Beyond Wrapping:

Investigation of the design processes of personalising gift-wrapping

The exegesis is submitted to Auckland University of Technology for the degree of Master of Art and Design

Makiko Chiba

October 2012

Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and believe, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgments), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning"

Makiko Chiba
October 2012

Acknowledgements

I would like to thank my supervisors, Dr King Tong Ho and Laurent Antonczak, for their patience, encouragement, and invaluable contributions. Dr King Tong Ho has devoted so much time to supporting me throughout this project, and his words “Stay focused” have encouraged me to refocus and recover whenever I faced obstacles during the year. Laurent Antonczak has inspired me throughout my journey, and his uplifting attitude made me enjoy my project.

I also want to thank all the postgraduate staff who have taught me how to achieve my goal and my classmates, especially Alice and Cindy, who supported me during my first year of study and gave me advice in my second year.

I would also like to express my gratitude to my partner and flatmates, Mark, Ofeira, and Alexa, for believing in me and providing me with personal encouragement throughout my university career and to my family, who gave me the opportunity to study in NZ and have supported me throughout my life. Also, Thank you to Shoba Nayar and Proof-Reading.com for their efforts in editing the exegesis.

Finally, I would like to thank my peers at AUT University for their advice and encouragement. I would like to also express gratitude to AUT University’s School of Art and Design for providing me with an opportunity and a facility in which to study.

Contents

Abstract

This investigation explores the overall design processes of gift-wrapping within a Western context and is informed by the underpinning philosophical concep*t Ichigo Ichie* (one encounter at a time) of gift exchanges in Japanese traditional wrapping rituals.

Personalising the process of gift-wrapping is primary to the investigation, which is a visualisation of the immaterial effort to instil the emotions of the giver through the wrapping. The research intends to provide users with a new approach to gift-wrapping. It sustains the expression of immaterial feeling through a material object by incorporating a hands-on process that contributes to enhancing relationships in a material world. This will be examined by means of paper craft techniques.

Keywords:

Design process
Gift exchange
Gift-wrapping
Ichigo Ichie
Intimate relationship
Paper craft techniques
Personalisation

Introduction

Mayuzumi (2006) noted that *Ichigo Ichie* "refers to the notion that each encounter [with others] is unique and exists in its own space and time" (p. 10), and this view is applied to everyday life without much conscious thought. Gift wrapping is a part of the custom of gift exchange. "When asked why they prefer to have a gift wrapped, many people simply reply, "gifts are supposed to be wrapped."" (Howard, 1992, p. 198). Studying the process of wrapping as an embodiment of immaterial emotion is the primary aim of this project. I asked questions such as, how could I embody the *Ichigo Ichie* aspect in the moment of gift exchange through the wrapping process? How could I visualise immaterial emotion? What were the cultural differences between Japanese and Western gift exchange? How could these cultural ideas be integrated? and could personalisation be used as a process to embody emotion and intimacy in a gift?

This project's primary research context is situated in an investigation through the design process of the ways that the giver's feelings towards the receiver are expressed through gift-wrapping. The potentiality of paper craft techniques for representing and recreating *Ichigo Ichie* are examined throughout the project.

In this project, the term "gift" represents an object that is passed from a giver to a receiver. Carrier (1995) noted that there are two different kinds of gifts: a physical object, which I refer to in this project, and the social act of giving, such as preparing dinner for a

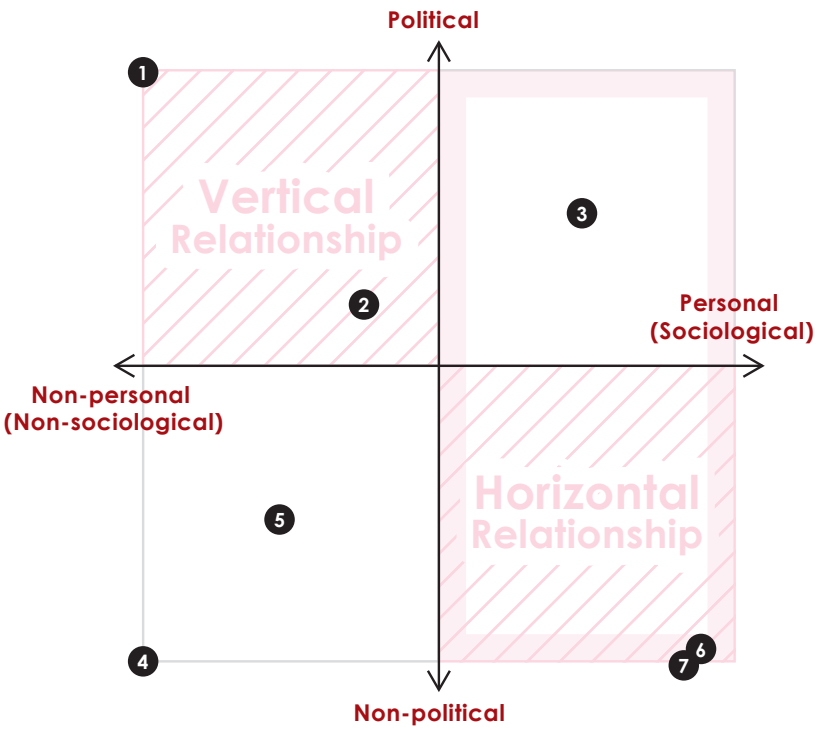
partner. This project considers that a gift, as a physical object, contains immaterial emotions in a material object.

Furthermore, this project focuses on a specific type of relationship between a giver and a receiver. Yan (2005) posited two types of relationship between people: horizontal and vertical. A horizontal relationship is based on social equality among friends, classmates, and co-workers; a vertical relationship is based on a power differential, usually among political authorities. Informed by Yan's idea, I designed a self-explanatory graph (Figure 1) to examine the political and social connections in a relationship and to give examples of relationships according to my personal values. I suggest that, in many relationships, it is virtually impossible to separate the political from the social elements, which are also constantly shifting. This project targets audiences who desire to strengthen a relationship through gift exchange.

I only explored the social aspect of relationships. However, I believe that, inevitably, the social aspect has an effect on the political aspect. I took the position that wrapping adds additional elements to the relationship between the giver and receiver and is thereby a way to strengthen a relationship.

This exegesis is divided into four parts. Chapter 1 establishes the research context and discusses the ideas of gift exchange and *Ichigo Ichie*, differences between packaging and wrapping, differences between Western and Japanese wrapping cultures, and differences between the customisation and personalisation of a gift. Chapter 2 discusses the structure, and use of my chosen design approaches and methods throughout the design processes. My approach was comprised of four major components: data collecting, analysis, practice, and documentation. Each component and its associated

methods were examined. Chapter 3 examines research on gift-wrapping relating to the different phases of the design processes I used. The final section is an appendix, which documents the practical aspects of the research, and while there is some overlap with the exegesis it can also be regarded as a stand-alone document.



1. A company president and an employee who never talked to each other
2. A teacher and a student who only talk to each other about study
3. A shop assistant and a custmer who talk about personal life involved with a product
4. Two strangers passing on the street
5. A person and her/his boss's friend meeting at a party for a small conversation
6. Best friends from childhood
7. Couple who are in love

Figure 1. Chiba, M. (2012). *Based on Yan's (2005) idea of horizontal and vertical relationship: Horizontal and vertical relationship.*

Chapter 1
Contextual Foundation

Gift Exchange and *Ichigo Ichie*

Mauss (1954) noted that gift exchange was obligatory and reciprocal. He stated that, in most societies, when a person or a group of people receive a gift, the recipient(s) has a commitment to give a gift back in some form. Mauss's idea of obligation was supported by Carrier (1995), who emphasised that gift exchange as an obligation was social activity that bonds the partners in a relationship. Gouldner (1990) also noted that the societal norm of reciprocity dictated that gift exchange should benefit both parties; thus, gift exchange contributes to a stable social system. I am aware of the existence of the norm of reciprocity in society from my personal experience in everyday life, and I strongly agree that gift exchange has the potential to enhance and sustain a stable relationship. However, I partly disagree with the norm of obligation. I sometimes feel obligated to give back a gift upon receiving one, but I more often give a gift to express my affection for the receiver. Giving a gift therefore stems from my desire to convey an emotion, rather than to abide by social norms. Furthermore, I believe that the effort, thought, and time spent on choosing and wrapping a gift expresses the giver's heartfelt feelings towards the receiver. Carrier (1995) described my way of thinking as an "ideology of gift": "The perfect present is priceless and its material expression is immaterial . . . the perfect present is free, unconstrained and unconstraining" (p. 149). He maintained that it was difficult to avoid the material value and reciprocal nature of gift exchange. To challenge this idea of the perfect gift is idealism, I explored the notion of a giver's expressing his or her emotions to the receiver through gift-wrapping.

Moreover, reciprocity suggests that there is a relationship between a giver and a receiver. Whether the relationship is intimate or distant, it exists. In this project, the process of gift exchange is informed by a Japanese concept, *Ichigo Ichie*[1] (one encounter at a time), which treats the moment as a unique event. This concept is often mentioned by school teachers during graduation season in Japan to encourage students to appreciate, respect, and value the encounters with people they have met and will meet. Its origin comes from the aesthetic aspects of formulated discipline in Tea-ism, which admires and appreciates small details and subtle changes as significant encounters. In a tea ceremony, *Ichigo Ichie* "allows the practitioner to concentrate on, appreciate, and feel each step through his or her movement or stillness" (Mayuzumi, 2006, p. 9). Today, technology, specifically the development of mass production, transportation, and communications, allows us to have fast-paced lifestyles. The 20th century witnessed the disappearance of tranquillity and leisureliness as virtues in society. Although many aesthetic values remain in the unhurried production of handicrafts, for example, speed seems to have taken over and left those aesthetics behind. Furthermore, today, far-reaching technology has brought about a massive amount of formulated codes and signs to our daily communicating system that are automated and instantaneous in nature. We are so close to each other through technological virtuality without sensual connection. We rarely slow down the pace of our daily life to appreciate the intrinsic intimacy of a relationship. This project's design process encourages the appreciation of each moment because *Ichigo Ichie* treasures the moment of gift exchange between the giver and receiver through the wrapping and unwrapping of the gift.

1. *Ichigo Ichie* comes from Tea-ism in Japan. In Tea-ism, tea-masters "attempt to introduce the spirit of Zennism into the actualities of life" (Okakura, 2010, p. 35). Zen, in the Buddhism tradition, emphasises "a disciplined and highly formalized way (or 道) that would apply to all activities" (Inouye, 2008, p. 65).

Packaging and Wrapping

In this section, I will discuss the differences between packaging and wrapping and the rational behind my choice of wrapping as the process by which to instil immaterial values in a gift.

In general, there are two major ways of concealing an object: packaging and wrapping. Stewart (2007) maintained that "packaging, at its most fundamental level, contains, protects and promotes products" (p. 5). Walton (2001) argued that "Successful gift-wrapping should both conceal and enhance your gift at the same time, adding mystery, excitement and an irresistible temptation to open up and see what is inside" (p. 6). Both processes are intended to contain and to conceal a gift. However, packaging's emphasis is on protection, whereas wrapping's emphasis is on appearance and aesthetics. I further distinguish the terms in the following way: Packaging always follows a basic template that enables the mass production of the same package (Herruott, 2007), and wrapping is a craft-based activity that does not have a specific template (Morita, 2005).

In this project, wrapping is considered as a process that instils immaterial value in a material object (the gift). Cheal (1987) stated that wrapping "transforms commodities into gifts" (p. 159). The wrapping of an object conveys the emotions of the giver and is integral to the transformation of any mass-produced commodity into a gift. A wrapped gift thus creates an ideal situation for expressing an immaterial feeling and avoids the risk that the value of the commodity will detract from the feeling.

It may be argued that intimate feeling is expressed through spoken words rather than through physical objects. However, I

would suggest that an intimate relationship is ineffable. The wrapped physicality represents the striving for the expression of the emotion of the giver. I believe that if the receiver values the relationship with the giver, it is very likely that the receiver will keep the wrapping as a token of that relationship. Therefore, one of my design approaches was directed towards making the wrapping component detachable.

Furthermore, Howard (1992), a professor in marketing who is an expert in the area of consumer behaviour, has experimented with the effects of gift-wrapping[2] on receivers' emotional responses. He found that a gift with wrapping is more likely than a gift without wrapping to produce a happy mood on the part of the receiver, because "gift wrapping is part of our cultural heritage and is closely tied to joyous occasions, including successes, celebrations, romance, gratitude, and other salient events laced with emotion throughout our childhood, adolescence, and adult years" (Howard, 1992, p. 220). Like Howard, I also believe that wrapping a gift creates a pleasing ambience at the moment of gift exchange.

2. Howard (1992) examined 45 university students from the United States. The examination measured the difference in the students' emotional moods in receiving unwrapped and wrapped gifts.

Japanese Gift Exchange and Wrapping Rituals

In this section, I considered the characteristics of Japanese gift exchange and wrapping rituals in comparison to Western rituals and discuss how this project, by referring to the significance of the Japanese rituals, suggests a confluent cultural approach of gift exchange in a Western context. I have lived in both Japan and New Zealand; based my own experience, the attitude of a giver and a receiver during gift exchange in each country is quite different.

Ekiguchi (1985) and Hendy (1993) noted the cultural difference regarding the ritual of gift exchange between Japan and the West is underpinned in the wrapping of the gift. In Western culture, the primary reason for wrapping is to establish an element of surprise in the gift exchange experience. Wrapping also introduced "a festive air, a sense of ritual" (Hendry, 1993, p. 13). As such, wrapping is a process intended to produce excitement during the gift exchange. Therefore, the action of revealing the gift through unwrapping is central to the relationship between the giver and receiver. In Japan, wrapping is an activity of concealment (Hendry, 1993). It is the appreciation of the wrapping that is valued in the relationship between the giver and receiver. Hence, it is not necessary for the receiver to reveal the gift in front of the giver, unless he or she is granted permission. This project takes account of both cultural preferences (of revealing the gift in the West and of appreciating the wrapping in Japan) in the design processes.

To investigate the function of Japanese wrapping, I have analysed each element of Japanese money wrapping (Figure 2). The analysis is based on Hendry's (1993) work and my research in

Japanese culture. Each element of money wrapping expresses either a spiritual, traditional, or ceremonial meaning. The elements of the wrapping are painstakingly chosen to convey the meanings. Thus, I carried out a Japanese wrapping ritual to develop the design of gift-wrapping.

Figures 3 and 4 are examples of contemporary Japanese wrapping and packaging, which are very simple and effectively communicate a message of celebration through the use of specific colours and modes of tying the binding. Their engrossing appearance may be comprehensible only to people who have a Japanese cultural background, but, for them, including myself, they evoke the emotional relationship between the giver and receiver. To expand on the concept of emotional engagement through visual elements in the Western context, I looked for a way to produce a strong message that would guide the giver in a considerate wrapping process. *A considerate wrapping process* refers to a wrapping process involving conscious thought and effort.

Decomposition of Japanese wrapping

The envelope photo: *Shugi-bukuro* (Oka, 2011, p. 158)

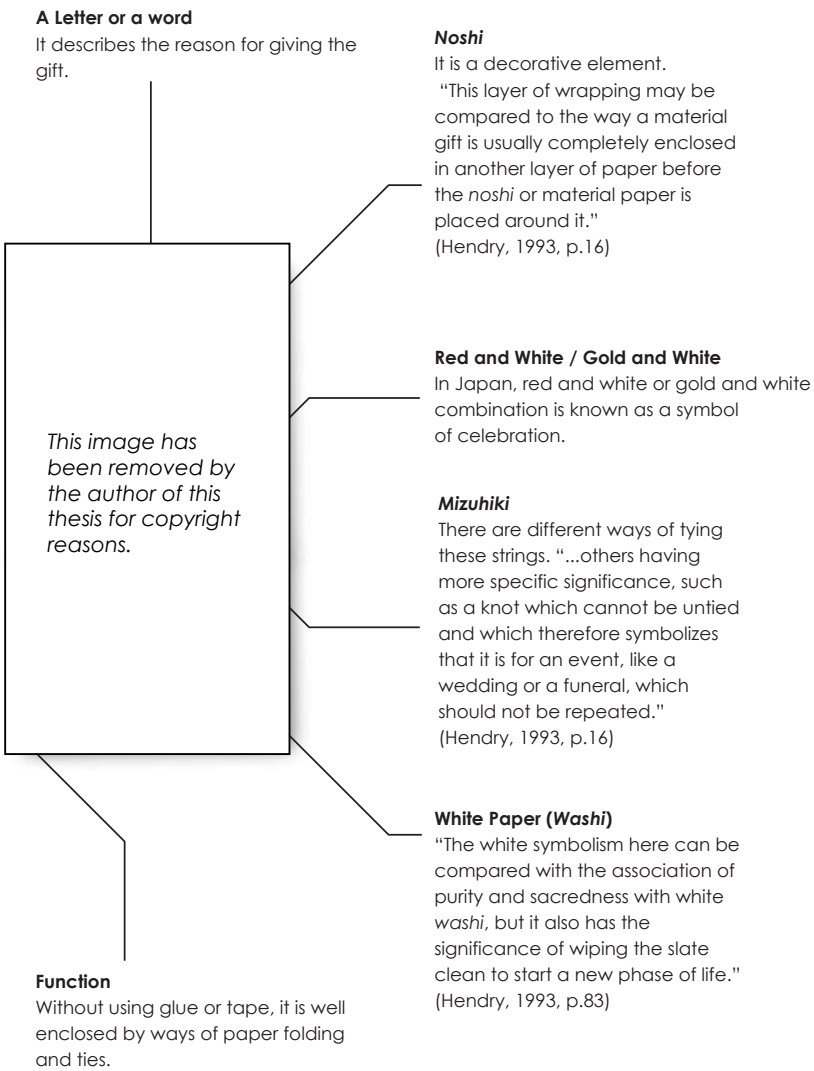


Figure 2. Chiba, M. (2012). *Decomposition of Japanese wrapping.*

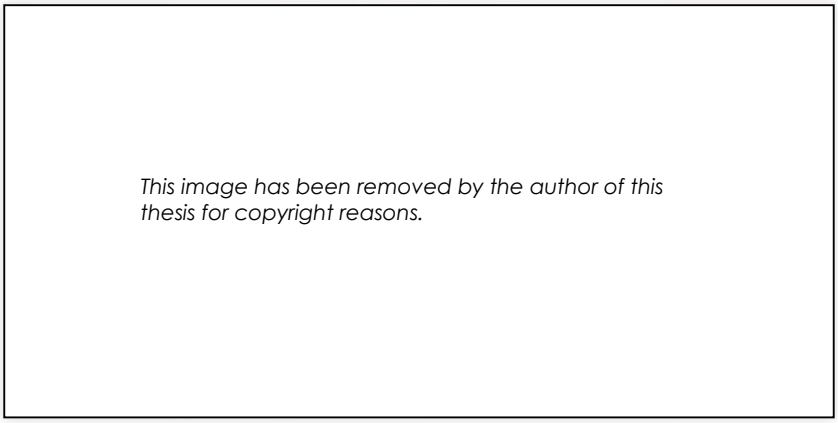


Figure 3. Origata design kenkyujyo. (2009). *No title.*

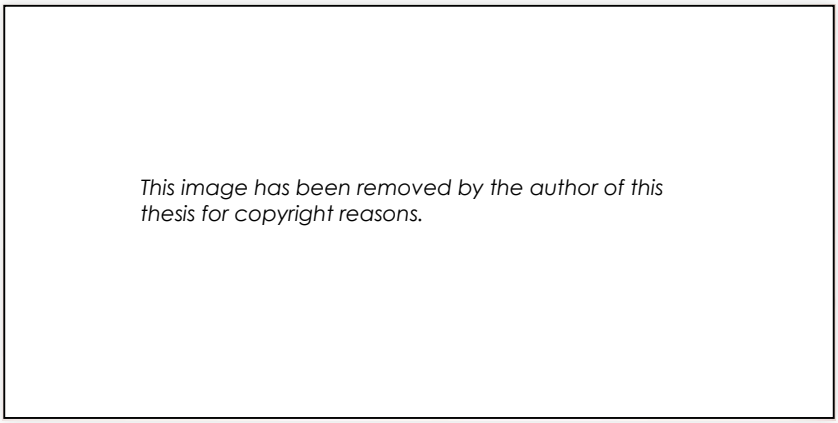


Figure 4. Origata design kenkyujyo. (2009). *No title.*

Paper as the Primary Medium for Wrapping

Paper as a medium, as compared to wood, metal, or plastic, is elastic and can be moulded into a visual form that enriches creative potentiality:

> *Paper is senseware[3]; it serves, more than a material for writing and printing, as a perpetual medium of intelligence inspiring the human senses. Even if the invention of paper were to occur after that of electronic technology, still our imagination most likely would have been greatly inspired by an encounter with white sheets of paper that tickle the sense and foster or creativity. (Hara, 2007, p.155)*

In today's social networking environment, Hara's vision of returning to the organic idea of a haptic[4] process with paper inspired me to communicate intimate emotions through the haptic wrapping by the giver and unwrapping by the receiver. The haptic processes tender the *Ichigo Ichie* moment.

My major concern about wrapping with paper is that paper's fragility might not protect the gift. However, paper's elastic quality is more desirable for customisation. Nevertheless, the haptic wrapping treatment by the giver with precision and attentiveness is likely to encourage the receiver to care about and value the wrapping and, by extension, his or her relationship with the giver.

---

3. Hara (2007) defined *senseware* as "any familiar thing that inspires our sensory perceptions" (p. 152).
4. "The term "haptic" means relating or pleasant to the sense of touch" (Hara, 2007, p. 68).

Personalisation

In this section, I discuss the difference between personalisation and customisation. Pillar (2007) discussed customisation and personalisation in a web-based context and said that:

> *Personalization must not be mixed up with customization. While customization relates to changing, assembling or modifying product or service components according to customers' needs and desires, personalization involves intense communication and interaction between two parties, namely customer and supplier.*. (Pillar, para. 1)

Pillar's assertion parallels my understanding of customisation and personalisation. In my opinion, customisation provides customers with designed components to add to or to modify a product, and personalisation allows customers to proactively utilise their creativity to add personal meanings to a product. Although Baudrillard (1996) considered personalisation to be "a parasitic value[5]" and "inessential" (p. 142), in this project, his "inessential value" becomes an essential value, because the added value is an important function in gift-wrapping.

Terada Mokei (Figures 5 and 6) is a good example of a personalisable product. The card contains figures made of cardboard. By changing the cardboard figures' body gestures, the figures communicate a message. In this case, personalisation is an essential and a major function of the product.

Whereas the aesthetic of a customised object is likely to be

understood by a third party because it is intended for collective needs, the meaning of personalised aesthetics remains between the giver and the receiver. This project's design process aims to convey an individual and intimate message between a giver and receiver through mutual understandings. Thus, the personalising process is a key factor in this project.

In summary, I have established the contextual foundation for the argument that, through personalising gift-wrapping, the giver is able to encapsulate intimate messages and emotions and communicate them to the receiver through the *Ichigo Ichie* moment of gift exchange.

5. Baudrillard (1996) argued that it is impossible that something can be "personalized without thereby losing some measure of its optimal technical quality" (p. 142).

Figure 5. Terada Mokei. *1/100 Architectural model greeting card No.1 Sorry.*

Figure 6. Terada Mokei. *1/100 Architectural model greeting card No.4 Xo♡.*

Chapter 2
Design Approaches and Methods

In this chapter, I discussed the approaches and methods I used throughout my design processes and how a critical framework influenced and helped to develop the structure of my design approaches and methods. My design approaches contain four major components: data collecting, analysis, utilising the medium of paper, and documentation (Figure 7). Each approach contained several methods of execution and contributeed to the decision-making processes of the project.

Metaphorically, process refers to the specific journey undertaken, such as a road. Approach refers to the direction in which I advanced the project, much like a route. Method refers to the vehicle that navigated the approach (Figure 8).

Figure 9 shows the design process. It was constructed primarily through the approaches of data collecting, analysis, and practice. Within each step, the operating order of data collecting, analysis, and practice, varied depending on the situation. However, the process references the spirals and cycles of action research, which is “the way in which one cycle of research and action can lead to another” (Cardno, 2003, p. 12). Throughout the research, my focus moved from one concept to another, and new practices always reflected upon the previous practices.

