

LUDWIK

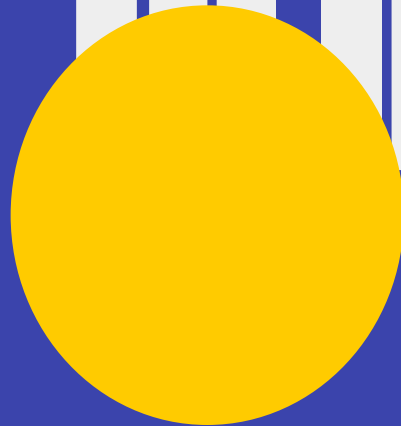
Dirección Creativa
Dirección de Arte
Diseño Gráfico

APPROACH

En Ludwik creemos en la comunicación conceptual, creativa y sencilla. Creemos en la excelencia y en la eficacia. Planteamos soluciones creativas y atractivas partiendo de las ideas y cuidamos todos los elementos y fases del proceso de diseño para las marcas con las que trabajamos.

Entendemos la comunicación visual como el mensaje que conecta dos puntos: un emisor y un receptor. Nuestro trabajo consiste en que ese mensaje llegue de un punto a otro de la forma más clara y honesta posible. Puede ser en forma de campaña, de libro, de logotipo, de cartel, de web o todo a la vez.

ALIENTES



El Palau De La Música Catalana, CCCB, Institut de cultura de Barcelona (ICUB),
Harvard University, Actar Publishers, Editorial Planeta, Viction:ary,
Uniqlo, Levi's, Novartis, Boheringuer, Bayer, Schwarzkopf, Macallan, Damm,
Marcilla, La Sirena, Médicos Sin Fronteras, Amnistía Internacional,
TMB, El Consorci ZF Barcelona, Zurich, La Caixa, Andbanc.

MEMORIAS & INFORMES:



- H. 1/ Metchnikov
- H. 2/ Farmacias
- H. 3/ Misión
- H. 4/ Sociedad
- H. 5/ Calidad
- H. 6/ Compromiso
- H. 7/ Equipo Humano
- H. 8/ Liderazgo
- H. 9/ Premios
- H. 10/ Entusiasmo
- H. 11/ Humanismo
- H. 12/ Proximidad
- H. 13/ Apertura
- H. 14/ Yoghourt
- H. 15/ Anticipación
- H. 16/ Herramientas
- H. 17/ Rigor
- H. 18/ Futuro
- H. 19/ 1919
- H. 20/ Carasso
- H. 21/ Danone
- H. 22/ Divulgar
- H. 23/ 90 Aniversario
- H. 24/ Compañía
- H. 25/ Internacional
- H. 26/ Solidaridad
- H. 27/ París
- H. 28/ Sabor
- H. 29/ Soja
- H. 30/ Fermento
- H. 31/ Exclusivo
- H. 32/ Leche
- H. 33/ Microscopio
- H. 34/ Frio
- H. 35/ Investigación
- H. 36/ Ciencia
- H. 37/ Medio Ambiente
- H. 38/ Madrid
- H. 39/ C/ Córsega 590
- H. 40/ Estudio científico
- H. 41/ Fermentación
- H. 42/ Fábric
- H. 43/ Cepa
- H. 44/ Bifidobacteria
- H. 45/ Universidad

- H. 46/ Multidisciplinar
- H. 47/ Comunidad Científica H.
- H. 48/ Colaboración
- H. 49/ Expertos
- H. 50/ L Casei DN- 114001
- H. 51/ Monografía
- H. 52/ Nutrientes Esenciales
- H. 53/ Colesterol
- H. 54/ Probiótico
- H. 55/ Inmunonutrición
- H. 56/ Yogur Vivo
- H. 57/ Materia grasa
- H. 58/ Prebiótico
- H. 59/ Simbiótico
- H. 60/ Diabetes
- H. 61/ Advisory Board
- H. 62/ Salud
- H. 63/ Calcio
- H. 64/ Yoghourt
- H. 65/ Leche fermentada
- H. 66/ RUSA
- H. 67/ Formación acreditada
- H. 68/ Dieta
- H. 69/ Tránsito intestinal
- H. 70/ Funcional
- H. 71/ DN-173019
- H. 72/ Cepa dependencia
- H. 73/ Mujeres
- H. 74/ Infancia
- H. 75/ Seniors
- H. 76/ Etiquetado
- H. 77/ Caducidad
- H. 78/ Flora intestinal
- H. 79/ Sistema inmunitario
- H. 80/ Leche de continuación
- H. 81/ Vitamina D
- H. 82/ Huesos
- H. 83/ Publicaciones
- H. 84/ Charla a consumidores
- H. 85/ Reglamentación
- H. 86/ Consejo científico
- H. 87/ Credibilidad
- H. 88/ NAOS
- H. 89/ Instituto
- H. 90/ Becas

1919 — 2009

José Berasá
CEO Danone



1 - 90 AÑOS / 90 HECHOS

M

Grupo Danone (en Francia: Grupo Danone SA), más conocida como Danone (o Danone en los Estados Unidos), es una multinacional agro-alimentaria francesa que tiene su sede en París, Francia. Tiene cuatro actividades: productos lácteos, frutas, agua, nutrición infantil y nutrición médica.

Danone trabaja en más de 120 mercados, habiendo generado ventas por 27 860 millones de dólares en 2017, la mitad de las cuales fueron en países emergentes. Lácteos y productos derivados de plantas representaron 55 % de sus ventas totales en 2017, mientras que nutrición especializada y agua representaron 29 % y 15 %, respectivamente.³

Mundo

La empresa Danone fue fundada en 1919 por Isaac Carasso en Barcelona (España) como una pequeña fábrica artesanal que producía yogures en la Calle de Los Angeles 28, en el Raval. Fue el nacimiento del yogur industrial en España. El nombre de la fábrica fue "Danone" por el apellido del nombre de su primer hijo, Daniel ("Danon" era el apellido familiar de Daniel Carasso).

Inicialmente Danone solo fabricaba para la ciudad de Barcelona, y vendía sus productos en farmacias, papelerías y hospitales. Carasso negoció con la empresa de tranvías de la Ciudad Condal un precio por el que los cobradores de las líneas dejaban sus tarros en la oficina de familia correspondiente.

Los productos se fabricaban por la noche. Los vehículos los llevaban al primer hora, en unas pequeñas baldas con 24 tarros en el interior, y cuando llegaba como se había pensado para hacer el entrega, y así el cliente podía recoger el yogur y tiempo para su desayuno.

España

En 1925, la compañía se mudó de España a Francia y se convirtió allí la primera

fábrica. Durante la ocupación alemana en Francia durante la Segunda Guerra Mundial, Daniel mudó la compañía a Nueva York para escapar la persecución por ser se fe judío. Daniel se asoció con el nortio-estadno Joe Pelagay, y cambió el nombre a Danone para que sonase más estadounidense. En 1951, Daniel Carasso volvió a París para gestionar la familia del grupo Danone en España y Francia y fue vendido al negocio estadounidense en 1959. Dos años más tarde se fusionó con Gevaux, el productor líder de quesos en Francia y entonces se convirtió en Danone Danone. En España, además de la central de Barcelona (Calle Buenos Aires, 21, Barce-lona, cerca de la Plaza de Francisco Ferrer), Danone tiene fábricas en Asturias, Valenc-ia, Madrid, Punta del Valle y Tenerife. En América, tiene presencia en Argentina (lácteos y agua comercializada en una alianza con la empresa local "La Serranista"), Brasil (lácteos), Uruguay (lácteos y agua), en México (lácteos y agua) y en Colombia sus productos en la marca alimenticia, construido en asociación con Alquería (líder en el segmento 100). Sus productos también llegan a Chile, donde a fines del 2007 comenzó su producción, para abastecer la planta productora de Parmalat en Chillán. En septiembre de 2015 la empresa chilena Nestlé acordó la compra de Danone Chile, la planta productora de Chillán y Colchín.⁴

Año 1979

Otra sede del grupo Danone descendió de la industria de fabricación de vidrio Bova-rio-Buchser-Broccoli (BBB) que fue funda-da por la familia de Antonio Ribod. Después de un intento fallido de adquisición por parte de su rival más grande Saint-Gobain, Ribod la transfirió a uno de sus hijos por alientarlo más imponentes de Europa en los años 1970 a través de una serie de adquisiciones y fusiones, incluyendo la fusi-ón de 1976 con Gevaux Union, Internac-nao. Nutrición estratégica efectúo la adquisición de la cervecería alemana Kre-

1 - 90 AÑOS / 90 HECHOS

H.12

METCHNIKOV

Actimel es la marca comercial bajo la que se comercializan una serie de productos lácteos probióticos. Actimel es un producto de la empresa francesa Danone. Aunque en España se fabrica en la fábrica española de Alayés.²

Estos alimentos fermentados están enri-quecidos con diferentes vitaminas como la D o B6, se venden líquidos (con aspecto de yogur) en botellas de contenido de 100 ml y distintas agrupaciones (de 10, 8, 6, 5 o 4 botellitas de plástico) y a veces con sa-bores, o combinaciones de frutas exóticas como la granada, arándano, extracto de maná y leche gimang. En el año 2018, Actimel tenía también una variedad cremosa en paste de 4 unidades de 15g cada una, los cuales salían al mercado poco después de la ver-sión en botellitas.

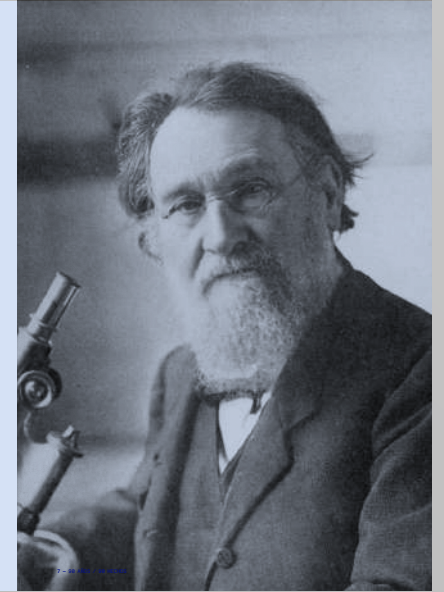
En algunos mercados como el de Estados Uni-dos y Canadá se comercializa este mismo pro-ducto bajo la denominación DanActive. Hoy en día Actimel la producción de Actimel es

1 - 90 AÑOS / 90 HECHOS

de más de 7,2 millones de botellas de Acti-mel al día en 30 países distintos.³

El principal beneficio que la empresa consi-deralizara los atribuye se refiere a las de-fensas del organismo, gracias a que contiene una cepa patentada de una bacteria, Lacto-bacillus casei DN-114.001, desarrollada por Danone. La denominación comercial de dicha cepa es L. Casei Danubius en España, o L. Casei Danubius en Argentina.

Además del ácido caseico por Actimel, var-ias compañías como Baski, o Nestlé o inclu-uyen otras cepas lácteas que también en sus líneas los mismos componentes[quién?], realizaron su propio producto basado en las bacterias tipo L. casei y otras distintas; realizando una guerra de publicidad acerca de las ca-racterísticas y las ventajas de cada una de las bacterias. Desde el año 1995, este tipo de leche fermentada se ha ido consolidando en la dieta de Europa occidental. La marca se comercializa en varios países de la Unión Europea como España, Francia, Alemania,



1 - 90 AÑOS / 90 HECHOS

H.50

L CASEI DN-114001

Actimel es la marca comercial bajo la que se comercializan una serie de productos lácteos probióticos. Actimel es un producto de la empresa francesa Danone. Aunque en España se fabrica en la fábrica española de Alayés.²

Estos alimentos fermentados están enri-quecidos con diferentes vitaminas como la D o B6, se venden líquidos (con aspecto de yogur) en botellas de contenido de 100 ml y distintas agrupaciones (de 10, 8, 6, 5 o 4 botellitas de plástico) y a veces con sa-bores, o combinaciones de frutas exóticas como la granada, arándano, extracto de maná y leche gimang. En el año 2018, Actimel tenía también una variedad cremosa en paste de 4 unidades de 15g cada una, los cuales salían al mercado poco después de la ver-sión en botellitas.

