

GVC309 - PACKAGE DESIGN

Course Title	PACKAGE DESIGN				
Course Code	GVC 309				
Course Type	Required				
Level	Bachelor				
Year / Semester	3 rd Year / 5 th Semester				
Teacher's Name	Nicolas Lambouris, Artemis Eleftheriadou				
ECTS	6	Lectures / Studio/ week	3	Laboratories / week	
Course Purpose	<ul style="list-style-type: none"> • To identify the importance and the possibilities of a functional and creative integration of necessary surface information systems and the structure and methods of production required in 3D package design • To employ effective forms, innovative materials and appealing surface graphics focusing on the creative exploration of these areas, simultaneously and particularly, through a series of tasks such as the study of natural found or architectural forms, the experimentation with alternative usages of various materials, the exploration and demonstration of 3D methods of construction, supermarket/shop visits etc. • To examine the potential of form in relation to the formal or symbolic qualities, restrictions or particularities of the proposed products or concepts • To evaluate the significance of package design in the marketplace through a brief familiarization with the studies of semiology and social psychology • To create packaging proposals which visually translate, promote and communicate the required qualities of the content with the specified audience and which stimulate and question constructively the possibilities and boundaries of contemporary package design 				
Learning Outcomes	Upon completion of this course students should be able to:				

	<ul style="list-style-type: none"> • Develop and design a package design/branding identity satisfying the design brief • Utilize an array of design methodologies and mediums in developing a package design that satisfies not only the client's requirements but also stands as an innovative package design solution • Recognize and identify contemporary design trends in package and 3D form design • Understand the relationship between creative visual and information application • Produce a complete package design solution 		
Prerequisites	CVC 208	Corequisites	-
Course Content	<ol style="list-style-type: none"> 1. Brand Awareness and Definition: The Brand as the unique identity of a specific product, service, or business. The ways in which the customer relates, recalls and recognizes the brand. Defining and creating a unique brand image for the product through package design. Constructing a product identity through a successful design process. 2. Package in Contemporary Consumer Culture: The practical and theoretical use of packaging in contemporary culture. The impact of packaging design and the semiological implications involved in the design process towards the formation of product consciousness and vice versa. 3. Typography for Packaging: Typography as a vital design element in package design. The grid system and the importance of uniformity. Layout organization. The use of text and display typography in conveying information and shaping a distinct visual identity. Visualizing the three-dimensional space in two-dimensional format. 4. Color and Semiology in Package Design: The use and meaning of color in package design. The use of color coding in marking various product ranges. The impact of color use and color signification. Color and semiology. Communicating unconscious understandings through design. 5. Form and Function in Package Design: Examination of current trends in package design; surface graphics, structure, materials, form and display. Examination of the relationship between product type, product 		

	storage and size, affect the package design structure. Alternative package design proposals.
Teaching Methodology	<p>The theoretical part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical design workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of student's work allow for a thorough examination of the class progress, whilst at the same time student receive acute feedback on their work. Though the creative use of computer design software, along with alternative creative methods and mediums (photography, sketching, drawing etc.) students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as students can have access to various references as well as download keynote presentations of class lectures.</p>
Bibliography	<p>Bibliographical Reference:</p> <ol style="list-style-type: none"> 1. Adams, S., <i>The Designer's Dictionary of Color</i>. Harry N. Abrams: New York, 2017. ISBN: 9781419723919 2. Barthes, R., (trans) Howard, R., Lavers, A., <i>Mythologies: The Complete Edition in a New Translation</i>. Hill & Wang: New York, 2013. ISBN: 9780809071944 3. DuPuis, S., Silva, J., <i>Package Design Workbook: The Art and Science of Successful Packaging</i>. Rockport Publishers: Massachusetts, 2011. ISBN: 9781592537082 4. <i>Hochuli, J., Jost Hochuli: Detail in Typography</i>. Editions B42: Brest, 2015. ISBN: 9782917855669 5. Klanten, R., Ehmann, S., Meyer, B., <i>Papercraft: Design and Art With Paper</i>. Die Gestalten Verlag. 2009. ISBN: 9783899552515 6. Lupton, E., <i>Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students Revised, Expanded Edition</i>. Princeton Architectural Press, 2010. ISBN: 9781568989693 7. Müller-Brockmann, J., <i>Grid systems in Graphic Design: A Visual Communication manual for Graphic Designers, Typographers and Three</i>

	<p><i>Dimensional Designers</i>. Niggel Verlag: Berlin, 1996. ISBN: 9783721201451</p> <p>8. Riggs, T., Grieshaber, J., <i>Typeface: Classic Typeface for Contemporary Design</i>. Princeton Architectural Press: New York, 2009. ISBN: 9781568988108</p> <p>9. Sloman, P., Sweeney, R., Koshiro, H., <i>Paper: Tear, Fold, Rip, Crease, Cut</i>. Black Dog Publishing: London, 2009. ISBN: 9781906155582</p> <p>10. Tondreau, B., <i>Layout Essentials: 100 Design Principles for Using Grids</i>. Rockport Publishers, 2011. ISBN: 9781592537075</p> <p>11. Wiedemann, J., Pentawards, <i>The Package Design Book 4</i>. Taschen: Berlin, 2016. ISBN: 9783836544382</p>
Assessment	<p>The overall course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% • Design Intelligence 40%, • Research and Methodology 20%, • Experimentation and Analysis 20% • Time management and Presentation 20% <ul style="list-style-type: none"> • Course work 66%* • Interim Critique 33% • Final Critique 33% <p>Students are continually assessed throughout the semester via monitoring their sketchbook and rough work. In addition, their class participation, enthusiasm, creative process and methodology are also taken in account. Usually, two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p> <ul style="list-style-type: none"> • Design Work* (Course work) • Project 01: 50%

	Project 02: 50% <i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i>
Language	English