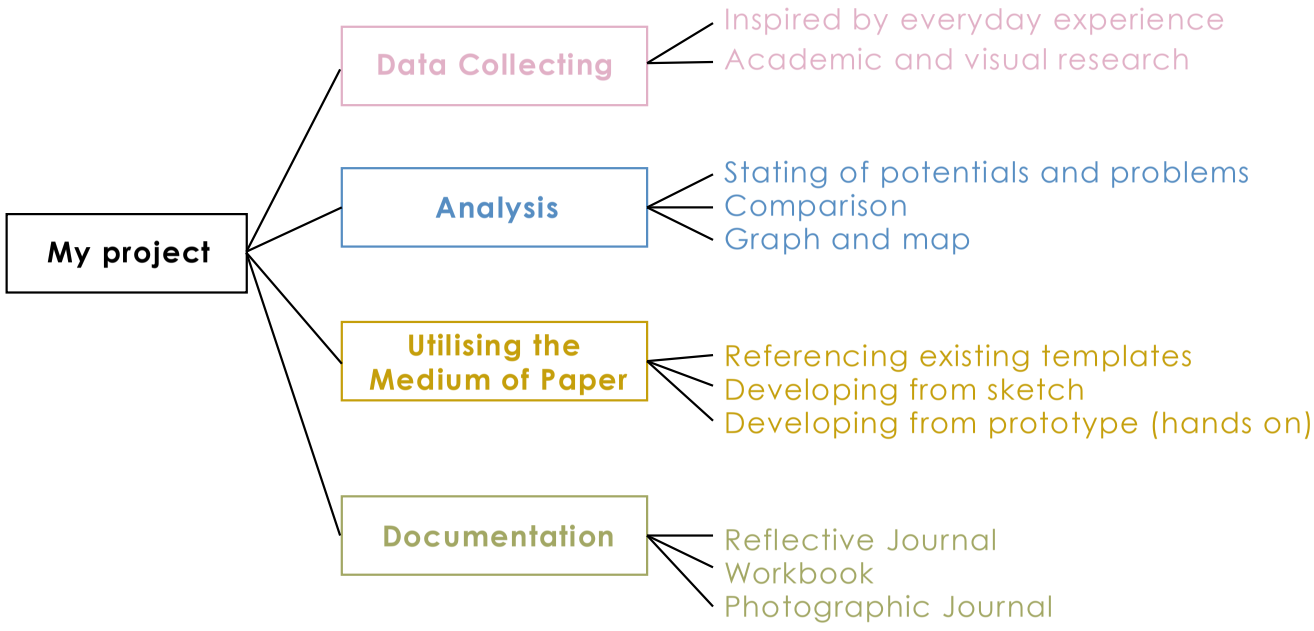


Figure 7. Chiba, M. (2012). *Design process index.*

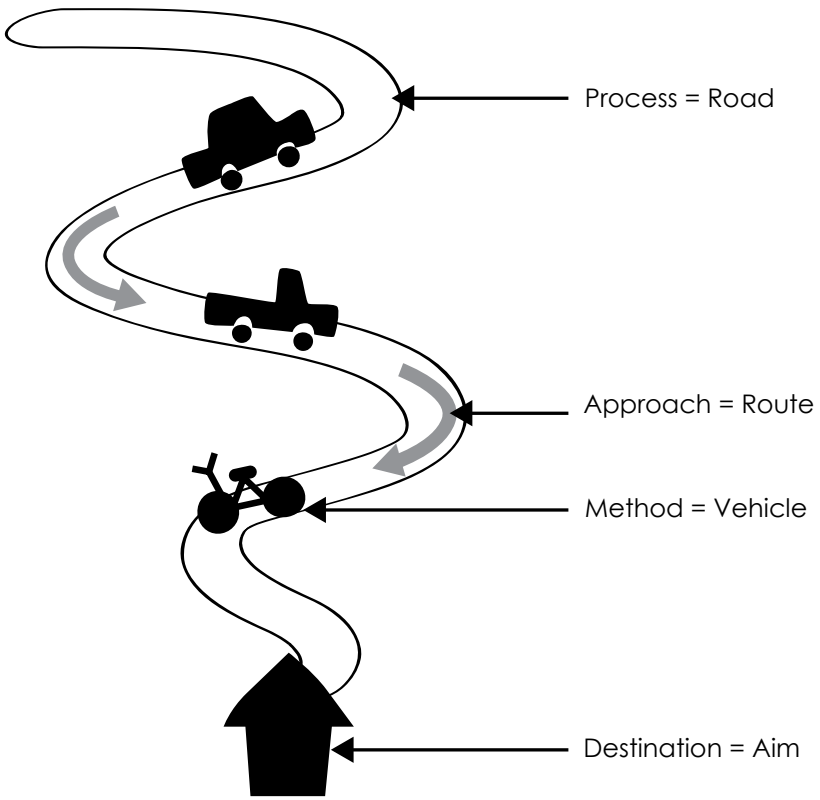


Figure 8. Chiba, M. (2012). *Design process terms.*

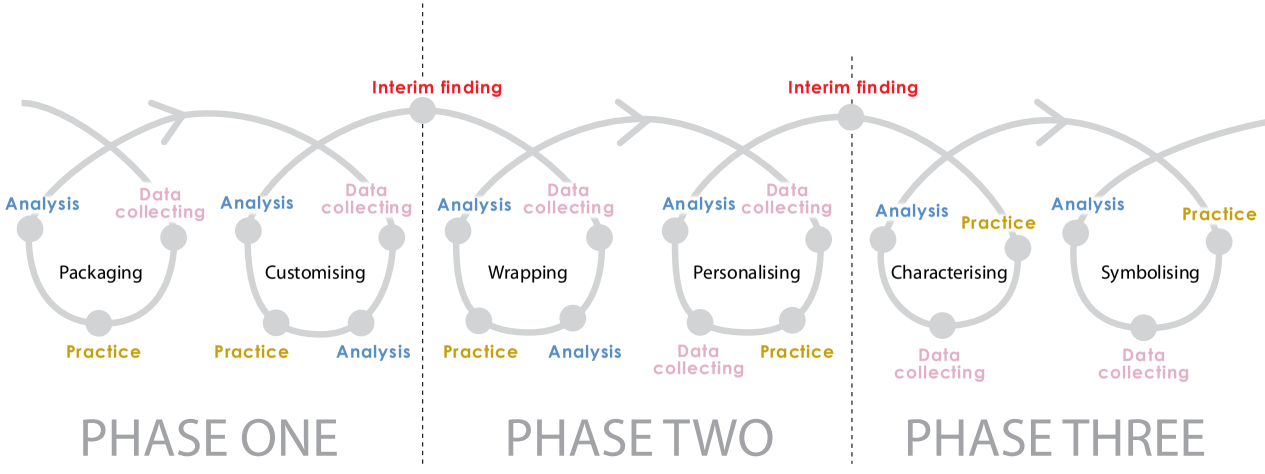


Figure 9. Chiba, M. (2012). *Design process.*

Data Collecting

I sought ideas and inspiration in everyday life experiences, including artists' work, books, and academic resources. I categorised three different kinds of methods (Figure 10).

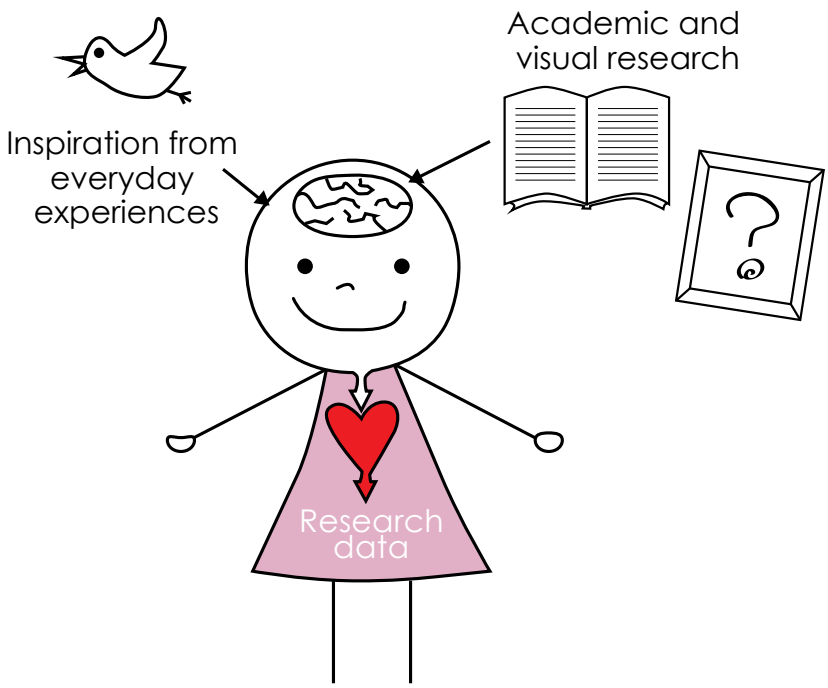


Figure 10. Chiba, M. (2012). *Research methods.*

Inspiration from everyday experiences

Acquiring inspiration from everyday experiences was a way to find new ideas and enabled me to constantly maintain a focused context in everyday situations. It did not provide logical solutions but new perspectives and new possibilities, which were unpredictable and spontaneous.

This method is effective because gift exchange is associated very closely with people's material and immaterial preferences in everyday life. My childhood experiences in Japan and my more recent experiences in New Zealand were resourceful references for processing the data from the present experience.

For example, my first unforgettable experience occurred the first time I came to New Zealand. On my Kiwi host sister's eighth birthday, her grandparents gave her a gift. What shocked me was that my host sister immediately tore off the wrapping paper when she received the gift. In Japan, I was taught that, as a gift receiver, I must courteously accept the gift with both hands and say thank you to the giver. I can only unwrap the gift after I have asked the giver's permission. In some situations, it is impolite to unwrap the gift in front of the giver. Most importantly, I must unwrap the gift with great care, so as not to damage the wrapping paper. These significant ritual differences are expressed through body gestures; Western culture strives for immediacy and excitement as gestures of politeness, while Japanese culture strives for enduring modesty. This shocking experience has remained with me and was a primary motivation for this project. I have learnt from the experience, which Dougases and Moustakas (1985) suggested as a strategy (or method) of heuristic research: "Heuristic research is a search for the discovery of meaning and essence in significant experience" (p. 40).

To consolidate the method of research through everyday experiences, I centre on myself as the subject (the person) and observe my surroundings and belongings, and, most importantly, my behaviour. Therefore, my own personal experience provided me with an awareness of my possible bias and helped me develop a more objective view of my surroundings. The recognition of my possible bias allowed me to develop a more objective view of myself as a researcher in this field of study. This is seemingly paradoxical; however, it is the point at which unexpected potential will emerge through stepping into the ultimate intimacy of self, which cannot be gained from observing other people's behaviour, but only by observing self-behaviour.

Academic and visual research

In art and design practice-based research, academic research into scholarly ideas continues to play a significant role in informing and critiquing practice. I adopted a method in which visual inspirations from everyday experience were the primary data that advanced the practice, with reference to current relevant design practice. Existing academic scholarly ideas provided another perspective through which to question, refine, and justify the development of the practice. Ultimately, the practice was centred on my experiences and personal evaluations and decisions when progressing with the practice. Thus, experience provided inspirations, and alternative perspectives from existing knowledge critique and justify the practice.

Once, my peer counter argued that my belief that Westerners were less considerate regarding wrapping was biased. This may be true. Yet, my primary focus was not to evaluate the cultural

differences, but to acknowledge them and develop an outcome that takes them into consideration. Hence, the practice was always open-ended, corresponded to change, and was constantly shaped by new ideas. To be specific, the research centred on the research processes, in which practice provided a temporal solution to the research.

Analysis

There were three parts to the analysis method: 1) stating the potential and problematic aspects of a subject, 2) comparing two subjects (the research data and the practice idea and other subject matter), and 3) using graphs to visually exemplify and analyse the potentials and problems. Throughout the different stages of the analysis, these methods were applied to cross-examine the potentials and problems of each subject matter; research data, practice idea or critical idea.

Stating potentials and problems

Stating potentials and problems was mainly used to analyse emerging ideas, existing design experiments, and researched subjects. It raised the following questions: What has this subject achieved?, what was not working?, and what could be improved?

I usually aimed to obtain one achievement and one challenge to inform the next experiment. This confined the research direction to the relevant context; yet, it also hindered the emergence of potential. Nevertheless, everyday experiences constantly and spontaneously provided new ideas, content, and concerns. Thus, the unsystematic occurrence regularly stimulated new directions for the project.

Comparison

Comparison between two or more subjects is often used to analyse contexts from a theoretical point of view: for example, the comparison between wrapping and packaging and between

customisation and personalisation. In both instances, the process of comparing leads to a shift in direction, because the process of comparison identifies similarities and differences between each characteristic, which are signs of potential alternation. A similarity in characteristics or function creates a bridge between the two subjects and helps the project's smooth shifting in direction. Hence, finding similarities was a way to merge different fields that have a similar fundamental concept.

Graphs and maps

I used many different types of graphs and maps throughout the research: a radar graph (Figure 11), an X and Y graph, an over lapping circle graph (Figure 12), and a tree graph (Figure 13). These graphs and maps illustrate the position of the subject matter through visual representation. They are visual data that facilitate the communication of my analysis.

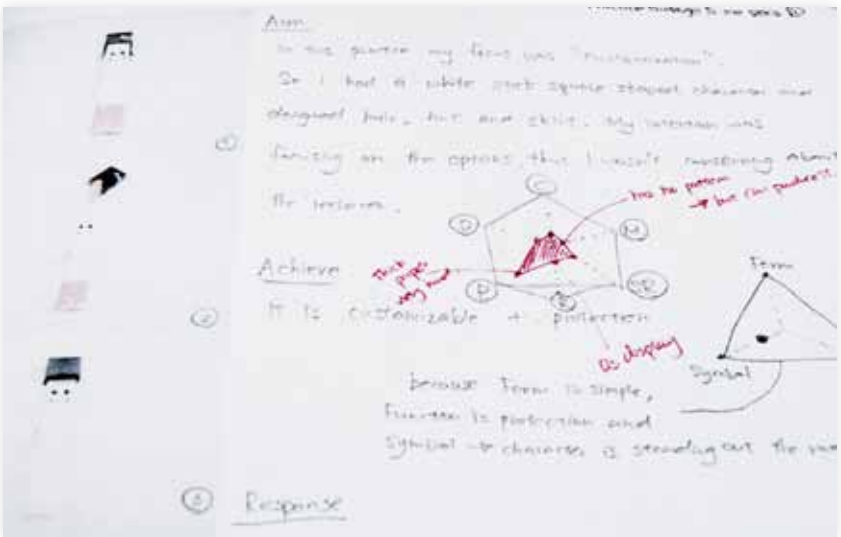


Figure 11. Chiba, M. (2012). *Radar graph.*

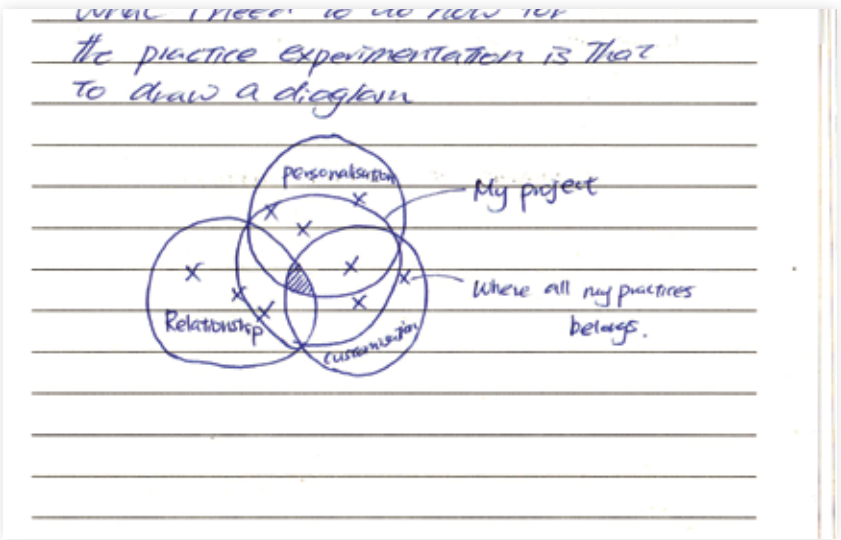


Figure 12. Chiba, M. (2012). *Conceptual map.*

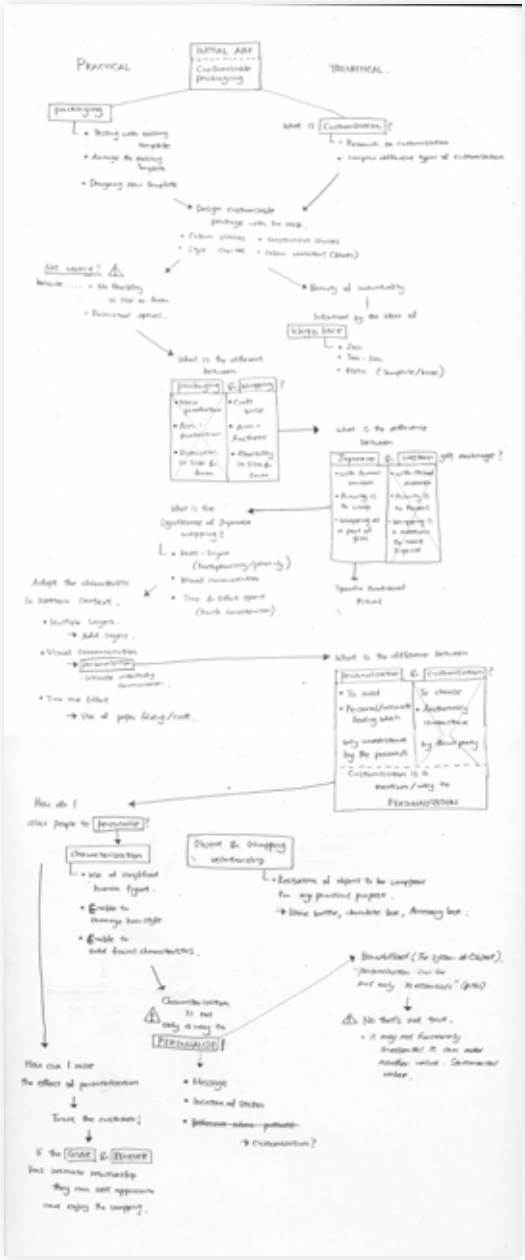


Figure 13. Chiba, M. (2012). *Design process tree diagram.*

Utilising the Medium of Paper

I used three different methods to challenge and analyse the problems and potentials of paper engineering in the process of transforming the two-dimensional paper into a three-dimensional form. These methods were 1) referencing existing templates to develop my own template, 2) developing my template from sketches, and 3) hands-on practice (Figure 14).

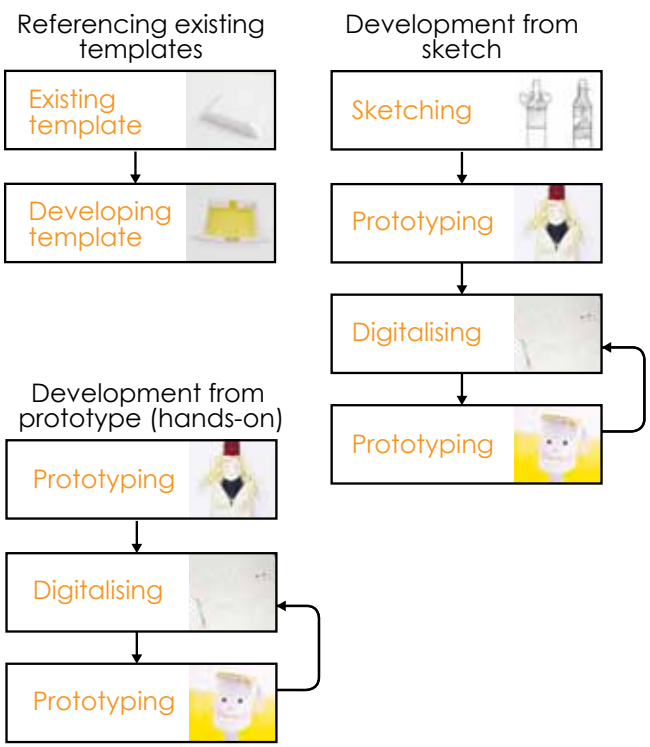


Figure 14. Chiba, M. (2012). *Practice methods.*

Referencing existing templates

To understand the system of paper engineering for packaging, I practiced primarily using existing templates from the book *The Packaging and Design: Templates Source Book* (Herruott, 2007). This book provided simple templates specifically for the reader to alter (Figure 15). I transformed some of these existing templates, by altering and adding some extra layers and function, to develop my customisable packaging design (Figure 16).

This method provided insight into packaging techniques and saved the time required to construct a template from scratch. However, it was restricted to the purpose of the mechanical development of packaging. Thus, it only informed me about the technical process and possibility of paper.

Development from sketch

The development from a sketch of a three-dimensional model is a method for visualising a concept's transformation from an idea to a completed product. It starts from rough sketching and proceeds to the creation of a prototype. Sketching allowed me to visualise my imaginative ideas, which were filtered and curbed by my knowledge of the limitations of using paper as a craft tool.

To avoid my internal self-filtering system when designing, I developed a new way to approach the stages of design. Initially, I produced a range of approximately 25 sketches, and I developed a prototype using sketches, rather than a fixed design, as a guide (Figure 17). I used sketching as an idea-developing process and prototyping as a designing process (Figure 18). In sketching, my focus was only to visualise the concept I was dealing with at the time. Likewise, prototyping focused only on forming that idea into a shape.

My focus shifted from concept-based to technical logistics during this development process. By clearly dividing the roles between sketching and prototyping, at each development stage I was able to produce many models that were focused on more specific aims. This method was appropriate to use when transforming an idea into a two-dimensional form.

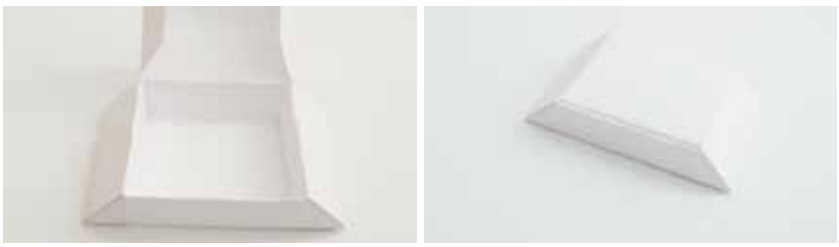


Figure 15. Chiba, M. (2012). *Based on Templates Source Book.*

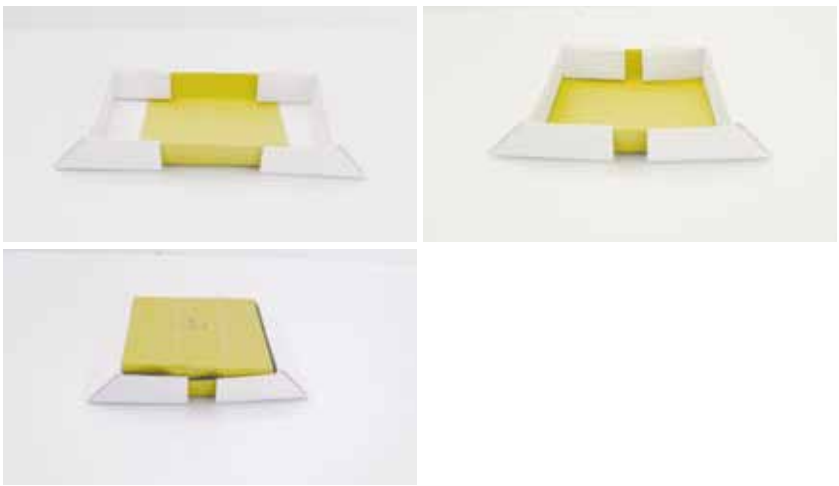


Figure 16. Chiba, M. (2012). *Development from existing work.*

Figure 17. Chiba, M. (2012). *Development from sketch.*

Figure 18. Chiba, M. (2012). *Development from sketch.*

Development from prototype (hands-on)

Development from prototype was a process that started from hands-on practice. The sketching of ideas was eliminated from this method. This method was discovered when I realised the limitations of the development from sketch method.

When I started with hands-on practice, it did not give me a very successful outcome due to a lack of focus. It started to function when I established a goal for each experiment, such as connecting two pieces of paper (Figure 19). Repeating the experiment with a little twist every time led me to other potential outcomes. This method was effective mainly in finding a technical system.

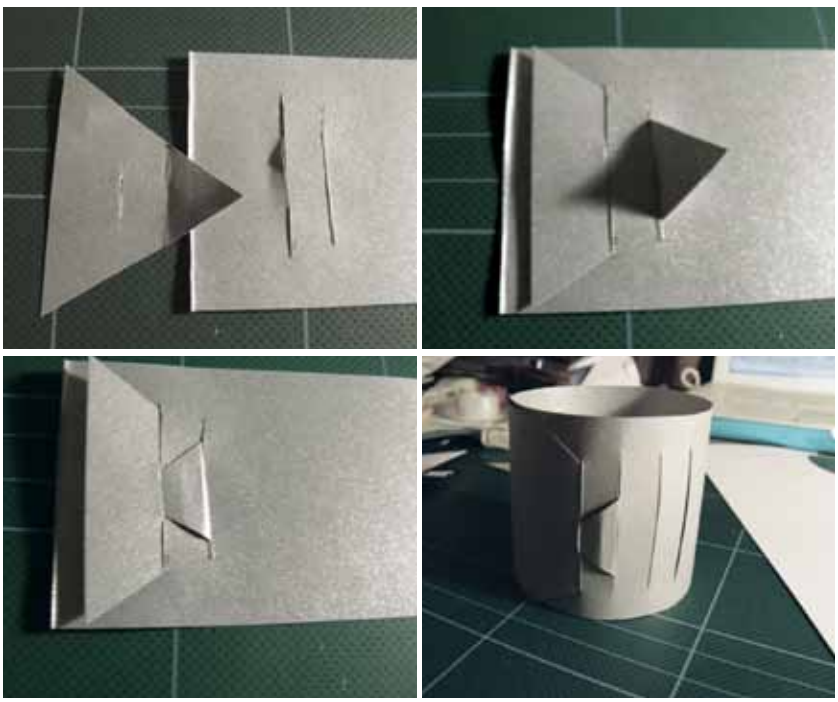


Figure 19. Chiba, M. (2012). *Development from prototype.*

Documentation

I documented each process undertaken every day. It became a system for managing all the information I obtained throughout the design process. There were three components to my documentation process: written data, visual data, and three-dimensional data.

