GIFT BOX DESIGN

BY

YUANJUN XIONG

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF FINE ARTS IN DESIGN
COLLEGE OF DESIGN

GRADUATE SCHOOL, RANGSIT UNIVERSITY
ACADEMIC YEAR 2022

Thesis entitled

GIFT BOX DESIGN

by

YUANJUN XIONG

was submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts in Design

Rangsit University
Academic Year 2022

--   ---

Assoc. Prof. Pisprapai Sarasalin   Prof. Eakachat Joneurairatana

Examination Committee Chairperson   Member

Assoc. Prof. Paijit Ingsiriwat

Member and Advisor

Approved by Graduate School

(Asst.Prof.Plt.Off. Vannee Sooksatra, D.Eng.)

Dean of Graduate School

August 19, 2022

owi

Acknowledgements

Many people have given me great support and help during the completion of this report, for which I am grateful and would like to thank them all.

I would like to thank my advisor Aj.Tnop for guiding me in a clear direction when I was confused in the process of my work. His unique design concept and patient guidance are like a lighthouse to illuminate the fog of me. His well-rounded theories and knowledge in the field have expanded my boundaries in terms of design concepts. I would like to thank Aj.Sridhar, who always guides us with his own profound experience and wisdom to refresh our deeper understanding of knowledge, benefiting us a lot. And that will translate into motivation for us in the near future. I would like to thank Aj.David, his enlightenment is like a poetry anthology. Every time we recall it, we can always get a different harvest from it. His rigorous and precise attitude to design always makes us admire for. I would like to thank Aj. Paijit and the school committee members for their guidance and valuable advice, which gives much. I also want to thank the school staff for their coordination and communication in this process. Without them, this work could not have proceeded.

Thanks to my family and friends, who have always been there for me as a spiritual supporter. Finally, I would like to thank my companion Peter, for supporting me both academically and personally, from the beginning to the end of this master's degree, with his unparalleled and impayable knowledge and generosity, which I will always bear in mind.

Heartfelt thanks to all of the above.

YuanJun Xiong

Researcher

6304567	:	YuanJun Xiong
Thesis Title	:	Gift Box Design
Program	:	Master of Fine Arts in Design
Thesis Advisor	:	Assoc. Prof. Paijit Ingsiriwat

Abstract

Review the traditional gift packaging picking process, people usually need to invest time, money, and effort to find the perfect match for their selective gift, the lack of appropriate concise and clear way on the market of packaging to allow customers to "one-step" to complete those steps, but today, in the field of design development is diversified and prosperous, design can do more. By merging the concept of gift box and the gift itself, give the new-style "gift box" the mission of conveying emotion, according to different types of emotional requirements to accurately express. Moreover, "gift box" become no longer a disposable item, it's something that can be passed from hand to hand to bring people closer, and has more sentimental function and value.

The concept of pattern design came from the psychotextiles experiment, which makes the "gift box" has a clear, distinctive, and designated connection between the giver and the recipient. It expresses and speaks the will of the giver that is suitable for multiple occasions, even if it is "ineffable". This premium positioning gift box provides additional emotion influence function and with letter cards to maximize the capacity of expression and communication, making it have more specific and profound value on the basis of enhancing social relations in the gift box. Makes people reach a more intimate, close, and tacit understanding level.

(Total 33 pages)

Keywords: Emotion, Psychotextiles, Gift-giving, Relationships

Student's Signature ….. Thesis Advisor's Signature ....

Table of Contents

Table of Contents (Continued)

List of Tables

List of Figures

List of Figures (Continued)

Page

Figures

Chapter 1

Introduction

1.1 Background and significance of the problem

We meet so many people throughout our lives, and among them, we all do the same thing in various ways to cultivate the connections with those closest to us, that is giving gifts. Gift-giving is one of the most common and widely used behaviors in interpersonal communication in modern society. There are countless festivals every year that need to use gifts, from religious holidays to birthdays and Valentine's Day, every time those days, I believe we share the same experience that we want to choose a thoughtful gift for our loved ones. But sometimes it does not have the corresponding delicate, appropriate packaging that deserves to our selective gift. Most of the gift-wrapping stores only have traditional packaging patterns, stereotyped styles like balloons, and heart shapes, it has been come into a set of systems, using the specific symbol to represent specific festivals, and the packaging shows very strong purposiveness. It leads to a lack of interest and rigidifies the market of gift packaging. the gift should be a surprise and the packaging also should be worthy. Moreover, the gift box only has one way to go after it finished the mission, but disposable use for that makes it not environmental-friendly. To let gift box to carry more value and purpose, especially to help people better express their emotions and feelings, play the role of icing on the cake, I start from the following aspects of analysis and study how to make a new-style gift box and achieve the above mission.

1.2 The significance of the gift box

When we prepare a gift for someone, naturally we want to wrap it up in fancy packaging and colorful ribbons. Better be decorated as much as well, but where did the thought come from? Why does the gift have to be in the box?

In fact, people have been doing this for a long time, expecting gifts to be hidden when they are presented, until the right time to open them. For the gift themselves, the effect and value of the usage of different kinds of gift box that impacts people's evaluation were demonstrated in an experiment (Howard, 1992). The experiment listed several different levels of gift wrapping that played a significant role in influencing the recipient's mood and how they evaluate the whole gift acceptance experience, as shown in Figure 1.1. Even plain brown paper bag packaging is more preferred than no packaging at all. The combination of gifts and gift boxes has become an unspoken rule of social etiquette, the behavior of unwrapping a gift is an important part of the gift received ritual.

Figure 1.1 Gift wrapping levels from simple to exquisite
Source: snorkulencija, 2019

1.3 Gift-giving behavioral representativeness

We know the significance of giving gifts even when we were kids, trying

to get good grades and present them to our parents, or sharing our treasured objects with someone we care about. but what is the essence of it among the act of gift-giving? When we send a gift, there are usually two ways to do it, either the gift is the epitome of what we think of other people or we try to show the best of ourselves. In other words, we think of people who would like it or we like it and we want to show it. Figure 1.2 illustrate what you like and what people want to get could be quite different. It's natural to assume that the first choice is more thoughtful, which shows how much we know a person, but surprisingly, the second one tends to be preferred and brings closeness to people according to the study. There are more meaningful that sending a gift can reflect our personalities (Aknin & Huam, 2015). Gifts are not always about utility and purpose, more importantly about connecting and expressing. After all, in the absence of prior communication, the success of perfect guessing what people want most is usually not too ideal, what we should do is to express our feelings towards others. Those sincere, pure and good will often achieve the ultimate goal of giving gifts. Put your heart into something it is hard to prove by physical objects, but magically people can tell whether it is real or not.

Figure 1.2 Wrong gift
Source: Matcho, 2018

1.4 Philosophy research

And then we go deeper, what is the philosophy behind gift-giving, and what exactly is the conceptual work behind the behavior? If you check the dictionary of the word "gift", it shows the definition as "something voluntarily transferred by one person to another without compensation". However, we are living in a complex social environment, perhaps for some family members or very selective people who are special to us, gift-giving is unrequited and full of true feelings, but it is undeniable that most gifts are given with various intentions and expectations rewards. As in Figure 1.3.

