding what Le-Mugs stands for. Thus, the backgrounds were designed to immerse the users in the pleasure of homemade food through soft light environments, vintage design and remediating film-editing metaphor.

The background is responsive to its spatiality because it reacts to the cursor movement. At the entrance spatial frame, the cursor causes a parallax scrolling. At the balcony frame the background change colors following the cursor direction: right-left, left-right, bottom-up or up-bottom (see Figure 7). In addition, the objects react to the border of the color plane that runs across the page. The four objects oscillate just before suffering a metamorphosis to four other objects. The background interacts with the elements on the front layer, making them shake and change to another set of objects. These objects are displayed in the top view, which privileges the circle shape of the food against the rectangle shape of the kitchen apparatus.



Figure 7 – Screen shot of the walking in frame showing the top-down movement of the background and the form of the objects changing (accessed on November 7, 2015)

This composition breaks the visit as it was first presented (from the “normal” point of view of a standing person) to a bird’s view (top view). In this case, the users are aware of the space they are visiting (hypermediation), and may appreciate the non-ordinary form of presenting such objects, especially the mugs that are usually photographed in standing position and here are pictured laying down.

At the garden spatial frame, the scroll down makes the objects on the front layer move to the boundary of the space, revealing the garden underneath them. Here again, the objects on the front layer are pictured on top view while the background photograph is taken from a standing point of view. The top view of these objects highlights their round form.

At the table frame, the cursor draws a decorative line and writes the names of each food category. Like the balcony, the table is presented on top view. Thus, this view highlights the texture, colors, and form of the food. The link to the menu is a circle and centralized in each plate. The menu opens in another layer and occupies the whole window. Finally, at the map frame, the background reacts with a parallax scrolling to the cursor trajectory.

Considerations

The active treatment of space supports user-space engagement because the user perceives its spatiality. This spatiality is designed through an understanding of space as Riegl’s optic perception that unifies objects in a spatial continuum (MANOVICH, 2002), which leads to space-medium remediation.

The findings that support this argument are correlated to graphic design choices, which were deconstructed in terms of Manovich’s (2002, p. 263) navigability elements:

The transition from one state to another

The states that the system assumes include all the different pages that are presented. Each time a page changes to another the transitional space is represented through parallax scrolling,

background or objects animation and the spatially-remediated film-editing metaphor. Therefore, we could say that navigating from one room to another indicates the transition from one state to another. Experiencing this visit as a series of transitions shapes the space in the spirit of Todorov's paradigm for narrative.

The character of a trajectory

The characters of Le-Mugs trajectory are expected to be new clients and old clients. The former might look for a reinforcement of the information received from a friend or general information per se. The latter might visit Le-Mugs website for specific information such as opening times or events.

The pattern of user's movement

The users visit the website space alone. They cannot share information with other users, a decision which both limits and controls the experience. In the same spirit of control, the user's movement is a remediated papyrus scroll, a design which limits the user to scrolling up and down. This means that each room must be visited to have a complete understanding of the space.

The user point of view changes from standard view to top view depending on the representation style. For instance, real space such as those portrayed by photographs is meant to be viewed from a standard point of view, while more abstract representation such as the balcony and table are viewed from the top.

Interactions between the user and space

Interactions between the user and space correspond to Mode 1 and 3 of Zimmerman's modes of interactivity (2004, p. 154). Mode 1 is cognitive interactivity with the artifact, and is evident during Le-Mugs experience. This website seeks to directly involve the user in the emotional and semiotic perception of the content. Mode 3 is explicit interactivity, the conscious and designed exercise of user choice. The Mode 3 interactivity is limited to scrolling down and up, or interacting with the menu options. The designers seem to have limited the Mode 3 interactivity in order to highlight and control the users Mode 1 interactivity – the ongoing seamless emotional and cognitive experience of the virtual Le Mugs.

In addition, the interactions between the user and space are transformed into interactions between the background and the objects. The users choose the direction and speed of the background movements, which in turn interacts with the objects.

Architecture of space

The architecture of space remediates the real space. The same trajectory that a client would perform in the real site is expected in digital space. Thus, space is designed as a visit, which

starts with the entrance, then the living room, the garden, the table, the kitchen, the show, and contact information as a card that is received with the bill (see the left side of Figure 8). In addition, the photographs highlight the soft lighting, texture richness, colors and vintage design of the space.