A reflective journal (Figure 20) contained my opinions and ideas as well as those from outside sources. It is worth noting that my opinions on my own findings and ideas constantly changed throughout the research process and informed my evaluations and decision-making.

I used my workbook (Figure 21) as a place to brainstorm ideas. Project mind maps and sketches for new ideas are also contained in the workbook.

Visual data (Figure 22) of photographic records of three dimensional prototypes and sketches of my creative ideas and referencing artworks alongside my written reflective texts allowed me to judge my own designs from multiple perspectives. The function of visual data was two-fold. Firstly, throughout the documentation process, it highlighted further possibilities. Secondly, it provided a systematic documentation of the development of my research journey that may serve to inspire readers.

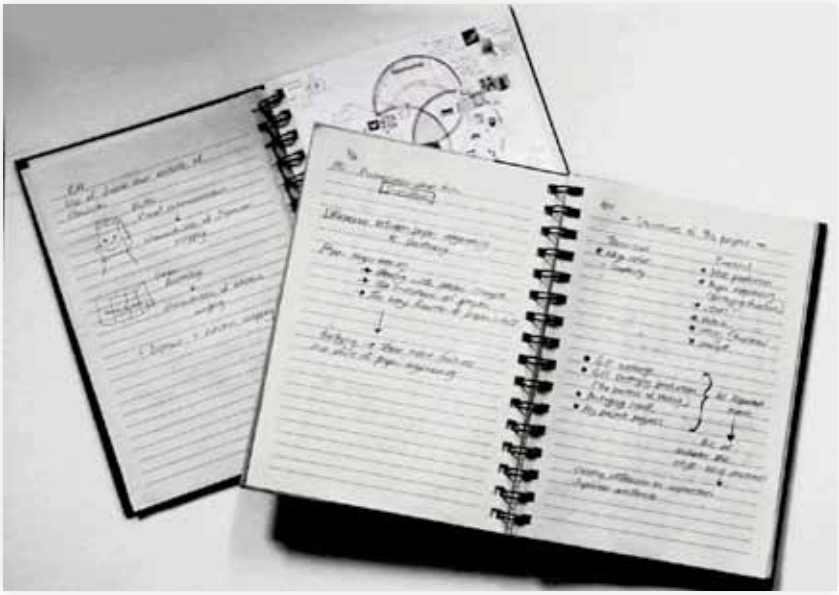


Figure 20. Chiba, M. (2012). *Reflective journal.*

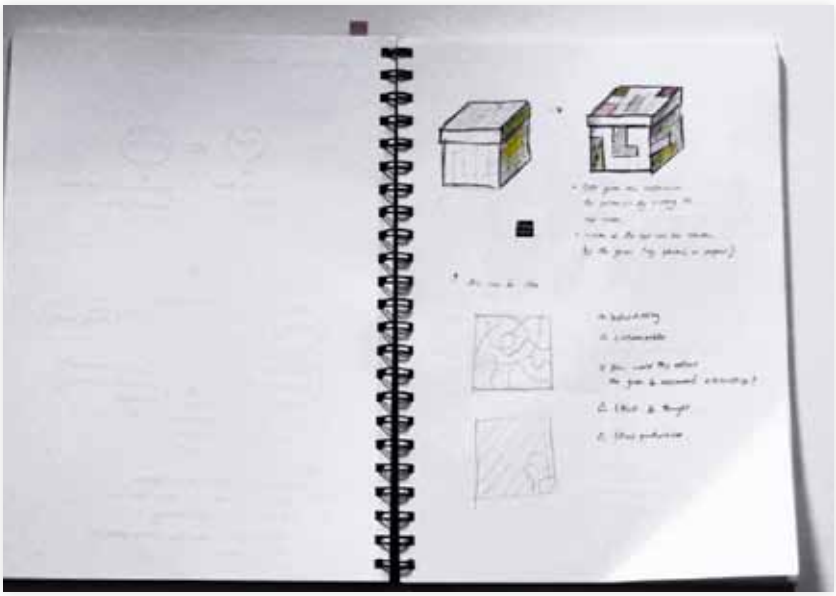


Figure 21. Chiba, M. (2012). *Workbook.*

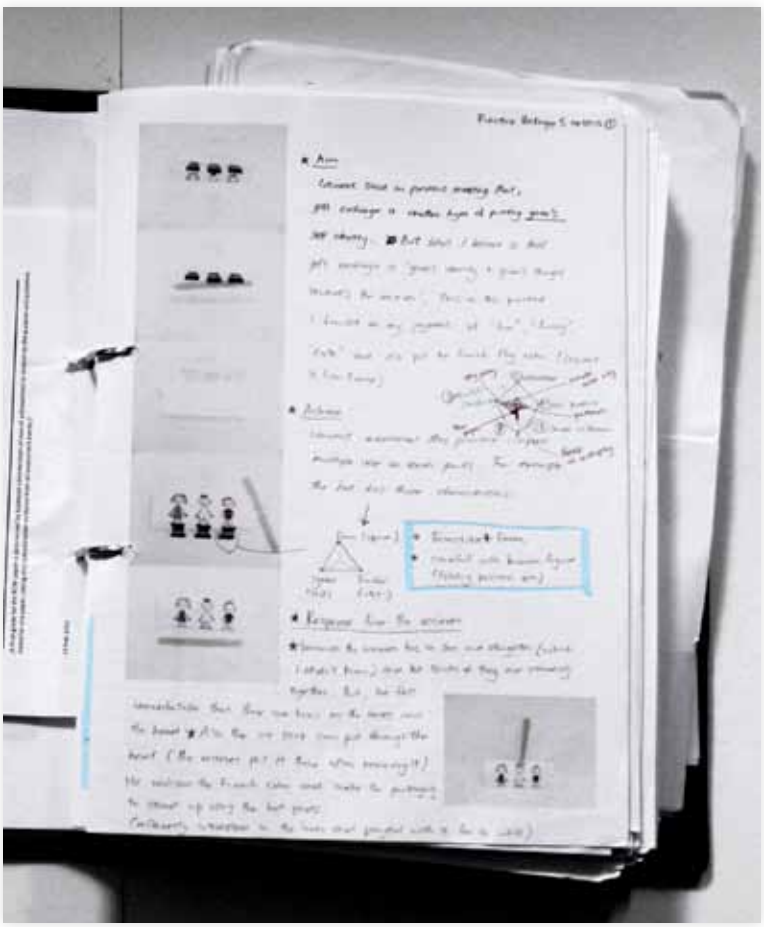


Figure 22. Chiba, M. (2012). *Photographic record.*

Chapter 3
Design Process

In this chapter, I discussed the three difference phases of my design process that led the practice of the project. Decision-making, examinations, and the issues I faced, which directed my design process in this project, are discussed (Figure 23).

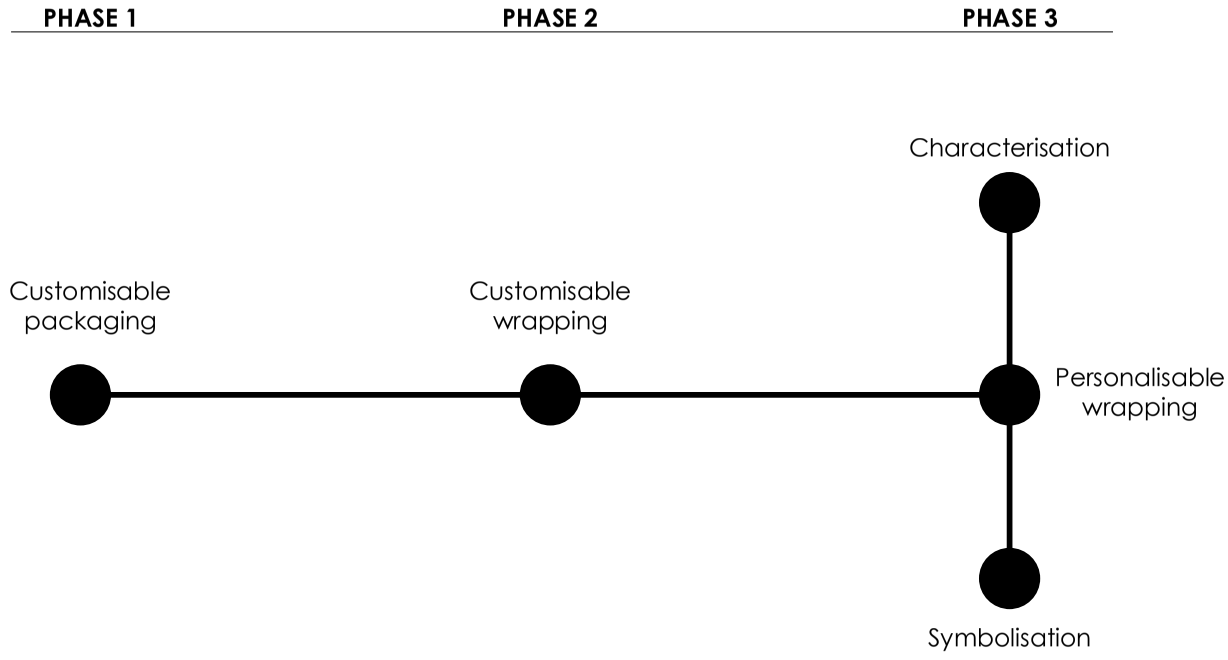


Figure 23. Chiba, M. (2012). *Deign process phases.*

Phase One:
Facilitating Customisation of a Gift

Offering choices

Initially, I conducted research into mass products that are customisable. Providing more than one choice is one of the key criteria of a product that offers a customising process. Pentax camera K-r (Figure 24) and Nike iD (Figure 25) are archetypal examples. Both products provide customers the option of choosing colours for each component. By modelling this system, I experimented with providing givers the options of colours, components, and styles of the form and texture of packaging. In my early practice, I designed a customisable packaging that provided options to choose the hair, hat, and clothes to customise its appearance (Figure 26). One of my peer reviewers[6] struggled to customise it to his personal taste, because the choices were very limited and did not offer his preferred option. In another practice (Figure 27), I made a customisable wrapping band and expanded the choice to five different faces, eight eye colours, and five different additional components. However, when I tested it myself, I realised that the customising process was still very limited to the preferences of certain customers. It did not provide room for customers to express their tastes or emotions. Through this practice, I realised that customisation as 'a system which gives options' has drawbacks that turn it into 'a system which restricts peoples' creative interaction to express their tastes.' Furthermore, making a choice within a restricted amount of options narrows the giver's customising process. Hence, I explored a way to adapt a paper material commonly available in everyday life into packaging (Figures 28 and 29). I created a fundamental shape to which a giver can attach paper. The choice

of paper was not designated, so the paper could be a page from a newspaper, magazine, notebook, or a letter. By adapting this system, I introduced a varying style of packaging in contrast to the monotonous packaging that is customarily seen today.

These experiments on providing choice to customers informed me that providing more choices leads to more options for expressing individuality. Moreover, encouraging the giver to add extra component(s) will maximise the customisation process.

6. Throughout the practical research, I regularly asked my small group of peer students to play with my design and give informal feedback. As my design targets a broad audience, I only asked opinions on the effectiveness from a consumer's perspective, not a designer's. There is no need to apply for ethics approval for peer informal consultation.

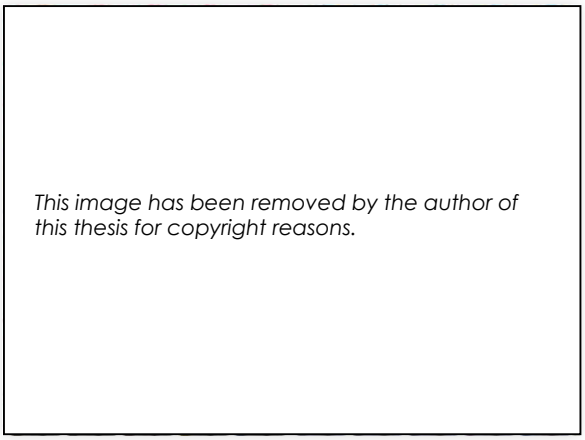


Figure 24. Pentax. *K-r.*

Figure 25. Nike. (2010). *Nike iD.*

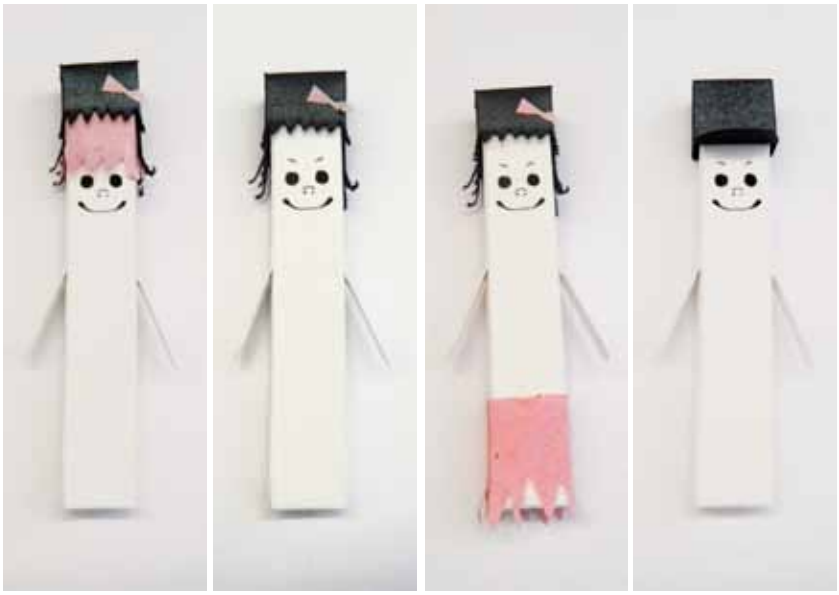


Figure 26. Chiba, M. (2012). *Customisable packaging.*

Figure 27. Chiba, M. (2012). *Wrapping band.*

Figure 28. Chiba, M. (2012). *Customisable packaging.*

Figure 29. Chiba, M. (2012). *Customisable packaging.*

Folding and ripping

To explore a different approach to customisation, I included options for the giver to modify the packaging. Gaetano Pesce's artwork offers customers the freedom to individualise his mass-produced product through the choice of aesthetic preferences. "He wanted to mass manufacture originals, to produce a diversified series of objects. . ." (Bartolucci, 2003, p. 61). His desire is effectively expressed in several works of art (Figures 30 and 31). Offering customers choices in the patterns or shapes of a product instils a sense of individuality in the mass-manufactured product. However, it is a moulded individuality. I aspire to expand Pesce's design approach to offer customers a degree of control in the process of creating their own individuality to substantiate *Ichigo Ichie* during a gift exchange.

In this practice (Figure 32), I prompt customers to modify a wrapping with their bare hands through a ripping process, thus, encouraging the giver to experiment and to achieve individuality by customising a mass packaging.

While working on the hand-ripping process, I was cautious to avoid damaging the packaging. Ripping as an action may also cause destruction; therefore, this practice required the giver to be careful and considerate to avoid ruining the packaging as an object in the process of creating an individual aesthetic or style.

In another practice with patterned paper (Figure 33), my intention was to let customers create new patterns by choosing from a number of folding guidelines. This experiment was effective in achieving individuality; however, the customising process was similar to the normal wrapping of flat paper to conceal an object and did not require the precise engagement of the giver. Hence, in my opinion, providing precise hands-on action was more effective to customise

gift-wrapping.

Moreover, I experimented with adapting a system of knitting and tying using a paper string on the base of the package (Figure 34). This design process involved choices that changed the appearance of the packaging by folding the paper differently. The choice of string and the direction of tying were not governed by strict rules, so the giver had a variety of ways to customise the packaging. I designed ties that resembled a ribbon, a tree, and a heart by folding paper (Figure 35). This has the potential to create different shapes and signs using paper-folding skills. Through these experiments, I arrived at the notion of personalisation, which is discussed in the following phase.

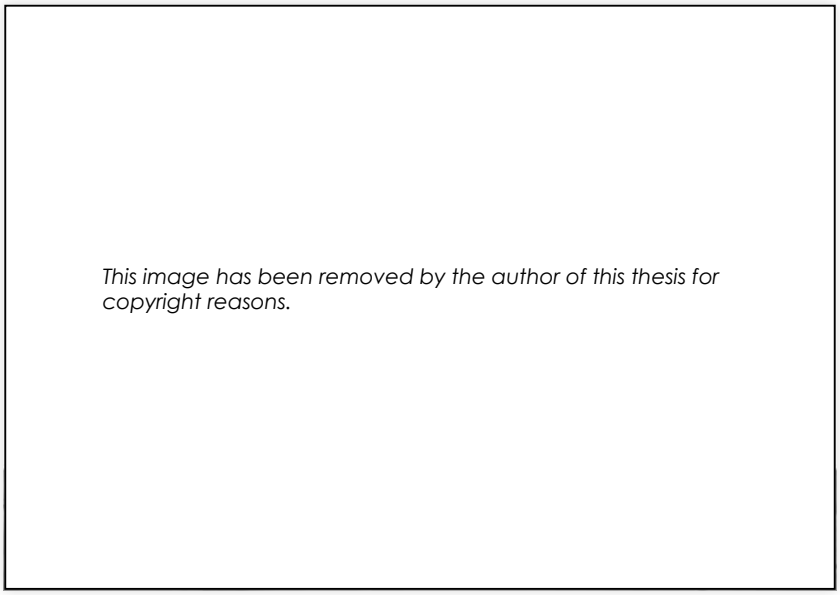


Figure 30. Pesce, G. (1993). *543 Broadway chairs and table.*

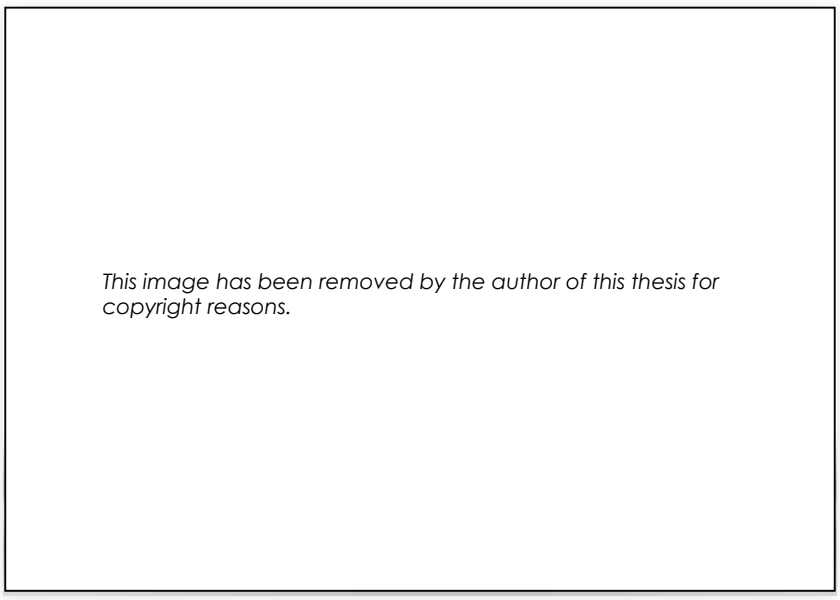


Figure 31. Pesce, G. (2012). *Sofà Michetta.*

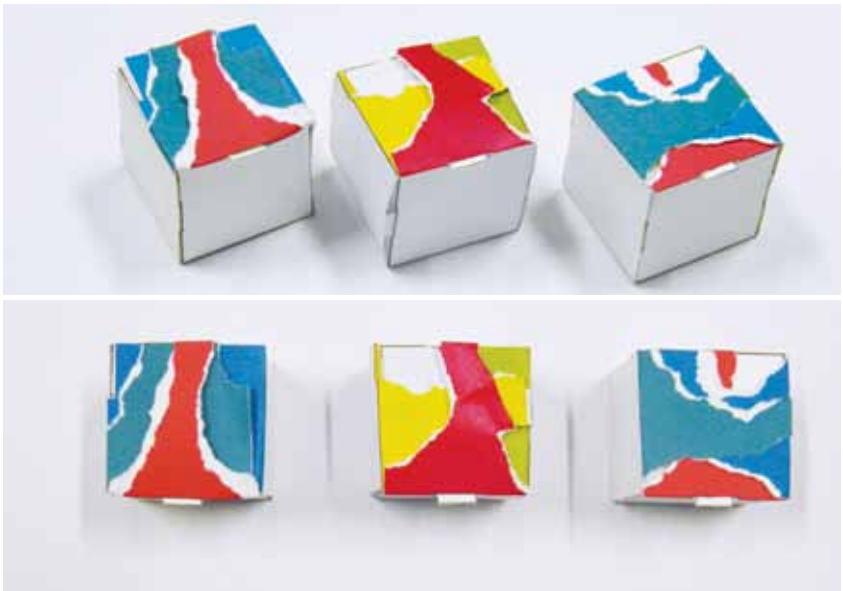


Figure 32. Chiba, M. (2012). *Ripping packaging*.

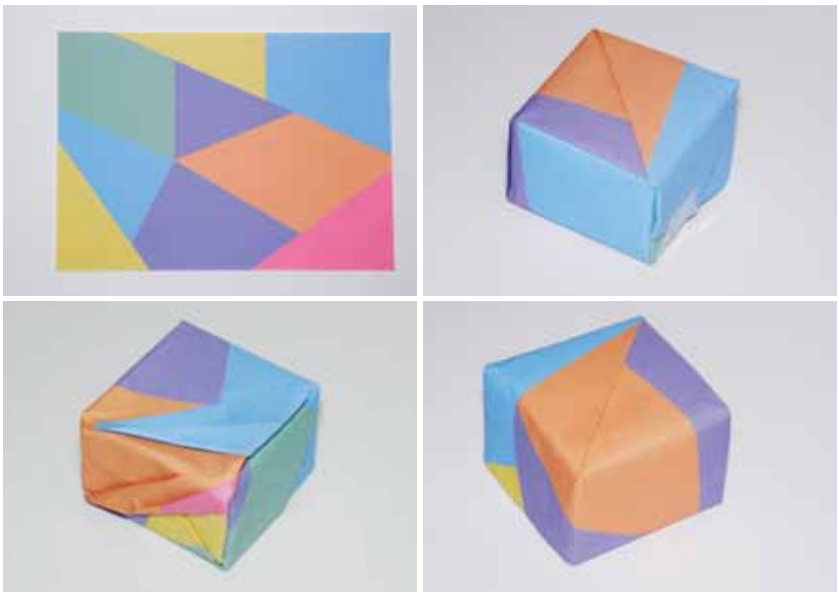


Figure 33. Chiba, M. (2012). *Colourful wrapping*.

