



# inspire

INSPIRE.2—2024 | Issue 73 A MAGAZINE FROM HOLMEN BOARD AND PAPER

THE HUMAN TOUCH

## How AI (*and you*) will change the packaging industry

+

Packaging that glitters and shines  
Embossing all from puzzles to porcelain



# INSPIRE 73 2—2024

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And package designers will need AI.



Intriguing  
figures  
in this  
issue...

75%



of consumers are concerned about misinformation from AI.

0



The goal of Holmen's mill in Iggesund is to be fossil fuel-free.

Over 80%



of all product-related environmental impacts are determined during the design phase.





For this issue, we let the cover take place in the inlay. With different papers and formats, we created playful *inserts*. The challenge was to AI prompt the images to feel as human and alive as possible.

photo — Johan Artursson



We wanted to test the idea with different materials in the insert, so we made an unprinted dummy.

The images on the cover were created with the AI-service Midjourney.



## EDITOR'S NOTE:

In the ever-evolving world of packaging design, the emergence of Artificial Intelligence (AI) marks a pivotal moment. As AI begins to permeate every industry, it raises important questions about its role in the creative processes that have traditionally been the domain of human ingenuity. This issue of Inspire explores how AI is not only a tool for efficiency but also a partner in creativity.

From simplifying design tasks to reducing waste, AI offers designers new ways to innovate and excel.

Yet, as many experts emphasise, the true power of AI lies in its partnership with human creativity. AI can generate ideas and streamline processes, but the final, nuanced touches still require a human hand. This issue highlights how designers can harness AI as an ally to enhance creativity and efficiency, without losing the human touch that makes packaging truly resonate with consumers.

At Holmen Board and Paper, we believe in embracing these technological advancements while staying true to the craft of design. AI is an exciting addition to the toolkit, but it is the designer's vision and expertise that will continue to lead the way in creating innovative, sustainable packaging solutions for the future.

We hope this issue sparks new ideas and encourages you to explore the possibilities of AI in your work.

**Enjoy the seventy-third issue of Inspire.**

(The editor's note in this issue was written by AI, Chat GPT)

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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.



# 300

Holmen's guesthouse in Iggesund, the Grill Manor, is celebrating the remarkable milestone of 300 years.

## Premium paperboard with a natural touch

The uncoated texture of Invercote Touch offers a canvas for your brand to express raw elegance. "It has been uniquely developed to capture new possibilities for creativity where nature, touch and emotion are at the heart of the packaging experience. We aspire to create packaging which is one with nature, enticing consumers to use their senses and imagination," says Laura Marshalsea, Sales Director at Holmen Board and Paper. —

### Why wetlands really matters

With its dependence on healthy biodiverse forests, Holmen is increasingly focused on wetlands. It is overseeing a wetland restoration project therefore to safeguard essential biodiversity and address its customers' environmental concerns.

## NEW BUSINESS AREA

Read more about the area  
Holmen Board and paper →



South Korean skincare distributor GLOWiD wanted to give their customers something special. Invercote Creato provided just the kind of feeling they were looking for.







Anders Bergman,  
constructor  
at PÅ Media

*"It is a very usable material when it comes to digital cutting and creasing.  
It has strong fibres and can handle several kilograms of weight."*



## Seven courses on this menu

Brand: GLOWiD

Product: A takeaway box and bag

Paperboard: Invercote Creato 350 gsm

**GLOWiD** is a leading distributor for carefully selected South Korean skincare brands throughout the Nordics and parts of Europe. To celebrate its success and seventh birthday, the company wanted to create a dinner party-themed celebration. They asked Anders Bergman, a constructor at creative production company PÅ Media, to make a takeaway box and bag that would each contain seven sample skincare products. These would represent a seven-course menu to be enjoyed over the course of one week.

"They [GLOWiD] are very professional when it comes to design, but I decide what material we need. They trust me to choose the materials," says Bergman.

He chose Invercote Creato 350 gsm for both the box and the bag.

"It is a very usable material when it comes to digital cutting and creasing. It has strong fibres and can handle several kilograms of weight. Invercote Creato also has a nice feel when you open it. And it is a little bit shiny, which is ideal for the feeling GLOWiD wanted. It also prints well of course, which was essential to accentuate GLOWiD's signature pink colour." —



## Diamonds are forever

Brand: Baldessarini

Product: Perfume

Paperboard: Invercote G 300 gsm

**The Baldessarini brand** oozes exclusivity. The packaging for its latest diamond-themed scent therefore required a touch of luxury.

The brand was historically for men, but two years ago, Baldessarini Bella was launched. “We wanted to create a sophisticated and elegant design for women, so we created a new scent called Bella,” says Linda Haas, Baldessarini Brand Manager at Mäurer & Wirtz.

The success of Baldessarini Bella has inspired Mäurer & Wirtz to expand the series with its latest product, Bella Lilac Diamond, aimed at 25–35 year-old women. “It is very glamorous, but it also captures the zeitgeist,” says Haas. “It reflects how women right now are bolder and much more confident, how we know what we want and will go our own way.”

For both Baldessarini Bella and Bella Lilac Diamond, Mäurer & Wirtz used Invercote G for the outer packaging material. “Many sections of the Bella design are white, and Invercote G has a very good white point compared with other products on the market, which become a bit yellow over time. And because Bella is a luxury product, we wanted the board to retain its purity,” says Felix Ziethen, Print Production Manager at Mäurer & Wirtz.

