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Innovations
Interiors
Lighting
Graphic Design
Industrial Design
Sustainability

November 2006 NO 02 | 10 €

In this issue:
Special on Slovenia





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Letters to the editor

Dear Editor,

Congratulations on your beautiful magazine! As a mother of a four year old girl, I already had the experience of spending several nights in hospital with her. I know how frightening hospitals can be for little children, especially when the architecture is 'just' functional - with its endless, long white corridors and little waiting rooms in which a few old children's books and broken toys makes you and your child even more anxious. But in terms of interior design, it can be better, and it doesn't take much as your article about the Oakland Children's Hospital showed. Create an atmosphere where children can play and forget some of their pain, this is one possibility to do it better. Maybe even with some cuddly corners where they can lay down or even jump around? And if you put some books in waiting rooms, don't forget to exchange them from time to time...

The same goes for the rooms: I've observed how difficult it was for a little boy suffering from a tumour to lay in his bed, and being confronted with all the specialists and different nurses doing their best - without him being able to withdraw, to create his own space in bed. And the saddest thing: He was lying in the same room as my recovering daughter, she, already laughing and running with her infusion through the corridors. It almost broke my heart to realize that with a simple device like a tent for instance he could have had the chance to feel more at home and to signal that he needs peace. And I know how comforting this kind of building-your-own-little-own-house for children can be. Are there any designers working on that problem?

Yours faithfully,
Meret Ernst, Editor Hoch Parterre
Zurich, Switzerland

Dear Pat Großmann,

thanks a lot for your open feedback. You really confirm in your letter the outcome of a new endcustomer-insight study (European quantitative research amongst 1300 patients*): the two main hospital areas which strongly influence the patients' overall satisfaction are the waiting area and the patient room. For patients waiting for an appointment with their doctor the three main priorities are privacy, distraction and hygiene...

Our new concept for waiting rooms is based on these facts. It includes not only a welcoming lighting ambience (Dynamic Lighting for different time of the day or year, different mood; ...coloured lighting accents, Daylight) which fits perfectly to the interior of the room, but also dynamic projections, music etc. You are welcome to experience this more pleasant version of a waiting room during the MEDICA fair in Düsseldorf where we will present this new concept for the first time to the public.

Sonja Küttler, Philips Lighting Germany

* Source: Erasmus University Rotterdam and Metrix Lab, November 2006

Dear D4Health-Team,

Congratulations! The first issue of this new magazine was really impressive. From our point of view, this is the sort of special interest magazine for the life science design industry, we have been waiting for. We wish you all success in raising a greater awareness of medical and life science design. It is a subject which will play a major role in the future - in social as well as economic respects, and it is surely worth focussing on it with such a well done magazine as D4Health.

Your faithfully, Astrid Sprenger,
Design Zentrum, Nordrhein Westfalen, Germany

Dear Editor,



D4 Health is the best proof: Aesthetic appearance, design, presentation and dealing with light at an emotional level are becoming increasingly more important in hospitals. Design, planning, refurbishment and conversion are now influenced by human sensitivities, not just strict functionality. Lighting, in particular, is a tool that is being used selectively in a wide variety of ways in modern hospitals. It is now recognised that light can do much more than simply illuminate. Light can have a calming or stimulating effect, can create moods and ambiances, and reproduce the changes in natural daylight. All these aspects promote the patients' sense of well-being - and hence their convalescence. (...) We will see more and more LED lighting solutions in hospitals in the future. Depressing, stark corridors and wards are a thing of the past.

Heidrun Matthäus,
Product Manager, LEDON Lighting, Switzerland

Dear Editor,

I was reading the "Impact of Life Science Design" article from the first issue of D4 Health, and one comment came to my mind. It would be very interesting to know more about the development of health care equipment, in terms of design and technology, just to give some perspective to the most recent innovations. For instance, comparing the methods of treatment: how diseases were treated in the past decades and then, today, according to the latest technology. Of course D4 Health is all about innovations (and so it should be), but I think it's important to know the history as well.

Mikko Vajja, Graphic Designer and Writer
Turku, Finland

Dear Editor,

Congratulations on your initiative, D4 has an interesting and challenging task of treating the relationship of design and medicine. Both of the domains require skill, imagination and knowledge. They are similar in the fact that both are treating the needs of people. In the long hours of on call duties one gets to appreciate the usefulness of different medical tools or medical kits that are designed for rapid use in emergency departments, also, in the little time of rest one can enjoy a magnificent view from hospital windows that are facing the beautiful hills of Jerusalem. I personally think that design has an important roll in medicine, both from the practical aspect of different tools in use, and the more "laic" aspect of interior architecture of hospital corridors or wards that are designed, keeping in mind, that a patient who is suffering with a disease sometimes appreciates objects in a different way than other people. Designers while working for a medical project will have to understand a little bit of the medical universe and will have to team up with doctors or nurses, thus creating a relationship that finally will benefit both categories. I hope your publication will indeed benefit both categories and that both arts - medicine and design - will gain a new perspective.

Daniel Sebok, MD,
Orthopaedic Resident,
Hadassah Hospitals, Jerusalem

Dear Editor,

Congratulations. D4Health looks very promising and I am sure, that the magazine can play an important part for everybody concerned with the environment around people with reduced function. I get to see quite a lot of hospitals and nursing homes around Europe and Japan, and though there have been positive changes over the past years, I still get indignant seeing the conditions we offer to our weaker citizens, especially those who have to stay in institutions for a longer period. A trend now is, that nursing homes should not look like an institution, but rather like the "your own home". It might be, that some of the inmates had a lot of table centres, cheap art and embroidered cushions in their former homes, but it looks artificial and alienated in an institution. There must be a more dignified way to design nursing homes, which do not look like a waiting room or a jumble sale. I will look forward to see D4Health contribute to a positive development.

Best regards,
Sisse Falkencrone,
Sales Director (& Architect), Aalstrup, Denmark

Please send your letters, marked 'Letters-to-the-editor' to jh@d4-health.com or by post to EUROPEAN HOSPITAL, D4-Health, Höherweg 287, 40231 Düsseldorf, Germany For more information, please see page 42



Sustainability & synergy

The Autumn has been a busy one on the 'Designing for Health' scene. In September, German magazine AiT launched a series of 'Architecture for Health' conferences. D4 Health brings a report from one of them, over a most untraditional solution for a Children's hospital. In October we had Rehacare, Düsseldorf, and the

Design Zentrum Nordrhein Westfalen opened the exhibition, Return on Ideas - Better by Design. Now Medica International, 2006 is coming up.

If Design is an infection, we can all benefit from being exposed to it and, if you're not careful, it can even become a way of life!

At the beginning of October I was invited to Ljubljana, Slovenia, for a 5-day Study Tour and to attend the BIO Design Biennale. One of the symbols of Ljubljana is the famous 'Triple Bridge' which straddles the River Ljubljanica: three ancient, stone bridges, converging, leading people together, to a common meeting point. Over the next days, passing over this bridge gave cause for speculation.

Three bridges - three paths over otherwise insurmountable terrain. We could label them 'Design Education', 'Industry' and 'Sustainability' - different paths leading to the same goal: 'Ultimate Synergy' - for US.

They don't have to be together, our three bridges. They could, of course, stand on their own, as three separate bridges. But, how much better when they support each other.

The three bridges could have represented the three companies we visited: Three of Slovenia's largest and most successful design factories, Riko (wooden, healthy houses), Trimo (Eng. & Production of Pre-Fabricated buildings) and Gorenje, (famous for household appliance design). Their common goals include high-quality design, sustainability in design, pro-

duction and recycling, and educating staff and users to better future awareness.

Our Bridges could also be a symbol of the European Design meeting, between the three design organisations, at the Ljubljana Chamber of Commerce: BEDA (Bureau of European Design Associations), ICOGRADA (International Council of Graphic Designers) & ICSID (International Council of the Societies of Industrial Design).

In the last issue of D4, our theme was 'Teamwork & Communication'. With this number, we take one step further: Teamwork & Communication coming together, as Synergy. If we can couple this with Sustainability, we are in the right direction. Now, we need to make sure that Education follows these lines, that students with an awareness of the importance of sustainability will insist on manufacturers following the same ethical code.

On the following pages, we bring you a design report that could make a difference in the 3rd World, with some advice on implementation from an expert in the field. The former President of ICOGRADA, reports on Sappi graphic design awards, while the former President of BEDA gives us some encouragement along the way. We promised you a country focus. You'll find a special feature on three of the leading design studios in Slovenia. And in an exclusive interview, we tell the story of how a Heart Centre is run on the lines of a highly successful furniture factory. In short, there's something for everyone!

Lesley Anne Osborne-Dancila
Designer and your Editor



EXPERTS FOR MR-COMPATIBLE PRODUCTS



expertise
product design
development



1]



2]

Photos: Prof Dieter Leistner



3]

New Children's Clinic in Germany inspired by Alvar Aalto

Angela Fritsch was a sculptor before she studied architecture, which may have something to do with her love of rounded forms. Her first experience working in the medical field was when she made the design for a joint medical practise, for eight doctors. It proved a profitable investment for the doctors, who increased their clientele some 30 percent. Angela Fritsch was on the right path. The doctors' practise was followed by three, small hospital projects. Once again, the investment in design gave positively measurable results for the clients. Then, in 2002, came the chance to work on the design for a new 80-bed building, for the existing Princess Margaret Children's Clinic, in Darmstadt.

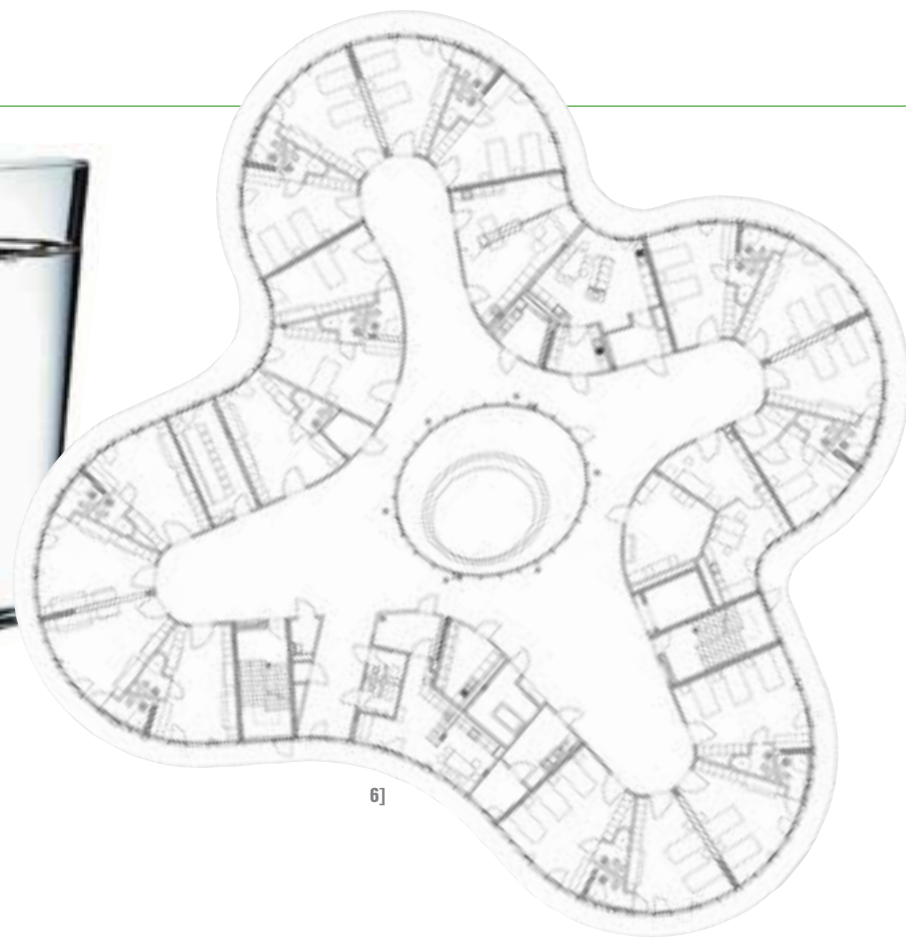
1/2] Façade image and Façade detail

3] The Golden Container in Alice-Park, with gold-coloured painted steel, served in the interim, as a treatment centre.

4] Sketch showing natural light shaft



4]



5] The Aalto Vase, inspiration for the new building.

6] Floor plan.

7] Sketch of patients' rooms with linking bathrooms.

8] A section through the new children's 80-bed hospital.

9] How the new building forms a natural link between the park and the original building complex.

Initially, the architect went on a research tour of numerous children's hospitals in the Darmstadt region, together with the hospital Director, the Chief Surgeon and the Nursing Sister. All those institutions they visited seemed to have a dark central core, without any daylight. And the surroundings seemed to be made up wholly from artificial materials, synthetic flooring, and cupboards and furniture with plastic covered surfaces. The only indications that they were places for children were things like a Miniature train in the foyer of one hospital, and plastic coloured windows in another. That wasn't how they envisaged a children's clinic. How could a child feel well in such a cold and impersonal environment?

Their goal became set, to create friendly spaces, filled with daylight and, everywhere the rules of hygiene permitted, the use of natural materials. Actually, they discovered that that allows for far more scope than one initially thinks. The Chief Surgeon

challenged the architects. According to his brief, the materials had to be indestructible, vandal-proof and... (remember the children!)... suckable. The architects wanted to use materials that would exude a warm and welcoming atmosphere. And Angela Fritsch in particular felt it was of utmost importance to give children natural materials.

The new building was to be situated next to the old 1930's main building complex, in the hospital park, a protected area of natural beauty, where very old oak and beech trees grew.

The architects hated the idea of a hard, sharp building mass protruding into the soft round nature of the forest. Instead they chose to base their architecture on the rounded forms of the well-known Alvar Aalto vase: no hard edges, but a curved building, to soften the transition between a new building and the natural surroundings.

The building is situated on a slope, with 50 percent



of the ground floor actually underground. Due to the slope, the cellar is very small. There's a supply tunnel between the two building for transporting beds. The store rooms, technical rooms and chapel of rest are the cellar, the latter illuminated by a natural light shaft from above.

