2011 EUROPEAN DESIGN AWARD
FOR A SUSTAINABLE PRESENT
EUROPEAN DESIGN AWARD FOR A SUSTAINABLE PRESENT
AGELESS DESIGN DESIGN FOR ALL GENERATIONS
SUSTAINABLE DESIGN FOR EUROPEAN CITIZENS OF ALL AGES
Innovation is the key to the future of a prosperous and sustainable Europe, and our young talented Europeans are the drivers of such innovation.

With the EESC Design Eleven – 2011 European Design Award for a Sustainable Present, the European Economic and Social Committee (EESC) has addressed the reality of Europe today and has supported practical and functional ideas for Europeans. In this way it is helping to both protect the environment and improve the quality of life for people in Europe.

The EESC wants to communicate Europe to the people of Europe by including them and giving them a voice amongst the institutions.

In this context we once again gave the floor to European design students and designers in all 27 EU Member States and those living abroad, inviting them to focus on a really important issue linked to the European Year in 2012: Intergenerational solidarity in times of an ageing population. The talent and commitment of European designers is crucial to tackling this rapidly developing global change and to promoting a better quality of life for all generations.

The EESC is delighted to have received creative and innovative ideas that are essential to finding design solutions relevant to all generations. Good design solutions are the outcome of a process in a societal context. Ageless design solutions need to bridge the gap between the generations and enhance dialogue between them. Only through discussion and a clear focus on the final users can innovative, sustainable and functional design products be successfully created.

Allow me to use this foreword to thank our partners and jury members for their cooperation, not least my colleagues from the cultural subcommittee chaired by Anne-Marie Sigmund.

This catalogue includes a short presentation on the three winning entries and on a selection of the best products that were submitted in this year’s design competition. They represent visions of design for all generations and their concepts link European citizens of all ages.

I hope you enjoy exploring this catalogue, and that you find the products it presents a source of inspiration.

Anna Maria Darmanin
EESC Vice-President
http://www.eesc.europa.eu/?i=portal.en.vice-president-communication-amd-blog
http://www.facebook.com/pages/Anna-Maria-Darmanin
http://twitter.com/ADarmanin
**THE AGE OF DESIGN**

The brief was to produce «ageless design» – design for all generations. Some entrants focused on ageless behaviours (from massages to games), others on “old-age” pursuits (such as knitting and sewing) whilst others (including the winning design) preferred to demonstrate that even the most contemporary or historical techniques can be ageless…

One thing that emerged very clearly from this second EESC Design competition was that, rightly or wrongly, design still seems to be the translation of a very personal point of view on complex social and cultural issues. And, considering the average age of our competition audience, I’m afraid to say that when we look at current trends in Western culture and society, all does not appear to be well.

Ageless does not mean everlasting, but something that can be suitable for people of every age, from children right through to the elderly. Is our culture ready to take account of older people? I’m afraid not, or at least, that it is not ready to give them their proper due as an active and growing majority of the population.

Whatever the ins and outs of this particular issue, the importance of a competition such as this one is that it can become an important gauge of how design and design culture are drawing inspiration from contemporary society.

As a matter of fact, I’m far less interested in coming to some moral conclusion than I am in stressing an aspect of the creative approach we suggested to designers that I see as fundamental. Designers were invited to discuss and create their design with an older person, in order to come up with a solution that would work for both of them – and therefore most probably for many other people as well. Relatively few entrants took our suggestion into consideration.
Co-designing may become the future trend in innovation, but only if we accept once and for all that design is not about individual artistic expression, but about engaging in a multi-layered process and moving towards open platforms and solutions that will be sustainable for the community as a whole. Design must respond to the fact that communities are made up of people with specific and diverse identities and needs, due to their age, social status and ethnic origin. The question is, can good design be compatible with such complexity? We believe it can, since design methodology can be generated by bringing together multiple needs, skills and points of view.

Intergenerational cohesion is more than a mere “Sunday lunch” obligation. I see it as a «long-life learning experience». Design and design education could play a major role in building infrastructures and models in which all ages are valuable and active stakeholders.

Let’s re-think the way design could reorganise our present and future societies.

I would like to thank the EESC, and specifically Sylvia Binger, the selection committee and the designers for having opened-up and taken part in this debate.

