

Package Design

Eastern Connecticut State University
Department of Art & Art History | Digital Art & Design

Package Design | ART 330 | Fall 2019 | Monday 12:00-2:45pm | Fine Arts Instructional Center, Digital Studio 327
Soojin Kim | Office: FAIC 318 | Office hours: M 10:30-11:30am; T 10am-12pm, R 10am-12pm | Office phone: 860-465-4328

COURSE DESCRIPTION

This course provides an introduction to package design with an emphasis on the practices of the current industry. Students will develop design skills necessary to create a distinctive and appealing brand identity for the retail marketplace. This includes learning to design from the perspectives of aesthetics, manufacturing processes, sustainability, and utility. Students are expected to create prototypes.

Primary Software Used: **Adobe Illustrator.**

Prerequisites: Digital Art & Design Portfolio or Consent of Instructor

3.000 Credit hours

3.000 Other hours

Levels: Undergraduate

Schedule Types: Studio (3 Hours)

OVERVIEW

This is a studio course in which students will be introduced to the process of designing packages for products – from concept to retail shelf. Students will learn package design by combining elements of structure, form, materials, color, imagery, typography, brand identity, and social aesthetics to design product packages.

OBJECTIVES

In this course you will learn how to:

- Develop and use a vocabulary of package design and product branding.
- Create a product's brand identity using text and imagery.
- Create design concepts and folding carton patterns in Illustrator.
- Construct three dimensional comprehensive designs of packaging.
- Research social aesthetics to apply to package design.
- Explore both traditional and experimental uses of typography.
- Speed up work-flow by using software best practices, e.g., templates, guides and grids, styles, and keyboard shortcuts.
- Create a digital and printed portfolio.

TEXTBOOKS

- Packaging Design: Successful Product Branding From Concept to Shelf, 2nd Edition, Marianne R. Klimchuk, Sandra A. Krasovec, 2013.
- The Packaging Designer's Book of Patterns, Fourth Edition, Wybenga & Roth, Wiley, 2012.

MATERIALS

Blackboard access *

An external hard drive or flash drive (32GB or more)

(Additional online storage for backup of files: Student account Z-drive, One Drive and SharePoint)

Access to a digital camera (10+ megapixels)

Sketch paper pad

pencils and art (kneaded) eraser

Xacto knife with extra blades

ONLINE TUTORIALS (OPTIONAL)

tv.adobe.com, lynda.com, totaltraining.com

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RECOMMENDED READING

DuPuis, Steven, Silva, John, and Braue-DuPuis. Package Design Workbook : The Art and Science of Successful Packaging. Beverly, Mass: Rockport Publishers, 2011.

Roncarelli, Sarah, and Ellicott, Candace. Packaging Essentials : 100 Design Principles for Creating Packages. Beverly, Mass.: Rockport Publishers, 2010.

Jackson, Paul. Structural Packaging : Design Your Own Boxes and 3-D Forms. 2012.

Jedlicka, Wendy. Packaging Sustainability : Tools, Systems and Strategies for Innovative Package Design. 2009.

Thompson, Nato. Seeing Power : Art and Activism in the 21st Century. 2015.

Wiedemann, Julius and Pentawards. The Package Design Book. 2017

<https://thedieline.com/>

<http://lovelypackage.com/>

<http://www.packagingdesignarchive.org/>

*REVISIONS TO SYLLABUS

The information contained in this syllabus is subject to revision at the discretion of the instructor. Students will be notified of any changes that will be made.

GRADING

Your grade is based on projects (70%), in-class exercises, participation, presentations (20%), and attendance (10%).

Important Requirements:

Be prepared to participate in class. Readings are due before the beginning of class for the date assigned so that you are familiar with the topics and prepared for discussion. Assignments are due at the beginning of class unless otherwise notified by the instructor. Two-thirds of the work for this class is expected to be accomplished outside of class. Use the Webb 410 General Computer Lab and FAIC 330/327 Open Lab, 313 Digital Resource Room (available with instructor permission for classwork only), online help, and textbooks—including associated websites—as reference tools to complete work and to practice techniques.