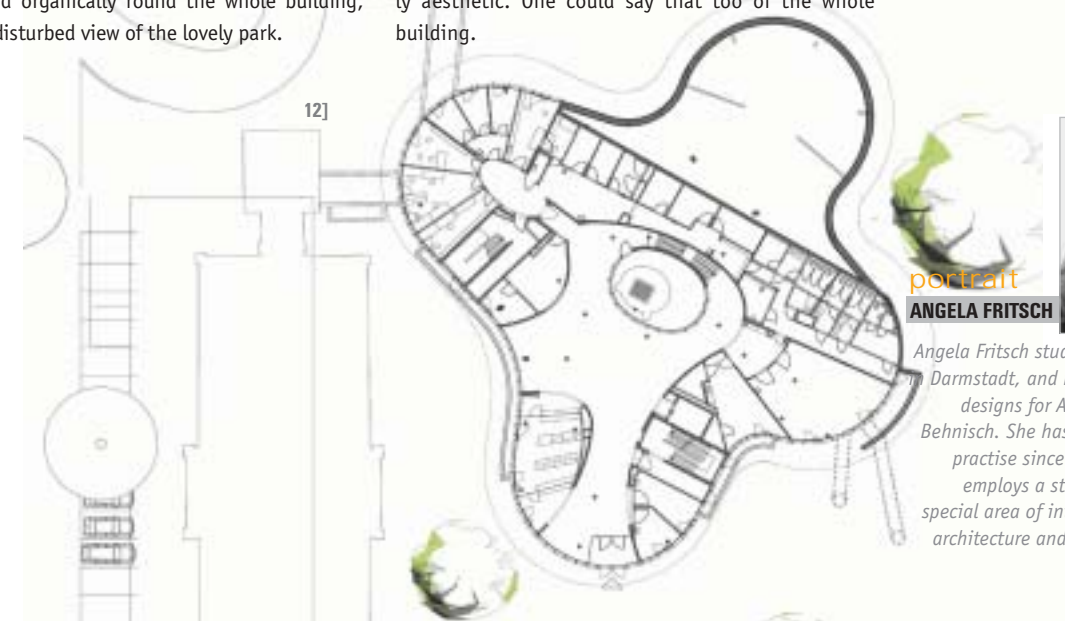
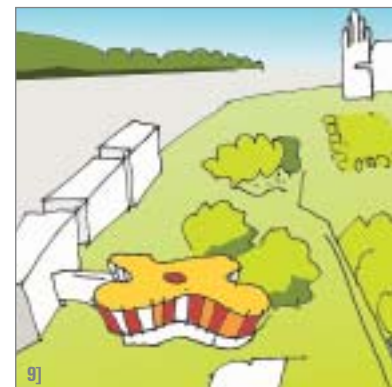
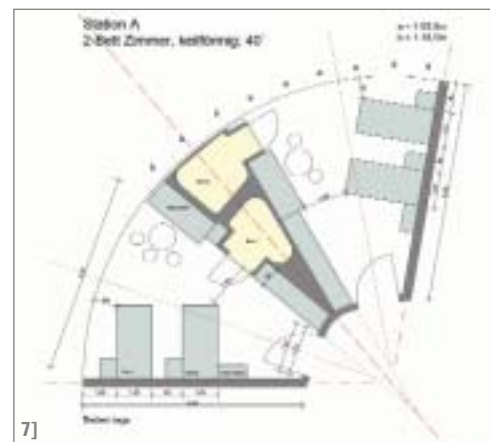
The children's wards are on the two upper floors, 40 beds to each floor. There's a ward for premature and new-born babies, an intensive care unit, a ward for toddlers, and one for school children. Internally, by creating a cross-shaped design, with a central atrium, it was possible to introduce natural light onto each floor. The patients' rooms are arranged on the outer edges of the curves of the building: long-term patients are given the rooms with most natural daylight. Each room looks onto a balcony which also serve as a fire escape-way. On two levels, the balconies curve gracefully and organically round the whole building, giving an undisturbed view of the lovely park.

The new Princess Margaret Children's Clinic is a refreshing architectural project, where the patient is definitely 'in the centre'. Wherever possible, natural materials have been used and each area has been most carefully and intricately decorated, with children in mind. Different motives or decorative patterns and colours have been used for different areas, to assist orientation. There are special facilities for parents to be near to the children, and to overnight. The well-planned interiors have purpose-designed, built-in furniture, and cupboards of pear-wood veneer. Natural wood, outside and inside. The amoeba-formed double bathrooms represent a high-light in the building design, connecting two patient rooms, yet keeping them totally separated. There's nothing superfluous, but everything one needs, in a friendly, enfolding capsule, clean, hygienic and highly aesthetic. One could say that too of the whole building.

10] Bathroom interior.

11] 2nd Floor room with built-in cupboard wall and visitor's bed, in pear-wood veneer.

12] Sketch plan of the new building.



portrait
ANGELA FRITSCH



Angela Fritsch studied architecture in Darmstadt, and realised her first designs for Architect Günther Behnisch. She has been in private practise since 1994 and today employs a staff of eight. Her special area of interest is medical architecture and interior design.



Brightening our days and darkest hours

Wilson Swan? Thomas Edison? No one is sure who created the light bulb. Some say Swan in 1860, others that Edison demonstrated the first 'practical' light bulb 1879. With carbonised thread filament keeping it burning for 45 hours, his device set the world alight. Just two years later (1891) Philips began to manufacture light bulbs. Today, ever in tune with the times, the firm provides a lighting design service to ensure the hospital is a better place in which to wake or work.

by Brenda Marsh

The knowledge that light affects mood, the ability to work and far more, has made lighting one of the most innovative areas in design. Revolutions in this field are both technical and aesthetic.

In general, no one enjoys harsh light. In our ordinary homes we can turn a dimmer switch or place lamps to create a better atmosphere. This is also possible in some offices, where employees can choose soft general lighting, and use spots for clarity at their desks. This personalisation of lighting is increasingly taken for granted – except in most hospitals.

Obviously bright lighting is, and always will be, vital in treatment areas. But, until now, the patient's lighting needs, for resting, reading or relaxing with visitors have been neglected.

Times are changing. Given the current trend to design more welcoming hospitals, lighting is becoming a fundamental aspect of planning.

Hospital lighting must meet several requirements – and some are directly opposing. Medical teams use bright illumination to examine patients. They also need sufficient light in which to work routinely. What the patient would prefer – and needs – is soothing light.

(changes in the level and tone of white light). Thus 'natural' light boosts alertness and concentration levels in non-daylight-lit rooms – particularly valuable during night shifts.

Lighting up time: inside and out

As hospitals increasingly aim to offer hotel-like facilities to patients and staff, they inevitably need to also adopt better lighting everywhere, beginning directly outside the hospital. 'Architectural outdoor lighting can turn a building into a prominent landmark, a living symbol of care and hospitality,' Philips points out.

On entering the reception area, bright light and colourful lighting accents should immediately communicate a welcome. In addition, by creating subtle colour accents or colour codes, lighting could help people to navigate through hospital buildings. Help desks and nurses stations should also be well lit to help those with impaired vision to locate them, Philips advises.

Energy and cost saving

Smart lighting management systems can result in substantial savings on energy costs. Philips says its aim is to supply '...highly durable, energy-efficient lighting systems that reduce total cost of ownership and minimise environmental impact. We work with hospital management to create welcoming and efficient healthcare environments. For lighting, we can provide total solutions - from luminaires and lamps through to lighting controls and lighting management systems. We design our lighting solutions and technology around the people who experience them. They can be standard or custom-made for a particular project, e.g. special luminaires that blend in perfectly with the architectural environment, or lighting management systems that are designed to optimise specific working processes in the hospital.'

Indeed, we have progressed at the speed of light from the humble light bulb to these brighter visions for care, and there are other horizons. Today's designers are interested, for example, in the incorporation of light into textiles; among them, one has created a duvet that gradually grows brighter as day approaches, so as to gently wake the sleeper. Imaginative possibilities for lighting are endless, and what we see today as avant-garde no doubt will be taken for granted in the future.

For now, the priority is to sensitively light up the days and nights of those contained within life and death institutions.



Lighting can change room ambiances to make them suitable for different purposes – whether it be bright functional light for an examination environment or a warm, pleasant lighting atmosphere in which the patient can enjoy a relaxing chat with visitors.



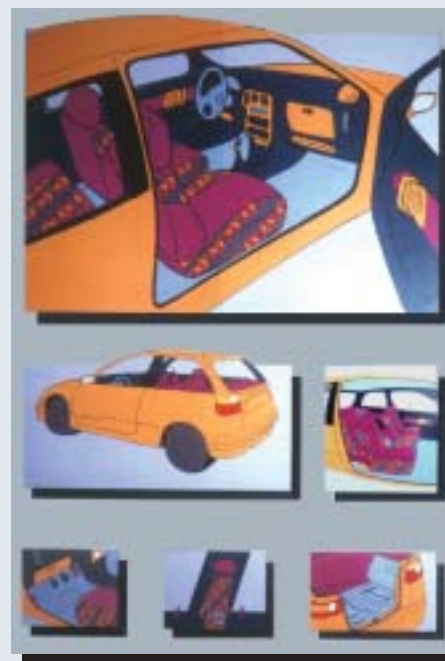
Design or design: That's the choice

Francisco Carrera, Director of CARRERA Design, Barcelona, and former president of The Bureau of European Design Associations, explains why the old question "Should companies introduce Design on their management strategy?" is outdated.

CARRERA Design opened in 1991 as a studio of industrial design. The first clients came from the most various industrial fields: capital goods, machinery, electronics, automobile, electro-medical and laboratory equipment, etc. It was market needs that initially led CARRERA Design to begin to specialize in the medical and laboratory design field. But now, we feel that no other industrial field gives designers greater opportunities to collaborate to improve people's lives.

Many things have changed during the past 15 years. Thanks to the hard, silent and therefore very often unrecognised work of just a bunch

of people, 'Design' has moved from being a completely unknown profession to many industrialists, to become one of the main strategic tools that companies have to make their products more competitive on the global market. Design is not an option anymore. Design is an absolute must. Designers are no longer the firemen that some managers used to call at the end of the production chain, to 'save' their products by giving them an attractive look. Designers work now, hand in hand, with the directors of the different areas (management, marketing, engineering, production, sales, communications, etc) from the very beginning of the creation of a new product. Designing has become a 'state of mind' filtering through all processes of the chain.



Although a lot has been done during the past years, we are still far away from paradise. We can all call to mind hundreds of products, that we experience daily, that don't meet with the minimum criteria in terms of ergonomics, sustainability, or even production rationality. Thousands of people are marginalized because not every product is designed under the 'Design for All' parameter. We need an inclusive, not exclusive, approach to the solution of people's daily problems.

How does a new product come about? What's the relationship between the designer and other professionals within a company? Although I admit that sometimes personal experiences are the best way to distort reality, I would like to take you briefly through the whole process. Most of our clients contact us after a long internal debate. 'Should we carry on as usual, that is, designing our products ourselves, (or simply not using design), or should we tackle the problem with a completely new approach? Can we lean on an outsider? Can we put our companies' future in the hands of someone that knows neither our product nor our market as we do? Will he/she understand what we want or need? How will the other professionals in our company deal with and react to an external designer?'

All such questions are very reasonable. Lack of design experience, together with perhaps bad news of other companies' negative experiences, make many decision-makers doubt whether it's worth a try. But believe me, there is no risk involved. Nowadays, companies can have all the information and counselling they need through design promotion centres or through the chambers of commerce in their own cities. This way it's really easy to find a designer whose profile matches to the project requirements.

The relationship client-designer usually starts with an interview where both parts show their expertise and where the basic lines of the project are defined. Fifty per cent of the success is based on a good briefing, that is, a precise recognition of the needs of the company and a good evaluation of the market situation.

Wonderful projects fail everyday because of a wrong initial question. And here is where the new, fresh and unpolluted vision of a designer can make the difference. Our professional background gives us a radical new approach to aspects that seem unchangeable, giving companies the chance to rethink every thing from scratch and to even question the real need for that specific product.

Once the briefing is clear and all the departments feel comfortable with it, the designer takes some time to reflect on the problem, study the market (the competitors and the users), meet the R&D department to evaluate all the technical resources of the company, and finally presents a set of first ideas that are analysed and discussed by all the members of the project team. Only when a final selection of two or three ideas has taken place is the project ready for 'testing time' with the board of directors who'll choose the best proposal.

The second 50 percent of the project is mere routine. The process enters into a very technical phase where the professionalism of the designer comes to the fore. First conceptual models, 3D surface computer modelling, product technical development, injection moulds, mould flow simulations, rapid prototyping, first units to be tested in fairs, post analysis and last improvements, etc, are all just part of our daily routine and represent the steps to be taken to have the product ready on the market, as soon as possible, and with success guaranteed. But, the real success of a product is determined during the first part of analysis and creation of "the idea". It is essential to establish excellent communication between both parties in order to maximise the designer's potential. Innovation and design have proved to be the best tools to compete on the present global economy. Companies that won't understand this will stay out of the race.

portrait

FRANCISCO CARRERA



Francisco Carrera studied Industrial Design at the Massana School of Art & Design, Barcelona, and completed Post-grad' studies in Florence and London. He has been Product manager of Barcelona-based Carrera Design since 1991. The studio specialises in technical and medical equipment, biomedical instruments, electronic products, car styling and telecommunications. From 2000 to 2003 Francisco Carrera was President of BEDA, Bureau of the European Design Association.

The heart of the matter

Designer and Director Peter Lassen started Montana furniture company in Denmark in the early 1980's. It has since become one of Scandinavia's leading companies. This has a lot to do, not just with an extremely high-quality product, but with the whole philosophy behind the running of the company. In the 90's Peter Lassen decided to open a hospital for heart surgery, which he claims is so successful because he transferred pretty much directly the essential philosophy from Montana. D4 asked him to explain why and how.



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Photos Courtesy: Dan Dancila (1, 2 & 3) and Montana

by Lesley Anne Osborne

'I can begin with Montana,' says Lassen, 'Our 'mission' at Montana... is to come up with something that improves peoples' daily lives, at home, and in the workplace. I could have chosen to say: only at home, or only at work, but I've taken both – by offering an interior design culture that is more economical and pays more consideration to the environment, that has a higher level of quality and aesthetics and is more ethical than what is otherwise available.'