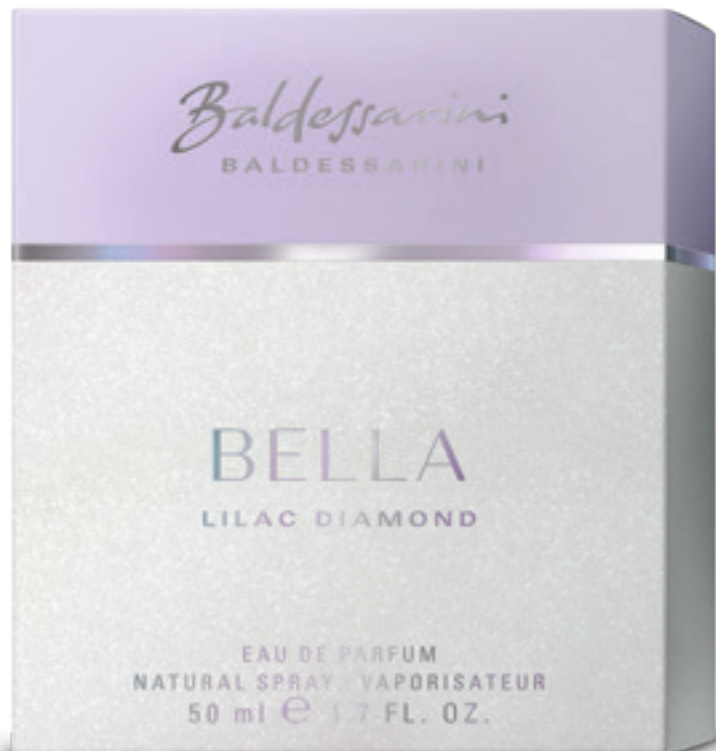
For the Bella Lilac Diamond packaging, Mäurer & Wirtz wanted something extra special. “We created a diamond-shaped lid for the glass bottle,” says Haas. “And we wanted the outer packaging to reflect what was inside.”

“We used glitter lacquer on the board to create a glittering diamond effect and we used a hot stamp foil, called a laser hologram, to create a prism effect,” says Ziethen. “When it catches the light you can see all the colours, just like you do with a diamond. To help achieve these effects I turned the box inside out and used the rougher surface on the outside. It still has a very nice matt look, but it helps accentuate the glittery effects of the embellishments. And when you touch it, it has a nice haptics.” —



Embellishments include a glitter lacquer and two hot stamping foils for the series and brand name.

A laser hologram hot stamp foil creates a prism effect. The brand name is also embossed.







## Protective boxes for soy milk skincare

Brand: JIMOS

Product: Cosmetics

Paperboard: Invercote G 280 gsm

**JIMOS** has drawn upon its traditions in food production to create very special cosmetics. For one of its leading products, it turned to Holmen Board and Paper's product Invercote paperboard for a beautiful package that showcases its ingredients and history.

The cosmetics division of JIMOS Co., Ltd. has an unusual background in the field, says Yuichi Yoshimaru of the company's Natural Materials Division. "The company was originally located on Kyushu Island and was a tofu manufacturer in Shiiba, a village surrounded by forests," he explains. "A woman working at one of the tofu factories had very rough hands since she had worked in forestry for many years. However, once she started working

with tofu, her hands became almost unbelievably smooth. That was because she washed her utensils, in water that was mostly tonyu, or soy milk every day." The company then began manufacturing soy milk-based cosmetics.

Now based in Fukuoka City, JIMOS and Yoshimaru are working on a product called Toukasui Rhododendron Flower Yeast Omakase Gel, a family of skincare products combining tonyu with extracts of shakunage, a flower in the rhododendron family. "It's an all-in-one moisturising gel containing original soy milk ingredients and rhododendron yeast extract," Yoshimaru explains.

Many of the Tofu no Moritaya-branded products are not boxed but instead sold shrink-wrapped in the container housing the liquid product. "My feeling, though, is that it's better if a product like Toukasui Rhododendron Flower Yeast Omakase Gel arrives at the customer's home in a box instead," Yoshimaru says. "It's packaged in a shiny tube, so we wanted to put it in a box to protect it

from scratches. It gives a much better impression."

To select the paperboard for the box, Yoshimaru turned to Holmen. "The box has illustrations that go around the front and side of the box," he says. "If I used a normal paper, the printing could break along the folds. Invercote however, is a quite dense product and can up to the folding, so the printing holds up very well."

Interestingly, says Yoshimaru, we are not using the coated surface of the Invercote paperboard for the box exterior, but rather the matt side of the paperboard. "It has a slight roughness that I think matches the style of the design."

He adds that, until last year, he was not familiar with Holmen's paperboard until a company representative visited JIMOS. "I thought it was a wonderful paperboard, so I'm using it in several other products as I'd like to give more products attractive boxes as well." —

## Forest-themed calendar

Brand: Ichikudo Printing

Product: Calendar

Paperboard: Invercote G

**Japanese Ichikudo Printing** is a champion when it comes to making eye-catching calendars for clients. This year's calendar celebrates the vital role of trees, representing a month of the year.

Each layer of the tree is printed on Invercote G, using offset and screen foil printing as well as foil stamping. The base is made from Tokyo cedar. —







## It's a sustainable royal wrap

Brand: Clogau

Product: Jewellery

Paperboard: Invercote G, 180 gsm

**Clogau jewellery** is made with the rare Welsh gold that British royals have been using in their wedding rings for a century.

This year, Clogau asked the British-based packaging designer Pillbox to create a special Valentine's gift wrap for its jewellery boxes. "It's a nice touch for our customers," says Clogau Managing Director Ben Roberts.

