

$\exists \mathcal{P} \cdot \mathcal{C} \cdot \bullet$	book design.pub - Publisher	STEVEN YEE SY ? - D X
File Home Insert Page Design Mailings Review View Help		
X Cut ✓ A [*] A [*] A ₀ M [*] ₂ Ξ ~ Ξ ~ □ Ξ Ξ Ξ ~ ¶ Paste Ø Pornat Painter B I U x, x ² Aa ~ A ₀ / A [*] × A Ø Ξ = Ξ Ξ Ξ □ Ξ ~ Ξ ~ 123	A Draw Vertical Pictures Table Shapes Image: Constraint of the picture stable sta	
	Styles Objects Arrange Editing 118 120 122 124 126 130 132 134 136 138 140 136 136 140 136 136 140 136 136 140 136 136 140 136 136 140 136 140 136 136 140 136 136 140	, 42, , , 44, , , 46, , , 48, , , 50, , , 52, , , 54, , , 56, , , 58, , , 60, 🔺
Pages	սակավացիացիացիացիացիացիացիացիացիացիացիացիացիա	
	STEVEN YE	E
	et tat e	
	Fighting Fighting Fighting	or a Birthright
The Page 10 and Page 11		
14 15		
Matheway Matheway		
Bit instance Bit instance Bit instance 20 21 1		3
22 23 Z3		
		•
		*
Page: 2 of 66		 ■ ■+ 80% \$\$
🔳 💿 🏫 🧕 🚺 🖕 💿 📧 🚞 🙆 🗶 🖤	- 💽 💫 🎦 🦉 💽 📕 📭 📴 💌	207 AM



$\square \mathcal{Y} \cdot \mathcal{C} \cdot \bullet$	book design.pub - Publisher	STEVEN YEE SY ? - CI X
File Home Insert Page Design Mailings Review View Help		
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	Image: Styles Draw Vertical Pictures Table Shapes Wrap Text Box Yes Feed Backward Image: Styles Image	
	Styles Objects Arrange Editing Industrial 16 20 24 26 30 34 36 36 38 40 100	ha 42 an
Fighting For a Birthright	Abstract	Introduction
	Page xx	Page xx
6 7 NO* 8 9		
B S S S S S S S S S S S S S S S S S S S	Project Objectives	The Audience
10 11	Page xx	Page xx
14 15		
	Ethics	New Hope
Market Market comparison	Page xx	Page xx
Description Participation 20 21		
24 25 Television 124		
		v ž
		······································
Page: 6 of 66		E E - + 80% Φ
🛋 💿 🏠 🧕 🌔 🖕 💿 🔚 🙆 🕯	× · · · · · · · · · · · · · · · · · · ·	3 👽 🔽 💽 🔹 🖓 👔 🖓 🔊



Format Painter b 1 0 4, 4 Ad 1 23 1 0 1 0 1 1 1 1 2 A 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Constraints of the state o
Abstract Abstract Abstract Abstract Abstract	Every country has a street food legacy. All roads apparently lead to ancient Rome, Greece and China and began as cheap chow for the poor. Today it is fast food for people on the go. In Singapore, this heritage is a unique dining experience, quite unlike any- where in the world. The genesis of the trade in the city-state originated in the 1800s, when hawkers served meals from pushcarts and wooden cabinets that they ferried from place to place. By the mid-1900s, they were depended upon to feed a nation when it became the norm for married women to continue in their ca- reer ambitions. But as the way they conducted their trade posed a high risk of infectious disease spreading in the population, itin- erant food vendors were relocated to purpose-built sheltered hawker centres from 1971. Over the succeeding decades these per- manent facilities all over the country became not only destinations to have a meal but for family and social gatherings, and busi- ness meetings. Generations of Singapore residents since then took it for granted that it is their birthright an inexpensive good and tasty meal is always close at hand any time, even 24 hours a day. This symbiotic relationship between the food hawker and patron took a huge blow when Covid-19 hit in early 2020 and in-dining forcibly came to a halt at hawker centres. The laughter and chatter of people, and clanging of food utensils of cooks and diners came to an eerie silence, like a frame from a dystopian movie. These scenes came into focus in my lens as vendors at hawker centres struggled to stay afloat as Singapore waged a battle against the pandemic. Their eyes pined for familiar faces as a mother would for a hungry child to feed while in-diners were still prohibited in Phase 1 of reopening up the economy. All through this trial, a country-wide movement on various social media platforms to support and save this national food institu- tion went on with a passion. Come what may, Singaporeans, foodies who would drive hundreds of kilometres to Malaysia and fly thousand
21 100 23 120 23 120 25 141 27 141	10 11