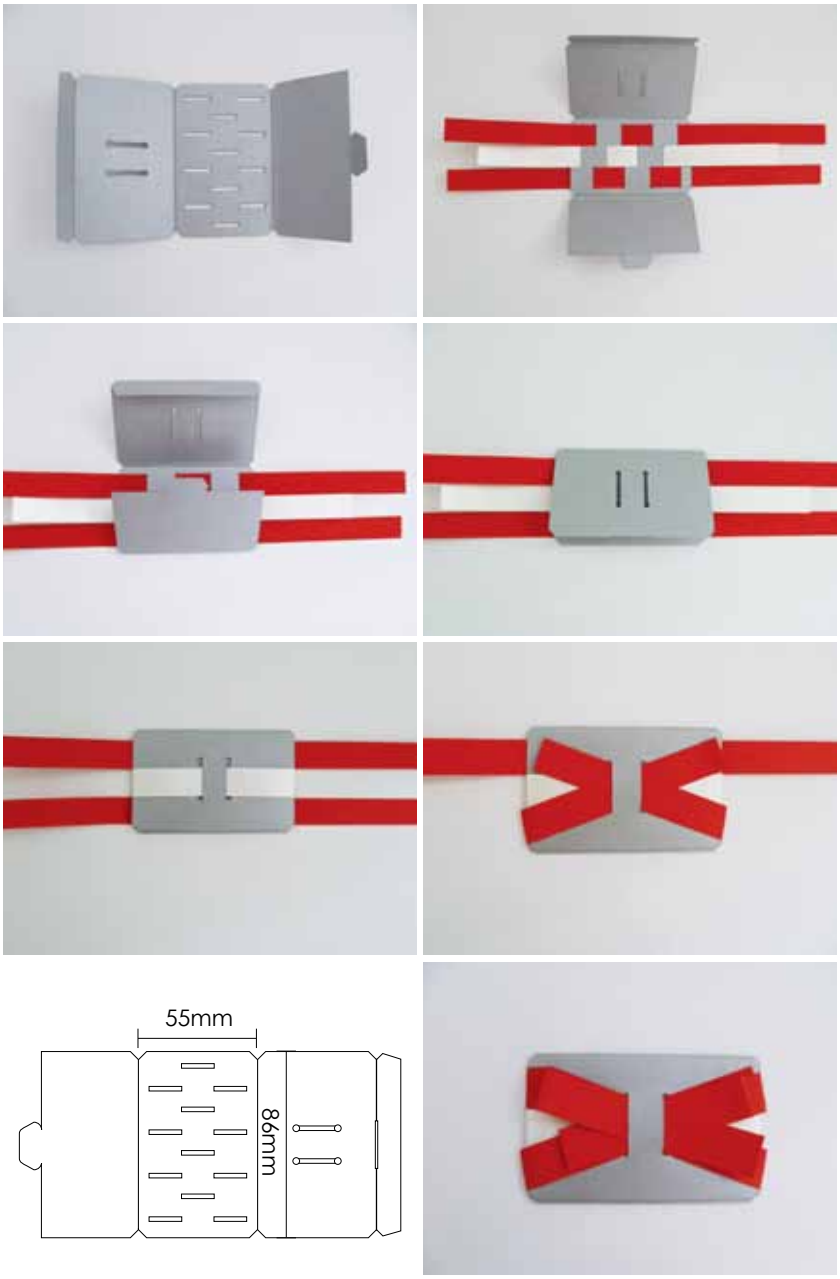


Figure 34. Chiba, M. (2012). *Ribbon packaging.*

Figure 35. Chiba, M. (2012). *Ribbon packaging.*

Phase Two:
Utilising Flexibility and Accessibility

Flexibility (1)

Learning from Phase One, in which I provided the giver with a packaging template and paper strings, the design was restricted to only wrapping one specific product: a gift card of a standardised form and size (Figure 36). To tackle the flexibility in the size and form of a packaging, I experimented using a variety of blocks as the basic structure of the design. However, the blocks changed only the length of the form (Figure 37), and the problem of the limitations of size and form remained unresolved. In addition, prioritising the flexibility and adaptability of the packaging also compromised its primary infrastructural function of protection. From these experiments, I decided to shift my direction from packaging to wrapping.

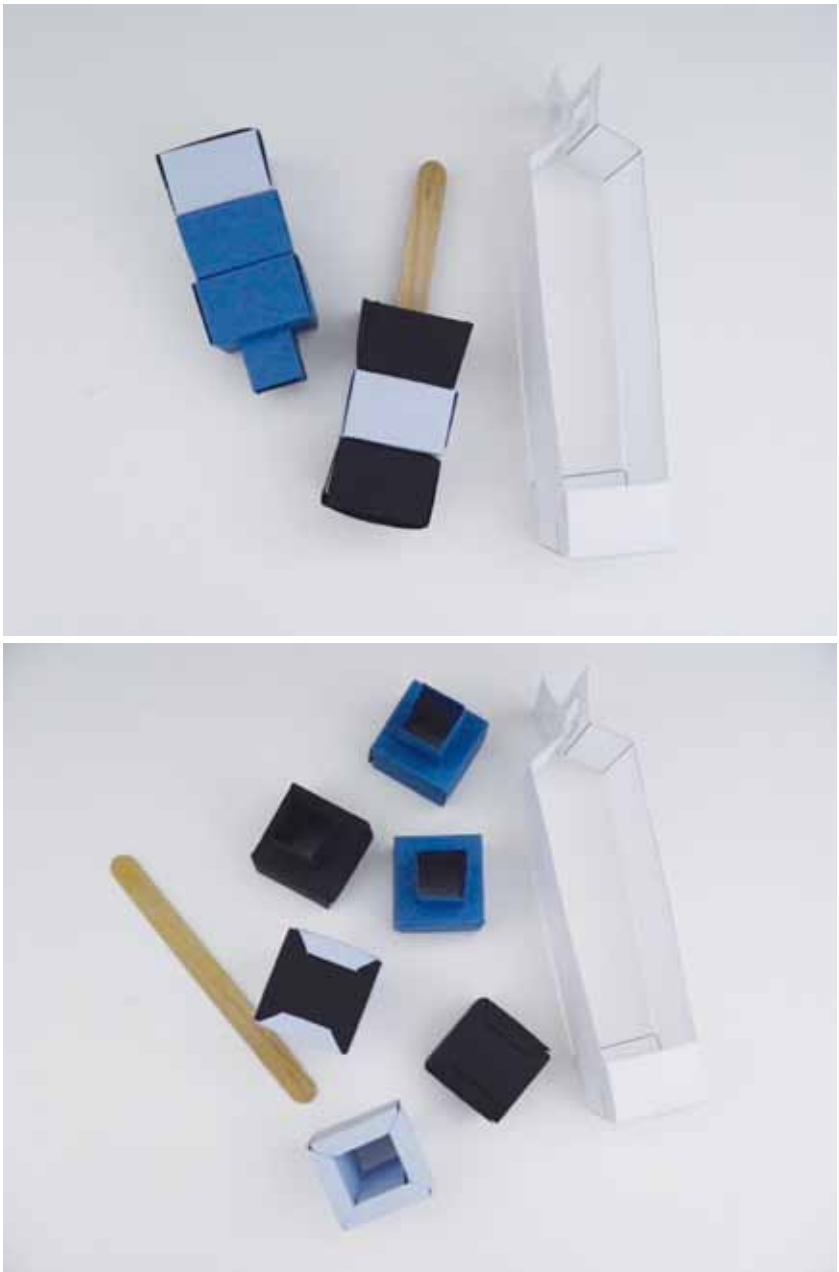


Figure 36. Chiba, M. (2012). *Block packaging.*

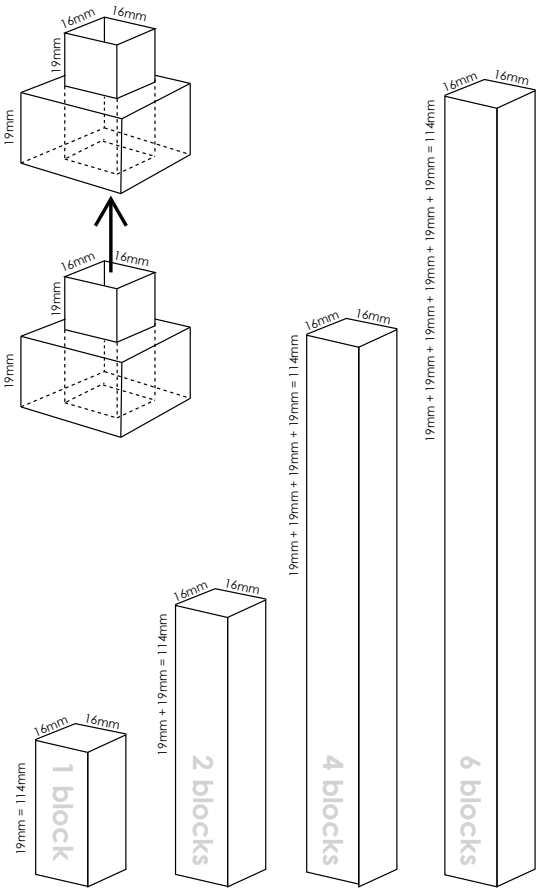


Figure 37. Chiba, M. (2012). *Block packaging diagram.*

Accessibility (1)

Easy accessibility was critical for facilitating the interactive engagement of the giver with the design mechanism. Additional tools (usually for fixation) such as glue, tape, string, and ribbon inhibit accessibility. Thus, in the subsequent experiments, a key strategy was to eliminate using them in the design process, with the exception of a pen or a pencil that was easily available.

The first experiment I performed was a wrapping process without using glue or tape. I experimented with a tying system (Figures 38 and 39) and produced a paper tie to replace a string. This system worked well for small (approximately 50 mm) to medium-size packaging (approximately 150 mm), but not for a large-size gift, due to the limited strength of the paper tie. Also, the length of the paper tie needed to be changed according to the size of the gift. I therefore experimented with a folding system without the use of any paper string. This way, the only object required for wrapping was paper. The system was guided by a set of folding instructions (Figures 40 and 41). I called this system the ‘wrapping-by-folding-system’.

Figure 38. Chiba, M. (2012). *Tying system.*

Figure 39. Chiba, M. (2012). *Tying system.*

Figure 40. Chiba, M. (2012). *Wrapping-by-folding-system.*

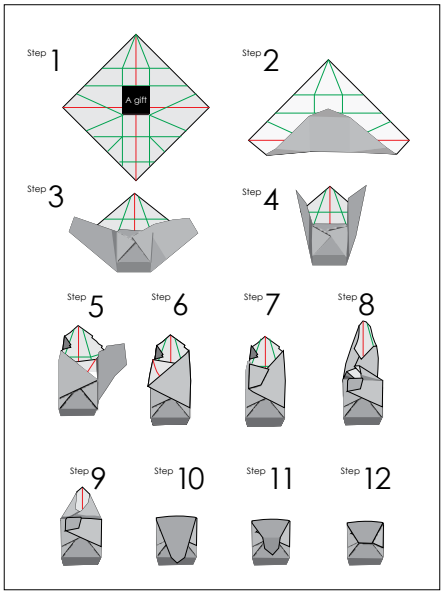


Figure 41. Chiba, M. (2012). *Wrapping-by-folding-system.*

Flexibility (2)

To test the wrapping-by-folding-system's flexibility, I tried wrapping packages of various sizes. I tried the size of a shoebox, 290 mm x 170 mm x 100 mm, which was relatively large. I also experimented with a smaller size (50 mm x 45 mm x 40 mm) box, similar to a ring box. No major problems arose concerning the strength of the paper, the ability to conceal the box, or wrapping skills. Hence, the system was applicable to gifts of a range of sizes. Problems started to arise when the size got smaller. The gift became difficult to conceal because of the delicacy of the paper. Being aware of the size of a gift was an essential part of the design process, because the size and amount of wrapping paper needed changes according to the size of the gift (Figure 42).

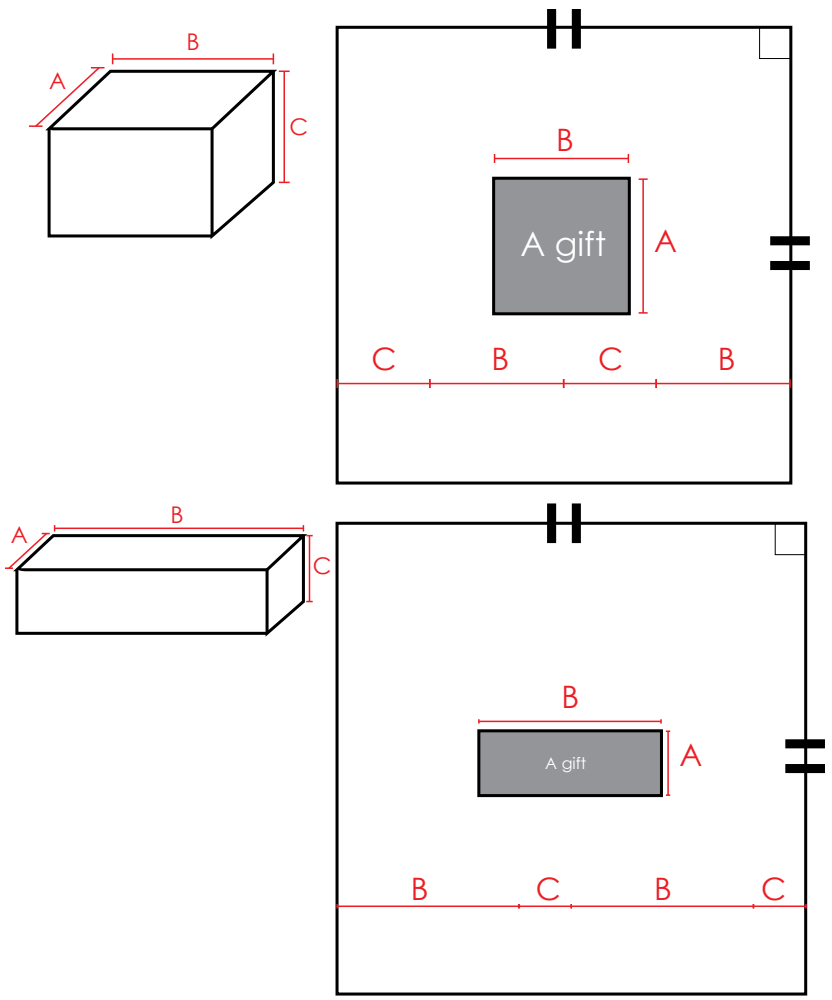


Figure 42. Chiba, M. (2012). *Size of wrapping paper.*

Flexibility (3): Variability in shape

I also tested the system's flexibility in shape. I experimented with wrapping a cube, cuboid, cylinder, sphere, a soft toy, and a wine bottle (Figure 43). Every shape, except for the wine bottle, wrapped without major problems. The bottle shape did not work well because the wrapping-by-folding-system was designed for a lying rather than a standing object. Also, wrapping a soft toy was harder compared to wrapping other solid materials. In addition, a slightly larger wrapping paper was required to better conceal a soft object.

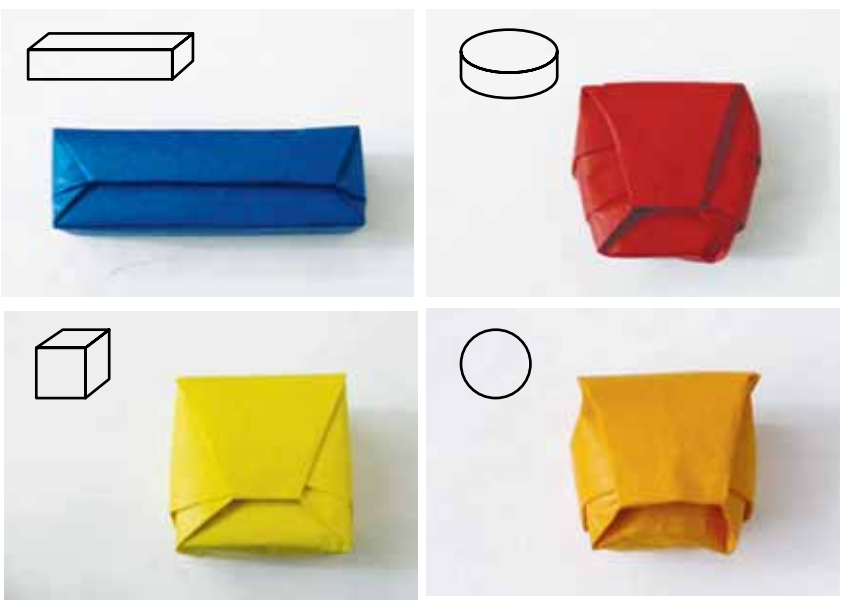


Figure 43. Chiba, M. (2012). *Different shapes.*

Flexibility (4): Variability in function

The wrapping-by-folding-system generated a new function. Wrapping commonly has one function: concealment. However, the system's process has created a pocket on the wrapping (Figure 44). Although the new function was not initially planned, it added another dimension to personalising gift-wrap.

To personalise the utility of the pocket, I put a gift card in it. A big gift-wrapping pocket has sufficient space for a greeting card that will not be missed by the receiver. I also tested putting a small gift into the pocket of the wrapping. In Phase Three, I expanded the system of the pocket effectively to include an additional component.

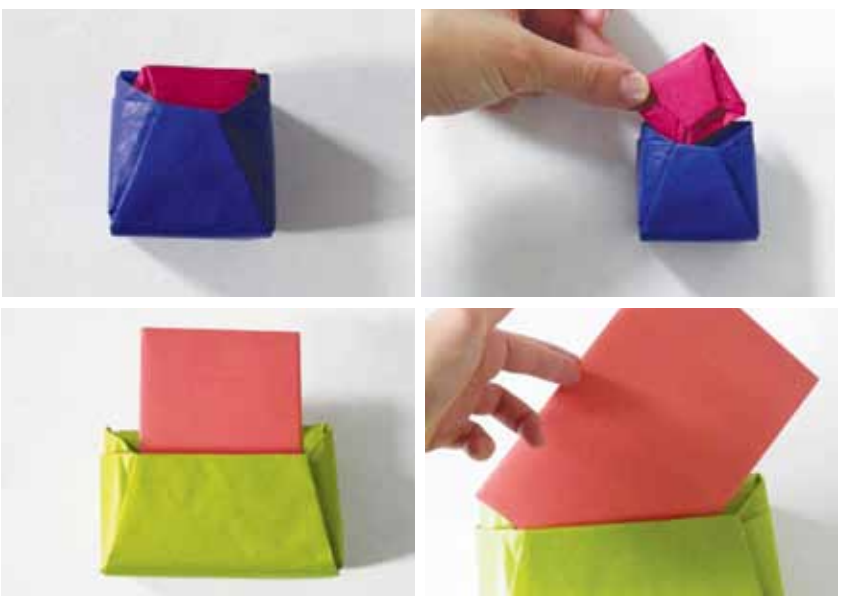


Figure 44. Chiba, M. (2012). *Wrapping-with-folding-system.*

Phase Three: Encouraging Mutual Communication between Giver and Receiver

In Phase Three, the process aimed to encourage mutual communication between the giver and receiver. To do so, a wrapping component was added to the wrapping-by-folding-system. It took the role of a facilitator to encourage the giver and receiver to interact with the gift. In this phase, the system became what I called a personalisation system. I experimented with this system through the processes of characterisation and symbolisation.

Characterisation

The experiment employed a simplified human figure for characterisation. This design allowed the giver to personalise a template by ripping, folding, drawing, and colouring to construct a visual identity (Figure 45). I experimented with different levels of a giver's interaction in the gift-wrapping process. I initially designed a character figure with a standardised face already drawn to provide aesthetic consistency (Figure 46), but then realised that it restricted the possibilities of the personalisation system. Thus, I left a blank face with which the giver could interact physically and mentally (Figure 47). Drawing a face on the template is not a complicated creative process, and it may stimulate the giver to recall his or her memory about the receiver; moreover, the face drawn will likely encapsulate traces of memorial connections between the giver and receiver. As a

consequence, the wrapped gift will likely foster the interaction of the receiver. Mutual communication may then be triggered through the emotional engagement of both the giver and receiver.

Writing a message is another way to intensify mutual communication. This is a traditional method that has gradually faded out in today's social behaviour through technological communications such as Facebook and Skype. These ways of face-to-face communication impede the expression of written emotional intimacy. I asked three of my peers of various nationalities and genders to participate in the experiment. I asked them to write a message on a specific sized piece of paper. Interestingly, there was a significant three-time difference word counts. In another practice, I asked the same peers to write on pieces of lined paper of the same size. The presence of the lines reduced the word count. As a result, I decided to provide blank paper to give more freedom to a giver to express his or her emotion through a handwritten message.

The design process of characterisation also required the giver to detach the template. To avoid using a tool to detach it, I implemented the die-cutting process of perforation. The design also considered the receiver's response. I implemented some mechanisms that required the receiver to immerse him or herself in the wrapping to unveil the encapsulated messages. Many alternatives were explored, such as hiding or exposing a message in the wrapping or in the character. The experiments suggested that revealing the message from inside the character's body works the best because enveloping a message inside a 'body' is metaphorically intimate. In addition, it contained the joy of revealing.

The detachable capability of the figure from the gift was also important for the receiver to retain and thus offered another design

mechanism with which the receiver can interact. To do so, I explored the system of clipping, tying, and sliding. Clipping and sliding attain a tight attachment. Sliding has the advanced capability of being easily detachable. Tying using a string or ribbon was also tested. However, these were separate elements that were not commonly available to the giver.

Figure 45. Chiba, M. (2012). *Phase three.*

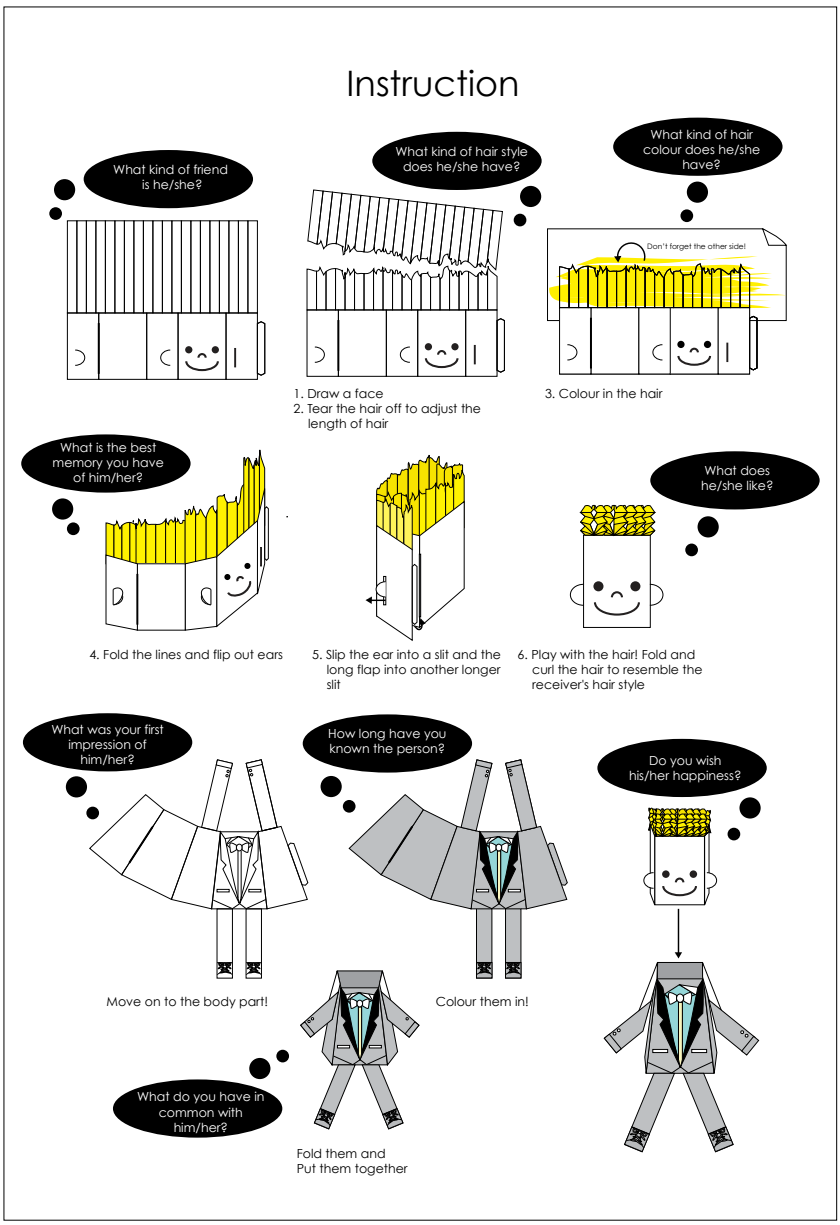


Figure 46. Chiba, M. (2012). *Character with a face.*

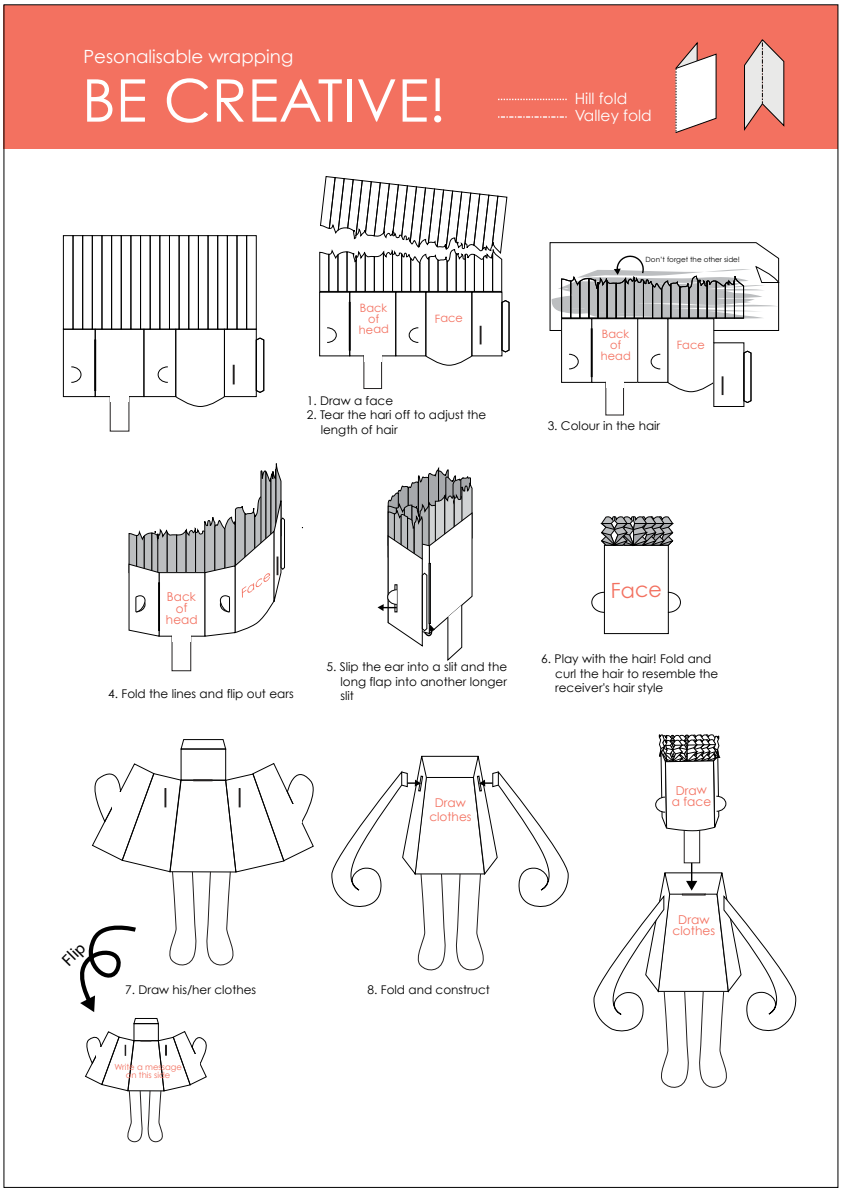


Figure 47. Chiba, M. (2012). *Character without a face.*

Symbolisation

Because personalisation through characterisation was a visual expression of an intimate feeling, I was challenged to design a wrapping component that expressed emotions through text as a symbol (Figures 48 and 49).