ATTENDANCE POLICY

- You are required to attend each class in its entirety. More than 2 absences, 2 late arrivals or early departures will affect your grade negatively unless you have a doctor's note.

- Attendance will be taken at the each class.

It is your responsibility to see me during class if you arrive after attendance is taken.

- Email me ahead of time if you cannot attend class, if you will be late for class, and if you need to leave early for class. This does not constitute an excused absence, it is a professional best practice.

CLASS RULES

- No food or drink in the Computer Lab. No exceptions!
- Smart-phones: no cell calls and no ear buds during class. We need to communicate throughout each class.
- Do not use the Internet for anything other than class work during class time. Use break time instead.

DEPARTMENT OF ART & ART HISTORY POLICY ON RETURNING ARTWORK AND OTHER ASSIGNMENTS

Assignments will be returned during scheduled class time, instructor's office hours, or by special arrangement with the instructor. The instructor will hold assignments for six weeks following the end of class. Assignments not picked up during this period will become property of the university and may be discarded.

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OFFICE OF ACCESSABILITY SERVICES (OAS)

Eastern Connecticut State University is committed to following the requirements of the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability (or think you may have a disability), and require adaptations or accommodations, or assistance evacuating a building in the case of an emergency, please contact the Office of AccessAbility Services (OAS) at 860-465-0189 to discuss your request further. Any student registered with the OAS should contact the instructor as soon as possible for assistance with classroom accommodations. Please note that accommodations are not retroactive, and must be communicated through a Letter of Accommodation which is drafted by the OAS. The link to the OAS website is:

<http://www1.easternct.edu/accessability/>

ACADEMIC MISCONDUCT POLICY

Students should read and understand Eastern's Academic Misconduct Policy, which can be found in the Eastern Student Handbook at <http://ecsu-svkb2.easternct.edu/index.php?View=entry&EntryID=307> Students are expected to take personal responsibility for their intellectual work and to respect and acknowledge the ideas of others. Academic honesty means doing one's own work and giving proper credit to others whose work and thought are drawn upon. It is the responsibility of each student to become familiar with what constitutes academic dishonesty and plagiarism, and to avoid all forms of cheating and plagiarism. Students may not engage in any form of academic misconduct, and are responsible for learning how to present the ideas of others in their own work, and avoid all other forms of academic misconduct. For current documentation practices, consult the instructor or a style manual (e.g., APA, MLA). All violations will be handled under the procedures established in the Academic Misconduct Policy.

STUDENT SEXUAL MISCONDUCT POLICY

Title IX of the Education Amendment of 1972, as well as the Board of Regents Policy on Sexual Misconduct Reporting, Support Services and Processes, prohibit acts of sexual misconduct – sexual harassment, sexual assault, sex-based discrimination, dating violence, domestic violence, stalking, and inappropriate relationships between employees and students. If you or someone you know has been or experiences harassment or assault, resources are available with the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT). Alleged violations can be reported to the Title IX Coordinator in the Office of Equity and Diversity at 860-465-5791. Reports to law enforcement can be made to Eastern Connecticut State University Police Department at 860-465-5310. To receive support and advocacy, please contact Starsheemar Byrum, the Coordinator of the Sexual Assault & Interpersonal Violence Response Team (SAIV-RT) at 860-465-4314. You may also visit the SAIV-RT website at www1.easternct.edu/saiv for more information including a list of confidential resources.

RUBRIC FOR GRADING

A 100–95 90% | **B** 89 85 80% | **C** 79 75 70% | **D** 69 65 60% | **F** 59% or below
(A grade of C, 75%, is the minimum grade which counts toward your major.)

