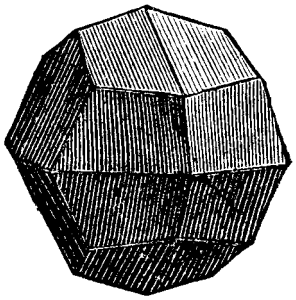

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PACKAGE DESIGN

MORE THAN JUST BOXES

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GD 365.01
Mondays
4:00pm–10:00pm
3 Credits
BR307

—

Kristian Bjørnard
kbjornard@mica.edu
Office: BR317
Office Hours:
Tuesdays
11:00am–3:00pm
(or by appointment)

—

teaching.ookb.co/courses/gd365

—

I will do my best to always respond to your emails within 24 hours.

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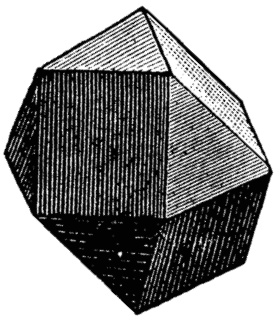

CATALOG DESCRIPTION

This studio course focuses on three-dimensional structures for a range of products that not only protect package contents but also create an experience for the user. Students examine how messages behave when distributed in three-dimensional space. Conceptual development, prototyping, materials, type, image, layout, design and form are fully explored to create commercial packaging. The class will also focus on social, sustainable and environmental issues. May be repeated for up to 6 credits.

COURSE STRUCTURE AND OBJECTIVES

This is an advanced portfolio development studio course where students will investigate how typography, illustration, and design behave when used on (or as) three-dimensional forms (and also on/as different materials). Students will work individually on concepts exploring various packaging forms and exploring the three key goals of a package (Protect, Inform, & Sell). Creating highly-crafted, finished comps; researching target audiences, materials, and distribution methods; and professionally presenting one's work (research, concepts and designs) will all be part of our endeavors.

Students will be challenged to re-envision packaging: to conceive of new visions for what packaging can be. Students will then work on techniques and methodologies for physically prototyping any package designs envisioned.

Whether one's goal is career package designer, or a designer that only occasionally needs to mockup a package, this class should provide the proper information and inspiration. Students will focus on what can be achieved with basic, traditional tools in the creating of working prototypes and designs (like scissors, x-acto knives, rulers, tape, glue, paperboard, etc. — easy, basic stuff). Students will also (hopefully) get into MICA's fabrication lab to see some laser-cutting, 3D printing, etc. in action, which can then be used for projects if desired. As long as everything is crafted carefully, skillfully, and intentionally, projects can be completed in whatever way is desired.

LEARNING OUTCOMES

Students will obtain the ability to:

1. Analyze (visually and physically) existing package designs
2. Work as an individual developing packaging systems
3. Identify needs for package's design
4. Demonstrate design intent and production skills
5. Organize and time manage a package design project
6. Display a thorough knowledge of package design and production issues
7. Develop skills in preparation for entering the package design profession (or at least the completing the occasional packaging project).

REQUIREMENTS

— Regular Attendance.
— Successful completion of all projects on the due date.
— Class participation.
— At least 3 additional hours of work outside of class each week.

MATERIALS

— X-acto & Replacement Blades (anecdote about the 3-times & discard ad mockup guy)
— Bone Folder
— PVA
— Some different tapes (masking, clear scotch, packing tape)
— Rulers, Squares
— Cutting mat
— Various paper stocks and board stocks for mockups/constructions
— Hot Glue Gun (maybe)
— Perhaps a Compass…
— Potentially more depending on what you decide to make…

If you use spray adhesive, do not use it in the classrooms in Brown — they aren't setup with any sort of ventilation. Only use it outside or in a proper, designated spray booth.

TECHNOLOGY STATEMENT:

This course will use industry standard technology, mainly the Adobe Creative Suite (Acrobat, Illustrator, Photoshop and InDesign). Other technology used for presentation and prototyping will also be required but will be dictated by the design of each project. Keep in mind that prototyping and comping projects can be very time consuming (and if not well planned and well executed can also be quite costly). Please allow yourselves enough time to create well crafted final projects that make the best use of all the digital and manual technology found within the department and school at large, as well as the best use of your time and money.

