

PHARMACIES DESIGN

药店设计

(德) 多帝·贝克 (德) 菲利普·莫益 编 郗格 译



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The colours flow fluidly from a soft blue into orange, and then into red and green. As many glances as the shop window attracts during the day, in the dark it is an absolute eyecatcher, even at a distance. One could almost believe that it is a light installation produced by art students trying to draw attention to grievances at their university.

Not all that long ago, the local pharmacy was still solidly fitted out with wooden furniture. The pharmacy still had the appearance of a workshop for health, where, in keeping with centuries-old tradition, the pharmacist was a craftsman who continued to produce some medicines himself. This practical experience in handling the materia medica produced an in-house manufactured insecticide, which was excellent in every respect. So everything was as it should be: The pharmacy employees were competent and friendly; the atmosphere was simple and pleasant – just like being in the corner shop; trust in the pharmacist's expertise existed on the basis of precisely such alchemical brews as the insecticide. For me, at least, the "apothecary's shop" had proved itself to be more than just a storehouse (Greek: apo = away and tithenai = lay) for a range of goods and a hatch for passing through prescribed drugs. Suddenly, however, the old, familiar pharmacy was closed down. Subsequently this new pharmacy, designed in white and enhanced by warm light colours, was opened, as if out of thin air. There

was no longer a clear physical separation between the pharmacist, as an expert adviser, and the customer on the other side – only a mental division. After all, the pharmacist knows that his position of privilege has been accorded to him step by step under law since the 12th/13th century, and that his practical, craftsmanlike profession has been recognised as an academic discipline since the 19th century. According to representative surveys undertaken by various opinion research institutes, alongside doctors, pharmacists enjoy an undiminished level of trust amongst the German public, with a rate of 84 to 93 percent. "Ask your doctor or pharmacist" is not only a slogan to warn against the side effects of certain medicines, but is also a formula aimed at arousing trust based on specialist expertise. The ladies and gentlemen in white coats as an outpost of the medical practice, who serve as its extended arm, are well aware of the respectful distance which the patients as customers accord them by virtue of their office. This means that the line separating the customer from the pharmacy's specialist, private area, once represented by the sales counter, can now be relaxed in optical and constructional terms. Only the window at the night service counter remains as it was.

Under law, pharmacies are obliged to ensure that in the public interest, the population is adequately supplied with medicines. In order to practice their profession, pharmacists are required to obtain a licence. The ever-present trust in the art

PHILIPP MEUSER

菲利普·莫伊泽

THE HEALTH DESIGNERS PHARMACIES CAUGHT BETWEEN PROFESSIONAL TRADITION AND THE MODERN MARKET

健康设计师

处于专业传统与当代市场背景下的药店

店内的颜色由淡蓝过渡到橙黄，再到红、绿，平缓而流畅。药店在夜晚同样格外引人注目，如同艺术系学生制作的一个大型灯饰。

不久以前，德国当地的药店仍采用木质家具装饰，保持着传统的作坊模式：药剂师亲自配药；员工负责而友好；环境简约而亲切。在我看来，药剂师商店同那些只出售各种药品的药店大有不同。然而，这些传统而又熟悉的药店似乎在瞬间全部被关闭。新建的药店以白色为主，在其他暖色调的修饰下，格外引人注目。药剂师与顾客之间的自然屏障已不复存在。根据调查显示，药剂师及医生在德国公

众中的支持率达到84%~93%。“看医生或找药剂师”不仅仅只是为知道药物的用途及副作用，更体现了人们对其专业技能的信任。

根据法律规定，为确保满足公众的需求，药店应提供足够的药物。同时，药剂师须获得许可，才可从事这一职业，确保他们的利益不受那些街头小贩以及庸医的侵犯。

在当今的现代化市场体系下以及消费环境中，药店行业协会的最后一个特权即是监测机制。从药店的名字中

of the pharmacist has been legally guaranteed under law since the 13th century by controls imposed by the authorities. In this way, the pharmacist was protected from the competition of hawkers, miracle healers, and other charlatans. Has any pharmacist ever gone bust under the described system?

One of the last guild privileges to be preserved in today's modern market and consumer society also entails monitoring. Names such as "Ratsapotheke", "Hofapotheke", "Klosterapotheke", and "Spitalapotheke" (city, court, monastery, and hospital apothecary) demonstrate the prestige of pharmacies for the cities and territorial authorities, be they spiritual or secular. Frequently, outstanding architects were commissioned with the construction and interior decoration of these pharmacies. That many of them possessed luxurious furnishings was simply a matter of good taste. It is therefore nothing new that pharmacies were lent an identity, or a confirmed reputation, through location, furnishings, or quality of craftsmanship. The court doctor and apothecary formed an essential double act which was responsible for the well-being and health of His Grace and his family – precisely because of the already proven professional expertise. One could not train to become a court or city apothecary, one achieved this status by appointment. The pharmacy as a location therefore only reflected the respect which the pharmacist's skills had earned.