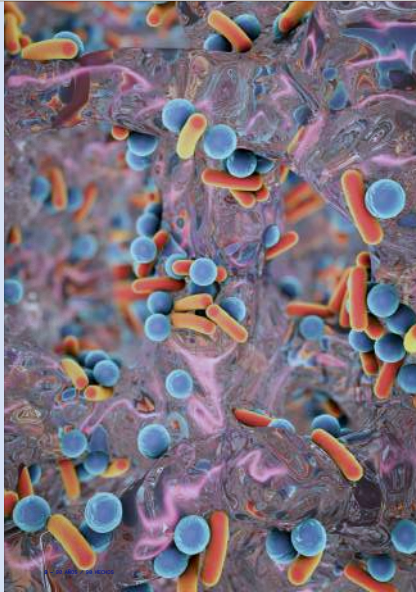
En algunos mercados como el de Estados Uni-dos y Canadá se comercializa este mismo pro-ducto bajo la denominación DanActive. Hoy en día Actimel la producción de Actimel es

1 - 90 AÑOS / 90 HECHOS

de más de 7,2 millones de botellas de Acti-mel al día en 30 países distintos.³

El principal beneficio que la empresa consi-deralizara los atribuye se refiere a las de-fensas del organismo, gracias a que contiene una cepa patentada de una bacteria, Lacto-bacillus casei DN-114.001, desarrollada por Danone. La denominación comercial de dicha cepa es L. Casei Danubius en España, o L. Casei Danubius en Argentina.

Además del ácido caseico por Actimel, var-ias compañías como Baski, o Nestlé o inclu-uyen otras cepas lácteas que también en sus líneas los mismos componentes[quién?], realizaron su propio producto basado en las bacterias tipo L. casei y otras distintas; realizando una guerra de publicidad acerca de las ca-racterísticas y las ventajas de cada una de las bacterias. Desde el año 1995, este tipo de leche fermentada se ha ido consolidando en la dieta de Europa occidental. La marca se comercializa en varios países de la Unión Europea como España, Francia, Alemania,



1 - 90 AÑOS / 90 HECHOS

H.64

YOGHOURT

El origen del yogur se sitúa en Turquía aunque también hay quien lo ubica en la penin-sula balcánica, Bulgaria o Asia Central. Su nombre tiene al origen en un término común, lo que es caso que se conocen en anterior al contenido de la agricultura.

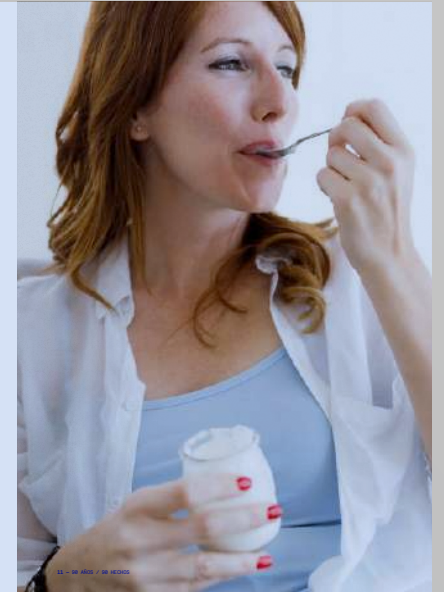
Los pueblos nómadas transportaban la leche fresca que obtenían de los animales en sacos grandes de piel de cabra. El calor y el contacto de la leche con la piel de cabra propiciaba la multiplicación de las bac-terias lácteas que fermentaban la leche y se convertía en una masa viscosilla y coagulada. Una vez coagulada el fermento de lacto contenido en aquellas heces, estas se colaban a través de la leche, creando así un producto nuevo en leche fermentada gracias a los cambios bacteriológicos.

El yogur se convirtió en el alimento básico de los pueblos nómadas por su facilidad de transporte y conservación. Las salutíferas virtudes eran ya conocidas en la Antigüe-dad. Una vez más se tuvo se devocucio

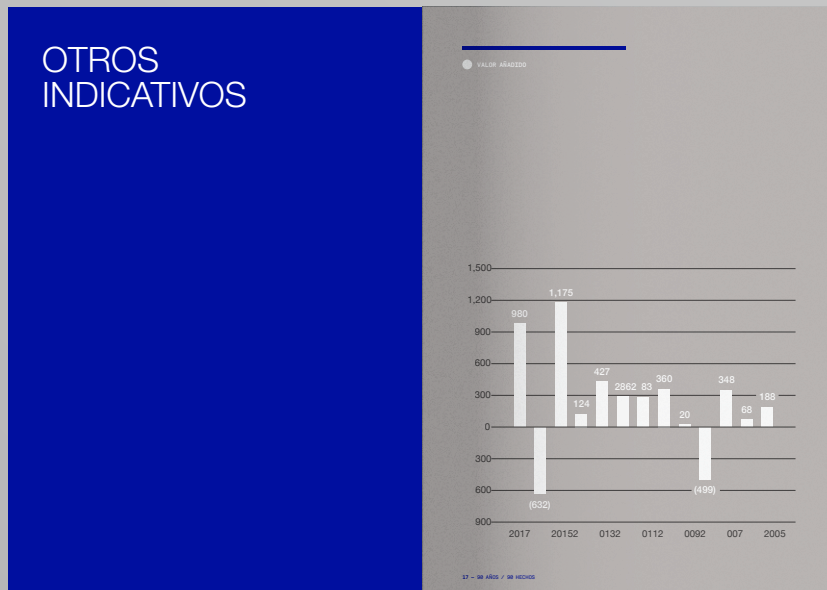
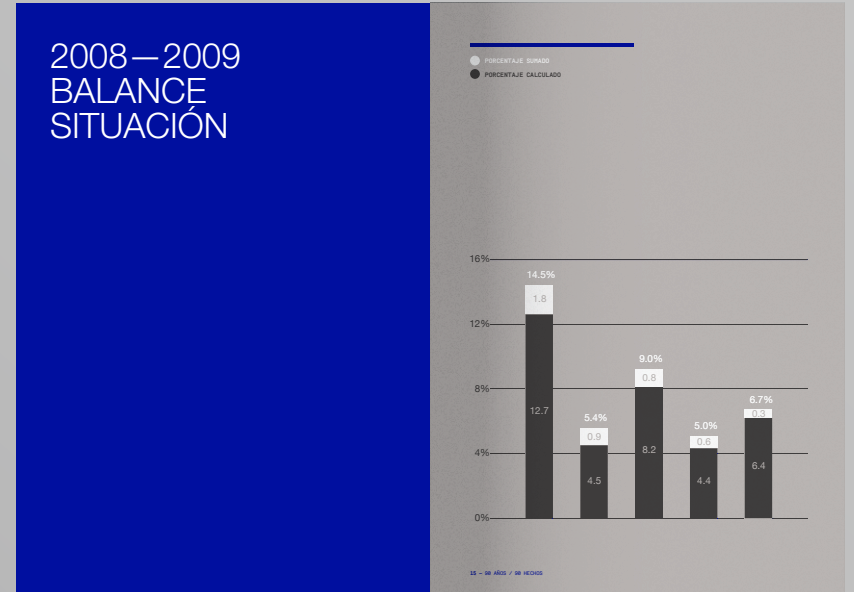
1 - 90 AÑOS / 90 HECHOS

su efecto calmante y regulador intestinal. Metchnikov, que recibió el premio Nobel en 1908, fue el primer científico en intuir los efectos del yogur en la flora intestinal. Demostró que el yogur contenía bacterias capaces de convertir el ácido de la leche láctico, en ácido láctico y que este ácido hacía imposible el desarrollo de bacte-ras que obtenían de los animales en sacos grandes de piel de cabra. El calor y el contacto de los alimentos. También descubrió la acción de las vitaminas del grupo B que contiene el yogur.

Las bacterias *Lactobacillus bulgaricus* y *Streptococcus thermophilus*, responsables de la fermentación de la leche, ya eran utili-zadas, hacia el año 7000 a. C., por los tracios que vivían en la actual Bulgaria. (Cita resumida) fueron estos cultivos los que utilizaron para reducir la fermentación de la leche de mujer y de sus feras obtenien-yogur, queso, etc. dichos productos son los primeros alimentos producidos en la antigüe-dad. Desde Turquía se introdujo en la totalidad de la península balcánica. El reconocido



1 - 90 AÑOS / 90 HECHOS







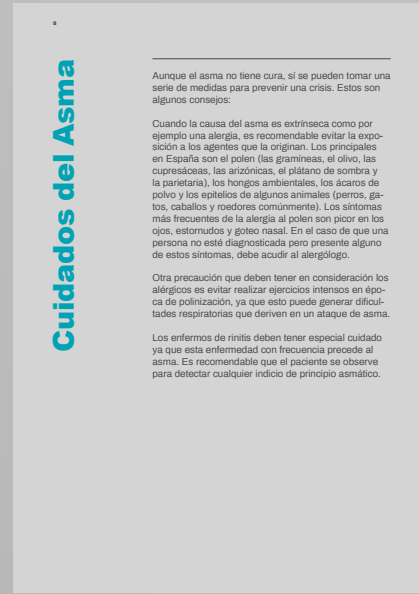
Informe Respirar Es Vida 7

Descripción general

El asma es una afección en la que se estrechan y se hinchan las vías respiratorias, lo cual produce mayor mucosidad. Esto podría dificultar la respiración y provocar tos, silbido al respirar y falta de aire. Para algunas personas, el asma es una molestia menor. Para otras, puede ser un problema considerable que interfiere en las actividades cotidianas y que puede producir ataques de asma que pongan en riesgo la vida. El asma no tiene cura, pero sus síntomas pueden controlarse. Debido a que el asma cambia con el paso del tiempo, es importante que colabores con el médico para controlar tus signos y síntomas, y para ajustar el tratamiento según sea necesario.

Síntomas

Los síntomas del asma varían según la persona. Es posible que tengas ataques de asma con poca frecuencia, síntomas solamente en ciertos momentos, como cuando haces ejercicio, o síntomas en todo momento. Signos y síntomas del asma que son más frecuentes y molestos. Aumento de la dificultad para respirar (se calcula con un medidor de flujo máximo, el cual es un dispositivo que se utiliza para verificar el funcionamiento de los pulmones).



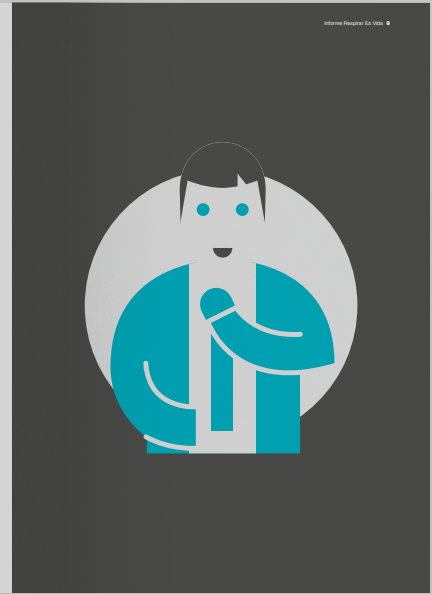
Cuidados del Asma

Aunque el asma no tiene cura, sí se pueden tomar una serie de medidas para prevenir una crisis. Estos son algunos consejos:

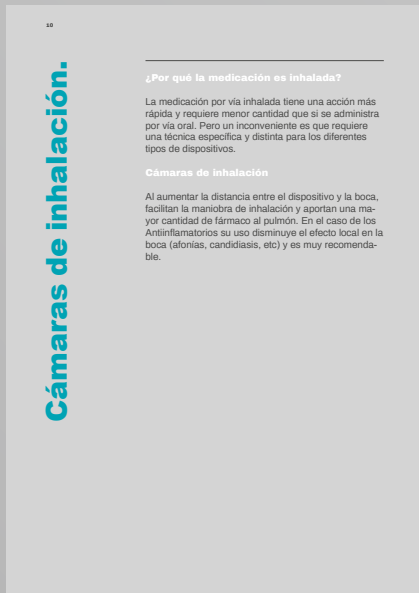
Quando la causa del asma es extrínseca como por ejemplo una alergia, es recomendable evitar la exposición a los agentes que la originan. Los principales en España son el polen (las gramíneas, el olivo, las cupresáceas, las arizónicas, el plátano de sombra y la parietaria), los hongos ambientales, los ácaros de polvo y los epitelios de algunos animales (perros, gatos, caballos y roedores comúnmente). Los síntomas más frecuentes de la alergia al polen son picor en los ojos, estornudos y goteo nasal. En el caso de que una persona no esté diagnosticada pero presente alguno de estos síntomas, debe acudir al alergólogo.