Figure 8 summarizes these findings. The left branch shows the expected user trajectory by scrolling down Le-Mugs website. The virtual space represented in two styles: Concrete (real space) and abstract (using drawing, top view, objects to compose a scene). The interplay between the two creates a rhythm that promotes fun and diminishes the gap between immediacy and hypermediacy. This gap is a common problem faced by new media designers: let the user be immersed in the story and promoting user interaction (being aware of the interface).

The right branch shows Manovich's navigability elements divided as navigation or background design choices.

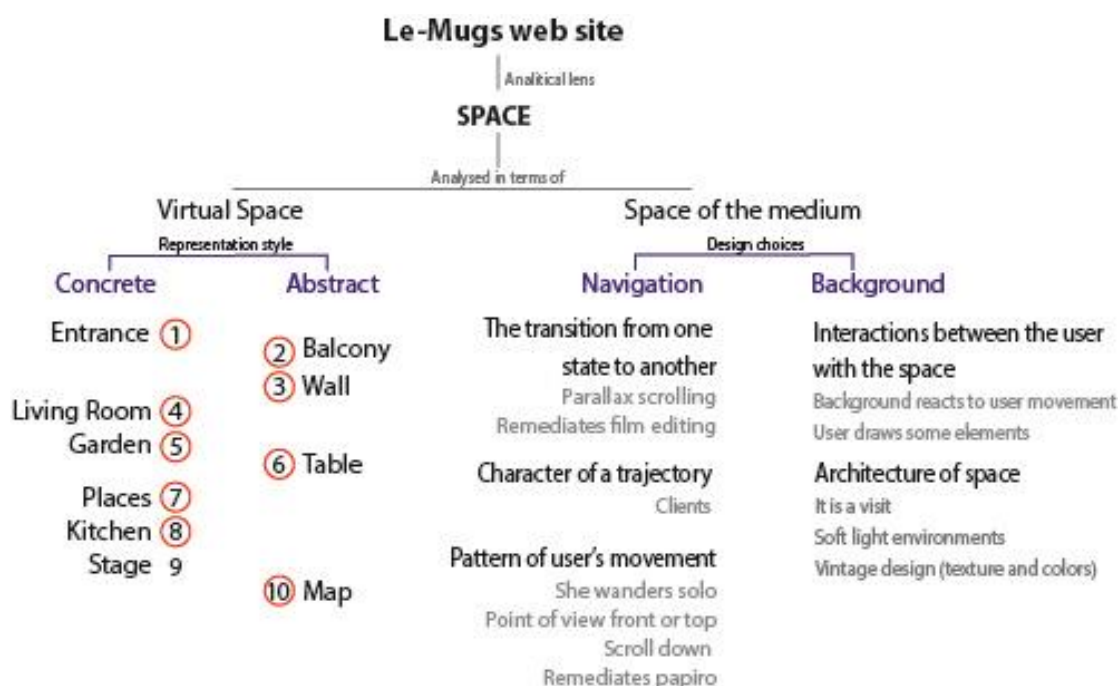


Figure 8 – Synthesis of the findings on the analysis of the space at Le-Mugs website (Source: the author)

These findings show that if the objects and background form a spatial continuum, this will lead to a space-medium remediation. Thus, the space at Le-Mugs website might be considered as a meaningful dimension because it doesn't just mimic an existing physical reality, but proposes instead a coherent and engaging virtual scheme.

Much closer to modern painting than it is to architecture, this aesthetic scheme has been explored by websites that care for more aggressive remediation. For example, Figure 9 shows the elements within the space of the ABM agency website that are aware of the spatiality. Each member follows the cursor movement on the screen. Each member has a different movement depending on where the cursor is, which makes the users hypermediate and be conscious of the space. In addition, the members are facing the background, which highlights the depth perception.

Another example that explores the interaction between the user and space makes the character acting as a center of perspective in Revolution PN website (see Figure 10). Furthermore, the architecture of the space as a visit in someone's life like at Boris Ignatovich website (<http://borisignatovich.com/> - Accessed in October 6, 2015). The visit is structured as a timeline sequence of photographs and the transition from one time of his life to another is also highlighted with parallax scrolling.

More aggressive remediation is explored using narrativised interface to reinforce the emotional appeal as in "The Boat website" (<http://www.sbs.com.au/theboat/> - accessed in November 23, 2105). In this site, the space-medium remediation is designed by the movement of the pictures that follow the movement of the water in the background. All the elements are unified in a spatial continuum.



