

INSPIRE 74 1—2025

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Steps towards circular packaging solutions.



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

70%



The amount of paperboard that Moo sources from Holmen Board and Paper.

40%



The percentage of plastic waste that comes from packaging.

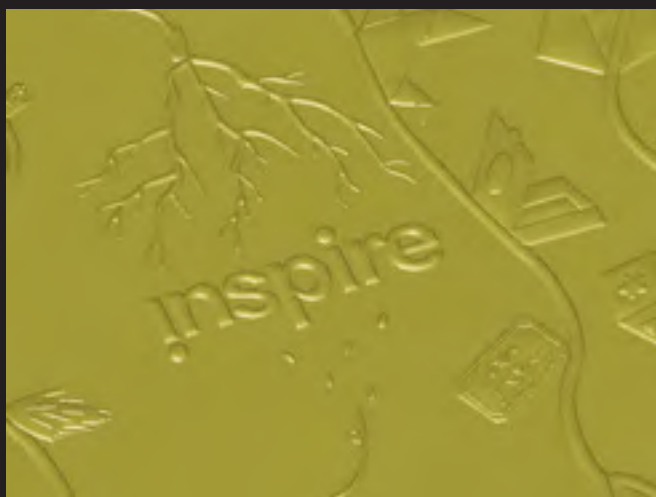
60



The number of years Egisa has been devoted to the custom manufacturing of folding cartons.

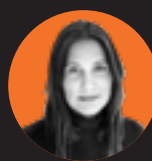


For this issue, our vision was to create a cover inspired by circularity. Designed with just embossing, it highlights the material and lets it work its magic. *Dreyer Kliche* and GBGT Box helped the cover come to life by using an embossing tool in multi-level.



The first cliché from Dreyer Kliche.

The base for the cover is an illustration by Arad Golan Coll. It depicts the journey of fresh fibre-based products from seedling to recycling.



EDITOR'S NOTE:

Packaging serves several important tasks and purposes throughout its journey, from protecting an item from damage to helping convey the story of the brand. In a world where we need to reduce waste and conserve resources to mitigate climate change, there's still work to be done regarding packaging to ensure its journey does not end in the trash.

To make packaging for a circular society, we need to consider the package's life cycle and challenge linear processes. Before the package is even produced, many choices need to be made. These choices can determine the destiny of the packaging - whether it will serve a single moment or multiple ones before reaching its end of life. Everything from material selection and construction to on-pack communication and labelling needs to be considered.

Designing a package that strikes a balance between sustainability, protection, and customer experience can be tricky. We need to work together to find new solutions and answers. By combining creativity and innovation, perhaps we can shape a new narrative for the packaging journey.

In the 74th issue of Inspire, we explore, together with experts, how the latest insights, knowledge, and creative ideas can be used to promote a more circular approach to packaging design.

Enjoy!

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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.



Discover Incada

Holmen Board and Paper has developed a sales toolkit to showcase Incada's benefits. The kit is centered around four key themes: responsibility, trust, passion and consistency.

"This captures the essence of Incada, the journey, and the story in one toolkit," says Laura Marshalsea, Sales Director Packaging. —



Inspire magazine was awarded **GOLD** in the "Customer Magazine B2B" category of the Swedish Publishing Prize 2024. The jury commented as follows on Inspire Magazine: "A stylish and personal magazine with well-balanced graphic expressions and finely executed finishing."

Best packaging

Mackmyra whiskey distillery, in collaboration with Nordic Carton and Holmen Board and Paper, has won the award for best packaging in the Food and Beverage category at the European Carton Excellence Awards 2024. —



For the fourth year in a row the mill in Workington has been awarded the prestigious EcoVadis Platinum award.

FIRST INSPIRE ON TRND PAPER!

Do you want to know more? →



Malmö Chokladfabrik and its design agency wanted to redefine a premium look for chocolate. Award-winning packaging is helping them do just that.





Per-Oscar Nilsson,
Sales Manager at
Nordic Carton

"It is a very flexible and soft material so we could fold it into the envelope shape."



Creato and the chocolate factory

Brand: Malmö Chokladfabrik
Product: Chocolate packaging
Paperboard: Invercote creato 220 gsm

In 2024, Malmö Chokladfabrik's new chocolate packaging won first prize in the Luxury Packaging category at the Packnorth Award, and a bronze medal in the food category at the Pentawards in London. The team behind the success describes how this was achieved. "To stand out, we needed to stretch the premium expression to another dimension and add an experience," says Johanna Augustin, CEO, at the design agency Pond Design.

To turn the unique design into an actual package, Malmö Chokladfabrik and Pond Design collaborated with Nordic Carton.

"We decided to use Invercote Creato. It is a very flexible and soft material so we could fold it into the envelope shape. It is also very thin, but strong enough to still protect the chocolate. And it ensures great print results on both sides, which was essential for the various effects and varnishes required to create the tactile feeling with the stripes," says Per-Oscar Nilsson, Sales Manager, Nordic Carton.

As well as being made from fresh wood fibres, Invercote Creato, has flexible creasability, meaning the new packaging could be made from single sheets without the need for glue. —



Inflight innovation with premium Swiss airline

Brand: Chair Airlines

Product: Tapas tray

Paperboard: Incada Exel 235 gsm

Converter: SCHELLING

Chair Airlines is a premium Swiss airline.

"We are fresh, modern, innovative and young", says Alberto Trinidad, Head of Cabin.

