

inspire

A stylized landscape illustration featuring rolling hills and mountains in various shades of green. The foreground is a light green field, followed by a series of overlapping hills in darker shades of green. The background is a light green sky. The overall aesthetic is clean and modern.

THE ART OF MULTISENSORY PACKAGING DESIGN

INSPIRE 72 1—2024

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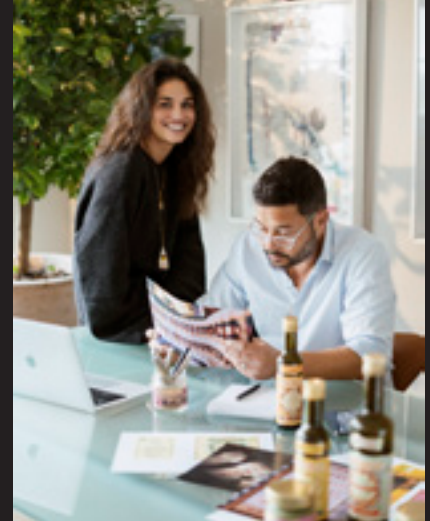
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Packaging is all about the feeling.



**Intriguing
figures
in this
issue...**

100 %



The Flock Box is made of 100% recyclable board and fibres.

75 %



Three quarters of our emotions are generated by smell.

8 feet



Burgopak's paperboard rocket is about 2.4 metres (8 feet) tall.

For Inspire's cover we wanted to create different tactile emotions through various materials. The new *Invercote Touch* was one of the materials we chose.

photo — Johan Artursson

A mock-up of the cover using Invercote Touch, Incada Silk and Embossed Invercote G Fine Linen.



The Guardian magazine used linen embossed Invercote Createo for this Long Read cover.



EDITOR'S NOTE:

Consumers engage with brands through multiple senses. Whether buying a product online or in-store, the human senses play a crucial role in brand perception. Attracting potential customers by stimulating multiple senses can provide familiarity, leave a positive impression of the brand and influence the must-have desire to purchase.

The demand for sensory stimulation and multisensory experiences is increasing, yet this is often underestimated in packaging design. Beyond its functional role, packaging contributes to a silent conversation between the brand and the customer. Using various materials, effects and technology is essential to create that special connection between the customer and the brand.

By considering multisensory experiences when designing the packaging, the first look, the first touch and the first scent of it can become something immersive and memorable. Adding a tactile or visual effect to the packaging doesn't just create sensory richness; it elevates the unboxing experience and captivates the customer on an emotional level. A special memory, a particular mood or feeling; anything can be sparked by adding the right touch.

It is not just about incorporating multiple senses into the product's packaging, but also about creating a distinctive experience with the brand itself and using the packaging to convey the brand identity. By utilising designs that appeal to the consumer through touch, sound, smell and even taste, the brand experience can be enhanced, which, beyond providing an edge, also increases brand loyalty.

This issue is all about packaging's touch, feel and appearance. Together with industry experts, we explore the future of packaging design, embracing all the senses.

Enjoy the 72nd issue of Inspire.

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Inspire aims to inform and entertain with stories and photos that are not restricted to the scope of Holmen Board and Paper's own business. As the name suggests, the idea is to be inspirational and not to infringe on a company or person's image rights or intellectual property.



The natural touch

Holmen Board and Paper has launched the brand-new uncoated paperboard Invercote Touch to meet the growing demand for an uncoated paperboard suitable for premium packaging and graphics applications. The latest addition to the Invercote family uniquely delivers a natural-looking and tactile experience along with the high-quality properties of other Invercote products, such as strength, stiffness and strong sustainability credentials.

"Invercote Touch enables brands, for the first time, to prioritise a tactile feeling with a product that has the right combination of printing and converting properties for an uncoated paperboard. It provides a sensory interactive experience for the customer, frees up what you can do with the surface and opens up more possibilities for creative messaging," says Edvin Thurfjell, Product Manager for Invercote Packaging and Graphics, Holmen Board and Paper. —

Formable solution

The Droplet is the result of a collaboration between Holmen Board and Paper and Koch Pac-Systeme, created from the innovative formable packaging solution – Koch Pac-Systeme's cycleForm™. Intended as a giveaway to customers and visitors, its shape and story show the versatility of our Inverform paperboard. —



70

More than 70 per cent
of all paper produced in Europe
is recycled into new
paper products.

INVERCOTE TOUCH?

Do you want to explore the uncoated
paperboard Invercote Touch? →



The carefully crafted details of *Paper Infinity* products, which include animal-themed toys and face masks, place important demands on the paperboard.



Paper Infinity has made several 3D animal face masks and toys. They all require solid, yet formable material.



The company's most popular product is a panda face mask.



Playing with paper

Brand: Paper Infinity

Product: Paper Art

Paperboard: Invercote G 240 gsm

In 2015, Guangzhou Paper Infinity Cultural Products began making innovative animal-themed toys out of paperboard.

Zhang Jian, founder and chief designer at Paper Infinity, says that they have made several series of animals in paperboard – often no bigger than the size of a hand – that can be used as toys or ornaments. And the ears of a rabbit, the tail of a dog or the head of a dragon all require solid yet formable material.

