

package design

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required materials

Cutting Tool (Olfa, Xacto, etc.)
Extra Blades
Cutting Mat (12x18 minimum)
Metal, cork backed ruler (18 inches minimum)
Scissors
Glue stick
Tacky Glue (Aleene's, Sobo)
Clear Tape
Masking Tape

as needed materials

Cardboard
Chipboard
Paper
Wood
Arylic

required software

Adobe CC
Tinkercad (free and web based)

delivery and timing

We will meet in person once a week on Thursdays from 1:30 to 4:10 in AB 1023 with occasional meetings at The MIX, Horizon Hall 1408. The classes are required and during our sessions we will discuss work, complete workshops, and further our design knowledge. The class is scheduled to run for 15 weeks and you can expect to work for 6 hours outside of class each week.

prerequisites

AVT 414: Corporate Design and Branding

course description

Provides a focused studio experience to conceptualize and design multiple applications for contemporary package design.

overview

This is an advanced design course that will focus on 2-d and 3-d design concepts and production. Students will learn the techniques, concepts, and processes essential to understanding how to create and execute a packaging project, from ideation to final product.

Students will participate in all aspects of the development, design, assembly and presentation of package design projects. This will include concept development, research, writing, production, and presentation.

objectives

- To refine visual design skills on 3-d containers
- To build 3-d design skills from concept to physical form
- To develop craft skill including cutting, folding, gluing, taping
- To learn and demonstrate proficiency in 3-d prototyping tools such as 3-d printers and laser cutters
- To develop a project based on exploration, process, and iteration
- To exercise good time management skills
- To build skills when working within a group

content

This class consists of shorter exercises, in-class demos and workshops, and longer projects. The exercises, demos, and workshops are meant to build skills and learn new concepts and the projects are a place to demonstrate your understanding and ability to combine those skills and concepts.

projects

PROJECT 1: STARTER PACK

Create a starter kit that has, what you considered, the three most important items for a graphic designer. You can choose any items, but they must be able to fit into a package that you can design and build. You will also create a name and a visual identity for your package.

PROJECT 2: FORM + FUNCTION

You and a partner will work on a sustainable package design together with the goals of minimizing the materials used for the packaging, minimizing the waste created by the production process, and designing a container that can be reused in some way that is relevant to the item it is containing. You will also create a visual identity and design for the packaging.

discussion of work

You will need to take an active role in both the presentation and discussion of your work. We will review projects in a variety of ways and you are expected to be able to talk and write about your own work and give feedback to your peers about their work. The ability to discuss your work and other student's work is a very important part of your education at Mason. Use this class to improve on those skills.

communication

Your ability to communicate with me is of prime importance in this course. If you are going to be absent, late, or not have your work, it will be your best interest in communicating those things to me in advance. I do not need to know your reasons for being absent, late, or not having your work but I do need to know. A simple, short email will be fine.

The same goes for if you are struggling in this class or having other issues that are hindering your ability to complete work in this class. The more you keep me in the loop the more I can help you and adjust as needed.

attendance

Your attendance grade is tied to your engagement grade. Each class you miss will lower your engagement grade by 25 points. However, if you miss four or more classes you will automatically fail the class unless you have communicated with me prior to the fourth absence.

engagement

This course has an engagement policy instead of an attendance policy. Your engagement will affect your final grade (and, by extension, the quality of your work) for this course. You are expected to actively and passionately take part in this course in the following ways.

- Attend class meetings
- Create things and be prepared to show them on time.
- Make things thoughtfully, intentionally, and with intensity.
- Meet all deadlines for handing in work and process.
- Actively participate in critiques both in class and out of class.
- Be curious about making things and the things your classmates make.
- Care about yourself & your work, your classmates & their work, and this class.

grading

Grades will be based on engagement (25%), exercises (25%), and projects (50%).

ENGAGEMENT (25%)

This percentage will be based on your engagement in the class which is explained on above. Attend class and be engaged in this course and its content throughout the semester and this should be an easy 25%.

EXERCISES (25%)

The exercises are meant to be quicker, skill building tasks that improve your projects and design knowledge.

