

DELUXE MOTH HUG

Project Number Two | January 25 - February 15

WORTH 100 POINTS

SPRING 2006

**SPECIAL TOPICS : PACKAGING
NORTHERN KENTUCKY UNIVERSITY**

tom davie, instructor
daviet1@nku.edu

FA 303
859 572 5562

DELUXE MOTH HUG { *Some products make use of weak, generic or poorly produced packaging. This project will require you to re-evaluate the brand positioning of a currently utilized package, and update / re-design the package to be more effective, better designed and visually engaging to the consumer.*

01 **ASSIGNMENT : DELUXE MOTH HUG**

To re-evaluate, re-conceptualize and re-brand a pre-existing product. You will be provided a currently used (mass produced) package, and will be asked to re-brand / re-design it from the ground up. The product will need a new logo / logotype, color palette and design style. The product should be positioned toward a specific demographic (ie. females ages 25–39) — be able to defend why the new brand repositioning should be successful.

Text : text is provided and must be used in its entirety

Package shape / Die : can change, as long as, the original product can still be placed within the re-designed package format

02 **PROJECT TIMELINE : DUE DATES**

- **January 25 : Project introduction and presentation, Product evaluation**
Product evaluation - Discuss existing package and branding...then formulate project style (including design, positioning and color palette), begin to research competitive products.
- **January 30 : Individual meetings, studio**
Individual meetings - Be able to discuss your style / intent for the project
- **February 01 : Project update**
Project update - Be prepared to show sketches and update class on style / direction
- **February 06 : Individual meetings, studio**
Individual meetings - Be able to show project progress, discuss style and any problems
- **February 08 : Intermediate Critique**
Intermediate critique - Present project to class for feedback
- **February 13 : Individual meetings, Production issues, studio**
Individual meetings - Present project to class for feedback
- **February 15 : Project #2 Due, Critique**
Project #2 Due, Critique - Present final project to class for critique

03 **PRESENTATION : GUIDELINES**

One fully-completed / constructed package (professional quality comp).
Photo documentation of final product.

04 **GRADING : A B C D F**

Project worth : *100 total points*

Sketches & Research :	<i>15 points</i>
Concept :	<i>25 points</i>
Package Layout :	<i>45 points</i>
Presentation & Craft :	<i>15 points</i>

*About: Packaging Design
designcouncil.org.uk
By Jonathan Sands*

Packaging design can be viewed in four different ways:

1. A means of protecting the contents of a package 2. A contributor to the cost of the end product 3. A sales canvas on which to promote the product's attributes and benefits 4. A part of the product experience itself.

This topic concentrates on the latter two of these points, as it is here where design is concerned with adding real value. This is not to say that design hasn't a role to play in improving product protection or in helping to improve cost efficiency - it has.

For instance, design pundits often quote the egg carton as being a design classic. While the repackaging of many grocery items in foil wraps has not only improved shelf life and freshness levels of products, it has also improved product perceptions.

Packaging design in the modern age has gone way beyond simple functional benefits. It is now one of the most sophisticated and powerful examples of the designer's craft. Most products are meaningless (or at least undifferentiated) without their packaging.

A well-designed pack must address the needs of its life cycle. This life cycle runs from the moment it is used to wrap its product (whether this is by hand or in a factory), through its journey to the point of sale, followed by its journey to the point of use and - finally with current tough environmental laws - to its after-use.

At each stage of a pack's life it has different requirements: protecting contents, helping to sell them, and helping the user employ the product.

This section focuses on the pack at the point of sale and beyond - as it is from here that we start to think about the pack from the point of view of the customer's needs rather than the logistical needs of the manufacturer. A successful pack needs to address and understand the mindsets of the potential customer and end user.

First and most importantly, the pack needs to attract attention at point of purchase. There are thousands of products competing for shoppers' attention in store and, according to various research findings, a pack on a supermarket shelf has less than three seconds to grab that attention. This doesn't mean that packaging necessarily needs to be loud or simple - but it must be clear to the audience for which it is intended.

There are in excess of 10,000 different packs to choose from in the average supermarket across both food and non-food items. The challenge is therefore to stand out from the crowd.

One technique is known as block merchandising. This technique works by creating a visual illusion that the individual pack is bigger than the reality by having multiple facings and creating a bigger picture like a jigsaw. This is a difficult concept to get across in print but next time you're in a supermarket, take a look at a display of OXO packs and it will become clear.

Another key factor in aiding standout is having recognisable, simple icons - things that stand out even without looking directly at them. These icons can be called 'visual equities'. There are a number of tools you can use to create visual equity and thereby improve standout:

Shape: eg the Perrier bottle, designed to echo a droplet of water, or a Cif lemon or Toblerone.

Colour: eg Heinz green or Kodak yellow or the black and cream of Guinness.

Illustration: eg the Fox's Glacier mint polar bear or the Kellogg's cockerel.

Name: eg 'I can't believe it's not butter'.

Continued...