Otra precaución que deben tener en consideración los alérgicos es evitar realizar ejercicios intensos en época de polinización, ya que esto puede generar dificultades respiratorias que deriven en un ataque de asma.

Los enfermos de rinitis deben tener especial cuidado ya que esta enfermedad con frecuencia precede al asma. Es recomendable que el paciente se observe para detectar cualquier indicio de principio asmático.



Informe Respirar Es Vida 8



10

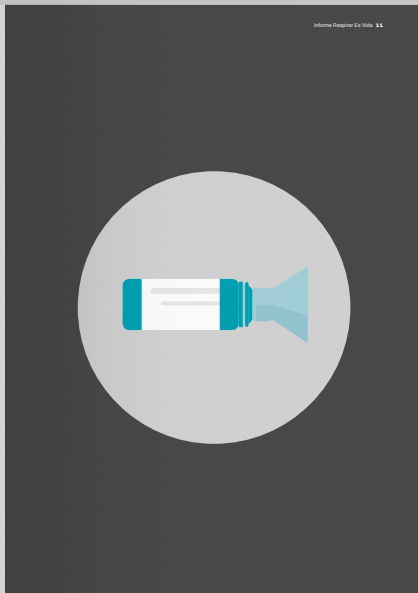
Cámaras de inhalación.

¿Por qué la medicación es inhalada?

La medicación por vía inhalada tiene una acción más rápida y requiere menor cantidad que si se administra por vía oral. Pero un inconveniente es que requiere una técnica específica y distinta para los diferentes tipos de dispositivos.

Cámaras de inhalación

Al aumentar la distancia entre el dispositivo y la boca, facilitan la maniobra de inhalación y aportan una mayor cantidad de fármaco al pulmón. En el caso de los Antiinflamatorios su uso disminuye el efecto local en la boca (afonías, candidiasis, etc) y es muy recomendable.



Informe Respirar Es Vida 11



12

Cifras

Esta estadística muestra la evolución anual del número de muertes registradas por asma en España desde el año 2009 al 2017, por géneros. En el año 2017, se registraron un total de 196 muertes debido a esta enfermedad en hombres y 922 en mujeres. El número de muertes por asma en España ascendió a un total de 1.118 fallecimientos en el año 2017, lo que supone un aumento considerable respecto a años anteriores.

El asma es una enfermedad del sistema respiratorio caracterizada por una inflamación crónica de las vías aéreas, situadas en la parte superior del aparato respiratorio. Entre sus principales síntomas se incluyen la respiración sibilante, la falta de aire, la opresión en el pecho y la tos. Durante una crisis grave, las vías respiratorias pueden cerrarse impidiendo que los pulmones realicen su función y por tanto afectar a órganos vitales, llegando incluso a provocar la muerte.





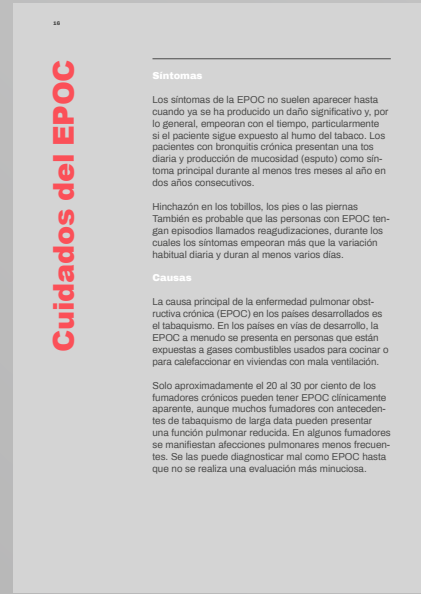
Informe Respirar Es Vida 12

La enfermedad pulmonar obstructiva crónica (EPOC) es una enfermedad crónica inflamatoria de los pulmones que obstruye el flujo de aire desde los pulmones. Los síntomas incluyen dificultad para respirar, tos, producción de mucosidad (esputo) y silbido al respirar. Es causada por la exposición a largo plazo a gases o partículas irritantes, en la mayoría de los casos del humo de cigarrillo. Las personas con EPOC tienen mayor riesgo de padecer enfermedades cardíacas, cáncer de pulmón y una variedad de otras afecciones.

El enfisema y la bronquitis crónica son las dos afecciones más frecuentes que contribuyen a desarrollar la EPOC. La bronquitis crónica es la inflamación del revestimiento de los bronquios, que llevan aire hacia y desde los sacos de aire (alvéolos) del pulmón. Se caracteriza por la tos diaria y la producción de mucosidad (esputo).

El enfisema es una afección en la cual los alvéolos que están en los extremos de las vías aéreas más pequeñas (bronquiolos) de los pulmones se destruyen como resultado de la exposición dañina al humo de cigarrillo y a otros gases y partículas irritantes.

La EPOC se puede tratar. Con el tratamiento adecuado, la mayoría de las personas con EPOC puede lograr un buen control de los síntomas y la calidad de vida, además de reducir el riesgo de otras afecciones relacionadas.



12

Cuidados del EPOC

Síntomas

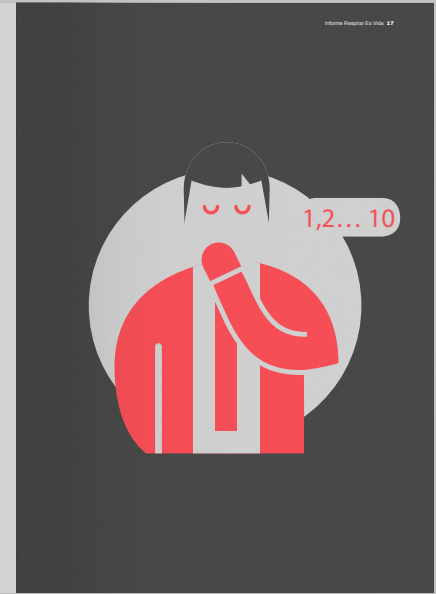
Los síntomas de la EPOC no suelen aparecer hasta cuando ya se ha producido un daño significativo y, por lo general, empeoran con el tiempo, particularmente si el paciente sigue expuesto al humo del tabaco. Los pacientes con bronquitis crónica presentan una tos diaria y producción de mucosidad (esputo) como síntoma principal durante al menos tres meses al año en dos años consecutivos.

Hinchazón en los tobillos, los pies o las piernas. También es probable que las personas con EPOC tengan episodios llamados reagudizaciones, durante los cuales los síntomas empeoran más que la variación habitual diaria y duran al menos varios días.

Causas

La causa principal de la enfermedad pulmonar obstructiva crónica (EPOC) en los países desarrollados es el tabaquismo. En los países en vías de desarrollo, la EPOC a menudo se presenta en personas que están expuestas a gases combustibles usados para cocinar o para calefaccionar en viviendas con mala ventilación.

Solo aproximadamente el 20 al 30 por ciento de los fumadores crónicos pueden tener EPOC clínicamente aparente, aunque muchos fumadores con antecedentes de tabaquismo de larga data pueden presentar una función pulmonar reducida. En algunos fumadores se manifiestan afecciones pulmonares menos frecuentes. Se las puede diagnosticar mal como EPOC hasta que no se realiza una evaluación más minuciosa.



Informe Respirar Es Vida 12



12

Convencionales y Modulite

¿Por qué la medicación es inhalada?

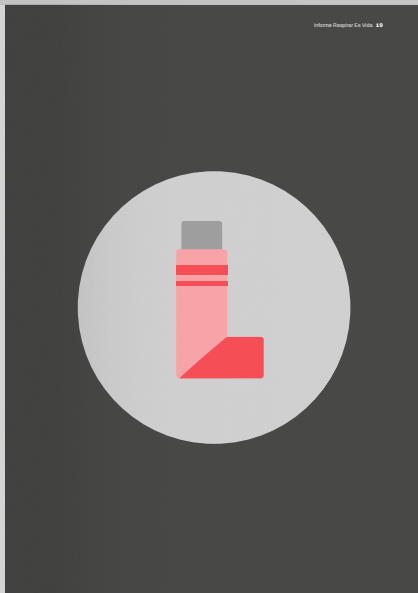
La medicación por vía inhalada tiene una acción más rápida y requiere menor cantidad que si se administra por vía oral. Pero un inconveniente es que requiere una técnica específica y distinta para los diferentes tipos de dispositivos.

Cartuchos: convencionales y Modulite®.

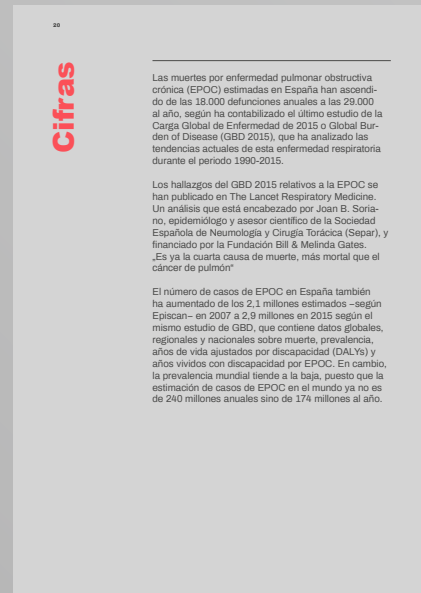
En estos dispositivos la medicación se encuentra en el interior de un "spray", que al presionarlo libera una cantidad determinada.

Dispositivo de apariencia externa similar al anterior, pero el fármaco va en una solución, por lo que no precisa agitar antes de utilizarlo. El orificio de salida de la válvula es menor que el dispositivo pMDI convencional. Estas dos circunstancias proporcionan un aerosol con dos características diferenciales:

- Unas partículas más pequeñas, que alcanzan y se depositan en las vías aéreas pequeñas.
- Una nube de aerosol con una velocidad de emisión lenta que facilita la coordinación de la inhalación, disminuye el impacto orofaríngeo, disminuye el efecto frío y facilita el depósito pulmonar del aerosol.



Informe Respirar Es Vida 12



12

Cifras

Las muertes por enfermedad pulmonar obstructiva crónica (EPOC) estimadas en España han ascendido de las 18.000 defunciones anuales a las 29.000 al año, según ha contabilizado el último estudio de la Carga Global de Enfermedad de 2015 o Global Burden of Disease (GBD 2015), que ha analizado las tendencias actuales de esta enfermedad respiratoria durante el periodo 1990-2015.

