

Fall 2002  
New York Institute of Technology  
Old Westbury Campus  
Fine Arts Department  
ArtG-351-w01 Package Design  
Professor: Michael Rees  
[http:// www.michaelrees.com/nyit\\_fa\\_02/packdes.htm](http://www.michaelrees.com/nyit_fa_02/packdes.htm)

course description

We will explore package design as it is expressed in 2 and 3 dimensions. We will study ways that products are promoted, emulate what we see, and increase our awareness and ability to create strong design statements.

objectives

This course will acquaint students with label design and 3 dimensional package design. The emphasis is to understand the issues and components of package design. We will acquire new skills in creative thinking, layout, typography design, and graphics for the application of 2 and 3 dimensional packaging. Work will be presented in a clear professional manner similar to a classic client sales pitch. Design and general art skills will be taught on a professional level in order to prepare students for an agency environment. Most of the assignments will be computer generated in a variety of programs (Photoshop, Illustrator, Quark)

requested textbooks

Stop Stealing Sheep and Find Out How Type Works, Erik Spiekerman and E.M. Ginger  
The Elements of Typographic Style  
by Robert Bringhurst  
The New Typography: A Handbook for Modern Designers by Jan Tschichold

suggested study

Advertising Journals regarding packaging.  
Art Directors Annuals and other library texts on packaging.

assignments

There will be weekly assignments designed to increase the comprehension and execution of package design. All work will be completed on the computer. They will be due in full at the beginning of each class. We will do a

critique at the end of each major project. At the end of each assignment you will receive a grade to assess your projects and abilities.

We will realize four projects over the course of the semester. We will also do a variety of exercises to supplement the projects.

1. The Source Book a design essential. You must keep a source book for every project that you do in this course. This is a semester long commitment that you must keep. Failure to turn in a source book at the end of the semester will constitute a failure.
2. Self Portrait Package. This must be a 3 dimensional form that involves an original picture of yourself that you make for this assignment, and various pictures of simple things you find that represent you. They all must be photographic quality COB, arranged on your package for maximum impact. (high end from the mundane)
3. Design a product to be made from Cardboard or Paper by the user. Make a package that presents and directs the consumer to build the product. Present the final version as it will appear on the shelf in the store.
4. Software Box for software that thinks.
5. CD for a band. This product will be completely manufactured by the band members in their garage. Its got to be totally low budget and exceptionally cool and its got to be made with materials that are available.
6. Choose a product from the MOMA Design store. You must design a corrugated package that mimics the shape of the product.

There will be communal discussions, presentations of existing and created products, and critiques through out the semester. There will be lectures and demos to supplement the technical issues of creating professional presentations

Your projects will be graded for technical skill, aesthetic interest, conceptual complexity, and professional presentation.

#### requirements

A computer, preferably with graphics programs on it. (Adobe Illustrator, Photoshop, InDesign, Quark, Flash)

Weekly aesthetic projects (homework)

A source book

Professional presentation of your projects on the assigned due date

Participation in Critique.

## Rules of the Road

**3** unexcused absences equals an F (excused for religious holidays, emergencies, etc.,)

**2** unexcused lates equals a down grade

**Projects** are due on the date they are assigned. There are no exceptions to this. Late projects receive a full down grade (from B to C, for example.)

**End of the semester projects** are due on the last day of class. There are no exceptions to this. Late projects receive a full down grade (from B to C, for example.)

**Everyone** is obliged to follow the general rules of New York Institute of Technology set out in the Student Handbook. Everyone is obliged to follow the procedures of the computer center set out by Chair Peter Voci. **You** are responsible for your own work, keeping it neat and tidy and creating a portfolio for its transport and presentation. You are responsible for your data, keep an original and two backups in different locations.

## grading criteria

The course requires that you complete all readings, studio projects, and in class exercises. Each project will have its own set of evaluation parameters, to be described in class and on the project description. Project grades will reflect not only the quality of the finished work but also the demonstration of a rigorous design process: this includes research experimentation, exploration of multiple solutions to a given problem, and thoughtful contribution to class critiques.

All work should excel in three areas:

**concept** meeting the goals of the assignment, exhibiting inventive and appropriate design choices, creating a dynamic and cohesive visual statement;

**process** performing visual and conceptual research, demonstrating experimentation and risk taking in your work, generating multiple solutions to a given problem;

**craft** effective use of tools and materials, neatness of presentation, clear and insightful verbal presentation of your work.

A= Outstanding performance throughout the course, work excels in all the areas described

B= Exceeding basic expectations for all projects, engaging in research, generating multiple solutions to problems and contributing thoughtfully to class discussions

C= Satisfactory performance, that is the completion of all assignments on time and at an acceptable level

D= Less than satisfactory performance

F= Failure

#### academic success

1. Take care of yourself. Eat well, exercise and get enough sleep.
2. Study and work with other students. Teach and be taught by one another. Develop a support network of friends.
3. Keep an appointment book, refer to it and follow it. No one wants to waste their time waiting for you or listening to your excuses for why you didn't show up.
4. Keep in communication with your professor. Use their office hours to communicate any problems you may have. At minimum, you should see your professor twice a semester during their office hours.
5. Prepare for any meetings you have with your professor. Bring notes, questions, samples, and examples.
6. Don't leave projects to the last minute. Do not work in the "deadline syndrome". This typically produces incomplete and shoddy work.
7. For every hour you spend in class, plan to spend at least 1 hour per day outside of class.
8. Schedule yourself for fun once a week.
9. Do all of the assigned work and try once every two weeks to accomplish something extra.
10. Keep drinking and drug use to a minimum, if at all.

#### health issues associated with the computer

It is important to educate yourself to the problems of computer usage Carpal tunnel syndrome, low-level radiation exposure, bad posture leading back problems, among other problems is related to computer usage. There are many strategies to prevent these problems. As a rule, for every hour you work on the computer you should take a 5-10 minute break in which you stretch and move around. You should adjust your chair and monitor height to positions that are ideal for you. You should avoid slumping in your chair. Common sense, good diet, regular exercise, and regular breaks will serve you well to prevent many health hazards.

A history and guide to typography, it has been praised by Hermann Zapf, who said "I wish to see this book become the Typographers' Bible." [1] Jonathan Hoefler and Tobias Frere-Jones consider it "the finest book ever written about typography," according to the FAQ section of their type foundry's website. [2] Because of its status as a respected and frequently cited resource, typographers and designers often refer to it simply as Bringhurst. For faster navigation, this IFRAME is preloading the Wikiwand page for The Elements of Typographic Style. Home. News. small masterpiece, The Elements of Style. Brevity, however, is the essence of Strunk and White's manual of literary technique. The book has therefore grown into something more than a short manual of typographic etiquette. It is the fruit of a lot of long walks in the wilderness of letters: in part a pocket field guide to the living wonders that are found there, and in part a meditation on the ecological principles, survival techniques, and ethics that apply. The Elements of Typographic Style is the authoritative book on typography and style by Canadian typographer, poet and translator Robert Bringhurst. Originally published in 1992 by Hartley & Marks Publishers, it was revised in 1996, 2001 (v2.4), 2002 (v2.5), 2004 (v3.0), 2005 (v3.1), 2008 (v3.2), and 2012 (v4.0). A history and guide to typography, it has been praised by Hermann Zapf, who said "I wish to see this book become the Typographers' Bible." Jonathan Hoefler and Tobias Frere-Jones consider it