"The majority of the carton board we use is from Holmen Board and Paper," says Sasha Edwards, Packaging Designer, Pillbox. "Mainly because of the printable quality. It gives a really nice print finish. You get a super HD kind of print on the coated side of Invercote

G, which our customers really like. And it is easy to foil onto and to add spot varnish."

For the Clogau Valentine's gift wrap, Pillbox used Invercote G 180 gsm. "We thought it was the perfect material to use for Clogau. It felt right because of the printability and because it is quite a thin material, so it is easier to put together," says Edwards.

"We had to ensure that the gift wrap had a luxury feel that befits our jewellery and that the colour accurately aligned with that used in our window displays," adds Roberts. "We're really happy with Holmen's contribution to a very successful Valentine's period."

As well as conveying a sense of luxury,

sustainability is also important for both Clogau and Pillbox. "Sustainability is very important for Pillbox," says Edwards. "After asking how much it will cost, the second thing clients usually ask is where we are on sustainability. Customers therefore like the fact that we use Holmen Board and Paper's paperboard, some of which is made locally at the Workington Mill (in the UK's Lake District), and which is completely recyclable. It is valuable for us to be able to inform our customers about the low carbon emissions of Holmen on our website."

"Sustainability is extremely important to Clogau, whose customers are increasingly interested in this aspect of its business," adds Roberts. "All our jewellery boxes and packaging are recycled and recyclable. We don't view sustainability as a difficulty, but rather an essential part of how we operate. It's no longer a niche concern." —

Paperboard gift wrap adds a luxurious touch.



Holmen Board and Paper has *revitalised its product communication* and created a common overarching style for the product families: Invercote, Incada, and Inverform. With this we want to portray each product family and bring it to life based on its core values.



#### Incada

Superior lightweight material with proven stiffness, giving outstanding quality and efficiency.

## Invercote

Excellent  
printability  
and colour  
reproduction.  
Optimal  
strength and  
durability,  
consistently  
achieving  
superb results.

### The sound of silence

By using ASMR-inspired sound effects and 3D animations, Holmen Board and Paper want to enhance the experience of our paperboards, engaging multiple senses and bringing our products to life. All the folds and bends we show are actually possible with our products, but we add a magic touch through movement.



## Inverform

Natural feel and multi-shape performance with a higher yield using less material.



Curious to see how we explore the endless possibilities of paperboard? Visit: [iggesund.com/products](https://iggesund.com/products)



In *Kevin Chen's* design world, each creation is an exploration of aesthetics and practicality. He combines traditional craftsmanship with modern design concepts.

## A fusion of tradition and innovation



### BEFORE ESTABLISHING

his own design studio, Kevin Chen had immersed himself in graphic design, printing design, and product packaging design for 16 years. In 1998, with the goal of attracting high-end clients and larger corporations, he established his own design studio, mainly catering to corporate clients.

Then he launched the “LEVANTO Romantic Wedding Cards” brand. In Taiwan, wedding cards hold significant symbolism as they are usually carefully selected by the newlyweds to express respect and sincerity to their guests. Deviating from convention, Chen utilised materials such as metal, wood, and fabric to create personalised and creative wedding cards, gifts, and wedding venue decorations, garnering favour among numerous high-end clients.

### Where do you get your inspiration?

“My inspiration usually comes from daily life encounters, or it may stem from the accumulated sentiments towards things that I’ve developed over the years in the industry.”

### What kind of packaging/graphical applications do you usually design?

“Currently, my focus revolves around 3D embossing techniques, enhancing ordinary packaging boxes with intricate reliefs to elevate the sense of luxury. I am also continuously improving the embossing techniques; from initially achieving embossing depths of 1.5 to 8mm, we can now intricately detail relief patterns in smaller areas. Our popular products include the world’s first van Gogh Starry Night embossed puzzle, cement prints, relief leather goods, porcelain, and more.”

### What do you like about Invercote?

“My deep impression of Invercote stems from a minor incident: a couple of years ago, my bicycle rack blocked my car license plate, so I used Invercote

G 380 gsm to print a temporary license plate for my SUV. It has been hanging on the back of the car, accompanying me everywhere, and it remains resilient to rain and mud. Wiping it clean with a



**“MY INSPIRATION  
USUALLY COMES  
FROM DAILY LIFE  
ENCOUNTERS.”**

— Kevin Chen



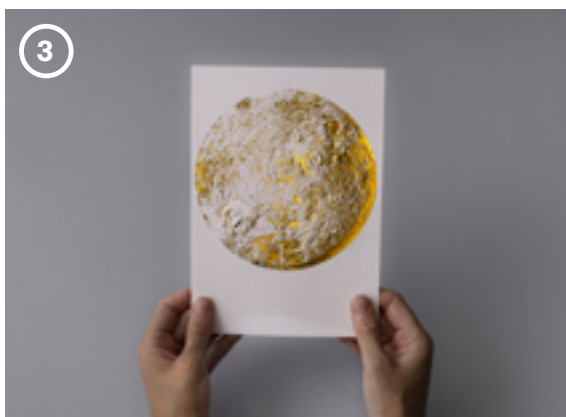
Kevin Chen's  
current focus is on  
3D embossing.

cloth, it can continue to be used, with a quality that is astonishingly good.”

