art 3423 (61944) | package design | fall 14

Nikki Arnell: narnell@astate.edu; Art Annex 211; cell preferred 303-842-3039 – call or txt (office: 870-680-8457)
Office Hours: Mondays and Fridays noon-1pm in AA211 and by appointment

introduction

GRAPHIC DESIGN. Structure, color, and graphics and creative application to the field of packaging. Designing of three dimensional containers and displays. It is expected that students will spend a minimum of three additional clock hours per week on work outside the scheduled class time for each studio Graphic Design class. Prerequisites, a grade of C or better in ART 1013, ART 1033, ART 1043, and ART 2423.

"The designer's mastery of package design skills such as typography, color, design pattern, photography, and illustration are called upon [to create powerful work], but equally so is the ability to connect the product and consumer through an idea. The package designer's idea-generation process is complex. It is a tennis game between the practical and the impossible, the emotions and the logical, the tried and true and the wild, new frontier. It is a precarious balance of opposites designed to engage consumers consciously and unconsciously. The designers will inevitably consider the experience of the package and the unveiling of the product inside…
Designing for packaging is painstakingly hard work. The reward of which is not just the package that entices consumers to pick up, sniff, examine, and ultimately buy, but a powerful brand **experience** that ensnares a consumer's loyalty for life."[1]

learning outcomes

Problem Solving Skills

- Projects will apply theories studied via lectures and assigned readings. Together these will expand vocabulary of visual form and function within the systems of packaging.
- All exercises and projects will also evolve conceptual skill and intellectual curiosity, as well as introduce/reinforce awareness of audience reception per strategic objective.

Technical Competence

- Student will acquire demonstrable knowledge of tools needed for the purposes of design, as well as improvement of hand-eye coordination and CRAFT.
- Student will continue development of software knowledge as a tool of graphic design, specifically the Adobe design programs on the Apple platform.
- Student will also develop the act of looking and the perceptual process by applying all theories via assigned projects.
- Tactical and visual awareness of packaging under the umbrella of a brand or product series will be introduced.

Communication Skills

- Proper vocabulary and methods of presentation will allow student to communicate with others in a public forum. In addition, these skills will further develop the ability to critically evaluate artistic output for individual improvement.

Interpretation of Historical Artistic Skills

- Lecture and readings will educate student regarding the lineage of relative artistic discipline per project.

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[1] Roncarelli, Sarah and Candace Ellicott, *Packaging Essentials: 100 Design Principles for Creating Packages*, (Rockport Publishers, Inc.: Massachusetts, 2010), p. 8.

Organizational Skills

- Time management and research skills will be reinforced by deadline-dependent grading and strict adherence to the Design Process, as well as an ongoing binder of organized notes and *required* social media postings.

Collaboration Skills

- Continuing methods of critique will improve self-awareness, as well as art reception per audience and context.
- Through all of the above, student will engage in critical thinking skills in both a group and as an individual.

bfa-graphic design program learning outcomes

Content Knowledge *Reinforced*

Students will have a working knowledge of various aesthetic and visual communication issues, processes, and media; and be able to apply that knowledge to conceptualize, develop, and complete professional work that answers project objectives and responds to audience and context.

Critical Thinking Skills *Reinforced*

Students will be able to apply the critical, analytic, and communication skills required of an academic and professional designer; and will be able to present their work in a competent and professional manner.

Problem Solving Skills *Introduced*

Students will be able to understand and apply problem identification, research prototyping, user testing and analysis to generate multiple solutions to visual communication problem and evaluate their outcomes based on critical, historical, and aesthetic issues.

Technical Competence *Reinforced*

Students will be able to execute technical and conceptual decisions based on an understanding of art, design, and communication principles culminating in a portfolio of professional work that displays knowledge of these skills through self-directed research, experimentation, risk-taking, and reflective analysis of content and context.

teaching methods

This course is based on group and independent studio instruction plus *at least* 6 hours of individual work out of class each week. Reading and study are required in this course to supplement the project and in-class activities. Quiz content is pulled from these as well as class discussion. Specific information for each project will be given with due dates for the various stages of the projects, including sketches, notes, presentations, and critiques. Participation is key throughout the class.

If you miss a lecture or demonstration, you will be responsible for obtaining the information given and notes taken from another student. Please pick two classmates with whom you can communicate throughout the semester.