Figure 9 - Screenshot of the team page at <http://www.abm.at/de/akteure> (Accessed November 07, 2015)

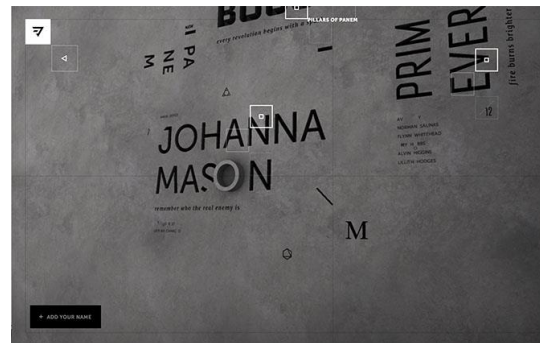


Figure 10 - Screen shot of the pillars of panem page at <http://www.revolution.pn/pillars-of-panem> (Accessed November 08, 2015)

By building space as meaningful dimension Le-Mugs states that the space is as important as the food. They bring to the virtual the same dedication on details they have in the real space. In the real space, the clients will probably spend more time in the "space" then eating. The user experience is built upon the overall treatment the clients get from entering the canteen to paying the bill. The expected experience might start on the virtual space where all the experience relies on the space. Therefore, space-medium remediation is a design choice that contributes to optimal user experience.

There are several studies that investigate the effects of the space on dining experience. For instance, Ciane, Areni and Kim argue that lighting makes a significant contribution on how a guest experiences a space (CIANI, 2010; ARENI e KIM, 1994). In addition, facility aesthetics, lighting, and service staff were significant predictors of both first timers' and repeaters' perceived disconfirmation, while layout and table settings were significant determinants of only repeat visitors' perceived disconfirmation (HEESUP e RYU, 2009). Space also influence how customers perceived price and satisfaction (RYU e HAN, 2011; ZEMKE e PULLMAN, 2008).

Conclusion

This paper investigated the design choices that created space-medium remediation for Le-Mugs website. Space-medium remediation transformed the space to a meaningful dimension, which highlights the space as something that is as important as the food. The dining experience is perceived as a whole in the real site and this reality is enhanced in the digital experience by exploring the design of the space, following Murray's suggestion (2011, p. 74) that we experience everything spatially.

The analysis of the Le-Mugs deconstructed the space in terms of Manovich's navigability elements. The findings indicate that the design of the space of the medium created a meaningful dimension because the parallax scrolling reinforces depth and connection when transitioning from one state to another. The sequencing of images in this interactive media form adapts and remediates the temporal ordering of film editing to a spatialized scrolling order consistent with new media.

The user looks through the interface because of the parallax scrolling that presents the 3D dimensionality of the ambient photographs. The user's movement from one place (page) to another offers the minimal condition of a narrative, so the user can represent the Le-Mugs storyworld in their virtual experience.

In this virtual space, the remediated papyrus scroll encourages user navigation that is modeled on real-life experience. This one-page format privileges storytelling because the pages are presented in sequence, which reinforces the narrative. The screen itself reinforces the illusion of immersion and the mouse or touchpad becomes a threshold object that gives the user the control to get in and out of the experience. Moreover, because the screen cursor is tied to the movements of the hand, the user movements actually become the movements through the virtual space.

The user's trajectory varies the point of view from front to top. Although the perspective from a human's frontal point of view is predominant, some of the scenes are top view. This isotropic space enhances the navigation dynamics without breaking the credibility of a real experience.

Finally, the interaction between the user and space is perceived as the interaction between the background and the objects. The interaction between the background and the objects are used as an attraction in its own right. The background is designed as an engaging element, which drives the user to interact with space itself. This interaction provokes the user to hypermediate and to look directly at the interface. The user is led to oscillate between immediacy and hypermediacy because the ambient photographs are meant to make the screen transparent, so the image absorbs the user and immerse in that environment. However, as soon as the background interacts with objects the user hypermediate and become aware of the virtual space. Further viewer oscillation is provided through the varied use of perspective. While the more frontal linear perspectives photographs support transparency, the top view images hypermediate and draw attention.

The architecture of space is structured as a visit. The limits of space are explicit within the space itself because the background and the elements within the space are spatially designed. In

addition, the design choice, such as the soft lighting and vintage design preserved the memory of the real, the aura of the place as Shaw suggested (MANOVICH, 2002, p. 261).

The space-medium remediation of Le-Mugs website reinforces a central concept: in this hip canteen the space is as important as the food for the total dining experience. The remediation becomes more aggressive if the meaning of the interface itself is explored in terms of transparency and hypermediacy.

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