ATTENDANCE

Students are expected to attend all meetings of each class in which they are enrolled. They are expected to be ready to start work at the opening of class and to remain for the entire class session. Irregular attendance or habitual tardiness will lead to lower grades and, ultimately, to probation or dismissal. ***Unexcused absence from as few as three classes will result in a failing grade*** (this isn't my policy, it is MICA policy across the board). In the case of extended illness or other legitimate absences that may keep the students from attending a class for more than three meetings, students must contact the *Student Development Specialist* in the *Division of Student Affairs* so that instructors can be notified.

If you miss a class, check the course website (moodle or preferably teaching.ookb.co). Info will be posted each week on what we discussed and instructions, files, and readings that might be needed. If you have additional questions please contact me immediately; don't wait until the next week. You will still be expected to present or be prepared for the following class after any absence.

It is also important you show up to class on time and prepared. We've got a lot to cover and it sets the whole class behind when any of you shows up late. However, being late — even 2 hours late — is favorable to not coming at all.

PARTICIPATION

You are expected to take an active part in this class. Come prepared to discuss the strengths and weaknesses of your classmates work as well as your own. You are expected to offer, as well as accept, constructive criticism. The ability to effectively articulate and explain your ideas and design decisions is a critical skill that you must develop. Treat your classmates professionally at all times. We will have some sort of critique almost every class period and when we are not lecturing/critiquing/doing demos you will be expected to work on the current project in class. This allows you the benefit of real time feedback from both your peers and your instructor. Take advantage of your class time; the constant interchange of ideas usually leads to better, stronger design solutions.

DUE DATES

All projects are due at the START of class on the assigned due date. Projects turned in after that will not be accepted. I repeat: ***No late projects will be accepted***. This means you will earn a zero for a late project. If you will be unavailable on a due date make arrangements to turn it in early or by email during that class period. You are responsible for turning in work on time regardless of attendance. Do keep in mind that something is better than nothing, so if you aren't finished at least bring what you have so far to critique. In the case of school closing projects will be due at the start of our next regularly scheduled class meeting.

EVALUATION

Your work will be evaluated according to the following criteria:

— Deadlines: Was the design submitted on time on the due date?
— Concept: Did the design have a strong, inventive, appropriate and identifiable concept/idea?
— Composition: Was the piece well composed, such that the design was visually pleasing and used the elements included to best support the concept? Did the composition carry the message in such a way that the design enabled the message to sing out or did the composition get in the way of the message?
— Exploration: Was your research of the assignment thorough? Did you explore many potential solutions? Did you create goals, objectives and priorities for your design solution?
— Craft: Was your design/project well crafted and well presented?

GRADES

Merely completing a project is absolutely not a guarantee of a passing grade! You will eventually be hired based on your portfolio which art directors will review and compare to other designer's they've seen before hiring someone. Your ability to set yourself apart in concept and execution will determine your success in this field both academically and in the real world, so let's start practicing that now. Your grade for the term will be an assessment of how completely you have explored your ideas, researched each project, the success of the design in solving the various assigned problems, uniqueness, CRAFT and presentation.

A+	A	A-	Superior
B+	B	B-	Above Average
C+	C	C-	Average
D+	D	D-	Below Average
F			Failure

Plus or minus may be used. However, for purposes of obtaining a quality point average, each grade category is assigned the following quality points: A = 4 / B = 3 / C = 2 / D = 1 / F = 0

(For more information see the Statement of Academic Standards in the Student Handbook.)

— Class participation is paramount & should show marked progress in the student's ability to talk about design intelligently & constructively.
— Punctuality & participation to in-progress & final critiques will have an impact on the grade for each project.
— Work lost due to technological problems will be considered late. It is important to get in the habit of backing up & duplicating files. Technical trouble is not a valid excuse for missing a deadline — neither academically or professionally.

