This specialized practicum course focuses on the principles, vocabulary and contemporary production of package design. An historical overview and current design strategies in the context of the retail environment will be investigated. Prerequisites: FA/YSDN 2010 3.00 or permission of the Department of Design. Note: For students not in the BDes program, compulsory and voluntary supplementary fees apply.

Section Responsible Faculty: FA
Section Responsible Unit: YSDS

INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
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SPECIAL FEATURES

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Sheridan Section S
Monday 1:30 - 5:30, J223
Course Director: Grant Cvitkovich
grant.cvitkovich@sheridanc.on.ca

PHASE ONE:
Discovery
Week 1 - Jan 6
Homework: Students will be tasked with identifying three brands in the marketplace that are in great need of modernization and are falling behind in their category segment. Seek brands that no longer feel relevant, that appear dusty and old, that look “past their prime”. Products could be in any industry (grocery, beverage, household, hardware, cosmetics, etc…). All must be retail brands that are purchased in a mainstream bricks and mortar environment. For example, Loblaws, Shoppers Drugmart, Home Depot, LCBO, Wal-Mart, etc…
Chosen packages should not be any of the following:

• Primarily available only through online retailers (such as Amazon, RedBubble, Etsy, etc…)
• Food or beverage containers used in fast food or quick service establishments (such as Tim Hortons, Starbucks, Burger King, etc…)
• Private label brands (such as President’s Choice, Life Brand, Kirkland, etc…)
• Wholesale or generic business-to-business (such as plain packaged goods like industrial/automotive parts sold directly to tradespeople, food service, etc…)
• Super exclusive products or items found primarily in one retail outlet (such as Tiffany’s, Laura Secord, Lush, etc…)
• Handcrafted, or homemade specialty items (such as soaps and candles or the sorts of homemade items generally found in a farmer’s markets, etc…)
• Items that are sold without external packaging or where packaging is not the motivating factor for purchase (books, CDs, record albums, software, computer games, etc…)
• Items where the competitive field is too broad making it impossible to single out a clear leader (such as wines).
• Items where a competitive field does not exist (such as products that might have an agreement to be the sole distributor within one retail environment (such as replacement parts, hardware, etc…)

Students should take some time to understand the brand, its range of product offerings as well as its competition and be prepared to articulate their picks to the class the following week.

Package Design Schedule
Week 2 - Jan 13
Students will present their picks to the class. They must bring visual representations to present. Physical structures are preferred, but colour printouts will also be sufficient for this discussion.

The Instructor and student will collectively assess the merits of all three submitted packs and will narrow down to one brand from which to focus on for the remainder of the term.

Homework: You should now purchase the product you intend to redesign as you will be referencing it extensively over the coming weeks.

After doing some extensive online research, you should be ready to begin drafting your creative brief which must consist
of the following sections:

Objective:
In just a few short sentences, describe what is driving the need for the redesign.

Category Overview and Challenges:
Create a detailed analysis of it which include any notable trends, innovations or barriers. Was your brand falling behind due to lack of innovation? Are other brands becoming more relevant to today’s consumers? If so, why? Was their success due to lifestyle trends, dietary fads, social media/advertising campaigns, or through packaging alone?

List the Competitive Landscape:
Identify your brand’s top competitors and any data which support a surge or decline in the competitive environment.

Identify the Target Market:
Who is currently purchasing your product? Who will you need to attract in order to adequately grow your market? Be sure to list specifics such as age, gender, education, income, etc…

Brand Legacy:
What were its origins? Is there significance to its name and initial product offering? Is there a back story that may be interesting or relevant to today’s consumer and help to set your product apart?

Map out Brand’s Pack Evolution:
Include a visual history of your package from as far back as you are able to research up until present day. Create a visual timeline of the package through the years and arrange them in a chronological order in order to see its evolution.

List your Brand Equities:
Analyze your current pack’s design (along with its past evolution) to determine which of its brand equities (such as shape, colour, iconography, typography, etc…) should be maintained in order to remain familiar to its current audience.