The pharmacy as designer shop

The difference to today lies in the egalitarianism of pharmacies. The aristocracy has fallen, the royal households have been abolished, and city councils no longer have their own pharmacist with corresponding premises. Pharmacists and their business premises are part of a great whole beneath the pharmacy sign reserved for guild members, and as such they are already privileged. How, therefore, can an individual member of a free profession amidst a network of 21,500 pharmacists make himself stand out and – above all – in comparison with whom? As made clear by the *Federal Union of German Associations of Pharmacists*, competition and danger threaten not from amongst their own ranks, but rather from outside – and in several respects, as well.

In a sophisticated culture such as ours where, in the public perception, medicine has practically banished illness – thus also its worst case scenario: death – and it is now a question of remaining healthy, that means young and full of vitality, for as long as possible, the pharmacist's role has changed. Nobody goes to the pharmacy anymore because of questions of life and death – or at least if they do, they don't let it show. What people go to the pharmacy for is to register for a yoga course, or holistic healing, or to buy a dietary supplement. The trend which is changing and will continue to change pharmacies is known as "wellness". This is the word,

written in large, clear letters that one sees first in the window of the local pharmacy on the corner. And it is this sense of well-being that determines the fit-out. The trend is towards a health system which spends a fortune on the luxuries of "forever young" and "living forever" and has allowed these to penetrate the system at every level. Even the statutory health insurance funds have erased illness from their self-image, and have exchanged it for the fresh scent of flowers and the happy faces of naturally healthy people. It's a question of health. "Health fund" or "the enterprise of life" are the new advertising slogans. So the change lies in the system.

The other change is the market which results out of this. Thanks to the trend described above, the pharmacies' product ranges are competing on this level with health food stores and drugstores. This is the result and is down to the fact that the classical pharmacies are suddenly competing with health food stores and drugstores, as well as completely new types of pharmacy such as branch outlets of certain companies like *DocMorris*, the international pharmaceutical mail-order company, or online sales with their incredible aggressive pricing policies.

However, it is the citizen himself who decides. Green awareness has not only given many people to understand – at least theoretically – that man is part of a greater natural diversity, but has also led to a new physical awareness. In contrast to orthodox medicine, the so-called alternative



(城市药店、法庭药店、修道院药店等)，不难看出其享有的重要地位。目前，许多知名设计师应邀修建和装修药店，华丽的装饰只能彰显出设计者的品位。然而，通过选址、装饰或者工艺赋予药店个性或者声誉，已不再稀奇。医生和药剂师共同营造了一个双重效应，确保公众健康的同时，保持自身及家人的声望。

药店——设计商店

如今，皇家贵族统治已被彻底废除，政府工作人员也不再享有专属药剂师服务及相应特权，药店已渐趋平等化。即使如此，一个名不见经传的药剂师如何在

215000人的庞大专业队伍中脱颖而出？德国联邦药剂师协会对此曾作出明确解释：“竞争和危机并不来自于行业内部，而是存在外界原因。”

在德国这样复杂的文化背景下，以往的那种观念——药物要么治愈疾病，要么引起死亡，被渐渐摒弃。现在，人们更为关注的是如何保持身体健康。至此，药剂师的作用开始渐渐改变。当地药店的橱窗上都会醒目地写着“保健 (wellness)”的字样。正是这种意识决定了药店的设计，卫生体系不断完善，公众追求“永葆青春，长生不老”的趋势不断渗透。另一个变化便

是市场。鉴于上述的发展趋势，药店的产品开始细化为保健品和药品。同时这也意味着，传统药店的竞争对手也在不断增加，如连锁药店、国际邮购药店、网上药房等，它们的优势在于低廉合理的价格。

无论如何变化，最终起决定作用的依旧是市民自身。绿色意识不仅让人们在理论上认识到自己仅是自然界的一小部分，同时也激起了他们的健康意识。那些所谓的替代传统药品的治疗方法——将人看做“肉体、意识与精神的结合体”彻底贬低了药剂师的作用。

1-3 Leibniz-Apotheke, Berlin

Illuminated display window of a pharmacy.

1-3 位于柏林的莱布尼茨药店，店内橱窗采用灯光照明。

healing methods and practices which treat physical ailments based on the idea of the person as a body-mind-spirit being have discredited the pharmacist as a public supplier of pharmaceuticals, which are prescribed by doctors and produced in the laboratories of chemical companies.