The company prioritises the use of recyclable and sustainable packaging materials for its inflight service while maintaining the high quality its customers expect. "We strive to always improve, reduce cabin waste and promote a sustainable supply chain," Trinidad explains.

The inflight dining service includes a tapas offering with aperitif pastries and locally produced Swiss dried meat specialities.

Trinidad and his cabin team ensure sustainability through a variety of means. These include the sourcing of fresh local products to reduce the need for transport and excess packaging. They have also introduced paper bags and paper cups to further support sustainability goals. "We prioritise recyclable and sustainable packaging materials, and many products in our assortment feature packaging from Holmen Board and Paper," says Trinidad.

These include the plate, made from Holmen's Incada folding box board, on which Chair Airline's tapas offering is served. Incada is manufactured at Holmen's Workington mill in the UK, which is largely self-sufficient in energy, powered by 100 per cent bioenergy.

"Incada paperboard provides an ideal combination of sustainability, quality, and versatility," says Trinidad. "Its renewable properties align perfectly with our goal of using sustainable packaging solutions without compromising functionality. Choosing sustainable materials like Incada is of great importance to us because it reduces our carbon footprint and underscores our commitment to environmental responsibility." —

Holmen's
Incada folding
box board.



Alberto Trinidad,
Head of Cabin.



LANEIGE designed a heartfelt gift for its loyal customers.



A skincare product is behind each window in the Advent calendar.

Durability fuels creativity

Brand: LANEIGE

Product: Advent Calendar

Paperboard: Invercote G 260 gsm and 350 gsm

LANEIGE is a leading Korean skincare brand known for its innovative products and sophisticated packaging. For the holiday season they created a beautiful Christmas gift set. Hyemi Park, LANEIGE designer from the Prestige Package Development team, reveals how design meets durability.

“This is LANEIGE’s first-ever Advent calendar, designed with our bestsellers and newly launched products. With only a limited quantity produced, we focused

on delivering an emotional experience for our loyal customers. The set is more a heartfelt gift than a commercial product as our aim was to celebrate the holiday season with our customers by offering them something unique and special. It is a first for the brand and a way to showcase LANEIGE’s essence in the spirit of the holidays.”

What made Invercote the ideal choice for this packaging?

“Invercote is known for its excellent quality, strength, and colour rendering. It has already been chosen for some of LANEIGE’s brand owner Amore Pacific’s most iconic packages. It allows for precise gradient designs and sturdy packaging, which were essential for creating a premium and durable Advent calendar.”

Sustainability is a key feature of Invercote. Did this factor into your decision?

“Sustainability is also very important for LANEIGE, especially as we export to regions with strict eco-conscious standards like Europe. Although this project was not explicitly eco-focused, Invercote’s certified materials align with the brand’s long-term commitment to sustainability.”

Does Invercote reflect LANEIGE’s brand values?

“Definitely. LANEIGE stands for fundamental excellence for cosmetics, much like Invercote’s heritage for paperboard production. Both focus on quality, innovation and customer experience, making it a perfect match.” —

Making it sustainable with MOO

Premium print and design company MOO's belief is that they can only be as sustainable as their suppliers, which is why they seek partners who share their commitments.

MOO is an online print and design company that produces business stationery and promotional material. Their products include business cards, postcards, flyers, brochures, stickers and branded merchandise such as notebooks, planners and drinkware. The company was launched in 2006 in London and has since grown to over 400 employees who serve customers in the UK and US. MOO's mission is to make great design accessible to everyone.

"That means that we're focused on premium quality, but not being elitist," says Luke Landers, Head of Sustainability at MOO. "We want to create something meaningful, that gives great representations of brands and ongoing connections."

Working with sustainability throughout its supply chain is also critical for MOO. "Our supply chain is responsible for a significant portion of our environmental impact, so we can only be as sustainable as our suppliers," says Landers.

"Working with the right partners, who share our same high standards for sustainability, is therefore important to us. Our customers also want to know that they're working with people who genuinely care about the quality of their products and that they come from a good place."

MOO sources around 70 per cent of its paperboard from Holmen Board and Paper, whom it began working with over ten years ago. "A big reason why MOO has partnered with Holmen is because of the quality of the board," says Landers.



"With its excellent printing qualities and how well it folds, Holmen is the best that we have tested. It feels more premium than other boards too. But the really interesting bit about Holmen is their integrated mill."

Landers visited Holmen's Mill in Iggesund, Sweden last year. "They have carbon footprint reports for their products and are very clear with their data, which is helpful for us. But we can also have deeper conversations with them about things like how we can improve." —



Luke Landers, is Head of Sustainability at MOO.

Swedish brand and product designer, *Jonas Lundin* is a people person. And while strategy is fundamental to his process, his inspiration comes from observing people.

Strategic storyteller



A TRAINED industrial designer, Jonas Lundin aims to break rules wherever possible. He challenges convention and preconceptions to stand out. He cites the design of a 'square' bottle as the beginning of his deep interest in packaging design.

Lundin is the founder of a design and communications agency in Stockholm called Love for Art and Business. He and his team work with a broad portfolio of clients that span product packaging through to experience design.

What do you enjoy most about packaging design?