Giovanna Massoni
Freelance design curator and Design consultant for EESC Design ZeroNine and Eleven
Artistic director of RECIPROCITY Design Liege 2012 – an international design & social innovation festival

www.designstreams.net/index.php
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raili keiv, estonia

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jessica hallam, uk

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vanja gortnar, slovenia

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PARTNERS & CONSULTANTS

ANTONIO TAJANI
Vice-President of the European Commission
Responsible for Industry and Entrepreneurship

CHRISTIAN GUELLERIN
President of Cumulus International Association
of Universities and Schools of Design, Art and Media

FINN PETRÉN
President, EIDD Design for All Europe
DESIGN — A KEY DISCIPLINE FOR INNOVATION, GROWTH AND SOCIETAL CHALLENGES
This competition is an excellent initiative of the European Economic and Social Committee to invite designers across Europe to participate to the on-going reflexion on one of the major societal challenges we are facing: the Ageing of population. This year’s topic was challenging especially for young designers to create ageless design with a strong intergenerational solidarity aspect.

The European Commission chose to promote this competition organised by the EESC as it is highly representative of the broad approach of innovation the Commission is supporting within the Innovation Union strategy adopted in October 2010. In time of budget constraints, promotion and support of non-technological, user-centred innovation need to be encouraged. Capitalising on Europe’s creative potential is one of the commitments the Commission took together with the Member States that endorsed the Innovation Union last November.

Design is recognised as a key discipline to bring ideas to the market. The European Design Innovation Initiative that I launched this year with the set up of a Design Leadership Board to advise the Commission on how to enhance the role of design in innovation policy and to raise the awareness of the power of strategic design on growth and societal challenges is in-line with the philosophy of this competition. I am convinced that mainstreaming design into innovation policy, processes and support is crucial for innovation, growth and other societal challenges we are facing in Europe. And we should not forget that we can rely in Europe on some of the world leader countries in design.

This competition is an excellent opportunity to offer creative designers and young people the possibility to apply design-thinking to a concrete and preoccupying societal challenge. Developing user-centred design innovative products that overcome generations’ gap give a strong message on the power of innovation and on our savoir-faire in design and creativity in Europe.

Before you discover the winners of the competition 2011 in this catalogue, I would like to share with you the positive impression I got when reading the rationale developed by the winners in creating their products. We – all generations – live in one common cultural, historical, environmental context that demands to invent innovative and creative responses to challenges we are confronted to. Yes, we can develop innovative products with the contribution of design that are user- and environmental-friendly, as well as sustainable and – most important – correspond to user needs across generations.

Antonio Tajani
Vice-President of the European Commission
Responsible for Industry and Entrepreneurship
REWARDING TALENT
AND CREATING A MORE
COHESIVE SOCIETY

There are two reasons why I enjoy being involved in international design competition juries. The first is that they are about rewarding talent. Our schools and universities would be worth nothing without the talent of our students. As directors of educational establishments and university rectors we have the good fortune to lead bodies whose students are destined to be more talented than their teachers.

This is also what we expect of them, because the aim is to create tomorrow’s world, to make it better than today’s, the world that we created. And that can only happen if our students are more talented than us.

The second reason is that specification-based design projects vary in their approach from one country to another; the perspective on problems varies between cultures, which makes us humble about our own approach. This is enriching, gives us food for thought, and enables us to achieve more.

The EESC is to be applauded for organising the Design 11 competition on the themes of population ageing and bringing the generations closer together to create a more cohesive society. I was struck by the proposals on bridging the generation gap from the young designers taking part in the competition. In many of the projects selected the idea was to return to life «as it was», for our grandparents: a life where people darned their socks, kept food in earthenware pots, and tended their gardens. As if abandoning technology was a way of returning to old-fashioned values: taking care of things, not throwing away anything that can be repaired, making your own clothes, eating what you have planted and harvested yourself. This vision certainly reflects such resistance to progress and technology, but it remains to be seen whether it will appeal to people who are advancing in years.

One thing I am certain about is that I want to stay young as I age.

Christian Guellerin
President of Cumulus International Association of Universities and Schools of Design, Art and Media
www.cumulusassociation.org/
Dedicated to promoting design as a tool for social change, cohesion and sustainability, EIDD Design for All Europe has been a natural partner in the EESC’s Design Eleven competition, particularly since we see competitions as an important means of engaging design talent for significant social purposes.

EIDD Design for All Europe is the joint European platform for designers, architects, urban and social planners, and others who believe in the potential of their professions to contribute to a better society for all. It is also a rapidly growing organisation, now comprising 33 member organisations in 23 European countries.

“Design for All is design for human diversity, social inclusion and equality” (The EIDD Stockholm Declaration © 2004). The focus on human diversity instead of the practically non-existent “average person” in planning and design processes is the unique core of the Design for All concept and makes it a crucial tool for all social change-makers.

“Good design enables, bad design disables.” By getting it right from the beginning, the need for costly – sometimes even ugly – adaptations and compensating add-ons and special measures can be avoided. This is one of the crucial elements of truly sustainable designs, and a challenge that needs to be addressed not only by the design community but also, and even more so, by decision-makers in both the public and private sectors.