These are just a few tricks a designer can use to help a pack shout ‘hello look at me’. But beyond this, the pack then has to stand closer scrutiny. At this level it is important to consider the hierarchy and digestibility of information.

First and most importantly, does the pack communicate its key benefit quickly, be it price (ie, this is the cheapest on display), appetite appeal (ie, this will taste great), or functional benefits such as size.

Beyond this, the designer needs to consider the order of secondary information such as performance criteria or foodstuff ingredients. Getting this hierarchy right is key to creating user-friendly packaging.

Lastly, you need to consider how the packs themselves work as part of the product proposition. Perhaps one of the best early examples of this is the wine box.

Today the after-use is a main consideration for all packaged goods. For instance, meat packaging that changes colour if the product has been exposed to temperatures likely to lead to contamination, toothpaste dispensers that ensure all the toothpaste can be used, resealable bags for peanuts and rice, widgets in beer cans, and so on.

This is just a basic overview. The focus here is largely on examples from the food retailing sector. This is where competition is at its most fierce and therefore also where innovation is often most valuable.

The principles, however, are sound whatever the sector. Nevertheless, this is just a starting point and should be taken in context with other information presented in this topic.

Why it Matters to Business

Whether you’re a manufacturer or a retailer, packaging design should be viewed as an investment not a cost. Unfortunately too many businesses still look first at the price of design development rather than the value of the work.

To demonstrate the importance of this point, it is worth taking a look at the case studies in the packaging section of the International Design Effectiveness Awards (www.dba.org). It is evident that in many of these examples of best practice the design costs are recovered in a matter of days through the uplift in sales performance.

The real point here is that the packaging can often end up becoming the thing of real value above and beyond the actual product itself - the packaging becomes the brand.

As the pack becomes the embodiment of the brand, business needs to remember that brands need tender loving care. As Gerald Ratner learned to his cost, brands don’t kill brands, people do.

A strongly packaged brand, however, can offer protection against competitor activity through trade marking. But perhaps even more significantly, a strong pack can provide the key to unlocking higher margins.

There are also numerous pitfalls that businesses need to be aware of. For example, the desire to over-design and over-promise can lead to a customer backlash, while following the style cues of the brand leader could lead to trade mark infringement and costly legal action.

Similarly, what works in one market doesn’t always work in another. For instance, in the Middle East you can’t show people’s eyes or the soles of someone’s feet as this is culturally unacceptable.

The bottom line for business is that packaging design will almost always have an effect on a company’s profit and loss. Treated as a cost and nothing more than a cosmetic makeover, the effect on the bottom line is likely to be the wrong one. Treated as an investment and handled with care as a strategic weapon, the result can often be huge dividends.

FCUK Fashion: A shocking success
buildingbrands.com

At the start of 1997 French Connection was just another anonymous fashion chain, muddling along with all the other bland and boring fashion chains on the high streets of the UK. Then the CEO, Stephen Marks, made a brave decision, a brand strategy decision. French Connection was going to stand up, stand out and be distinctive. The brief to their agency was simple: "Make French Connection the most talked-about fashion brand on the high street".

Apparently French Connection was launching a store in Hong Kong at the time, and the agency came across a fax 'from FCHK to FCUK'. The result: FCUK Fashion was born.

A lot has happened since then. For example, you can fcukbymail, (at fcukbymail.com) and most recently, you can now FCUK FM (sorry, couldn't resist. It's online radio at fcuk.com). And of course there are FCUK Him and FCUK Her fragrances.

All very juvenile I'm sure. Except that profits have increased from £6.4m to £19.1m. There are now FCUK stores in over 20 countries, and the company's share price has risen from £3.00 to £7.70.

Over the past few years, several fashion companies have tried to rejuvenate themselves: trying to find new energy and enthusiasm for their brands. Like it or not, French Connection UK stands out as an example of brand that found new potential within itself, took risks and has reaped the rewards.

Mercedes Benz logo
buildingbrands.com

The 'Mercedes' name was registered right back in 1902, but at that time there was no logo or trademark to accompany it. The idea for the 'Star' logo came when Paul and Adolf Daimler, the two sons of the company's founder (and then in charge of the business), remembered that their father had once used a star symbol in his family correspondence.

Their father, Gottlieb Daimler, had been technical director of the Deutz gas engine factory from 1872 until 1881. At the beginning of his employment there, he had marked a star above his own house on a picture postcard of Cologne and Deutz, and had written to his wife that this star would one day shine over his own factory to symbolize prosperity.

In June 1909 the company registered both three-pointed and four-pointed stars as trademarks. Although both designs were legally protected, only the three-pointed star was ever used. From 1910 onwards it began to appear at the front of the cars as a design feature on the radiator.

The three points of the star were supposed to represent Daimler's ambition of universal motorization: "on land, on water and in the air".

Over the years the logo evolved, to include the 'Benz' laurel wreath, and then, in 1923, the three-pointed star enclosed in a circle was registered as a trademark.

Since then it has changed little, and is now a powerful symbol and integral part of the Mercedes-Benz brand.