I enjoy the speed to market, the combination of visual appeal and tactility. On a deeper level, I appreciate how packaging has evolved into a proper consumer channel. It is the strongest interface a brand or product can have with its audience. You can't get better quality time with your consumers, and brands are finally recognising this. Packaging tells a story, conveys a feeling, and explains – through a multi-sensory experience – what the product is about. It's incredible how packaging design can evoke emotions and even influence the perception of taste.

How do you work strategically?

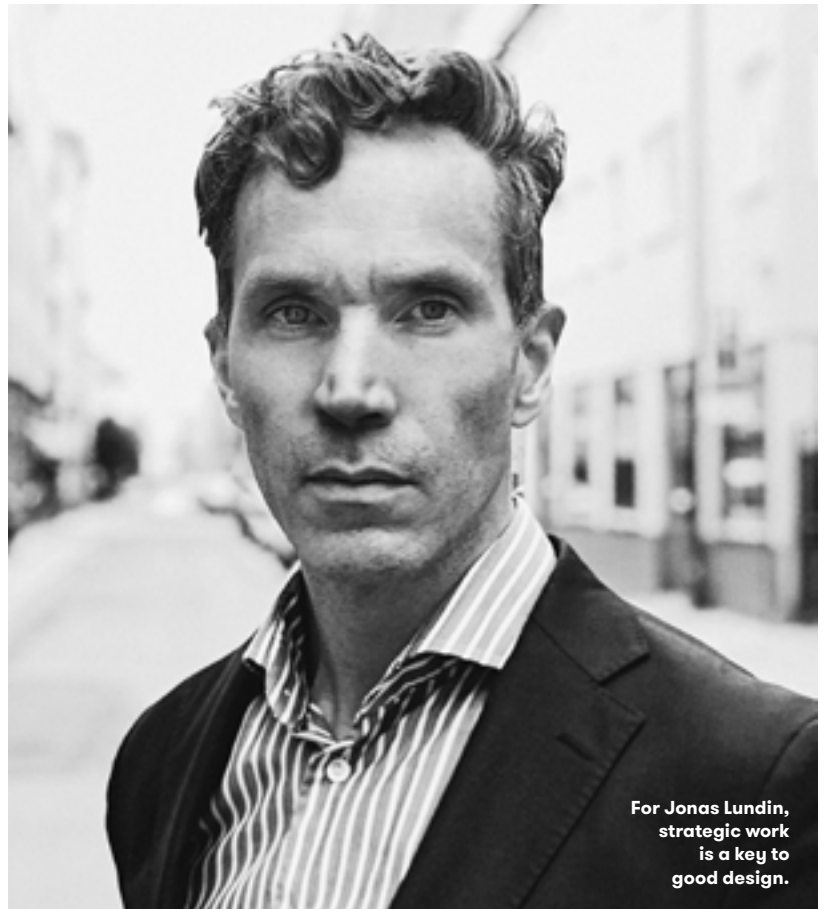
To me, there's always a front-end (consumer-facing) aspect, a back-end (production-focused) aspect, and a core (the brand, its competition and its cultural context). My role is often to balance these parts and simplify the process. A design should evoke the feelings the sender wishes to communicate. If it doesn't, the sender loses control over the message. Strategic work typically involves consumer insights, shelf impact, design strategy and total cost of ownership analysis based on production research.

Why is it important to think strategically?



"IT'S INCREDIBLE HOW PACKAGING DESIGN CAN EVOKE EMOTION."

— Jonas Lundin



For Jonas Lundin, strategic work is a key to good design.

Strategy is key. Analysing the frameworks we operate in is essential for creating creative solutions that meet goals. For example, you may want to reduce the material used in

food packaging to lower its environmental footprint. While this may seem beneficial, it could reduce shelf life and increase food waste, which has a much larger environmental impact. This might lead you to explore smaller stock keeping units, but then you risk losing consumer trust or deviating too far from category norms. Visualising these scenarios early helps set the right strategy to meet prerequisites and goals.

Which of your designs are you most proud of?

I'm particularly proud of packaging systems I've developed that minimise waste while incorporating inclusive design features. —

Design systems and concepts from Jonas Lundin.



- 1 — **ICA**
Supermarket chain, with agency KDV
- 2 — **Recyko**
Paper mould and carton, with agency Everland
- 3 — **Orkla Health**
Biomaterial with agency KDV
- 4 — **Babybjörn**
Babybjörn, carton for baby products
- 5 — **Blueair**
Carton for air purifiers

Circular packaging and business models could lead the way to a more sustainable world. Through collaboration and innovation that future is achievable.

A design





for life

All you need to know about smarter design. 

Developed by Holmen, Krekelberg, Inmaco Solutions and Van de Velde Packaging Group, the Flock Box is plastic free packaging concept made of 100% fresh fibres.

photo—Johan Artursson



“Through design, we can eliminate waste and pollution, circulate products and materials, and regenerate nature, creating an economy that benefits people, business and the natural world.”

— *The Ellen MacArthur Foundation*



MATS LINDER IS passionate about sustainability. Head of Circular Strategy Development at Stena

Recycling, he previously worked in the packaging team at the Ellen MacArthur Foundation, a leading circular economy campaigner. “Packaging has a significant impact on the environment,” he says. “But it is also perhaps the best vehicle to raise awareness of the circular economy. Packaging touches most people daily. They understand it and see themselves in the value chain.”