Europe is ageing. Alarm bells are ringing. How will the European countries meet this ongoing shift in the make-up of their populations? If it is seen as a problem, the situation will be difficult to resolve; but seen as a challenge it can be met. Again, design thinking and process are indispensable tools when facing both this and other major challenges.

The Design for All approach is a commitment to trying to get it right from the outset when planning and designing built environments, services and products so that they can be used and experienced with dignity by as many people as possible. When facing demographic challenges, Europe cannot afford to do without the Design for All approach.

Will design education and the designers of tomorrow be up to the Design for All challenge? Who will take the lead, design schools or business schools, designers or decision-makers? Hopefully the challenge will be addressed from both sides rather simultaneously. Hopefully, since excellence in terms of results depends on the productive meeting between informed decision-makers and aware designers, the design brief itself.

Meanwhile design competitions can be used as awareness-raising campaigns and as means to an important aim. The EESC Design Eleven is a good example. And perhaps this is where the biggest achievements are being made; not in the tangible outcome in terms of winners, but in the broad mobilisation of design thinking itself.

Finn Petrén
President, EIDD Design for All Europe

www.designforalleurope.org
**THE JURY**

**PRESIDENT OF THE JURY**

**ANNA MARIA DARMANIN** – EESC Vice-President

**EESC MEMBERS**

**ANNE-MARIE SIGMUND** – former EESC President, Head of the EESC’s sub-committee on culture

**ALEXANDER GRAF VON SCHWERIN** – former EESC Vice-President, member of the EESC’s sub-committee on culture

**MARIE ZVOLSKÁ** – EESC member, active in the EESC communications group

**EXTERNAL EXPERTS**

**FRANÇOIS JÉGOU (FR/BE)** – Director of Strategic Design Scenarios (SDS)

**VIRGINIO BRIATORE (IT)** – Design philosopher, journalist and international design talent scout

**PROF. HELMUT LANGER (DE)** – Specialist in cultural, environmental, institutional and social communication projects with global significance

**JESÚS HERNÁNDEZ GALAN (SP)** – Vice President of ENAT; Director of Accessibility, Fundación ONCE, Spain

**DR. ÉVA ORSÓS-HEGYESI (HU)** – President of Életet az Éveknek (National Association of Pensioners’ Clubs and of Older People); former Deputy State Secretary at the Hungarian Ministry of Health, Social and Family Affairs

**PARTNERS**

**EUROPEAN COMMISSION** – DG Enterprise and Industry – Lucrezia Titi

**CUMULUS** – Christian Guellerin, General Director, President

**EIDD** – Design for All Europe – Finn Petrén, President

**AWARD COORDINATION AND PRE-SCREENING**

Sylvia Binger (EESC), Bernhard Knoblach (EESC), Giovanna Massoni (independent curator and EESC design consultant)
What makes this competition so special is that it starts where it finishes. In other words, a budget is fixed for producing and delivering a set number of items. Then the designer is asked not only to put together some ideas, but also to do the thinking, costing and work to enable the idea to be made a reality: produced, packaged and delivered. It is an unusual and probably a stressful exercise, but it is definitely a learning experience for the young people hoping to make it in the complex world of design.

The competition’s other virtue is its chosen theme. This year, the brief centred on a social phenomenon that is plain to see: the ageing of the European population and the need to build new bridges and channels to enable the generations to meet and communicate. This is not an easy topic and it is therefore a discriminating one as it calls for reasoning going beyond the product and addressing social and anthropological issues, and diverse cultural contexts and collective memories. Add the brief’s other requirements to the mix – the item should be a pleasant and desirable gift, of limited size and weight, made from available materials, with a low impact and sustainable in terms of cost and the environment – and you get an idea of the breadth and depth of the challenge facing the young designers. Furthermore, possibly wishing to be politically correct, the competition organisers and most of the jury did not want the item to associate old age with illness, disability or physical or psychological problems, but hoped to see something more neutral, painless and light-hearted. After all, who wants to be given a walking stick or an LED-lit magnifying glass as a gift?!

Virginio Briatore
Design critic and international talent scout
www.virginiobriatore.it
The EESC Design Eleven brief represents a wonderful opportunity for raising awareness on sustainability and design that reflects human diversity amongst the students of our design schools.

Unfortunately, in many cases, design schools focus their training on how products are made, with far less emphasis on how they will be used. This results in products that are of considerable aesthetic value, but difficult to use, a situation aggravated still further when the user has certain limitations in their functional capabilities.