Define your Brand Character:
What three adjectives would you use to describe it? Is it youthful and adventurous (such as Mountain Dew) or is it exclusive and indulgent (such as Godiva)? List out where the brand character is today, and how you intend their brand character to evolve in the refresh.

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Understand Your Unique Point of Difference:
What distinguishes your brand from other similar products?
Why would anyone care to buy your product over another?
List your Brand’s Current Product Offering:
While you are only designing the one product, you will need to collect visual reference for all products that your brand has within the same category in order to ensure that they are well differentiated from one another. Include a complete list of varieties, formats and sizes. Does it currently offer products in other categories and segments?

Develop your Design Strategy:
Synthesize your findings into a few short sentences. This will now become your design strategy which all your design concepts will be executed against.
At the end of your creative brief, you should include in your appendix:

Marketing and Advertising Reference:
Research as much as possible all marketing and advertising on the brand throughout its history. This will be useful in understanding what the core personality of the brand was at its height in popularity and may help to indicate what alterations led to its downfall.

Week 3 - Jan 20
Review the draft copy of your brief with the instructor.
Homework: Act on the instructor’s feedback and turn in the final brief for grading the following week.
Also, using the results of the design strategy that you’ve defined in your creative brief, begin the work of defining three creative territories that will inspire your creative development in the next phase. We will chose one of these three territories as the inspiration for your design exploration.
All 3 territories should be distinct from one another, and represent a unique opportunity to elevate your brand against the competition. You might choose one of your territories to be “bold and adventurous” while another might be titled “trusted and true”, etc...
Each territory should have a sufficient amount of supporting visual reference (6-12) to visually pull it apart from one another. These references could include, but not limited to:
• Colour references
• Typographic references
• Design trends in various disciplines (could be packaging
in other categories, editorial design, logo design, etc...)

- Unique photographic/illustration styles
- Historical brand reference that might inspire your design exploration

Think of these creative territories as “mood boards” that help to define your brand personality. You will continue to refer back to your chosen creative territory throughout your creative development for inspiration. The intent is not to copy the design references you collect, but to be inspired by them.

PHASE TWO:
Creative Research
Week 4 - Jan 27
Submit your final creative brief for grading.
Review with the instructor your three creative territories.
Homework: Finalize your three creative territories and begin refreshing the brand logo that will be used on pack.
Your logo redesign should meet the design objectives you’ve listed in your creative brief as well as reflect the personality of your chosen creative territory.

*** Phase 1 Assignment due: Creative brief

PHASE THREE:
Creative Development
Week 5 - Feb 3
Submit for grading your three creative territories and review your logo development with the instructor.
Homework: Refine logo and begin designing PDP (principal display panel).

*** Phase 2 Assignment due: Creative territories
Week 6 - Feb 10
Review your logo development and lead PDP design with the instructor.
Homework: Finalize logo and refine lead PDP design.

READING WEEK BREAK
Week 7 - Feb 24
Submit final logo for grading and review lead PDP design with the instructor.
Homework: Finalize lead PDP design and beginning extending to two variant packages.
These “line extensions” could be flavour variants of the same design (e.g., If your lead SKU is strawberry yogurt, your two line extensions might be chocolate and vanilla yogurts.) These line extensions might require alternative colour blocking and/or photography in order to clearly distinguish the variants from
one another, yet still maintain a consistent family look.

*** Phase 3 Assignment due: Logo refresh

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PHASE FOUR:
Design Extensions
Week 8 - Mar 2
Submit lead PDP design for grading and review your 2 line extension PDPs with the instructor.
Homework: Finalize both line extension PDPs and begin extending your design to an all panel layout in order to produce a 3D physical mock-up. This all-panel physical mock-up must include all legally required information in both english and french, UPC code, Nutrition Facts table and domicile (the company’s address and contact information). Depending on what product you choose, you may need to include additional information, such as ingredients, dosage/safety instructions and other legal mandatories. In most cases, you can expect to include the same information that is currently on pack from the product you have purchased and have chosen to redesign.
Be sure to maintain specified minimum type sizes of 1/16” (or 0.0625”) measured at the x-height (lower case “o”) of all type on the package. There are usually larger size type requirements of other legal information such as weight/volume designation which vary on the overall size of the package. In this case, it is best to match the sizing on the existing package.
Be sure to bring 100% size-as printouts of your all-panel layout along with the rough mock-up for all internal reviews.