Multilayered packaging

Since media started reporting more about the effects of plastic pollution in the oceans, sustainable packaging is on consumers and companies' agendas. And they have been designing more sustainable packaging for some time, with a particular focus on lighter packaging, which requires less material and reduces transport emissions. But, Linder adds, this trend has also resulted in the use of today's prominence of multilayered packaging. “You get a lighter package by combining different lightweight materials, and typically better barriers. But we have no

economically viable at scale method today to recycle those packages or many of the materials in a good way.”

This multilayered packaging is a big hindrance to recycling. “Circularity is largely about recycling content,” says Jane Skelton, a sustainable packaging consultant who was previously head of packaging at major UK supermarket chains. “Consumers want to recycle, but

there are factors that are stopping them from doing so as much as they would like.”

These factors include a lack of knowledge about how to recycle packages that use different materials. “There are also different infrastructures depending on where you live,” adds Skelton. “As well as culture. The Swedes are good at recycling, but it is not part of UK culture yet. Change is coming, but we need to make things easy for the consumer. And the most important factor when it comes to designing circular packaging is to use a single material.”

Linder adds that recycling is the one viable circularity stream that we have today for packaging. So packaging designers should focus on using materials that are easy to recycle, like paper and paperboard, readily recyclable plastics, metal and glass. Or materials that biodegrade more easily at the end of their life cycle.

Food for thought

Plastic is complex to recycle and does not biodegrade. But avoiding its use or only using mono materials is not always viable, especially for medical or food applications where barriers are required.

Michael Parrington is CEO at Confoil, a family-owned business in Australia that makes food trays and containers for large multinational companies as well as small shops.

“There's a push from consumers to move away from plastic packaging,” says Parrington. “Brands are therefore looking to at least reduce their plastic weight per pack. They are using different means to do so, such as cellulose style products like paperboard and flexible packaging instead of rigid packaging. In Australia we're also seeing a growth in glass and metal. Although while these materials are more recyclable, they are heavier than plastic or paperboard, so you need to assess the total carbon footprint.”

A global leader in sustainable



Consumers want to move away from plastic packaging, says Michael Parrington.

Confoil makes its food packaging from highly recyclable materials.



food packaging, Confoil's materials of choice are aluminium and paperboard. Both are highly recyclable materials. And although paperboard will require a barrier for food applications, and therefore an extra layer of packaging, Confoil ensures that this is also as sustainable and recyclable as possible.

"You have to always consider the functionality requirements," says Parrington. "But the foundation material should be from renewable sources. And if we need a barrier or functional coating we use as little material as possible, a thin

plastic film or wax. And we use a mono material coating that is easily recyclable - the most common being polyethylene terephthalate (PET), polyethylene and polypropylene."

Economies of scale

Parrington admits that these polymers are still not ideal as, like almost all plastics, they are fossil-fuel based and not biodegradable. So, where possible, Confoil promotes the use of bio-based polymers. "These are being developed and are available," he continues. "But today,



"THE FOUNDATION MATERIAL SHOULD BE FROM RENEWABLE SOURCES."