Figure 1.3 Gift trade rules
Source: alinaphoto1, 2020

Figure 1.4 "Gift debt"
Source: Nahman, 2016

What is more, gift-giving can form a "debt" relationship. despite that gift-giving is generally been considered an altruistic act, but it always triggered people's eagerness to pay back. Imagine you just got a delicate birthday gift from your friend. besides surprise and touching, the moral sense is telling you to repay generosity with a gift of at least equal value or repaid in some way. To avoid not causing awkwardness in the relationship, that inevitably causes the "gift debt". Shows in Figure 1.4, this invisible "gift debt" constrains us to continue to maintaining relations around us. There is a debt-balance that people (adults) keep, silently, with each other, within their relationships (Mortelmans & Sinadet, 2005). The mutual agreement on the "debt balance" is

important in interpersonal communication, this thoughtful understanding saves a lot of doubt and worry, which is good for the health of the relationship.

"To refuse to give, to fail to invite, just as to refuse to accept, is tantamount to declaring war; it is to reject the bond of alliance and commonality" (Kowalski, 2011). Gift-giving is the connection between the people's surrounding interpersonal relationships and the whole society, refusing to accept and give a gift will be isolated a person from the rest of the society. people are social animals and need to keep in touch with others in the group, and gifts are the connecting link, is the symbol of relationship, accepting gifts and sending a gift, between the cycle of those actions represent the main relationships in our life- friendship, family and love are maintained and expanded.

1.5 Research framework and directions

1.5.1 The emotional convey

A sentimental gift is meaningful and tailored to the recipient, and they really appreciate that (Givi & Galak, 2017). No doubt that is all the gift-givers are expecting what their gift can do, from the beginning of the giver selection, purchase, and the moment of finally giving the gift out, the whole process is full of emotional elements, we are thinking of another person all the time. They are going to be happy when they open it? Can they feel what I trying to say? How the gift changes our relationship? In fact, during all those questions, one of them is what givers most care about, they favor dramatic and surprising gifts because they want to see the recipient's delight, the immediate reaction (Galak, Givi, & Williams, 2016). The long-term pleasure of the recipient may not be observed, so givers tend to be more direct and unexpected way, at the point, the emotion of mutual satisfaction reaches the peak (Figure 1.5). The gift

characteristics that satisfy the above research result are unexpected and valuable, such gifts show maximum effect. Besides that, metaphorical and the gift can trigger memory are also effective, remaining options are not most preferably, gifts can't play their roles for the giver, which conveys emotion.

Figure 1.5 Comparison table of gift nature and time period
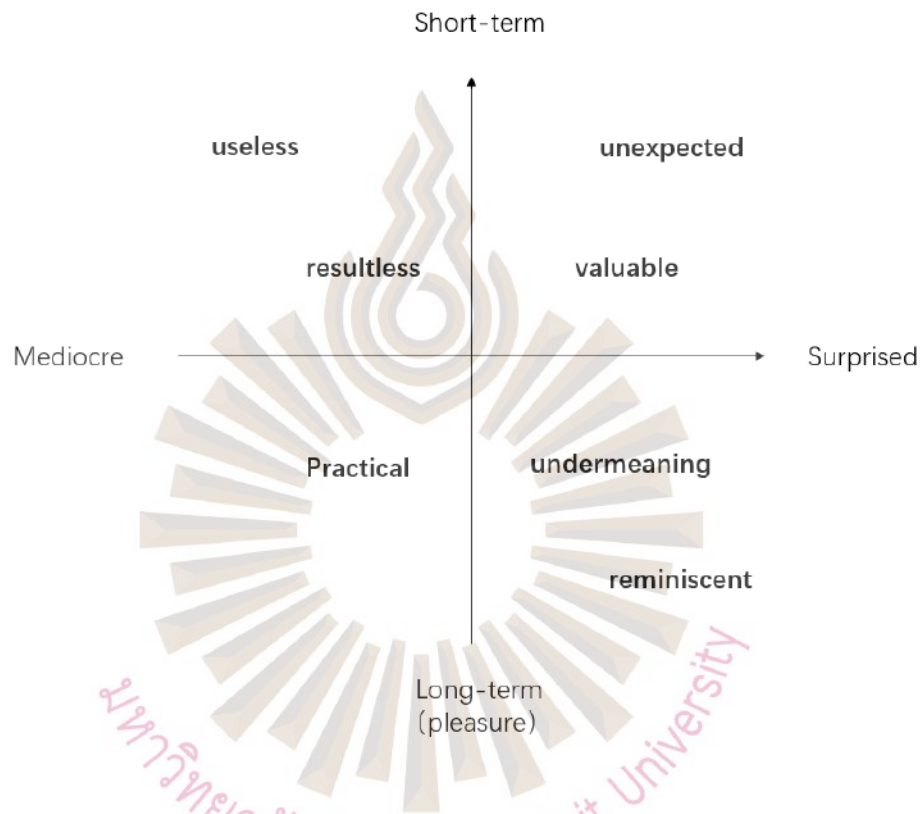
Source: Mohanty, 2018

1.5.2 Geometry figures

Even simple geometric figures have their own meanings in the field of design. Shapes can convey information, and figures consisting of simple lines can magically help people understand their meanings. Hieroglyphic writing was used as a means of convey information in ancient Egypt, and people used visual language to tell

stories, such as carving on stone walls, and we still use this practice today. Emoji is a successful example of how it can inspire emotional connection and response without requiring a single word, as an unequivocal message.

Let's use the three most basic geometries to make an example. Shows in Figure 6, the triangle suggests growth, process, and stability, the three sides (and point) can represent family (mother, father, child) (Balm, 2019). And rectangles usually give the feeling of trust and honesty and give viewers a sense of reliability, that is what friendship means to us, we can count on them. Circles unlike other geometric shapes, do not have angles, and it makes circles feel softer and milder, it is made up of two semicircles perfectly combined, symbolizing conjunction, like a matched couple in romantic relationships. Symbols help us express emotion, and communicate information and they engage with our consciousness, when sometimes words can't do the job of speaking for us, symbols can be an appropriate alternative and versatile tool to better communicate with others.
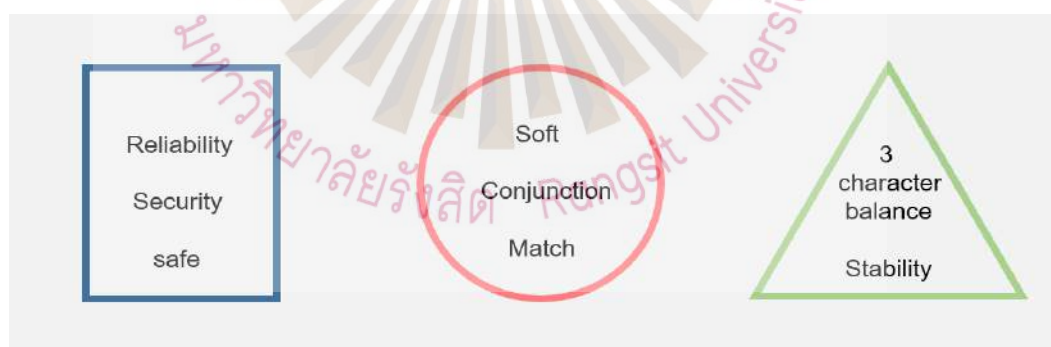
Figure 1.6 Geometric figures meaning representation

Source: Harrison, 2020

1.5.3 The emotional expression of the language

Although expressing feelings is more complicated than other forms of expression. Emotion sharing is an important part of how we create social bonds and empathize with others. There are many ways to express our feelings. For extroverts, being open about how they feel is their way. For introverts, metaphorical indirectness is more in tune with their style. How can combine with both ways fit for most people's demands?