Peter went on to explain that for him ethics is the essential ingredient, or vital link in the chain. Ethics, he says, is what connects the concept with the user, the concept of improving daily life. And in the end, he goes on, it's ethics that link the suppliers with Montana's staff, interior designers and consultants, retailers and the final customer. He manages to make it sound so simple: '...working with an emphasis on the ethical aspects of business shows the world outside (of the company) that we wish to be successful, to make a positive step in the right direction. This is felt all the way along the chain, so it represents success for the customer, designer, retailer, all the staff producing and working at Montana and also for our suppliers.'

Lassen's linking of the ethical, with aesthetics, economics and the

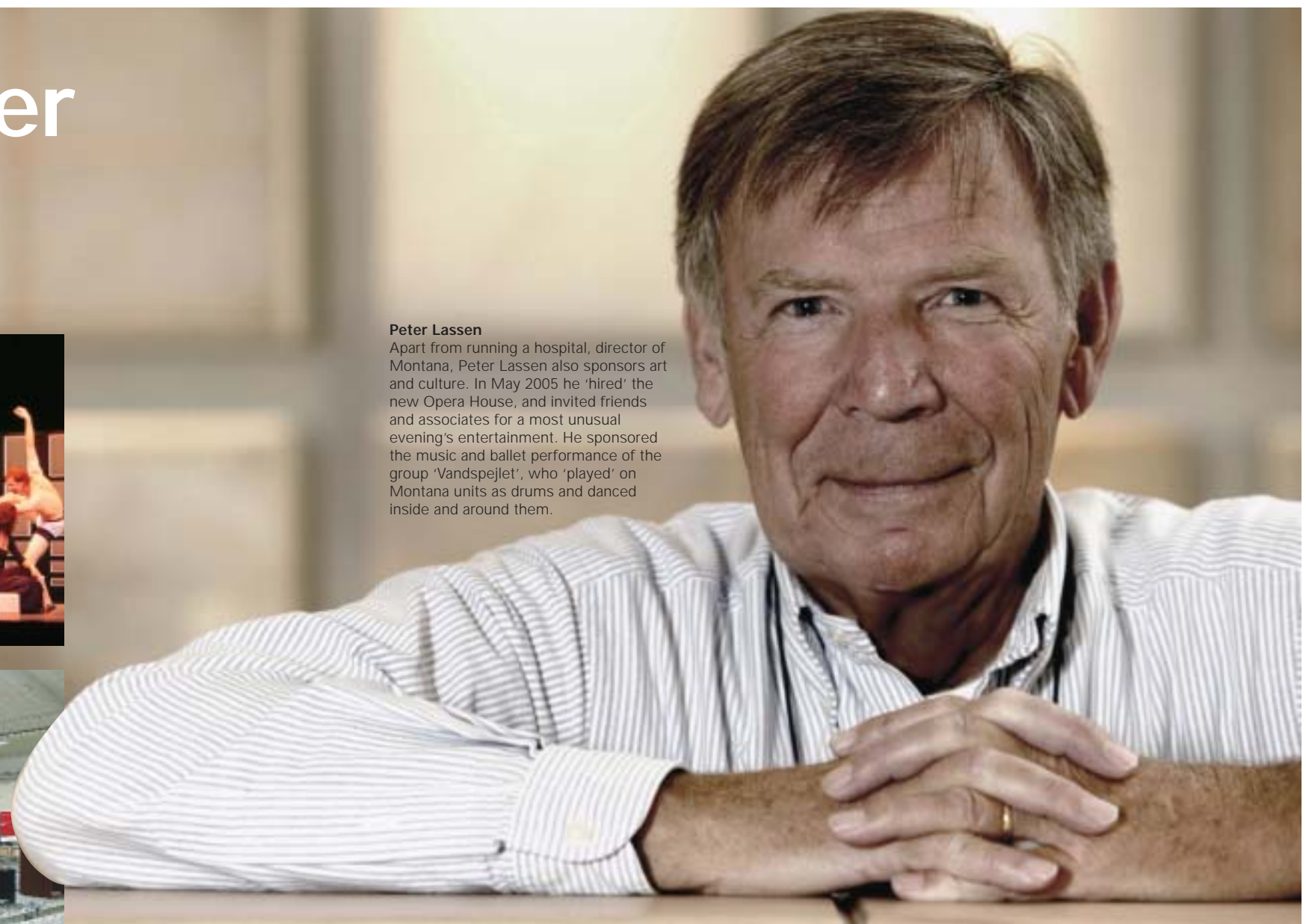
environment begins to make sense. For, as he explains, if the furniture is made in a poor quality, then it will prove a waste of money, and end up being a liability for the environment. Similarly, if the aesthetic quality is low, you'll get tired of looking at it and throw it away, and then it will quickly become a strain on the economy, clearly as a waste of money, and on the environment (if you don't store it in the cellar, which is just a delaying tactic). What Peter Lassen is leading up to is choices: 'It's all about choices', he insists. When he talks about ethics, he wants us to take it to mean 'consideration' – consideration for others and for the earth, which he points out that we have from our Christian background. He wants us to know that he only utilises machinery, materials and processes that are environmentally friendly. He wants the best for his employees. He speaks of Montana's 'culture', and he's very serious about it.

The workings of the company have to be understood and accepted by all. There are of course people in management positions who take the important decisions, but one always gets the feeling that everyone (of the 180 employees at Montana) is part of a big family.

'We want to help our employees to have a healthy way of life.' Sounds idealistic, but in fact at Montana, they have a smoking policy – with

Peter Lassen

Apart from running a hospital, director of Montana, Peter Lassen also sponsors art and culture. In May 2005 he 'hired' the new Opera House, and invited friends and associates for a most unusual evening's entertainment. He sponsored the music and ballet performance of the group 'Vandspejlet', who 'played' on Montana units as drums and danced inside and around them.



1] Architect Henning Larsen's new Opera House on the water-front. (A gift to the people of Copenhagen from the AP Møller and Chastine McKinney Møller Foundation).

2/3] 'Vandspejlet', in action.

4]The next Montana order coming off the line.

advice to help people stop smoking. Then there also is an alcohol policy and an exercise policy, where the company even provide a bicycle so you can bike to work! There's an 'alternative' masseur, who spends one week out of every month at the factory, on the island of Funen, and Montana encourages staff to take part in marathons and sports races. They are in fact very popular. 'Mens Sane in Corpore Sano'..

So how can you transfer all this to the running of a hospital?

'All of the points I have mentioned, are central in the running of Varde Heart Centre.' They are norms, guidelines or attitudes. And if you can create such a culture, you have a contented staff, or staff who feel good... and when you feel good about yourself, it's easy to care about others. It's that simple. At Varde, the patient plays an even more central role than the Montana customer because we have the patient literally, in our hands. The doctors have to be imbued with the same set of norms, though: Quality and consideration.

There is a staff of between 30 and 40 at Varde Heart Centre. And due to this policy it is very seldom that the hand-picked medical staff are recruited using traditional advertisements. The usual way is by word of mouth.

'Varde' is a private company that has rented space that was otherwise empty, in a Danish State Hospital.

Patients can apply for treatment there, as private patients, but Varde has also made such a name for itself that Gothenburg in Sweden, has shown great interest in the methodology and culture, as has Oslo, Norway, who also send many of its heart patients there. There are also special agreements with Swedish and Norwegian insurance companies and a regular agreement with Ribe Municipality (DK), that all their patients within this area of medicine are sent for treatment to Varde. The patient is a client, maybe not in the way we think of American private patients. Varde is not a luxury hotel, but doesn't resemble a standard hospital either.

The huge difference is in the attitude of the staff. They are much closer to the patient. The team of doctors and nurses is the same from day to day. It may well be that it's the doctor who brings the patient his evening meal, or takes hold of the bed end when it needs moving somewhere else. Varde has a sense of nearness. The staff are links in the chain linking ethics, aesthetics, economy and the environment. It's all about a philosophy, initiative and determination.

Light as a factor in care

Light has to fulfil very different functions in hospitals and care and rehabilitation facilities. For some people, these buildings are places of hope and recuperation whilst for others, they represent the workplace. Economic factors also play an important role. As overall supplier, Zumtobel provides specific solutions for each area of need – ranging from the patient's room and administration through to the cafeteria and underground car park – energy efficient solutions that promote health and well-being.

For patients and nursing home residents: Healthy light

When people are ill and their natural powers of resistance are low, their sensitivity to 'sense stimuli' is considerably increased. Patients have to feel secure and cared for, not only in medical terms. Purpose-designed lighting can make a decisive contribution to this.

Light that generates a sense of well-being is needed wherever the patient spends any length of time, for instance: reception areas, waiting rooms, visitors' rooms and of course the patients' rooms. Harmonious lighting in these areas can reduce stress and feelings of anxiety,

and foster therapeutic success. Meanwhile, research has conclusively proven that light can accelerate recovery processes. The healing effect on dermatological complaints such as neurodermatitis, for instance, is undisputed.

Dynamically variable lighting solutions are tailor-made to people's basic needs and to promote healing. Light gains through variety and change. Therefore numerous light sources and dynamic light changes lead to significantly better results than static solutions with only one type of illumination.

For doctors, care personnel and administrative staff: Light for working

In contrast to personnel, patients spend only short periods of time in operating theatres, examination rooms, laboratories, administrative areas and kitchens. Therefore the top priority is to support the work of the personnel. Lighting that is glare- and shadow-free, sufficiently strong and with optimum colour rendition is imperative in order to meet the demands set by the tasks of medical, technical and nursing staff, whose work involves utmost concentration, precision and sensitivity.

Good light has to enhance the medical staff's sense of well-being. Studies at the Swiss Federal Institute of Technology in Zurich have shown that a dynamic change of luminance, light direction and light colour enhances people's sense of well-being and stimulates concentration at work. Proper lighting is crucial during night work in preparing the human inner clock to adapt better to change.

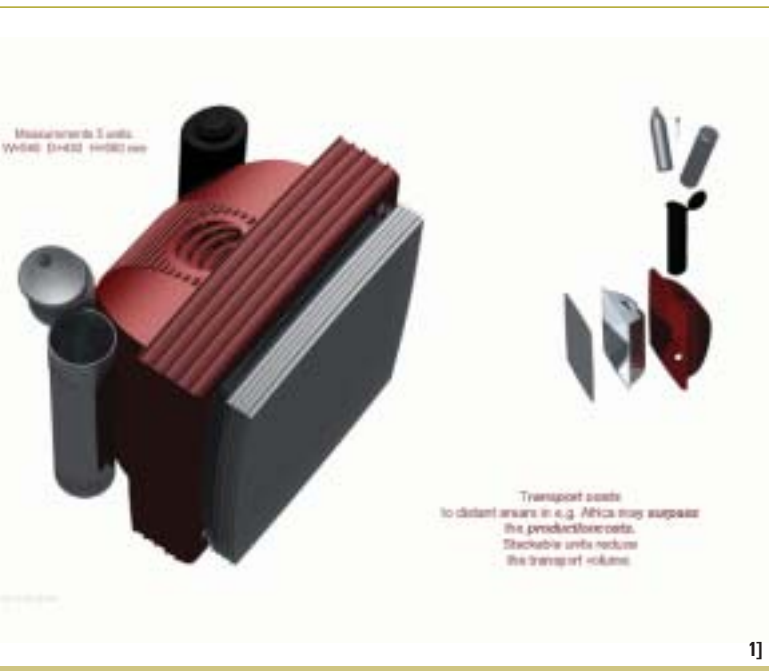
For the operator: Safe, efficient light

In circulation areas and areas with increased hygiene requirements, the aspect of safety governs the option for high-quality lighting solutions. Light provides guidance in corridors, circulation areas and underground car parks – breaking the monotony, in an appropriately illuminated environment, with a rich variety of changing rhythms.

The subject of energy efficiency has gained enormously in significance, with cuts in public funding. The general public has been placing more importance on economic efficiency in hospitals and care and rehabilitation facilities. The use of efficient light sources and technologies makes a considerable contribution to reducing energy consumption – and the addition of a lighting management system can reduce it even further. Daylight-based control systems, the use of presence detectors and timers reduce consumption without any compromise in terms of lighting quality. On the contrary: light and artificial light become a unity. Through innovative lighting solutions, Zumtobel meets the human, economic and ecological requirements for well-designed lighting.

More information on this area of application is available on the Internet at www.zumtobel.com/healthcare and in the Health & Care application brochure, article # 042 472 94-D.





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Going beyond good intentions

Chief physician Anders Fjendbo Joergensen has been living and working in Africa, for more than eight years, where his wife Kirsten Nohr has taught women how to cook with a simple solar stove. Anders has been working with water pasteurisation in different places in Tanzania, building solar water cleaning devices, large enough for whole villages. He wanted to invent a transportable unit that fishermen and other "nomads" could use: a solar water purification unit. He made about a hundred, at a cost of about 250 Euros each.

by Kent Laursen

I came into contact with Anders when I was studying product design at Kolding Designskolen, Denmark. He was looking for a student who could make a cheaper and smarter device. That's how I got involved, in 2001. I began work on a Solar Water Purification unit and a design for a Solar Surgery Light. I have since received a bursary from The Danish Art Foundation, to further develop the two projects.

The Solar Water Purification Unit was made of aluminium. But, because they look like machines, some African women thought they could be made infertile by drinking the water from them. In other instances, the men hid the shiny machines from the women. Perhaps they regarded it as a kind of status symbol, they didn't want to share with the women.

In my work, I have been trying to make the product cheaper, by using plastic packaging technology, which demands a larger production. I wanted to simplify the function. So, instead of a handle, to angle the device towards the sun, I made the outer form round on the back side. The unit can then be angled, using a stone or a small pile of sand or even a wooden stick. Before the unit was carried using the handle. I thought that for optimal use, as it is most popular in many places in Africa, it should be designed to be carried on top of the head. I also find this a rather poetic solution, too.

It is of utmost importance to know when the contaminated water has been heated enough to be safe.

Before the unit had a digital battery thermometer. This required a knowledge of digits. Also one had to know the pasteurization temperature. The digital thermometer could show both Fahrenheit and Celsius degrees,

which gave another possibility for error.