One common mistake is using anthropometric design processes in order to define a user type. Another error is for the designer to use him or herself as the model for the end-user. This misconception at the origin of the design process leads to products being used primarily by users who fit a standard formula or those with similar capabilities to the designer. As a result, a significant proportion of the population is excluded from the design process itself and therefore from the final result as well.

One of the other major problems we are confronted with is the unsustainable use of materials and the significant shortening of the life cycle of products. It is becoming more and more frequent for a product to be replaced because it is so fragile that it deteriorates too quickly. This also entails a significant economic cost to the user, not to mention an enormous amount of wasted materials that could either be recycled or re-utilised in other ways.

In the current economic and social context, Europe can no longer continue to produce this type of waste or to exclude a large percentage of the population. Ageing is a reality and we need to respond to it by deciding on strategies that will foster the social inclusion of elderly people, ensure that this population group, which is now becoming more active, also plays an active role in society and develop products based on the criteria of usability and sustainability.

Through this exercise, the students have been able to develop truly innovative products that draw on solutions from the past to solve current problems. The use of low cost materials, the robustness of the proposed products, their functional design and the solutions they have identified, demonstrate the high level of our schools of design. The students who took part also learned a good deal about human diversity, the ageing of the population and the declining functional capabilities of users, issues which should be an essential part of the training offered by our design schools.

In my view, there is no doubt that this initiative should not only be continued but also extended more widely across Europe, to ensure that more students are involved in the competition. As well as enhancing the education offered to our future designers, this would also give them an opportunity to become familiar with the European institutions, something which is extremely important for the citizens of the European Union.

Jesús Hernández Galán
Director de Accesibilidad Universal
www.fundaciononce.es
Meeting the criteria of the EESC Design Award was not an easy task for the participating designers. The apparently straightforward idea of asking for an innovative ageless, intergenerational solution and turning it into a high quality promotional gift for the institution tended to induce a difficult trade-off. On the one hand, a product may be a pertinent innovation, which has emerged from a user-centred process and provides a practical solution to everyday problems, but, as a promotional gift emblematic of EESC policy, it may be too specific and its meaning not easily understood at first sight by the intended recipient. On the other hand, a self-explanatory gift that immediately communicates values of inclusiveness, sustainability and creativity tends to be a more light-weight, symbolic gadget, which does not offer a serious and pertinent solution as a product designed for everyday use.

As well as setting designers this not so easily resolvable challenge, the briefing for the EESC Design Award was also, in my view, an extremely important instrument for addressing wider contemporary social challenges. Subsidising the production of a first series of cutting-edge products, selected because they challenge gaps in the current consumer market, should be seen as a form of public procurement. In this sense, the EESC’s initiative of focusing on innovation, supporting the launch of emblematic products and influencing consumer markets towards more inclusiveness and sustainability, is an extremely important and valuable one. The Design Award should certainly be redesigned in this direction and should be promoted in these terms so as to attract a larger audience among design schools throughout Europe.

Last but not least, what struck me when browsing the entries shortlisted for the EESC Design Award was the latent image of ageing that emerged. Beyond the intrinsic quality and pertinence of the answers themselves, it would seem that, through their projects, the designers taking part are challenging a somewhat old fashioned understanding of older people, the romanticised image of a grandmother knitting and darning and looking for her glasses... This raises an important question and debate for EESC and the vision of active ageing it promotes. What does ageing in our society mean today, as we navigate between the relative economic power of the baby-boomers expressed in the rise in marketing to the older generation, the generation of migrants who are increasingly active on the Internet and the rising number of single-parent families which will result in many people ageing alone? More than a debate, this is a societal challenge: the future of ageing has to be invented. Beyond the traditional image of older people as ‘libraries of knowledge’and ‘repositories of wisdom’, we need to explore new social roles for older people. This is a huge challenge, where creative, design-driven, participative approaches can contribute a great deal. Could this be an idea for next year’s Design Award?

François Jégou
Strategic design consultant
Design competitions are important tools for promoting good design to the general public, institutions and the design community.

The European Design Award is a big opportunity for:

• establishing design as a means of achieving a sustainable future,
• exchanging and disseminating design knowledge,
• sharing best practice,
• presenting a platform for collaboration between design stakeholders and
• developing an international means of communication, to name just some of the areas where it can make a contribution.

The result of this second competition in 2011 did not really meet expectations. The jury from different backgrounds and various EU member states had problems finding really outstanding designs and selecting an entry which met all the requirements of the competition brief. Nevertheless, a suitable solution that did take account of all the various aspects and criteria, was found. Although the handsome prizes may not have sent entirely the right signal to the design education field, I believe that the three prize-winning designs will help to make people more aware of the broader challenge of sustainability. From this perspective, the first prize should be seen as a symbol of re-innovation, reconnecting the past and the present for a better future.