Among all the options, language is the most communicative, effective, and clear way to make people understand our feelings, the more specific we can be when we are verbally communicating our emotions, the less ambiguous our emotions will be for the person decoding our message. By using words to convey the intensity of the emotion we are feeling whether it is mild, moderate, or intense (Hargie, 2011).

Back to the point, the original purpose of giving gifts is to make the recipient feel our emotions, and what better way to do that than by using language to say it? Of course, the "language" here is not as straightforward as writing a letter of confession or telling the recipient directly how we feel face to face. There are some ways to combine gifts, language, graphics, and metaphors in a diverse way.

1.5.4 Psychotextiles study result

We already know that certain colors and patterns in our lives can affect our moods, such as the yellow warning signs with an exclamation on the roadside to indicate caution ahead, and stop signs usually using red color. In the field of psychotextiles, the researcher also used visual characteristics to commit experiments on how people's emotions are influenced by color and shapes (Stylios, 2016). The study result shows that

the non-repetitive patterns are more calming and repetitive patterns are more pleasure and excited for participants. The test image used in the experiments is in figure 1.7. In a word, by using the result confirmed that showing different patterns can achieve particular emotion. It is a strong study demonstrating the effect between patterns and emotions and inspired some of the work in this project.
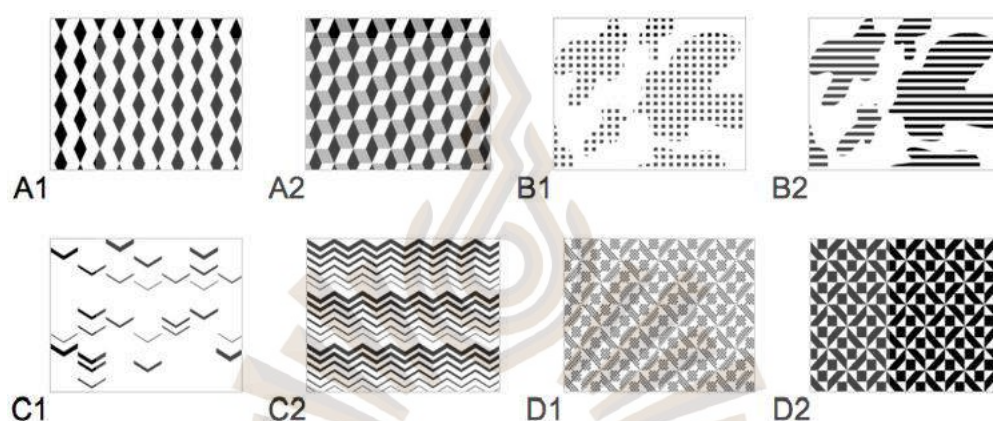
Figure 1.7 The non-repetitive patterns and repetitive patterns

Source：Stylios, 2016

1.6 Research objectives

The study aimed to explore the diversity value of the gift box, so as to expand the function of the product.

1) Using certain texture to achieve the goal of influencing people's emotion

2) By using gift boxes to help people who are unwilling and to express emotion face to face with others to convey feelings

3) Increase the sense of participation of the giver in the process of preparing gift-giving

4) Recycling product

5) Diversified gift box structure and convenient storage

Chapter 2

Literature Review

In some existing known research fields, we can find that the change of specific shape and color can greatly affect people's emotions and feelings. either subconsciously or visualized. start from "substance" and "form", to the "body" and "mind" can be refreshed and changed. For example, Florida Woman's Hospital uses "water" as the theme and adopts blue and wavy lines as the main elements to make interior design, which makes patients feel cared for and respected and triggers positive emotional responses. can the concept of shape and color influences emotion be applied to other fields such as gift box packaging?

Figure 2.1 Florida hospital for women
Source: Stantec, 2016

Think about the significance of the gift box to combine the emotional thoughts of the gift giver with the gift and become one. As the container of the gift, the gift box should have a close connection with the gift and carry similar value, so as to maximize the significance of the gift box. Conceptually, gift boxes and the emotional

impact of color and shape are two separate topics, but there are relevant links and similarities here. Through the conduction of appropriate, specific colors, shapes, and even patterns, gift boxes can be greatly enhanced in functionality and aesthetics.

Generally speaking, our brains are inherent to capture meaning from shapes, and shapes may have an even bigger impact on our subconscious. Shapes are relatable and can be used to set emotions and visualize backstories in some circumstances. And color also has an indispensable impact on us. Color can make designs look and feel cheap, expensive, homemade, natural, or exciting. Color affects us not only psychologically, but also physically. It can be used to stimulate our emotions, calm us and excite us. Let us say, we all know the irritant function of the red color used in bullfighting. but it is also stimulated human beings. The logo of Coca-Cola is a case, which can stimulate our appetite and mood.

In late years, psychology has been increasingly applied to more "non-traditional fields". Art therapy, psycho-art, and other fields involve theories and techniques related to emotions and perception, helping people to convey feelings and ideas through non-verbal expression and communication. Among them, Psychotextiles is a very special field. The experiment covers colors, shapes, and patterns as an experimental method, through monitoring the different responses of brain waves from participants to several patterns, they can draw the experimental conclusion that certain patterns can influence certain emotions, so as to establish a factual basis for the relationship between patterns and emotions. The following are descriptions of the two specific patterns used in the experiment.

1) Repeating patterns. characteristics are Intense, high in contrast, bold, and complex.

2) Non-repetitive patterns. characteristics are Faint, light, and simple.

Through experiments, researchers have come to the conclusion. Between repeating and non-repeating patterns, the most crucial difference obtained by the current study experiment is that repeating patterns have significantly more excited and pleasant effects than non-repeating patterns. It arouses a positive approach related to emotional experience. By analyzing people's subjective appraisement and their brain wave activity. It supplied solid evidence that the features of repeat, symmetry, and consecutive in a pattern have an influence on our emotions. to lay the foundation of further research.