From gentry to ordinary folk the hawker centre evolved into an indelible part of Singapore life. It is a community centre of sorts, connecting people of all veneer. The high demand they created and the competition that came with it, produced quality food of the highest standards at the lowest levels that has been internationally recognised. In 2016, the Michelin Guide awarded a Singaporean hawker "the world's first (and cheapest) Michelin-starred street food" for his Hong Kong-style soya sauce chicken.	If I I I I I I I I I I I I I I I I I I	Part I with a line of the set of th		book design.pub - Publisher	STEVEN YEE SY ?
Painter B I U x, x ² Aa × Ax ×	Planter Image: Imag	Image: State is a state in the state is a state is a state is a state in the state in the state is a state in the state in the state is a state in the state in the state in the state is a state in the state in the state is a state in the state in the state is a state in the state in the state is a state in the state in the state is a state in the state in the state is a state in the state in the state is a state in the state in t	Insert P	Page Design Mailings Review View Help	
But this love affair with and almost complete dependence on the hawker to feed a country has consequences. Covid-19 made this point. When Circuit Breaker regulations were imposed to restrict the movement of people with social distancing and work-from- home, the nation was suddenly wrapped in a pall of gloom. There was concern on how it will hit the hawker trade and, if any, its lasting effects on a cultural institution. Lockdowns called Circuit Breaker was put in place amidst confusion. When the virus hit, rendering these places like deserts, the picture of birds that refuse to take flight tell the entire story of a nation backed into a corner. The scenes could have come off the	itage food vendors, known as hawkers, in Singapore's iconic hawker centres.	Itage food vendors, known as hawkers, in Singapore's iconic hawker centres. Berger (2013, p.62) quoted "A photograph arrests the flow of time in which the event photographed once ex- isted".	tt Painter	From gentry to ordinary folk the hawker centre evolved into an indelible part of Singapore life. It is a community centre of sorts, connecting people of all veneer. The high demand they created and the competition that came with it, produced quality food of the highest standards at the lowest levels that has been internationally recognised. In 2016, the Michelin Guide awarded a Singaporean hawker "the world's first (and cheapest) Michelin-starred street food" for his Hong Kong-style soya sauce chicken. But this love affair with and almost complete dependence on the hawker to feed a country has consequences. Covid-19 made this point. When Circuit Breaker regulations were imposed to restrict the movement of people with social distancing and work-from-home, the nation was suddenly wrapped in a pall of gloom. There was concern on how it will hit the hawker trade and, if any, its lasting effects on a cultural institution. Lockdowns called Circuit Breaker was put in place amidst confusion. When the virus hit, rendering these places like deserts, the picture of birds that refuse to take flight tell the entire story of a nation backed into a corner. The scenes could have come off the	Send Backward Image Image
"A photograph arrests the flow of time in which the event photographed once ex- isted".			203	20	
"A photograph arrests the flow of time in which the event photographed once ex- isted".	20		22111111111111111111111111111111111111		
*A photograph arrests the flow of time in which the event photographed once ex- isted".	20 20 21				