### What is a recent design trend in Taiwan?

“At the 2024 Cannes Creative Festival in France, Taiwan’s ‘Paper Organs’ won the Golden Lion Award. In Taiwan, many people firmly believe in leaving the whole body after death, which results in a low rate of organ donation. Using traditional paper art techniques, artists created life-sized replicas, allowing relatives and friends to burn the donor’s paper organs [in a temple ritual], thus comforting the relatives and friends of the donors and encouraging organ donation participation.” —

**Creative designs  
from Kevin Chen,  
inspired from  
everyday life.**



- 1 — **Puzzle**  
Embossed Vincent van Gogh Starry Night puzzle printed on Invercote Duo.
- 2 — **Embossed Beetle**  
Embossed 3D-card printed.
- 3 — **The moon**  
Printed samples: embossed for Invercote Touch and Invercote Creado.
- 4 — **Apple iPad holder mock-up**  
Printed on Invercote Duo 610 gsm laminated Italian special paper with UV spray.





Cool  
Future!

# AI with a Human Touch

Artificial Intelligence is  
reshaping our world and  
impacting our lives in multiple  
ways by doing the tasks that  
previously required humans.  
What does this mean for the  
*world of packaging?*

by —Cari Simmons



Ready for a cup of  
AI-generated Inspire?  
The image is created  
with the Packify  
platform.



# Artificial Intelligence. Britannica describes it as “the ability of a digital computer or computer-controlled robot to perform tasks commonly associated with intelligent beings.” What might some of those tasks be for intelligent packaging designers?

**WILL AI REPLACE** designers in the future, or can it simply prove to be a valuable partner in the design and print process? And if so, how can packaging designers use it to their advantage to alleviate some of the more menial or time-consuming tasks – or to spark creativity?

At this point, there may be more questions than answers, but the prospects are hopeful. “Every designer should learn how to communicate with AI,” says Raymond Wang, the founder and CEO of Pacdora.

Pacdora's Packify.ai platform uses AI algorithms to generate packaging ideas and its main goal is to simplify the design process. The platform is one of a number of tools coming onto the market to aid in packaging design. Midjourney, Fotor AI, Canva Magic Studio and Adobe Express are similar AI tools that can support the packaging design process.

## Easier to start

Wang sees multiple ways that AI can contribute to packaging, from the creative design process to cutting down on waste. He believes platforms like his can be especially useful for startups by

enabling them to create a new brand much quicker. “AI will make it easier to get started with a design and to produce smaller volumes so there won't be waste in packaging materials. It will be quicker, easier and less expensive than today,” he says.

Wang demonstrates AI's efficiency in a matter of minutes by prompting Packify.ai to generate a packaging design for a

coffee company. The rapid result looks surprisingly appealing.

“The generated result relies on how you communicate with AI,” Wang explains. “You need to know how AI works and you need to think about your idea before giving it. If you have a better prompt, the design will be generated more closely to your idea.” It is then up to the designer to make tweaks and adjustments and determine the final result, he adds.

“Designers are a little afraid to use our program initially, but AI can really help them with creativity and to improve the efficiency of their work,” says Wang.

## Creative partner

Platforms like Packify.ai can act as a great inspirational tool to get the creative juices flowing and as a sounding board for ideas. “I think AI is almost like working with another person,” says Erik Hluchan, Creative Director and Paper Engineer at the dimensional printing company Structural Graphics. The self-proclaimed “tech nerd” is extremely enthusiastic about AI. “I like bouncing ideas off other people and I look forward to more people being able to do art and share trade secrets. I like this idea of sharing and inspiring each other.”

After 30 years in the business, Hluchan has experienced huge changes since the days when artwork and everything else in the design process was done manually. “We are spending less time now,” he says. “I see AI as an additional aid and would love to train it to check bleeds, varnishes, knockouts, and so on. It is easy to make a mistake today and if AI could check those things, that could be very helpful.”

Hluchan also looks forward to AI helping in the choice of materials and offering creative alternatives to package designs. “Packages may become more refined in the future as there will be more opportunities to quickly make changes. I think it all depends on the individual →



Producing smaller volumes is easier with AI says Raymond Wang.

Futuristic perfume packaging created with Midjourney. Paperboard and glass in perfect, yet inventive, symbiosis.



using the tool but in the right hands it can all become better. It's one more tool in the arsenal of a designer."

At the same time, Hluchan is waiting for the engineering side of AI to improve, and the development of the mechanical and quality control aspects. "The AI tools need to catch up a bit. At this point, I'm a little disappointed in some of the limitations of commercially available applications," he says.

Raymond Wang agrees that AI programs, including his own, still have a way to go. "For now, we can only print in

a low resolution through our platform so this is a good tool for creativity, but we have some problems to conquer before we can really use this for print."

### Efficiency and personalisation

Already today, however, AI tools can optimise packaging for better functionality and cost efficiency. AI can also recommend packaging materials to minimise waste and enhance recyclability. Through predictive analytics, AI tools can improve overall



! **"THE AI TOOLS NEED TO CATCH UP A BIT."**

—Erik Hluchan, Structural Graphics



efficiency in the packaging industry by forecasting demand to help companies streamline their production and keep their stocks to a minimum, leading to improved inventory management. It can help with areas such as sorting, palletising and labelling to ensure faster, more accurate time-to-market, continuous production and reduced labour costs.

Packaging designers can use AI to make a package more personal by, for example, giving customers the option to customise their own package or



## How to make AI your assistant

Use AI to your advantage by understanding some of the ways that artificial Intelligence can help with packaging design.



### ANALYSE

AI design tools can be used to analyse consumer data and help you fine-tune packaging design that's right on the mark for your target audience.



### IMPROVE

AI tools can also be used to improve functionality and sustainability by recommending the most suitable materials.



### DESIGN

Speed up the design process and spark creativity by using AI tools that rapidly offer design suggestions.



### USE TECHNOLOGY

Throughout the supply chain, RFID technology and other sensors can be embedded into packaging to provide real-time information for tracking and security.