A word that is formed by letters is a component of a text that communicates a message and differs from a verbal conversation. When there are other layers of meanings, they transpire to become a sign. “This semantization is inevitable: as soon as there is a society, every usage is converted into a sign of itself. . .” (Barthes, 1967, p. 41). Consequently, the choice of a word and letters must be very precise for the text to become a sign. For example, my best friend’s name and my name start with the letter M. When we were young, we had a nickname: the ‘double Ms’. Therefore, if I send her (the other M) a gift and put MM on the wrapping, this will be understood by a certain group of people from my childhood. The sign is a mutual representation of my childhood memories and my relationship with my best friend. It stimulates intimate emotions among members of the group. This process encourages the giver to give considerate thought to his or her relationship with the receiver when personalising a message.

I experimented with a wrapping system that provided a mechanism for the creation of alphabets from paper. The limitations were in the size and number of the letters; the gift cannot be too small in size, and the message cannot be too large in terms of the number of letters needed.

To test the process of creating letters, I gave an instruction sheet to a peer who was unskilled in paper folding or paper craft and asked him to practice. At the outset, he struggled to construct it; however,

after some practice, he managed the process with ease. In the end, he was able to do it without consulting the instructions. To facilitate the receiver's interaction with a gift, I also added a detachable mechanism to include a message inside the wrapping.

My experience of using letters to create a personalising process required more in-depth thinking on the part of the giver about his or her relationship with the receiver to create a sign of mutual understanding (Figure 50).

Figure 48. Chiba, M. (2012). *Phase three.*

Figure 49. Chiba, M. (2012). *Phase three.*

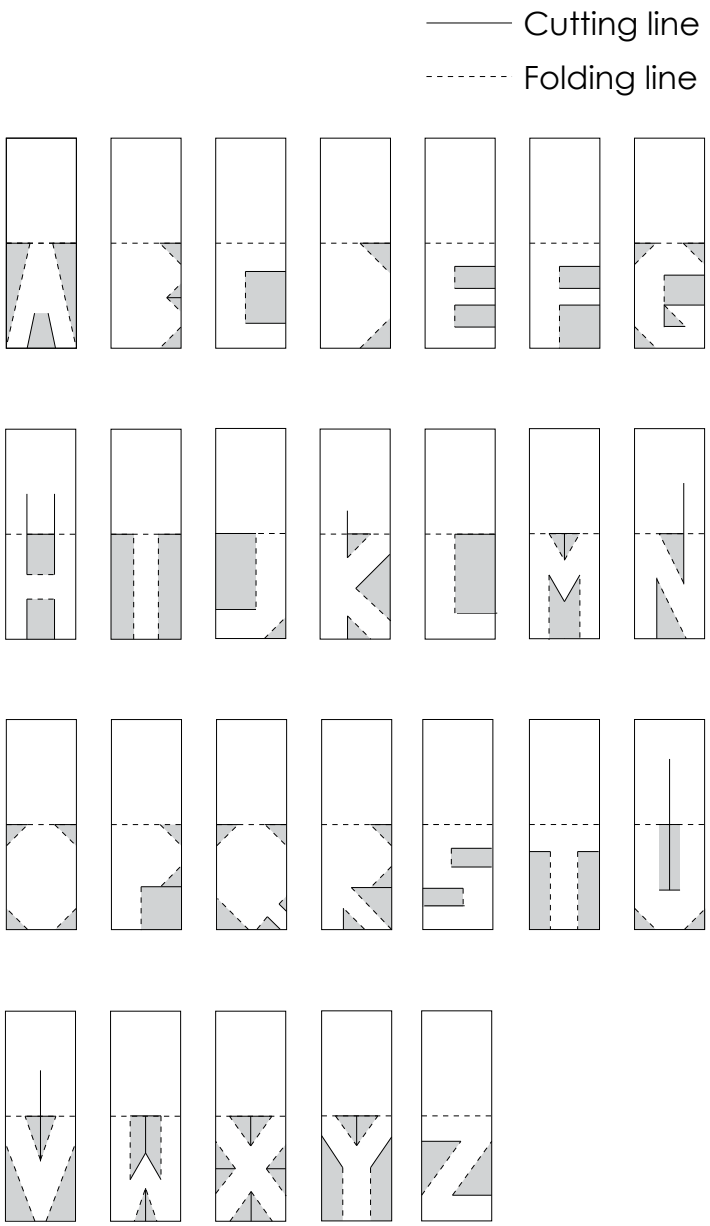


Figure 50. Chiba, M. (2012). *Phase three.*

Exhibition

Choice of wrapping paper

For my exhibition, I have chosen specific wrapping paper to wrap the objects. The paper I used was New Zealand hand made paper, which was made of flax. The reason for using the New Zealand made paper was to balance the Japanese *Washi* features with the New Zealand cultural input. The paper was decided only for the exhibition purpose, as the choice of wrapping paper should be decided by the gift giver in everyday use.

Figure 51. Chiba, M. (2012). *Phase three.*

Figure 52. Chiba, M. (2012). *Phase three.*

Figure 53. Chiba, M. (2012). *Phase three.*

Figure 54. Chiba, M. (2012). *Phase three.*

Conclusion

This project aimed to explore the hidden dimensions of the design process of gift-wrapping to enhance the level of intimacy in a relationship between the giver and the receiver. Haptic hands-on and personalisation were the primary research strategies.

Throughout the research, the Japanese philosophical concept of *Ichigo Ichie* served as the underpinning concept that endeavours to value the moment of gift exchange. For the giver, precision in the step-by-step wrapping process was primary to attain an *Ichigo Ichie* moment that engaged the receiver in the autonomous states of seeing, feeling, and experiencing during the gift exchange — a moment of meditation.

The elastic flexibility of hands-on haptic paper craft technique was the main medium of the research. Paper craft can be messy, but with effort and consideration, it can be used to develop an acute awareness to see things differently and bring about an unexpectedly amazing outcome.

Certain cultural differences in the gift exchange ritual between Japanese and Western cultures were explored to inform the design process. However, I had less concern with finding an analytical resolution to the cultural differences. Rather, I only employed the Western attitude toward revealing the excitement of unwrapping and

the Japanese appreciation of the wrapping to guide the design process.

Nowadays, technological dominance in communication has paradoxically distanced our relationship with others. To bridge the gap, the design process of personalising gift-wrapping can be functional in employing the nuances of facial expression and body language. Through this process, I provided the capability to create mutual signs, thereby calling upon mental remembrance and haptic sensuality during the wrapping (by the giver) and the unwrapping (by the receiver) process of a gift.

This project was less concerned with the creative output than the design process. Some of the findings were as follows: Firstly, the wrapping and unwrapping experience of a gift through mental and physical sensuality was able to raise the level of intimacy of a relationship between the giver and the receiver. This was achieved through encouraging both the giver and the receiver to become involved in the wrapping process with precision and consideration. Secondly, personalisation of gift-wrapping added immaterial emotion to the material form, and this was achieved through the creative processes to instigate mutual communication between the giver and the receiver, which triggers an emotional engagement. Thirdly, encapsulating emotions in a gift were key substances of an enduring intimate relationship, and were achievable through the flexibility and modifiable capability of the design process to conceal and to unveil. This corresponded to the cultural differences between Western revealing and Japanese concealing. Fourthly, the gift-wrapping assisted the giver and the receiver in their craving for interaction. For the giver, this was achieved through providing a guiding blank template for an open-ended creative exploration of an individualistic

wrap. For the receiver, this was achieved through providing a detachable option to retain a part of the gift-wrapping.

There were no ideal solutions in the creative process of wrapping a gift. It was the emotional participation of both the giver and the receiver that engendered value in a relationship, and these emotions were kindled at the *Ichigo Ichie* moment of gift exchange. Ultimately, it was the experience of wrapping and unwrapping that brought forth the value of a relationship. The creative process only operated as a facilitator. Therefore, irrespective of the effectiveness of the potential findings, my design practice served as a facilitator to value the immateriality of the material gift. I hope that this research will motivate further creative exploration and academic dialogue about bringing our relationship closer in today's social behaviour that is so strongly influenced by technological advancement. I hope that this research will motive further creative exploration and academic dialogue relating to the development of closer personal relationships in view of the increasing influence of technological innovations (such as facebook, twitter etc) on social behaviour in today's environment.

References

Bartolucci, M. (2003). *Gaetano Pesce*. San Francisco, CA: Chronicle Books LLC.

Baudrillard, J. (1996). *The system of objects*. New York: Verso.

Barthes, R. (1967). *Elements of semiology*. New York: Hill and Wang.

Cardno, C. (2003). *Action research: A developmental approach*. Wellington, New Zealand: NZCER.

Carrier, J. (1995). *Gifts & commodities: Exchange & Western capitalism since 1700*. New York: Routledge.

Cheal, D. (1987). 'Showing them you love them': Gift giving and the dialectic of intimacy. *Social Review*, 35(1), 150–169. Retrieved from http://web.ebscohost.com.ezproxy.aut.ac.nz/ehost/pdfviewer/pdfviewer?sid=ead1222b-4847-4090-82b3-53ae16293385%40sessionmgr4&vid=2&hid=9

Douglass, B. G., & Moustakas, C. (1985). Heuristic inquiry. *Journal of Humanistic Psychology*, 25(3), 39–55. doi:10.1177/0022167885253004

Ekiguchi, K. (1985). *Gift wrapping: Creative ideas from Japan*. Tokyo, Japan: Kodansha International.

Gouldner, A. W. (1960). The norm of reciprocity: A preliminary statement. *American Sociological Review*, 25(2), 161–178. Retrieved from http://www.jstor.org/stable/2092623

Hara, K. (2007). *Designing design*. Baden, Switzerland: Lars Muller.

Hendry, J. (1993). *Wrapping culture: Politeness, presentation, and power in Japan and other societies*. New York: Oxford University Press.

Herruott, L. (Ed.). (2007). *The packaging and design: Templates source book*. Mies, Switzerland: RotoVision.

Howard, D. J. (1992). Gift-wrapping effects on product attitudes: A mood-biasing explanation. *Journal of Consumer Psychology*. 1(3), 197–223.

Inouye, C. (2008). *Evanescence and form: An introduction to Japanese culture*. New York: Palgrave Macmillan.

Mayuzumi, K. (2006). The tea ceremony as a decolonizing epistemology: Healing and Japanese women. *Journal of Transformative Education*, 4(1), 8–26. doi:10.1177/1541344605282856

Mauss, M. (1990). *The gift*. Guildford and King's Lynn, UK: Routledge Classic.

Morita, C. (2005). *Gift wrapping with textiles: Stylish ideas from Japan*. Tokyo, Japan: Kodansha International.

Okakura, K. (2010). *The book of tea*. Retrieved from http://AUT.eblib.com.au/patron/FullRecord.aspx?p=543729

Pillar, F. (2007). *Frank Pillar's web site on mass customization and open innovation*. Retrieved from http://www.iimcp.org/glossary.htm#pers

Stewart, B. (2007). *Packaging design*. London, UK: Laurence King Publishing.

Walton, S. (2001). *It's a wrap: 50 inspirational ideas for your gift-wrapping*. London, UK: Annes.

Yan, Y. (2005). The gift and gift economy. In J. Carrier (Ed.), *Handbook of economic anthropology*, pp. 246–261. Glos, UK: Edward Elgar Publishing.

Bibliography

Baudrillard, J. (1981). *For a critique of the political economy of the sign*. US: Telos Press.

Gray, C., & Malins, J. (2004). *Visualizing research: A guide to the research process in art and design*. Hants, UK: Ashgate.

Hase, Y. (1987). *Present idea*. Tokyo, Japan: Seibundo-Shinkosha.

Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. California: SAGE Publications.

Nakayama-Geraerts, K. (2011). *Furoshiki: The art of wrapping with fabric. London*, UK: New Holland Publishers.

Ohashi, J. (2008). Linguistic rituals for thanking in Japanese: Balancing obligations. *Journal of Pragmatics*, 40, 2150–2174.

Oka, H. (2011). *Tsutsumu: Traditional Japanese packaging*. Tokyo, Japan: BNN Shinsya.

岡秀行 (2011). 包む–日本の伝統パッケージ. 東京: ビー・エヌ・エヌ新社（目黒美術館＝編）

Origata Design Kenkyujyo (2009). *Origata design kenkyujyo no Shin-houyu-zusetsu*. Tokyo, Japan: Rutles.

折形デザイン研究所 (2009). 折形デザイン研究所の新・包結図説. 東京: 株式会社ラトルズ

Pitelka, M. (Ed.). (2003). *Japanese tea culture: Art, history, and*

practice. New York: Routledge Curzon.

Serrats, M. (Ed.). (2006). *Unique Packaging*. New York: Maomao Publications.

Tedlock, B. (1991). From participant observation to the observation of participation: The emergence of narrative ethnography. *Journal of Anthropological Research*, 47(1), 69–94.

Williams, N. (2005). *More paper work*. New York, Phaidon Press Limited.

Figures

Appendix

Appendix Introduction

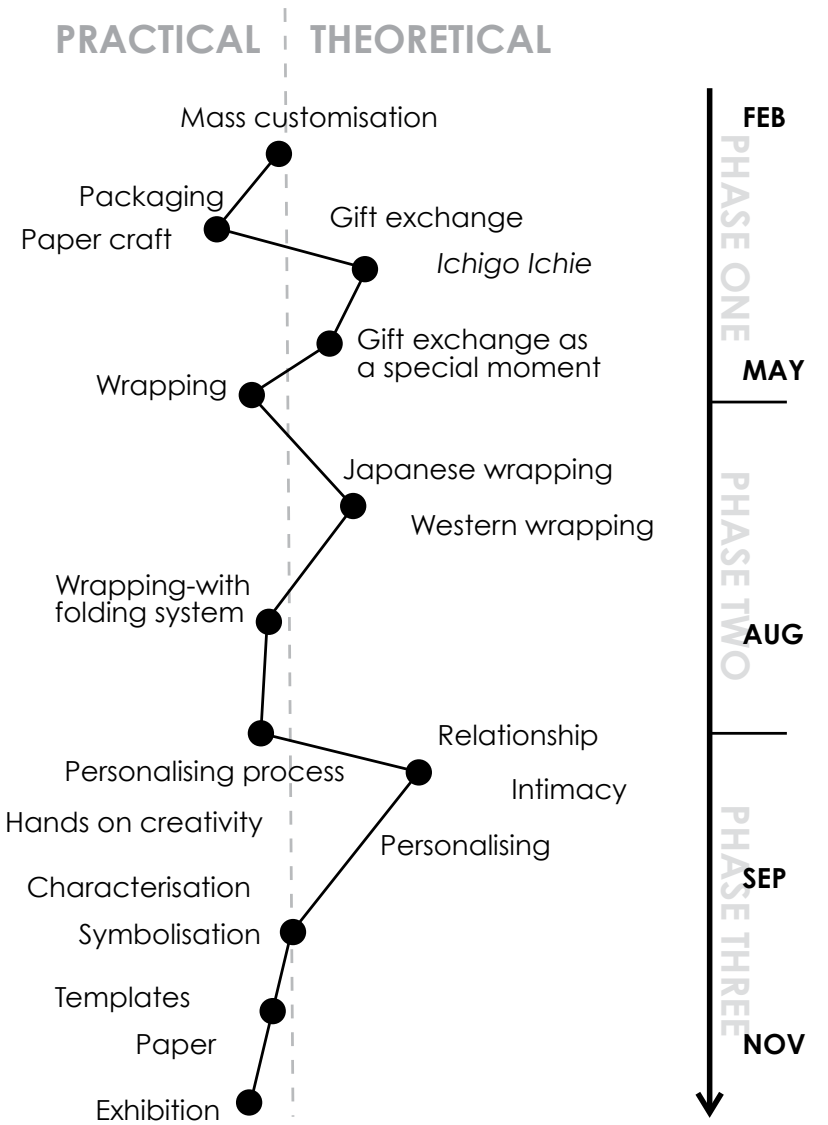
This is the documentation of my project journey. It gives an overview of the design processes of my experiments and decision-making.

This documentation is divided into three phases. In each phase, I will discuss how this project's conceptual idea has developed with the focus of Facilitating Customisation of a Gift, Utilising Flexibility and Accessibility, and Encouraging Mutual Communication between Giver and Receiver.

I have avoided explaining the theoretical context of the project in this documentation, as it is written in the exegesis. Please read the exegesis for more information on the theoretical context. There are several overlapping infomation between exegesis and this documenation due to some overlapping context.

As I will mention *Ichigo Ichie* a lot in this documentation, I will define the term very briefly here again in the specific content of making in creative practice: In Japanese philosophy, *Ichigo Ichie* means one encounter at a time. It is a way of thinking that an identical moment/encounter will not happen again; thus, people should appreciate every moment of life. This applies to the creation of products. If it is associated with handmade products, each product will never come out the same, so people should be considerate and very attentive with every move they make.

Project process map



Phase One
Facilitating Customisation of a Gift

In this chapter, I discuss how I started the project and how I explored the potentiality of customisation. There are many ways to customise products. To understand the basic idea of customisation, I looked at existing products and developed a design idea based on the findings. To adapt the customisation on packaging, I manipulated existing packaging templates to investigate the potentiality of customising packaging.

Furthermore, as this project was informed by the Japanese philosophy Ichigo Ichie, the aesthetic and the way of thinking were also investigated.

What is mass customisation?

Aim

To examine characteristics of mass customisation

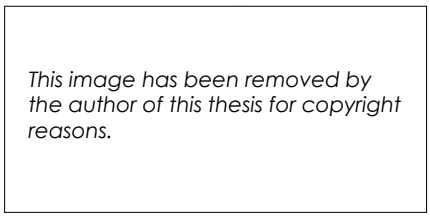
Method

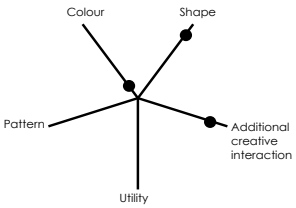
- I chose five existing customisable products;
- I used five different classifications to locate the area of customisation using radar graphs. The five classifications were colours, shapes, patterns, creative interactions, and utilities.

Findings

Customisation was very hard to define. One of my peers disagreed with my classification of *Magis' Trioli* (2005) as a customised product. In my opinion, customers can customise how they use a product; however, my peer did not consider that as customisation. I decided that the choice of how customers use products was an important part of customisation as it affected the relationship between a customer and a product. The analysis of the products (Figure 1) provided me with an understanding of how the product can be customised in different ways and on different levels.

Melissa x Gaetano Pesce





Pentax Kr

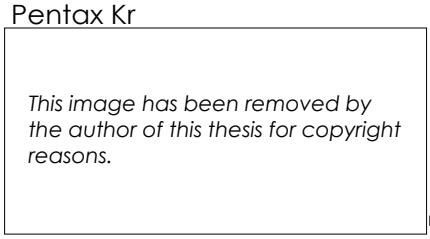
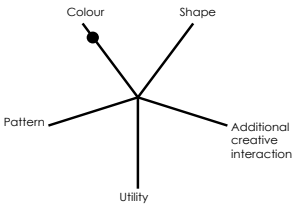


Fig. D



Starbucks Tumbler

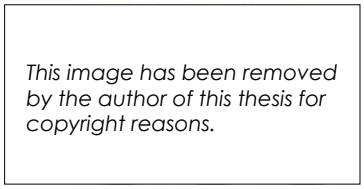
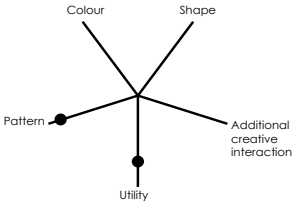


Fig. E



Trioli

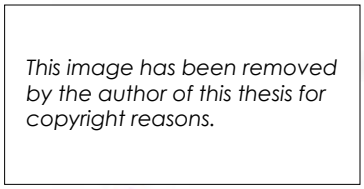
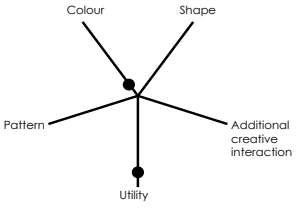


Fig. F



Munny

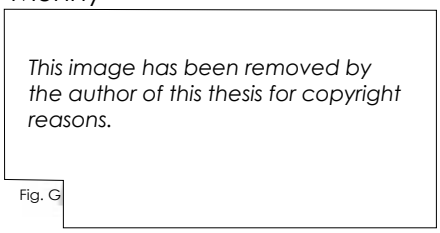


Fig. G

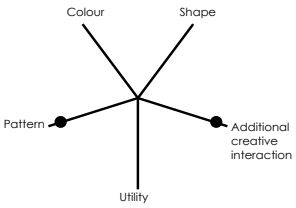


Figure 1. Chiba, M. (2012). *Customisable products analysis.*

How can I customise packaging?

Aim

- To understand the nature of packaging (functions, system, and structure)
- To offer customisable function to a package.

Method

- I constructed several packaging options from existing templates;
- I altered the structures of the packaging by adding new layers to provide options for customisation by cutting, folding, and dismantling the components.

Findings

By using different layers, different coloured paper, and cutting, multiple options for customisation were provided. For example, creating a new layer for packaging with different colours for the outer and inner parts gave customers the option of two different colour suits. In this practice, I found out that a small change on packaging could create variety of options to customers.