lll り、ペッマ book design	gn.pub - Publisher STEVEN YEE 😗 ? – 🗗 🗙
File Home Insert Page Design Mailings Review View Help	
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	Images Images
14 15 16 17 16 17 18 19 18 19	The reasons that drive photographers to capture images are many: from wanting to inform and amaze to inspire and document history. The latter motivates me. As a photographer, I believe that because of the frequent changes that occurs in Singapore, it is important to constantly document the country and its people. Barthes (1980) mentioned "Photography can lie as to the meaning of a thing but never to its existence", and Sontag (1977) echoed a similar sentiment "What is true of photographs is true of the world seen photographically".
20 21 20 21 20 23 20 23 20 23 21 10 22 23 23 10 24 25	While the written word offers vivid descriptions of people, places and culture, a picture, as the saying goes, paints a thousand words. A photo of a Singapore street scene in the 1800s could transport an audience back to a time that is now no longer visible. This will be the case also for my work in 50 to 100 years' time, and beyond. This is priceless for future generations. Compared to video im- ages, photographs can also be hung on a wall and contemplated on.
26 27 28 29	I also want to start conversations among the audience on the topics I cover. I want to stimulate discussions on how this culture can and should be preserved. As a photographer, I hope that the emotive images which I produced can push my audience to start searching for them. It is an outlet that authorities can also tap into for valuable feedback on our food culture. Carefully selecting the images, packaging, and presenting them to the public can help generate constructive conversations. It will
30 31 145 165 165 165 165 165 165 165 16	also help me understand what technique I employ is effective and appeals to my audience, hence allow me to grow and improve my photographic work. I want my work to have a meaningful impact, not only for those living in my time but also for others in the future.
34 35 20 36 37 11 36 37 11 37	32 33
221 38 39 30 40 41 40 41 40	
	2
42 43 v c Page: 32 of 66 2 20	
🔳 💿 🛧 🧕 🚺 🖕 🌍 🖪 🚞 🙆 🚛 🜉 🧠 🚫 🏹 🌘	🥸 n 🔚 n 😰 n 💀 🚺 🧠 🔯 🔽 💽 🔹 🔺 👘 📖 Eng 200 AM



문 '오· 오· 호 File Home Insert Page Design Mailings Review View Help	book design.pub - Publisher	STEVEN YEE SY ? - 🗇 🗙
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	A Draw Draw Vertical Pictures Table Shapes Table Sh	0 42 44 46 50
Pages 26 27 28 29 30 31 29 24 20 27 20 20 20		
Market Market Image: State Market		
38 39 40 41 42 43 42 43		
50 51 52 53 54 55		T T
		¥ }
		■ ■ - + 80% Φ 210AM
= 0 🛧 0 🗳 0 🖻 🔚 🛛 🗷		2:10 AM 11/8/2021



l	9 - Publisher STEVEN YEE SY ? - D X
File Home Insert Page Design Mailings Review View Help	
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	Image: Send Backward Image: Send Backward
Pages 27 27 20 27 27 20 27 27 20 27 27 20 27 27 20 27 27 27 27 27 27 27 27 27 27 27 27 27	
²⁸ ²⁹ ³⁰ ³¹ The Audience	I was advised to ease off from the Covid-19 theme and this prompted me to rebrand the hawker centre project as "Fighting for a <u>Birthright</u> ". This theme resonates with all Singaporeans and hawkers, who want to preserve this
32 33 4	an singaporeans and nawkers, who want to preserve this heritage that they own.
34 35 6	Sontag (2003, p.89) said
	"The image says: keep these events
36 37 P	in your memory".
38 39	This project that I have embarked on appeals primarily
	to Singaporeans as it documents a history they are inti- mately connected to. My secondary audience is the
	world at large, visitors to Singapore who have heard about our hawker centre culture - universally known as
	street food – through the Singapore Tourism Board's in- ternational promotions.
48 49 22	40 41
50 51 222 221 221 221 221 221 221 221	
52 53	
54 55	
	ی میں اور
== 💿 🛧 🧕 🌔 🌢 🌍 🖪 🚔 🙆 💶 🚾 🧟 🚫 濸 🦁	- 🔁 📑 N 📭 📴 🥶 🙆 🖖 🖸 🕆 🖓 🗘

E D C C = book design.pub - Publisher STEVEN VEE S ? - D X
$ \begin{array}{c c c c c c c c c c c c c c c c c c c $
V Select V S
Image: A set of the set of
50 51 22 53
54 55 36 *
Page: 42 of 66 🖉 🖳 🖳 🖓 👘 🖓 🔯 X. W. O. O. S.