PROJECTS (50%)

Each project will generate two different grades. One grade will be based on your week to week process and the second grade will be based on the final submission. At the end of the semester you will have 4 total project grades that are all weighted equally for this 50%.

late work

Late work will be accepted for three weeks after a deadline with the exception of the final project which will be due at the end of the semester. There is a section on the rubrics showing how late work is factored into the assignment grade.

rubrics

Rubrics are used to grade exercises, projects, and checkpoints. The rubrics are on the below and on the next page of this syllabus and tied to each submission on Blackboard. The rubrics are here to allow you to understand how work is graded and to reference while working to self-evaluate.

weekly schedule

Class is on Thursdays from 1:30–4:10. Most days we will meet for the entire time but some weeks we will have individual meetings or end early. Some classes will be work days so make sure to bring things to work on each class. Unless otherwise specified, all work is due at the beginning of class.

A note—Time management is an important skill to master and should be worked on all your classes. Staying up all night working is not a badge of honor, it typically means you didn't budget your time correctly. Staying up all night isn't healthy and making sure you are keeping yourself healthy is your first priority.

semester schedule

The schedule on the next page is an outline of what we will be covering this fall. It is subject to additions, subtractions, and shifts. The most current version is on the class website.

mason exhibitions & visual voices lecture series

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on four Thursday evenings from 4:45–6:30 pm, more details at masonexhibitions.org.

Visit masonexhibitions.org for the full schedule of exhibitions.

SEPT 12 – Kei Ito

SEPT 26 – Nora Krug

OCT 24 – Andrii Dubchak

NOV 7 – Colette Fu

WEEK 1: 8/29	Course overview Chat: Packaging Demo: Craft E1: Question Cube
WEEK 2: 9/5	The MIX orientation Demo: Dielines Demo: Laser Cutter E2: Package For?
WEEK 3: 9/12	E3: MYOD Demo: Tinkercad P1: Starter Pack
WEEK 4: 9/19	E4: Pair of Plants (Part I) P1: Individual check ins
WEEK 5: 9/26	E4: Pair of Plants (Part II) P1: Small group check ins
WEEK 6: 10/3	P1: Small group check ins
WEEK 7: 10/10	P1: Individual check ins P2: Form + Function
WEEK 8: 10/17	P1: Final critique P2: Quick individual check ins
WEEK 9: 10/24	P2: Pitch meetings
WEEK 10: 10/31	P2: Individual critiques
WEEK 11: 11/7	P2: Group check ins
WEEK 12: 11/14	P2: Individual check ins
WEEK 13: 11/21	P2: Group check ins
WEEK 14: 11/28	No Class: Thanksgiving Break
WEEK 15: 12/5	Fill out course evaluations P2: Final critique Work documentation

school of art social media accounts

IG: @gmusoa / FB: gmu.soa / TW: gmusoa

writing center and library resources

Students who need intensive help with grammar, structure or mechanics in their writing should make use of the services of the Writing Center. For Fall 2024, the Writing Center is holding sessions online and in-person. For online sessions, writers can choose between meeting their tutor in real time on Zoom or uploading a draft for their tutor's written feedback. Please send your questions to wcenter@gmu.edu

Provisions Research Center for Art & Social Change is in Room LOO1 of the Art & Design Building. This student resource assists students in exploring and engaging new models for artmaking that lead to a more inclusive, equitable, and connected society. Provisions is also a hub for developing art projects through Mason Exhibitions, the Mural Brigade, and art partners throughout the metropolitan area, and beyond. Contact Don Russell for more information: drusse10@gmu.edu

Art and Art History Librarian, Stephanie Grimm, will offer appointments and virtual office hours for the Fall 2024 semester: https://infoguides.gmu.edu/prf.php?account_id=123393

official communications via mason e-mail

Students are responsible for the content of university communications sent to their George Mason University e-mail account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason e-mail account.