Figure 2. Chiba, M. (2012). *Customised packaging.*

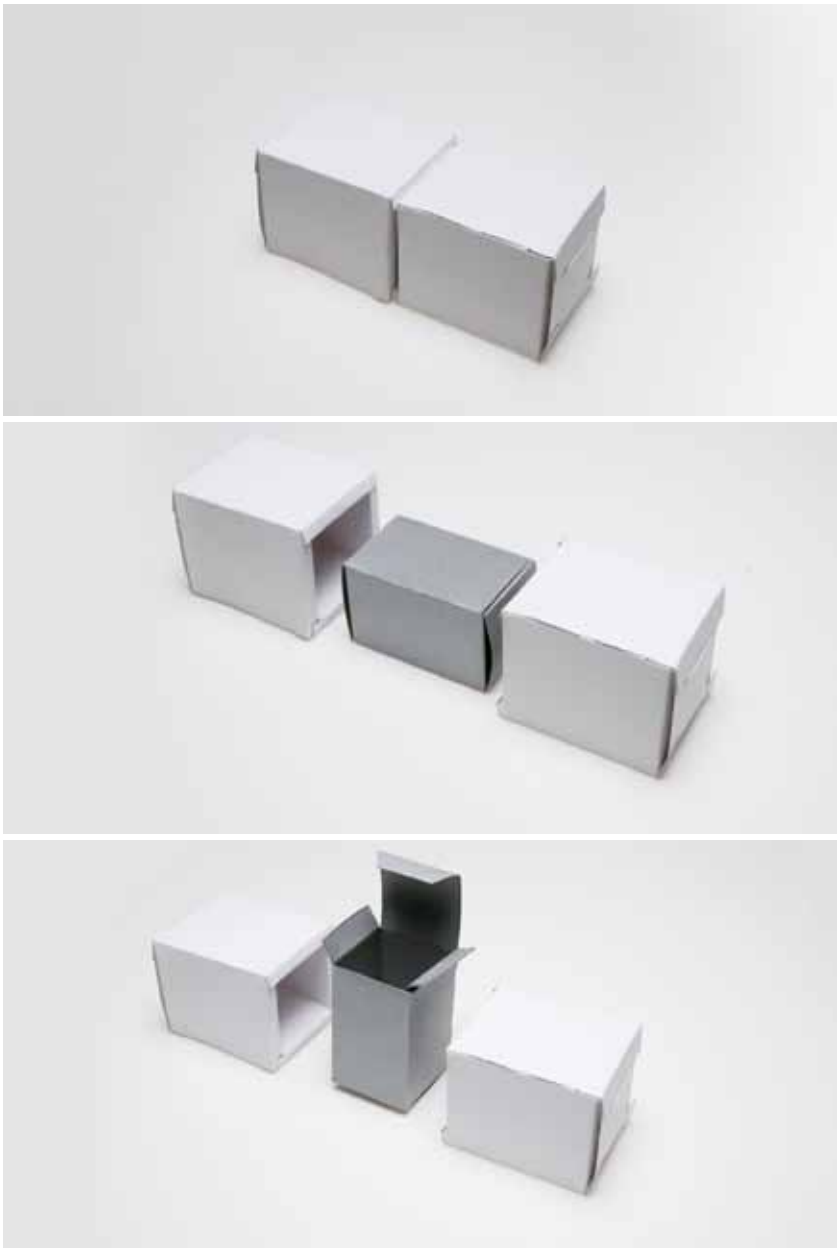


Figure 3. Chiba, M. (2012). *Customised packaging.*

Experimentation with customisable packaging

Aim

To design customised packaging from scratch, which included providing options for colour, shape, patterns, and additional creative components of utility

Method

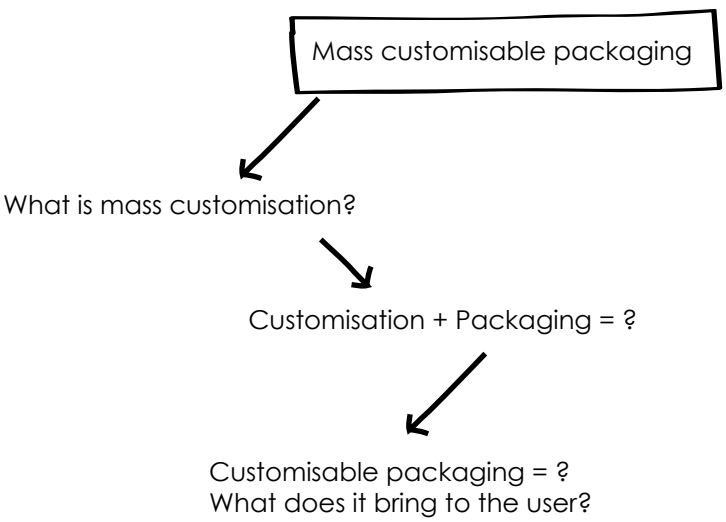
The packaging requirement I set was to contain an ice block stick. There was no specific reason behind the choice of ice block stick in this practice; however, having a set object was important when I compared different designs.

Findings and ideas for the next practice

Through this practice and from previous practice, I found out that customisation was easily achievable and able to be integrated into packaging. I started to question why customisation was important, and how it could contribute to a special moment of gift exchange between a giver and a receiver.

Figure 4. Chiba, M. (2012). *Experimentation with options of customisation.*

Figure 5. Chiba, M. (2012). *Experimentation with options of customisation.*


Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?

Ichigo Ichie

Aim

- To understand the concept of *Ichigo Ichie*
- To find a relationship between *Ichigo Ichie* and packaging
- To test the idea of aesthetic in individuality (*Ichigo Ichie*)

Method

The *Ichigo Ichie* philosophy emphasises the subtle differences in everyday life that makes it special; thus, I employed the *Ichigo Ichie* way of thinking and looked for *Ichigo Ichie* aspects in packaging.

1. I structured 10 packaging components from the same template.
2. I examined each of them and looked closely at the details and subtle differences of each component.

Findings

When I appraised the 10 packaging components, there was a clear mass-produced appearance. But when I looked closer, small, subtle differences in each component were easily detected. The variation was caused by the involvement of paper folding. Although I have tried to construct the packaging from the same template using the same methods, the process of paper folding created a subtle different outcome in every individual folding.

Figure 6. Chiba, M. (2012). *Ichigo Ichie in Packaging: Every folding is individual.*

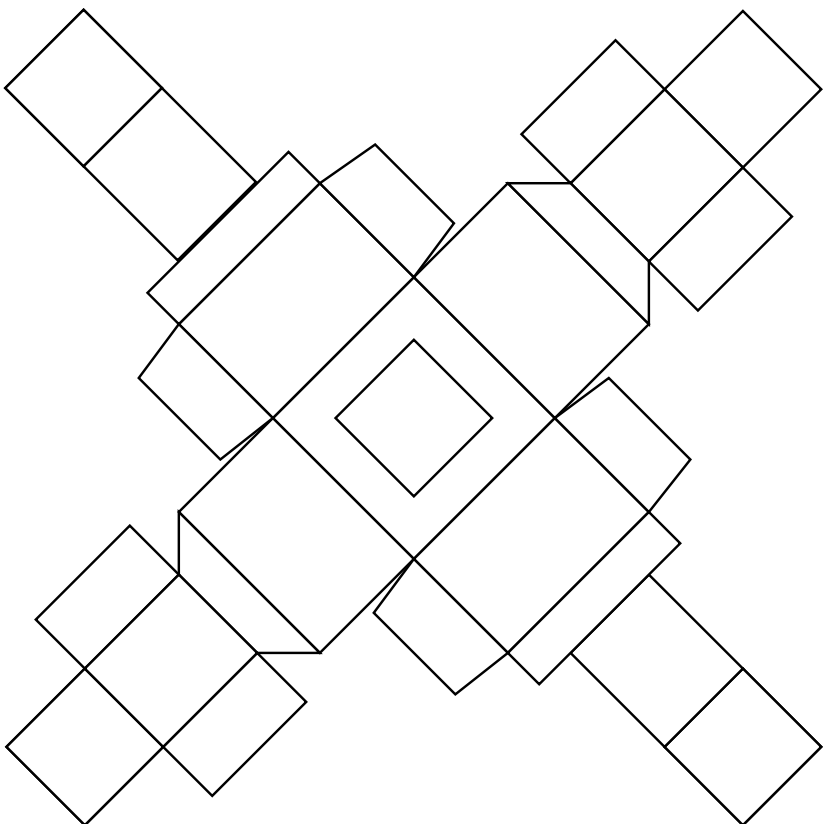


Figure 7. Chiba, M. (2012). *Template for customising pacakging blocks.*

Ichigo Ichie in flowers

Aim

As I explored the potential of *Ichigo Ichie* in paper packaging, I became interested in finding another way to create it through paper. *Ichigo Ichie* is often evoked in nature, such as one cherry blossom petal, a treasured aesthetic of spring

Method

- Looked at real flowers
- Created flowers using paper craft techniques, including folding by hand (I used the same templates and same process for each flower)
- Compared the appearance of real flowers and paper craft flowers

Findings

I looked at photos of roses and could see that each flower had its own characteristics; none of them were the same or perfect in their geometry, but each contained individual beauty. When I created paper flowers, every flower came out differently, like a real flower. As in the previous practice and in this practice, the use of my hands gave the products individual and naturalistic characteristics. The only problem with this aesthetic was that people were unable to see the individuality in each product without specifically looking for it, but each was beautiful because of the subtle differences.

Figure 8. Chiba, M. (2012). *Ichigo Ichie in roses.*

Figure 9. Chiba, M. (2012). *Ichigo Ichie in paper flowers.*

Hands-on process of building packaging

Aim

• To manifest the concept of *Ichigo Ichie* through paper craft
• To emphasise the individuality of the packaging
• To examine a way to customise packaging using hands

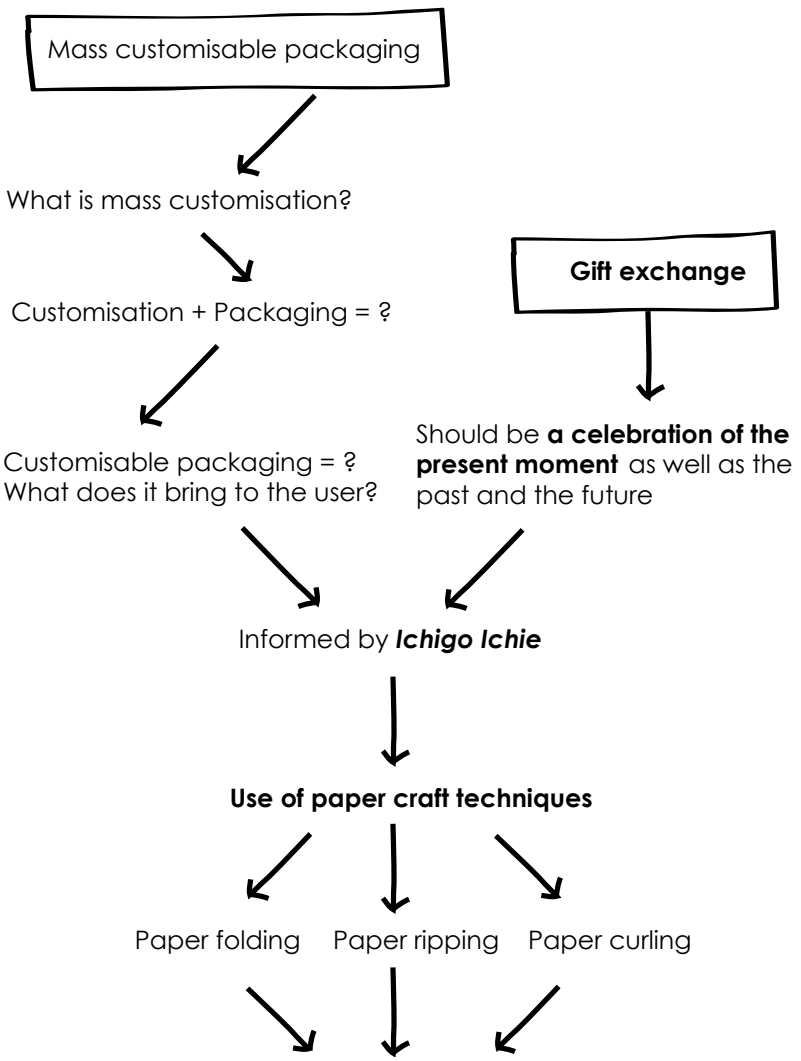
Methods

I began by using a new approach: paper ripping. I tested two different ways of ripping, with and without making a folding line before tearing.

Findings

When I folded to create a ripping line, the aspect of individuality was reduced, but when I did not create a ripping line, the edge appeared to be very unique. Also, different types of paper produced different textures on the ripped edges. Ripping was a very good way to manifest *Ichigo Ichie*.

Figure 10. Chiba, M. (2012). *Ripping to manifest Ichigo Ichie.*


Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?
Gift exchange
Should be **a celebration of the present moment** as well as the past and the future
Informed by ***Ichigo Ichie***
Use of paper craft techniques
Paper folding
Paper ripping
Paper curling

Reusable packaging

Although *Ichigo Ichie* can be expressed through the characteristics of hands-on paper crafting, emphasis on the moment of exchange or the moment of interrelationship between a giver and a receiver was not covered in the previous practices. Thus, I looked at the relationships between the giver and the packaging, and the receiver and the packaging moment by moment. The giver had more connected relationship with the packaging compared to the receiver, as the giver had spent time with the packaging to conceal the gift, but the only time the receiver was connected to the packaging was when he/she revealed the gift. I found this to be challenging for this project. How could I encourage the receiver to value the packaging as an important part of the encounter and the moment of gift exchange?

Reusable packaging

Aim

To design a packaging which enhanced the relationship between the gift and giver, and between the gift and receiver

Method

- Employed a system of knitting, which required the giver's involvement to weave
- Employed a system in which a receiver can reuse the packaging for other purposes
- Employed customisation by including paper folding, which expressed individuality and uniqueness of the packaging

Finding

After the practice, I realised that adding a reusable function still did not make the moment of exchange special and did not have much influence on the relationship between a giver and receiver, although it created a stronger attachment to the packaging itself.

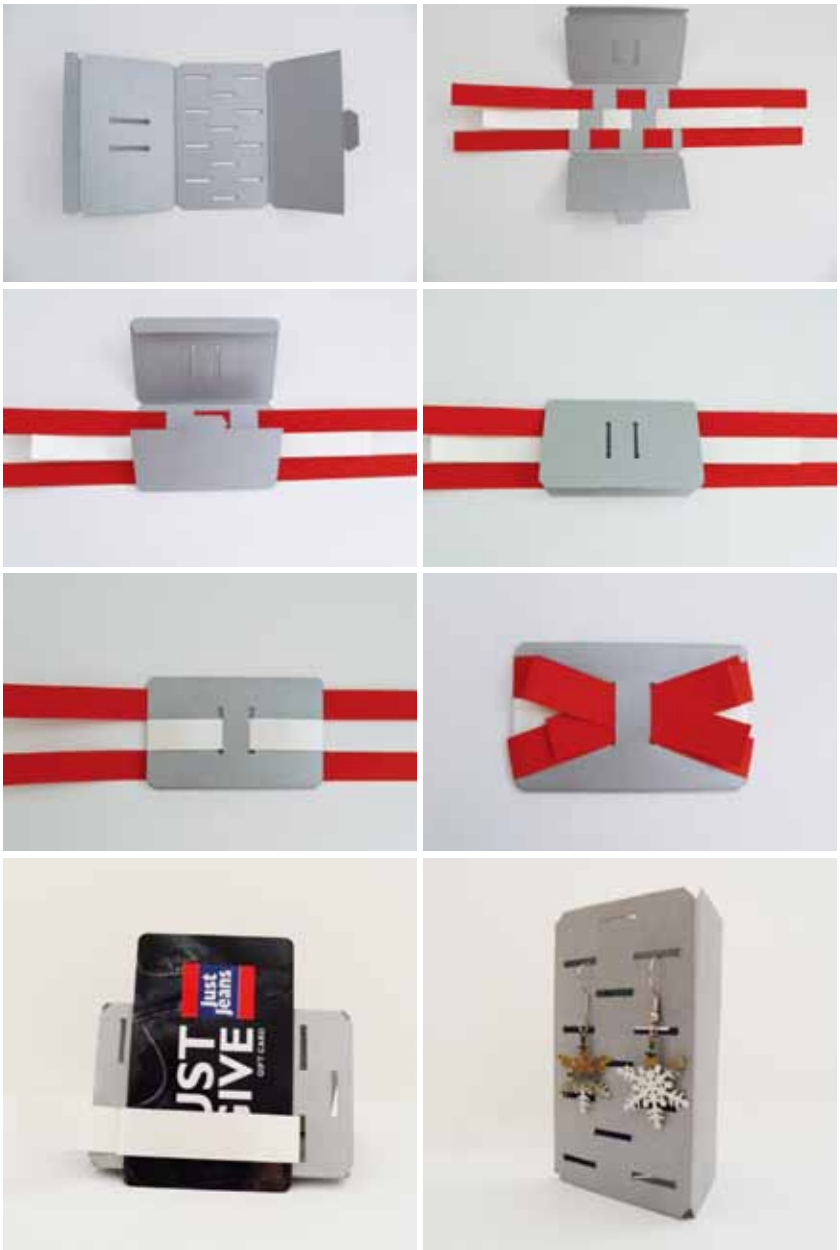


Figure 11. Chiba, M. (2012). *Giver's interaction with the packaging process and receiver's interaction for possible reusability*.

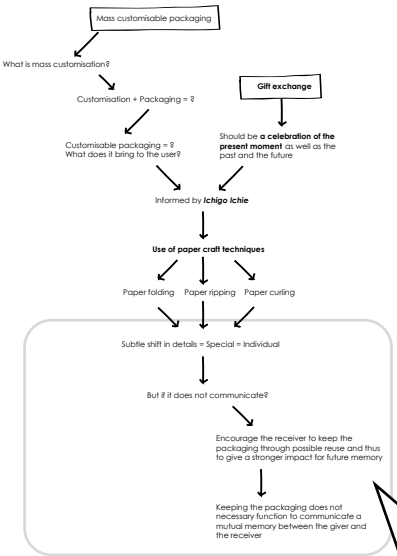
Production of message through packaging

Aim
To design packaging which enhances the relationship between the giver and the receiver

Method
Employed a system in which a giver could make symbols out of paper strings

Finding
The idea of using strings as a medium to create symbols was effective; however, the paper string had limitations. Creating symbols are way to create a message, but in this practice, the symbols became a decoration rather than a medium of communication.

Figure 12. Chiba, M. (2012). *Ribon packaging for communication.*



But if it does not communicate?

Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory

Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver

Limitation of packaging

After, getting used to the system of packaging, I realised that creating packaging required me to design for certain shapes and sizes. When I wanted to adapt packaging for a different object, it was difficult and was not pragmatic for simple adaptation. I examined different methods of designing flexible packaging from products I have already designed, but none of them were effective. This made me question whether packaging was the best way to conceal a gift, as this project aimed to create customised individuality.

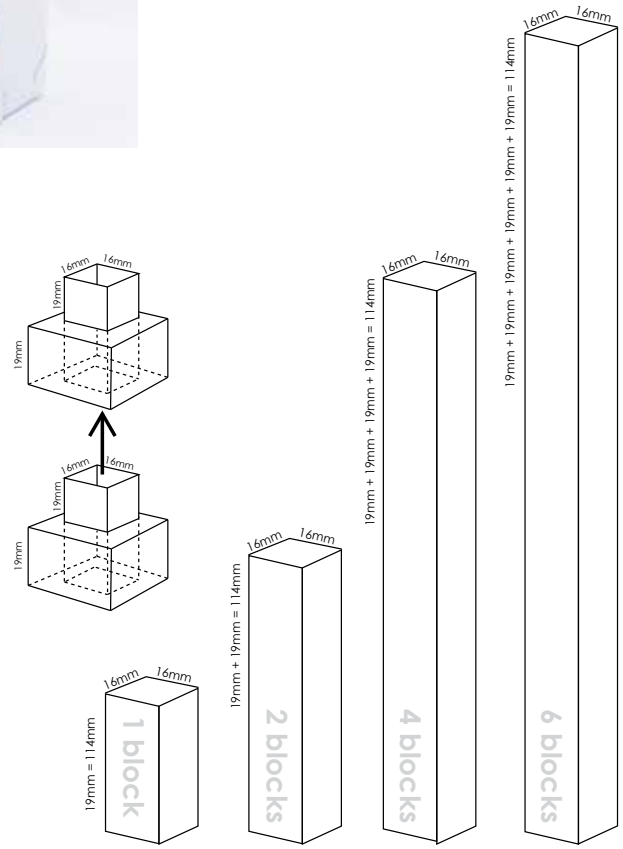
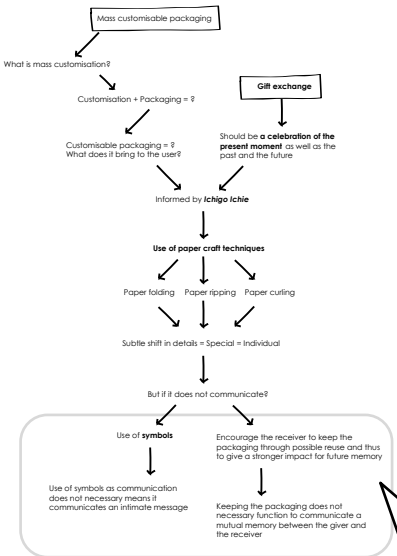
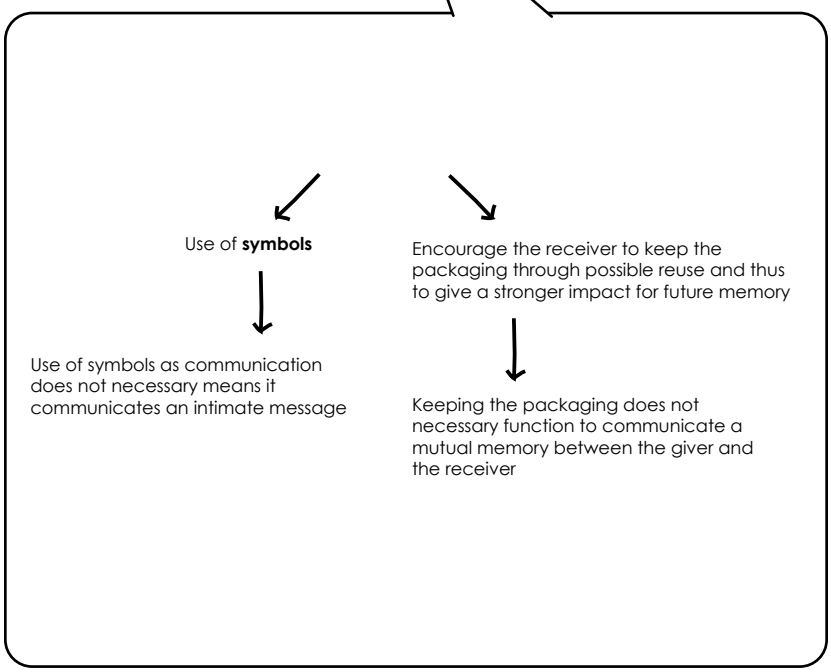


Figure 13. Chiba, M. (2012). *Limitation of packaging.*

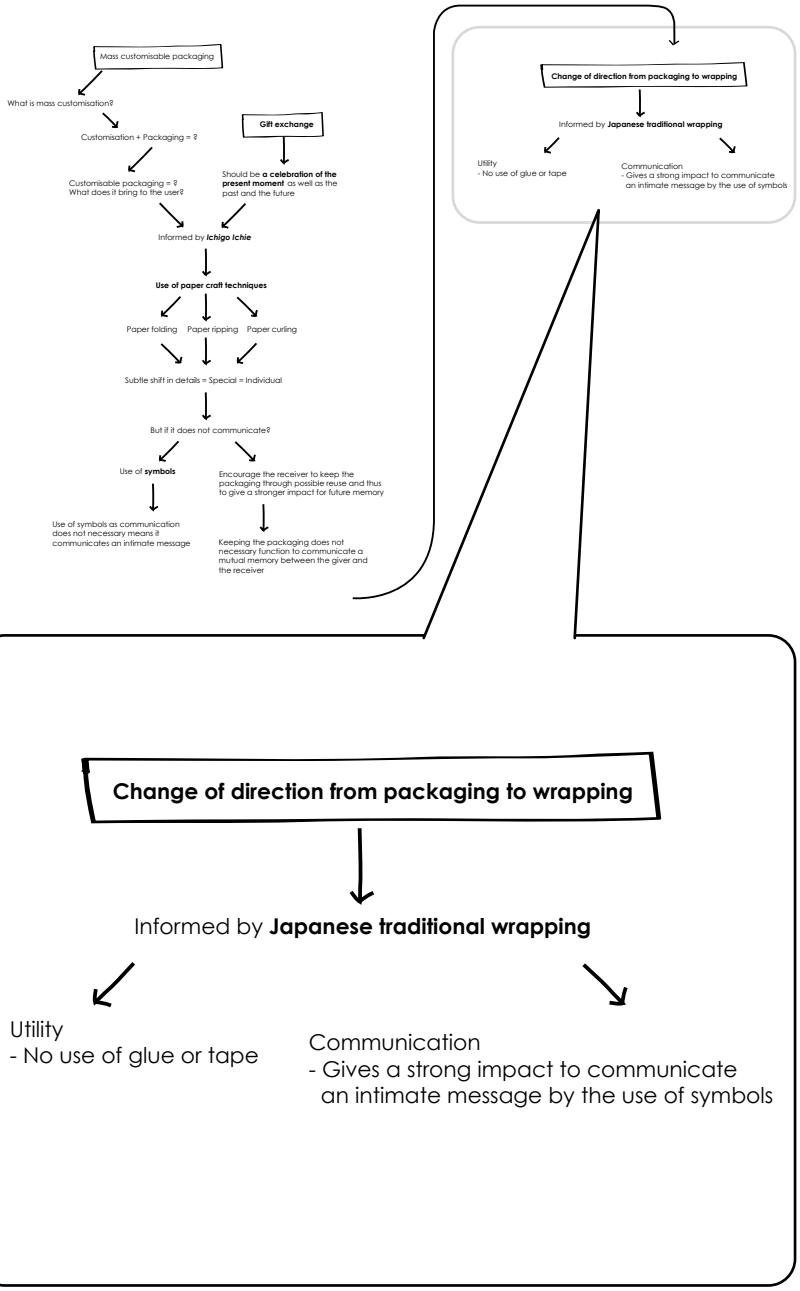

Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?
Gift exchange
Should be a celebration of the present moment as well as the past and the future
Informed by Ichigo Ichie
Use of paper craft techniques
Paper folding
Paper ripping
Paper curling
Subtle shift in details = Special = Individual
But if it does not communicate?
Use of symbols
Use of symbols as communication does not necessary means it communicates an intimate message
Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory
Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver


Use of symbols
Use of symbols as communication does not necessary means it communicates an intimate message
Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory
Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver

Phase Two
Utilising Flexibility and Accessibility

In the previous phase, I questioned the choice of packaging as a container for gift concealment. In this phase, I investigated the potential for wrapping as an alternative for the packaging.