*** Phase 3 Assignment due: Lead PDP design

PHASE FIVE:
Production Art Rollout
Week 9 - Mar 9
Submit your line extension PDPs for grading and review your all-panel layout and rough mock-up with the instructor.
Homework: Refine all-panel layout and produce a rough mock-up of the layout for review the following week.

*** Phase 4 Assignment due: Line extension PDPs

PHASE SIX:
Case Study
Week 10 - Mar 16
Review your all-panel layout and rough mock-up with the instructor.
Homework: Finalize your all-panel layout create a final physical mock-up to hand-in for grading the following week.
In addition, begin building a final presentation deck that showcase your learning throughout the course. The case study deck could be created in Keynote or PowerPoint, or another program that can export to PDF in order for you to project to the monitor in class. Your case study should include:

Slide 1: Title Page: Include your product name, course name, your name and date.

Slide 2: Objectives Page: A concise text-only overview of your creative brief, listing the objectives of the redesign, category observations (including a mention of your key competitor), and target audience.

Slide 3: Brand Reference Page: A portfolio snapshot of your lead package (the one you are redesigning), along with some key varieties of the same brand so that you can see how the brand looks across multiple products.

Slide 4: Competitive Reference Page: Display your primary competitors in a lineup along with your current package (the one you are redesigning).

Slide 5: Section Title Page: Title this “Creative Development”

Slide 6: Creative Territory Mood board: Composed of 4-6 key images from your chosen creative territory that inspired your creative. This page should also have the title of the creative territory listed at the top.

Slide 7: Logo Creative: Display your refreshed logo design in full colour (or as it is represented on pack).

Slide 8: Lead Package Design: Display your lead PDP alone on the page.

Slide 9: Family Lineup: Display a full lineup of the three PDPs you redesigned with the lead PDP positioned in the centre. The lead PDP should be fixed in the same location at the same size as it was in slide 8.

Slide 10: A sign-off page

Week 11 - Mar 23
Review your case study with the instructor
Homework: Finalize case study.

Phase 5 Assignment due: All-panel layout with mock-up
Week 12 - Mar 30
Present to the class (and submit for grading) final case study.