	EFFORT / PERSEVERANCE	CRAFTSMANSHIP / SKILL	PROJECT / TIME MANAGEMENT
A <input type="checkbox"/> Consistently demonstrates outstanding creativity and original work.	A <input type="checkbox"/> Demonstrates excellent understanding and application of key concepts and learning objectives. <input type="checkbox"/> Demonstrates extensive planning, preparation, and effort. <input type="checkbox"/> Demonstrates multiple alternative options to communicate desired concepts / ideas.	A <input type="checkbox"/> Demonstrates flawless accuracy and attention to detail. <input type="checkbox"/> Demonstrates excellent software skill and hand-drawing skill. <input type="checkbox"/> Meets or exceeds all of the formatting and submission requirements.	A <input type="checkbox"/> Demonstrates excellent work-flow and file management skills. <input type="checkbox"/> Meets or exceeds all of the required deadlines.
B <input type="checkbox"/> Demonstrates above-average creativity and original work.	B <input type="checkbox"/> Demonstrates good understanding and application of key concepts and learning objectives. <input type="checkbox"/> Demonstrates good planning, preparation, and effort.	B <input type="checkbox"/> Demonstrates good accuracy and attention to detail. <input type="checkbox"/> Demonstrates good software skill and hand-drawing skill. <input type="checkbox"/> Meets all of the formatting and submission requirements.	B <input type="checkbox"/> Demonstrates good work-flow and file management skills. <input type="checkbox"/> Meets or exceeds some of the required deadlines.
C <input type="checkbox"/> Demonstrates average creativity and original work.	C <input type="checkbox"/> Demonstrates average understanding and application of key concepts and learning objectives. <input type="checkbox"/> Demonstrates average planning, preparation, and effort.	C <input type="checkbox"/> Demonstrates average accuracy and attention to detail. <input type="checkbox"/> Demonstrates excellent software skill and hand-drawing skill. <input type="checkbox"/> Meets some of the formatting and submission requirements.	C <input type="checkbox"/> Demonstrates average work-flow and file management skills. <input type="checkbox"/> Meets some of the required deadlines.
D <input type="checkbox"/> Demonstrates below-average creativity and original work.	D <input type="checkbox"/> Demonstrates below-average understanding and application of key concepts and learning objectives. <input type="checkbox"/> Demonstrates minimal planning, preparation, and effort.	D <input type="checkbox"/> Demonstrates minimal accuracy and attention to detail. <input type="checkbox"/> Demonstrates minimal software skill and hand-drawing skill. <input type="checkbox"/> Meets some to few of the formatting and submission requirements.	D <input type="checkbox"/> Demonstrates below-average work-flow and file management skills. <input type="checkbox"/> Meets some to few of the required deadlines.

COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 1
9/9

Project
1

COURSE INTRODUCTION, SYLLABUS REVIEW DISCUSSION—GREAT PACIFIC GARBAGE PATCH

https://www.youtube.com/watch?v=ju_2NuK50-E

PROJECT 1—PACKAGING DESIGN CONCEPT: LIQUID PRODUCT LINE TEXTBOOK FOR PROJECT 1 (BRING TO EVERY CLASS FROM NEXT WEEK)

Packaging Design, Successful Product Branding from Concept to Shelf, Klimchuk & Krasovec, published by John Wiley & Sons, 2012.

PROJECT OVERVIEW, SPECIFICATIONS

In this project, you will develop a new product packaging design concept, including product branding. The product is made out of liquid (beverages, detergents, cosmetics, and etc.) from a fictitious company. The new product requires a clean, strong design with sustainable packaging. The design should stand out from the competition on the supermarket shelves. There should be 4 different varieties (flavors, scents, and etc.) (you choose them) in the line. The packaging for the four varieties should form a distinctive pattern when placed next to each other on the shelf, known as billboarding. **All imagery, content, and logos must be original.**

This project will entail five phases of design development, culminating in a poster presentation of your full-color design concepts with each product represented at 100% scale. You will design the four containers with labels and lids. One press-ready label will also be included. Descriptive text will include key product information (see page 174) and all required legal information. Your poster will be printed on the HP DesignJet printer. Primary software will be Adobe Illustrator.

This **project's final printed outcome will be a Poster**, 30" wide by 20" high, including 1.5 inch margins all around, and a bleed of .25 inches. Your name and class should be in a lower corner of the poster. The finest examples of this project will be selected for exhibition, details TBA.