attendance policies

Students are expected to attend the class periods of the courses for which they register. In-class (including sections that meet online) participation is important not only to the individual student, but also to the entire class. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of non-participation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

honor code

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work. Office of Academic Integrity <https://oai.gmu.edu/mason-honor-code/>

students with disabilities and learning differences

Students with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester.
<http://ods.gmu.edu>

responsible employee disclosure

As a faculty member, I am designated as a “Responsible Employee,” and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason’s Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason’s confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason’s Title IX Coordinator by calling 703-993-8730, or emailing titleix@gmu.edu

commitment to diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

diversity, equity, and inclusion

Inspired by mass actions and worldwide protests demanding racial justice, CVPA’s Arts in Context continues the Kritikos Anti-Racist Reading Group this semester, moderated by Mason faculty members Jessica Kallista and Kristin Johnsen-Neshati, with help from co-organizers, Cynthia Fuchs, Jordan McRae, and Sang Nam.

Members of the community are called to meet in Fall 2024 for a 90-minute session once a week with a goal of long-term commitment to relationship building, awareness, reimagining, transformation, and action, around anti-racist practices, racial justice, and the creation of conversations as well as systems of compassion and healing. We continue to focus on anti-Black racism and its effects on society.

Grounded in the knowledge that it is not a question of whether we are racist, but rather, how racism is expressed and experienced in ourselves, our lives, our behaviors, and our institutions, we explore books, music, art, essays, podcasts, and documentaries that allow us to critically question and consider our roles as artists, thinkers, citizens, and creatives in a society founded on racist values and practices.

A schedule of sessions will be available in the link below.

<https://cvpa.gmu.edu/events/arts-context/kritikos-anti-racist-reading-group>

student support and advocacy center

The Student Support and Advocacy Center assists students who are encountering a life crisis or significant barriers that impact their academic and personal success and/or overall functioning. Our goal through individual consultations is to best understand the student's situation, answer questions, provide guidance, and make connections to appropriate on and off-campus resources.

For more information, please visit this website: <https://ssac.gmu.edu/>

caps at mason

CAPS provides a wide range of free services to students. CAPS offers crisis, counseling, and psychiatric services virtually, and limited services in person. Services are provided by a staff of licensed clinical psychologists, licensed professional counselors, licensed social workers, doctoral-level trainees, and a board-certified psychiatrist. Our individual and group counseling, workshops, and community education programs are designed to enhance students' personal experience and academic performance. For distance learners, please see our Resources for Distance Learning page. We also provide consultation to faculty and staff who have concerns about a student.

CAPS provides short-term mental health services for enrolled students. When a student's needs require a different level of care, CAPS works with students to transition care to community providers. If a student is currently seeing a professional in the community for therapy and can continue to work with them, we encourage the student to continue care with their current provider.

To begin services with CAPS, please call us at 703-993-2380 during our business hours. Due to the rise in COVID cases, we are only offering services via telehealth during this time.

If you are experiencing a crisis after our business hours or on weekends or holidays, please call us at 703-993-2380. Please select option 1 in our phone system to be connected to an after-hours crisis counselor.

If you are interested in connecting with a provider in the community for long term counseling, please visit our Find a Community Provider page for our database of community provider options and other options for connecting with a therapist. If you have student health insurance through Aetna, you may also choose to access services through TelaDoc.

anti-racism statement

The School of Art plays an integral role in building an educational environment that is committed to anti-racism and inclusive excellence. An anti-racist approach to higher education acknowledges the ways that individual, interpersonal, institutional, and structural manifestations of racism against Black, Indigenous, and other people of color contribute to inequality and injustice in our classrooms, on our campuses, and in our communities. It strives to provide our community members with resources to interrupt cycles of racism so as to cultivate a more equitable, inclusive, and just environment for all of our students, staff, faculty, alumni, and friends, regardless of racial background. An anti-racism approach is an active and ongoing, long-term process. In all

our efforts, we uphold a commitment to creating honest, respectful, supportive, and healing spaces where members of our community can meaningfully dialogue and learn from each other's lived experiences for the betterment of our entire community.

land acknowledgment

Land acknowledgment engages all present in an ongoing indigenous protocol to enact meaningful, reciprocal relationships with ancestors and contemporary tribal nations. As a state university, we have a responsibility to include and support indigenous communities and sovereign tribes in our work.