Initially, I did not want to use wrapping for gift concealment, because it is typically used in Western society for gift exchanges, and the wrapping was likely to be discarded and became rubbish after the gift was revealed. I felt that it was very wasteful and did not see much potential in it. However, after experimenting with packaging, I saw many advantages in wrapping. Wrapping was very flexible and was able to conceal any shape and size. It also did not require any specific template; thus, paper was the only material needed. The wrapping became the main focus of this phase. Japanese and Western wrapping was investigated to explore the maximum potentiality of wrapping.


Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?
Gift exchange
Should be a celebration of the present moment as well as the past and the future
Informed by Ichigo Ichie
Use of paper craft techniques
Paper folding
Paper ripping
Paper curling
Subtle shift in details = Special = Individual
But if it does not communicate?
Use of symbols
Use of symbols as communication does not necessary means it communicates an intimate message
Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory
Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver
Change of direction from packaging to wrapping
Informed by Japanese traditional wrapping
Utility
- No use of glue or tape
Communication
- Gives a strong impact to communicate an intimate message by the use of symbols
Change of direction from packaging to wrapping
Informed by Japanese traditional wrapping
Utility
- No use of glue or tape
Communication
- Gives a strong impact to communicate an intimate message by the use of symbols

Wrapping using ties (informed by Japanese wrapping)

When I analysed Japanese wrapping, I found that most wrapping did not use tape or glue for concealment. Instead, they used ties to conceal the objects. Also, the way the wrapping paper was folded was a discipline, and it concealed the object gently. Informed by those characteristics, I experimented using ties and specific folding methods to conceal an object.

Aim

- To design a paper tie which can be used for wrapping without tape or glue
- To design wrapping which was less likely to be destroyed when the gift was revealed

Method

- Created different ways of connecting paper strings.
- Wrapping using a combination of a special folding system and paper strings.

Finding

My initial aim to shift my project direction from packaging to wrapping was to achieve the flexibility of the system of concealment; however, use of string has limitations with size and strength.

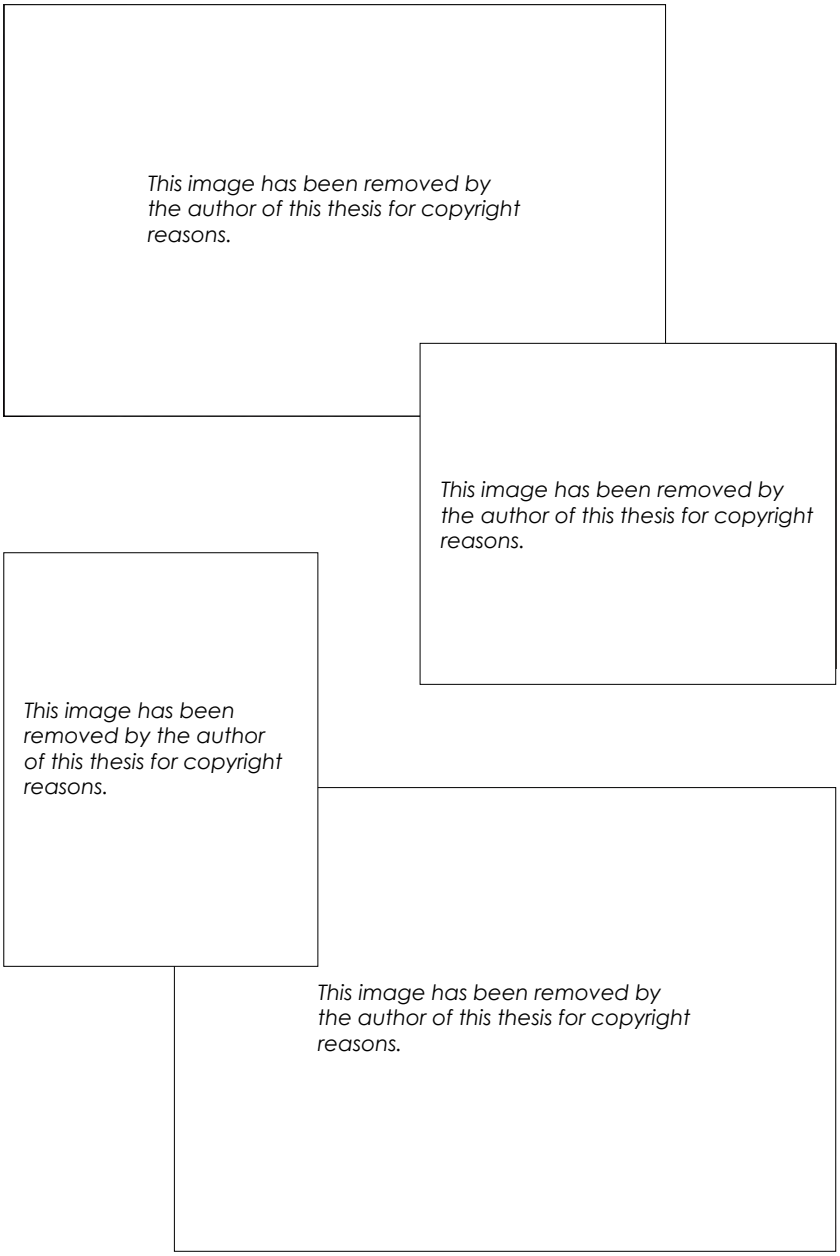


Figure 14. Oka, H. (2011) . *Yuzuki.*
Figure 15. Origata design kenkyujyo. (2009). *No title.*

Figure 16. Chiba, M. (2012). *Use of paper strings system with special folding.*

Western wrapping

I started looking at Western ways of wrapping. The object was basically concealed by wrapping paper and taped together for tight concealment; sometimes ribbons were added. Western wrapping was characterised by the use of wrapping paper. There were many wrapping paper options available in shops. The paper was the only basic element required for Western wrapping. It was flexible enough to conceal objects of different shapes and sizes.

Adapting the *Furoshiki* system of wrapping

To customise the wrapping process, I looked at Furoshiki, a Japanese wrapping system using cloth. In traditional Japanese culture, one Furoshiki can be used to wrap many different objects. I became interested in transforming the paper into the system of Furoshiki. Furoshiki could conceal a variety of shapes and sizes. People were guided on how to wrap or they could create their own way; either way, how they wrapped depended on the size and shape of an object. The Furoshiki system only required one piece of cloth; thus, it was handy for people who had nothing other than cloth and it works like Western wrapping paper.

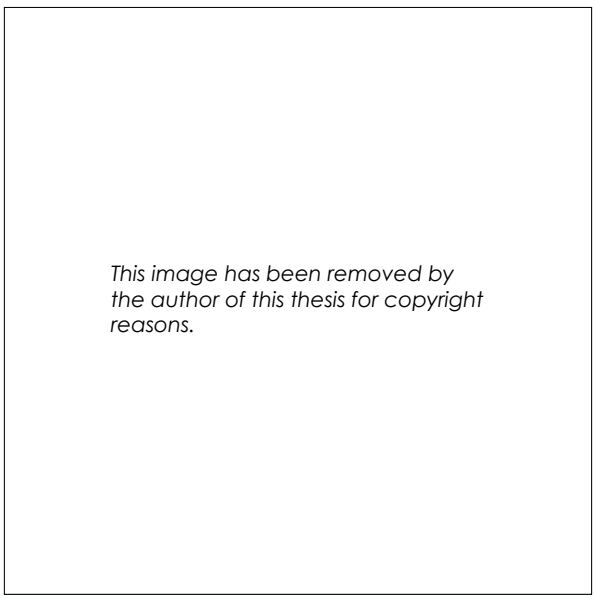


Figure 17. Ministry of the Environment: Government Japan. *How to use Furoshiki.*

Origami folding into *Furoshiki* system

A problem with adapting the Furoshiki system to wrapping paper was that, different from cloth, the wrapping paper cannot be tied. To investigate a system to connect or conceal a gift by paper, I explored origami folding. Origami folding has multiple systems to construct a paper structure. The best way is to attach one part to another by folding and tagging in a corner into a pocket space, also made by folding. I was interested in ways to create pockets and also ways to tag one corner into other parts of wrapping.

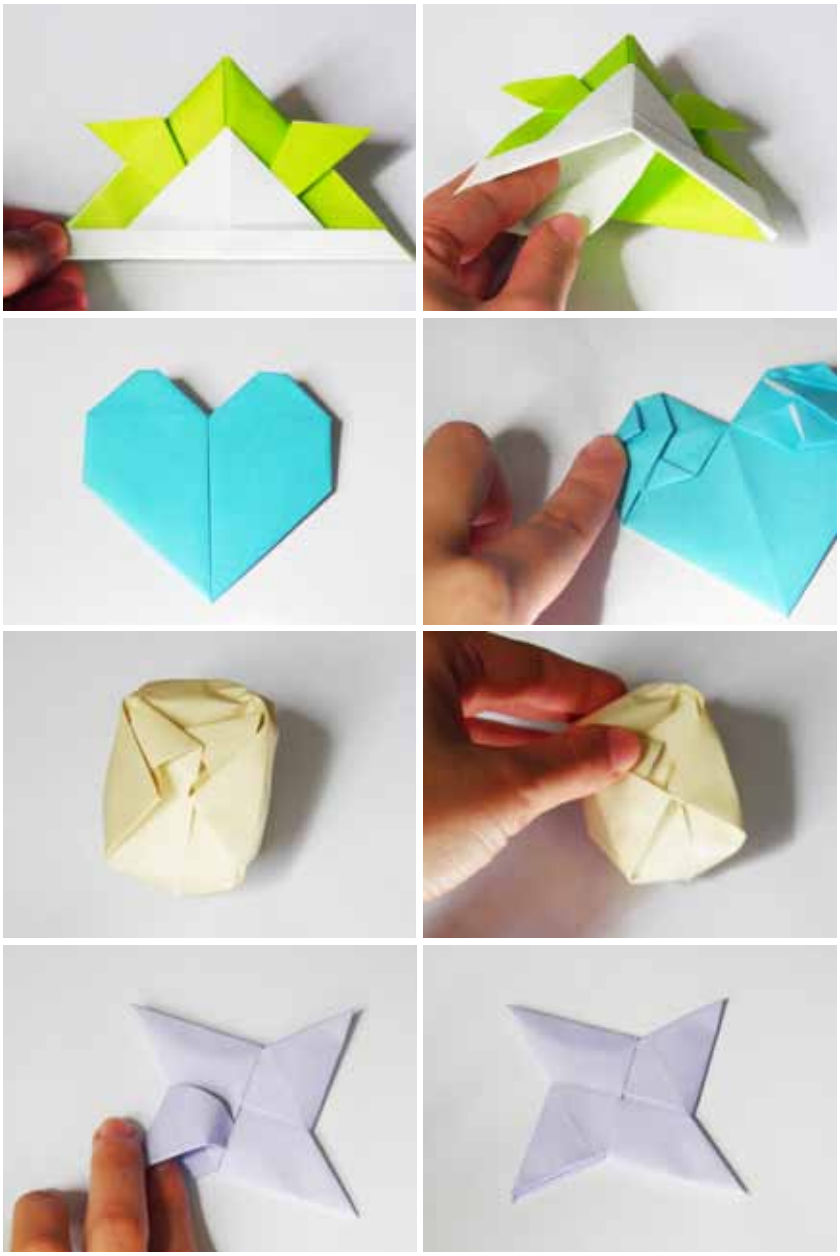


Figure 18. Chiba, M. (2012). *Origami folding systems (Refer to traditional) ways.*

Wrapping-by-folding-system

Aim
To design a wrapping system that combined Furoshiki and Origami using only wrapping paper

Method
I did not have a specific design process to approach this aim. I kept folding and wrapping gifts until I found a system of pockets and a way to tag an opposite corner of paper. After folding a lot of wrapping paper, I started to find a way to create a space and an edge to tag a paper.

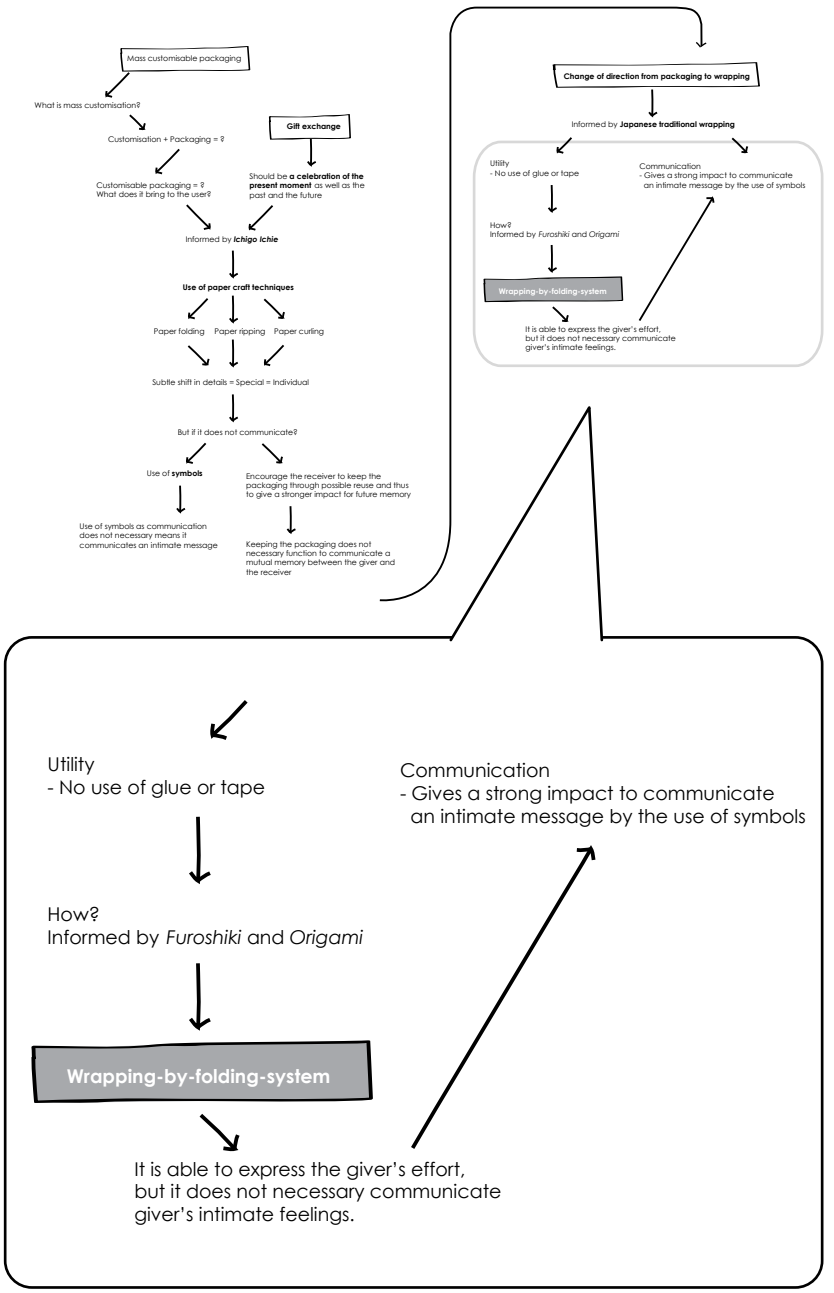
Finding
It was a very simple system, but I would not have thought to use this system without knowledge of Furoshiki and Origami. The folding process itself required skill and practice, but this system had a great deal of potential. The only problem was that it does not communicate a message or enhance the relationship between a giver and receiver. This was one of the aims remaining in phase one.

Figure 19. Chiba, M. (2012). Process of *Wrapping-by-folding-system.*

Testing the wrapping-by-folding-system

Once I discovered the system of wrapping-by-folding, I was interested in adapting the system in different shapes and different sizes. Also, the system was very complicated, so I designed a simplified set of instructions to communicate the system. Wrapping without using glue or tape still allows people to customise wrapping for various shapes and sizes of gifts.

Figure 20. Chiba, M. (2012). *Wrapping-by-folding-system.*


Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?
Gift exchange
Should be a celebration of the present moment as well as the past and the future
Informed by Ichigo Ichie
Use of paper craft techniques
Paper folding
Paper ripping
Paper curling
Subtle shift in details = Special = Individual
But if it does not communicate?
Use of symbols
Use of symbols as communication does not necessary means it communicates an intimate message
Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory
Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver
Change of direction from packaging to wrapping
Informed by Japanese traditional wrapping
Utility
- No use of glue or tape
How?
Informed by Furoshiki and Origami
Wrapping-by-folding-system
Communication
- Gives a strong impact to communicate an intimate message by the use of symbols
It is able to express the giver's effort, but it does not necessary communicate giver's intimate feelings.
Utility
- No use of glue or tape
How?
Informed by Furoshiki and Origami
Wrapping-by-folding-system
Communication
- Gives a strong impact to communicate an intimate message by the use of symbols
It is able to express the giver's effort, but it does not necessary communicate giver's intimate feelings.

Phase Three

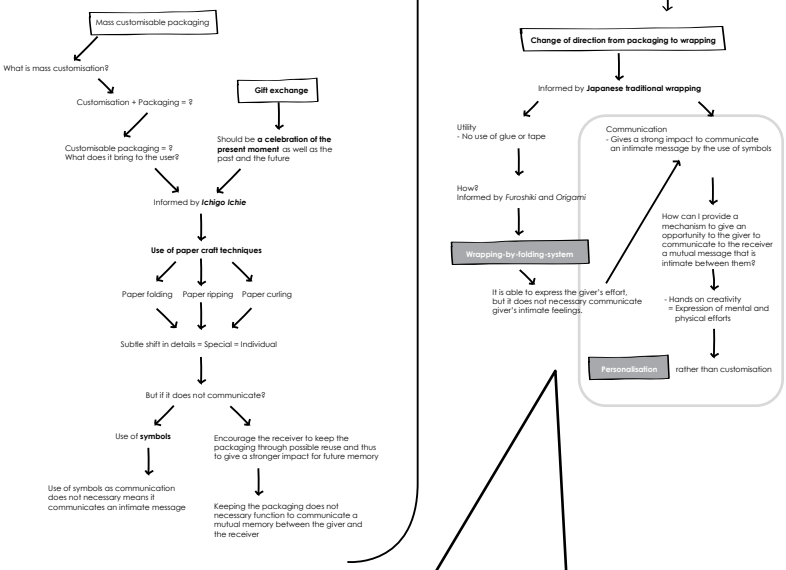
Encouraging Mutual Communication between Giver and Receiver

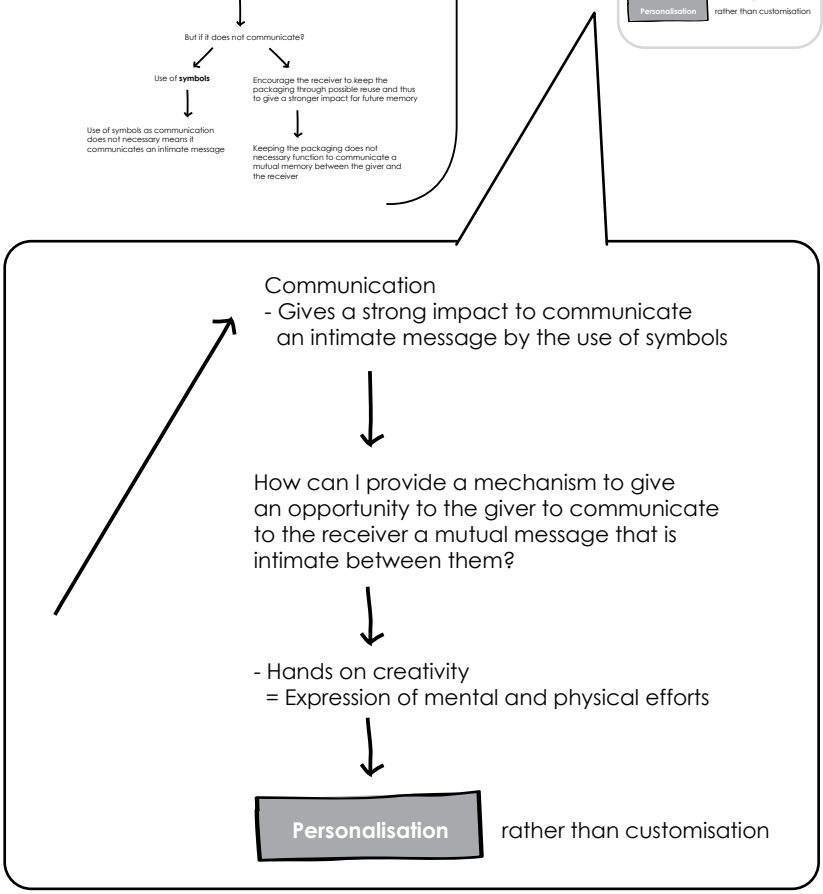
In this phase, I investigated an additional wrapping component to place more emphasis on the relationship between a giver and a receiver, creating communication through wrapping.

Through my investigations on systems of customisation, one thing that always seemed problematic was customisation within mass production, which was strongly associated with limitations of technology or production mechanisms. As my aim was to produce an intimate communication between two individuals, I realised that it was important to go beyond the production mechanism and social norms. Intimacy can only emerge through an intimate process; thus, I became interested in personalisation.

Personalisation is associated with a person, an individual. It contains only one aspect and it is specifically ‘for’ someone. Personalisation is driven by personal use.

The problem with personalisation is that it is very individualized; it is communicated between two people. To create a communication between two people, I investigated characterisations and symbolisation of personalisation.


Mass customisable packaging
What is mass customisation?
Customisation + Packaging = ?
Customisable packaging = ?
What does it bring to the user?
Gift exchange
Should be **a celebration of the present moment** as well as the past and the future
Informed by ***Ichigo Ichie***
Use of paper craft techniques
Paper folding
Paper ripping
Paper curling
Subtle shift in details = Special = Individual
But if it does not communicate?
Use of **symbols**
Use of symbols as communication does not necessary means it communicates an intimate message
Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory
Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver
Change of direction from packaging to wrapping
Informed by **Japanese traditional wrapping**
Utility
- No use of glue or tape
How?
Informed by *Furoshiki* and *Origami*
Wrapping-by-folding-system
It is able to express the giver's effort, but it does not necessary communicate giver's intimate feelings.
Communication
- Gives a strong impact to communicate an intimate message by the use of symbols
How can I provide a mechanism to give an opportunity to the giver to communicate to the receiver a mutual message that is intimate between them?
- Hands on creativity
= Expression of mental and physical efforts
Personalisation
rather than customisation


Communication
- Gives a strong impact to communicate an intimate message by the use of symbols
How can I provide a mechanism to give an opportunity to the giver to communicate to the receiver a mutual message that is intimate between them?
- Hands on creativity
= Expression of mental and physical efforts
Personalisation
rather than customisation

Personalisation

Personalising is different from customising. When I looked around my everyday living environment, I found many objects which I have personalised. Some objects were named to show that the object belonged to me, some objects were labelled to indicate they were for my personal use, and some objects have been transformed from their original intended use to personal use. For example, I used a cardboard box to hold my stationary. The box originally held beer. To adapt the box for my stationary, I cut off the top off of it and transformed it to a shape that was suitable for my personal use.

To design something that is personalisable communicates meaning between the giver and receiver. When I thought about personalisation, the first thing that came to mind was identity, such as putting photos or names on an object. This way, the object becomes part of the receiver's possession. However, adding a name or using photos does not necessarily express the mental and physical efforts that the giver has put on the gift or does it communicate an intimate message. A photograph from a great moment of a relationship may express a certain level of intimacy, but there were few options beyond the use of photographs; therefore, this was not suitable for this project.

From this I decided to put a personal identity on the gift, which can be made from paper.

Characterisation

To characterise the identity of a receiver, a giver cannot avoid thinking about the receiver; thus, characterisation was a way to bring about the thinking process. Characterising through paper craft created the Ichigo Ichie aspect for the moment of gift exchange as well, as the expression of effort and time spent on wrapping the gift.

The characterisation process is not necessarily complicated. Adding one beauty spot on a face can be considered characterising. I decided to design a simple character template and provide an opportunity for the giver to personalise the wrap during the construction process.

Aim

To design a simple system which guides a giver to produce and personalise a character figure

Method

- Design a template which was personalisable by paper folding, ripping, colouring, drawing, and writing
- Design a guide which shows how to personalise

Findings

Using a template and a guide I designed, I tested constructing several characters. Every character came out differently each time. It expressed the effort and time invested by the giver and developed a personalised individuality of the receiver that was intimate between the giver and the receiver.

Figure 21. Chiba, M. (2012). *Characterisation.*

Attachment of the figure on a gift

Aim

- To find a way to attach the character figures which makes the character a part of the gift wrapping
- To find a way to securely attach the character figure

Methods and Findings

Experiment One: Use of string system

This system securely attached the figure to a gift. The problem was that it was not aesthetically pleasing because it was attached by the string going through the figure's body.

Experiment Two: Clipping system

Attaching a figure using a clipping system required simple figures. With a complex figure, it cannot hold its weight. Thus, it had very limited use.