“It doesn’t work if the paperboard weakens easily because the toys have to keep their shape. But the material that we use cannot be too heavy either,” says Zhang Jian.

These factors are especially important for Paper Infinity as their most popular products are 3D animal face masks. “Our most popular mask resembles a panda,” says Zhang Jian. “We have produced several hundreds of thousands of these.”

Since the animal masks and other products made by Paper Infinity are often used outside or exposed to sunlight, it is also important that the paperboard they are made from doesn’t change colour.

“We use Invercote G for our products because it meets all of our requirements,” says Zhang Jian. He also

describes Invercote G as a very safe and environmentally friendly material. This is important for Paper Infinity as young children are the main target group for its products. —

Five spirits in a crafted box

Brand: Kindred Spirits

Product: Gift box

Paperboard: Incada silk 590 gsm

Kindred Spirits, a premium retailer in the north of England, sells high-quality spirits made by small British craft distilleries. Its latest stylish gift set uses Incada Silk to beautifully present five miniature tasting bottles.

For the gift-set carton they turned to the forward-thinking carton manufacturer Falconer Print and Packaging. They asked Falconer to come up with a carton that would contain five 40 mL miniature bottles of craft spirits from different British distillers.

“Kindred wanted a way to present their miniature tasting bottles,” says Colin Pow, Sales and Marketing Director, Falconer. “They wanted a premium-looking package that was also durable and robust enough to hold the miniatures in place.”

Falconer’s design consists of two distinctive Pantone blues, a blue foil and a matt varnish on all non-foil areas. The carton comes with a smooth locking tab with no raw edges. Once opened, a tray slides out, revealing the five miniature bottles.

“The printing techniques were complex,” says Pow. “So we used Incada silk 590 µm due to its high quality and the way it takes ink and foil. It helps give the carton a very matt feel whilst not detracting from the impact of the foil.

And it has helped us create a gift box that surpasses expectations.”

Incada Silk is produced at the Holmen Board and Paper Workington Mill, just an hour’s drive from Kindred Spirits’ Lake District stores. It is a fully coated white-backed folding box board designed for high-quality packaging and graphics applications. The product has been developed to ensure a supremely smooth surface, which is double-coated with a unique and specially developed coating formulation. The reverse side of Incada Silk is single-coated with a matt finish that provides consistent results in both solid print and halftone illustrations. This primary fibre paperboard consistently meets the requirements for high performance in quality printing and varnishing. —





Replacing plastic ID cards

Brand: [enviricard®](#)

Product: ID cards

Paperboard: [Invercote Duo 610 gsm](#)

Produced with Invercote paperboard at its heart, [enviricard®](#) is a brand-new product made from completely natural materials that could replace billions of plastic ID cards.

Graham Lycett is the Managing Director of Jellyfish Livewire, a marketing agency that specialises in the management of card manufacture. His goal is to eliminate plastic cards and he's using Holmen Board and Paper's paperboard for this purpose.

"With our Green Card brand we helped move UK retailers from plastic to paperboard-based gift cards," says Lycett, who is now launching [enviricard](#).

Made from Invercote and other completely natural materials, it has huge potential.

"The [enviricard](#) is a plain white card which is compatible with a range of existing desktop printers and ink ribbons that are used around the world to make instant staff ID, visitor or membership cards," Lycett explains. "They can be plain white or pre-printed and with or without technology. And it has a negligible carbon footprint."

In the most recent study into the number of cards produced globally, the International Card Manufacturers Association concluded that around 37 billion cards were made annually.

"This results in a significant amount of CO₂ production which is completely unnecessary," Lycett says. "We don't need plastic for the vast majority of cards, paperboard is just as good." —



Coming to America

Brand: [Optimum Card Solutions \(OCS\)](#)

Product: Gift cards

Paperboard: [Invercote G 280 gsm](#)
(laminated by OCS)

Optimum Card Solutions are on a mission to lead the North American gift card market to a paper-based future.

"We are trying to be a leader in this movement to reduce carbon emissions," says Jim Moriarty, President, Optimum Card Solutions.

For Rich Olson, Vice President of Sales at Optimum, working with paper instead of plastic is one of the most significant factors in Optimum's environmental credentials. "I worked with plastic cards before and it is a way overengineered product for what its purpose is," he explains. "Our industry is led by plastic. But it's creating a lot of landfill that needs to be eliminated. Our products can be loosely classified as single use, but those cards last forever. We're transitioning the market to something that is far more sustainable."

Optimum Card Solutions has been working with Holmen Board and Paper since the company was founded. "They are our main strategic supplier," says Moriarty. "And their Invercote G is our house stock. Our clients are looking for a paper that performs in a commercial environment, both physically and aesthetically. Invercote tested best. Better than any other comparable papers in terms of printability, tearability, moisture resistance, rub test and overall performance for paper-based gift cards."

But Optimum Card Solutions also values Holmen Board and Paper for its focus on sustainability. "We leverage them for the quality of the product and their performance on sustainability to bring green solutions to our clients," says Moriarty. —

Visualising nine nuances of colours

Brand: Color Gadget

Product: Haircare products

Paperboard: Invercote G 330 gsm

Japan-based cosmetics maker Milbon is charting its own unique path in the beauty business.