I have been working with a thermometer without battery, and signs on it showing

'ok' or not, to drink. In this way one doesn't need to know how to read or judge the correct temperature. The icons are large, so the weak-sighted have no problem. As indicator for the right temperature (instead of the thermometer), one can use a piece of special wax which melts when the correct temperature is reached.

Solar Surgery Light

When the time came to do my final project, at Designskolen Kolding, I asked Anders if he had seen other problems, during his time in Africa. He could tell of many. The one I chose, was trying to solve the problem of the lack of light in rural health clinics in Africa. Anders told me that many young women, actually girls, die of complications giving birth.

The surgery light can be charged from a solar cell, which can be placed on a roof, but the unit can also be charged from cars or other vehicles, or 110/220 volts. All the necessary electronics are housed within the unit, and six hours of charging gives light for three days.

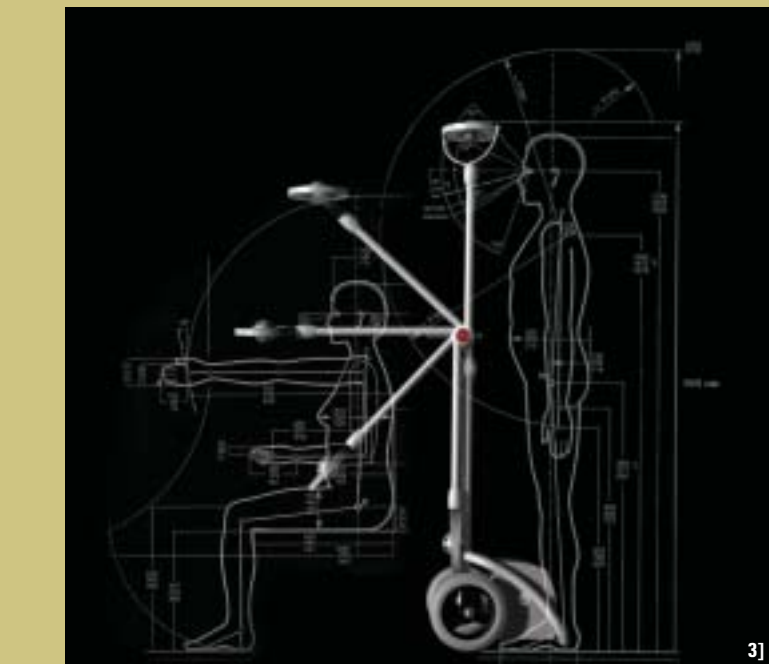
You are, so to speak, hiding the sunlight, in the unit. Collecting it by day, using it when it is dark.

Many smaller operations should be done, under open sky, because of the shadow in the hut, (not to mention flies and other insects), which serves as a rural health clinic. Actually, light is needed during daytime too. In many places in Africa electricity is not reliable. In Denmark, once in a while, we have breakdowns in our nets, in Africa, once in a while, they don't have.

It was my intention that the solar surgery light could be used as a portable working light fixture in the western world or as backup for container hospitals, or even used in schools to bring the product nearer production. It seems, however, to be hard to find investors for surgery lighting for developing countries.



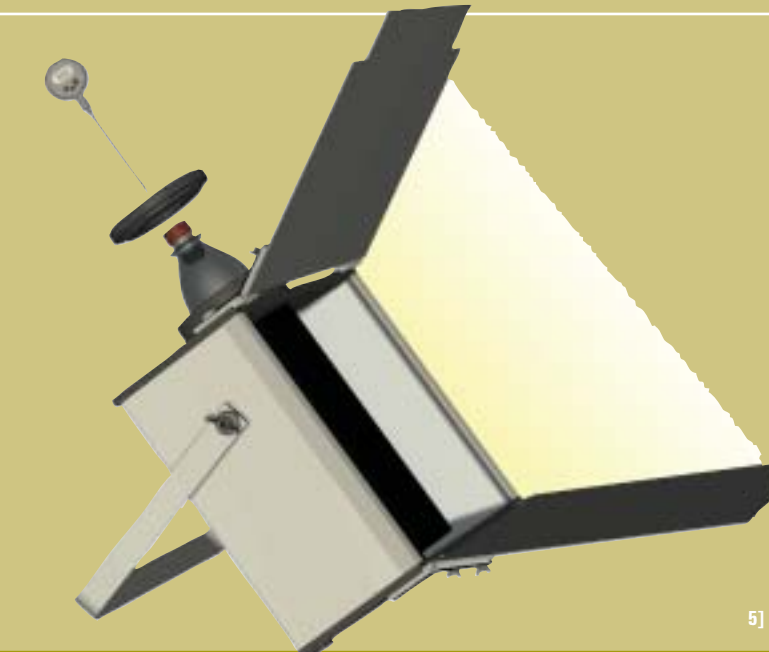
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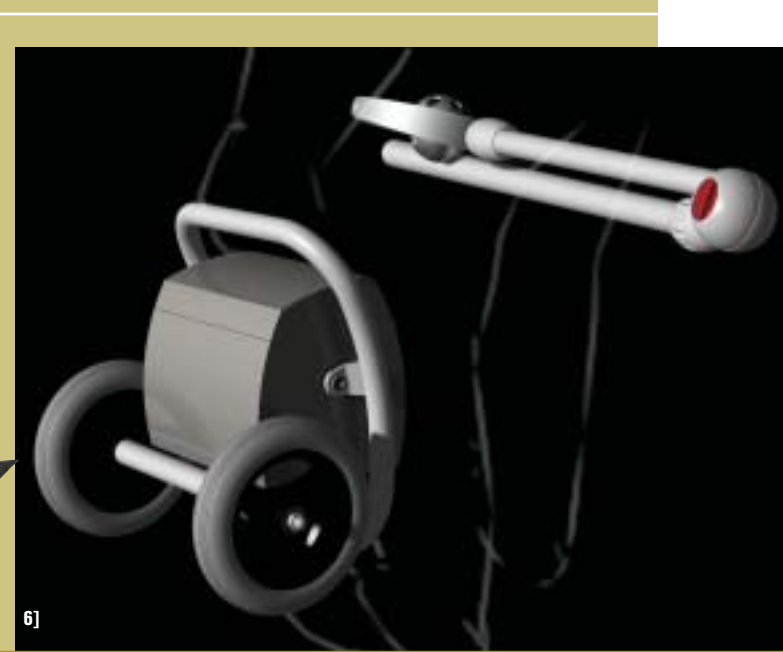
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portrait KENT LAURSEN

Industrial designer Kent Laursen MDD runs a design practise in Jutland, Denmark, specialising in the development of new products. He also teaches at Designskolen Kolding, Institute for Industrial Design and Interactive Media. Kent has a special interest in medical products. He works on these in close collaboration with Chief Medical Consultant Anders Fjendbo Jørgensen. This year Kent received a Bursary from the Danish Art Foundation and has been nominated for a series of awards, including Index 2005 and the Tech Museum Award.

1] An exploded view of the Solar Water Purification Unit (SWPU). Clear frontpanel, reflector, outer shell, inner cylinder with lid, thermometer and the plastic bottle: 1,5 litres for water and the 2 litre plastic cylinder for food. The unit can be used without bottle or clear innercylinder.

2] Image of an African woman carrying the SWPU on her head.

3] Ergonomic studies for the Solar Surgery Light.

4] The earlier model, and basis for re-design.

5] Illustration showing the old aluminium unit. The device concentrates the rays from the Sun on the black cylinder. A plastic pane covers the aperture. Inside the cylinder is a bottle with the water to be pasteurised. A little amount of water in the cylinder secures the transfer of heat. Both the bottle and its content are decontaminated.

6] Solar Surgery Light.

7] SWPU seen from above, with thermometer mounted in the inner container for food or water. The Unit can be used to cook food (without the clear cylinder and the thermometer).



Achieving practical results in Africa

The quality and technical competence of Kent's designs is incontestable – without having himself travelled to the countries and regions where such products would have maximum impact, it is refreshing that he has nonetheless taken into account social, cultural and geographic factors that could pose as obstacles to the successful implementation of his designs. This shows a true collaboration between a designer and a doctor in the field, which is wonderful.

by Marina Fakhouri

The jargon term “User-friendly” is essential when designing products for developing countries. In many regions, education has been scarce and the populations have had little or no access to technology of any kind. The idea to modify the shape of the water pasteurization unit in order to allow easy transport on the heads of the women is commendable, since indeed one must further take into account the possibility that the nearest source of water is a twenty-kilometre walk. And in order to determine the surest way to illustrate that the pasteurization is complete, one should ask the target populations how they measure time – whether a beeping effect would be more conducive, or whether an explication regarding the position of the sun for a people who's concept of time is not measured by minutes or seconds

Although both the pasteurization unit and the surgical lamp are highly marketable products, I must stress the need for a competent and reliable “middle man”. Sadly it is often not possible to simply distribute durable equipment directly to the target populations – the risk of the beneficiary population abusing the equipment rather than respecting its proper use is unfortunately a common occurrence. Batteries reserved for charging the solar lamps are instead “borrowed” to charge transistor radios; supplies of diesel reserved for the spare generator in case the solar power is not functioning totally are instead depleted for cooking purposes; the spare parts of the pasteurization units vanish and later

appear in the governor's house as decoration or as a symbol of status; the product is sold or exchanged in return for food or livestock, etc. Such diverse uses

for durable equipment are indeed common, thus limiting its sustainability – sustainability being the ultimate aim of such new designs. When working with military and civilian amputees in Angola, the importance of taking the time and effort to explain fully the use of a prosthesis became clear: I would find prostheses being

sold on the market or being used for beating corn grains into maize meal, purely because their true beneficial use had not been properly explained to those receiving them. Sadly, a downside of large-scale humanitarian aid is the unintended product of automated response on the side of the aid agencies and dependency on the side of beneficiary populations, where new tools and equipment arrive in bulk and the time-consuming procedures necessary for correct distribution are put aside.

Furthermore, the logistics of transporting, distributing and maintaining the equipment can often be more complicated than imagined. Getting the equipment from A to B through countless obscure borders and checkpoints, in trucks, planes etc, is complicated and often involves a lot of monetary compromise. One small pebble hitting a solar panel can disable an entire electrical supply. The distribution of 1,000 water pasteurization units to a population making up 1,200 can create serious clan quarrels and lead to attacks upon those distributing them. To market the designs with a competent NGO or other agency preferably with long-term implementation capacity could facilitate the correct introduction and maintenance of the products and lead to the desired beneficial results. Indeed, the process involved between the production and marketing of new equipment and their implementation in the field, as well as supervision of use, is lengthy and complex and impacts upon their functionality, as Doctor Fjendbo Joergensen will surely agree.

My experience in three post-conflict countries, dealing with population movements, the disabled, and the implementation of primary health care for vulnerable peoples has taught me that far too often we forget to emphasise the initial discussions with the target populations where we should ask them what they need, what their priorities are, and how they see our involvement in their country or region. It is wonderful to see such collaboration here between Kent and Dr. Fjendbo Joergensen who is representing the needs of those he is working with, and such collaboration should be encouraged between the designers and the large number of aid agencies operating out of Denmark and Europe as a whole.

*Dear Kent,
if you've managed to design such user-friendly, essential products such as those mentioned here without having ever travelled to the destinations of your designs, imagine what your mind could do with all the “raw material” directly in front of you! So get out there, and good luck!*



portrait
MARINA FAKHOURI

Marina Fakhouri is an Anglo-Swiss humanitarian aid worker who has worked for the past four years in Macedonia, Angola and South Sudan in a variety of technical and management roles with NGOs and international aid agencies. She holds a BSc in Psychology from Bristol University.



Designing for medical education

WORK on a £2.5million postgraduate education centre at the John Radcliffe Hospital in Oxford, England, is now in its final stages.

by Keith Halson

Designed by award-winning UK architects Gray Baynes & Shew, the George Pickering Education Centre will provide students from Oxford University Medical School, the Oxford Radcliffe Hospitals National Health Service (NHS) Trust and the postgraduate Education Centre with additional and improved space for lectures, seminars and research.

Expected to open this month, the centre includes nine seminar and meeting rooms, including partitioned rooms for maximum flexibility. A central glass-sided meeting room doubles as lobby and rest area. The common room, with computer facilities, will relieve pressure on the existing cafeteria. A new reception area provides an information base for centre users and also offers additional management resources.

Assistant medical director of education Derek Roskell said: “Over the past 20 years, the Trust has gradually lost teaching space. This development will help cope with the rising demand for teaching and training space caused by the increased number of medical students coming to the Trust, and changes in the postgraduate medical education programme.”

The Oxford medical illustration unit will be relocated to an area adjoining the center, to provide high-quality audio-visual support and closer liaison with the media and communications unit. The transfer from its present location will enable valuable space to be released for clinical use for patients.

Built within existing courtyards on Level 3 of the hospital's main block, the centre has been financed by the NHS medical student training budget, charitable funding and the University.

Gray Baynes & Shew have practised in Oxford for more than 50 years and specialises in healthcare, education, community and historic buildings projects. Last year they won the creative category of the Oxfordshire Business of the Year award. They recently expanded operations, moving to larger premises in the city and taking on extra staff to handle a growing workload. In addition to expanding their impressive client list, GBS have long enjoyed a close working relationship with a number of local

NHS Trusts. Partner Nigel Spawton, responsible for all healthcare projects, said: “We have negotiated framework agreements with the Oxfordshire Radcliffe Hospitals and Oxfordshire and Buckinghamshire Mental Healthcare Trusts, for which we provide a wide range of architectural and engineering services. “These handle projects of all kinds as part of a rolling programme of maintenance, small works to upgrade, improve and modernise facilities for patients, right through to major schemes such as design and build of the George Pickering Centre, a special care baby unit, and a geratology centre.

Associate partner Matt Bullock, the architect designing the George Pickering Centre, says: “We always focus on the human element in all our designs and projects. Our work is centred on improving our clients' quality of life, by designing and constructing buildings that are people-friendly, environmentally sustainable, and with easy and comfortable access and daily use.

“Our staff includes several interior design specialists. They work with colour and surface textures not only to enhance the visual quality and appeal of a building, but also to give users a calm and relaxing environment that reduces stress and promotes well-being.”

Gray Baynes & Shew enjoy a well-deserved reputation among their clients for the skills and expertise of their personnel and unrivalled client care. Nigel Spawton adds: “We liaise closely with our customers at all stages of a project, from initial concept to the moment the keys to a building or facility are handed over.