### PERSONALISE

Packaging solutions can be made more personalised and tailored to individual consumer preferences thanks to AI's ability to analyse purchase history, demographics and social media interactions.





Lisa Russac McDonough thinks AI could be a game changer.

by suggesting personalised packaging designs based on purchase history, social media interactions and demographic information. Designers can use personalisation to make consumers feel more emotionally connected to a certain brand.

Such was the case when Nutella, the popular hazelnut cocoa spread produced by Ferrero, launched a campaign in Italy using AI to generate unique label designs. The campaign was an effort to make each consumer feel special by designing something unique for them. In this case, a single algorithm churned out label designs – an incredible 7 million of them, by shuffling colours and patterns. Each

design was identifiable by a customised ID code to ensure that no two labels were the same.

Apparently, all 7 million jars sold out in just one month, resulting in a highly successful way to attract consumer attention and win a loyal following.

### Big potential

This is just one way that AI could turn packaging of the future around. “Structurally, we could come up with some wild stuff,” says Graphic Designer Lisa Russac McDonough of Russac Design Ink. “AI could be a game changer for structure, sustainability and substrates by using information that

makes it smarter and smarter, such as telling me if it will ship well.”

Russac McDonough works with designers on print feasibility and sees great potential to leverage AI for conceiving and printing.

“AI technology integrated into the print production process could be helpful in the workflow to streamline and check the nitty gritty in various stages such as for die-lines, codes, ingredients or meeting regulatory requirements for packaging in different countries. Designers could rely on AI to ensure compliancy.”

AI tools could potentially flag mistakes early on, provided they are trained correctly she adds. “I’ve had lists of 3,000 pieces of artwork and if AI could enable you to react faster and zero in and fix an issue such as a wrong component code or EAN (European Article Number) or an ingredient, that could be immensely helpful and pass compliancy quicker.”

She also sees AI as a creative support tool and suggests that designers leverage the technology to their advantage. “This will make things easier for us so why not embrace it?” she says.

“For me as a designer, an AI tool could be helpful to start drafting ideas and instantly keep building upon them to narrow them down in less time, instead of making a mood board. AI tools can quickly generate what I’m thinking about – and I have many thoughts as a designer. It would make a big difference to my sleeping!”

At the same time Russac McDonough, who refers to herself as a “print crime scene investigator”, says we shouldn’t fool ourselves into believing that AI can solve everything. She warns that communication and collaboration between people are required to ensure design concepts are print-ready and feasible. And above all, the correct information and expertise must be fed into AI systems.

“When desktop publishing came into →



Facts:

## AI in CRAZY numbers



407

The AI market is projected to reach a staggering 407 USD billion by 2027.

64%

of businesses expect AI to increase productivity.

75%

of consumers are concerned about misinformation from AI.

[Source: Forbes]







play around 1985, the assumption was it would automatically solve everything. The evolution of those programs came from the input of professionals in the field and the same will be needed for any AI platform related to the graphic industry, specifically regarding printed materials. Adobe products can help you design but cannot confirm it can print correctly, nor can AI if a clear understanding of how that works is not considered from the start. How is this design going to be adapted across several sizes and components? What is the printing technique, litho or silkscreening? The prep work to create the final technical artwork for any packaging takes collaboration with production artists and print partners for those checks. If all these things are not considered and inputted correctly, it will fail, and the tech will be blamed," she says.

### The people factor

A common theme or message is that AI is only as good as the humans who put the information into it. As data journalist Meredith Broussard writes, "Artificial intelligence is not actually intelligent. AI is just math." The problem, she says, starts when people think AI is smarter than it is.

"AI and humans go hand in hand," Russac McDonough points out. "How else will AI learn."

These words are comforting as many fear that AI and robots will make humans redundant. For now, anyway, AI and its algorithms cannot replicate humans when it comes to culture, creative thinking, morality, authenticity and emotional resonance.

The Kraft Heinz food company sent a similar message in a recent campaign that "nothing can out-imagine kids, not even artificial intelligence." The campaign for its new Lunchables Dunkables™ line of snacks focuses on "KI" or "Kid Imagination" to spark creativity with food at mealtime, by encouraging kids to draw Dunkables-inspired artwork for a chance to win prizes.

"At a time when artificial intelligence technology is rising in families' lives, our commitment to fostering kid imagination and providing more than just fuel for their bodies is more important than ever," writes Alyssa Cicero, Senior Brand Manager, Lunchables. — →



**"AI AND HUMANS GO  
HAND IN HAND. HOW  
ELSE WILL AI LEARN."**

— Lisa Russac McDonough,  
Russac Design Ink





LUNCHABLES  
DUNKABLES

VS

IMAGINATION)

Heinz message:  
Nothing can  
out-imagine kids,  
not even AI.



Learn more about sustainability:  
[iggesund.com/sustainability](https://iggesund.com/sustainability)

Using AI tools for packaging can help reduce waste and improve design. Here's how.

#### DESIGN IS KEY

According to the European Union, more than 80 per cent of all product-related environmental impacts are determined during the design phase of a product. This stresses the importance of making the right choices in the design phase. AI tools can help designers choose correctly from a sustainability perspective.

Source: [commission.europa.eu](https://commission.europa.eu)



#### RECYCLING MADE EASY

Packaging materials are increasingly being designed to recycle yet only a small fraction of the over 2.1 billion tons of garbage the world produces each year gets recycled – about 16 per cent. (2019 figures). Part of the reason for this low figure lies in the effort it takes to sort recyclables.

AI-based recycling systems, such as the one from AMP Robotics, will make it easier to sort waste. The artificial intelligence and robotics company has developed “Cortex”, an AI-powered robot that uses optical sensors to take in all kinds of material, and essentially select the next logical step for sorting paper, plastic and other packaging materials. Other companies are rolling out similar models.