Focused around haircare products, the company markets its products almost exclusively through salons, first in Japan, and now in the US and other parts of Asia as well. “Because our products are distributed through salons, they are introduced to customers by the stylists,” says Kyoko Kameyama, Junior Associate, Packaging Design Group, Packaging Design and Development, at Milbon. “We have to have a professional look and style. The stylists are our partners in approaching the customer, so we need to provide them with a professional, reliable product. The packaging, too, has to say to the customer that this is a quality product.”

Creating products with designs that

visually express that sense of quality and professionalism is Kameyama’s job although she is not a designer herself. “We have a project, we do the research and create the product concept and the product itself, and then develop a design concept to fit that product and concept. My job is to work with the designers so they understand the concept, and create a design that fits this.”

As an example, she points to Color Gadget, a set of seven hair colour shampoos. “The concept is expressed as a set of nine colour variations on one base colour, something like paint sample chips,” she says. “Because it’s a set of hair colour shampoos, the nine colours on the label show the different degrees of colouring. But getting that feeling right visually was a challenge. All nine colours are a combination of two or three colours of ink, so we varied the percentages to

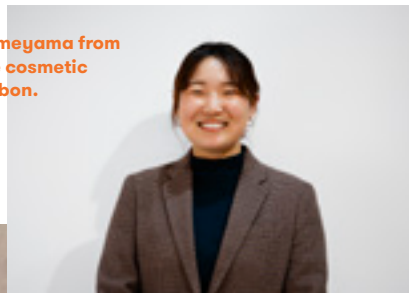
create the nine different colours in the brand design.”

One thing helping Kameyama to achieve the right look is Holmen Board & Paper’s Invercote paperboard, created for high-end packaging applications. “We selected Invercote because of the deep colours that are possible when using it, and a matte finish that is of very high quality,” she says. “The print quality is excellent, as the ink doesn’t spread out or cause dark areas. It helps us to express to our customers that this is a quality product.”

While sustainability originally was not a key factor in making the decision to use Holmen Board and Paper, Kameyama says that this has become an important focus for the company today. “We selected Invercote for the quality, but when we thought more about it, the sustainability factor really was important for

us. We talked with Holmen Board and Paper, and we really appreciate how this paperboard is not only beautiful but uses sustainable raw materials.” —

Kyoko Kameyama from Japanese cosmetic brand Milbon.



Bespoke packaging sells fast

Brand: Mackmyra
Product: Malt whisky
Paperboard: Invercote Duo 490 gsm

As the pioneer of Swedish malt whisky, Mackmyra has a reputation for trying new things. So for the distiller's new small batch series, packaging converter Nordic Carton asked Holmen Board and Paper to create a brand new material.

"For our new small batch series, we wanted a new look, with a unique feel. We met Nordic Carton who said that the type of packaging we wanted didn't exist, but that Holmen Board and Paper could create it for us," says Pontus Henriksson, Logistics Manager, Mackmyra.

Nordic Carton began discussing solutions with Holmen Board and Paper.

"Inverform is designed for formables and it's not thick enough for whisky bottles. I discussed the customer request with Ola Buhrman, one of our senior product specialists, and we decided that we could make a bespoke Duo product, where we glue laminate two or three basic layers of board together," says Holmen Board and Paper's Account Manager, Michael Fridvall.

The resulting Invercote Duo product made by Holmen Board and Paper for

Mackmyra consists of an inside layer of Invercote G 260 gsm, glue laminated (10 grams) to a layer of Invercote T 220 grammage. The result is a 490 gsm Duo product. Invercote T is uncoated on one side, and that side was used on the outside to help create the natural and yellow look that Mackmyra wanted.

"Some customers ask for something different and that is where our ability to listen to customer demands comes in. And by thinking outside the box we can produce something to match the demands. We also of course need skilled operators, which we have at

Holmen Board and Paper, to achieve this," says Buhrman.

The new Invercote Duo product has now been used for Mackmyra's two new small batch concept releases this year and for one big batch release. And the whisky company plans to keep using it.

"It looks amazing," says Henriksson at Mackmyra. "It is elegant and looks like a Nordic design in that it is simple and beautiful. And it has the feel we were looking for. It feels like a solid package. Our small batch releases sold out in record time and I am sure the packaging and the look of the box had an influence on this." —

A brand new material was created for this new series.



Rob Skelly is a very curious man. By asking lots of questions, the English designer helps transform brands and packaging from ordinary into the extraordinary.

Change maker



PLAYING IT SAFE is not something that is in Rob Skelly's DNA. He is the Associate Creative Director of

Born Ugly, an international company of change makers, based in Leeds, England. Skelly helps brands stay ahead of a rapidly changing world and make the most of opportunities that change can give.

What do you enjoy most about packaging design?

Variety. Solving different challenges from different sectors and different perspectives, from start-ups to big global businesses. I enjoy helping them embrace and stay ahead of change. In this digital first world that we live in, packaging gives us something real and tactile to touch, discover and experience. It has so much potential and opportunity to tap into our emotions beyond a functional use.