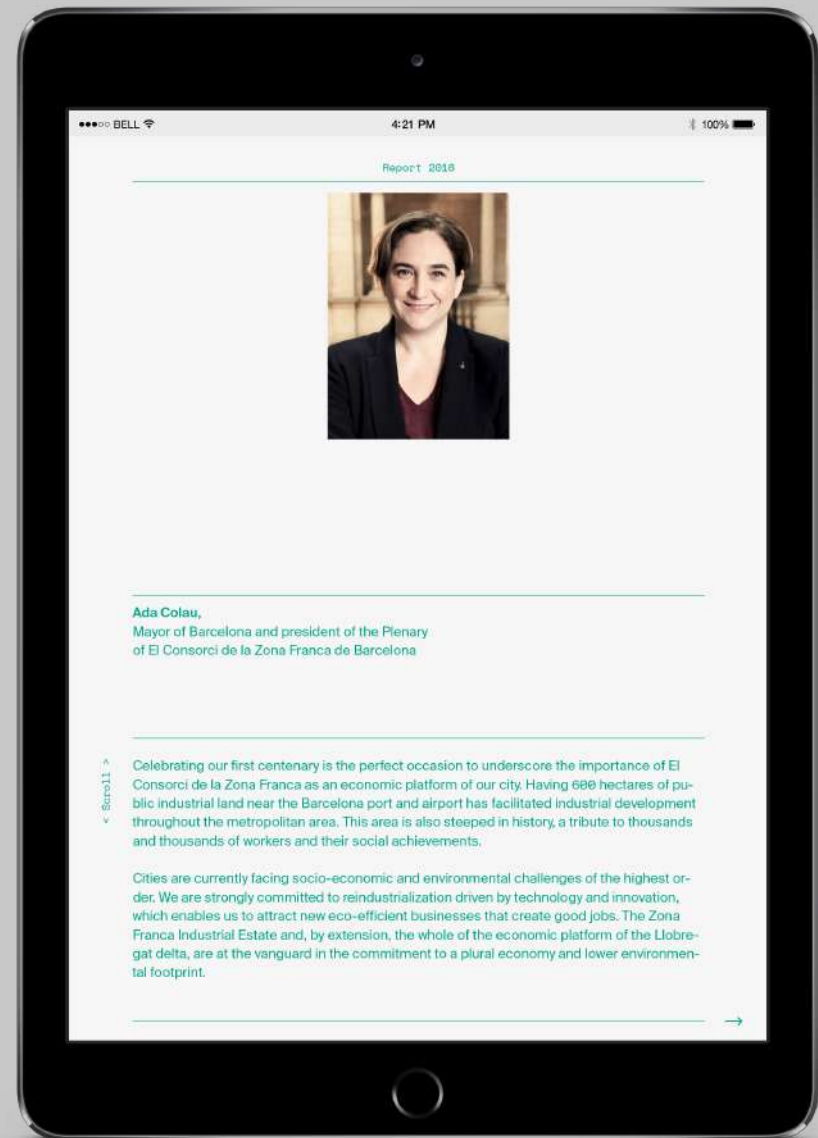
Los hallazgos del GBD 2015 relativos a la EPOC se han publicado en The Lancet Respiratory Medicine. Un análisis que está encabezado por Joan B. Soriano, epidemiólogo y asesor científico de la Sociedad Española de Neumología y Cirugía Torácica (Separ), y financiado por la Fundación Bill & Melinda Gates. «Es ya la cuarta causa de muerte, más mortal que el cáncer de pulmón»

El número de casos de EPOC en España también ha aumentado de los 2,1 millones estimados –según Episcan– en 2007 a 2,9 millones en 2015 según el mismo estudio de GBD, que contiene datos globales, regionales y nacionales sobre muerte, prevalencia, años de vida ajustados por discapacidad (DALYs) y años vividos con discapacidad por EPOC. En cambio, la prevalencia mundial tiende a la baja, puesto que la estimación de casos de EPOC en el mundo ya no es de 240 millones anuales sino de 174 millones al año.

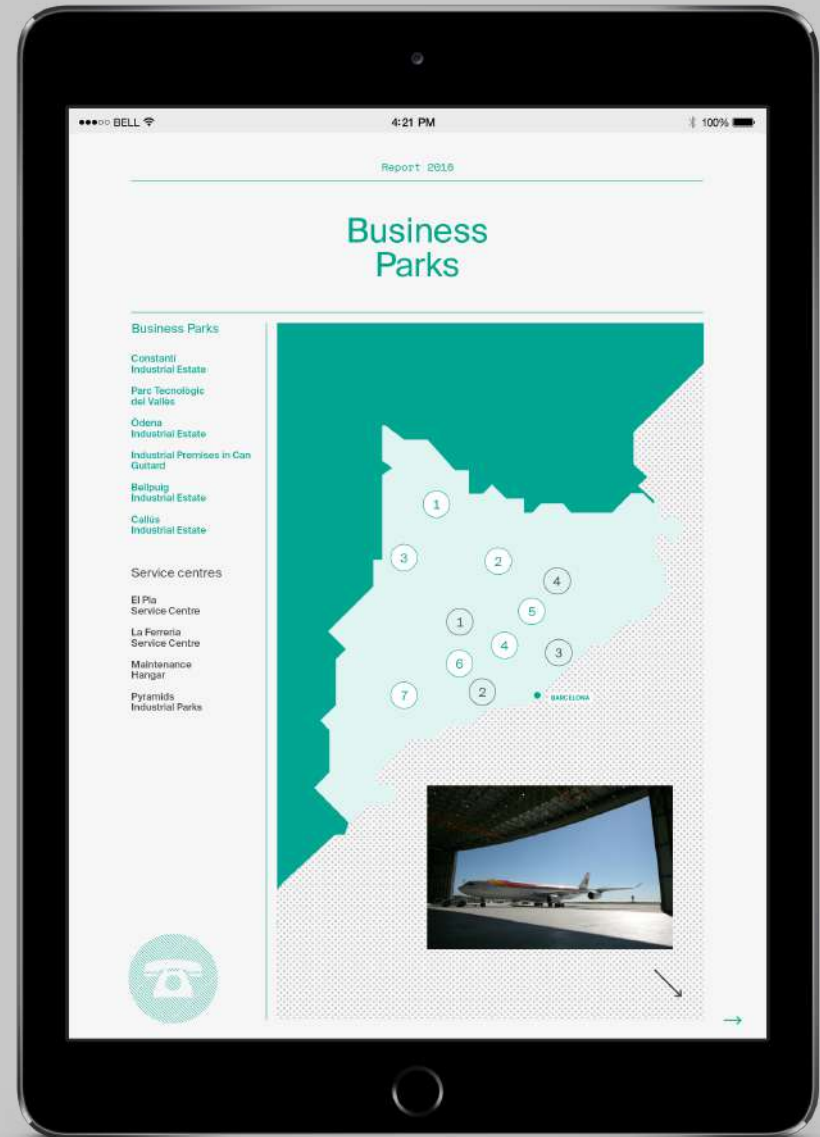


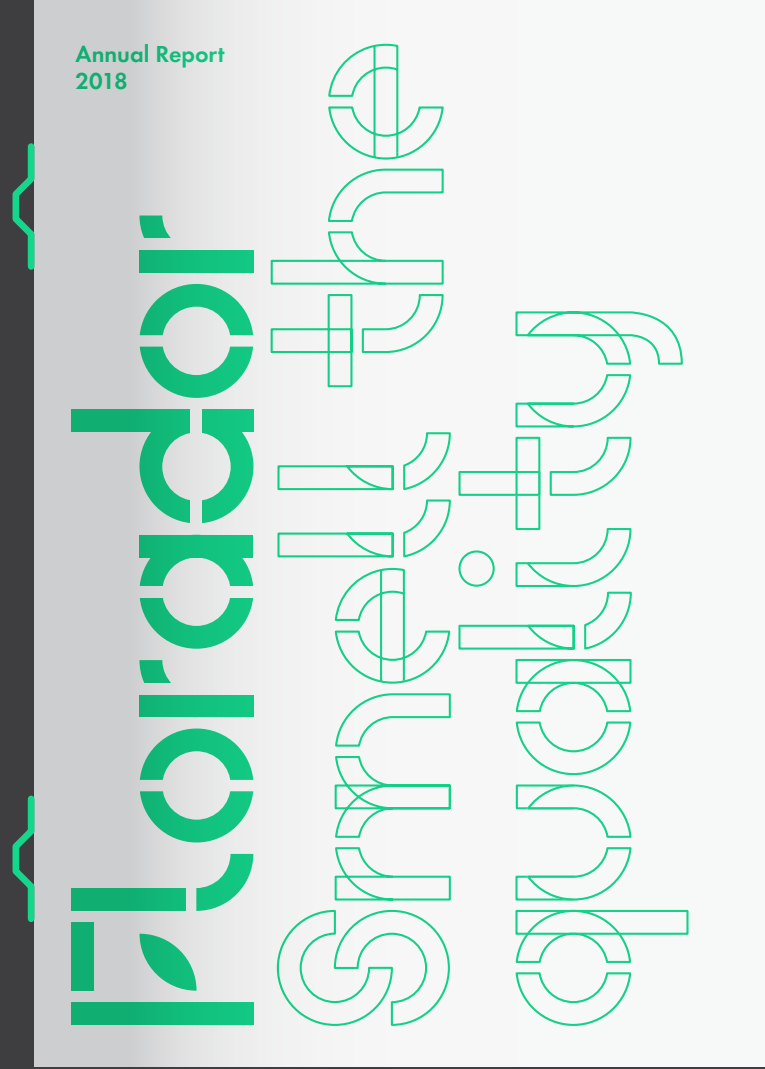
Informe Respirar Es Vida 12

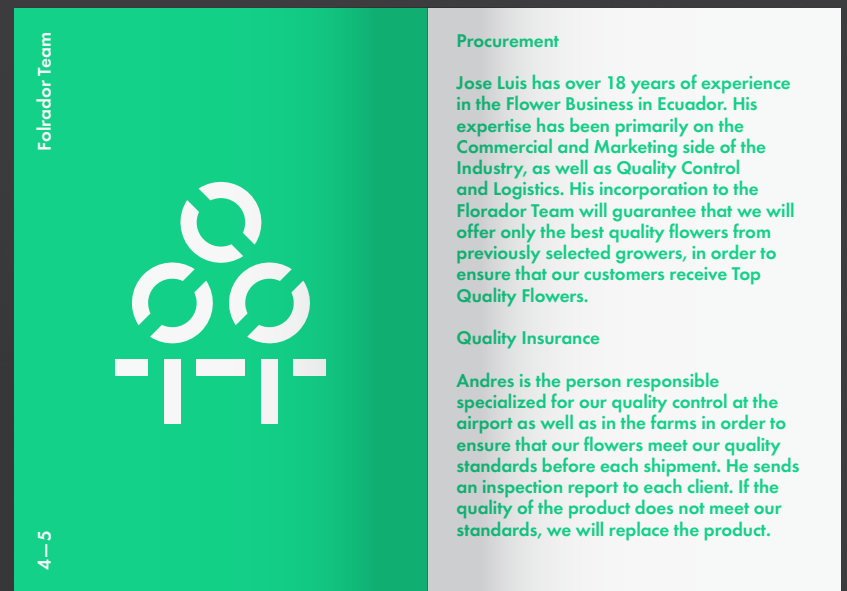
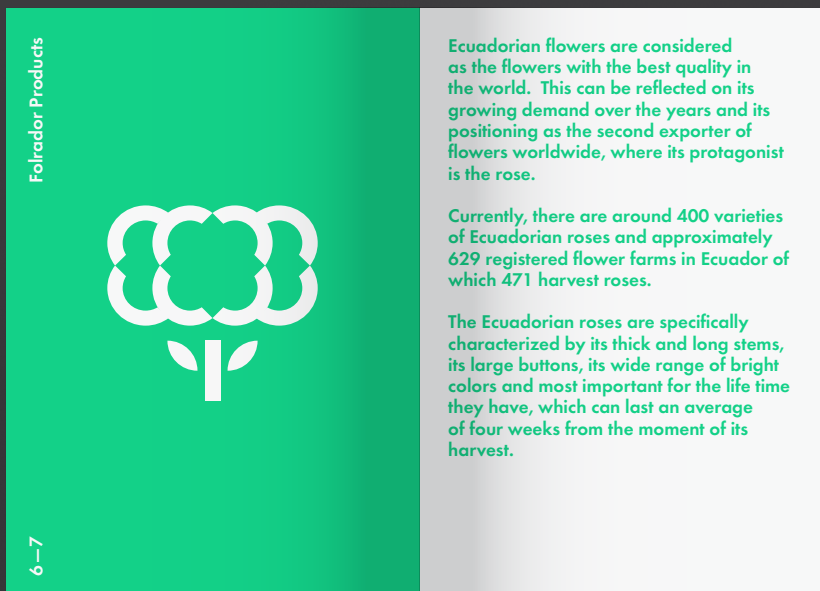
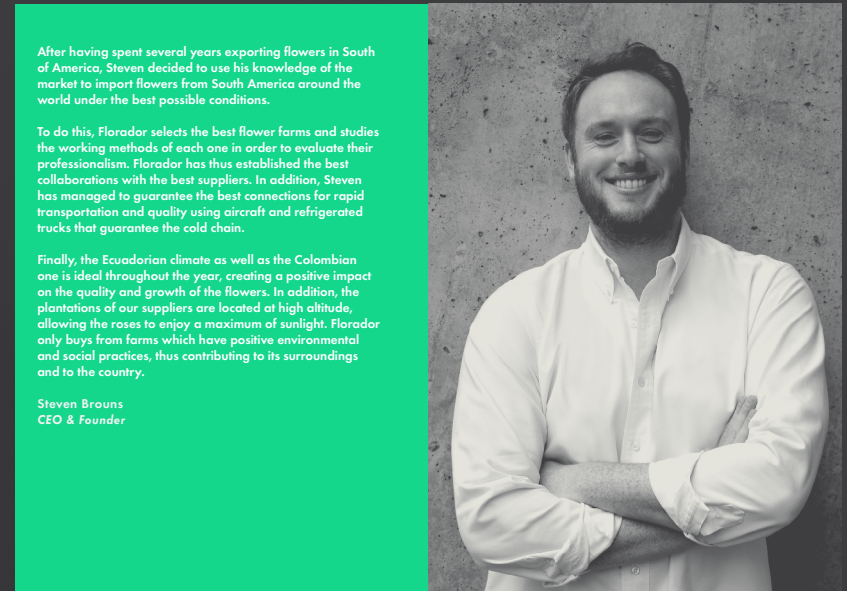
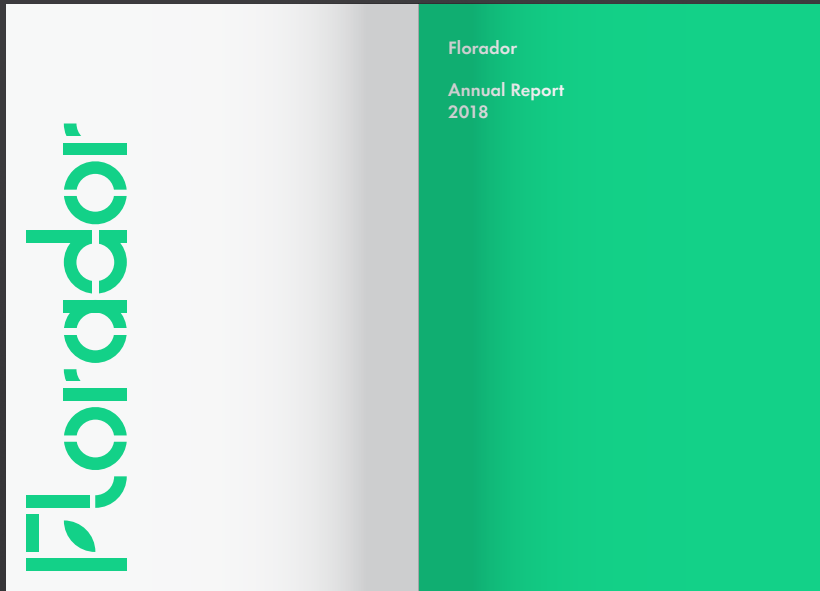