Source: [monolithai.com](https://monolithai.com), [maplecroft.com](https://maplecroft.com)



#### MATERIALS MATTER

Using an AI model, Amazon claims to have reduced waste in shipment damage by 24 per cent. This has also cut the company's shipping costs by 5 per cent. Amazon uses an AI model to gather customer complaint data from a wide variety of products to then choose the optimum materials for packaging various products.





*Holmen's mill in Iggesund* is on a downward trend – when it comes to CO<sub>2</sub> emissions that is.

# Delivering on sustainability

**HOLMEN'S MILL** in Iggesund, the home of Invercote, Sweden places great emphasis on sustainability and reducing its climate impact. Over the years, it has delivered on this through steady improvements. Last year alone, the mill reduced its direct fossil CO<sub>2</sub> emissions (from 2022 to 2023) by almost 25 per cent – and this was achieved without any major investments.

What mainly contributed to the nearly 4,000 tonne reduction in emissions was a new approach to running the boiler with a shorter start-up time. "When we start up a boiler we use fossil oil, which has a higher energy density than biofuel. We then quickly switch over to biofuels. Last year we focused on shortening this timespan for oil usage," explains Anna Nordin Mårtensson, Sustainability Director, Holmen Board and Paper.

"We have become faster," she adds. "We follow up deviations quicker and engineers, production personnel and others are working more closely together. Our employees are very interested in sustainability, and it is not at all difficult to engage them in these efforts."

The improvement was also due to efforts relating to internal transports, such as forklifts, trucks and transports to the shipping port. "Almost all of our inhouse vehicles now run on electricity, but some outdoor ones still use diesel," says Mårtensson. "In 2023 we acquired two new outdoor electric trucks and ordered one more. At the same time, we won't replace all of our diesel trucks at once. We believe in replacing our fossil fuel-powered vehicles in a gradual and responsible way, taking circularity into perspective."

Holmen's mill in Iggesund runs on over 98.5 per cent biofuel today, but efforts will continue to get at the final 1.5 per cent. "We continuously work on improving our sustainability by systemically using energy more effectively" says Mårtensson. "We have reduced our total amount of electricity by investing in and using smarter and more efficient equipment and we work a



lot with increasing the use of renewable energy and utilising residual heat. Our excess residual heat goes to heating 1,000 households here in Iggesund."

**SUSTAINABILITY EFFORTS** are not new to company, she adds. "This is a development that has been ongoing at our mill since the 1970s, starting already during the oil crisis when we began looking at ways to reduce our oil usage and it has continued ever since. Of course, at the time it was more for economic reasons, but I want to point out that what we're doing today is a good example of how economics and

sustainability no longer are in conflict. It's cheaper to burn biofuel than oil."

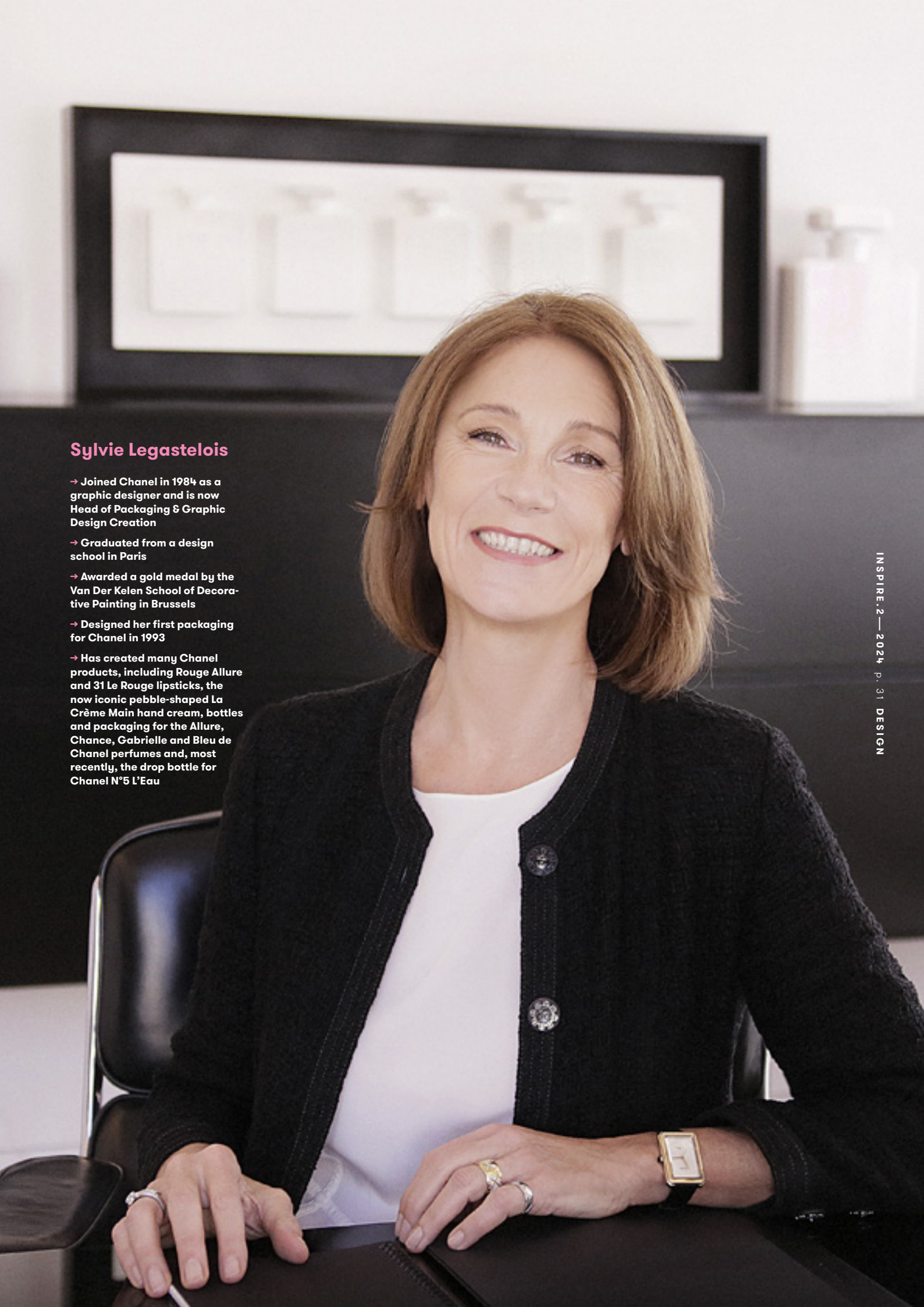
Being based in Sweden is definitely advantageous when it comes to access to fossil fuel-free energy sources such as bioenergy and water for electricity, she adds. "Compare us to an average Scandinavian mill and we have a very good carbon footprint, which we track according to the Greenhouse Gas Protocol. This is something that our customers highly value and have come to expect of us."