“Over the years we have built up a ‘long-standing’ client list (many over decades) and in the process have won many prestigious awards for our work. Not only have these given the partners and staff a great deal of satisfaction and pride, but they have also helped to expand the business and enable us, confidently, to offer an even more comprehensive range of services to customers.”

www.gbs-ox.co.uk

On the move!

khargo is an innovative mobile companion for the elderly which combines the advantages of a shopper with those of a walking-aid. With its sporty and elegant design khargo invites older people to enjoy life and provides them with more mobility and autonomy – in an unobtrusive and pleasant way. khargo communicates rather than stigmatises due to its characteristic features: the patented hand grips can be linked. Khargo can be pushed and pulled. A spacious and soft seat with backrest turns every break into pure joy. The large wheels handle difficult terrain easily. The trendy accessories highlight 'the lifestyle' concept of khargo: a purse with memory function and a „little red riding hood“ basket with the unique "flop" mechanism. khargo. Let's go!

www.doktormomo.de



Safer surfaces

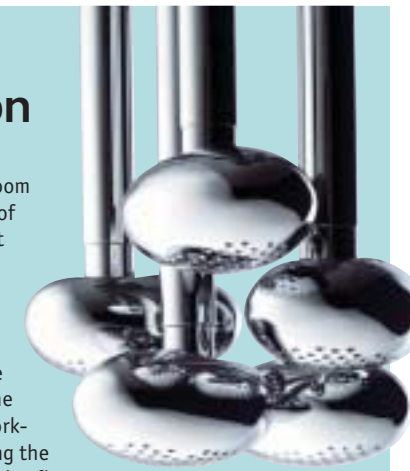
Autotex is a range of flexible, high quality, hard coated polyester films, offering a tough, durable, surface, with an ink primer on the reverse side, receptive to a wide range of graphic inks. Autotex AM is the latest addition to this film range, incorporating the proven Microban®, antimicrobial protection. It is an ideal substrate for any surface application, such as switch touches, control panels, doors, worktops and equipment where antimicrobial properties and durability are required. Ideal for hospitals, clinics and nursing homes. Microban protection is a trusted technology that inhibits the growth of potentially harmful bacteria, mould and mildew. The Autotex fine-textured finish is chemical, abrasive and scratch resistant. In recent tests by a UK, independent, analytical testing body, results showed that 99% of harmful bacteria, including MRSA and E.Coli 0157 could not survive on surfaces treated with Autotex.

www.macdermidautotype.com



Turkish bathroom collection

The design of the Istanbul bathroom collection follows the concept of "organic essentialism", prevalent in the work of designer Ross Lovegrove. A creative vision of the company Vitra, the Istanbul Collection is inspired by the elements, and aesthetic beauty of the natural world. From the outset, the collaboration went under the working title of "liquid space", reflecting the underlining inspiration of water, its flow, its liquidity and emotional properties. The concept of a seamless wet space ensued, where individual elements were drawn out of the surfaces, - all white, liquid and viscous. This provided the ultimate design direction. Ceramics were used extensively, as they could be precisely slip-cast without restricting in any way the organic forms that typify Lovegrove's work. The Istanbul collection takes inspiration, too, from the Turkish ceramic culture. Its ethnicity, architecture and customs are explored, to offer a new perspective. More than 100 products comprise the collection, which was awarded the red-dot 2006 award. In its entirety, it has been designed to provide fully co-ordinated interiors for the user.



www.eczacibasi.com.tr

Regaining control

People with a handicap are now, at last, able to enjoy the advantages that other mobile phone users have come to take for granted. SiCare.de have introduced SiPhone, the first, infrared-controlled, cordless telephone, for conventional telephone networks, which is particularly suitable for wheelchair users. It incorporates the SiCare Voice Control, equipped with latest speech recognition technology, developed for hands-free operation of mobile phones. Soon, any commercially available mobile phone will be able to be operated by the bluetooth interface of the SiCare Environmental Control units, which can convert spoken commands into signals, thus enabling disabled people to control their environment, with their voice. The mobile phone can be easily fixed to the wheelchair and, at present, is already compatible with several Siemens mobile phones. SiPhone shows how modern technology can help disabled people regain control of their lives, giving them freedom and a sense of safety, at home or abroad.

www.sicare.de



Design and safety

Orientation within a building is a crucial aspect of building security. Vangenhassend signage and information systems help to make sure that visitors and staff not only find their way but also feel comfortable in a building. Particularly older people and people in stress situations have special needs with regard to information transfer. Correct planning of the sign locations is as important as an excellent visual design of the signage and information system. Our system screen 2 was therefore designed to offer ample space for individual information requirements (see illustration). The non-glare background light of the steel allows barrier-free reading.

www.vangenhassend.de



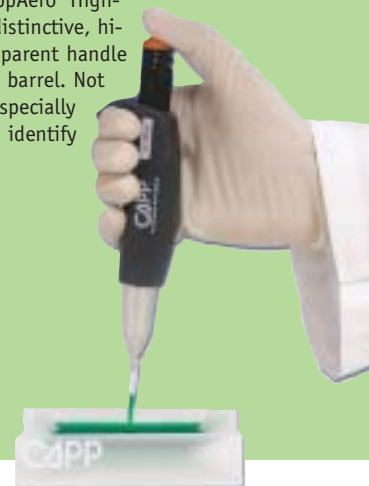
Eye-catching pipettes



CappAero Short is the perfect tool for Molecular Biology work. Its ultra micro volume ranges, of 0.2-2µl and 0.5-10µl, are ideal for PCR. The pipette is a full seven cms shorter than traditional pipettes. This allows you to keep the pipette vertical during use, whilst still comfortably resting the elbow on the bench top – a much more relaxed position which also protects shoulders and neck. The short pipette is very handy, too when working in hoods or flow benches where space is typically scarce. CappAero Short is also the perfect tool for gel loading, offering excellent control of the tip. The SoftLine versions are rubber coated, to give ultimate grip sensation and comfort.

Another CappAero High-light is the ColourLine pipette. Its distinctive, hi-tech design, combines a cool, transparent handle with a brightly-coloured, aluminium barrel. Not just eye-catching. The pipettes are specially colour-coded, enabling the user to identify the volume range, at a glance.

www.capp.dk



Decorative films

3M, new, DI-NOC Films make it quick and easy to redecorate or refurbish indoor and outdoor surfaces. The flexible, textured



laminates faithfully reproduce a variety of materials such as wood, marble, metal and leather, so you can choose your preferred style. DI-NOC Films can be used on many different three-dimensionally contoured surfaces such as doors, furniture, elevators, floors, walls or even columns. A special adhesive technology

makes it exceptionally easy to apply the films without bubbles or folds. The appearance of old or worn surfaces in offices and other areas can be visually renewed or improved, without having to interrupt normal operations. 3M's DI-NOC range of products encompasses 25 product families with 450 different décors, colors and shades. All the decorative films feature excellent resistance to moisture, abrasion, dirt and mildew. They meet the relevant fire protection standards for use in buildings, trains, buses and maritime applications. In addition, their effective performance life is up to 12 years for interior applications, and up to 5 years for exterior applications.

www.di-noc.de

Smiling stethoscopes

ZellaMed's new reflex hammers have a flexible handle, so that very soft areas can be tapped, and they have red/green eye-check and Babinski-reflex. Eight different weights are also available for each user, ranging from 50-125 grams. The `Trabant S2` children's stethoscope is a very small, double ring type, with a soft, warm, silicon ring covered with a special antibacterial coating. Its external ring measures 35 mms, and the internal is just 15mms in diameter. The stethoscope adapts easily to the dermal anatomy of infants - from premature babies (seven month onwards) to seven - year olds. The universal `Kosmolit` has been given a new double bell and inter-costal membrane whilst the `Satellite` model, which has been developed for older children and adults patients, has a 45:25mms double-silicon bell.

All of our new developments result from joint ventures between our company and several specialists from the Universities of Munich, Erlangen and Tübingen. The company specialises in stethoscopes and reflex hammers for newborn babies, children and adults, with a complete new patent design and technology.

Please visit us at MED-ICA 2006, Hall 14 and Booth of the Free State of Thuringia.

www.zellamed.de



Innovative bathroom design

A sophisticated concept with PLAN care

Whether at home or for barrier-free bathrooms in a hospital – KEUCO offers integrated and functional solutions for any requirements. The PLAN product range, inspired by a minimalist design vocabulary, encompasses accessories and fittings, mirrors, lamps, mirror cabinets and bathroom furniture. Timeless design and superior quality are combined in a perfect product ensemble – PLAN bathrooms provide an oasis of wellness, for many years to come. Even more: the flexible

concept allows new products and elements to be added-on later.

Plan Care barrier-free components are especially suitable for senior citizen homes. Design and materials meet highest standards in terms of hygiene and ease of care. Special features include hydraulically adjustable shower fittings and shower curtains with anti-fungal and anti-bacterial coating, as well as lotion dispensers with sensor technology.

PLAN Care is based on the idea of „universal design“: That means universal function with no stigmatising effect. Features are subtly integrated into the bathroom concept and experienced as elements of increased comfort. For example sensor-controlled fittings require no complicated handling or adjustment and towel rails dual as support rails. Functional and, where necessary, barrier-free bathroom products fit in the overall design and enhance rather than disturb the aesthetic impression. Folding seats and supporting rails look good and offer a safety feature, too.

The wash basins are wheelchair-accessible and the mirrors are placed low so that everybody can use them from a sitting or a standing position. The innovative PLAN rotational cabinet offers a completely new storage solution for everyday bathroom utensils such as cups or soap dispensers: adapted accessories move towards the user rather than the user having to reach for them. The well designed rotational mirror cabinet is also accessible from a sitting or upright position and can easily be opened with one hand. Storage space is available on several levels, with integrated electricity outlets, light switches and the lit mirror, all within easy reach for everybody.

For the shower area KEUCO have developed a unique solution to reach the hand shower: PLAN Aquamove is a patented and worldwide, unique shower fitting which can be hydraulically height-adjusted, so that taking a shower becomes easy, safe and pleasant for people of any age, and any

height, even when mobility-impaired. Outside help is no longer required.

The PLAN series encompasses not only Aquamove but the complete range of fittings: surface- and concealed, for bathtub and shower cubicle, both as single-lever mixers and thermostat batteries. For the wash basin, single-lever mixers in two sizes, sensor fittings, pillar tap and low-pressure fixtures are available. Fittings with a temperature lock to avoid scalding are particularly useful in care and hospital environments.

The PLAN series is a sophisticated, integrated, bathroom design concept, harmoniously combining a reduced design vocabulary with a selection of basic materials. The different characteristics of the three materials - aluminium, stainless steel, chrome – offer tailor-made approaches to the bathroom's spatial design. PLAN is the most comprehensive bathroom furniture concept which is currently available on the market. The unique combination of design, function and materials has already made the series a modern classic. With about 450 products in three choice of surfaces PLAN offers the ideal solution for any bathroom. Its versatility and durability are the key to the products' instant success. Negligible replacement and maintenance requirements, 5 years warranty and availability for 25 years mean that PLAN is a bathroom concept which is guaranteed to please the user for many years.

www.keuco.de



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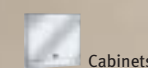
1] PLAN single-lever basin mixer 2] Aquamove 3] PLAN bathroom



There's no shortage of barriers when designing a bathroom, so here is a contribution to barrier-free bathroom design.

The PLAN interior concept from KEUCO.

450 products. One series. PLAN.



www.keuco.de

KEUCO
DIE MARKE FÜRS BAD



1]



2]



3]



Making a difference through education

Graphic designer Karen Blincoe has been working tirelessly since the 80's to make a difference, in an area of the world of design and architecture that many talk about, but not enough actually get involved in doing anything about: Sustainable Design. In 2005, we entered into United Nations 'Decade for Sustainable Design'.

by Lesley Anne Osborne & Karen Blincoe

While Head of Graphic Design in Danmarks Designskole, in the 90's, Karen lobbied politicians, was elected to the government design fund and tried to use her influence to further promote her cause. One of the results was that she began to run Master Classes in Sustainable Design, bringing together like-minded professionals across the disciplines. Sometimes, attending, one had the sense that there was a small, club of elite members: dedicated enough, but too small to make any real difference over a short time. Somehow Karen had to reach out to the wider audience.

This she did in 2001. Using her ecological farm in Hornbækgaard in the north of Copenhagen as the base, Karen took the initiative, to start ICIS, the International Centre for Innovation and Sustainability in design. It was to prove a platform for knowledge-sharing and education in issues relating to design, architecture and sustainability. As her network expanded, Karen managed, within the space of just a couple of years, to bring together some leading international speakers and lecturers from many parts of the world. She believes whole-heartedly that the path to change lies in education. She explains, "That's also why ICIS is currently collaborating with Lund University in Sweden, to establish a new Masters design education in Sustainable Design."

In the middle of all this, in September 2006, Karen was appointed new Director for the Schumacher College in Devon, England. Next year Schumacher College, too, will begin a new MA in Design, accredited by Plymouth University. Schumacher also collaborates with Plymouth University in the development of a Masters Programme in Learning for Sustainability. They work with the Dartington College of Art on the MA in Art and Ecology and will shortly be embarking on a collaboration with: ICIS (Denmark), Brighton University, BEDA (Bureau of European Design Associations), SERI

(the Sustainability Europe Research Institute) and the Academy of Arts in Poznan, Polen. The aim of this collaboration is to develop a research project, focusing on creating educational modules in sustainability, for main stream design education and the professional design associations in the EU countries.

Schumacher College was established 15 years ago in an attempt to set out guidelines and principles for a way of educating which paid due respect and attention to the natural habitat of our planet. As well as receiving intellectual input, theory and conducting research, students also had to learn how to contribute to the community. The teaching at the college is built on these principles, making Schumacher College a unique place of learning, with theoretical discourses with some of the world's great thinkers, philosophers, scientists, teachers and pioneers (i.e. James Lovelock, Margaret Wheatley, Deepak Chopra, Dr. David Orr, Vandana Shiva, Lovins, Patch Adams).