At the place George Mason University occupies, we give greetings and thanksgivings to these Potomac River life sources, to the Doeg ancestors, who Virginia annihilated in violent campaigns while ripping their lands apart with the brutal system of African American enslavement, to the recognized Virginia tribes who have lovingly stewarded these lands for millennia including the Rappahannock, Pamunkey, Upper Mattaponi, Chickahominy, Eastern Chickahominy, Nansemond, Monacan, Mattaponi, Patawomeck, and Nottaway, past, present, and future, and to the Piscataway tribes, who have lived on both sides of the river from time immemorial.

technology requirements

We do not have any Enterprise Adobe Creative Cloud licenses available for students. However, Adobe Creative Cloud can be found in many computer labs available for student use. Adobe Software is available in our labs and can be used for free by students. Please create an Adobe account using your personal email address. Please do not use your Mason email to create your Adobe account unless you are purchasing a student subscription.

Students may also purchase Adobe Creative Cloud subscriptions for personal use with student discounts directly from Adobe. Details for student pricing can be found on Adobe's Creative Cloud for Students page. Eligibility for student pricing requires proof. If a student provides a school-issued email address during the purchase, they are instantly verified.

The School of Art, Digital Design Studio (Room 1023) has open studio hours each semester. Our lab offers computers (with Adobe Creative Suite), scanners, photo printers, and 2 risograph machines with 14 colors. Our open studio is available to all active AVT students. We also have large surfaces to assemble work. Please check our website for open hours each semester.

The Collaborative Learning Hub (CLUB) supports effective teaching and learning with technology to enhance learning experiences and the quality of work-life at the university for current students, teaching faculty, instructional support staff, and academic units seeking to improve instruction. The CLUB provides training and support for instructional improvement and technology to enhance student learning, to support the use of technology-based courseware in classrooms, and to support instructional initiatives university-wide. Reservations are strongly encouraged, but walk-ins will still be accepted. To reserve collaborative space or the sound space online, select the Reserve Resources button or visit the web checkout portal and log in with your NetID and Patriot Pass Password.

Alternatively, you may call the CLUB during open hours to make a reservation. At this time, email reservation requests will not be accepted. Upon entering the lab, guests are required to sign in. The information you supply helps provide the best service possible

important deadlines

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs in College Hall.

AUG 26 First Day of Fall Classes

AUG 26 Last Day to Submit Domicile
Reclassification Application

SEPT 2 Labor Day: University Closed

SEPT 3 Last Day to Add: All Individual Sections
Forms Due

SEPT 9 Last Day to Drop: With 100% Tuition
Refund

SEPT 17 Last Day to Drop: With 50% Tuition
Refund

SEPT 18–OCT 1 Unrestricted Withdrawal Period:
100% Tuition Liability

SEPT 23–OCT 18 Mid-Term Evaluation Period:
100-200 Level Classes Grades Available via
patriotweb

OCT 2–18 Selective Withdrawal Period
Undergraduate Students Only (100% Tuition
Liability)

OCT 14 Fall Break (Classes Do Not Meet)

OCT 25 Incomplete Work from Spring/Summer
2024 Due to Instructor

NOV 5 Election Day (Classes Do Not Meet)

NOV 27–DEC 1 Thanksgiving Recess: No Classes
(University Closed)

DEC 6 Dissertation/Thesis Deadline

DEC 9 Last Day of Class

DEC 10 Reading Day

DEC 11–18 Examination Period

DEC 19 Winter Commencement

DEC 21 Degree Conferral

exercise rubric (100 points total)

	NO POINTS (0)	NEEDS IMPROVEMENT (20)	SATISFACTORY (22)	EXEMPLARY (25)
DESIGN	Submission not relevant to exercise.	Basic.	Safe.	Pushed.
EXPLORATION	Submission not relevant to exercise.	No.	Maybe?	Yes!
REQUIREMENTS	Submission not relevant to exercise.	Some met.	Most met.	All met.
SUBMISSION	Over a week late.	Over two days late.	Up to two days late.	Submitted on time.