Which packages are you most proud of designing?

We created the brand for VFC, a vegan fast food brand that wanted to shake up the category. The packaging tapped into the visual language of protests with spray paint graphics that reframed traditional messaging. It even folded out to become protest placards. We also created the brand 1912 for the stilton cheese company Long Clawson. The distinctive packaging shape and unboxing experience helped break consumer perceptions of stilton cheese as old fashioned and just for Christmas!

What makes a package design brave?

We see so many cases of brands playing follow the leader because it is the safe thing to do. But it's also the easiest way to get lost in the crowd. It takes bravery to do something different and move away from ordinary. We take away the fear often associated with change. Change, if delivered in a way that takes people on the journey, makes sense and improves their everyday lives, is brilliantly positive and transformative. But bold changes often become the norm as everyone else catches up. Change is

Rob Skelly believes brands need to be brave to be able to change.



infinite, so you need to be brave to stay ahead of it.

Where is packaging headed in the future?

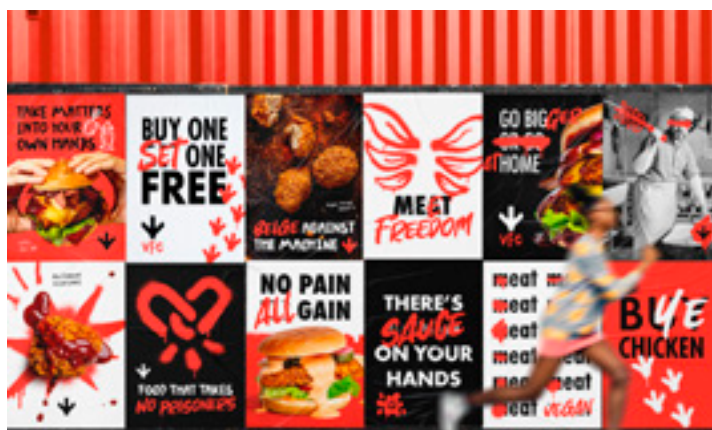
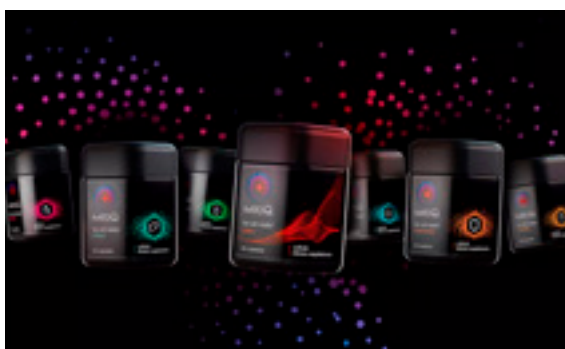
With online shopping, consumers often make purchases before they see the packaging. This potentially shifts packaging from its primary role of function to being more about an emotive experience as it arrives at the door. I'm drawn to packaging that has a meaningful second use. For me, extraordinary packaging is anything that triggers an emotional response. If children can get more enjoyment from packaging than the toy inside, why can't adults? —



"IT TAKES BRAVERY TO DO SOMETHING DIFFERENT."

— Rob Skelly

Bold and brave packaging designs from Rob Skelly.



- 1 — **Long Clawson: 1912**
Artisan Cheese packaging, designed to open up a sensory adventure.
- 2 — **MitoQ**
Packaging to define a new category, from supplement to cell health technology.
- 3 — **VFC**
Bold and playful packaging aimed at starting a positive food rebellion against the meat industry.



By using various materials, effects and technology, designers can elevate the packaging experience through touch, sound, smell and taste. Tapping into multiple senses can provide an edge and increase loyalty. (↵)

A WHIFF

OF THINGS

TO COME



Why does Coca-Cola
taste better from a
bottle than a can?

The feel of a package, its shape and contours, the sound it makes upon opening, its scent and, of course, its appearance – all of the *senses* should be considered when designing packaging. Yes, perhaps even taste.

product experience by modifying the design of aspects of the packaging. So, for example, think about a spirits or perfume bottle: simply by giving the packaging a very heavy stopper, one conveys the notion of quality each and every time the customer opens the bottle. The stopper is obviously only a tiny proportion of total packaging weight."

Weight matters in the premium market – it always has, but psychology can also play a role. Darker, more intense colours like red can feel heavier than others. Designers can also play with the affordances of the packaging, says Spence, to help consumers interpret design and functionality. "Encourage the consumer to pick up the packaging in a different way," he says. "One can also consider how people think everything from beer to Coca-Cola tastes better from a bottle than a can. How much of that difference in the experience is attributable to the extra weight of the glass in the hand? Most of it, our research suggests."

As with all the senses, there shouldn't be a disconnect between the product and its packaging, for instance when it comes to sound. "Take a noisy product such as potato chips/crisps. In this case, the packaging should also be noisy and 'crackly' to match the sensory qualities of the contents and emphasise the desirable attributes of the product itself," says Spence. "A few years ago, we conducted research showing that consumers rate crisps as tasting significantly crunchier when the sound of the packaging materials rattling is made louder."