There are short educational programmes (1-3 weeks) on issues such as: Illness to wellness – integrative Healthcare in the Community; Art in Place – Linking Art to Ecology; Creative Partnerships – Unleashing Collaborative Power in the Work-place; Designing with Nature, and many more. Under Karen Blincoe's guidance and leadership, Schumacher will also be given the new title of 'Centre for Studies and Practices in Sustainability'.

Dartington Trust, an unusual charitable foundation, whose objective is to develop and support new ideas and thinking with a focus on music, the arts, sustainability and music plays host to the Schumacher College. The trust is the umbrella for the College as well as for an Art gallery, Research Centre, Cinema, and the 'AMO' Art and Music summer school for which the estate has become internationally renowned.

1] The grounds of the Schumacher school in England

2] ICIS center, Denmark, being rebuilt after devastating fire in 2005

3] Time to relax at Schumacher college

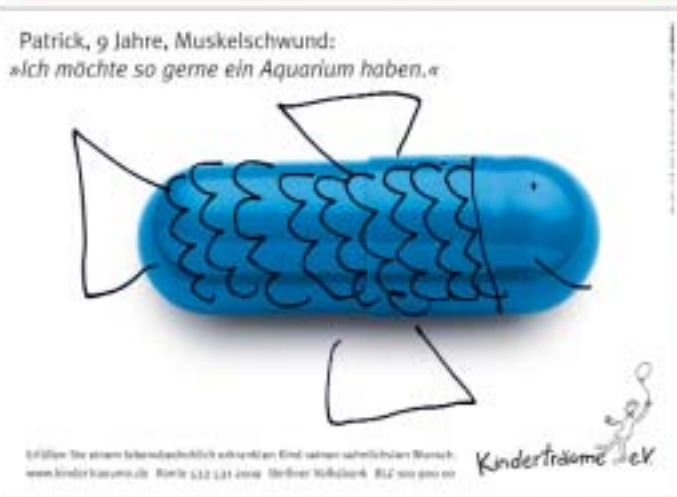
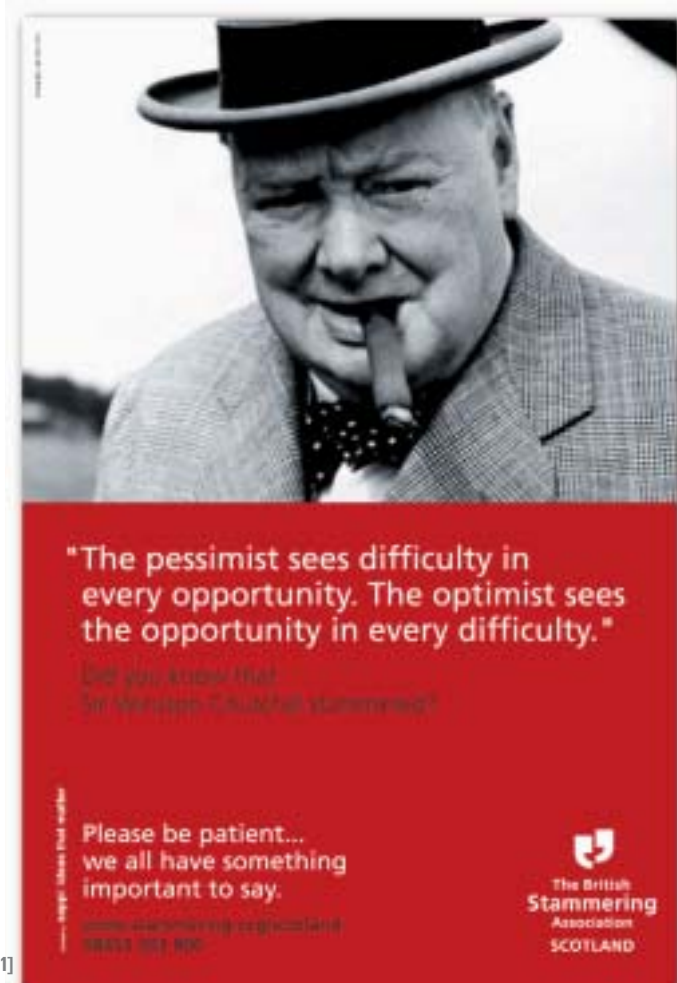


portrait
KAREN BLINCOE

Karen Blincoe, born in Sønderjylland, Denmark, qualified as a Graphic Design in Falmouth UK, from where she also later received a Postgrad. Certificate in Sustainable Design. She ran her own design practise in the UK from 1984-1991, until she was appointed Head of

the Institute of Graphic Design & Communication at Danmarks Designskole. Karen has held positions of Vice-Chairman of the Designfond, Ministry of Culture, DK and, until 2003, was Chairman of the Danish Educational Council for Art, Architecture, Design and Conservation. In 2001, she started ICIS

(International Centre for Innovation & Sustainability in Design). Karen is visiting Professor in Brighton Faculty of Architecture & Design, was Vice-President of Icoagrada 2001-2004 and is a Member of Danish Designers.



All illustrations are from European campaigns that received an award from Sappi 'Ideas That Matter'.

1] British Stammering Association, Scotland | Campaign title: Please be patient ... we all have something important to say | Agency/Designer: Nation/Thomas McRorie

3] Kinderträume | Campaign title: Fulfilling the wish of a terminally-ill child | Designers: Kathrin Nahlick and Svea Schildman

4] Fiftyfifty | Campaign title: Halbe Miete Designer: Felix Hornung

Ideas that matter

In the latter part of the 20th Century, in the so called industrialised societies, communication and design played a vital role in helping business and commerce in the generation of wealth, in the development of the consumer society and in the spread of globalisation. However, there has for some time, been a growing awareness amongst the design community, that design should be harnessed to meet all societal needs, not just the needs of commerce, and that the particular communicative skill of the graphic designer, is a powerful tool for social change. There is also a growing awareness amongst some corporations that there is a need to embrace issues of social and environmental responsibility, and that to do so is not only good for society but that it is also good for business.

by Mervyn Kurlansky

Five years ago, an initiative was launched that was to bring these two important aspects together.

The corporation behind this was a multinational group by the name of Sappi, who in partnership with the international design community, was to use the power of print and design for the benefit of society as a whole.

Sappi is the world's leading producer of coated fine paper used in the production of high quality print, and whilst designers are not the main purchasers of paper, their influence is widely felt as the specifier of the paper used for the printing of their designs. It was, therefore, important for Sappi to develop a long term relationship with the international design community. To this end, in 1998, the author was commissioned by Sappi to investigate and advise on the most appropriate ways in which to approach and communicate with designers specialising in communication design.

One of the outcomes was a partnership between Sappi and IcoGrada, (the world body for communication design) and another was the decision to carry out a survey amongst the European design profession. The results of the survey indicated a strong concern amongst the majority of graphic designers, with social and environmental issues and a powerful desire to contribute to the creation of a more equitable, healthy society and a safer and healthier planet.

In the autumn of 1999, Sappi launched their initiative entitled, Ideas that Matter, with a worldwide fund of one million US Dollars, established to provide substantial grants that would enable designers, art directors, design teachers and design students to implement their creative ideas in support of worthy social and environmental causes of their choice. Since then more than 200 NGOs, of charitable status, worldwide, have been helped by designers who have created highly successful campaigns that have either raised awareness of a particular cause or raised money in support of that cause.

An effectiveness survey of the European award winning campaigns of 2004 undertaken by ICIS (International Center for Creativity, Innovation and Sustainability), showed very positive results. Not only were the campaigns intelligently conceived and well designed from an aesthetic point of view, but more importantly, they achieved their marketing objectives.

But is this volume of work enough to make the difference that is needed in these unsettled and troubled times? Whilst Sappi's activities in the area of social responsibility have not been limited to Ideas that Matter, and their overall commitment to the principles of sustainable development have earned them a place on the Johannesburg Stock Exchange Social Responsibility Index, are they, and companies like them, doing enough? Or is it just a drop in the ocean.

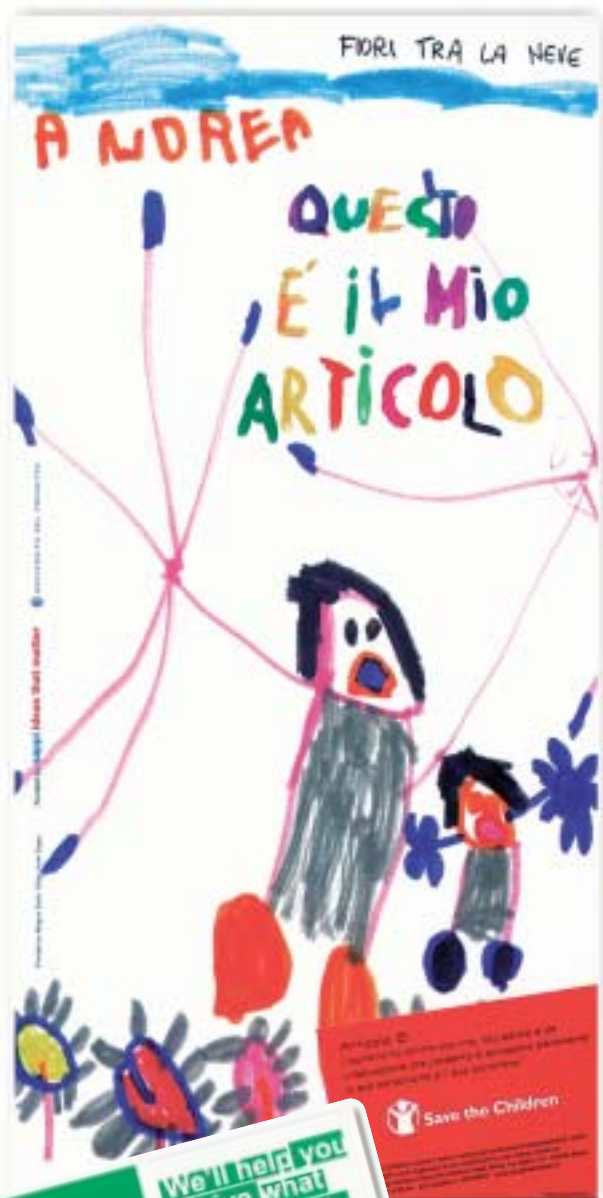


portrait
MERVYN KURLANSKY

Mervyn Kurlansky was born in Johannesburg, South Africa and studied design in England. He was co-founder of Pentagram, UK. His clients have included numerous well-known international corporations and institutions and his work is in the permanent collection of the Museum of Modern Art, New York. He has won many international awards,

including a gold award from the Package Designers Council, silver awards from the Designers and Art Directors Association, London, a silver award from the New York Art Directors Club, a gold medal from Japan's Minister of Trade & Industry, Austria's Gustav Klimt Prize, and the Danish IG Prize. He is active in design education internationally and author of several

important books. He was former President of ICOGRADA, is Fellow of the Chartered Society of Designers, the International Society of Typographic Designers, and the Royal Society for the encouragement of Arts, Manufacture & Commerce, as well as being a member of Alliance Graphique Internationale, and the Association of Danish Designers.



5]



6]

5] Save the children | Campaign title: Questo è il Mio Articolo | Designer: Marco Zanichelli

6] Centro Per il Bambino Maltrattato E la cura della Crisi Familiare | Campaign title: The center for child abuse and family crisis | Designer: Teresa Sdravleovich

As Paul Brown states in an article in the journal of the Royal Society for the encouragement of Arts Manufacture and Commerce, industry has finally woken up to the fact that following sustainability principles need not increase costs and reduce profits. On the contrary, companies that are ecologically aware and have embraced the practice of corporate social responsibility, are now reaping economic rewards...

I believe that in the near future the companies that behave in accordance with the principles of sustainability are the ones that will stay ahead of the competition and that design, within these principles, will be the order of the day. The question is, will designers be the driving force in the new paradigm of sustainable practices?

Some think not, that designers are not society's decision makers.

So, can designers join the ranks of the decision makers and play a role in directing the course of events, or do they wait until the decisions are made and then, use their creative abilities to solve the problems that others have set for them? If design is to have a powerful influence in creating a sustainable future, designers will have to take on the responsibility of leadership as well as the principles of sustainable development.

Until now, that need has not arisen and is not part of a designer's education or training.

Karen Blincoc, Founder and Director of ICISi, believes that this education is long overdue. Not only will professional designers need re-educating, she states, but teachers will need to be re-trained to teach these new disciplines to design students. For if design does not in future, meet the combined requirements of social responsibility and environmental responsibility as well as economic responsibility, it will fail to serve the real needs of people. To be able to embrace these principles, we need to better understand exactly what this means, and as most designers are in the dark on this subject, they need to become better informed through re-education. In conclusion, I believe the time has come for designers to become leaders, taking their rightful place amongst the decision makers; that they embrace the principles of sustainable development, acquiring the necessary knowledge through re-education; that education in sustainable design is made an essential requirement for every student of design, and finally, that designers devote their talents to serve all societal needs. Were designers to accept this challenge, I believe they will succeed.

Bruce Sterling, writer and futurist, stated in his address in Chicago in 1999 to the American industrial design community that designers are the one group of people who are capable of bringing about the much needed transformation in the world, because, he said, 'they are hot enough to imagine a future, and cool enough to make it happen'.

Further information:

- Wuppertal Institute – www.wupperinst.org
- Sustainable Europe Research Institute – www.seri.at
- International Center for Creativity, Innovation and Sustainability – www.iciscenter.org
- Society for the encouragement of the Arts, Manufacture and Commerce – www.theRSA.org



Hospital with hotel flair

Hessingpark Clinic in Augsburg is based on the Anglo-American model: very latest operation methods and state-of-the-art technology, with service quality and ambience of a first-class hotel. All in a building where the architecture has a human focus.

The design is light and airy, combining natural materials with white walls, externally and internally. For examination rooms and operating theatres, client and architects (Jürgen Schroeder and Sebastian Meissler, Munich chose a flooring that both accentuates the interior design concept and meets the more stringent hygiene-related requirements of a clinic. They selected 'nora' rubber flooring, the perfect combination of functionality and aesthetics. There are around 250 different

colours and a multitude of surfaces to choose from. 'nora' flooring stands up well to the toughest of stresses and is extremely comfortable to walk on. It's also anti-slip, resistant to disinfectants, and easy and economical to clean. Since it contains no PVC or halogens, in the event of a fire, it will not release any hydrogen chloride gases.