HINTS FOR SUCCESS

Attend class regularly and on time, meet deadlines, take thorough notes, participate in class discussions and critiques, show a strong sense of concept and design. Do your absolute best on each project and push yourself to do even better on the next project. Strive to be perfect in both concept and craft. Do more than is asked for. Be inventive! Think! Experiment! Bring a positive, enthusiastic, open mind to class. Take advantage of opportunities to be responsible for your own education!

HINTS FOR FAILING

Don't come to class. Don't complete the projects to the absolute best of your ability. Disrupt class often with snide and personal insults directed at student's work or at them personally. Don't participate in class critiques. Don't ask questions when you have questions and need clarification. Decide you're not responsible for your own education and expect me to somehow pour the information and practice into your brain.

COMPLAINTS

Students are encouraged to discuss complaints and concerns regarding class, projects or grades with me first, during my office hours or at a time chosen by our mutual consent. Issues that students do not find to be resolved should then be reported to the Department Chair (currently Zvezdana).

IN-CLASS TECHNOLOGY USE

During class hours, please don't chat online, send/check messages on phones/computers, check emails, communicate or browse content on social media networks, nor browse the web for content that does not relate directly to class. Please stow cell phones out of sight! Failure to comply with this rule may result in deductions from your final grade.

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MICA ADMINISTRATIVE REQUIREMENTS

ADA (AMERICANS WITH DISABILITIES ACT)

Any student who may need an accommodation based on the potential impact of a disability should contact the Learning Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. Contact the instructor privately to discuss specific needs. For additional information please refer to: http://www.mica.edu/LRC

EHS (ENVIRONMENTAL HEALTH AND SAFETY)

It is the responsibility of faculty and students to follow health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. It is each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify and require appropriate personal protective equipment for each art making process, for each student, in all of their classes, when applicable. Students are required to purchase personal protection equipment appropriate for their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection are in place.

PLAGIARISM

Each discipline within the arts has specific and appropriate means for students to cite or acknowledge sources and the ideas and material of others used in their own work. Students have the responsibility to become familiar with such processes and to carefully follow their use in developing original work.

Policy: MICA will not tolerate plagiarism, which is defined as claiming authorship of, or using someone else's ideas or work without proper acknowledgment. Without proper attribution, a student may NOT replicate another's work, paraphrase another's ideas, or appropriate images in a manner that violates the specific rules against plagiarism in the student's department. In addition, students may not submit the same work for credit in more than one course without the explicit approval of the all of the instructors of the courses involved.

Consequences: When an instructor has evidence that a student has plagiarized work submitted for course credit, the instructor will confront the student and impose penalties that may include failing the course. In the case of a serious violation or repeated infractions from the same student, the instructor will report the infractions to the department chair. Depending on the circumstances of the case, the department chair may then report the student to the Office of Academic Affairs, which may choose to impose further penalties, including suspension or expulsion.

Appeal Process: Students who are penalized by an instructor or department for committing plagiarism have the right to appeal the charge and penalties that ensue. Within three weeks of institutional action, the student must submit a letter of appeal to the department chairperson of the course for which actions were taken. The chairperson will assign three members of the relevant department to serve on a review panel. The panel will meet with the student an the instructor of record and will review all relevant and available materials. The panel will determine whether or not to confirm the charge and penalties. The findings of the panel are final. The panel will notify the instructor, the chairperson, the student, and the Office of Academic Affairs of their findings and any recommendations for change in penalties.

ROUGH SCHEDULE

1/20 — NO SCHOOL, MLK DAY

1/27
— Intro day
— Getting to know the Students:
  * Why are you taking this class.
  * What are you hoping to get out of it.
  * What is, if any, your previous model/mockup construction experience.
  * And then my other slew of questions... shows, music, typeface, whatever...
— Lecture: My thoughts on packaging design and what we'll be trying to cover over the term
— assign "Best/Worst" mini-assignment
— Inclass: Make a box... use just an 8.5x11 sheet, no glue or tape, must stay closed and structurally sound on its own just by cutting/folding.

2/3
— Look at "Best/Worst" examples (should I have my own best/worst examples?)
— PROJECT 1 START — Worst Re-Design;
— Demo: score and fold. (basic box)
— Lecture: what is a die-line? (And other basics of construction/planning)
— Inclass: Make a die-line for a basic box (like what you made last week)

2/10
— Demo: Making Corners
— Lecture: Research as a design tool (specific to packaging)
— Look at Project 1 in class. present initial research results and any visual ideas
— Any free time is in class work time.