—Michael Parrington, Confoil

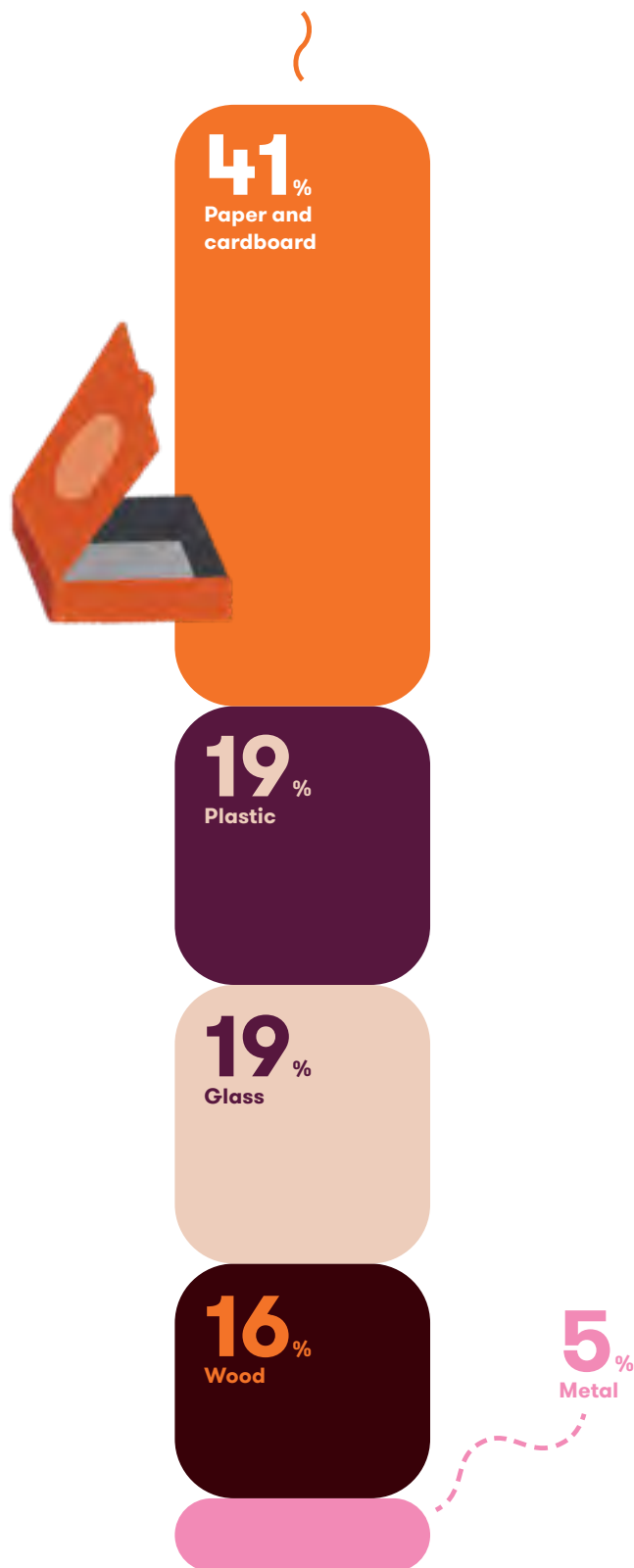


bio-based and cellulose alternatives to plastic-based coatings come at a premium price. I think this will change. As more people use these alternatives, driven by those who are happy to pay a premium, the price will come down. It is the economies of scale that will ultimately change the market."

Parrington says that another advantage of paperboard is that you can print on it directly. "If you are looking for that total approach, you can use paperboard to create beautifully branded packaging without the need to put →

It's all rubbish

The most common packaging waste materials in the EU.
[Source: EU]





Jane Skelton encourages collaboration to reduce waste.

secondary packaging around it. The total weight of the pack that's sold can be lighter."

Another trend that Parrington sees in the food industry is beverage companies investing in recycling sites and technologies, especially around plastics like PET.

However, while Linder believes that better materials and recycling technology are fairly straightforward to introduce, a key problem is a lack of demand. "From a technological point of view, we are able to create many more fractions out of packaging waste," he says. "And there are even more technologies that we could

bring online, like image recognition to sort waste. But we don't have enough demand for recycled materials."

Skelton adds that existing technology could be put to better use on the actual packaging itself. "QR codes can be used more so that consumers can scan packages and get information about how to recycle or reuse them. Brands and retailers have an opportunity to use this existing technology to educate consumers and explain where their raw materials come from and how they are contributing to a sustainable future. Consumers want to know this!"

While packaging experts like Linder and Skelton believe that government and legislation have a significant role to play in terms of developing recycling infrastructure and demand, they also believe that everybody needs to do more. And that more collaboration is needed. "Everybody needs to focus and have a packaging strategy," says Skelton.

"The the most successful projects I've worked on are the ones where I have collaborated with competitors. Because if everyone makes the same change in one category, then consumers start to see a difference, and you can make a big impact."

Skelton encourages anyone involved in the packaging industry to join industry bodies and campaign organisations like WRAP, which enables collaborative action to reduce waste and carbon emissions in the food and drink sector. "If you are a smaller brand, you can still be part of the conversation through organisations like these," she says. "They will also help you fully understand your supply chain and how to think holistically."

Reuse and refill

Thinking holistically includes understanding what percentage of recycled content you should be using. "You can't infinitely recycle," says Linder. "Or only use recycled content. The use →

→
Facts:

Plastic numbers



20
50

If we don't act now, by 2050 there could be more plastic than fish (by weight) in the oceans.

40 %

of total plastic waste comes from packaging.

95 %

of the value of plastic packaging material, worth \$80 billion-\$120 billion, is lost annually to the economy.

[Source: World Economic Foundation & Our World in Data]

photo—Ethique

INSPIRE.1—2025 p. 21 SUSTAINABLE DESIGN

Ethique offers solid beauty bars packaged in compostable materials, eliminating the need for plastic containers.

phase degrades most products, and the recycled fractions become weaker with each cycle. So while most of today's focus is on designing for better recyclability and improving the ability to recycle more materials, we need to reduce the amount of single-use material we have to recycle by introducing other business models as well."

Refill and reuse business models are already being developed and employed by pioneering companies. They include packaging whereby consumers return reusable food, drink or cleaning product containers to brands or retail outlets for refill or which consumers refill at home.

For Linder, this is essential for a truly sustainable future. "We can't recycle everything. So, we need to create some balance with these reuse solutions that lift some pressure off the single-use and recycling systems. And then, we can push everything that is single-use towards easily recyclable materials and designs. We need to create a packaging supply loop as opposed to a packaging supply chain." —



**"WE NEED TO CREATE A
PACKAGING SUPPLY LOOP
AS OPPOSED TO A PACK-
AGING SUPPLY CHAIN."**

— Mats Linder, Stena Recycling





Sustainable or circular packaging?

Circular economy expert and strategist Mats Linder explains the link between sustainable and circular packaging:

“Sustainable packaging is about making sure the packaging and its materials have no or minimal impact on the environment or the people that live in that environment. It’s a requirement for the whole supply chain. Circularity is a method to achieve that goal, for example by introducing recycled content, designing packaging for reuse and always making sure materials can be recycled.”

We can do it!

Ten tips for sustainable and circular packaging design

INSPIRE.1 — 2025 p. 24 SUSTAINABLE DESIGN



Learn more about sustainability:
iggesund.com/sustainability

Communicate

Use technology, such as augmented reality, to communicate. You can educate consumers how to recycle or reuse the package.

Understand requirements

Recycled material can be used for many products. However, if strength and consistency are important, virgin materials such as fresh fibres may be better.

Work together

Understand the supply chain and work together to ensure that your raw materials come from a sustainable source and your design can be produced efficiently.

Innovate

Ultimately, a true circular packaging system will require new business models, focussed on reuse and refill that challenge the traditional single use or even recycling.