Phase 6 Assignment due: Case study

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Phase 1: Discovery
(Creative brief)
The proportional weighting of this phase of the coursework is: 10%
Breadth of Research Gathering: 2%
Analysis of Findings: 2%
Strength of Design Strategy: 2%
Presentation Format & Design: 2%
Review of Process Work: 2%
Phase 2: Creative Research
(Creative territories)
The proportional weighting of this phase of the coursework is: 5%
Concept: Are they creative and original?: 1%
Strategy: Does it answer the design strategy?: 2%
Distinct: Are all three territories unique?: 2%
Phase 3: Creative Development
(Logo refresh and lead package design)
The proportional weighting of this phase of the coursework is: 40%
Part A: Evaluation of logo refresh: 15%
Concept: Is it creative and original?: 4%
Strategy: Does it answer the design strategy?: 3%
Design: Is it well executed?: 4%
Presentation Format: Does it look professional?: 1%
Instructions: Were all instructions heard and followed?: 1%
Review of Process Work: 2%
Part B: Evaluation of lead PDP design: 25%
Concept: Is it creative and original?: 5%
Strategy: Does it answer the design strategy?: 3%
Design: Is it well executed?: 8%
Presentation Format: Does it look professional?: 3%
Instructions: Were all instructions heard and followed?: 2%
Content: Is all mandatory copy there and at legal size?: 2%
Review of Process Work: 2%
Phase 4: Design Extension
(Line extensions to two additional packages)
The proportional weighting of this phase of the coursework is: 15%
Consistency: Is it consistent with the rest of the family?: 3%
Differentiated: Is the variety clear and easy to navigate?: 3%
Design: Is it well executed?: 4%
Presentation Format: Does it look professional?: 1%
Instructions: Were all instructions heard and followed?: 1%
Content: Is all mandatory copy there and at legal size?: 1%
Review of Process Work: 2%
Phase 5: Production Art Rollout
(All-panel layout)
The proportional weighting of this phase of the coursework is: 15%
Evaluation of all-panel layout: 15%
Design: Is it creative and appealing?: 3%
Legal: Are all mandatories followed?: 8%
Layout: Are all the panels properly orientated?: 2%
Review of Process Work: 2%
Phase 6: Case Study
The proportional weighting of this phase of the coursework is 5%
Design: Is it well executed?: 2%
Presentation Format: Does it look professional?: 2%
Instructions: Were instructions heard and followed?: 1%
Attendance and Participation for all phases: 10%
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APPENDIX
Presentation Standards for Grading
PDF of Creative Brief:
The creative brief must include all the content as described in phase 1 of the schedule as well as full-colour references of the current package that is being redesigned (as well as its historical pack evolution) and competitive pack references. Please ensure that all images included in your brief are large enough to be read and scrutinized. If necessary, save out your PDF with higher resolution settings to ensure that images do not get downsized.
You should also include in your appendix, visual references of past advertising as well as any other reference that may be relevant to the project.
Though you are not restricted to a minimum or maximum word or page count, in my experience, 4-6 pages (excluding the appendix, which itself might be several pages) tends to be a proper length in order to be thorough and precise in your communication. You are being graded on the insight and analysis of your findings, not the length of the report or overall word count.
Be sure to draw your own findings and write your own copy.
If it’s absolutely necessary to “copy and paste” wording from another source, be sure to properly accredit the source
material in your brief.

PDF of Creative Concepts (Creative Territories, Logo Refresh and PDP Designs):

All concepts should be properly laid out at 100% on either letter or tabloid sized artboard (depending on the final size of your respective product) and labeled at the bottom with the following information:

- Your name
- Project title
- Creative Territory Title
- Date

Please note that the labeling should be simple and not overpower or detract from your design work.

All-Panel Layout (100% paper printouts):

Your all-panel layout should be printed full-colour at 100% and properly labeled with the same information at the bottom of the page (as per the concept boards). If the all-panel layout is too large to fit onto a single tabloid sheet, you may print out additional pages and tile them together as needed.

Your all-panel layout should be handed in flat. A PDF copy should also be submitted for record keeping.

Note: You should include with your submission for grading at each phase all sketches, design work-in-progress, research references, etc... that can illustrate your progress and development.

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Course Schedule

Mondays

FRIDAY, MARCH 13, 2020 is the last day that a student can drop this course without receiving a grade. Financial penalties may be involved and could be assessed depending on the precise date that the course was dropped.

MONDAY, APRIL 6, 2020 is the last day that you can submit projects for grading.

Please note the schedule is tentative. You will be informed of changes to this schedule and course content will be adjusted as required.

JAN
06
JAN
13
Reading Week
JAN
27
FEB
03
FEB
10
MAR
02
FEB
24
MAR
09
MAR
16
MAR
23
MAR
30
JAN
20
01 02 03 04 05 06 07 08 09 10 11 12
Reading Week: February 15-21, 2020
One-on-one
critique
with instructor

PHASE 1: DISCOVERY
Select brand to refresh
Creative Brief

PHASE 2: CREATIVE RESEARCH
Creative Territories

PHASE 3: CREATIVE DEVELOPMENT
Extend to 2 line extension variants
All-panel layout
Build & present final case study
Lead PDP Design
Logo Refresh

PHASE 4: DESIGN EXTENSION

PHASE 5: PRODUCTION ART ROLLOUT

PHASE 6: CASE STUDY
Group critique Submit assignment
for grading
Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University