1. Name _____

   E-mail _____ Phone _____

2. Name _____

   E-mail _____ Phone _____

required

Books

***Tests* will cover material in this book. BE SURE YOU ACQUIRE AND READ THIS!**

• Packaging Essentials: 100 Design Principles for Great Packages by Sarah Roncarelli and Candace Ellicott
ISBN: 9781592536030

Online

• Y**ou must join the closed group:** ***ART***(space)***3423***(space)***FALL14* on Facebook** (see link on nikkiarnell.net) **and check it**.

(Sorry but I will not Friend you while you are a student.)

All projects, outside reading material, notes, and syllabus will also be posted on: **www.nikkiarnell.net**.

This includes "Design Blog" under Coursework.

recommended

Books

• Package Designs: A Comprehensive Guide to Packing It In by Grip, ISBN: 9781592537051
• Packaging Design: Successful Product Branding from Concept to Shelf bu Marianne Rosner Klimchuk and Sandra A. Krasovec, ISBN: 9780471720164
• Package Design Workbook by Steven DuPuis and John Silva, ISBN: 9781592537082
• Design Basics Index by Jim Krause, ISBN: 9781581805017
• Winning Portfolios for Graphic Designers by Cath Caldwell, ISBN: 9780764145056
• Logology2: The Wonderland of Logo Design, viction:workshop limited, ISBN: 9788492643882

Periodicals - *specifically Awards Annuals, which you can peruse at Barnes & Noble:*

• Communication Arts • Print • Archive • HOW

Web Sites - *see nikkiarnell.net : links*

Student Memberships

- **AIGA** (American Institute of Graphic Arts) - *www.aiga.org*.
  Memphis is our base, as there are no AIGA chapters in Arkansas or Mississippi. Please see here for current events! *http://memphis.aiga.org*. Professor Arnell is on the board in Memphis. Prof. Arnell is also the faculty advisor of the ASU Student AIGA group. Please remember that being involved with this group is extraordinarily beneficial for students. The line on the resumé is reason enough.
- **AAF** (American Advertising Federation) - *www.aaf.org*. This group is also beneficial in which to be involved; however the student group is based out of the College of Communication. Prof. Arnell is a former board member for the regional club and is still in close contact with members. It is recommended that art students enter the annual (Student) Regional Addys held in December.

materials

Sketchbook - *for ART 3423 only*	18-24 inch **metal** ruler	X-Acto and (LOTS OF) **#11** blades
Permanent black Sharpie markers	Roller/burnisher	White plastic and/or kneaded eraser
Black mounting board as needed	Spray Mount - *not K-77*	Self-healing cutting mat

External storage devices *(do not leave files on ASU computers)*: USB flash drive(s) or external hard drive

Do not pull them from the computer without EJECTING them first

OR use Dropbox.com (or similar to save to an outside dependable server)

Suggested for package construction at home:

T-Square, Metal 24"	Triangles 12"	Drawing board with steel edge for T-square

policies

• Craftsmanship

Projects will be built by hand and require a great deal of practice. When building and applying package design and labels, craftsmanship is extremely important. Imperfections of the final design prototype will overpower concept and design.

• Adherence to the Design Process

Thumbnail sketches are expected at the beginning of all projects. **No work will be accepted if you have not finished this first step unless otherwise indicated.**

• Distractions

Bring headphones if you would like to listen to music during studio time. Cell phone usage is not allowed and computers are to be used for coursework only. Calling, texting, IM'ing, checking social media sites (other than for coursework), e-mailing, etc. are prohibited during class time. If you do not follow these rules, you will be asked to leave the classroom and counted absent for the day.

• Critiques.

Each project will have a different form of critique. Critiques are mandatory to attend and participate in, including those held online. It will be noted if you:

a) do not share your opinions, or

b) if you share your opinions not in the form of constructive criticism (EX "That sucks" or "Gee, it's pretty" DON'T COUNT).

• Attendance

Attendance is taken at the beginning of class. If you are tardy, it is your responsibility to be recorded on the roster.

Attendance during critiques is mandatory.

- 3 tardies = 1 absence
- Leaving early without being excused by instructor = 1 absence
- 5 unexcused absences = final letter grade reduced by 1
  (ex. if you have an A for the semester, you receive a B)
- 6 unexcused absences = final letter grade reduced by 2
  (ex. if you have an A for the semester, you receive a C)
- 7 unexcused absences = automatically fail the course
  (ex. even if you have an A+ for the semester, you still get an F)

• Deadlines!!!