The outcome of this year’s competition should stimulate even greater efforts to come up with a suitable theme for the 3rd competition, encourage more design academies to participate, and promote the competition more successfully. Europe needs more innovation, better designed products and services, greater awareness of the importance of design, and increased strategies for sustainability. In order to continue the world-wide process of shifting the paradigm towards ensuring a sustainable future, the highest degree of creativity and technological expertise need to be combined with technological expertise. From this perspective, multi-cultural Europe is an extraordinary resource of multi-faceted design for sustainable innovation.

**Prof. h.c. Helmut Langer**

Specialist in cultural, environmental, institutional and social communication projects with global significance

www.helmut-langer.eu
When asked to take part in the European Economic and Social Committee (EESC) Design Eleven jury panel, I was at first hesitant. I reasoned that the panel should include people who have an understanding of fine art or design. What contribution could the director of an elderly care service make in the presence of such talent?

And suddenly, my protestations dried up. I started asking both older and younger people around me what kinds of presents they might have designed. Some suggested ‘something for practical use’, or giving seniors something that would ‘remind them of their youth’. Others put forward gift ideas that would encourage older people to focus on ‘health maintenance and promotion’. Still others replied that seniors should simply be given ‘something that brings them real joy’.

I wrestled with the dilemma of whether I’d be able to contribute something useful to the deliberations of this highly professional panel.

The European Union (EU) declared 2012 to be the Year of Active Ageing and Intergenerational Solidarity, and Design Eleven came into being as a component of this. The EU has done a lot in recent years to draw attention to the phenomenon of ageing and the situation of elderly people in the light of the ever-increasing proportion of seniors in the population.

In the current economic climate, it is particularly important to draw attention to the values of empathy and solidarity, so that we can promote respect for our senior citizens – surely one of the conditions for peace in society. EESC Design Eleven has provided a wonderful opportunity to address these issues in novel ways. It is praiseworthy, too, in the sense that we face challenges today that can no longer be dealt with in routine, traditional ways.
Throughout the discussions of the grand jury it was an enlightening experience when I realised that we don’t all share the same concept of what ‘an elderly person’ really is. The fact is, neither did the competition entrants! One designer would have in mind a grandmother cooking up a storm in the kitchen, or tending the garden with her grandchildren. Another would envisage a person older than 80 typing away at his computer.

Who then are the elderly? I would argue that the competition’s greatest gift was to provide an answer to this question. Those who were thought of as elderly 50 years ago are now regarded as middle aged, or as senior employees. People at the start of their retirement nowadays still have 25-30 years ahead of them.

To ensure that people live these years in dignity, there is a need for competitions and programmes such as Design Eleven, providing as it does the opportunity to celebrate the lives of our senior citizens in non-traditional ways.

Éva Orsós-Hegyesi
Director,
Pensioners’ Clubs and the National Life to the Years Organisation
www.eletetazeveknek.hu
THE WINNERS
KEEPCOOL

Alternative and eco friendly fridge

FIRST PRIZE

“Keep Cool is a symbol for re-innovation. It provides a vernacular solution that reconnects the past and the present and invites us to reflect on its environmental, cultural and historical context. It is sustainable and ageless in design and material.”

THE JURY
**CONCEPT**

We have put forward this project because we want to defend the message that everybody can participate in protecting the environment by taking advantage of natural conditions. The main aim is to use the fridge less, to find an alternative without replacing it. Through this product, we intend to adapt the use of electrical domestic appliances and cut down on energy consumption.

**RELATION TO “AGELESS DESIGN”**

The terracotta pot is familiar to younger and older people. This archetypal form is recognised by everybody. It is not a passing trend, it is timeless. KeepCool is low-tech, and independent of technology which will be obsolete in a few years.

**SUSTAINABILITY**

It is made of ecological and recyclable materials. This product won't date and be replaced by another technology or new process within a few months.

**TECHNICAL DATA**

Material: terracotta  
Dimensions: 286 x 286 x 296 mm
**ORTOGETHER**

*Keep a family garden*

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**SECOND PRIZE**

“This product reflects a process and a sustainable way of living. ORTOgether goes beyond planting flowers as it means creating and arranging your own garden in a social context. It promotes sharing, learning and intergenerational dialogue in a family environment.”

**THE JURY**
CONCEPT

Elderly people have experience cultivating the land even if most of them have to give it up as they get older. Nowadays, new generations want healthier lifestyles and to live close to nature.

RELATION TO “AGELESS DESIGN”

Farming can be fun for children. The experience of the older generation – combined with the younger generation’s energy and desire to learn all about it – can lay the foundations for discovering healthier lifestyles. Keeping a vegetable garden/kitchen garden can be a fun way to spend time with the whole family, including the children.