The ultimate goal? "Our ambition is to continue increasing our climate benefit and to eventually become a fossil-fuel-free mill," says Mårtensson. —



Having been a packaging designer at Chanel for 40 years, *Sylvie Legastelois* knows where to find inspiration. She always keeps a keen eye out for future trends fashioning the world of luxury goods.

Meet  
the woman  
behind  
**CHANEL'S**  
most *iconic*  
packaging  
designs



## Sylvie Legastelois

- Joined Chanel in 1984 as a graphic designer and is now Head of Packaging & Graphic Design Creation
- Graduated from a design school in Paris
- Awarded a gold medal by the Van Der Kelen School of Decorative Painting in Brussels
- Designed her first packaging for Chanel in 1993
- Has created many Chanel products, including Rouge Allure and 31 Le Rouge lipsticks, the now iconic pebble-shaped La Crème Main hand cream, bottles and packaging for the Allure, Chance, Gabrielle and Bleu de Chanel perfumes and, most recently, the drop bottle for Chanel N°5 L'Eau



**SYLVIE LEGASTELOIS** joined Chanel in 1984, shortly after graduating from design school in Paris. Forty years on, she is still passionate about her work at the famous and prestigious fashion house, and still manages to come up with fresh ideas. “I’m still learning every day at Chanel,” she says. “I get my inspiration from getting out of the office and meeting new people. I firmly believe that our work is closely linked to human connections. You need relationships and people to bring the best out of you.”

Sylvie Legastelois began her career at Chanel as a graphic designer. Nine years later, Jacques Helleu, Artistic Director for Perfumes/Beauty and Watches/Jewellery at the fashion house, asked



! **“WHEN YOU CREATE SOMETHING FOR CHANEL, YOU DO IT WITH THE LONG TERM IN MIND.”**

— Sylvie Legastelois, designer

her to start designing packaging. “It was a challenge,” she says, “And as you can imagine, I didn’t have much experience when I created my first bottle. But I listened a lot, observed a lot, learned a lot and received a lot of support. I’d worked in graphic design for nine years, so switching to 3D design was a real test!”

A test she passed with flying colours. She went on to become Head of Packaging & Graphic Design Creation at Chanel, a position she still holds today. She is responsible for creating many of the brand’s packaging designs, including bottles for the perfumes Chance, Gabrielle and Bleu de Chanel. She has overseen the redesign of various products, including the bottle for Chanel N°5, on several occasions since they were first launched.



"When you create something for Chanel, you do it with the long term in mind," she says, "You might think this means we don't revisit the designs, but in fact we always modify them when we think they need to be adapted to keep up with the times."

### **Both -pleasure and simplicity**

The Chanel N°5 fragrance celebrated its centenary in 2021. Since it first emerged on the perfume market, the bottle has been subtly altered whenever necessary.

"This perfume was revolutionary from the moment it was launched. As its custodian, I have the tricky task of bearing this in mind and making tiny changes to the proportions of the bottle so that it is always in keeping with the aesthetic codes of the time," she explains.

Sylvie believes it is important to incorporate the very essence of Chanel into her creations. The details of the design and the choice of materials are all carefully considered to make sure they encapsulate the DNA of the famous fashion house. When she designs the packaging for a product and there are so many possible choices to be made, she is always selective about the type of cardboard to use.

"It has to align with the very essence of the product and the philosophy of our brand," she says. The Chanel N°5 box, like most Chanel packaging, is made from Invercote. "I love Invercote," she adds, "It's part of our signature. It's Chanel N°5!"

Sylvie describes her creative process as a blend of expertise, passion and imagination. "All creation is born out of intuition. I visualise the design in my mind. It has to be genuine, meaningful and inspiring. Each product tells its own story and is part of a new chapter in the history of the house of Chanel."

Her creative work also has to respond to the new challenges of eco-design – the idea of a new kind of luxury with more emphasis on responsibility. "When we talk about this new luxury in design, we often talk about simplicity, or even minimalism," she explains.

"I think we also have factor in the fact that women want to experience new things. We need to strike a balance between pleasure and simplicity. Coco Chanel used to say 'Always take something off, never add more'. This phrase is totally part of our DNA and completely in line with our values. Being simple and luxurious means striving for excellence, paying attention to the smallest details."