	book design.pub - Publisher	STEVEN YEE SY ? - O X
문 영 · 연 · 후 File Home Insert Page Design Mailings Review View Help		
$ \begin{array}{c c c c c c c c c c c c c c c c c c c $	A Draw Vertical Pictures Table Shapes Select ~ Editing 120 120 122 Select Shapes 123 Select Shapes Select ~ Editing 120 122 124 124 125 136 Select ~ Editing	
Pages Total and	<image/>	<image/> <image/>
Page: 44 of 66		■ ■ - + 80% ∲
🛋 💿 🏦 🥘 🜔 🖕 🐬 🖻 🚞 🖉 💻 🧟	C 💟 💭 👋 💽 🗄 🔰 💵 🔮	● 🙆 👽 D - 👬 (1/8/2021

문	STEVEN YEE SY ? - 🗗 🗙
A^A A^V A_V day Image: A A^A A_A A_A A_A A_A A_A A_A A_A A_A	≧ Rotate × Select ×
Celosant Ford Col Paragraph Col Spies Object Detect Arange	<image/>
Page: 46 of 66	▶
= 0 🛧 3 💽 🔌 🥥 🖻 🚞 🙆 💌 🚾 😏 🖄 🚫 🎢 🦉 💽 🖬	F 😰 🖤 🙆 😼 💽 🔺 👘 11/8/2021

日 り· ペ· =	book design.pub - Pub	lisher 🥱	STEVEN YEE SY ? - 🗗 🗙
File Home Inse	rt Page Design Mailings Review View Help		
Paste		□ □ Send Backward ~ I ^A ₂ Ungroup ¢ ¹ _c Replace ♥ □ □ Align ~ □ Rotate ~ ↓ Select ~	
Pages			146 1991 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 19 1993 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1992 - 1 1993 - 1992 - 199 1992 - 199 - 1992
28 29 0			
2 30 31	Ethics		In Photography, I always try to present the views in fac- tual ways without the intention of causing unnecessary misunderstandings which might arise from any biased
32 33			angles. With regards to the subject, I emphasised on the importance of not affecting and disturbing the hawkers and the customers during the photography shoot.
34 35 6			
36 37			Singapore has a strict Personal Data Protection Act which prevents photographers from harassing the sub- jects. With differences in the cultural perspectives be-
			tween the East and West, Singaporeans are generally camera shy. Some do not like to be photographed;
38 39			hence I respect their wish, less my work raise any unu- sual copyright or legal issues.
40 41			sual copyright or legal issues.
42 43			
44 45			
46 47 18			
48 49 20			49
48 49 20			
54 55 24			v
			* *
Page: 48 of 66			■ = - + 80% \$\phi\$
	· 3 🜔 🖕 🧊 🖪 🚞 🖉 🗶 🚾 🥥 🟠 🦁 🤇	D 🚽 NI 🕒 🖳 🕶 🔯 🔽 D	▲ 🙀 🕪ill ENG 2:11 AM 11/8/2021





티 '오· 오· 후 File Home Insert Page Design Mailings Review View Help	book design.pub - Publisher	STEVEN YEE SY ? – 🗗 🗙
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	▶ ▶ ↓	
Pages	20 June 19	
Pages 38 39 40 41 42 43 44 45 44 45 46 47 47 44 48 40 59 51 59 51 59 51 59 57 1 1 59 57 1 1 59 57 1 1 59 57 1 1 60 61 100 61 100 61 100 61 100 61 100 61 100 61 100 61 100 1 100 1 100 1 100 1 100 1 100 1 100 1 100 1 100 1	<image/>	<image/> <image/>
bb • Page: 54 of 66 III		
= 0 🛧 3 0 🖕 7 🖻 🚍 🗷 🚾 💽 🌤	😥 🍒 😵 💽 📕 💵 🗣 🔳 👒 🛛	▲ ⁺ / _{11/8/2021}

문 '୨ · ペ · ▼ book design.pub - Publisher STEVEN VEE	e sy)? – 🗗 🗙
File Home Insert Page Design Mailings Review View Help	
$ \begin{array}{c c c c c c c c c c c c c c c c c c c $	
Pages $\frac{1}{2}$	
$\begin{bmatrix} \mathbf{x} \\ \mathbf{x} $	
44 45 46 47 48 49 50 51 50 51	
For any state	▼ * * * *
	▲ ⁺ (1)