Chapter 3

Material and methods

3.1 Material

With respect to the selection of gift box materials, I made experimented with different types of paper, such as common A4 paper, coated paper, and corrugated paper. As shown in figure 3.1 below, they have their own advantages and disadvantages respectively. After evaluating the process and overall effects of various materials, I came to the conclusion in table 3.1.

Figure 3.1 Comparison of three materials

In the initial design phase, I focused on different deformations and folding methods for the gift box structure, and at that time, I used dozens of sheets of A4 paper to test until I came up with the most suitable solution. The flexibility and ease of handling of the paper made it a qualified material. In the second stage, after confirming the folding and structure plan, I chose corrugated paper as the material. Its hard surface and moderate thickness were its advantages of itself, but the difficulty of folding it in practice, and the aesthetics and fineness of the experimental model made it not the best

choice, and the slightly uneven texture of its surface would have an uncertain consequence on the subsequent printing pattern. In the final stage of material selection, I used coated paper for the model, which is thicker than A4 paper, has some stability, and is thinner than corrugated paper for better handling, while ensuring the quality after printing. It wasn't perfect, but it met most of the requirements for this project.

Table 3.1 Comparison of different paper features

Type	Thickness	Operability	Flaw	Assessment
Common A4 paper	thin	easy	instability	disqualified
Coated paper	moderate	ordinary	none	qualified
Corrugated paper	thick	hard	rough	disqualified

After the comparison of various factors, the coated paper was chosen as the final material. It is a lightweight, foldable, convenient transportation choice, ensuring the gift box will not be too heavy. And it fits the use of Origami according to the project plan. The product would be placed in a dry indoor environment after the giver or recipient have it. even if the recipient considering reusing the gift box, it would be stored in the appropriate place before send away again. Where can guarantee certain safety, avoid the loss and damage of natural surroundings to the product, such as wind and rain weather.

3.2 Design principle

After comprehensive analysis and planning, I listed the outline of the gift box goals, customer expectations, and product features as the premise to design the corresponding part. These three main points are corresponding to solving problems, positioning needs, and product highlights respectively. As in table 3.2.

Table 3.2 Product design principle

Main point	Content		
Goal	convey emotion	premium	easy to store & transportation
Expectation	efficient	convenient to purchase	
Characteristic	emotional influence	free size	communicative

The three contents of the goal can be versatile aspects to solve the existing problems of the gift box on the market at present, the characteristic pattern of conveying emotion could replace the stereotyped one, considering that gift-giving occasions are not always positive and happy, it is natural to feel they need spiritual solace when people encounter difficult, a gift can be an appropriate choice, this consideration also provides added options for the customer, make this series of gift boxes from ordinary to a premium product. Which is easier to store and transport, will make it more suitable for customized sales online, saving time and manpower, and other resources, to achieve win-win goals of buyers and sellers.

Chapter 4

Design process and result

Combine with the key information in the research, the gift box should be an object that integrates words, and geometric figures, from which an emotional message can be extracted and passed to the receiver. I designed the gift box in two aspects: the design of the letters as a function of emotional expression, and the design of the pattern of the gift box as a major part of emotional influence. details as follows.

4.1 Letter design

4.1.1 Content

First is the design of the letters, which is the core part of the gift box, to accurately convey our feelings, the most indispensable part is language, where we convert concepts into words here. Words are an important tool in our communication, instead of letting the recipient guess what is the gift for, and which kind of emotion from the giver applies to the gift, people should speak out directly. That is a more effective way to communicate.

But people who use the way of sending gifts to express emotion might not prefer this straightforward method, int that case, the alternative method that spells the letters can replace talking for the giver, a transmitter but maintain the function of expressing, in the meantime, giver and recipient could maintain comfortable "social distancing", allows effective communication without having to confine in each other

face-to-face. It is different from the simple text, combined with the concept of spell and gift would make an unexpected effect at the moment when the recipient opens the gift, be surprised by giver's thoughtfulness, and letters using geometry design fade the degree of direct and blunt words, the recipient may need to observe and think to taste the significance of the words.

4.1.2 Process and outcome of letter design

The composition of letters was also inspired by the concept of psychotextiles, I studied the detail of non-repetitive and repetitive patterns. Eventually, for the letter design, I tend to use more repetitive pattern of strong contrast, because usually in the process that when the giver is trying to post letters to express feelings to someone, in their head the desire to express and imagination for the recipient is very strong, for example, "saying what would make people we care happy?" At this time, the emotional output will reach its peak, and the process of imagination is filled with excitement and pleasure, so the repetitive pattern can arouse and conform to the mentality of the giver. And then I extracted geometric figures from the pattern. As mentioned above, simple geometric shapes can also have meanings. The concepts contained in the shape are consistent with the goal of the gift box to convey emotion.

The design of each letter went through several rounds of attempts. Using the traits of squares, triangles, and circles to take shape of letters, while using contrasting colors to accentuate the graphics, the letters themselves need to remain fairly legible, but not too simple and easy to catch, to avoid it deviate to moderatamente. I needed to find a balance between abstract and moderate so that the whole letters look just right and decent. intensive yet clear, precise yet subtle was my design philosophy.

The final letter card size, each of the cards is 4 plus 4 centimeters. Regarding the explanation of the size issue, after testing, the eight square surfaces on the inside of the gift box can accommodate most of the words people want to say, and up to 32 letter cards can be placed inside at the same time.

And finally came up with the following result in figure 4.1. Some letters were not fully displayed in the frame, they removed some edge shapes, but kept their most important and recognizable features. All of them are made by either multiple or small amounts of repetitive patterns. And following the restriction of the experiments at psychotextiles that they deliberately made the pattern black and white, since using colors would have risked contaminating results. Indeed, color can play a strong suggestive role, even for non-repetitive patterns, if red or orange were added to the pattern, it may mislead the participants' emotions. this part of the study has been explained above.
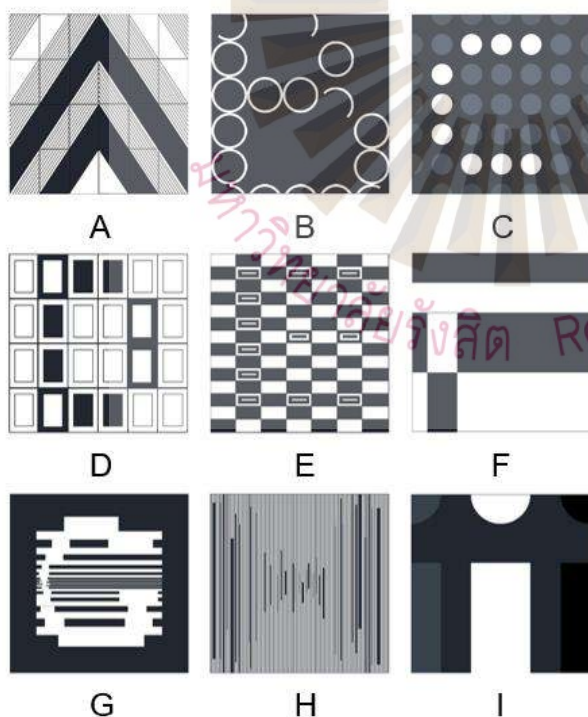