project checkpoint rubric (varies)

	UNSATISFACTORY (0%)	NEEDS IMPROVEMENT (25%)	SATISFACTORY (50%)	EXEMPLARY (100%)
EXPLORATION (25%)	Submission not relevant to checkpoint or repeat submission.	No noticeable exploration.	Some exploration.	Noticeable exploration.
IMPROVEMENT (25%)	Submission not relevant to checkpoint or repeat submission.	No noticeable improvement from previous week.	Some improvement from previous week.	Noticeable improvement from previous week.
REQUIREMENTS (25%)	Submission not relevant to checkpoint or repeat submission.	None met.	Some met.	All met.
SUBMISSION (25%)	Over a week late.	Over two days late.	Up to two days late.	On time

project rubric (100 points total)

	UNSATISFACTORY (0)	NEEDS IMPROVEMENT (4–6)	SATISFACTORY (7–9)	EXEMPLARY (10)
COMPLETION	None of the requirements of the project are met.	Few of the requirements of the project are met.	Most of the requirements of the project are met.	All requirements of the project are met.
CONTENT	Images are pixelated, text is not real, and glaring typos.	Some images are pixelated, some duplicate or dummy text exists and typos present.	Images are large enough, text is all real but certain parts feel out of place. Text has a few obvious typos.	All images are high enough resolution, text is real and considered, no typos present.
CRAFT	Hastily put together with no care for craft.	Several major craft issues present that show a general lack of care for details.	A few minor craft issues present that could have been addressed.	No craft issues present. Work is put together and finished well.
EXPLORATION	There is no evidence of exploration. Concept doesn't offer anything new.	Very little exploration is evident. The project doesn't exhibit any exploration in concept, layout, or typographic choices.	Some exploration present. The design exhibits explorations in concept, layout, or typographic choices that could be pushed further.	Exploration of concept, layout, and typography are clear, innovative, and effective.
FORM	The design is inconsistent, unorganized and incoherent. The design interferes with meaning.	The design is standard, default, unsurprising. The content and the design are at odds with one another.	The design is clear and organized. The design fits the content and does not distract from it.	The design is compelling and inventive. The design responds to the content, enhances meaning, and takes advantage of its media/format.
LAYOUT	No apparent layout principles are used. Inconsistent spacing and alignment between elements, no use of white space.	Some moments of consistency in the layout but generally elements are inconsistently spaced and aligned, use of white space is minimal.	Basic layout exists with consistency in spacing and alignment of elements. Use of white space is apparent.	Clear consideration for the layout of elements. Elements spaced and aligned consistently. White space well integrated into the design.
OVERALL	Project is incomplete, hastily done, and missing requirements.	All requirements are present but the form and execution of the project are basic.	Project fulfills requirements but there is still room for improvement.	Project exceeds requirements and the design is well executed showing care for details and concept.
PROCESS	The project was completed without any real process from beginning to end. The project was submitted with little feedback given along the way.	Little process evident through the project. The initial ideas and designs were not pushed very far for the final submission.	Process is evident and minor improvements happened week to week.	Strong process with a commitment to improving and pushing the project throughout the duration.
SUBMISSION	Over a week late.	Up to a week late.	Up to two days late.	Early or on time.
TYPOGRAPHY	No hierarchy to the typography. Typeface choices conflict with the content and are illegible and/or unreadable. Principles of good typography (tracking, leading, type size, etc.) do not exist.	Basic hierarchy to the typography with minimal differences between elements. Typefaces choices are default and uninspired. Some principles of good typography (tracking, leading, type size, etc.) are apparent.	Clear hierarchy to the typography on the page with some overlap between elements. Typefaces choices are safe and do not take away from the overall design. Most elements follow principles of good typography (tracking, leading, type size, etc.) with a few exceptions.	Clear hierarchy to the typography with identifiable differences between elements. Typeface choices are smart and add to the overall design. Principles of good typography (tracking, leading, type size, etc.) are followed.