Hire an expert

Use a packaging expert and develop a sustainable strategy in which the outside packaging is treated with the same care and attention as the inside product.

Just use one

Packaging made from a single material encourages recycling. Consumers don't have to separate material and will know which recycling bins to use.

Keep it simple

Reduce layers and don't overdesign. Use a single piece of material where possible and reduce labelling and effects.

Reduce your barriers

If you need a barrier, use as little material as possible. Even better, use a bio-based material and ensure the foundation material is easily recyclable.

Think minimally

Nobody is saying don't use any decorations at all. A package needs to look good on the shelf. But use water-based inks and glosses that keep the recycling process as clean as possible.

Tech up!

Consumers want to know if and why you have designed your packaging to be sustainable. Use QR codes so that consumers can scan the package and find out how you are contributing to a sustainable future.

New regulation also affects packaging

Packaging and Packaging Waste Regulation (PPWR) is a European Union regulation aimed at reducing packaging waste, improving recycling, and promoting sustainability. The regulation applies to businesses across the EU, ensuring packaging is minimized, reusable where possible, and easier to recycle. It entered into force February 11, 2025. [Source: EU]

In the previous issue of Inspire, we asked readers to show us *their creations*. Here are some examples.

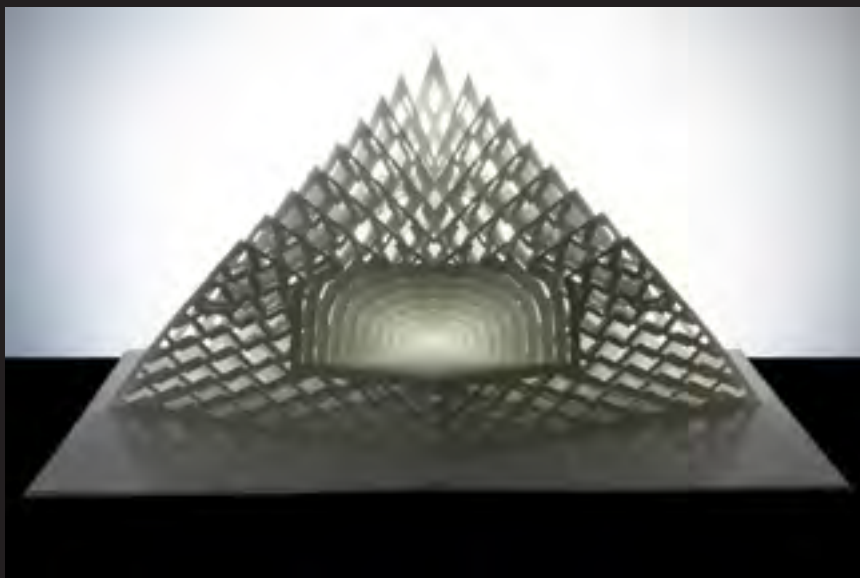
Homage to the creators

YOU ARE THE ONES making Holmen's paper and paperboard come alive. Every time we see the creative solutions out there – from inspirational graphics to packaging solutions – our hearts are filled with joy. From concept to final touches, the designer's vision breathes life into each creation. In the previous issue of Inspire, we asked you to share your creations with us. You did that and we are very happy to share some of those submissions. On this page, you'll find the wonderful work of Peter Dahmen and Philip Stroomberg. —



The Greeting Card
(Wenskaart)

- Designed by Philip Stroomberg, Netherlands
- Designed to promote Wenskaart



Palace of Ice

- Designed by Peter Dahmen
- This piece is one of five pop-up sculptures designed for the Saltice children's opera
- The foldable pop-up elements are crafted from Invercote G, 230 g/m²

Whether she's designing scenography for a Haute Couture fashion show, a magical Christmas window display, or a gift set for a luxury perfume maker, *Marianne Guély's* designs include paper.

*“Paper is
my first love,
design my
passion”*





Marianne Guély's holiday card for Holmen Board and Paper.

Marianne Guély

- Designer working mainly with paper
- Opened Studio Marianne Guély in 2007
- Customers include luxury houses such as Dior, Baccarat, Chaumet, Mikimoto, and Shiseido
- Received the Japan DSA Design Award for "Les Pétales Place Vendôme," a 7×8 metre installation for Mikimoto – and the Les Lumières de Paris prize.



FLOWERS AND TABLE decorations are a recurring theme, but really no two projects are alike when it comes to designer Marianne Guély's paper projects. After 30 years in the field, ideas continue to spring out of her. Her only regret is there aren't enough hours in the day to realise them all.

As Guély speaks, it's easy to imagine her enthusiasm as a child, when her passion for design, and particularly paper, began to take shape. "As a child, I loved the magic of a simple sheet of paper and being able to transform it easily," she says. Two early memories stand out: the young Marianne running around the family's Paris apartment, trying to get her paper windmill to spin,



! **"I LOVED THE MAGIC OF A SIMPLE SHEET OF PAPER AND BEING ABLE TO TRANSFORM IT EASILY."**

— Marianne Guély, designer

and an introduction to origami upon meeting a Japanese tourist in Chamonix.

And then there was the gift of **Ribambelles**, a book illustrating black and white symmetrical illustrations on how to fold and cut paper, which was pivotal to her later career – and discovering the work of Henri Matisse as a child. "His work is so important for me because he cut shapes that are very pure," she says.

