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| Course Title | Creative Packaging Design | | | | |
| Course Code | CPD322 | | | | |
| Course Type | Compulsory | | | | |
| Level | Bachelor | | | | |
| Year / Semester | 3rd / Fall | | | | |
| Teacher's Name | Constantinos Economides | | | | |
| ECTS | 6 | Lectures / week | 3 | Laboratories / week | 0 |
| Course Purpose and Objectives | The aim of the course is to make students familiar with the packaging design. | | | | |
| Learning Outcomes | <ol style="list-style-type: none"> 1. Identify the impact of a strong Brand Identity visualized both through the logo and package design. Develop a visual proposal which encapsulates the essence of the brand, the particularities of the individual product and interpret these into an innovative design solution. 2. Evaluate the significance of package design in the marketplace through a brief familiarization with the studies of semiology and social psychology. 3. Create packaging proposals which visually translate, promote and communicate the required qualities of the content with the specified audience whilst stimulating and constructively questioning the possibilities and boundaries of contemporary package design. 4. Identify the importance and the possibilities of a functional and creative integration of necessary surface information systems by acutely employing the use of color and typography. 5. Employ effective forms, innovative materials and appealing surface graphics focusing on the creative exploration of these areas. 6. Examine the potential of form in relation to the formal or symbolic qualities, restrictions or particularities of the proposed products or concepts. | | | | |
| Prerequisites | - | Required | - | | |
| Course Content | 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. | | | | |

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| | <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> |
| <p>Teaching Methodology</p> | <p>The taught 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 students receive acute feedback on their work. Through 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 PowerPoint presentations of class lectures.</p> |
| <p>Bibliography</p> | <p>Adams, S., The Designer's Dictionary of Color. Abrams: New York, 2017 Barthes, R., Mythologies. Farrar, Straus and Giroux: New York, 1972</p> <p>DuPuis, S., Silva, J., Package Design Workbook: The Art and Science of Successful Packaging. Rockport Publishers: Massachusetts, 2011</p> <p>Hochuli, J., Jost Hoschuli: Detail in Typography. Editions B42: Brest, 2015</p> <p>Riggs, T., Grieshaber, J., Typeface: Classic Typeface for Contemporary Design. Princeton Architectural Press: New York, 2009</p> <p>Sloman, P., Sweeney, R., Koshiro, H., Paper: Tear, Fold, Rip, Crease, Cut. Black Dog Publishing: London, 2009</p> |

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| | Wiedemann, J., Pentawards, The Package Design Book 4. Taschen: Berlin, 2016 |
| Assessment | <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> <p>The design work is evaluated as follows:</p> <p>Design Intelligence 40%</p> <p>Research and Methodology 20%</p> <p>Experimentation and Analysis 20%</p> <p>Time management and Presentation 20%</p> |
| Language | English |