Experiment Three: Use the wrapping as a body system

This system used an object's shape as a body form. It looked good on wine bottles. However, on other shapes, the form of body was distorted and unnatural.

Experiment Four: Use design elements as a string

Attachment was achieved with the neck of the dress and with a figure's arms going around the body of a wine gift. As it was made of paper, it was not very strong. The adjustment of the length of paper string became an issue as well.

Final decision for the attachment

I have chosen an attachment system by combining of the string system and the clipping system for the final design. As the aesthetic was a problem with the string system, I slid the figure's legs under the string. It was not as strong as the string going through the body of the figure, but it attached well enough for the transfer of the gift. Also, the clipping hands, on a string or on the wrapping, added strength to its attachment. Hanging from the string was also another option. Having two different ways to attach the figures on the wrapping provided customers options in the wrapping process.

Figure 22. Chiba, M. (2012). Experiment One: Use of string system.

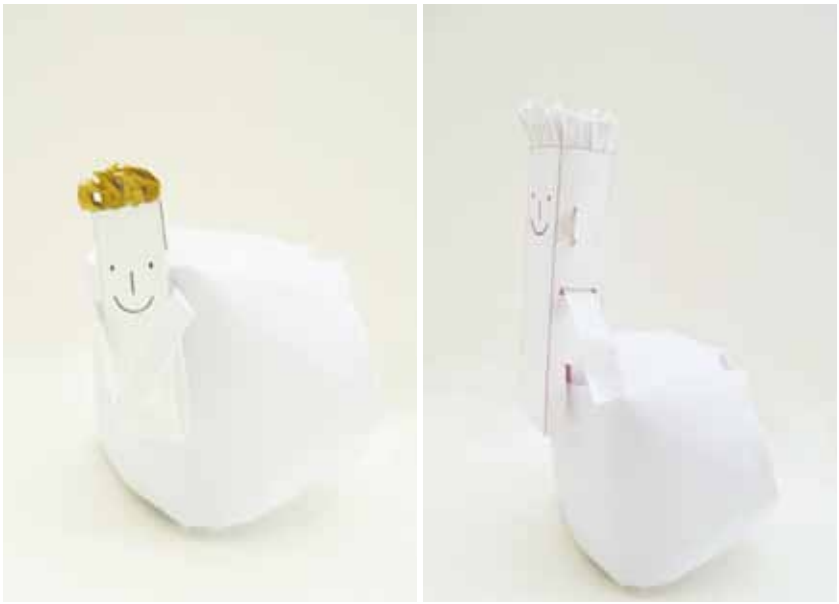


Figure 23. Chiba, M. (2012). Experiment Two: Clipping system.

Figure 24. Chiba, M. (2012). Experiment Three: Use the wrapping as a body system.

Figure 25. Chiba, M. (2012). Experiment Four: Use design elements as a string.

How to attach the head and body

Aim

- To examine the attachment of head and body in a way that looks natural
- To examine the attachment of head and body to ensure that it is strong

Methods and Findings

Experiment One: A body and a head as one did not work, as it did not looked like a human; thus, I decided to separate the head and body part.

Experiment Two: I experimented with the system of making a hole in a head and attaching the body by matching the body with the hole. This system was unstable and construction was complicated.

Experiment Three: Instead of creating a hole in the head, I designed a body to fit in the head. This practice worked well, as it contained aspects of strength and simplicity; however, it did imply insufficient mental engagement of the giver to the wrap.

Experiment Four: I tested using the neck as a bridge between the head and body. The neck was attached to the head and it went into a small hole in the body. This system was very weak, as the neck was thin, but it was aesthetically closer to human figures compared to the previous methods attempted.

Experiment Five: I tested a system to add head motion. The function provided flexibility, such as the ability to create a hugging gesture

that connected the wrap with the gift of a wine bottle; however, from a peer review, when the figure was looking down, it looked very depressed, so the head needed to be lifted upwards.

Final decision for the attachment of head and body

In my final design, I combined ideas from the previous experiments and decided to keep the ability for the figure to look up. Since the looking down was a problem, I attached the head on the back instead of the front of the body, keeping the figure looking straight and up. In the previous practice, the head's instability was problematic. Although the strength was good enough, stability was not. Thus, in the final system I decided to connect the neck to the figure's back. The aesthetic was not particularly pleasing, but strength was a higher priority on this part. The connector was also less visible, as it was on the back of the figure.

Figure 26. Chiba, M. (2012). Differemt ways to connect head and body.

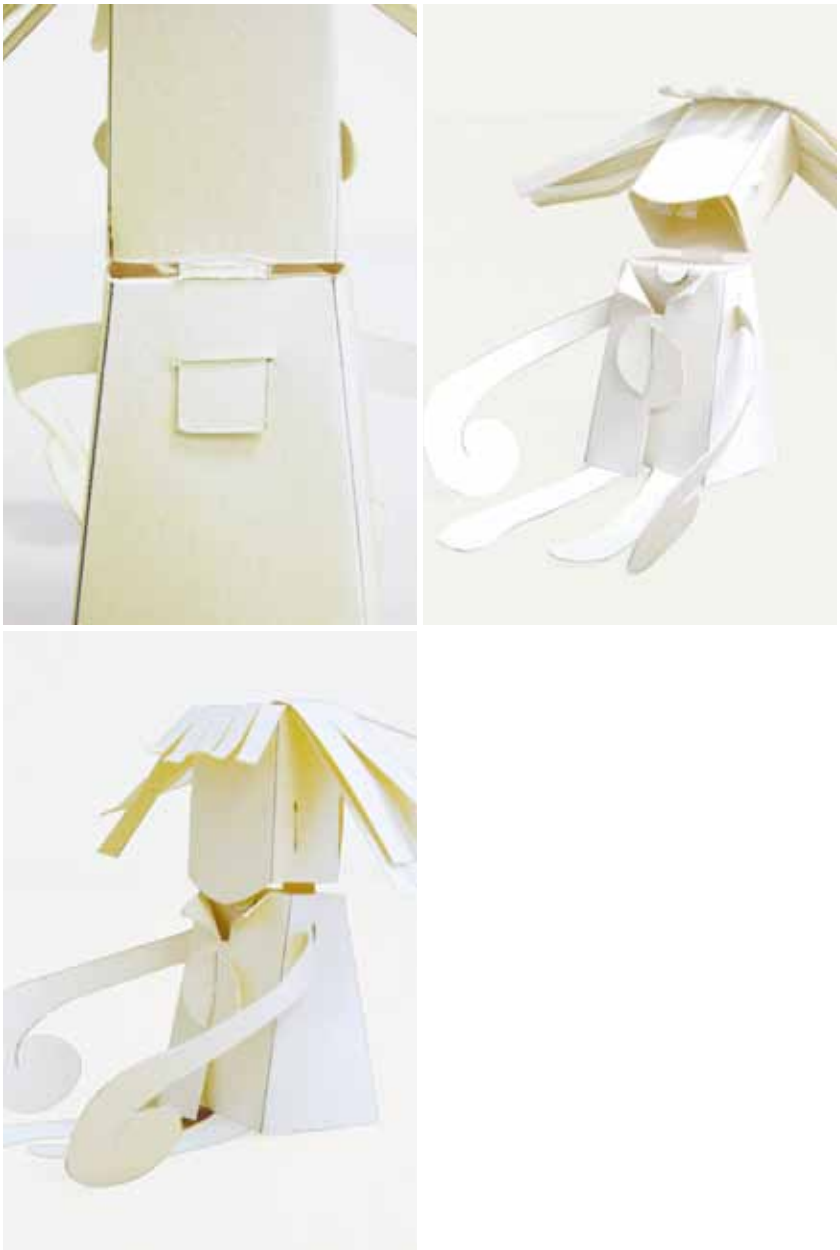


Figure 27. Chiba, M. (2012). Final way to attach the head and body.

Different level of details

Aim

- To determine the level of details of head and body which is not too complicated for the wrapping structure
- To determine the level of details of head and body which look natural and plasticity in character

Methods and Findings

Experiment One: I started with square features on a previously drawn face. It is very contemporary and has a cartoon-like or robotic look. I was concerned that its appearance may limit the plasticity of character development by the giver, so I have created more general and less contemporary designs.

Experiment Two: To avoid a robotic aesthetic, I added curves and made the face round. However, construction for this system was complicated.

Final decision on details of characters template

Combining ideas and findings from the two previous practices, I added curves on square features, so the construction was simple and the look was more natural. Also, the previously drawn facial expressions were less pliable in the process of personalisation.

Thereby I have eliminated the face from the base template. This way, people can draw a face freely from scratch. Instructions on adding the face were the only guidance given to customers. Eliminating a pre-made face maximised the intimate personalisation of the character. This was a very simple process and easy to learn.

Figure 28. Chiba, M. (2012). With and without the facial template.

Figure 29. Chiba, M. (2012). With and without the facial template.

Additional options - written message

Aim

To find the minimum and maximum of words which can comfortably fit inside the figure's body

Method

In this practice, I consulted three peers of different nationalities and sex, between the ages of 20 and 30 years old to review my design. In the peer examination, I asked for three different ways to write a message on paper in the shape of a body.

- I asked peers to write on a paper with blue lines, which indicate a restricted area to write a message. This practice examined the relationship between the line and word count.
- I asked them to write on blank paper without any lines.
- I asked them to write as much as they could on the paper.

Findings

When I compared each sample, their different personalities and writing styles were evident. The experiment with lines (of restricted area) changed their way of writing, thus, it had a restrictive aspect. To provide the maximum amount of personalisation, I decided to provide an opportunity and space for a message with blank space, rather than restricting the writing space.

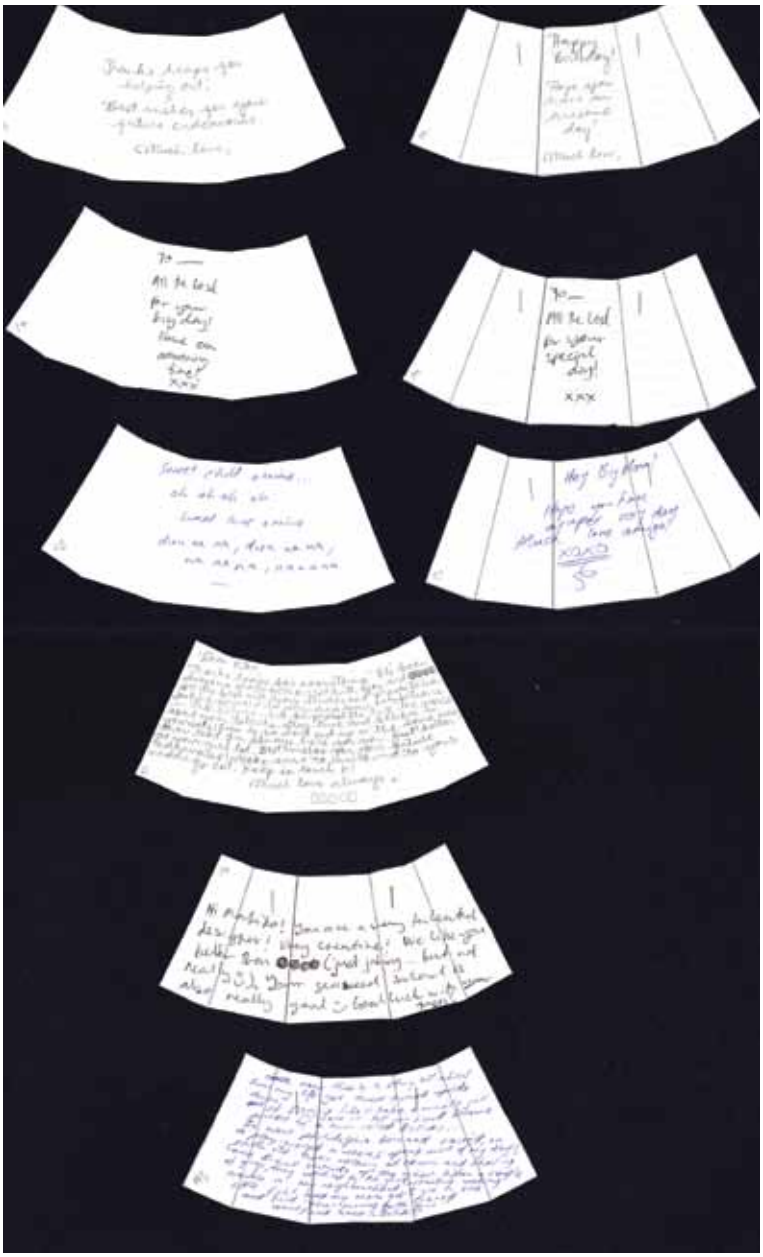


Figure 30. Chiba, M. (2012). Personal writings.

Opening system

To provide a guide and function for the figure to contain a written message, I added a function to reveal the message inside the body of the character figure. The Western wrapping ritual of the joy of revealing informed this function. As the Japanese wrapping ritual of communication through the physical appearance of the wrapping has been emphasised through the character, combining the Western culture also was an important and effective way to enrich the system.

Figure 31. Chiba, M. (2012). Opening system.

Figure 32. Chiba, M. (2012). Other practices on characterisation.

Figure 33. Chiba, M. (2012). Final system of characteristation.

Personalisation with letters

As the personalisation with characterisation was a visual expression to communicate an intimate feeling, in my new approach I have been challenged to design a wrapping component that expresses emotions through a word or letters.

In this section, I examined the size, range and number of letters or words that were hypothetically ideal for a gift wrap, and the different ways the letters or words could be attached to a gift wrap.

Aim

- To design a wrapping component which used symbols to communicate the mutual relationship between a giver and a receiver
- To design a wrapping component which can be produced by hand

Methods

- Design a basic form of paper letters
- To test the creative process of letters, I asked a peer who has no background in paper folding or paper craft for feedback.

Findings

When the peer started creating the first letter, he struggled to construct it; however, after creating several letters, he was able to create a letter within one minute. Furthermore, after creating more than five letters, the time spent on looking at the instructions shortened significantly. From this practice, I realised that once people learn the system, there was no need to refer to the instruction. The process can be easily adapted in their everyday lives. The only problem the peer had was that he struggled to cut the lines in the centre of paper. Although he managed to do it, it was an issue for this system.

Ideal size range of letters

Aim
To determine the ideal letter size

Finding
The hypothetically ideal size had a maximum width of 60mm and minimum width of 25mm. These sizes were examined and chosen by the appearance and technique of constructing. The maximum size was only applicable for a big gift and was suitable for individual letters, but not words. Letters smaller than the width of 25mm required a higher skill level. The amount of letters used changed depending on the size of the letter and the gift; however, I recommend having small gaps in between the letters for easy reading.

Figure 34. Chiba, M. (2012). Size range.

Ratio of letters

Aim
To find a best ideal ratio of a letter

Finding
I experimented with different ratios (height: width): 1:1.5, 1:1.25, and 1:1. The ratio 1:1.25 was the most visually pleasing. However, there was no intention of asking a giver to measure the sizes or ratios of a letter, because the ratio or the size will be different depending on the person's preferences, as it is a part of personalisable wrapping. This practice was done to recommend an appealing ratio from my own aesthetic view.

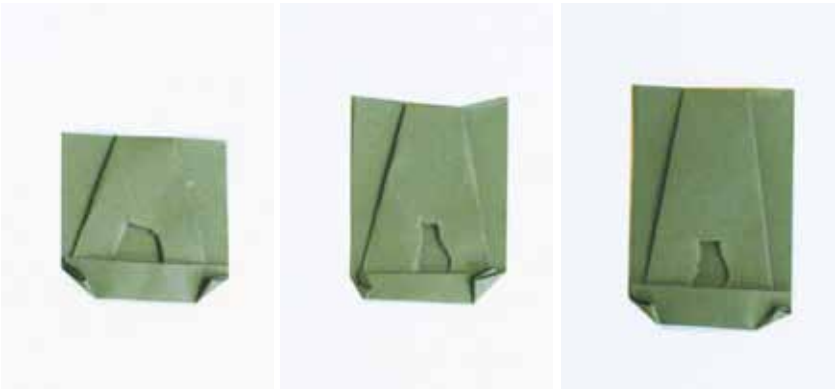


Figure 35. Chiba, M. (2012). Ratio range.

The different options for attachment

To attach the letters to the wrapping, I recommend the use of string; however, because I have been trying to find a way to attach the wrapping component without strings, I left an opportunity to slide the letters into or clip them to the wrapping paper. This system was fairly weak in fixation; thus, it was just left as an option. Attachment by string was recommended.

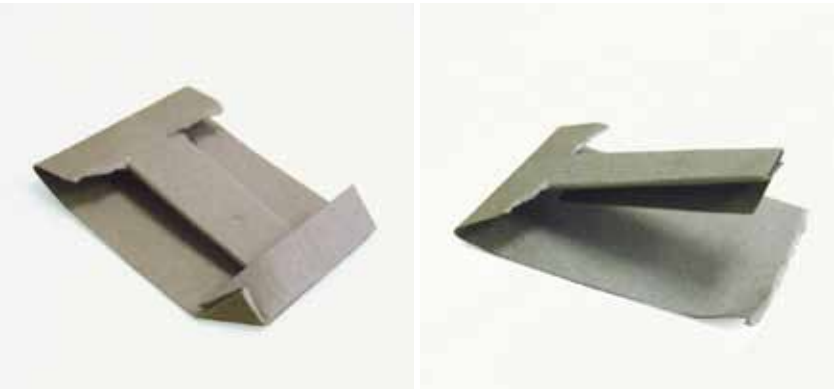


Figure 36. Chiba, M. (2012). Different ways to attach a letter on a wrapping.

The different arrangements

As there was no rule or restriction on the choice of paper (I recommend not using paper thicker than 150gsm, due to the technical difficulty), there were many ways to personalise a letter. For example, since it is made of a paper, people can write a message on it or draw pictures on it. The choice of paper can be unique: photocopies of photos, magazine pages, newspapers, notebooks, and many other paper options are available from everyday life. Furthermore, the creation of new symbols was also an option after getting used to the system.

Figure 37. Chiba, M. (2012). Different arrangement to personalise letters.

Symbolisation: Letters

To examine another potential using letters and words, I experimented with paper strings. By using one main letter, a giver can add letters to create a word or use multiple strings to create a word.

This method involved the thinking and choosing processes. This method worked well in terms of personalisation; however, compared with the creation of letters by a giver's hands ripping and folding, this practice lacked the hands-on process. As this project required the hands-on practice to illustrate time and effort spent on the wrapping process, this system was less efficient to express those efforts. The previous experiments worked better for the purpose of this project.

Figure 38. Chiba, M. (2012). Another letter approach on personalisation.

Conclusion

In this documentation I have recorded my project journey and my investigation into personalising gift-wrapping.

During the design processes I examined different approaches; customising packaging, testing the function of wrapping, and adding additional wrapping components to create intimate communication between a giver and receiver.

Overall, I have designed three systems; wrapping-by-folding-system, additional components of characterisation system and symbolisation system. Each system involved different hands-on processes, which create different mental and physical interactions that are informed by Ichigo Ichie. In this project the process of making was valued and instructions for making the packaging were provided as a component of the final practical outcomes.

Figures

Mass customisable packaging

What is mass customisation?

Customisation + Packaging = ?

Customisable packaging = ?
What does it bring to the user?

Gift exchange

Should be **a celebration of the present moment** as well as the past and the future

Informed by ***Ichigo Ichie***

Use of paper craft techniques

Paper folding Paper ripping Paper curling

Subtle shift in details = Special = Individual

But if it does not communicate?

Use of **symbols**

Use of symbols as communication does not necessary means it communicates an intimate message

Encourage the receiver to keep the packaging through possible reuse and thus to give a stronger impact for future memory

Keeping the packaging does not necessary function to communicate a mutual memory between the giver and the receiver

Change of direction from packaging to wrapping

Informed by **Japanese traditional wrapping**

Utility
- No use of glue or tape

How?
Informed by *Furoshiki* and *Origami*

Wrapping-with-folding system

It is able to express the giver's effort, but it does not necessary communicate giver's intimate feelings.

Communication
- Gives a strong impact to communicate an intimate message by the use of symbols

How can I provide a mechanism to give an opportunity to the giver to communicate to the receiver a mutual message that is intimate between them?

- Hands on creativity
  = Expression of mental and physical efforts

Personalisation rather than customisation

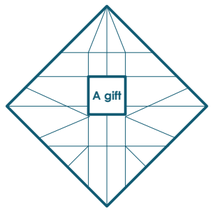
Characterisation

- Develop a profile of the receiver
  = Expression of thought toward a receiver

Symbolisiation

- Creation of symbols between a giver and a receiver
  = Creation of intimate communication between two parties

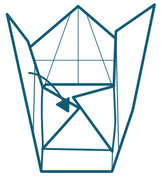
1



2

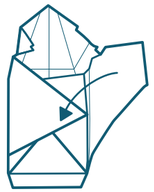
3

4



how to make wrapping-by-folding system

5



6

7

8

how to make wrapping-by-folding system

9

10

11

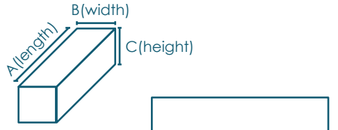
12

cube how to fold different shapes

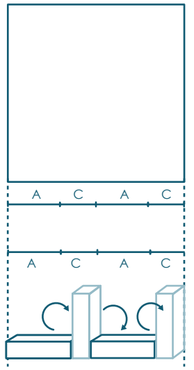
prism rectangular how to wrap different shapes

sphere cylinder how to wrap different shapes

prism rectangular how to measure size of wrapping paper

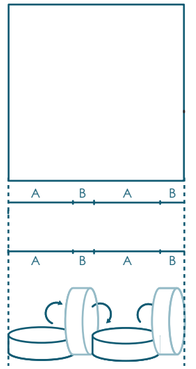


Easy Tip
The size of the paper is 2 x (A + C) in square format



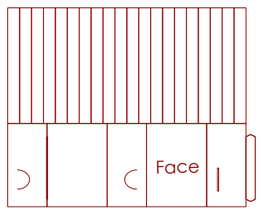
sphere cylinder how to measure size of wrapping paper

Easy Tip
The size of the paper is 2 x (A + B) in square format



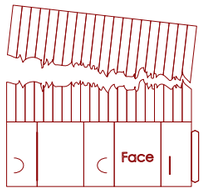
how to personalise the wrap

1



1. Draw a face

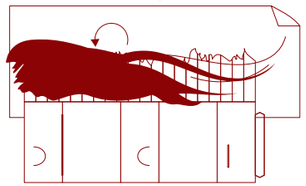
2



2. Tear the hair off to adjust the length of hair

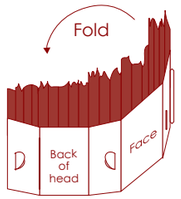
3

Don't forget the other side!



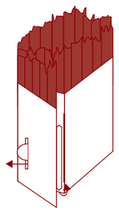
3. Colour the hair

4



4. Fold the lines and flip out ears

5

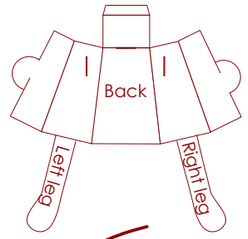


5. Flip the ear into a slit and the long flap into another longer slit

6

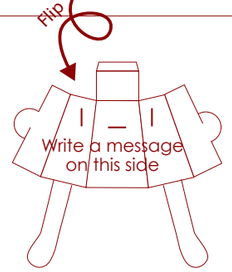
6. Play with the hair! Fold and curl the hair to resemble the receiver's hair style

7



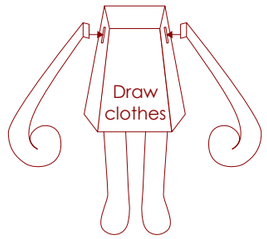
8. Draw his/her clothes

8



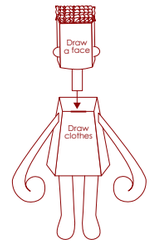
9. Write a message

9



9. Insert arms into the slits

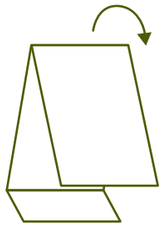
10



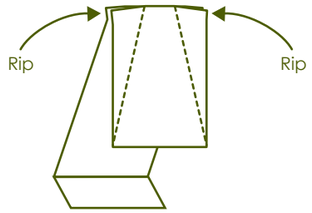
9. Attach face onto the body

1

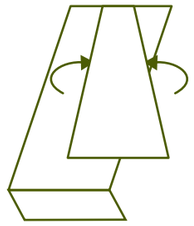
2



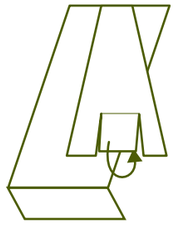
3



4

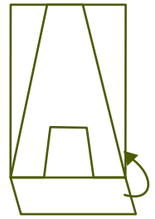


5

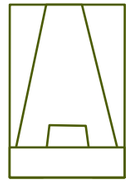


6

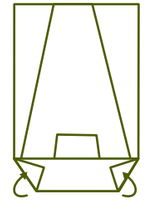
7



8



9



10