Deadlines must be observed. If you miss deadlines in this course, you will receive a lowered grade - 1 letter grade for each day the assignment is late (unless excused). In the real world, you could lose your job, so observing these scheduled deadlines is extremely important. Failure to include a project in critique will lower the grade for that assignment. If you miss a deadline, please speak with me and complete the project, as 50% (= F) is better than 0%.

grading

Each finished assignment will be evaluated in several ways, including: class participation, attendance, adherence to scheduled **deadlines**, understanding of presented **concepts**, constructive use of time, **craftsmanship** and professional **presentation**, use of techniques and technologies, and the final outcome of the assignment. Students should expect to present their work at each stage of development, both to the class and the instructor. In order to receive an A, a project must be exceptional in all respects. I will use letter grades A through D with + and -, and F. The course grade will be based on projects (70%), assignments and quizzes (15%), and attendance and class participation (15%).
Percentages are approximate.

A Second Try

You may redo any project for an *attempt* to receive a better grade. You must have turned in the original project on time and completed it. You must have adhered to the design process. It is advisable that you wait for all critiques for project so that you can improve your work. You may have all semester to turn in any redos, but they must be handed in before the week of finals. The final project may not be redone.

and...

I love a good story, but not when it's just a lame excuse for late work. I encourage defense of your design choices and professional communication, but have no patience for lack of respect and bad manners. So thank you ahead of time for being excited to be here and eager to learn!

safety concerns

This course may require the use of hazardous chemicals, equipment or processes that the University Safety Committee recognizes as potentially hazardous to a student's safety and health. Every instructor is required to provide instructional information and training on safe handling and usage procedures prior to engaging students in the use of hazardous chemicals or equipment. In addition, students are advised to notify the instructor or laboratory supervisor of any medications or conditions that may impair their mental alertness and/or their ability to safely engage in the use of any hazardous chemical or equipment.

All students should use hazardous chemicals and equipment only under the direct supervision of the instructor or by approval of the instructor, using recommended methods and procedures. Failure to adhere to the outlined safety precautions could result in disciplinary action.

disability statement

Any student who is registered with Disability Services AND who needs "reasonable accommodation" must notify the professor by the end of the second week of classes.

academic integrity policy of the art department

I. Academic Integrity
   A. Academic integrity calls for students to do their own work and not to claim as their work anything someone else has done. Intellectual growth calls for doing one's own work; so does academic honesty.
   B. Infringements of academic integrity include offering someone else's work as your own (see Plagiarism below), buying term papers, and cheating (see Test cheating below). Specific penalties may result.

II. Plagiarism
   A. "Plagiarism" means giving the impression in an assigned paper or studio work that someone else's thoughts, ideas, images and/or words are your own.
   B. To avoid plagiarism give written credit and acknowledgement to the source of the thought, idea, image and/or words, whether you have used direct quotation, paraphrasing, or just a reference to a general idea.
   C. If you directly quote words written by someone else, enclose the quotation in quotation marks and provide a footnote.
   D. If you directly incorporate an image by someone else, you should give credit to that person, in the title, or following your signature, or in some other appropriate way. Example: ".. after Rembrandt."
   E. No written paper or studio project created for credit in one class should be used for credit in another class without the knowledge and permission of all professors concerned.
   F. The research as well as the complete written paper or studio project should be the work of the person seeking academic credit for the course.

III. Faculty members may respond to plagiarism in any of the following ways:
   A. Return the work to be redone; the grade may be reduced.
   B. Give a failing grade on the work ("F" or zero).
   C. Give the student a failing grade in the course.

IV. Test Cheating may consist of any of the following:
   A. Having access to exam questions beforehand.
   B. Having access to course information during an exam period.
   C. Observing another person's test during the exam period.

V. If cheating occurs during a test, a faculty member may:
   A. Seize the test of the offending student, or
   B. Allow the testing to continue without interruption, informing the offending student at the end of the period about the offense.

VI. Faculty members may respond to cheating in any of the following ways:
   A. Give a failing grade on the exam ("F" or zero).
   B. Give a failing grade in the course.
   C. Refer the matter for disciplinary action to the Office of Student Affairs.

VII. Scope: These policies cover all classes in the Department of Art.