All **research and design phases will be submitted in your Design Process Document**, created in InDesign. Use your textbook to guide you through each of the following steps in packaging development.

PHASE 1—RESEARCH AND ANALYSIS (OBSERVATION, IMMERSION, AND DISCOVERY)

Assignment:

1. Read textbook: Chapter 2: Defining Package Design, pages 39–58, and Chapter 2: Elements of the Packaging Design, 64–143.
2. Brainstorm to generate a list of 5 possible liquid product lines that you might design.
3. Research the Competition and Target Consumer for your top pick product line from your list.
 - Survey the product category. Visit stores and take notes and photograph the competition's products.
 - Collect and bring in two actual examples of the competition's products for detailed and accurate examination.
 - Write a short Category Analysis. See textbook, page 154, Fig. 4.3.

COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 2 9/16	Project 1	PHASE 1 (CONTINUED) 4. Create your Design Process Document in InDesign following the instructions given in class. All of your research and your design development for Pr1 will be included in this document. <ul style="list-style-type: none">- Include a title master page, a document master page, margins and guides, layers, paragraph styles, character styles.- The Process Document should include images, citations (URLs), sketches, logo design, digital designs, typography and color swatches, as well as final designs, scaled to fit, see 157, Fig.4.6.- Make sure that you save your InDesign document after each work session. 5. Brand Name Analysis and Name Generation <ul style="list-style-type: none">- Create a list of words associated with the product, its perceived personality and target audience.- Create a list of tag lines, secondary descriptive text associated with the product name.- Narrow your list to three potential names and associated tag lines for your product line. See textbook, page 156. 6. Design Brief and Category Analysis <ul style="list-style-type: none">- Notate how the competition's industrial designers have communicated a marketing objective, e.g., innovation, ergonomic benefits, reliability, optimal material usage, accessibility, etc., including, very importantly, environmental impact. See textbook, page 155. 7. Packaging Structure Analysis <ul style="list-style-type: none">- Notate how the competition's industrial designers have communicated a marketing objective, e.g., innovation, ergonomic benefits, reliability, optimal material usage, accessibility, etc., including, very importantly, environmental impact. See textbook, page 155. 8. Visual References <ul style="list-style-type: none">- For design inspiration, create a "Swipe" page (or pages) of visual references. These images can be photos, illustrations, designs, from a wide variety of sources that can begin to establish the visual essence of the product and brand.- Create a Concept Board from your Swipe(s). This is an orderly collage that communicates the character of a design direction. Include images, graphic style elements, color swatches, and typography. See textbook, page 157 for an example. Cite your sources, including URLs. See textbook, page 156.- Add your Swipe page and Concept Board to your Design Process Document.- Add the design brief, page 152, Category Analysis, page 154, and phase 1 Checklist, page 158.- Save your INDD document and export it as a pdf then submit pdf.
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WEEK 3 9/23	1	PHASE 2—PRELIMINARY DESIGN (DESIGN STRATEGY) Read textbook: Chapter 4: The Design Process, 148–200. Study textbook: Pages 158–175, and the case studies presented throughout the textbook. Workshop, Assignment: 1. Design Strategy - Create 3 completely different creative, attention-getting strategic directions for the packaging and label with images and words in pencil (see 160-161). 2. Design Concepts - Create 2 concepts based on your two best strategies. 3. Design Logotypes - for the 2 concepts. 4. Develop Thumbnails - for the 2 solid concepts in black & white. 5. Add STEPS 1–4 to your Design Process Document. Submit digital documents 1–4. Print your Strategies, Concepts, Logotypes, and Thumbnails on 18x12 (Tabloid Extra) paper for critique.
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COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 4 9/30	Project 1	PHASE 3–DESIGN DEVELOPMENT Read textbook: Chapter 5: The Packaging Design Profession, 201–217. Study textbook: pages 175–195. Critique - Beginning of class Workshop, Assignment: 1. Your winning design will be developed in Illustrator. This includes the primary display panels (or labels) prepared for press and a rendering of the label on the container design at 100% scale. 2. Consider these four attention grabbers: color, physical structure or shape, symbols and numbers, and typography. 3. Consider visual hierarchy, voice, message, readability. 4. Consider these principles of design: balance, contrast, tension, positive and negative, value, weight, position, alignment, hierarchy, texture. 5. Include all relevant information on your label, including the nutrition info, ingredients, recycling info, bar-code, etc. 6. Place all work into the Design Process Document. 7. Package each INDD and AI document at the end of each work session.
WEEK 5 10/7	1	PHASE 4–DESIGN REFINEMENT Study textbook: pages 196–197. Workshop, Assignment: 1. Revise and refine the packaging design concept. 2. Revise and refine the poster design and layout. 3. Remember to include on the poster: <ul style="list-style-type: none">– Poster header (or footer): Product name and tagline, your name and course number/ title.
WEEK 6 10/14	1	PHASE 5–DESIGN FINALIZATION Workshop, Assignment: 1. Finalize the packaging design concept. 2. Finalize the poster layout. <ul style="list-style-type: none">– Triple-check for accuracy and craftsmanship: file organization, measurements, margins and columns, grid, guides, paragraph and character styling, glyphs.– Spell check and grammar check.– Kern the display text (16+ point type), duplicate, and convert to objects. 3. Package. Compress the packaged folder for submission. 4. Test-print on heavy-weight paper, 18x12 in., scaled to fit, horizontal, trim. 5. Complete and submit design process document and mockup as two different pdf file. 6. Print the final package design concept presentation poster on the HP DesignJet printer: 30" wide by 20" high, including 1.5 inch margins all around, and a bleed of .25 inches. Your name and class should be in a lower corner of the poster.

COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 7 10/21	Project 1	AT THE BEGINNING OF CLASS BE PREPARED TO: <ol style="list-style-type: none">1. Pin on the classroom display boards your presentation poster.2. Critique: Display your poster and discuss your project using packaging design terminology.3. The final poster may be selected for exhibition and should be exhibit-ready by this due-date. PROJECT 2 INTRODUCTION
WEEK 8 10/28	Project 2	PROJECT 2–FOLDING CARTON GIFT PACKAGING PROTOTYPE TEXTBOOK FOR PROJECT 2(BRING TO EVERY CLASS) The Packaging Designer's Book of Patterns, Fourth Edition, by George L Wybenga and Laszlo Roth, John Wiley & Sons, Inc., 2013. Packaging Design, Successful Product Branding from Concept to Shelf, Klimchuk & Krasovec, published by John Wiley & Sons, 2012. PROJECT OVERVIEW, SPECIFICATIONS For this project, you will design and construct a prototype (full-scale 3D model) folding carton gift box for a specialty retail company. This company specializes in a proprietary product line that is often purchased by consumers as gifts. This company has retail outlets of the same name in major multi-store shopping venues. This is an imaginary company. All imagery, content, and logos must be original. This project will entail five phases of development, culminating in a full scale model in color. The folding carton will be printed on both the outside and the inside of the carton on the HP DesignJet printer in sizes up to approximately 36 by 36 inches. Use your two textbooks to guide you through each of the following steps in packaging development. Build on the concepts and best practices in design development that you learned in Project 1. Your folding carton designs will be created using Adobe Illustrator. <ul style="list-style-type: none">- Consider these four attention grabbers: shape, physical structure, color, symbols and numbers, and typography.- Consider the elements of surprise, metaphor, ease of use, sustainability (environmental impact).- Use these principles of design: hierarchy, balance, contrast, tension, positive / negative space, value (light / dark), weight, position, alignment, and texture. PHASE 1–RESEARCH AND ANALYSIS (OBSERVATION, IMMERSION, AND DISCOVERY) Read textbook: In the textbook by Klimchuck, review the chapter on Structures, Materials, and Sustainability, pages 104-127. Study textbook: The Packaging Designer's Book of Patterns by Wybenga, chapter 1. Study the terminology and technical details for folding cartons. Workshop, Assignment: <ol style="list-style-type: none">1. Review your research on Cradle to Cradle (C2C) sustainability systems from Project 1.2. Research the competition and target consumer.<ul style="list-style-type: none">- Visit stores, take notes and photograph the competition's folding cartons.- Collect and bring a sample of the competition's folding cartons for detailed examination.

COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 9
11/4

Project
2

PHASE 1 (CONTINUED)

Study textbook: Klimchuk, pages 153-158.

Workshop, Assignment:

3. Brand Name Analysis and Name Generation.
 - Create a list of words associated with the product, its perceived personality and target audience.
 - Narrow your list to three potential names.
4. Create your Project 2 Design Process Document in InDesign. All of your research and your design development for Phases 1–5 will be included in this document.
 - Make sure that you package your InDesign document after each work session. Compress your work folder (zip) before submitting.
5. Visual References
 - Create a “swipe” file of visual references, including images, graphic style, color swatches, and typography. Cite your sources, including URLs.
6. Concept Board
 - Create an orderly collage, based on the swipe, which visually formulates the personality of the product. This digital document should include images, typography and color swatches.

WEEK 10
11/11

2

PHASE 2–PRELIMINARY DESIGN (DESIGN STRATEGY)

Study textbook: Klimchuk, pages 158-175, and the case studies presented throughout the book.

Workshop, Assignment:

1. Develop two different design concepts for the folding carton with images and words in pencil.
2. Design logotypes for the 2 concepts in pencil.
3. Scan your concepts and logos. Using Photoshop, clean (Stamp Tool) and adjust the Levels (Adjustment layers) of your scans.
4. Add digital documents for Phase 2 to your Design Process Document and submit.

WEEK 11
11/18

2

PHASE 3–DESIGN DEVELOPMENT

Study textbook: Klimchuk, pages 175-195.

Workshop, Assignment:

1. Develop your best design in Illustrator at 100% scale.
 2. Download from The Packaging Designer’s Book of Patterns (or scan) a pattern or combination of patterns. You will alter a pattern (length or height – or– modify a component such as the lid or closure tab. Do not use a pattern without creatively altering it.
 3. Create a thumbnail model of your combined/altered pattern. Fold, score folds, trim, and tape your custom pattern for function and aesthetics. Modify and repeat until your thumbnail model is correct.
 4. Create a 100% scale preliminary model. Test your typography, additional content and imagery on the inside and outside of the folding carton. Test your pattern by scoring and folding. Test the closure tabs. Modify as needed.
 5. Pay attention to the attention grabbers: color, shape, symbols and numbers, typography.
 6. Submit your preliminary model and AI packaged folder and INDD packaged Design Process Document.
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COURSE OUTLINE

(Important note: Reading is due before class.)

WEEK 12
11/25

Project
2

PHASE 4–DESIGN REFINEMENT

Study textbook: Klimchuk, pages 196–197.

Workshop, Assignment:

1. Revise and refine your design: color, typographic treatment, and graphic imagery. Each element should serve a specific function and clearly communicate the intended objective. Make sure that the design clearly communicates the company's product line's personality through the imagery, color, typography, and layout. Be very precise in setting up and modifying your Illustrator files.
2. Print the design. Dry-mount the front and back pages, and construct your folding carton.
3. Finalize your folding carton construction.
4. Submit your digital files and folding carton.

WEEK 13
12/2

2

LAST DAY OF CLASS PHASE 5–DESIGN FINALIZATION

Workshop, Assignment:

1. Finalize your folding carton construction.
2. Submit your digital files and folding carton.

MONDAY
12/9

2

FINAL SUBMISSION AND PRESENTATION

1. Submit digital final Project 2 files: Digital project files packaged and compressed.
 2. Submit printed, assembled final Project 2: folding carton.
 3. Present Project 2.
 4. Submit any projects that you revised or which you have not previously submitted in final format.
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