These formative years had a profound effect on Guély who went on to study industrial design at l'École Nationale Supérieure des Arts Appliqués et des Métiers d'Art (Ensaama). The industrial design training gave her the ability to "analyse a project in depth, with all its parameters, budget, deadlines and technical constraints," she says.



Invitation and decorations for an elaborate wedding.



Christmas at the Mori Tower in Tokyo.

Dancing rose display for Lancôme perfume.



All along, Guély continued to work with paper and in 2007, she launched her company, Studio Marianne Guély, simply because she had too many design commissions to continue alone.

Today, Guély's paper creations include scenography, window displays, POS (point of sale advertising) and packaging. Her creativity and eye for detail have earned Studio Marianne Guély a large following, especially among luxury brands, including Dior, Baccarat, Chaumet, Shiseido, and Mikimoto jewellery.

Among her first professional projects was designing a huge paper-based installation for Mikimoto in Japan. Everything was prepared in the Paris workshop and sent to Tokyo in large

wooden crates, where the 7×8 metre installation was assembled on location.

The team's largest installation to date was for a wedding at the Opera Garnier in Paris. "We spread out over the entire staircase with an exotic floral arrangement," says Guély, adding that another wedding project included paper plant decor spanning 2,000 square metres.

Working with Invercote

"My smallest miniature projects are precious bouquets or delicate invitations.

One of my most precise and delicate projects was the creation of olfactory touches for Cartier, integrating the micro-perforation technique." This is the same technique used in Holmen Board

and Paper's 2020 season's greetings card, designed by Guély and printed on Invercote Createo 380g/m².

Studio Marianne Guély often turns to Holmen's paperboard when creating. "We use Holmen's paperboard a lot because it is incredibly resistant and can be folded over and over again. I like to work with materials whose provenance I know, and the collaboration to create an exclusive greetings card for Holmen gave me the opportunity to discover this Northern European manufacturer."

Creating designs that reflect her client and its values, is a key goal. "For me, design is an intelligent way to respond to a client commission. The design of paper objects requires ever more value analysis to save material. Finding simple, →

Guély has a keen eye for detail.



A massive display for Cartier on the Champs-Élysées.



effective solutions is an exciting creative drive."

Much of her inspiration comes from living in Paris and Parisian Haute Couture, but she also travels extensively and is influenced by art, cinema and craftsmanship. Her inspiration also comes from working with a diverse team that can include sculptors, goldsmiths, set designers, embroiderers, model makers, interior designers, and architects, among others. "It's like an orchestra. It's important to have different talents around me and have an intellectual connection with each talent. They need to understand my DNA and where I want to go."

"Maestro" Guély's creativity has no bounds, and she sees no limit as to what



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"IT'S A VERY SUSTAINABLE MATERIAL. PAPER IS FOR EVERYBODY."

— Marianne Guély, designer

can be achieved with paper. "My brain likes a challenge. I love challenging my team, paper producers, mills and printers, and helping them solve problems."

A recurring challenge can be the elements. "Humidity is not the best friend of paper. I work a lot with Asian projects, and humidity is especially an issue there," she says. "Our solution now is to put metal supports behind the paper shapes to keep them strong."

The magic of paper

And while Guély sometimes works with other materials, including recently designing alabaster lamps with her architect husband, Saïd Njeim, she recommends working with paper. "It is really magic. I love the play with light and shadows and the acoustics – how it absorbs sound. It is easy to experiment with different shapes and do it very quickly so it's a pleasure to work with. It's not very expensive, yet we can do incredible projects. It's also a very sustainable material. Paper is for everybody."

Her advice to designers can be summed up in one word: "passion".

"I recommend being passionate. It's the key to having the energy and exploring and discovering new possibilities with materials." —

The Spanish packaging expert *EGISA* has been making high-end custom cartons for over 60 years. The company works with some of the world's most premium brands.

Folded to perfection



 **EGISA**, recently acquired by ISEM Packaging Group, has been devoted to the custom manufacturing of folding boxes since it was founded near Barcelona in 1964. In the 60 years since then, EGISA has become one of the leaders in the world of luxury packaging.

“We specialise in producing high-quality folding cartons for the luxury market, combining craftsmanship with cutting-edge innovation,” says Laure Molinié, Marketing & Communications, EGISA. “We collaborate with customers who value premium quality, meticulous attention to detail and sustainability. Our clients include leading brands in luxury sectors such as fragrances, cosmetics, wine and spirits and gourmet foods, who seek to create a memorable and impactful unboxing experience for their customers.” →

EGISA works closely with its customers to develop premium packaging solutions that reflect the values of the customers' brands, which as well as quality, increasingly prioritise a commitment to environmental responsibility. These are two values that EGISA believes are best served by the Invercote paperboard from Holmen Board and Paper.

"We recommend Invercote for premium packaging projects because of its exceptional qualities that combine a luxurious feel with functional durability," says Silvia Pozo, Structural Packaging Manager. "Its unique blend of flexibility and rigidity allows it to handle significant weight while maintaining clean edges and a smooth surface. And its elegant white tone and ability to produce vivid, high-quality graphics make it ideal for achieving a refined aesthetic. Invercote also supports intricate designs, ensuring a premium, custom finish. Its sustainable production practices meanwhile reinforce our commitment to environmental responsibility, aligning perfectly with our values and those of our clients."