Hessingpark Clinic also features 'nora-plan plus', a flooring with high-contrast, multi-coloured granulate, and nora-plan stone, which has a discreet, non-directional, sprinkled pattern and a reflection-breaking surface structure. Both these qualities, like all nora rubber floorings, are also antistatic. For X-ray zones and magnetic resonance tomography rooms, an electrostatic dissipative 'nora' flooring is available.

Health & care collection

A sensitive concept which combines esthetics and functionality

The better we understand the importance of psychological development of older people the more we have to rethink our concepts of textile decoration in hospitals, senior citizen and nursing homes.

Therefore, Drapilux has developed a sensitive concept based on timeless elegance which is the decorative highlight of any room. The colour palette ranges from exquisite white and silver to unobtrusive pastel blue and green hues to lively and mediterranean-inspired orange, yellow and ochre. The wide selection of colours provides endless possibilities to create an individual ambience for every single room. The Health & Care Collection, however, not only focusses on esthetic qualities but also meets highest hygiene requirements by providing antimicrobial and deodorizing properties.

Particularly in nursing homes, odours are a problem for residents, patients and staff alike. drapilux air, which decomposes pollutants, ensures a breeze of fresh air while the antimicrobial properties of drapilux bioaktiv help reduce bacteria load. This scientifically proven reduction and even entire elimination of pathogens provided by drapilux also reduces the change and wash frequency of textiles.

contact: presse@drapilux.com





1]



ASOBI: linking art & design – with a sense of play

ASOBI, as some may already know, (though I confess I didn't) is Japanese for play. That's why a team of designers in Ljubljana, chose it for their company name. According to partner Miha Krisch, Asobi see design as solving a problem. In every project they start by questioning the unquestionable, taking the problem into a wider context, a wider perspective. He says, "Some think it's like play because the proposed ideas are often far from what the client expected. But the purpose of these ideas is to show direction – the possible paths to the future, to open new horizons."

2]



by Lesley Anne Osborne

Asobi was established in 1999 and recently moved from a warehouse on the outskirts of Ljubljana, to a central address, next to the river and old market square in the Slovenian capital. The office is conveniently placed at the top of a shopping mall. In the space of just 7 years, the Asobi team has built up a reputation as one of the best design teams in the country, creating a diverse range of products which includes sofas, PET supermarket bottles, bathroom taps, lighting design and even push buttons for built-in cisterns. They designed the BMW and Mini websites for Slovenia (2002) and now create all the web design and on-line communication for their own products. In all they have over 50 designs on

the market and one of their big areas of interest is medical equipment. Miha Krisch himself was inspired by Robert M. Pirsig's cult novel 'Zen and the Art of Motorcycle Maintenance' which drew him to the interesting definition that "Design is what links Art and Science".

Asobi find inspiration and many contacts by visiting the Medica exhibition in Düsseldorf in November each year and last year's exhibition witnessed the launch of a product they had worked on for over a year, the re-design of the Medilog AR4. It contains computer soft-ware and sophisticated electronics and is worn over 24 hours to record and analyse heart signals and give patient diagnosis. Actually there are probably

1] 'GWIG' was the 'nonsense combination coding' given to Asobi's anonymous design for Slovenian Intra Lighting, as an entry to German, bulb-making giant, Osram's LED competition. The LED's seem to float inside heat-absorbing aluminium eggs. For Asobi it was the beginning of their 'Ambiental Jewellery' – where ambient waves of colour can be transmitted, using RGB colour mixing. (Client: intra Lighting (Miren, Slovenia) Materials: LED's, aluminium, polycarbonate, SMD electrical circuit Software: Rhinoceros, Pro/Engineer)

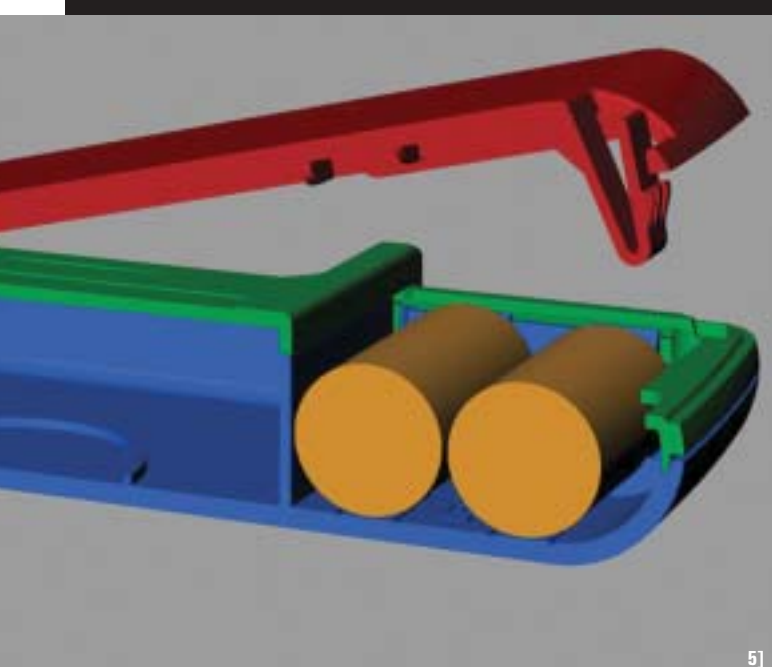
2] The Isle Lounge – a gigantic sofa – can sit 30, D4 was assured by the staff of the Slovenian BIO Design Exhibition which opened in Ljubljana in October 2006. The Isle Lounge was the result of conceptual work ASOBI carried out for a organisation of scientists and artists called the Slovenian Space Agency where research into zero-gravity was initiated. London's 100% Design exhibition declared it 'An iconic piece of furniture'. It is intended to be the first in a series of products for zero-gravity living.



3]



4]



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6]



7]



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9] The Asobi management team from left to right: Marko Skerlavaj, Gorazd Malacic, Janez Mesaric, Miha Tursic, Miha Krisch, Luka Salehar

over 50 companies producing various versions of this kind of equipment, Miha assures us, because they generally all make small volume productions of 1000 to 3000 pieces a year.

What makes this design project interesting is that Asobi were contacted by a company in Graz, Tom Medical Handels GmbH, Austria, who had been commissioned to develop the Medilog, by Huntleigh Healthcare, marketing specialists in the UK. The Austrian company came with the original product which had previously been produced by Oxford Instruments (now absorbed into Huntleigh Healthcare). In its original form the product had several areas which needed improvement. There was a small removable cover to access and change the batteries which could and did fall off, at the slightest knock, and the user could also easily access the removable compact flashcard by sliding back a cover panel. Asobi set themselves the problem of creating a product where the user would have neither access to the batteries nor the flashcard. Their first solution had

a double panelled front which still proved impractical, if accidentally dropped, or knocked. By their third prototype they managed to come up with a full-proof solution, securing both batteries and data card, from interference by the user, in a sleek, user-friendly product and etui. Perhaps the most unusual aspect of the whole story is that the client, in Graz, actually outsourced the entire design, engineering, tooling and production of the housing to Asobi. This business model is particularly useful for many companies in the medical industry that cannot develop the expertise necessary for a good in-house end-product. According to Miha, many try, in vain and realise (often too late) that the trial and error brings with it a lot of headaches and, not least, a lot of time and money wasted on things that are not necessarily the core interests of a medical company. It is obviously a business model to be recommended. Asobi were made to expect sales in the first year of perhaps 1000 pieces, but by September already 2500 had been sold.

3-8] In the 'old' design of the Digital Holter Recorder the medical staff needed a coin to twist off the lid and access batteries. Another undesired minus, the data was accessible to the patient. The Medilog AR4 Digital Holter Recorder now has the fastest recording rate at over 3096 samples per second. Marketed by Huntleigh Healthcare UK. The entire project was outsourced by the client: design, engineering, tooling and production of the housing. This might be a useful model for the future of the medical industry



1]



2]



3]

1] The Medicop.d.o.o. hospital wall panel, which is supplied world-wide.

2] The KULI was constructed and patented by Mr. Vladimir Markovic of IZUMI, Ljubljana, and is produced under an exclusive licensing contract by LIV Postojna d.d. Slovenia. The housing was designed by Marjan Žitnik.

3] The MEDIVAC is a commercial name for the aspirator, produced by Vacuutech d.o.o. Ljubljana and supplied to all Slovenian hospitals.

The art in designing

Marjan Žitnik describes himself as 'Free-lance artist in culture since 1990'. Born in Češnjica, Slovenia, Žitnik was amongst the first students to gain a BA in Industrial Design after a special Department for Industrial Design opened at the Academy of Fine Arts, in Ljubljana. As a free-lancer in the 70's, he began with furniture design, experimenting with various disciplines along the way, before forming a niche and thereby a name for himself as one of the most renowned designers of medical appliances, dental equipment and electrical devices. He has an impressive and varied list of products to his name and has many times been invited to show his work at international design exhibitions and one-man shows.

by Lesley Anne Osborne

Usually, the clients come to Marjan Žitnik. He says that, today, one can definitely see that clients are well aware of the importance of the added-value gained by their investing in design. One of the companies frequently contacting Žitnik, is called Medicop d.o.o., an enterprise based in Murska Sobota, Slovenia. Marjan's more recent designs for them include the MEDIVAC, regularly on order for hospital use, and the VACUUMED 100A aspirator (which incidently was launched at the Medica exhibition in 2001). Medicop.d.o.o. are also the company behind his hospital wall panel which is sold world-wide. This most elegant and highly functional piece of design is fitted with channels to accommodate telephone and electrical wiring, plugs, emergency call unit, individual light, diffusion lighting and oxygen for reanimation.

In the beginning, Marjan used to make models of all his designs and everything had to be adapted to the models. This is particularly time-consuming when you work alone. "With computer programming, it is much easier to design, because there are specific programmes to create virtual models. When everything is ready, the firm can make the prototype (instead of my having to make the models) and then the actual product, so a lot of time and money is saved."

We, at D4, have taken a closer look at one particular product, the KULI, one-hand drive system for wheel chairs, and its mushroom, silicone head. Marjan Žitnik was commissioned to design the outer shape (housing) for the driving system and Tomaz Gorjup designed the special handle, which allows the user to also exercise/re-train the hand whilst driving the chair. It is a team work project.

In previous years, it looked as if the inefficiency of hand-driven wheelchairs could be overcome by using battery-drive. But this proved very expensive and such chairs require costly maintenance. But most importantly, electrically-driven wheel chairs have little or no rehabilitative value for the patient. Most people who have become disabled due

to a spinal or leg injury need to continue and usually increase physical activity of the uninjured parts of their bodies – if the entire immune system is not to be threatened. That's why the companies IZUMI and LIV called in Marjan, as designer, to work with them to create a highly efficient technical solution, for the disabled or any other users of wheelchairs, who have weak hands and find it difficult to drive a standard, rim-driven wheel chair. KULI can be placed on almost any wheel chair. On its vertical axis it rotates freely over 360°, which means that, while driving, the user can simultaneously drive and steer the wheelchair forwards, backwards, left or right. The driving stroke is not mechanically limited, so it's also possible to drive with extremely short movements of the handle, within an area of movement most suited to the user. When driving forward, there is an automatic safety brake on stand-by, so, in uphill driving, there is no danger of the wheelchair slipping backwards downhill. The hand-brake is fitted on an ergonomically designed, driving handle, so the driver can stop driving without removing their hand and without having to use the wheelchair's parking brake.

The inventors wanted, more than anything, to ensure rehabilitation, even to the extent of speeding up healing of brain and muscle injuries for hemiplegics. The idea was to mechanically connect active movements of the healthy hand with the driver's passive paralysed hand. This was not only to provide exercise for the paralysed hand, but to give both brain hemispheres simultaneously, passive electrical 'feedback' signals from both hands, in a synchronised way, to try to stimulate the regeneration of a new control centre inside the injured brain hemisphere.

For the elderly, or for patients with muscular or neuromuscular injuries, a two-hand steering system called 'Ram' has been developed. KULI can be simply folded away under the wheelchair, so it can be driven or pushed in the traditional way.



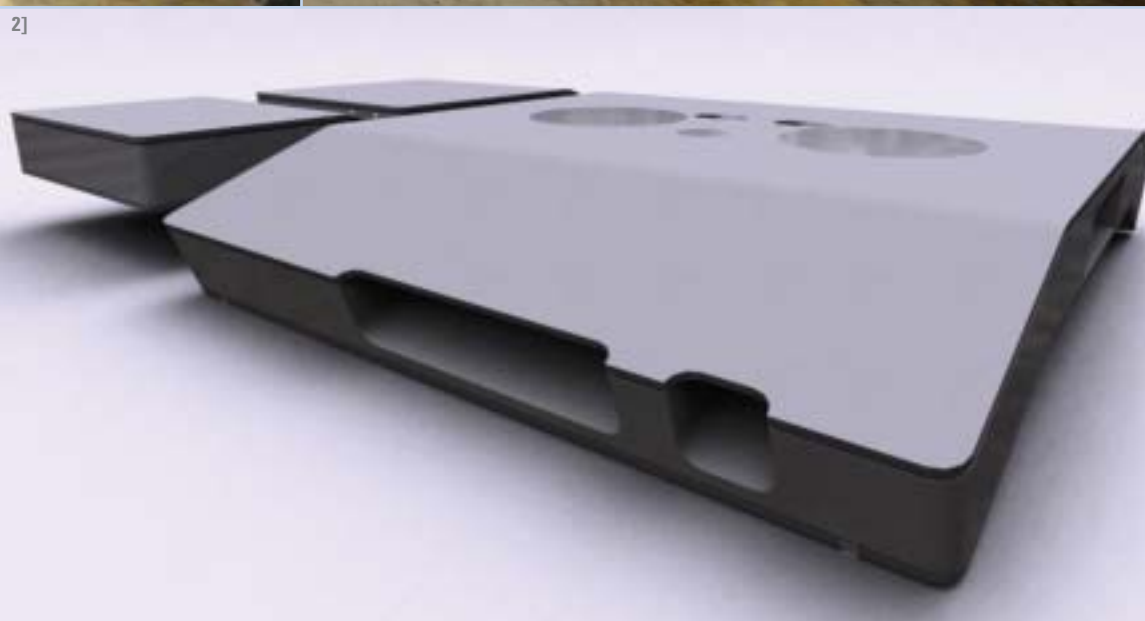
portrait
MARJAN ŽITNIK

Industrial Designer Marjan Žitnik Holds a BA in Industrial Design from the Academy of Fine Arts, in Ljubljana. He's a member of the Society of Designers of Slovenia and Association of Artists Škofja Loka. His mentors: the famous Professor Saša

Maechtig and Dr. S. Bernik. Over the past 20 years, his work has been exhibited in Milan, Switzerland, Poland and several venues in Germany, and many times been selected for the Slovenian BIO Industrial Design Awards.