Figure 4.1 Letter design drawing   Figure 4.2 Letter cards in the box

As in figure 4.2. It shows using letter cards to spell "congrats", the giver can use letter cards to form the words they want to express, before people opened the box, they can't see the information, after opening the box to take out the gift, then information appeared. It would take some time to understand when people first saw it. but it would be a letter template to guide the recipient, so although the letter expression seems so direct, but the process of figure it out what letter it is one by one turns into a slow course. it's more in accord with gift box should bring the feeling of different stages of a surprise to people. from unprepared to completely surprised.
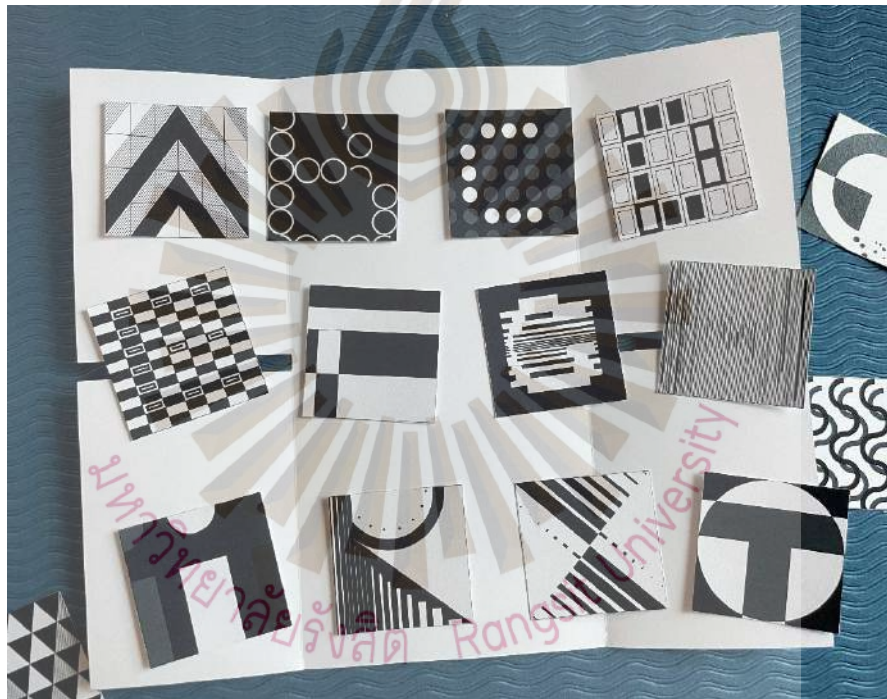
Figure 4.3 Letter cards display

On part of the letter cards display (figure 4.3), the giver can use the card to more accurately express their wishes with the gift, making the letter card become part of the gift, realizing the idea that the gift box can also be the gift itself. to make the product has been given an essential leap forward.

4.2 Gift box structure design

For the structure of the gift box, in figure 4.4a, I choose to use a square, at the start the first version was a common six sides box, as with the most common gift box, as a foundation, it can become so much more. In figure 4.4b, the second version develops into eight surfaces that can be opened by the part structure of the box, overlapping structures allow for more flexible properties. when the box is closed, it has the same appearance as the first version, but when the box is opened, it has double space compared to the first version. Figure 4.4c show the final version, it almost does not need to use glue and facilitate storage, when it is not opened, the box is in a flat and thin state. After the corresponding folding, it can be formed into a solid box. The other advantage of this structure is that when two boxes are on top of each other, it would have an even larger space, four times than the first version of the box. With a box lock on the two sides of the gift box, they can be tightly locked together.
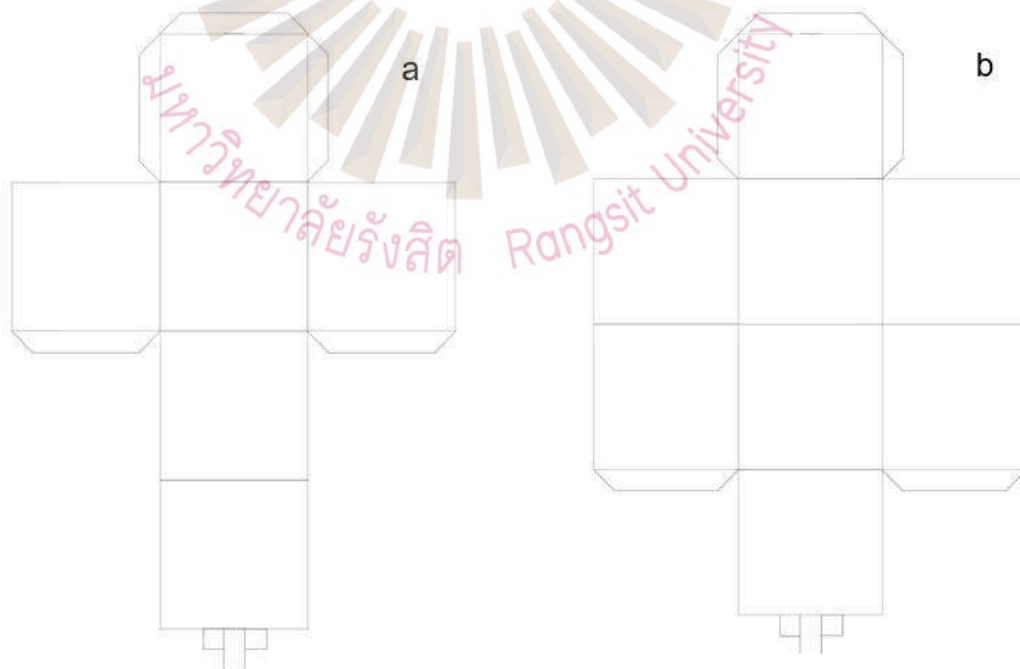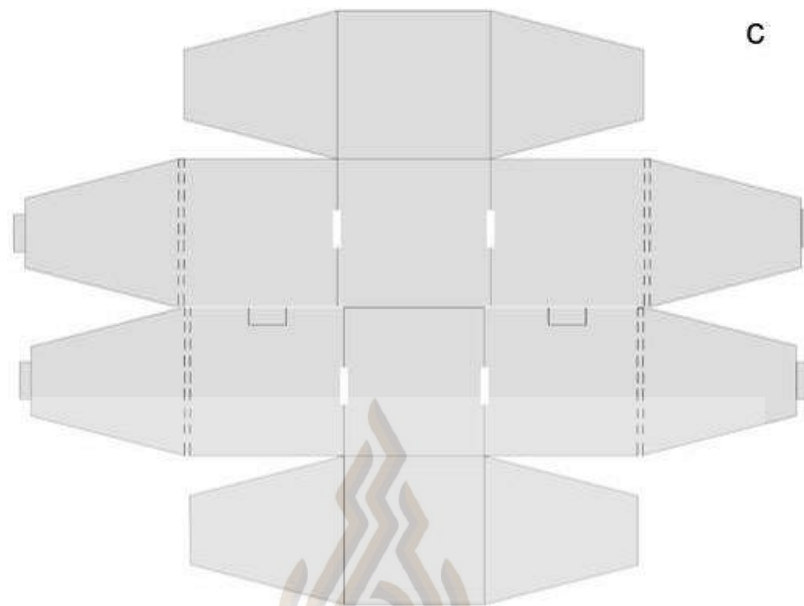
Figure 4.4 Gift box layout