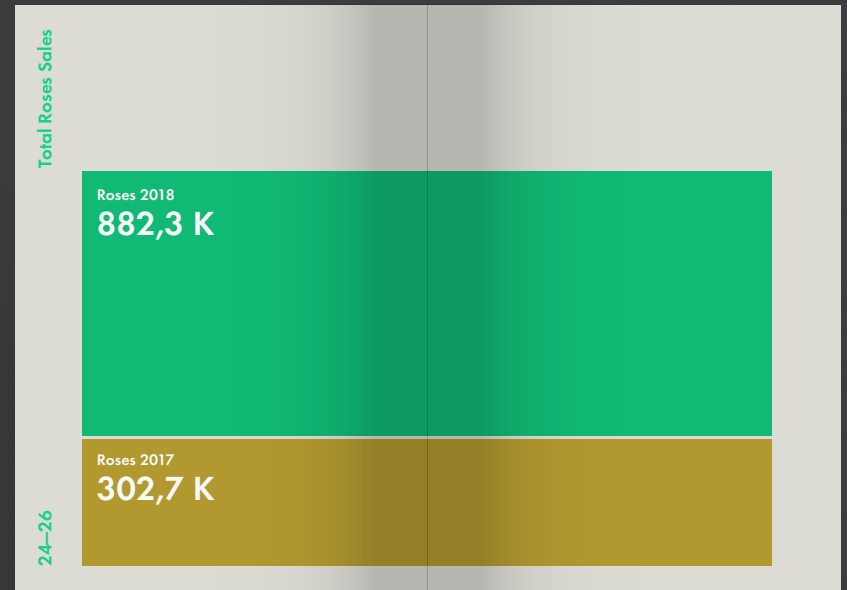
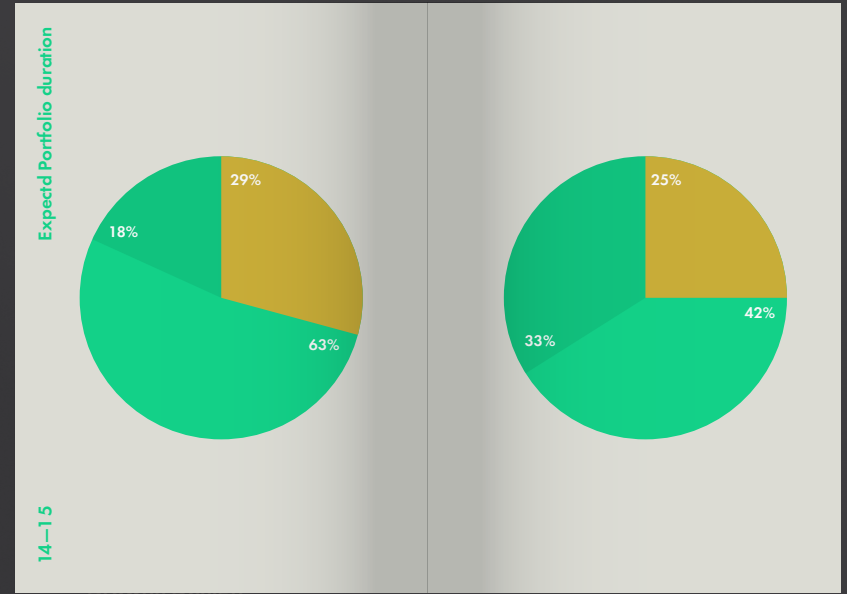




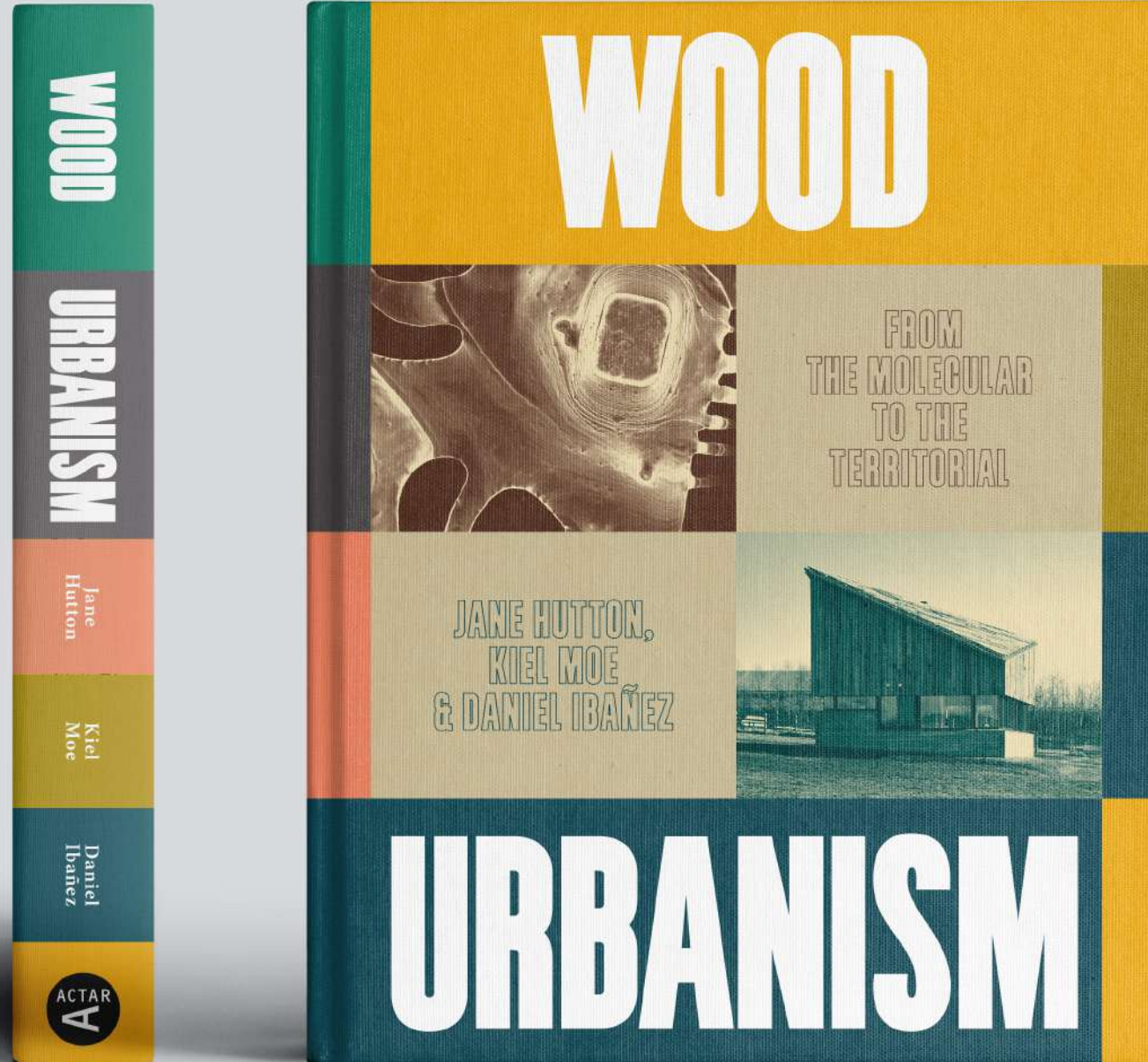








EDITORIAL OTROS:





Detail view of oak framed window unit



Installation of prefabricated concrete deck and timber beam floor panels



Frick Burtscher Holz selecting silver fir and spruce for interior ceilings

Design

The long horizontal massing of the IZM sits within a striking alpine landscape, and it extends nearly a quarter of its mass over the aqua-blue glacial retention ponds, maximizing views to the surrounding mountains. The 120-meter long building with its large ground-level dining space and open office concept serves as the newly consolidated headquarters of the Vorarlberger Illwerke AG in Vandans, Austria. Having occupied the site for several decades in smaller disconnected buildings, the company sought to create a common and energy-efficient office space for all of its 270 employees. Vorarlberger Illwerke AG is the hydroelectric energy generation company for Vorarlberg, and the constructed reservoir where the IZM is sited is an integral part of the regional hydroelectric generation system.

Fabrication

The IZM project is the second generation of the composite timber and concrete deck system first developed for the LCT ONE building. Furthering these concepts, Hermann Kaufmann's team, led by Christoph Dünser, developed the IZM to accommodate operable glazed façade panels, and large floor spans were achieved through the use of prefabricated elements and a continuous steel box beam with central columns running the length of the building. For the structure, spruce from the Montafon Valley was trucked 75 kilometers north to the Mayr-Melhof Holz plant in Reutte, where it was kiln dried, planed, and glue laminated into the large dimension timber beams and columns. Once laminated, the spruce columns and beams were trucked 19 kilometers to the Sohm-HolzBautechnik shop in Bülhel, where the façade and floor panels were prefabricated before shipment to the building site. Sohm-HolzBautechnik is typical of the innovative woodworking fabricators in Vorarlberg and has a long running collaboration with Hermann Kaufmann's office.