SUSTAINABILITY

The container is made of jute, a natural fibre extracted from the Corchorus plant. It is 100% biodegradable and is therefore compatible with the European Commission’s requirements.

TECHNICAL DATA

Material: jute, geotextile material, plywood
Dimensions: 260 x 260 x 50 mm (packed)
DARNING PEAR
Mend your clothes

THIRD PRIZE
“It has a clear and intergenerational message about re-using things. It is a thought-provoking gift which encourages people to repair things rather than throw them away. It stands for a return to traditions and old skills and links all generations.”

THE JURY
CONCEPT

The “Darning pear” should remind people of the old habit of mending clothes, one aspect of an economical lifestyle. The darning pear is meant for mending socks, but it can be used for other similar purposes.

RELATION TO “AGELESS DESIGN”

Traditional way of mending clothes and promoting an economical lifestyle.

SUSTAINABILITY

Made from wood leftovers, natural materials. The value of this product is stable in time.

TECHNICAL DATA

Material: wood
Dimensions: 105 x 63 x 63 mm
SELECTED PRODUCTS
BIRDY
Salt and pepper shaker and egg container
ADOMAS SKIEZGELAS

*1948
Living in Klaipeda, Lithuania
adomas.skz@gmail.com

CONCEPT
Salt and pepper cellars and egg container. A souvenir that can be used in our everyday lives.

RELATION TO “AGELESS DESIGN”
Promoting intergenerational dialogue by reflecting traditional skills and material.

SUSTAINABILITY
Sustainable materials

TECHNICAL DATA
Material: wood
Dimensions: 150 x 110 mm
COCOON

Portable and functional eyewear storage case
All living in Göteborg, Sweden
www.borninborn.se

CONCEPT

The aim of Cocoon is to create a portable spectacles case that is functional, attractive and easy to use so that it changes the way that people who wear reading glasses perceive them, helping them to see them as something that is rewarding rather than problematic.

RELATION TO “AGELESS DESIGN”

Cocoon has been designed with active ageing in mind and takes account of the needs of all people who live on the move. By focusing on these needs, an inclusive design has been created for this product, which can be used and appreciated by people of all ages.

SUSTAINABILITY

Our intention with Cocoon is to create a case that will actually be used and cared for. The packaging is biodegradable and gives the concept a further dimension by encouraging users to recycle it.

TECHNICAL DATA

Material: biodegradable materials
Dimensions: 70 x 26 x 167 mm
COLOR

Device to reveal thermal leaks of any surface in a playful way
Both living in Pforzheim, Germany
www.voronova.de/sign
www.vaclavik-design.com

CONCEPT

COLOR is a smart device that reveals the thermal leaks of any surface in fun and an amusing way. Using the technology of a pyrometer, COLOR intercepts and measures the thermal radiation of any surface without contact.

RELATION TO “AGELESS DESIGN”

Its use promotes intergenerational dialogue.

SUSTAINABILITY

The device is made out of recycled post-industrial plastic and is a compound of two identical shells, which can be easily and inexpensively heat-pressed together to create any form.

TECHNICAL DATA

Material: various recycled materials
Dimensions: 100 x 130 x 9 mm
GRANNIES PANTIES

Combination of an old technique and a young, funky piece of clothing
**Concept**

Grannies Panties is an original way of establishing a link between the generations. Grannies Panties contrasts age-old techniques with a young, kinky item of clothing.

**Relation to “Ageless Design”**

Creates a moment in which knowledge can be shared with older members of the family.

**Sustainability**

No production stage, maximum possible use of natural materials, simple packaging.

**Technical Data**

Material: wool
Dimensions: 150 x 110 mm
JABONERA

Machine for making soap
**CONCEPT**

This product is a machine for making soap. The idea was based on the observation that many people do not know what to do with their old cooking oil. Thanks to this product, people will now be able to recycle their used oil to produce homemade soap.

**RELATION TO “AGELESS DESIGN”**

The main idea is to introduce young people to domestic tasks so that older people can identify with this product and enjoy teaching children.

**SUSTAINABILITY**

The product is sustainable as it reuses residues that people have no other use for. Moreover, the product is manufactured from recycled materials.

**TECHNICAL DATA**

Material: wood, glass, recycled materials
Dimensions: 175 x 210 x 210 mm
KNIT GENERATIONS

Playful set of coloured pencils that can be used by a child with his or her grandmother to discover knitting and/or crocheting.
Both living in Saint-Étienne, France

www.franckdarde.fr
www.audreydodo.fr

CONCEPT

The product was inspired by the information collected during the survey and by talking to people throughout the design process. The survey revealed the importance of supports that enable the transmission of experiences (books, photograph albums, pens...) and therefore enhance intergenerational contact. Knit Generations is a fun set of coloured pencils that can be used, for example, by a child with his or her grandmother to discover knitting and /or crocheting.

