1. 5S METASENSE PERFUME

CLIENT 5S Shiseido, New York

DESIGN Karim Rashid Inc., New York: Karim Rashid, principal; Yujin Morisawa, assistant designer

MATERIALS|FABRICATION blow-molded polypropylene

HARDWARE|SOFTWARE Macintosh G4, Ashlar-Vellum
Setting itself apart from what jurors called the "blobular" packaging so common among avant-garde perfumeries, the provocative bottle and case for Shiseido's 5S adeptly combine hard and soft in a single packaging aesthetic. Angular without appearing sharp, the translucent plastic pieces work together to suggest a mysterious and tactile form. Whether viewed through the outer package or alone, the frosted lavender bottle seems to float in space without revealing its interior walls, the pump or the perfume inside. The vessel itself can be set down in several positions, depending on the user's preference or mood. Yet the piece's function is never hidden nor difficult to understand, and it's comfortable to hold and use.

New York-based designer Karim Rashid reports that the material choice—blow-molded polypropylene—is integral to the packaging's success. Stronger and easier to ship than glass, the plastic doesn't need cardboard reinforcement or inserts to protect it, which allows the bottle and case to work together without additional printed pieces. The material also enabled Rashid to create the bottle's unusual five-pointed shape (to reflect the 5S name).

"This is just a beautiful object," Turner said. "The world needs more beautiful objects. The shape is extraordinary." Hale described the shape as "Escher-esque" and the finish flawless and velvety. Both jurors were fascinated with the complex, angular shapes and experienced the same urge to turn the pieces over and enjoy the look and feel of them from different angles. Both also appreciated that the packaging is completely recyclable.

>> DID THE DIRECTIVE FOR CREATING UNIQUE PACKAGING COME FROM SHISEIDO, OR WAS IT YOUR IDEA? WHY DID EITHER OR BOTH OF YOU THINK IT WOULD SELL PERFUME?
I generally start perfume design by using the smell as a point of entry. I create the object aura, the brand, the concept, and I even help create the name. The only criteria that came from the client was the smell of the perfume, a 100-milliliter size and a few photos of surreal, beautiful images of nature. I could smell love, peace, synthetics, lambent, organic. I coined the project "technorganic" to describe it, because the fragrance had an overwhelming, provocative memory of unknown scents mixed with the deepest sense of nature. I believe that experience is completely sensorial, and design must engage all the senses. This is how I approach all my clients and projects.

>> WHAT WERE THE CHALLENGES INVOLVED IN DESIGNING AND MANUFACTURING THE PACKAGE?
The project was extremely challenging. Why design something that isn't? After presenting 10 bottles (I hate calling perfume vessels "bottles" because this implies an old-school approach where the glass bottle is a monument of branding and not an object that's seamless with our time), we prototyped four. This project was rejected in plastic at first. Perfumes can corrode many plastics over time, so the polymer must be specially treated. After lengthy experimentation, we arrived at this bottle. The blow-molded form is complex, although it appears simple and minimal. A glass version would never be able to have such thin edges and precise, articulated geometry. The idea is less direction, a more omni-present object that's super lightweight, very immaterial yet neo-luxurious.

>> YOU LIKE TO CREATE PACKAGING THAT CAN BE USED RATHER THAN THROWN AWAY. WHAT DO YOU SEE PEOPLE DOING WITH THE TRANSLUCENT WHITE PACKAGE?
I have used this secondary packaging philosophy for several years now, creating secondary packaging to eliminate waste. There's always a purpose for small containers-I use one as a wallet for Euros.

Half Egyptian and half British, Karim Rashid has a design perspective as global as his life story. Rashid was raised in Canada, studied in Milan, worked at KAN Industrial Designers and spent 10 years as a professor of industrial design before establishing Karim Rashid Inc. in New York in 1993. His international list of clients includes Alessi, Issey Miyake, Umbra, Sony, Herman Miller and Idee. He has more than 70 objects in permanent museum collections worldwide and has exhibited, lectured and written about design nationally and internationally. His list of distinguished design awards was capped last year when he was named the Canadian Design Hero of 2001. Rashid's 2001 monograph I Want to Change the World is available from Rizzoli.
2. SCHROEDER MILK

CLIENT Schroeder Co., Maplewood, Minn.: Jill Schroeder, president

DESIGN Bamboo, Minneapolis: Kathy Soranno, principal; Jenney Stevens, designer; Judy Soranno, copywriter; Anna Smith, project coordinator

MATERIALS|FABRICATION gallon and half-gallon labels: 50-pound semi-gloss stock, flexographic printing using UV inks with gloss-over laminate; pints and quarts: gravure printing on 65-percent machine direction-oriented shrink PVC, reverse-printed and applied image side against bottle

HARDWARE|SOFTWARE Macintosh G4, QuarkXPress, Adobe Photoshop, Adobe Illustrator
When dairy operator Jill Schroeder of Maplewood, Minn., needed help making customers see her brand as a regional specialty rather than a commodity, she went to Minneapolis design firm Bamboo. "Our approach to packaging is different," Bamboo owner Kathy Soranno says. "Clients hire us for our ideas." Competitors' packaging featured images of cows and farms. But looking at the product, Soranno saw something more. "Milk is pure, simple and pristine," she says. "So we created a package that captured the beauty of the product inside."