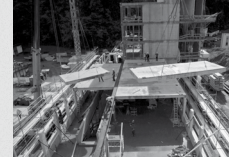
The prefabricated floor elements are based on a structural concept that distributes the compressive bending forces into the concrete deck and in tensile relationship to the wood beams – a loading of each material in its optimal structural orientation. Utilizing steel jigs and formwork in the controlled environment of the concrete shop, the 8-centimeter concrete deck was poured onto the spruce beams. Bonding between the timber beams and the concrete was achieved through the use of extended screws pre-threaded into the wood, along with a series of interlocking channels routed into the top chord of the beams. The concrete also forms the end header of each composite floor panel, providing continuous fire separation across the entire floor deck. Once cast and finished, the prefabricated timber-concrete panels were trucked directly to the IZM construction site, and just-in-time delivery was choreographed to match the erection schedule.

Exterior

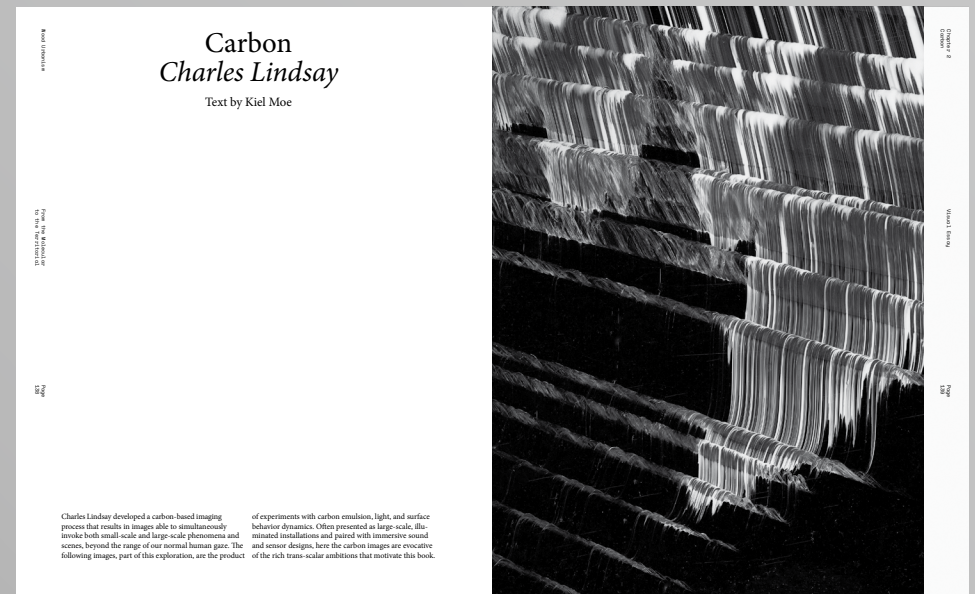
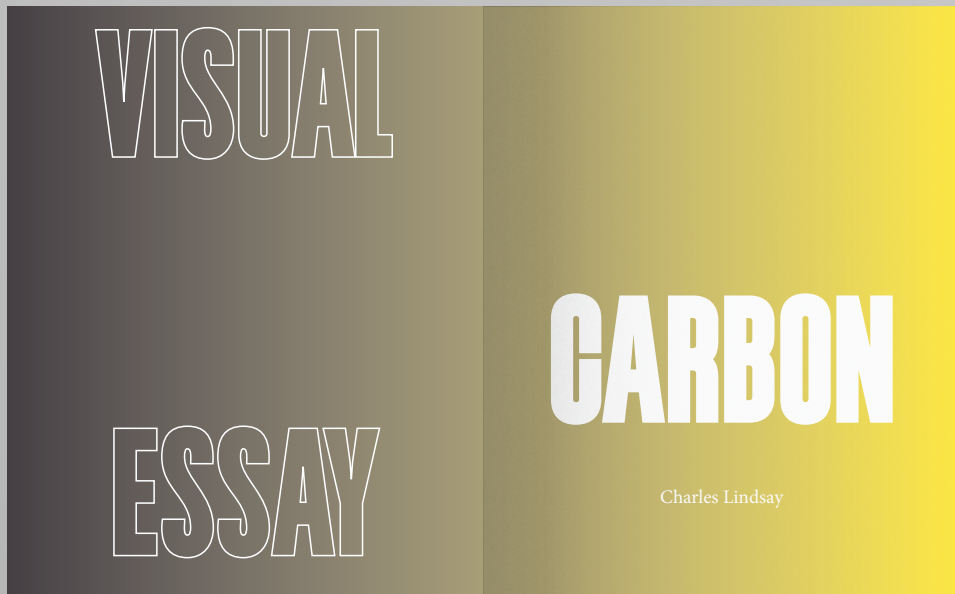
Common in Hermann Kaufmann's work, weathering is managed through the way the exterior façade elements are detailed

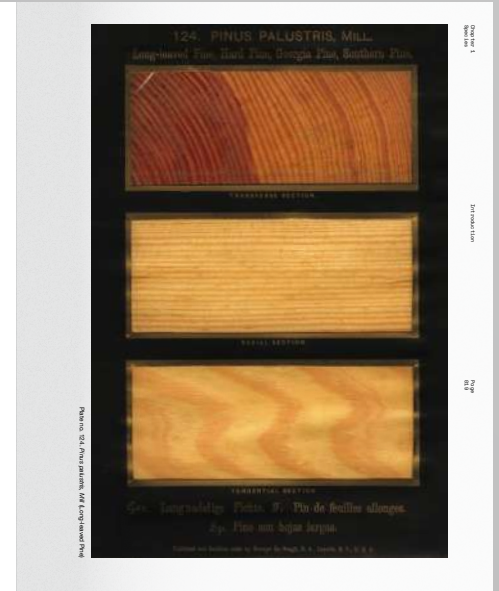
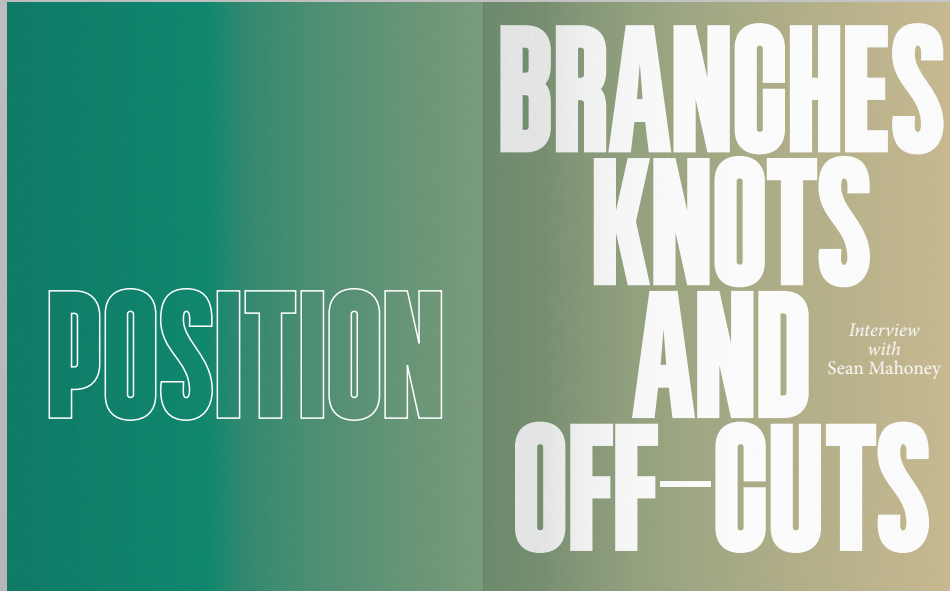


Oak T&G cladding used for interior and exterior



Hybrid concrete deck and timber beam floor plates





BRANCHES KNOTS AND OFF-CUTS

Interview
with
Sean Mahoney

POSITION AND OFF-CUTS

Specifying Wood(s)
Jane Hartman

The plates of Rosemary B. Hough's multi-volume masterwork, *The American Woods*. Exhibited by Actual Specimens and with Copious Explanatory Text (1888-1920), are thick with woods. Mounted onto each plate are transverse, radial, and tangential sections of a single tree species, thin enough to transmit light, each section adhered under a black paper frame with gold lettering. Each species described is characterized both by its place and behavior in the forest and by its use value as building material, implement, or medicine. Hough's volumes each captured twenty-five species characteristic of different geographical regions. From southern Connecticut into Mexico, there was sweet gum (*Liquidambar styraciflua*), "one of the most beautiful trees of our American forests," with its heavy, satiny, red-stained wood, useful for shingles, clapboards, and paving blocks, and its fluid useful for chewing gum, breath freshener, and the treatment of dysentery. From Virginia to Texas, longleaf pine (*Pinus palustris*), with its scaled bark and coarse-grained, strong wood, was invaluable for flooring and shipbuilding, and sometimes its "figured" wood was valued as ornament; the species supplied much of the country's demand for turpentine, tar, pitch, and resin (the same turpentine was used as a diuretic and stimulant). Along the Ohio River, black walnut (*Juglans nigra*), with its easily worked and polished wood, was used for cabinetry and dark brown dye, while its sinistral leaves were used to treat ulcers, and its nuts were viewed as valuable and delicious. "And from Alaska to the coastal and mountainous Northwest, Alaska cedar (*Chamaecyparis nootkatensis*), with its incredibly slow growth, produced wood of unmatched durability, so desirable that it was exported to China in Hough's time." Hough's books materialize the vast differences between species - in their forms, habitat preferences, social traditions, construction utility, and aesthetics. To flip through Hough's 144 species samples is to witness an index of American forests at a transitional

moment in their history: Three centuries of clearing for agriculture and westward expansion following colonization had decimated the country's forestlands, and the consequences were undeniable. By the 1870s, the potential economic, environmental, and even climatic implications of this mass deforestation loomed, and a "timber famine" was seemingly inevitable. "As a forest conservation movement grew in response, advocates - both conservationists and industrialists - pushed for legal protections, a National Parks system, and the rigorous description and scientific study of forest ecosystems." Hough gathered his wood samples in the context of this swiftly changing landscape. He recognized the significance of widely disseminating information about the profound diversity and manifold utility of forest trees in a time when forests were rapidly disappearing. "The information was positioned broadly, relevant for scientists, foresters, builders, architects, and the general public - all agents with different stakes in the woods. Forests were the focus of fundamental debates surrounding development and the future of the American landscape.

Today, within the building fields, woods are again the focus of debate about sustainable development, construction, and material use. Over the twentieth century, widespread farmland abandonment, fire suppression, and decreasing consumption of lumber have contributed to the dramatic regeneration of American forests. "While wood was widely substituted with concrete and steel following the emergence of modern construction, it has since become the charismatic material of the sustainable building industry. Its carbon storage, its light weight and easy workability, its lower processing requirements, and its potential renewability all support claims that wood is the seminal construction material of the future present. Wood's promising comeback and new relevancy have sparked widespread interest in architecture and design venues, formulators of emerging precedents and prac-