1]



2]

Let's go Gigo!

Gigodesign, working with identity and product design, was started in 2000 by Anja Stefan, Miha Klinar and Matevz Medja. In just a short space of time, they have expanded their team to become one of the largest and most successful studios in Slovenia (also turnover-wise: their net income in 2005 was EUR 670.000). D4 visited them on the day they were moving office, into a spacious, white-painted former warehouse, in Ljubljana. They needed more room for their 20-odd design team, comprising industrial and graphic designers, strategic planners, programmers and account managers.

by Lesley Anne Osborne and Anja Stefan

Gigo have completed more than 250 projects for 90 clients from different business segments. The three directors explained how they started and said it's important to point out that formerly, under communism, design was designated to the sphere of culture. Articles relating to design were to be found in the cultural pages but never made it to the business section of the newspaper. Because of this only the fittest (studios) survived, as business ventures. Now, they assured, younger, bolder managers are taking over, instigating change. But just how do you go about putting design into a political context? Their answer was: by showing (first) loyalty to the project, and not the client's boss; by leading the client through the process; searching for ways to add value through innovation and playing an active role in the design community. They stressed that it is of utmost importance to get involved as early as possible in the process of a new design for a product or programme, to ensure better results. And, to reduce any possible mistrust, that it's necessary to open doors to the management, to get the cooperation of mid-management in companies or corporations that could be prospective clients. Industrial Designer and product boss, Miha Klinar, told us he took inspiration from S.C. Wheelright & K.B.Clark's 'Revolutionizing Product Development' (NY Free Press, 1992). He went on to say, "Don't just accept the

brief from the client as is. It must be short. Everyone must be clear from the outset that they understand everything... Put 'facts' that the client expects – in short, educate the client" stressing that if you have the product managers on the client's side, no-one can say, "no way – forget it!." Part of the 'educating the client' process also includes having to convince them that "the prototype is only a phase in the process and not the final design. Miha told us, one of the most common misunderstandings (from the client) is, "What can't be seen, doesn't need to be designed," and added, "It's important, too, to learn from your mistakes."

Matevz Medja, Gigo's Graphic design boss, is responsible for the company "Hit" (Universe of Fun) Corporate Identity. An extremely extensive design programme, still ongoing, it has already received several international design awards, and was selected for the Ljubljana BIO Award in October 2006. He compounds what Miha says, and adds that it's extremely important for the designer/design team to learn to say no! At least, he claims that Gigodesign don't take on work for the sake of it. The reason being, "If you are forced/force yourself to do something that (you know from the outset) won't work, then the result will be bad." He also said that in his view, politicians tend to start with arguments, and want to make a project of their way

1] GIGO's new studio and offices in a spacious, white-painted former warehouse, in Ljubljana

2] The industrial design of the Ernis M.A.F.U EMG urological diagnostic device followed its basic function: innovative, painless diagnostic procedure enabling GP's to perform the test within their general practice. Additional functions can be added. The team at Gigo searched for a form, which would emphasize the ergonomic aspect of the device, so the physician could manipulate the device with one hand.



of thinking. Whereas designers have ideas and then make projects. His advice to other designers is, simply "Spend a lot of time with the client."

Company Strategist Anja Stefan stressed that a valuable company asset at Gigo is their interdisciplinary approach to new product and service development. Project teams are often part client, part in-house, and part outsourced specialists. Gigo's closely managed teams' collective know-how increases the quality of the outcome, bringing strong added value to their design solutions.

When Sanolabor, one of Slovenia's largest wholesale, retail and distribution companies specialising in healthcare and medical equipment, decided on new corporate identity design for their 50th anniversary, they called in Gigodesign to help.

From the very beginning, Gigo worked in close collaboration with general manager Marko Bokal, discussing the changes. This resulted in very smooth project development from the outset, when the idea had to be approved and later on, when they were working on the implementation.

The development of the idea can be seen on the sketch (4). The logo is a fusion of two symbols: Red Cross and the Rod of Asclepius (a serpent entwined around a staff), a very well known symbol in medicine. The serpent forms the letter S, which is also the initial of the company name. Gigo added some fine tuning for the graphic balance of the logo.

The main colour – violet – was already used in the previous version of the corporate identity design. The retail outlets, too, had used it in their interior design, so Gigo decided to preserve this feature. The basic logo is the violet sign with black lettering. In the retail outlets, they elected to use the negative on the violet background, to give the logo greater impact within the shopping malls, where the Sanolabor shops often appear.

Despite the fact that Sanolabor is a sizeable company, the implementation of the new corporate identity design went extremely smoothly. Anja told us, this was attributed to the fact that the desire for change came from the top management, who also oversaw the entire process. She said, "Last, but not least, the new identity was presented and accepted by the entire company prior to its release for the general public".

3-5] Gigodesign's new corporate identity programme for Sanolabor, Slovenian specialists in healthcare and medical equipment.

6] GIGO: Where the name comes from.



Lighting in realistic settings

Light is taking on greater meaning in the medical industry. Not only does light optimize the working conditions of professional staff, but it also enhances well being and promotes the patient's or resident's freedom of movement. The right light transmits a feeling of safety and security by enhancing spatial experiences, allowing you to experience the architecture.

'Smart Heads' provide innovative light to enhance daily well-being and improve quality of life. Derungslicht also offers also individual customer solutions, to cover every requirement.

The company presents two new products Dlite® vanera wall light for bedrooms and the Dlite® vanera corridor lighting. Vanera combines maximum light spread with minimal shadow formation and reflections, whilst limiting glare.

See you at Medica, hall 11 / booth B26
www.derungslicht.com



Derungs MEDICAL LIGHTING



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 5 Vd`_Xdy-ZYe28y9j` W_RadecRdVjy #ty491* #! j8` ddr`yDh ZkVGR_UjYAY`_Vj% (` j8) y` y` yj7Rj j8% (` j8) y` y` (j8 h h ZUMV`_XajZYedT` ^ j8j` RZS` i l Uvd`_XajZYedT` ^
 5 Vd`_Xdy-ZYe28y9jyT` ^ aR_jy WdVjRjU^ R`_j8c` f a

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The winner is ...



(Left to Right) Director of D4 Health, Daniela Zimmermann, presents Pat Großmann, with an exclusive 1:6 DESIGN miniature chair, designed by Arne Jacobsen, for the 'Best Letter-to-the-Editor'. The suspension mounts, at the International Library in Düsseldorf, where the presentation took place, watched by Editor Lesley Anne Osborne.

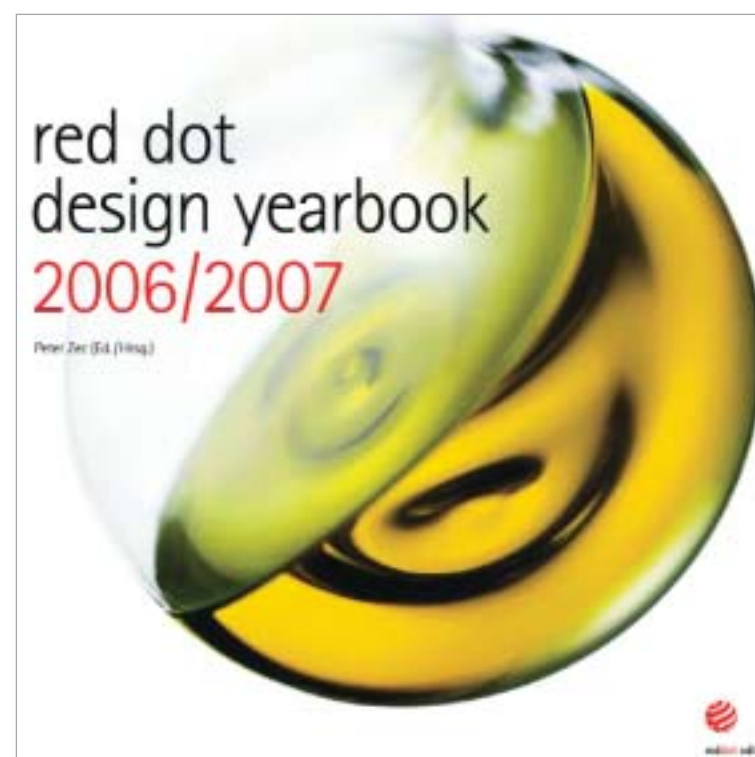
Win a 1:6 DESIGN collector's item



Write a 'Letter-to-the-editor' of D4 Health and tell us what you think! Do you have a comment to make to any of the articles, or perhaps any questions? Is there something you think we should take up in our features? Whether you are on the staff of a hospital, nursing

home, a production plant or a design studio, we want to hear from YOU! Out of all letters the very best will receive a special design prize of a genuine 1:6 scale miniature of architect Arne Jacobsen's 'the chair!' from the mid-sixties. 1:6 DESIGN Danish miniatures has produced these delightful gems. The shells are constructed of three to four layers of fine beech veneer. The lacquering process is similar to that which the full-scale chairs undergo. The frame and other parts are produced from the same materials as the original, full-scale chairs. For this purpose, 1:6 DESIGN has developed special engineering tools. This means that the small scale models don't just look like the famous originals, they actually feel like them, too! They are available in nine colours as well as three wood finishes. **Write a letter today!**

Mini copy of the famous Arne Jacobsen chair - for more information regarding chairs and 1:6 DESIGN please contact one2six@gmx.net



Red dot design yearbook 2006/2007

Internationally leading product design at your fingertips! On 576 pages, award-winning and innovative products - from furniture to home entertainment - are being presented. This is not only a useful compendium but also one of the major trend barometers for contemporary design. Red dot is a coveted and internationally renowned quality label for outstanding design. Enjoy!

Editor: Peter Zec, format: 30 x 30 cm, 576 pages, approx. 850 colour illustrations, hardcover - English/German. For further information, please go to www.red-dot.de

events

29 November - 2 December 2006
Turntec

Turntec is the 1st international trade fair in Germany for the entire field of turning technology starting with the turning tool up to turning processing, turning machines up to the turned parts and the corresponding supply areas Exhibition Center Hall 5.1 Frankfurt am Main, Germany

Opening: Daily from 9.00am till 6.00pm.
On Saturday, 3 December from 9.00am until 5.00pm
www.euromold.com/turntec

4 October - 25 November 2006
Baskerville in the City

Birmingham is unquestionably the UK's premier typo/graphic city having the same status in the annals of international design, as does Mainz in the history of printing. Situated in the centre of Britain's industrial heartlands, Birmingham was - and still is - home to John Baskerville: creator of the world's most well-known and enduring typeface.

Opening: Daily from 9.00am till 6.00pm.
Birmingham, United Kingdom
www.typeevents.com

14 October - 12 November 2006
Return on Ideas - Better By Design

Return on Ideas - Better by Design®. In the exhibition design-oriented companies such as adidas, Miele, and Daimler-Chrysler as well as design firms and the German Aluminium Association (GDA) will illustrate the significance and implementation of innovative ideas as the basis of commercial success.

Opening: Opening hours
The red dot design museum and the regular special exhibitions are open from 11.00 a.m. to 6.00 p.m. on Tuesdays to Thursdays and from 11.00 a.m. to 8.00 p.m. on Fridays to Sundays and on public holidays.
Red Dot Museum, Essen, Germany
www.red-dot.de

companies & addresses

3M Deutschland GmbH
www.di-noc.de

Angela Fritsch
www.angelafritsch-architekten.de

Anja Stefan
www.gigodesign.com

ASOBI
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Autotype
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Eczacibasi Yapi Gerecleri Vitra,
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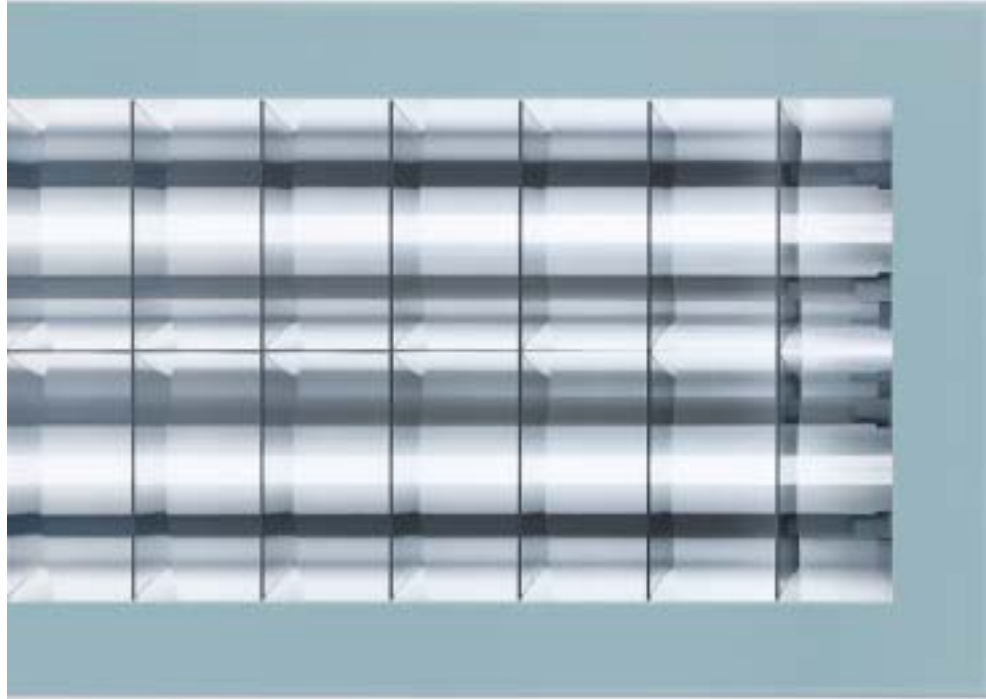
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