This can also backfire if not done properly, as Frito-Lay once discovered with its biodegradable corn-based biopolymer SunChips bag. When crinkled, it released a booming 95 or so decibels, slightly louder than the average lawn mower. "While noisy packaging is entirely appropriate for a noisy food product, one can take things too far," →

IN THESE DAYS of the unboxing trend, a multisensory experience is more important than ever.

"Perception is fundamentally multisensory, even if we typically tend to think visually," says Professor Charles Spence, head of the Crossmodal Research Laboratory at the University of Oxford. "It is the subtle non-visual sensory cues, the feel in the hand, the aroma in the nose, the weight in the hand, the sound of opening and closing that can really help to elevate the packaging and brand experience. Packaging that looks expensive but sounds cheap is unlikely to be a successful proposition amongst consumers. Fail to consider any one sense, and the whole multisensory experience can be ruined."

Packaging materials should match the product contained within, he adds. "If the product is a soft and caring roll-on deodorant, say, then the feel of the packaging should be congruent with that in a soft and matt finish, rather than rough and/or shiny."

A package that feels good in the hands elicits a positive emotional reaction. Weightier packaging, whether it is a board, glass, or another material,

signals quality. Striking the right balance between providing a feeling of weighty high quality and still offering a sustainable packaging solution is a challenge for today's packaging designers, but Spence sees ways to address this.

"I think there are a number of innovative solutions out there to enhance the perceived weight and quality of the



"Perception is multisensory," says Charles Spence.



says Spence. Frito-Lay was forced to remove the packages from the shelves, “never to be seen, or more importantly heard, ever again,” he adds.

Certainly, there are sounds that will grate on consumers’ nerves rather than entice them to stay loyal to a brand. “Higher pitches sound cheaper,” says Evelio Mattos, Creative Director, IDP Direct. “I’m thinking of plastic cellophane wrap – that sound is horrible, like Velcro, and you don’t get a great feeling about it. We as consumers want depth in tone.” This, he adds, will come from materials

that weigh more, such as a heavy-weight paper bag or thick tissue.

Yet, as Frito-Lay’s commendable yet failed attempt to shift towards a more sustainable package proved, new materials bring new challenges. It can be extremely difficult to mimic the same tone required for successful consumer product recognition when swapping materials. Take, for example, the ceremonial, and recognisable, sound when opening a fresh pack of coffee.

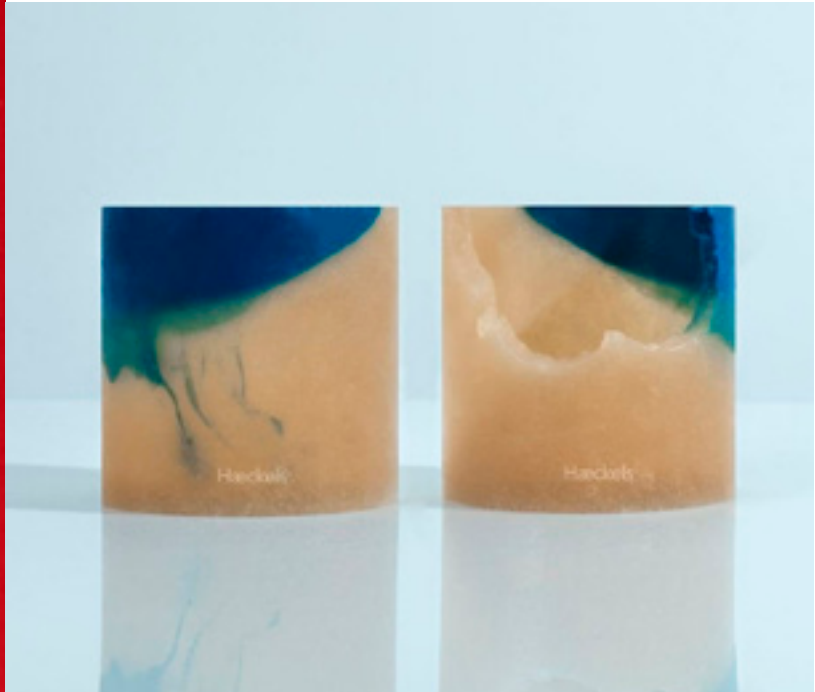
“From a coffee perspective, we’ve been trained on coffee bags or metallic



**“WE AS CONSUMERS
WANT DEPTH IN TONE.”**

—Evelio Mattos, IDP Direct

**Hungry? Haeckel
has launched an
edible cup.**



**Darker and more
intense colours,
like red, can
make a package
feel heavier.**



**QR codes on
packages are one
way of conveying
verbal instruction
and other audio
clues.**

containers that have an oxygen release valve, and that has a certain sound. As we get into more sustainable materials, they have different sounds, so we need to think about how we communicate to the consumer so they aren't confusing a sound that may sound less expensive for something that is trying to communicate sustainability," says Mattos.