RELATION TO “AGELESS DESIGN”

Knit Generations is a symbol of intergenerational contact. It aims to promote these values in order to form a sustainable present.

SUSTAINABILITY

By encourageing links between the generations, Knit Generations is socially sustainable. In addition to being socially sustainable, this product also promotes ecological sustainability.

TECHNICAL DATA

Material: wood, wool
Dimensions: 230 x 80 x 50 mm
LINKED DIGITAL LOCKET

Tool promoting intergenerational dialogue by the use of photographs
**CONCEPT**

Promoting intergenerational dialogue through the use of photography.

**RELATION TO “AGELESS DESIGN”**

Intergenerational dialogue.

**SUSTAINABILITY**

Fully recyclable at the end of its life.

**TECHNICAL DATA**

Material: various recyclable materials
Dimensions: 100 x 100 x 120 mm
MASSAGE KIT
Practical equipment for maintaining people’s vitality
**CONCEPT**

Solidarity is a social activity between individuals or groups of people and usually occurs when an individual or group needs help. Trust means letting go of all your worries or problems and letting somebody else take over. Solidarity represents a transfer of energies.

**RELATION TO “AGELESS DESIGN”**

A healthy mind in a healthy body is important for maintaining people’s vitality. This product is all about developing a person’s body and mind, with the positive intention of doing good.

**SUSTAINABILITY**

The Massage Kit is a practical piece of equipment which every volunteer, amateur or professional masseur can use as a massage aid. It is made out of environmentally sustainable materials.

**TECHNICAL DATA**

Material: wood and textile
Dimensions: 220 x 220 x 100 mm
Mm messenger

Extended version of the traditional mail as a tool for the social aspect of communication within a close circle like a family
Both living in Delft, Netherlands
karenchoi_1024@hotmail.com

CONCEPT

Instant forms of communication using text messages, emails etc. have become a part of our daily lives, whatever our age or nationality. However, the increasing communication problems between the different generations have highlighted the need to rekindle relations between people of different ages.

RELATION TO “AGELESS DESIGN”

The aim of the design is to encourage interaction between different family members through the use of the MMmessenger.

SUSTAINABILITY

Product to be manufactured from a combination of recycled and sustainable wood.

TECHNICAL DATA

Material: certified wood
Dimensions: 300 x 300 x 300 mm
PITZ

Holder for mobile or smart phone, digipass and bank card reader
CONCEPT

Parking space for your digipass, bank card reader, mobile or smart phone.

RELATION TO “AGELESS DESIGN”

Makes it easier to find the electronic device you are looking for by providing a special place for you to “park” your device on.

Simulates the use of handheld electronic devices: making its owner “a member of the young people’s club”.

SUSTAINABILITY

Made out of recycled mobile cases: re-use of a widely discarded product. Stainless steel is recyclable. Flat packaging. Assembled by the customer. Educational example for awareness.

TECHNICAL DATA

Material: various recycled material
Dimensions: 110 x 110 x 10 mm
PONY ROCK

Children on a rocking horse and elderly people relaxing in a rocking chair: common ground on an intergenerational bench
CONCEPT

The idea is to encourage people of different ages to sit together on a bench and rock on it. The sight of their grandma or grandad relaxing and rocking on the rocking bench should awaken young people’s curiosity and make them feel closer to their grandparents. The rocking bench features a pony’s head and is a fun and playful way of showing how different generations can share the same interests.

RELATION TO “AGELESS DESIGN”

We tend to associate rocking chairs with older people. Rocking horses meanwhile are usually associated with children. A bench is associated with spending time together and communicating.

SUSTAINABILITY

The main components of the product are made out of wood. As it only comes in a kit and needs to be assembled as an item of furniture it is efficient in its use of space and transport. It can be used again with another piece of furniture.

TECHNICAL DATA

Material: wood
Dimensions: 300 x 300 x 300 mm
POST-APP

Community activity product using traditional post-its and modern QR codes to evaluate commercial products
CONCEPT

The idea is to create a product that also provides a service and to give older people a new social role. The concept consists of a post-it note containing a QR-code which older people can stick onto their favourite food products at their local market. The QR-code provides access to a specially created website.

RELATION TO “AGELESS DESIGN”

The post-it notes are designed to be used exclusively by older people; they provide an internet service for other generations.

