

What does it mean to ‘unwrap’ something? What meaning does our unwrapping behavior have? Starting with these questions, I experimented iterations over two weeks. In the first step, I got 100 different maps that were unrealistically unwrapped by virtual objects in Cinema 4D and gathered them into square-shaped publication form. This was simply an act of unwrapping, but at the same time, it was also an act of observing and unfamiliarizing a daily object. This behavior included several acts such as unwrapping, dissecting, mapping, exploding, and so on.

On the second iteration experiment, I attempted to bring the act of ‘unwrapping’ into real life and impart materiality. Rather than literally opening objects of various materials, I used the method of ‘frottage’ to map that was as similar to the first experiment form. In this stage, the limited paper size made me focus on certain parts of the objects, and brought me to think about the individual’s perspective on objects. And also, this led to an enquiry about how to understand surface and object.

The actual actions intended to be unwrapping were expressed as actions such as rubbing and scratching while I was doing frottage. In all this process, my position was to observe and present of views on various other behavior and objects derived from the act of ‘unwrapping.’

1 // Unwrap and Fold(Wrap)

Both the iteration processes are focusing on the act of 'unwrapping'. Here, 'unwrapping' can be expressed in other words as 'dissecting', 'separating', etc., and the opposite can be presented as 'wrapping' and 'folding'. Folding is the act of making 2D into 3D, and it is generally deformed by using tools or applying pressure to an object or surface(Jackson, 2018). In order to unwrap the object under pressure again, another pressure must be applied. However, even if it is unfolded following this process, its original appearance does not return. It's already damaged, scratched, and shifted. What's interesting about this project is that objects with substance are damaged and irreversible, while unwrapped maps on digital are undamaged and leave no marks anywhere. The fact that an object can be unwrapped is the same as that it has already been folded before. Exploring the opposite concept together allows me to think more deeply about the meaning of behavior, and extends it to the enquiry of the relation between them.

2 // Making Art Strange: Defamiliarization

The images in the square paper show unwrapped images with a very dry and neutral perspective. It is difficult to recognize the original appearance of objects that unwrapped in numerous aspects only with their opened segments. For these reasons, only after looking at the name of the object written below, do people infer what the map was and what the object was originally like, and then put it together like a puzzle. Victor Shklovsky, a pioneer of Russian formalism, first proposed this concept of 'Defamiliarization' in 1917. According to him, defamiliarization literally means making the object unfamiliar, the shape difficult to recognize, and the perceptual process more difficult and longer(Gunn, 1984). Two stages of 'A Map of Unwrapping' practices make things unfamiliar to the viewers by opening daily objects in different ways on a two-dimensional plane. And this unfamiliarity is the core idea of the whole project to look at things, actions, and a notion from a new perspective.

¹Jackson, P. (2018). Cut and fold techniques for promotional materials. London: Laurence King Publishing.

²Gunn, D.P. (1984). Making Art Strange: A Commentary on Defamiliarization. The Georgia Review, Vol. 38(No.1(Spring 1984)), pp.25–33.

3 // Gestalt Theory

According to the Gestalt theory, ‘the whole is a new thing, completely separate from any sum of its parts(Reinfurt, 2019)’. In other words, there is a context and interrelationship between each element, and the whole does not collect parts, but there is something beyond parts. The core concept of this Gestalt theory can be applied in two ways to this project.

The first is the sum of 100 iterations. It is not until a number of unwrapped iterations are gathered that it has a meaning as ‘A Map of Unwrapping’. A map that looks like a simple computer graphic has a big context of ‘defamiliarizing’ everyday objects by having a number of them. Secondly, the idea of Gestalt can be seen in the sum of processes iteration 1 and 2. Presenting Map 1, created using the digital map, and map 2, created using the frottage technique together, works as a piece of a project by itself that brings out the enquiry about the position based on the surface and object.

4 // Unwrapping and Frottage

In the second iteration, the act of ‘unwrapping’ was intended to bring to reality, which led to the exploration of objects by doing frottage. Unwrapping used in the first iteration was done in the 3d program. The function called ‘UV unwrapping’ used here is a function for creating the texture of an object and serves to peel and unfold the surface. Therefore, there is no backside in this unwrapping map, and in order to obtain a hidden backside map of the object, it must be unwrapped separately. This opened map is difficult to physically restore its form in reality.

In this context, the second iteration actually attempted to unwrap the object in the most similar way to the first iteration by using frottage. Unlike 3d maps, which are organized in the same size in a square publication form of 1:1, real objects cannot be written on the same paper in different sizes. Therefore, in each pages of the publication, all or some of the different objects are recorded in various sizes. Each page of Josse Pyl’s work, *I THINK* and *I’ve THOUGHT* thought, is taken from a different work, where broken parts from images, suggest new associations between images and remind them of new reading methods(Josse Pyl, 2022). I thought that images of different sizes could come together to suggest a new connection from the concept of ‘unwrapping’.

³Reinfurt, D. (2019). *A *new* program for graphic design*. Los Angeles: Inventory Press ; New York, Ny.

⁴Josse Pyl (2022). *I THINK and I think I’ve THOUGHT a thought*. Amsterdam: Roma Publications.

5 // The Use of A Chair(2021)

Ahn Kyuchul proposed The Use of a Chair(Ann, 2021) at an exhibition called The Other Side of Things(2021). The title of this exhibition contains the author's perspective that 'the truth lies behind the surface of the object that is invisible'. And The Use of Chair(2021), which stems from this author's point of view, shows us how to use chairs in a variety of ways that we didn't expect.

On the contrary, my project focuses on the external appearance of things. Rather than looking at the uses and concepts of objects, I first focused on the appearance that we could find first, suggesting an enquiry for how it is perceived. What is the most effective way to understand objects? Can simply unwrapping things up to help us understand them? If we find its meaning in the act of unwrapping, can it be said that we can see the invisible side of things and behavior? Ahn Kyuchul's work, which approaches completely in the opposite direction, makes me critically think about the meaning of this project and what meaning this project and find, which started exploring from the external side of things.

6 // The Medium is the Massage

The studio project focus on the act of 'unwrapping' itself rather than the content of what is unwrapping. And so far, the 3D program and paper with pencils are used as mediums during the process. This naturally draws attention to what messages computer programs and human frottage practices present and make us aware of them. What implications can this flow 3D to paper and pencils have specifically?

Marshall McLuhan marks that the media itself has implications with presenting the phrase "The medium is message." According to him, media evoke in us unique ratios of sense perceptions by altering the environment. In other words, it alters the way we think and act-the way we perceive the world(Mcluhan and Fiore, 2001). The perspective of exploring the act of 'unwrapping' in the medium of computer program and human frottage practice will lead us to understand our behavior through the way this media works, as McLuhan's perspective.

⁵Ahn, K. (2021). The Use of a Chair. [Pencil on paper].

⁶Mcluhan, M. and Fiore, Q. (2001). The Medium is the Massage : An Inventory of Effects. Berkeley, Ca: Gingko Press.