A major innovation

EGISA says that innovation is at the heart of what it does. This was recently illustrated in its packaging for the I Want Choo Le Parfum by Jimmy Choo, which included the use of EGISA'S innovative eco-glitter and a gold JC monogram embossed in diamond-point pattern on the Invercote paperboard.

"I Want Choo Le Parfum perpetuates the boldness, glamour and expertise that characterise the brand," says Pauline Moret, Purchasing and Packaging Development Manager at Interparfums, which makes Jimmy Choo Le Parfum. "Our brief was to reinforce the image of this range through a more intense fragrance and an even more powerful and evocative design. The aim was to create packaging that was distinctive, visually striking and in line with the brand's values of sustainability. The choice of materials for the packaging was essential to convey this story visually and to ensure that every element of the packaging reflected the quality and bold spirit of the brand. Invercote, which combines aesthetics and ecological responsibility, two essential values for Interparfums, was a natural choice.

Elements such as the eco-glitter innovation, used to create sparkle on the

Facts about EGISA

- Located near Barcelona
- Founded in 1964
- Manufactures over 100 million folding cartons each year
- Employs 180 people
- Exports to over 15 countries
- Uses 100% of its energy from renewable sources

I Want Choo Le Parfum packaging, were also introduced to help achieve a more environmentally responsible product. "In this way, the design combined aesthetics with environmental commitment, initiating a shift towards a more sustainable approach," says Moret.

"The use of our eco-glitter is a major innovation," says Laure Molinié at EGISA. "While traditional glitter is made from petroleum-based plastics, our eco-glitter comes from renewable sources, specifically cellulose. It therefore offers a sustainable alternative to traditional glitter and helps to reduce the consumption of virgin raw materials."

Aesthetics, function and emotions

EGISA recently used Invercote on the packaging for products by two French artisan producers, Champagne Gonet and Dobbé Cognac, which both wanted packaging that fulfilled many purposes.

"Packaging plays an important role in communicating our brand story by acting as a first point of visual contact with the consumer," says Virginie Stearns, Marketing and Purchasing Manager, Dobbé Cognac. "It conveys the brand's values, identity and authenticity while telling a story through its design, colours and materials.

"The primary goals that we want to achieve with our packaging relate to aesthetics, functionality and emotions," Stearns continues. "Aesthetics is about having an attractive case that captures consumers' attention and reflects the brand's identity, helping us to stand out and arouse interest. Functionality is about protecting the product, and emotions are about evoking positive feelings and creating an emotional bond with the consumer. These elements combined contribute to a positive perception and customer loyalty."

Champagne Gonet also has several requirements for their packaging, including visual appeal, which is why the company chose to print its packaging in hot stamping colours. "This conveys a sense of luxury, which is eye-catching and more colourful and therefore more fun," says Chantal Gonet, Director, Champagne Gonet. "In the duty-free sector, this is important because most



purchases are for gifts. Packaging is, therefore, a determining factor for customers.

The story on the package

"We also had to provide a lot of information on the packaging," Gonet adds. "By reading our story, the customer can understand where the champagne comes from and become interested in the brand. The packaging allows us to demonstrate authenticity and transparency, which is important for our brand."

Another EGISA client, PUIG, the owner of the luxury brands Rabanne



**"OUR ECO GLITTER
COMES FROM RE-
NEWABLE SOURCES."**

— Laure Molinié



Perfume with eco glitter and a gold JC monogram.



Luxury perfume from Carolina Herrera.



Champagne packaging with hot stamping.



For Rabanne the packaging is important for the brand.



Dobbé Cognac used Invercote for its packaging.

and Carolina Herrera, also values the importance of packaging in communicating the story of the brand. According to them, packaging is fundamental as it acts as the first point of contact with the customer and must reflect the brand's values.

"We wanted the packaging to reflect the elegance and luxury of our product," says Jordi Esplugas Boulanger-Boyer, Secondary Packaging Purchasing Director at PUIG, who has been involved in developing the packaging for Good Girl Carolina Herrera. "Functionally, it had to be practical and protect the product during transport.

Emotionally, we wanted customers to feel a connection to nature and the exclusivity of the product from the moment they received it. The design had to evoke a sense of well-being and sustainable luxury.

Commitment to sustainability

"The choice of material is crucial," adds Boulanger-Boyer. "Apart from being aesthetically pleasing, it must reinforce our commitment to sustainability. Invercote offers high print quality, which is essential to maintain the luxury aesthetics we are looking for.

And Invercote is sustainably produced, using fibres from responsibly managed forests, which aligns perfectly with our sustainability values."

Laure Molinié at EGISA concludes: "Our core values—passion, excellence, innovation, and environmental stewardship—are the foundation of everything we do. Our customers prioritise quality, sustainability and brand integrity in every detail of their packaging. They value solutions that not only protect and present their products beautifully but also align with their commitment to environmental responsibility." —



It's a wrap!

INSPIRE.1—2025 p. 34 IT'S A WRAP!



Taking cardboard to the limit

Warren King is an American artist currently living in New York City. His recent works have focused on the use of corrugated cardboard. What King finds most interesting about working with cardboard are its limitations.

"It's about creating an illusion of roundness, about breaking complex shapes down into simpler geometries", he says in an interview with Forbes. —

PRINTING METHOD—
4-colour printing Hybrid Print Technology

PAPERBOARD—
Invercote Touch 330 g/m², 445 µ, 17.5 pt

HOLMEN