SUSTAINABILITY

The Post-app is made entirely out of recycled paper and cardboard, with simple and sustainable production processes.

TECHNICAL DATA

Material: recycled paper & cardboard
Dimensions: 75 x 75 x 30 mm

All living in Sapri, Italy
robertascotellaro@gmail.com
RECALL

Interactive game to make families understand the potential of discarded products

“...everybody just want to have the newest mobile phone...”
The inspiration for this game came from a series of discussions with older people about the differences between how they and young people see new products. Mobile phones are a perfect example; as soon as newer products are available, the old phones are discarded. The ReCall game makes people aware of the value of discarded products.

**RELATION TO “AGELESS DESIGN”**

It is a family game which younger and older generations can play together and learn from one another at the same time.

**SUSTAINABILITY**

The game makes people aware of the value of discarded products. The players are asked to send any discarded phones they have to a company that can reuse or recycle them. All profits go to a European charity (company and charity selected in cooperation with EESC).

**TECHNICAL DATA**

Material: various materials
Dimensions: 220 x 220 x 100 mm
SWEET TIME

Brings people together around a dessert in order to share a convivial and special moment
CONCEPT

Sweet Time brings people together for dessert. It encourages a moment of sharing, intimacy and friendliness.

RELATION TO “AGELESS DESIGN”

Sweet Time aims to create a new meeting point between the generations.

SUSTAINABILITY

The use of the essence of pine supports the local economy, while sugar cane fibre is a commodity that is traded internationally. One option could be to use more local and fair trade products, through the use of paper pulp.

TECHNICAL DATA

Material: pine wood, fibre of sugar cane
Dimensions: 250 x 250 x 160 mm

*1990
LAURA PUJOL
*1991
LORIANE PALLATIER
*1988
EMILIE POUILLART

All living in Toulouse, France
http://cargocollective.com/laurapujol
loriane0901@hotmail.fr
emiliepouillart@orange.fr
THE SHARING BADGE

Communication gem in pieces to be shared among friends and family
The Sharing Badge is a piece of ‘communal’ jewellery to be shared among friends and family. Similarly to charity awareness badges and friendship bracelets, the brooch links those with whom it has been broken and shared.

**CONCEPT**

The wearers of the brooch are taking part in a communal/communicative activity, and are individually expressing their solidarity with other wearers of the badge. A shared experience is something to be cherished and the brooch is a reminder of this.

**RELATION TO “AGELESS DESIGN”**

The wearers of the brooch are taking part in a communal/communicative activity, and are individually expressing their solidarity with other wearers of the badge. A shared experience is something to be cherished and the brooch is a reminder of this.

**SUSTAINABILITY**

There are only a few steps in the production process, which enables significant eco-savings and a completely environmentally friendly manufacturing process.

**TECHNICAL DATA**

Material: ceramics
Dimensions: 90 x 150 x 35 mm
TRUGG
Set of two house plant pot kits
**CONCEPT**

A set of two house plant pot kits that are bought by one generation and given to the other as a gift. Each generation looks after a plant pot and records their plant’s progress in the logbook provided. They then meet up with their plant pots and look after them together. When the logbooks are full or the older person passes away, the child can keep the books as a memento of the time they spent together.

**RELATION TO “AGELESS DESIGN”**

Promotion of intergenerational dialogue through gardening. Creating ways in which different generations can communicate and interact with one another.

**SUSTAINABILITY**

The plant pots may be used again even if the plant dies by simply planting another one in the same pot. The logbooks are made from pure recycled materials. The handle is made from polyurethane while the pot is made of photochromic plastic.

**TECHNICAL DATA**

Material: mixed recyclable material  
Dimensions: 269 x 268 x 128 mm
TWO BALLS AND A ROPE

Set of tools for exercises to train the body and stay in shape even with restricted mobility
CONCEPT

The needs of the ageing population are most evident in terms of their increasing need for healthcare, personal care and social inclusion. Ageing is a process which none of us can avoid; however we can all slow it down. There is a lot that we can all do to protect our health through physical and mental activity, starting by adopting healthy habits at an early age.

RELATION TO “AGELESS DESIGN”

To contribute to intergenerational solidarity; the core idea is to design an item that promotes an active and quality life and ageing. The gift is fun and easy-to-use, there are no age limitations in terms of its use and it is strongly interactive.

SUSTAINABILITY

The materials used to manufacture the gift are of 100% natural origin: FSC-certified cherry wood is used for the balls and organically-grown European hemp for rope. A list of exercises is printed on recycled paper.

TECHNICAL DATA

Material: certified cherry wood, recycled paper
Dimensions: 150 x 70 x 90 mm
DESIGN 11 EVENT IN PICTURES AWARD CEREMONY
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