Figure 4.5 Gift box layout (Continued)

4.3 Patterns and emotions

4.3.1 Version 1

The second part of the design is appearance. Based on the research content of psychotextiles and information about texture and psychology from the article. I designed 2 patterns according to different emotional requirements and usage occasions of the gift box. In the first version, the keywords are soft, comfortable, and relaxed, words that make people imagine home, a place where everyone can be leisurely. when it comes to texture, cotton, linen, and plants are important parts of our home. Imagine the sense of security when you are wrapped by quilts and pillows in your bed and the feeling of peace brought by plants. Figure 4.6 reflects the closeness of cotton and linen mixed with plants, and there is an order between them that makes people feel at ease. The first edition reflects the mood of Calm and Safe, figure 4.7 reduced some texture that only left the roots to achieve the balance of the whole idea.
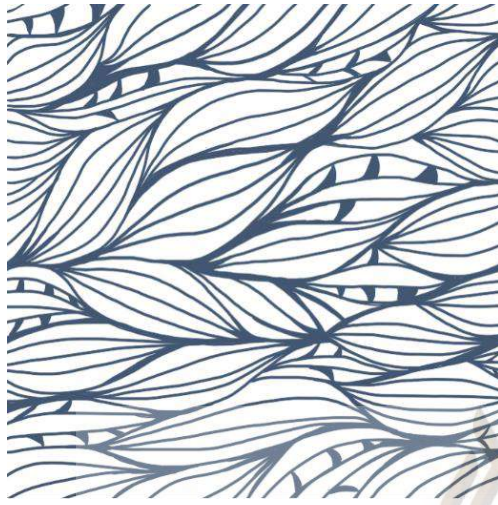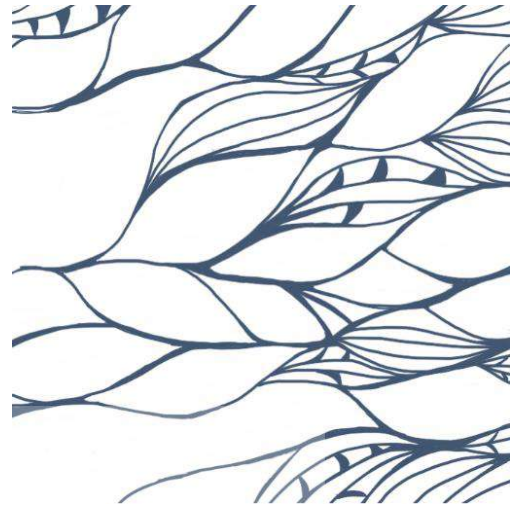
Figure 4.6 "Cotton, linen and leaf"   Figure 4.7 "Root"

In the design of the interior of the gift box (Figure 4.8), I specified several corresponding areas, respectively, the giver can paste a letter card with the name of themself, the name of the recipient, and what they want to say.
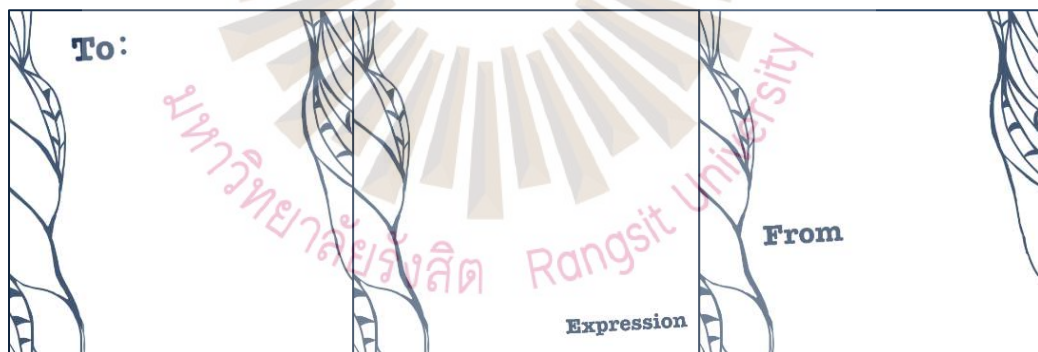

Figure 4.8 Inside design of the box

Figure 4.9 is the pattern applied to the plan layout. The exterior is a dense pattern, which directly affects the ability of emotional reflection and guidance. and for the inside of the box shown in figure 4.10, except the function of storing gifts, leaving blank space is for another form of expression of the giver. to use letter cards to communicate what we want to say. so that the recipient will have a clearer understanding

of the giver's mind after opening the box and taking out the gift.
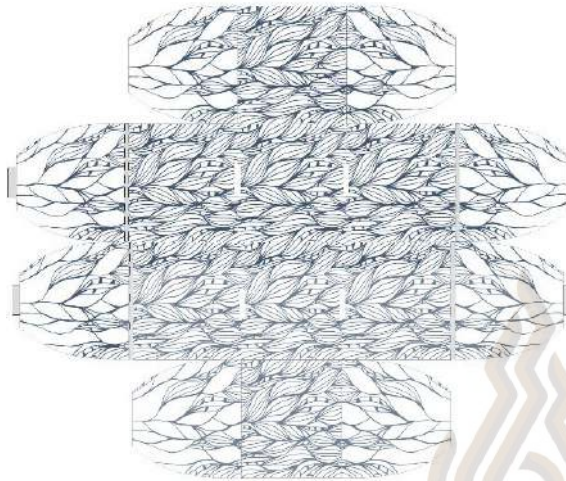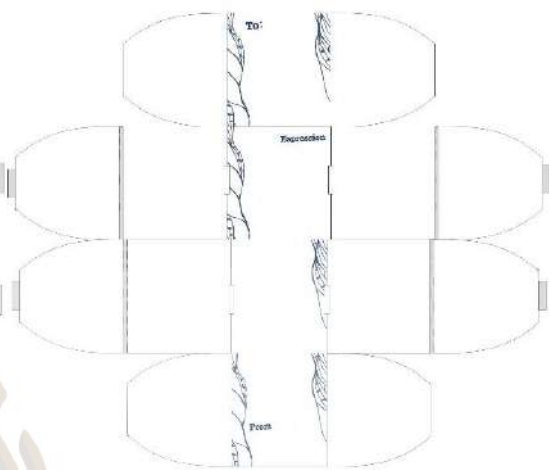

Figure 4.9 Version 1 outside layout   Figure 4.10 Version 1 inside layout

4.3.2 Version 2

The second version is smooth, flowing, and wild. I chose to use the silk-like smoothness, the vitality of flowing water, and the wildness of animal fur to form figure4.11 that combines and shows the airy rhythm. You can see the diamond pattern commonly used in silk and some stones at the bottom of the stream, mixed with a tiger stripe. Figure4.12 reflects the upward stretching vitality.