ଅଧ୍ୟର book	sk design.pub - Publisher STEVEN YEE 🛐 ? — 🗇 🗙
File Home Insert Page Design Mailings Review View Help	
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	Text Align Arrange Editing
Pages	
	After months of forced desertion, they are back at their top haunts, but cautiously. The men and women working tediously in their stalls breathed a sigh of relief. Once again, they are able see the joy of their patrons partaking the food they've prepared.
4 upper property of the second	The life of hawkers, when they awake to prepare food while the country is still fast asleep, then toil away throughout the day to feed Singaporeans and until it is time to call it day is one such topic. A feature could be conducted on a hawker about his life and work.
46 47 8 49 101 101	I strive to continue to photograph the food derived from the four races in Singapore. The many ethnic food available, the select few who have decided to take over their parents' food stalls and yet a younger, new generation serving non-traditional fare are other angles, hence featuring the past, present and the future. So, too, the people who benefit from them and take for granted hawker food is their birth right is another.
50 51 12 52 53	Training initiatives provided by the recently formed Hawker Training school has brought hope to the future of Hawkers. Many Singaporeans who have no experience in this trade are eligible to take up courses in the school. They are taught how to cook a variety of food from the different ethnic groups.
54 55 14 15 15 15	Before they set off on their new found trade, they practiced their skills at the training school's hawker cen- tre. Such training helps to manage their expectation as a new Hawker, to provide them with the courage to manage their future business, or to give up the idea of being a Hawker if they find this job too tough.
30 57 Image: Market wave 110 S8 59	58 59
62 63 2221 1011	
64 65	
66 V R Page: 58 of 6 M R	■ 目
🗄 💿 🏠 🥘 🖕 🌍 🖭 🚞 🔯 💻 🚾 📀 🚫 🏹	😵 👝 📄 📭 📭 🕶 🔯 👽 💽 - 👬 🖗 ait Eng 2:12 AM





	book design.pub - Publisher	STEVEN VEE 😗 ? – 🗗 🗙
File Home Insert Page Design Mailings Review View Help		
$\begin{array}{c c c c c c c c c c c c c c c c c c c $	A → ↓	
		1 nlandhadaadaadaadaadaadaadaadaadaadaadaadaad
$\begin{array}{c} & & \\ & \\ & \\ & \\ & \\ & \\ & \\ & \\ & \\ $	Berger, John. 20 Henri, Cartier-Bre Junod, Tom. 201 Atrocity: Photog. Kathryn, Schulz. ble at : https://b Lebus, Joseph. 2 www.palatinate.c Levi Strauss, Dav Sischy, Ingrid. 15 Sontag, Susan. 1	1980. Camera Lucida, New York: Hill & Wang 13. Understanding a photograph London: Penguin esson. 1952. The Decisive Moment New York: Simon and Schuster 14. 'The Falling Man' in Batchen, G. Gidley, M. Miller N. & Prosser, J. (eds.)(2014) Picturing raphy in Crisis London: Reaktion 2010. 'Eat Your Words: Anthony Bourdain on Being Wrong': Slate magazine [Online] Availa- bit.ly/2DQ/04A [accessed 31 May 2010] 1013. 'Reviewed: Sebastiao Salgado's Genesis' in Palatinate [Online] Available at : https:// org.uk/reviewed-sebastiao-salgado%E2%80%99s-genesis/ [accessed 10 April 2021]. vid. 2003. Between the Eyes: Essays on Photography & Politics New York: Aperture 1991. 'Good Intentions' in The New Yorker 1977. On Photography London: Penguin 2003. Regarding the Pain of Others London: Penguin
56 57 100 100 58 59 69 200	64	65
60 61 62 63 64 65 66 V		v ž
Page: 64 of 66		
🕂 💿 🏠 🧕 🍋 🍅 🌍 🖻 🚞 🙍 🗶 🖷 🧕	U 💿 🖉 😵 🗨 📕 💵 🖉	📭 👩 👽 🚺