Instead of contented cows or happy farmers, Bamboo’s design features only spare, classic type that seems to float on the opaque-white plastic bottles. Schroeder is the first company in the region to use the plastic, which keeps milk fresher by blocking light. Bamboo's creative use of typography, though strictly logical, creates a colorful personality for each type of milk. Progressively thinner letters spell out the percentage of fat content, beginning with chunky "whole" and ending with lean "skim." Both intuitive and fun, the system never overpowers the fundamental message of purity and freshness.

Jurors found the labels "a delight," and Schroeder reports that the new look is helping her family-owned business break into the upscale market. "We're all excited about it," she says. "Customers say they love it."

>> THE SPARE, SWISS LOOK IS UNUSUAL FOR ANY CONSUMER PRODUCT AND QUITE A SURPRISE ON A MILK BOTTLE. WHY WAS IT APPROPRIATE FOR THIS PROJECT?

Schroeder needed consumers to see something new and different in the dairy case. To attack the commodity myth and to elevate the perception of the milk, we addressed the functionality, personality and quality of the package. We created a minimalist white package to reflect purity and freshness. The clean aesthetic echoes the sophisticated, progressive technology behind Schroeder's superior-tasting product. The large letterforms drive the overall design but also address how consumers purchase milk. Finally, we capitalized on consumer loyalty to different fat-content levels by creating distinctive milk "personalities."

>> HOW DOES THE PROJECT REFLECT YOUR DESIGN PHILOSOPHY?

Bamboo’s fundamental design philosophy centers on four key principles: reflection, recognition, risk and relation. Our job is to reflect the essence of what makes our clients' products unique. We used Schroeder’s innovation and progressiveness to frame milk’s essential purity and simplicity. The Schroeder packaging is intended to build sales by stimulating recognition, memory and repetition. With more than 10,000 grocery brands competing for each customer, creating packaging that looks and feels different can sometimes involve taking risk. In the dairy category, we found that meant not using images of a cow or farm. Our belief is that packaging has to help you own your position, so if you can’t own the cow or farm, then you shouldn’t bother with them.

>> WERE THERE MANY DESIGN PARAMETERS FOR THIS JOB?

Schroeder’s rich history of technological innovation is a great story in itself, so the only charge was to elevate consumer perception of its milk and to create an innovative package and brand that truly reflect the company.

After more than 11 years with nationally recognized design firms such as Yamamoto Moss and Little and Company, Kathy Soranno founded Bamboo in 2001. Soranno believes design can produce measurable results through the integration of strategic thinking and superior creativity. She has designed for many industries, including retail, financial, manufacturing and technology, and she has extensive experience in design management with clients such as Dow Brands, Dain Rauscher Corp., American Express, Target, Norwest, Fraser Paper, Byerly’s, Pink Business Interiors, D’Amico and Partners and Mosquito. A graduate of the Art Center College of Design in Los Angeles and a member of the AIGA, Soranno has been recognized in Print magazine, American Corporate Identity, Financial World and Potlatch publications.
3. IPOD PACKAGING AND POINT-OF-SALE DISPLAY

CLIENT Apple Computer, Cupertino, Calif. DESIGN Apple Computer, Cupertino, Calif.: Steve Jobs, Andy Dreyfus, Jonathan Ives, Hiroki Asai, Pegy Jensen, Josh Distler, Jemima Grimes and Daniele Deluissi, designers; Eight Inc., San Francisco: Tim Kobe and Wilhelm Oehl, principals

MATERIALS|FABRICATION point-of-sale: hand-polished CNC-milled clear acrylic, brushed stainless-steel base; packaging: lithography on SBS paperboard

HARDWARE|SOFTWARE Macintosh G4, Adobe Illustrator, QuarkXPress, Adobe Photoshop
The point-of-sale display and packaging for the Apple iPod work together so well that the judges insisted on evaluating them as a group entry. "It's kind of annoying how good these things look," Turner said. "It's so well thought-out; they've spent money on the details of ownership, and who else would do that?" Despite strict design constraints—including requirements that the display allow complete access to the product without permitting it to be moved from the countertop—designers at Apple Computer in Cupertino, Calif., created a continuous, outstanding experience from the point-of-sale display to the packaging to the product itself. Apple, Hale noted, "is one of the few companies that executes a brand so well. Their basis is industrial design, not graphics. They know that design shouldn't be decoration; it's part of the product concept."
4. DAVID BYRNE’S LOOK INTO THE EYEBALL CD