In the concept expressed in the second version, everything is positive and striving, as if the rock climber's courageous spirit and determination to reach the top, as if in the animal kingdom, although every life is facing the law of jungle, but it is all about survival by nature.
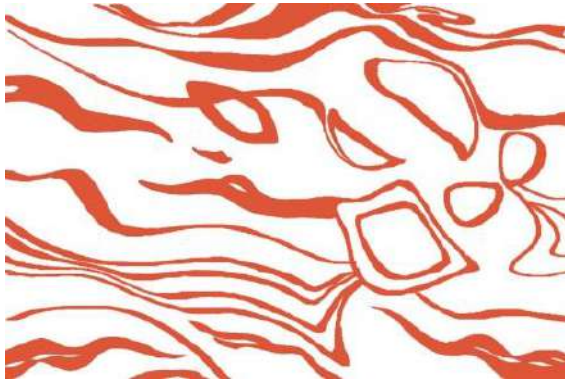
Figure 4.11 "Silk, river and fur"

Figure 4.12 "Stretching"

For the plan layout in figure 4.13, a flowing aesthetic feeling is presented. The inside of the box shown in figure 4.14 is also leaving blank space for letters. the giver can write down or stick one of their name or the recipient's Nickname in the corresponding area. or just use the letter cards to stick all the words the giver wants to speak, it depending on demand.
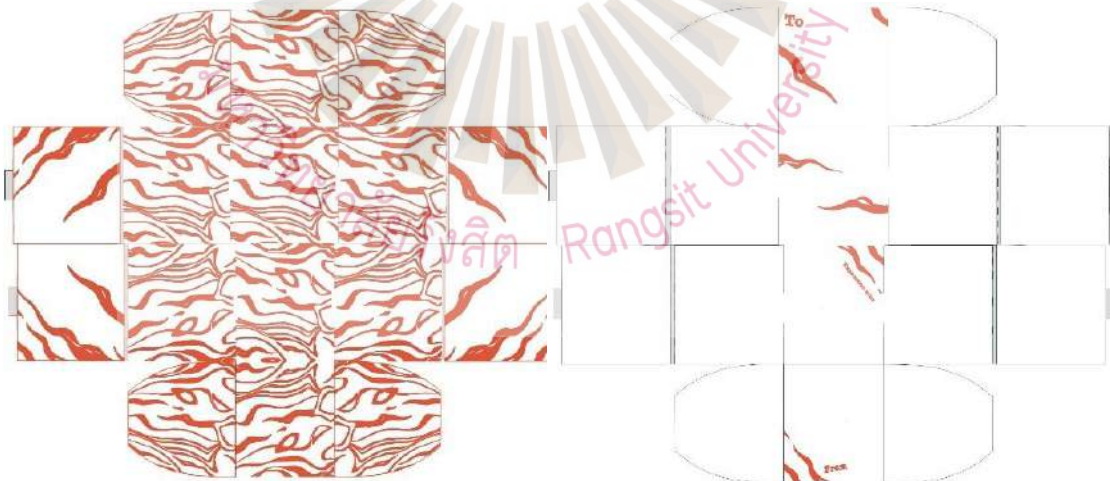

Figure 4.13 Version 2 outside layout

Figure 4.14 Version 2 inside layout

In figure 4.15, those locks come with the gift box in the design drawing, when the giver chooses to purchase two boxes and put them together for encasing a larger gift, the function of the lock is to stabilize the splicing structure, by using locks on the left and right sides of the gift box to secure. It's also printed textures with different versions to accomplish the overall design.

Figure 4.15 Box lock

4.4 Overall outcome

Figure 4.16 is the final outcome when I printed all the textures to the box structure, and folded from two-dimensional to three-dimensional. they showed different states from closed, half-opened, opened, and double boxes to overlapped together with the gift box lock. The changeful value of the gift box can allow it to contain various sizes of gifts. The minimal space (single box) could contain present such as small gadget and jewelry etc. when single box opened, it has double space allow to hold bigger and long rectangular shape present, for instance, sunglasses. While two opened gift boxes are put together. It has greater possibility for much more types and sizes of gifts that provides to people to choose.
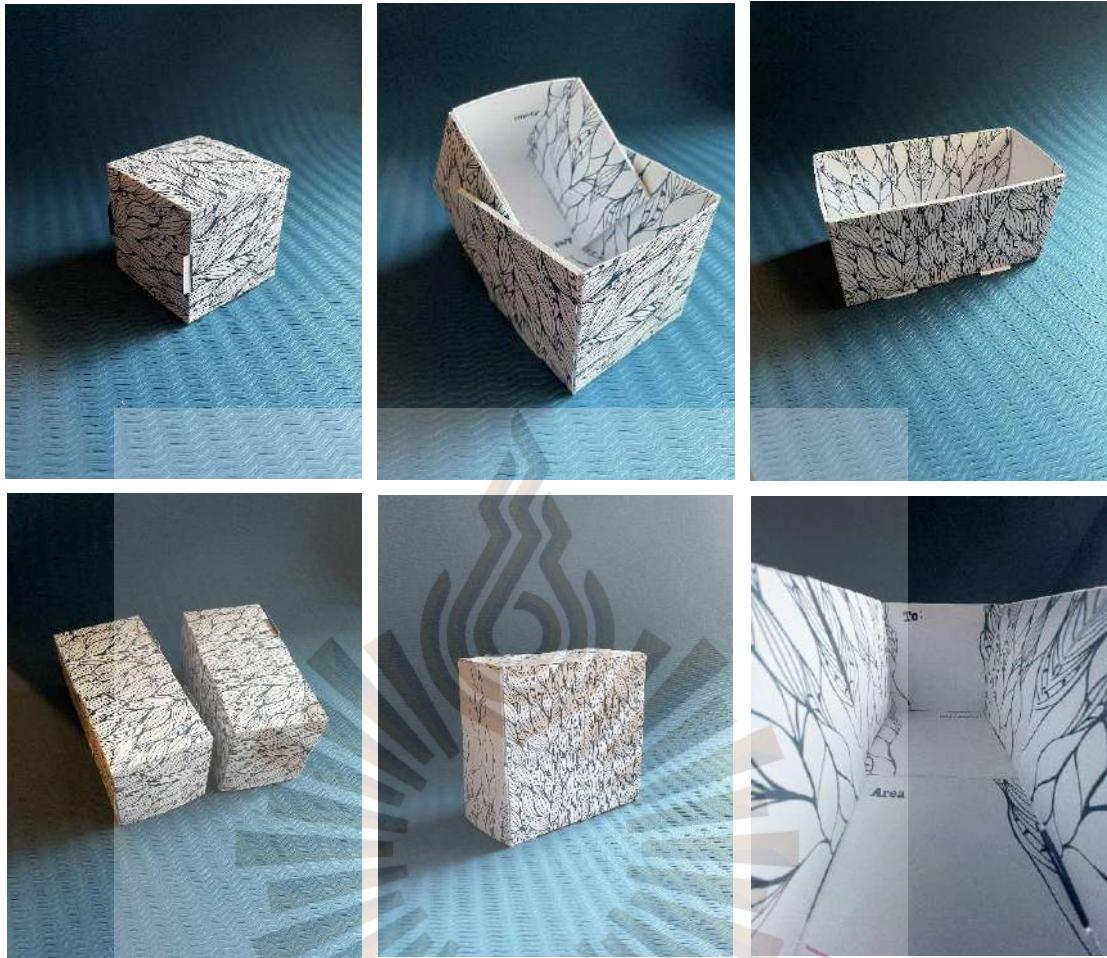
Figure 4.16 Gift box version 1, folding and unfolding forms