2/17
— Demo: Curved Platforms
— Look at Project progress. refined research and draft designs
— Lecture: Asking the right questions
— Any free time is in class work time.

2/24
— Demo: Wrapping Techniques
— Look at Project progress. draft comps, near-final designs
— Any free time is in class work time.

3/3
— Look at Project progress
— Demo: Fab Lab?
— Work day
— Introduce Project 2.

3/10
— Project 1 Crit.
— Check in with Project 2
— Lecture: The best package is no package.

3/17 — SPRING BREAK

3/24
— Project 1 Turn in Documentation.
— Check in with Project 2
— Work day

3/31 — PROJECT 2 Crit & PROJECT 3 Start

4/7
— PROJECT 2 Documentation Due
— Work day

4/14 — Work day

4/21 — Work day

4/28
— Near Final Critique
— Work day.

5/5
— ***LAST DAY***
— Final Critique
— Final Project documentation due; & turn in anything that's been re-done that you didn't yet turn in.

PROJECTS.

INTRO: BEST/WORST

Go to a store of your choosing (or visit a variety of stores). Pick out two packages. Pick one that you think is the "best" example of a package and pick one that you think is the "worst" example of package. Don't just consider how the package looks, also think about your experience with that package as the consumer — how it catches your eye, how easy it might be to get home and open, how the packaged product might get to the store in the first place. All of these (and perhaps more) should factor into your decision. Please be able to explain to the class why you chose each item.

1. "WORST" RE-DESIGN.

Use the "worst" package from Best/Worst assignment (or you can go out and find another "worst" package since now you know you'll be redesigning it).

Pick out what you think has the worst packaging. Describe why it is bad. Think about this from mulitple viewpoints. Develop a better solution — and it can't just be a better visual solution, it must be a truly better packaging solution: better for protecting, better for informing, better for selling, better for shipping, better for its life-cycle, better at/for everything!

Beautiful graphics on a sturdy box might not be the best "new" (or even a necessary) solution. Perhaps try and ask the producer what they need or require and examine how an item is made and shipped. Other solutions or ideas may present themselves through these alternate lines on inquery.

This is a research project as much as it is a design project. The final design — both the packaging product and the process itself — should reflect this research. Design a process, not just a product.

(5+1 weeks)

— 1st week research
— 2nd week present initial research results and any visual ideas
— 3rd week continued, refined research and draft designs
— 4th week draft comps, near-final designs
— 5th week final present/critique
— 6th week turn in revised finals to me for grading.

2. HOW DO YOU PACKAGE THE IMMATERIAL?

So many of today's products are digital or virtual. What does packaging mean as we look towards a future where more and more things will become immaterial? (software, digital downloads, etc.). What does a "box" or "package" mean in this context?

(4 weeks)

— 1st week research
— 2nd week - spring break
— 3rd week draft visuals
— 4th week final present/critique

3. THE BEST PACKAGE EVER.

This is the final project. Pick whatever you want to package — yourself, something for your senior project, your favorite condiment, whatever — and then make it the most amazingly packaged version of that thing we've ever seen.

The goal is not just to make the nicest looking label, but to really consider the package as a whole system. Come up with forms, distributions, primary, secondary, and tertiary packagings (if necessary), ideas for materials, how it could be made for real, etc. Make it amazing in its story, its prototyping, its planning, its research, its design. Think about everything we've talked about in terms of what a "package" is.

Blow me and your peers away. Go.

(5 weeks)

— 1st week research
— 2nd week present initial research results and any visual ideas
— 3th week improved research, draft designs
— 4th week draft comps, near-final designs
— 5th week final present/critique, turn in finals to me for grading.

PROJECT EPILOGUE

I think these projects will allow you to explore how "packaging" and "graphic design" fit together without me prescribing forms or solutions to you. The choices are yours to make. Let me know if you ever have any questions or concerns. You have my permission to fail. No one learns anything just trying safe, easy stuff.