The sense of smell is strongly linked to memory and emotion, and scent is a very powerful way to connect consumers and brands. But again, there are challenges to getting this right. Adding scent →



Glendean Rehvan says Gen Zs in particular want a sensorial element.

to packaging needs to not only match a brand's values but also maintain its aroma from the factory all the way to the consumer.

"I've never seen it deployed well on a mass scale," says Mattos. "There are scented inks, coatings, and ways to infuse scent in paper, but I haven't seen anyone do a great job of it except in a few influencer applications."

He explains that while a scent might be successfully infused in packaging

material at the manufacturing mill, it can become a whole other odour by the time the consumer receives it months or years later. "The paper can absorb all kinds of smells such as inks, solvents, maybe even odours from the gas-powered forklifts in manufacturing – and then it goes to a converting line where foil stamp or embossing might be forcing heat into the paper. At every step, you are changing that scent, so the beautiful smell you had at the mill

might not be the same smell you have as a consumer."

There are, however, ways to get around this, he adds, such as tucking a scent strip into the base of a protective box and releasing the scent only through friction upon opening it.

Done well, scented packaging can be very enticing.

"Sometimes desirable aromas, such as chocolate, are added to other products, including deodorants," says Spence, adding that the notion of incorporating olfactory packaging, or packaging that more easily enables the consumer to smell the contents, has already started in coffee and laundry store aisles. "But this could be extended more broadly," he says. "The one challenge is that it can be difficult to encapsulate certain complex and desirable odours, such as chocolate, bread and coffee."

Tasty and sustainable

Edible packaging is an area that could well be on the rise since Notpla launched its edible water bubbles made of seaweed extract as an alternative to small drink packages. And to combat plastic waste at festivals, Skincare brand Haeckels joined forces with Red Bull to create an edible cup that is infused with spirulina, ginger and blueberry. The cup's gut-friendly substance is supposed to have a positive effect on energy, mood and digestion.

Both Red Bull and Notpla's packaging have more to do with sustainability than anything else, but their applications do give one food for thought.

However, as Spence points out, the contamination issue is problematic. "Do you really want to put something in your mouth that someone else might already have touched?"

Mattos adds that today's consumers are more sceptical than ever and may also be worried about allergies. He believes edible packaging is worth further exploration but also questions how many people are prepared to eat →



Facts:

Multisensory in numbers



75%

A whopping 75% of our emotions are generated by smell. That's powerful!

Source: Bell & Bell, 2007

88%

Paper and cardboard packaging is seen as easy to open by 88% of respondents.

Source: Poll on behalf of the Paper and Packaging Board, USA, 2018

Notpla launched its edible water bubbles made of seaweed extract as an alternative to small drink packages.

their packaging even to save the planet. “Bananas come with great packaging and it’s perfectly edible, yet no one eats it. Eggs too, so why would people eat man-made packaging if they don’t eat packaging that’s natural?”

A more sensory future

Glendean Rehvan is Director of Skincare, Body Care and Fragrance at research intelligence agency In-Trend. She foresees a greater role for multisensory packaging, particularly in the wellness and beauty market or wines and spirits.

“There has been more attention to touch and texture recently, but it’s crazy that we’re not thinking about the senses more in packaging. I think everybody has been so focused on sustainability but we are at a stage now where sustainability is a given so we shouldn’t be forgetting about other trends.”

She points out the use of Autonomous Sensory Meridian Response (ASMR) to promote products. Elements of ASMR can be incorporated into product marketing videos or used in packaging materials to create different sounds and textures that enhance the customer experience through the creation of a memorable and enjoyable sensory experience. This in turn increases brand loyalty.

“Looking at the wider consumer trends, this is especially important to keep the Gen Zs loyal. They not only want a product that’s effective and sustainable, but they also want some fun or a sensorial element,” says Rehvan. “Otherwise, they won’t bother with it.”

In the wellness space, in particular, she believes that packaging materials can play a bigger role in making consumers happy. “This generation has grown up with wellness as a part of life, and they are looking for things that will calm them, soothe the senses and make them happy. We need to think about what is important to them in this space in terms of mental health and feeling good.”

She also advises packaging designers and product owners to think more →



**“IT’S CRAZY THAT
WE’RE NOT THINKING
ABOUT THE SENSES
MORE IN PACKAGING.”**

— Glendean Rehvan, In-Trend





Dior promotes its new Le Baume container, with its pebble-shaped feel-good finish, as packaging design that is “as ergonomic as it is stylish and perfectly fits in the palm of the hand.”



TACO CRAVINGS

Taco-scented wrapping paper? Why not. The fast-food chain Taco Bell worked with a special effects team from HSH Graphics on a limited edition scented “Crunch-wrapping” paper for the holiday season. Apparently, it sold out immediately.



DISSOLVE AND DRINK COFFEE

Single-serve coffee pouches from Yose Coffee dissolve in hot water and voilà! This organic Colombian coffee leaves no packaging trace thanks to its flavourless plant and fungi-based dissolvable packaging, which preserves the taste of the coffee and reduces waste.



CLICK AND POP

Consumers welcome a secure-sounding click or the pop of a cap. Snapple’s metal cap has become so synonymous with the brand that they retained the metal caps even on their plastic bottles. And the distinctive Pringles pop of the airtight lid is another very effective use of sound in packaging.