To match musician David Byrne's imaginative, insightful music, designers at Doyle Partners of New York used barrier technology to create a series of astonishing moving graphics. This method combines two images printed in narrow strips with fine black lines printed on a clear sleeve. Viewed from different angles, the cover image shows Byrne seemingly opening and closing his eyes. The CD booklet provides numerous startling images, such as a broken cup miraculously repaired and a cicada flapping its wings. "The cover winks at you as you pass by!” Hale exclaimed. "That's awesome in a retail environment.”

CLIENT Virgin Records America, Beverly Hills, Calif.
DESIGN Doyle Partners, New York: Stephen Doyle, creative director/photographer; John Clifford and Areil Apte, designers
MATERIALS|FABRICATION booklet: four-color offset lithography on paper; sleeve: serigraph on acetate
HARDWARE|SOFTWARE Adobe Photoshop, QuarkXPress, Adobe Illustrator
5. ISSEY MIYAKE SUMMER FRAGRANCE

Color, form and shape give this perfume bottle, designed by New York-based Karim Rashid Inc., a look that demands attention. Created for Issey Miyake, the outer bottle’s fluid, organic shape and the inner bottle’s sleek cone combine in a way that’s both mysterious and puzzling. “You don’t know if it’s two shapes or one, which gives it a sense of intrigue,” Hale noted. Both jurors were captivated by the bottle’s graduated color, which gives the clear plastic the illusion of floating. “It looks like the package contains mist or dry ice,” Turner said. "The look is totally appropriate for a fragrance."

CLIENT  Issey Miyake/Beaute Prêt-à-Por International, Paris
DESIGN  Karim Rashid Inc., New York: Karim Rashid, principal; Yujin Morisawa, assistant designer
MATERIALS|FABRICATION  injection-molded plastic
HARDWARE|SOFTWARE  Macintosh G4, StrathPro, Ashlar-Vellum, Adobe Photoshop
6. WINE SHROUD

Form follows function in this elegant packing solution created by a wine company to solve a specific problem. Regale Corp. of Napa, Calif., devised the two-piece molded system to eliminate label scuffing. The proprietary process costs 1/10 that of traditional tooling, can be finished faster and can be molded to any shape. Both jurors praised the use of recycled fibers and admired the aesthetics that resulted from the manufacturing process. “The technical and engineering aspects are a great example of problem solving,” Turner said.

CLIENT Regale Corp., Napa, Calif.

DESIGN Regale Corp., Napa, Calif.: Greg Gale, inventor/designer; Chalone Wine Group, Napa, Calif.: Beth Damron, planning and logistics; Dan Karlsen, wine-maker

MATERIALS|FABRICATION proprietary process using molded, recycled paper, processed with finished surface on both sides and dried within the forming toolset with heat-compressed air

HARDWARE|SOFTWARE IBM Intellistation Z-Pro with Matrox Millennium graphics card, DTM Synerstation 2500 Plus, Unigraphics V18.0 CAD, Microsoft Windows NT-4
7. HELIX WATCH

Designed to entertain and sell, the packaging and manual for the Helix watch demand attention while effectively showcasing the product. Jager Di Paola Kemp Design of Burlington, Vt., created pieces for client Timex Corp. with a look, shape and size that contrast with the typical packaging for competing products. Jurors liked the way the pseudomilitary look extends from the outer box to the inner package, but wondered about extravagance. "You should want to keep a heavily produced package," Turner said, "but this works best as a point-of-sale display and may be wasteful in the end."

CLIENT Timex Corp., Middlebury, Conn.
DESIGN Jager di Paola Kemp Design, Burlington, Vt.: Michael Jager, creative director; Richard Curren, design/art director; Beth Wilbur, production manager; Whitney Shaw, account manager; Richard Curren and Ryan Widrig, packaging design; James Lindars, Coberlin Brownell, Richard Curren and Ryan Widrig, sphere design; Ryan Widrig, instruction manual/layout; Evan Hecox, illustration; Greg Danford and Kevin Wilkins, copywriting
HARDWARE|SOFTWARE Macintosh-based design programs
8. REEBOK FITNESS WATER

9. CROSS ION PEN

10. 001 COTY (perfume)

11. THE '70S SOUL EXPERIENCE / CAN YOU DIG IT? (music CDs)