Leiserhäuser Leis (Vals), Switzerland

Project by Peter Zumthor
Photography by Ralph Feiner
Text by Kiel Moe



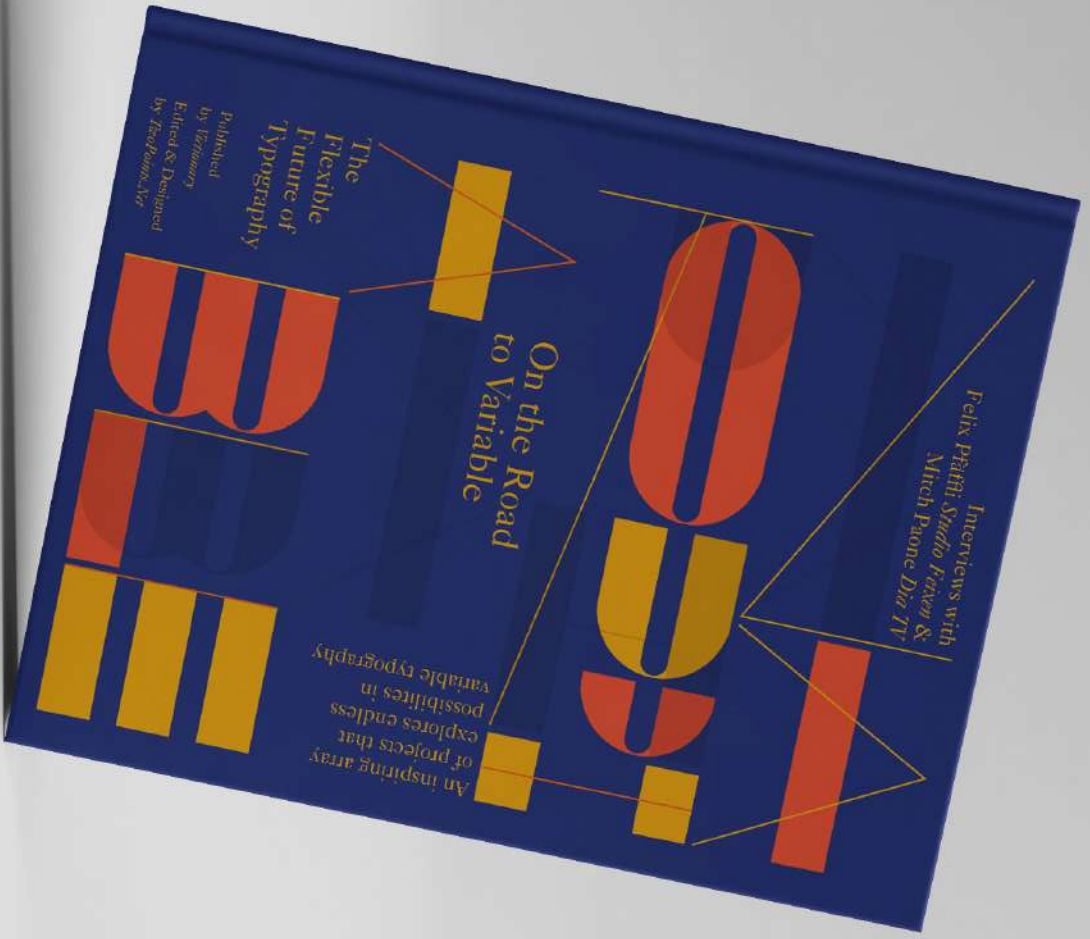
Leiserhäuser in the village of Leis (Vals), Switzerland

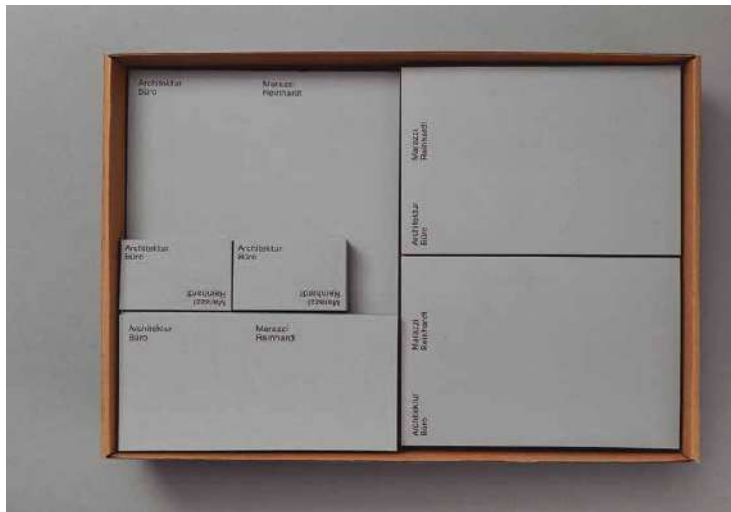
Timberhaus exterior

In his book *Thinking Architecture*, Peter Zumthor describes the origin of this set of houses in terms of specific material qualities. He wrote that they are "houses made of solid timber, and not out of slats and boards and not out of plywood or veneers." Many of these qualities are thermal qualities, as when Zumthor invokes the virtues of a "crackling fire in the living room stove" or describes "the special warmth of wood as a shell for the human body." The first of the Leiserhäuser was built for Zumthor's wife, Annelisa, and fulfilled a dream of hers to live in a solid wood house.

Located in Leis (1,526 m above sea level, just above Vals and Zumthor's well-known bath), the structure of the Leiserhäuser is an evolution of the traditional log cabin; the "Strickbau" tradition in Switzerland. In Zumthor's approach, smoothly planed timbers stack to form walls, and laminated panels form the horizontal structure; a contemporary version of the adze-hewn log of the traditional cabin. The 11 cm x 20 cm timbers were CNC (computer numerical controlled) milled in a factory with all necessary cuts and holes for assembly in Leis. For instance, where one timber butts into another in plan, a dovetail joint locks the two members together. For exposed corner joints, a finger joint is used throughout with a steel pin driven through the joined corner. The pattern of this finger joint detail wraps the corner as one moves from space to space, from view to view. The timbers

all have continuous, horizontal, double tongue and groove joints between courses. Another evolution of the log cabin is how these timbers are aggregated. Whereas the traditional log structure yields an enclosed box, here the houses consist of four smaller enclosed boxes in the corners of the plan. These form load-bearing pillars that accommodate stairs, baths, pantries, and utility rooms while opening the primary living areas to expansive views of the mountains and valley in each direction from the house. Each of the resulting load-bearing boxes typically has an inner layer and outer layer of timbers. In some instances, the cavity is filled with insulation; in other cases, they are hollow utility chases. In some instances, the





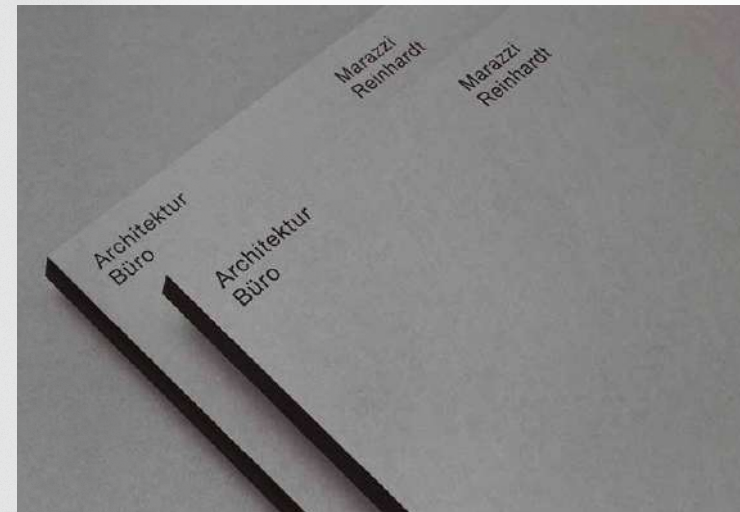
M a r a z z i R e i n h a r d t

2012 — Visual Identity
Client: Marazzi Reinhardt
Typeface: Union, Radim Peško
Design: Bureau Collective

Sergio Marazzi and Andreas Reinhardt are two talented architects based in Winterthur, who founded their own studio, Brand 3, in 2002. For its 10th anniversary, they sought to develop a new, grown-up visual identity and decided to rename it to Marazzi Reinhardt after a period of intense evaluation and analysis.

Sergio and Andreas' work is characterised by the use of raw materials throughout their projects, where they stage and transform every object under an urban light by seamlessly integrating the environment and understanding how to combine existing elements with the new. Due to this meaningful approach, Bureau

Collective's design concept for the visual identity was based on a very simple, clear, and flexible grid. Doing without a logo for a sense of authenticity, each branded collateral was divided down the middle to define the position of the text or respective title in a consistent manner. Besides a timeless font in only two sizes, a warm grey tone was also applied throughout the concept, including the studio space, for cohesion. Material-wise, a customised corporate paper made in collaboration with Gmund Paper was used for printed matter, including envelopes, to ensure co-ordination between all the stationery.



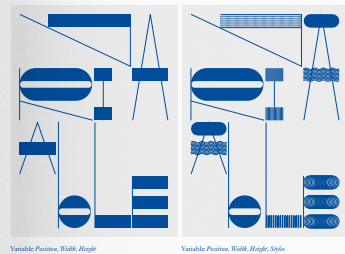
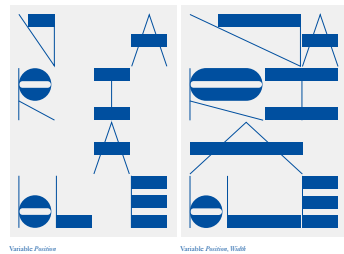
but also about the evolution from static to flexible in almost all aspects of communication design. If we design in general. In fact, we have been witnessing this change for quite some time now in the fields of generative design, liquid/ fluid/dynamic visual identities, evolutionary/ living systems, and kinetic/ responsive typography, where there are as many experiments as there are terms to describe them.

An experiment's viability depends on its applicability, but in this case, not all of them are true experiments. What they all have in common is the ability to adapt to face-changing contexts, both semiological and morphological. Responsive websites have become the new standard, because our communication behavior is nested in our multiple screens use. While visual identity means additional costs in the times of print-dominated communication, multiple images in multiple forms as well as moving images are the norm in social-media communication today. Responsive websites that react to flexibility have been penalized by Google since 2014, with lower rankings on Google Search. In such Google even announced that mobile-friendly sites would be indexed before desktop-friendly sites.

Only the future will tell how successful variable typography will become. Even though type designers are still experimenting with new technology and only some browsers and software support it, it seems to have the nerve of our time in a general sense. With that in mind, this book aims to provide a glimpse into an excitingly eclectic world.

How is this book meant to be read?

We initially structured the contents of this book around traditional typographic weights, but in the course of putting them together, we quickly realized that



the lightbulb flashlight combination was a wide and high-profile, upright/tilted/rotated range were not the only extremes possible, and anything in-between could be interpreted. As such, we ended up re-evaluating and re-organizing the work we received from the featured design studios into the following sections:

Post—Variable Position
Prep—Variable Position, Width
Post—Variable Position, Width, Height
Prep—Variable Position, Width, Height, Style
Prep—Variable through Transformation

In variable typography, we are typically able to see a sequence of events → a before and an after. For example, raising a responsive website on a mobile device and then a desktop makes the rules of variability become clear through comparison. With kinetic typography, it becomes even more obvious, as we are forced to follow an animation frame by frame to understand the font's variability.

On the other hand, a book on kinetic typography is not a single image of one word, but is looking at a whole page spread as a whole. As readers, we get to decide how to flip the pages and how to move our eyes on each page, whether we start from the beginning or the end or from the middle. We can even speed up or slow it down to create so-called "animation" of our own pace.

FP: We have always worked like this. Even half a year, we question our way of working. When you create your own company, you are also responsible for everyone working within the company. What we try to do is create a space that makes us happy every day. Since the beginning, it was clear to us that we needed a space to work without any boundaries. Of course, we are very lucky with our clients. We can almost always work from home, but still, there are boundaries in every project. During our free time, we really can do anything. We're here if you do not take time for yourself, you will be always stuck with what your clients want from you—which is why we want to be in control over our freedom. Our former clients do not know what we have in our heads and what we are doing on the side, so we have to show them.

ML: The very first time I became aware of Studio Feixen was in 2014 through your poster for Sidipost. There was already a strong focus on variable typography, even though they were not animated. It was not until just that I came to know about your "moving posters". It almost seemed like a continuation of your studio's focus. What happened in between 2014 and now?

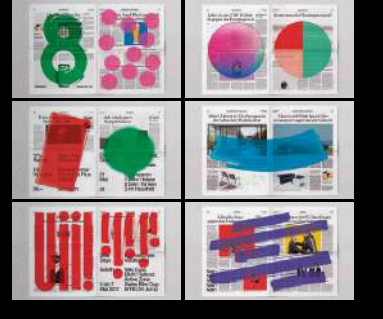
FP: I thought for Sidipost, there was simply no time to animate the posters even though I had been doing "moving posters" from before, as seen in my final graduation project in my last semester. When Raphael joined the studio, we decided to become the kind of studio that always looked for new solutions, and it became logical for us to move in the direction of "moving posters". Since then, almost every project we have done is flexible, animated, and responsive. Time itself is an important variable in our work, and I guess it's all started with the Wunderlust poster. This project was really flexible in nature. Every element was designed to adjust exponentially without ever becoming boring. The application of the corporate design was actually fun, because you could play with the individual elements like Logo and be surprised with every new outcome.