Innovative packaging

How does it feel?

EDIBLE POLYMER?

British meal kit company, Gousto Recipe Box, has trialled a pea protein-based film that could replace plastic barriers. The film, which is edible, is being used in a bouillon cube application and dissolves in hot water as the meal is cooked.



TENDER FEELING FOR KITKAT

As part of its efforts to use completely recyclable and reusable packaging by 2025, Nestlé Japan replaced its plastic wrapping on KitKat chocolate bars with recyclable paper packaging. The new packaging, which was released in 2020, was accompanied by instructions on how to fold the used wrapper into origami cranes and share this Japanese messenger of thoughts and wishes with family and friends.



Stemming from a novel by Marcel Proust, the French “Madeleine de Proust” reference is used today to describe smells, tastes, sounds or any sensations that bring back childhood memories.



about adaptive packaging and how they can use textures and shapes to communicate better with an ageing population and people who have poor vision.

“We have a generation that is living longer and participating in, for example, beauty care more than ever. We need packaging with tear strips that tear easily and writing and instructions on packages that people can see. The East is very strong in this area, especially Japan. They are designing for one-handed operation and an older generation, but this is something we aren’t seeing enough of in the West.”

Using QR codes on packages to provide verbal instruction and other audio clues offers a way to alleviate

the issue with poor vision. “Those little things can change how people use products and engage. You might not buy a product if you can’t read the writing on it,” she says, adding: “It’s not about designing products specifically for people with disabilities – it’s about designing with everyone in mind.”

Design for a digital age

Technology can also play a role in packaging’s sensory future. Using AI can elevate the sensory experience, says Evelio Mattos. “You can create some amazing textures that can be embossed or created in never-before developed textures with AI.” AI, he adds, can be used as a sounding board to help

designers iterate much faster and choose the most suitable materials and textures for a specific brand.

But perhaps the biggest reason to pursue multisensory packaging has more to do with craft and design and, above all, returning a human touch to our increasingly remote and detached digital lifestyles.

“As we continue down the path of AI and digitising everything, as we continue to separate ourselves from the real world, having these touch points is critical to connecting us to something, and I think we’re all looking for that connection,” says Mattos. “If everything shows up in a brown box, we miss out on those little moments of joy.” —

The Gridelli family sell high-end Italian food items to quality-conscious customers across Scandinavia. To ensure a complete customer brand experience, the family puts as much focus on the outer packaging as they do on the delicacies contained inside.

INSPIRE.1—2024 p. 26 DESIGN

Packaging

an *Italian*

authentic

taste



All in
glorious
Invercote
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GRIDELLI

BALSAMICO ALL'
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IL VERO SAPORE
ITALIANO

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CON CURA

The Gridelli range currently comprises 16 products, including balsamic vinegar.



LIZA GRIDELLI and her brother Tommie are half-Swedish and half-Italian. They grew up in Gothenburg but spent summers in Italy. From the vivid memories of those summer visits to their grandparents' house, an idea to make a living out of Italian food was born.

"We started with a small deli and concept store in the middle of Gothenburg," says Liza. "We served coffee, breakfast and lunch, and sold Italian foodstuffs, including olive oil that friends in Italy made. It was lots of fun and when we saw how the people in Gothenburg were so attracted to high-quality Italian food items, we decided to build our own family of products."

The Gridelli range currently comprises



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"WE STAYED FAR AWAY FROM GLOSSY PRODUCTS, EXCEPT FOR THE GOLD FOIL."

— Mikael Selin, designer

16 products, including olive oil, balsamic vinegar, pistachio cream and bergamot marmalade. "Things we really like," says Liza. "And we carefully select the items from the best producers in Italy. Fifteen of our products are organic, and the choice of raw materials is very important to us. That also applies to the packaging, which is why we use glass for our bottles and paper for our boxes. We don't work with plastic."

Gridelli uses Holmen Board and Paper's Invercote G paperboard for their balsamic vinegar boxes, which, like all their packaging and labels, were designed by Gothenburg-based designer Mikael Selin. But unusually, Selin and Gridelli decided to use the uncoated side of Invercote.



The founders Liza and Tommie Gridelli.



Mikael Selin, designer of the packaging.



Jesper Hammarstrand, CEO at Ink n Art.



The packaging design is based on Gridelli's Italian heritage and expertise.

"We developed a design based on Gridelli's Italian heritage and expertise," says Selin. "We stayed far away from glossy products, except for the gold foil used to highlight and frame premium details of the design, and we really liked how the uncoated side of Invercote interacted with the design itself. And how it felt when you had it in your hand. We wanted the outside packaging to represent the products inside in terms of craft and quality."

"The texture and feel of the packaging are very important to us," adds Liza. "We wanted a paperboard that has a structure and an uncoated feel. Invercote G also gave us the best possible result in terms of the creases and the embossing. We wanted our logo to look good."

"The Gridelli packaging required a complex hot stamping with multilevel foil areas and blind embossing," says Jesper Hammarstrand, CEO at printer Ink n Art. "Invercote allowed us to get the best finish for the embossing and smooth foil areas. It is a super nice material to work with, both for printing and post-press. We tend to use Invercote on many of our more demanding clients' packaging."