For Sylvie Legastelois, packaging and paper are part of this experience. The paper conveys the history of the product inside the box and evokes an emotional response in those who comes across it.

For the sleeve for the Chanel N°5 L'Eau fragrance, Sylvie found the perfect contrasting balance between a rough cardboard and the Invercote box that encases the legendary N°5 bottle.

### **Passion is essential**

She also points out that consumer perceptions of luxury vary greatly from one country to another, and that this needs to be taken into account. "Eco-design isn't really an issue yet in some countries. We need to be able to create responsible products that meet the values

associated with luxury. It's a critical challenge for me, and one that makes me want to push ever further and gives me the opportunity to reinvent myself. We're lucky to have this balance between simplicity and luxury. It's the hallmark of the house of Chanel".

Sylvie claims that, having worked in the design industry for 40 years, passion is essential for keeping creativity going. And while much of her inspiration comes from within, travel and experiences shared with others are also crucial to her success. "I've learned a lot from Chanel's suppliers and engineers through collaboration, and that's also one of the reasons why I've worked with Holmen for so many years," she says. "Meeting so many different people is a real gift". —





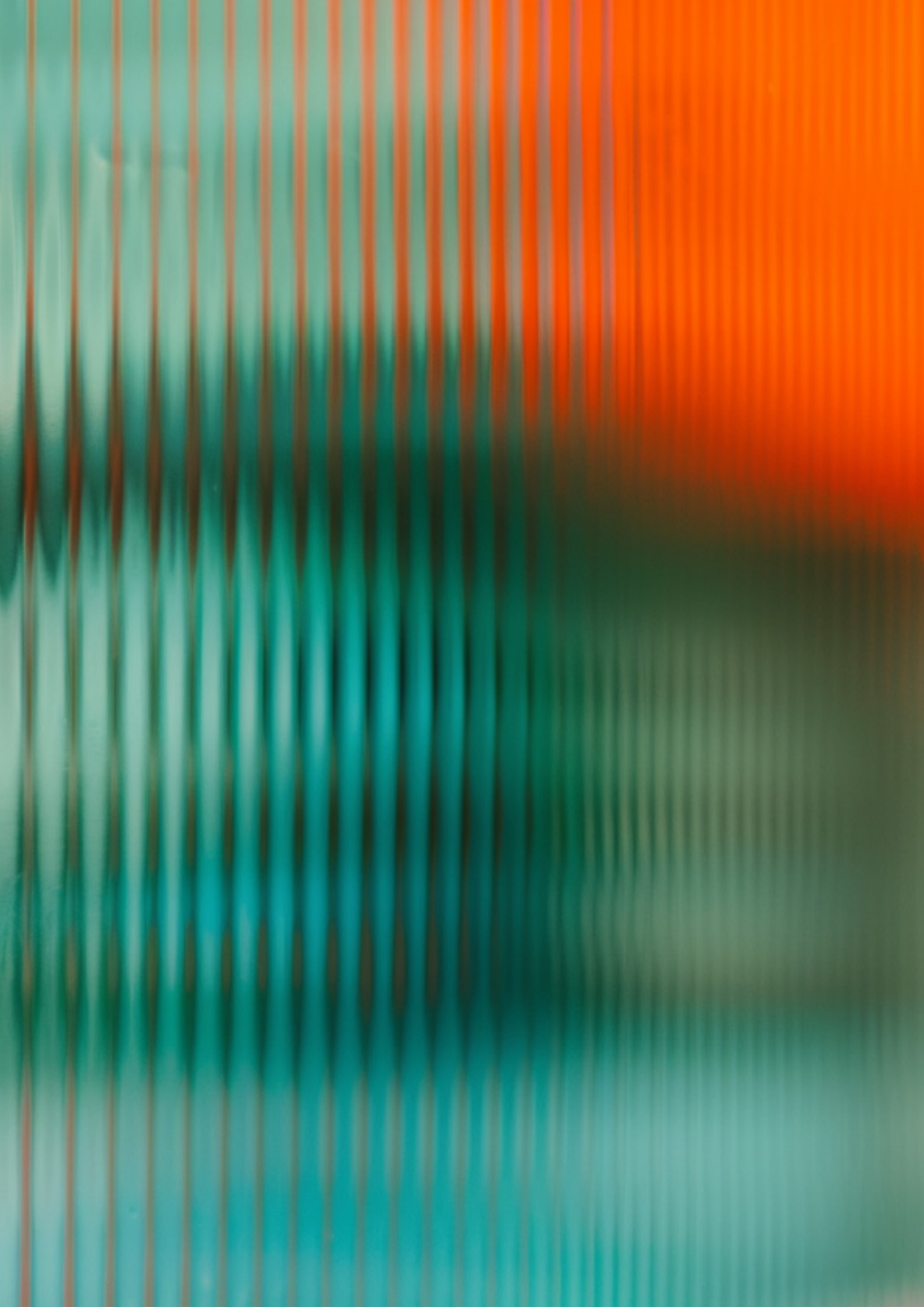
It's a wrap!

photo—Jonas Ekströmer / TT

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## Kingsize cardboard beds at the Olympics

Swedish King Carl XVI Gustaf took a break from the Olympic Games in Paris to visit the Olympic Village in Saint-Denis. Among other things, the Swedish King Carl XVI Gustaf tested these cardboard beds, manufactured by Japanese company Airweave. —





PRINTING TECHNIQUES—  
Four colour offset printing

PAPERBOARD—  
Invercote G 240 g/m<sup>2</sup>, 300 µm, 11.8 pt

# HOLMEN