ML: Does time as a variable concern a visual identity or an evolving one?
FP: It is a pity that this is not apparent from our website, but if you could have taken a closer look at the Wunderlust's smiley face poster in real life, you would have been able to see that the dots started off very large in size. Our idea was for them to shrink with every passing year to transform the pattern and subsequently, the visual identity as a whole, making the later less strict and more open. To use time as a variable, it really depends if you can design an evolving visual identity for a project or not. If you are hired to design a visual identity for only one event, then you cannot really develop a story.

ML: Applied. Through application, it is easy to see the flexibility of a visual identity, but even if you do not see it, it does not mean that the visual identity you designed is not flexible or evolvable.
FP: Absolutely! Take our work for "20 Minutes" – the biggest newspaper in Switzerland, for example. When designing a newspaper, you design for all possible variations and to me, this is why I think a newspaper is already animated in nature. Nothing is static. Some days, the headline could be very long, resulting in smaller images, and vice versa. All the elements are reacting to each other. In line with this, everything we do nowadays is flexible, and the systems we create are always made to react to every new situation.

ML: Although motion design has become more accessible for graphic designers over the last decade, do you think it is still so common for graphic designers to know how to animate, especially those among the older generation?
FP: Yes, that is absolutely true. However, through the older generation does not usually think by way of animation, they do understand flexible systems. The main difference between them and the generation today lies in the way that we make the flexibility visible through our websites. In our Sidipost project, the animations showed all the possibilities each system had, and every single frame could have become a poster by itself. They showed our audience what we did and could have done.



Studio Feixen
Interview

With Felix Pfiffli by Martin Lorenz

Studio Feixen is an independent Design Studio based in Lucerne, Switzerland. They work globally with clients like Nike, Google, Hermès, and The New York Times, as well as locally with institutions like the Wanderlust, the Nuits Sonores Festival, the Lucerne University of Applied Sciences and Arts, Sidipost, and the Lucerner Theatre.

Martin Lorenz speaks with Felix Pfiffli, who founded Studio Feixen in 2009. Felix teaches at the Fachklasse Grafik, Lucerne, and is the youngest member in the history of AGI. Besides winning prizes worldwide, he has also given lectures and organised exhibitions and workshops. In his own words, he is responsible for the "necessary chaos" in Studio Feixen's designs.

ML: We see a need in design that is moving from static solutions towards flexible systems. The term "variable typography", as it is used in this book, tries to embrace all aspects of design which have made typographic more flexible in the recent years, whether they are in the form of flexible visual identities, moving posters, or variable fonts. Am I off?

ML: Interesting! Did you have any specific motive in taking Felix off to work on self-commissioned projects, or have you always been working like this?

FP: Studio Feixen is just Raphael Leutenegger and I, Felix Pfiffli, but we usually work in a group of four. We are a graphic design studio as our core, but like to believe that we have no strict boundaries as to which fields we work in. We are much more interested in creating our ideas, rather than creating work. We work on commercial projects four days a week, but reserve one day a week to work for ourselves. On this day, which is usually Friday, we experiment with stuff that we want to do in the future.

ML: What are you experimenting with at the moment?
FP: We do all kinds of stuff. We experiment with forms, of course. We created a font that allows us to design forms that is made to stretch, because we needed a digital tool that could sort of match the speed of sketching on a paper. We are also working on our own line of clothing, and opening a restaurant very soon. It is going to be a pizza-ice-cream. On top of that, we are working on an exhibition made of cubes, which is soon to be seen in China. Maybe we will even start an object series with Plexiglas in the near future. No you see, it is a colorful mix of stuff. The ideas often appear during the week, and we then work on them on Fridays.

ML: Interesting! Did you have any specific motive in taking Felix off to work on self-commissioned projects, or have you always been working like this?



The Wunderlust was created as a poster for the Lucerne University of Applied Sciences and Arts, Sidipost, and the Lucerner Theatre. It was designed by Felix Pfiffli and Raphael Leutenegger. The poster features a grid of colorful circles and text, with a central figure that looks like a smiley face. The design is highly detailed and uses a variety of colors and fonts.

ML: Can you tell me a bit more about how trying to figure out could change your mindset or how an approach or use your existing software?
FP: It was huge when I started how generative systems behave. That was when I really learned how to connect the dots. I mean I always knew how similar music and design were, especially in animation. It is always blurry and motion. When I saw that everything can be broken down to formulas, I thought, "oh ah!". Everything, I mean down to the animation behaviors, becomes signification. Everything becomes deconstructible in a way.

Once I started to think that this could be identity design, it was like, "bold ah!". It blew my mind. If you look at the dots, it is in a looping system of coordinated elements. It really is just a formula. When you look into bio-mechanical structures and break them down, you have elements for everything. For every single thing that is here, there is one, great kind of order and scientific, but it opens up the ball game. Someone's dance moves, if you simplify them into tangible behaviors, can become a visible identifier. So, that is a concept that could potentially be explained for a design project. Everything is just a bunch of code. It really is just a formula. There, it really restricts a generative process. It is not about consuming stuff. It is about getting rid of a lot of stuff that you would not want to do and allow you to be more intentional about the outcome. Let's try that in our and see what happens. Like a musician writing a song. Tracking the instrument. It was there, but I never really thought about it. An amplifier is nothing more than a bunch of code. Like Billie Holiday is really just the final end of code. It opened up a lot of windows for me.

On top of that, you can really stretch the limits of where your inspiration comes from. A running shoe, for example, the Fairphone. Morphing references, becomes a very subtle research interest for a designer too. The font as a variable, the word as a variable, the motion as a variable, the color as a variable, all the traditional design assets as variables – even behavior could be the thing that looks a bit

down together or creates the visual form overall. A lot of our research revolves around this idea where behavior can be the core concept for large corporate identity programmes. If you have an animation, all the printed deliverables are the last on the list. Take a millionfold of that animation and you have a poster. Done.

ML: Thank you so much, Mich!

ML: Can you tell me a bit more about how trying to figure out could change your mindset or how an approach or use your existing software?
FP: It was huge when I started how generative systems behave. That was when I really learned how to connect the dots. I mean I always knew how similar music and design were, especially in animation. It is always blurry and motion. When I saw that everything can be broken down to formulas, I thought, "oh ah!". Everything, I mean down to the animation behaviors, becomes signification. Everything becomes deconstructible in a way.

Once I started to think that this could be identity design, it was like, "bold ah!". It blew my mind. If you look at the dots, it is in a looping system of coordinated elements. It really is just a formula. When you look into bio-mechanical structures and break them down, you have elements for everything. For every single thing that is here, there is one, great kind of order and scientific, but it opens up the ball game. Someone's dance moves, if you simplify them into tangible behaviors, can become a visible identifier. So, that is a concept that could potentially be explained for a design project. Everything is just a bunch of code. It really is just a formula. There, it really restricts a generative process. It is not about consuming stuff. It is about getting rid of a lot of stuff that you would not want to do and allow you to be more intentional about the outcome. Let's try that in our and see what happens. Like a musician writing a song. Tracking the instrument. It was there, but I never really thought about it. An amplifier is nothing more than a bunch of code. Like Billie Holiday is really just the final end of code. It opened up a lot of windows for me.

On top of that, you can really stretch the limits of where your inspiration comes from. A running shoe, for example, the Fairphone. Morphing references, becomes a very subtle research interest for a designer too. The font as a variable, the word as a variable, the motion as a variable, the color as a variable, all the traditional design assets as variables – even behavior could be the thing that looks a bit

down together or creates the visual form overall. A lot of our research revolves around this idea where behavior can be the core concept for large corporate identity programmes. If you have an animation, all the printed deliverables are the last on the list. Take a millionfold of that animation and you have a poster. Done.

ML: Thank you so much, Mich!

Work
025

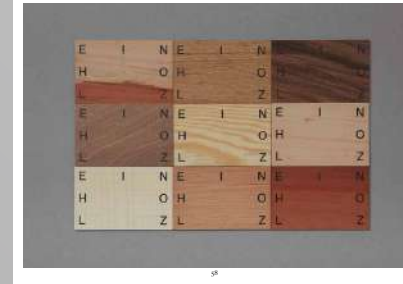
Variable Position
026
Variable Position, Width
070
Variable Position, Width, Height
086
Variable Position, Width, Height, Styles
152
Variable through Transformation
195



Migrant Journal
2016 to present — Publication
Client: Migrant Journal Press
Typeface: Migrant Grotesk (Offshore Studio),
Akzidenz Grotesk (Günther Gerhardt Lange)

Design:
O
f
f
s
h
o
r
e
S
t
u
d
i
o

MIGRANT JOURNAL explores the circulation of people, goods, information, as well as flora and fauna around the world and the transformative impact it has on space. While migration is part of humanity's genetic inheritance, it seems as though the phenomenon has become ubiquitous and is happening faster than ever, with complex ramifications.



Einholz
2014 — Visual Identity
Client: Einholz
Typeface: Favorit (Dinamo) Typefaces

Design: Bureau Collective

Udi Reuveni specializes in woodwork and founded his own one-man joint, ein in 2014. The name "Einholz" was derived from "Einhorn" (unicorn) in English and underlines his specialization as an independent carpenter. The flexible design grid in his visual identity stands for his wide range of tasks, and can be applied to any rectangular shape. His business cards are made from real wood out of his archive, making each one truly unique.



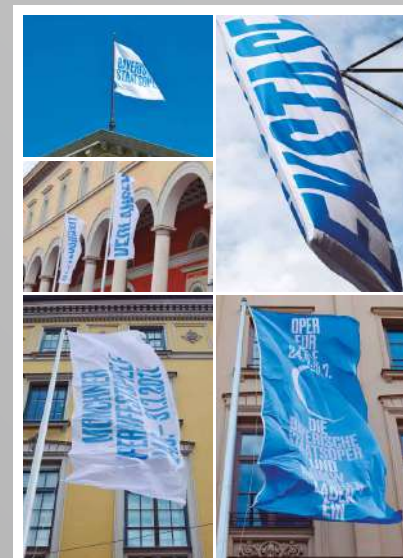
M a r a z z i R e i n h a r d t

2012 — Visual Identity
Client: Marazzi Reinhardt
Typeface: Union, Radim Peko
Design: Bureau Collective

Sergio Marazzi and Andrea Reinhardt are two talented architects based in Wiesbaden, who founded their new studio, Brand 3, in 2002. For its tenth anniversary, they sought to develop a new, governing visual identity and decided to entrust it to Marazzi Reinhardt after a period of intense evaluation and analysis.

Sergio and Andrea's work is characterized by the use of form materials throughout their projects, where they stage and transform the studio's studio space for exhibition. Marazzi-Reinhardt commissioned every object under an urban label by seamlessly integrating the environment and understanding how to combine existing site-specific printed matter, including envelopes, to ensure coordination between all the stationery.

Collective's design concept for this visual identity was based on a very simple, clean, and flexible grid. Doing without a logo for a sense of authenticity, each brand label collected was divided down the middle to define the position of the text or respective color in a consistent manner. Besides a timeless font in only two sizes, a warm grey tone was also applied throughout the concept, including the studio space for exhibition. Marazzi-Reinhardt commissioned every object under an urban label by seamlessly integrating the environment and understanding how to combine existing site-specific printed matter, including envelopes, to ensure coordination between all the stationery.



What follows (Festival)
2016, 17 — Flags
Client: Bavarian State Opera
Typeface: Druk

Design: Bureau Borsche

These striking flags were part of the communication materials for the Bavarian State Opera's 200th anniversary, themed "What follows". Inspired by "a sense of not knowing what's going to happen next, but having a sneaking suspicion that a single decision could change everything", a pure and straight-forward typographic solution was employed for the flag text as the festival venue featuring important details and the single word, "was" for impact.

LUDWIK

D:

Milà I Fontanals 14, 2/2

08012 Barcelona

+ 34 678 460 454

T:

E:

elio@laagenciadeludwik.com