A high-quality brand

Selin says that the Gridellis are as meticulous about their designs as they are about their products, a factor that should help them sell the tens of thousands of products a year they are targeting. "In the food world, you are your packaging and product," Selin explains. "You can

strengthen your brand by trying to create something people want to display in their homes, feel proud to have purchased and give as a gift. We want Gridelli's products to be a natural part of any home and kitchen."

"We have a high-quality brand," adds Liza. "We have the best ingredients inside the bottles, and it is very important for us to replicate that on the outside. That is why we work with this very high-quality paperboard. Invercote gives the extra dimension of premium quality. It is not the cheapest way, but we believe in this. We want our brand to symbolise what we feel about it. And we want our customers to fall in love with our packaging and experience that what's inside is as good as the outside." —

The gift that



The Flock Box is a new packaging concept that combines natural fibre flocking technology with paperboard to create a fully recyclable gift box. It demonstrates how collaboration drives the development of sustainable packaging solutions.



keeps
on giving

A PLASTIC-FREE packaging concept, the Flock Box, is a new sustainable gift box solution.

It is ideal for numerous applications such as cosmetics, electronics and jewellery, requiring a luxury presentation and unboxing experience.

The Flock Box concept has been developed by four companies, Holmen Board and Paper, Krekelberg, Inmaco Solutions and Van de Velde Packaging, in a collaborative approach that provides an invitation to brands across the packaging value chain to work together to discover future sustainable packaging solutions.

It consists of an embossed outer box and an inner tray with tailored cavities of various shapes and forms that can be used to present different items, such as watches or perfume bottles. The insert's luxurious look and feel have been created with flocking technology, which uses static electric currents to make fibres stand up and resemble a velvet-like material.

"Flocking technology is normally used with plastic materials, which are then applied to a plastic substrate," says Per Berglund, Head of Formables at Holmen Board and Paper. "The Flock Box is unique. It is the first product made by combining natural fibre flocking technology with a natural fibre substrate. This has been enabled by the development of Holmen Board and Paper's highly formable paperboard Inverform, whose unique characteristics allow it to be press-formed in the required shapes."

Consists of fresh fibres

The Dutch company Krekelberg has been manufacturing flocked materials since 1948. For this joint project, they flocked Inverform with cellulose fibres, giving a high luxury feel to the board. The fibres can be coloured in any colour required.

Inmaco Solutions is a Dutch machine builder with a rich history in sustainable machine engineering and a specialist in the 3D forming of board and wet moulded fibre. They made the tools to press form the flocked Inverform inserts for the Flock Box.

Van de Velde Packaging created the outer Flock Box packaging from Holmen Board and Paper's Invercote DUO paperboard and die cut the top part of the inserts made from Inverform. The gift box surface was treated to emphasise the embossing and luxury feel of the gift box.

"The collaborative aspect is very important," says Berglund. "Four positive forces have worked together in a packaging development project where material, machine, tooling and production all played essential roles. The result is a proof of concept showing brands what can be done. We are seeing more and more conscious luxury brands wanting to replace plastic with fibre-based solutions."

The Flock Box is made of board and fibres that are 100% recyclable in the existing paper collection stream, contributing directly to a circular packaging ecosystem. "Flocked fibre-based inlays could replace large quantities of plastic inlays," says Berglund.

The Flock Box is made from paperboards supplied by Holmen Board and Paper from sustainably managed forests. The paperboards consist of fresh wood fibres, a renewable raw material well suited for recycling. The printing surfaces of the Invercote DUO outer box enable optimal reproduction of the most sophisticated printing images. The inner tray is made from Inverform, a paperboard with high stiffness designed for stable pressed and folded trays with great visual appeal. —



"FLOCKED FIBRE-BASED INLAYS COULD REPLACE LARGE QUANTITIES OF PLASTIC INLAYS."

— Per Berglund, Holmen Board and Paper



The Flock Box is made of board and fibres that are 100% recyclable.



The outer box is made with Invercote DUO.

The inner tray is made from Inverform.

A rocket made of paper-board



Why did Dane Whitehurst, Creative Director at Burgopak, build a massive replica of the Saturn V?

“If we can show people it’s possible to build an eight-foot (approx. 2.4 metres) space rocket from cardboard, then we show them that anything is possible,” he explains.

The rocket itself consists of a 1.5mm corrugated internal skeleton, which is wrapped in printed sheets of Holmen Board and Paper’s Invercote paperboard. The artwork was painstakingly recreated by tracing photos of the original, combined with a sprinkle of artistic licence, and then blown up to 1:50 scale.



Find out more about Invercote:
iggesund.com/products/product-families/about-invercote

PRINTING TECHNIQUES—
Four colour printing, Hybrid Print Technology

PAPERBOARD—
Invercote Touch 330 g/m², 445 µm, 17.5 pt
Incada Silk 220 g/m², 330 µm, 13.0 pt
Invercote G Embossed Fine Linen 200 g/m², 235 µm, 9.3 pt

HOLMEN