Figure 4.17 is the gift box version two, different versions corresponding to different occasions that up to the giver's intention, if the recipient needs comfort that in hard time, the giver can choose version one to show the goodwill of consolation. If for romance relationship or another positive purpose, the giver can choose the second version to show self-revealing or congratulation. The usage of a gift box depends on the requirement of emotion that the recipient need or giver want to present.

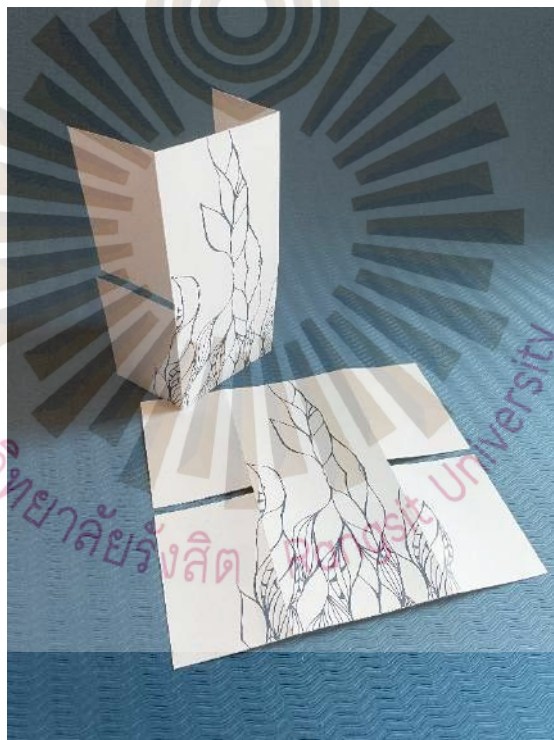Figure 4.17 Gift box version 2, close and open forms

Figure 4.18 Gift box lock

Figure 4.19 Final gift box and letter cards

Figure 4.19 is all the boxes and letter cards are together, it is serious that has diversified elements. different from ordinary gift boxes, it has the feature of emotional guidance, emotional expression, and functional. The similarities between the experimental result of psychotextiles and the gift box to convey feelings and emotions made this meaningful integration result reach a successful and delicate ending.

Chapter 5

Conclusion

Through an in-depth study of relevant information that explores a way to influence different emotions through texture, in the meantime, combines the profound meaning behind the gift-giving behavior, so as to achieve a change in the relationship between the giver and the recipient, and enhance the intimacy of people's social relations. And solve the problem of normal gift boxes being limited and pattern stereotyped. on the other hand, increase the sense the participation of gift box for the giver. to the recipient, gift packaging is no longer a disposable item, they can through using the letter card to the next person to want to send a gift to convey information again, and is not restricted by the space of the gift box, Recipients can choose from small to medium-sized gifts that can be accommodated by transforming the box. This new way of gift box design can be applied to either positive or negative occasions and changeful structure to form more unexpected and interesting effects. Currently, psychotextiles are only used in a few areas such as fabric. This research combines it with the concept of gift box packaging to create an innovative and disparate result. modern design realized the possibility of solving multiple problems at once and making people's life to have more convenient and expectations.

References

Aknin, L.B., & Human, L.J. (2015). Give a piece of you: Gifts that reflect givers
    promote closeness. *Journal of Experimental Social Psychology, 60,* 8-16.
    doi:10.1016/j.jesp.2015.04.006

Balm, M. (2016). *The meaning behind: Triangle symbols in tattoos.* Retrieved from
    https://www.sfcritic.com/the-meaning-behind-triangle-symbols-in-tattoos/

Galak, J., Givi, J., & Williams, E. (2016). Why certain gifts are great to give but not to
    get. *Current directions in psychological science, 25*(6), 380-385.
    doi:10.1177/0963721416656937

Givi, J., & Galak, J. (2017). Sentimental value and gift giving: givers' fear of getting it
    wrong prevents them from getting it right. *Journal of consumer
    psychology, 27*(4), 473-479. doi:10.1016/j.jcps.2017.06.002

Hargie, O. (2011). *Skilled interpersonal communication: research, theory and
    practice.* London; New York: Routledge.

Howard, D. (1992). Gift-wrapping effects on product attitudes: A mood-biasing
    explanation. *Journal of consumer psychology, 1*(3). 197-223.
    doi:10.2307/1480584

Kowalski, R. (2011). The Gift- Marcel Mauss and international aid. *Journal of
    Comparative Social Welfare, 27*(3). Retrieved from
    http://www.journaldumauss.net/IMG/pdf/TheGift_Kolwalski.pdf

Mortelmans, D., & Sinardet, D. (2005). Reflecting culture and society? Norms and
    rules governing gift-giving practices. *The Netherlands' Journal of Social
    Sciences, 40*(2), 193-198. Retrieved from
    https://www.researchgate.net/publication/236167059_Reflecting_culture_
    and_society_Norms_and_rules_governing_gift-giving_practices

Straeter, L.M. (2017). *Interpersonal consumer decision making.* Leimuiden,
    Nerzerland: Erasmus University Rotterdam.

References (Continued)

Stylios, G. (2016). *Psychotextiles could be next big thing in fabrics*. Retrieved from
    https://theconversation.com/psychotextiles-could-be-next-big-thing-in-
    fabrics-65127

Stylios, G., & Chen, M. (2016). *SMART textiles and their application.* Duxford, UK:
    Woodhead Publishing Ltd.

Biography

Name	YuanJun Xiong
Date of birth	January 28, 1994
Place of birth	Beijing, China
Education background	University of Science & Technology Beijing
	Bachelor of Business Administration, 2018
	Rangsit University
	Master of Fine Arts in Design, 2022
Address	1041, Inspire Place ABAC Rama 9, Soi Ramkhamhaeng 24, Huarmark, Bangkapi District Bangkok 10240
Email Address	castiel013@126.com