The orthodox medical troika of doctor, pharmaceutical industry, and pharmacist as the pharma vendor no longer functions. The cause lies with the citizen whose awareness has been heightened, thus offering him a choice with regard to the concept he wants to use to become or remain healthy. Surveys notwithstanding, the orthodox school of medicine is tarnished and the pharmacist who is right in the middle has a problem. The visible and undeniable strength of nature, its healing plants, and the substances extracted from them are just as much in demand as is knowledge about the body's powers of self-healing. In the midst of all this, the pharmacist's expertise as an advisor and person of trust, traditionally developed through practical experience and sanctified with academic titles, is asserting itself more than ever before. There is also the cash crisis within the health system. Medicines from the pharmaceutical companies are becoming more expensive and the health funds are nearing financial collapse. The orthodox exploitation chain of pharmaceutical industry, doctor, pharmacist, and customer is also financially creaky, compared with the affordable

competition from mail-order and online purchasing which is aggressive and highly successful. This is why the pharmacy has diversified from being a legally privileged dispensary of prescription medicines, into a store for natural healing remedies and health consultancy. The binding force between all of these elements is expertise, that means training and certification.

Architecture as a creator of identity

In a market where, on the one hand, borders are blurring and, on the other, its privileges are being removed, just like any other business pharmacies need to demonstrate quality to the outside world and make their own role – apart from certified privileges – visible. The magic formula is “corporate identity”, which must be visible both from a distance and on entering the pharmacy with regard to attitude, behaviour, and the communication of specialist skills, all the way through to the internal organisation. It is a question of corporate design. “Who am I, where am I, what am I, what do I have to offer?” All of these questions concerning the pharmacy should be answered clearly for all the senses by architecture. For these are precisely the questions to which the customer expects an answer, which he subconsciously registers and which help him to decide whether to go into the pharmacy or not. The range of designed identity extends from the business's own logo and all communication material, to the design of the business and the corresponding internet platform.

The architect has to bear all of these elements in mind because, as with any other provider of branded goods, this is an issue which involves nothing less than creating instant brand recognition, a question of ensuring and intensifying the customer's identification with “his pharmacy”. It is the coherent unity of all these elements which allow a pharmacy to create a good external impression.

Inside, the colours, materials, and structure need to be coordinated. A restrainedly elegant and harmonious use of all three elements is essential here. Designing a pharmacy is, first and foremost, the job of the interior designer. It is evident that it is the offices who are equally at home with the disciplines of design, interior design, and architecture, who predominantly prove best at designing pharmacies. Or the designers may also be architects who have adequately demonstrated skills of the highest order in other areas such as living, gastronomy, offices, commercial premises or in different selected sectors.

The underlying design rule is: “Form follows content and function”. In other words, a clear shape vocabulary and superior materials are required, and the two must be combined to create an atmosphere of integrity, as well as a spatial separation between the customer area and the pharmacy's working areas. A pharmacy is not a drugstore, and its design is required to meet the demands of a designer store – for example



医生、制药企业、药剂师三方互惠互存的售药模式不再发挥作用；传统的医学院校缺少了以前的风光；药剂师这一中间环节开始出现各种问题。作为专业咨询家，药剂师亟须证实自己在实践中获取的经验以及其被认可的职业头衔。同时，卫生体系自身仍存在价格问题。同网购或网上购药相比，制药企业的产品价格越来越高，这在某种程度上就造成了药店从以往合法、并享受各种特权的权威机构转变到仅出售自然治疗药物和提供健康咨询的小商店的局面。

建筑——身份的缔造者
在目前的市场情况下，药店的特权被取消，之间的界限越来越模糊。如同其他商店一样，药店同样需要具备自身的品牌，这可通过“企业标识”来实现。所有与药店自身特征相关的问题，如：名称、地点、性质、药品种类，都可通过建筑形式来表现，这些恰恰都是顾客所期待了解的。设计师在工作过程中，必须牢记以下元素：企业标识包括标语、材料、设计以及相应的网络平台。连贯的品牌标志，能够给顾客留下良好的印象。

药店内部色彩、材料及结构须良好地协调，这一点至关重要。很明显，在药店设计上，那些综合性设计公司或在生活、美食、办公及其他商业空间的设计上表现突出的设计师，更能取得令人满意的结果。
最基本的设计原则即：形式服从内容与功能。换句话说，清晰的结构以及上好的材料必须完美融合，以便打造一个连贯的空间。同时，顾客区同工作区应予以分离。药店如同其他设计商店，由于其产品的特殊性，其在装饰上必

an optician's shop. This is because, in keeping with their professional claim to provide expert guidance and specialist knowledge as the customer's person of trust, the pharmacy ranks in the premium league of retail trade. Based on their products, pharmacies are superior sales outlets. They have to be – and that's the way their furnishings have to look as well. Design details are oriented to the size, location, and contentual self-image of the pharmacy.

Apart from having friendly personnel who are highly skilled at what they do, a good pharmacy primarily distinguishes itself externally through the use of colour. At a time when even delivery rooms and hospitals or medical practices are decorated in cheerful colours, nobody wants to go into a pharmacy that is chalk-white. As far back as 1791 Johann Wolfgang von Goethe was already examining the effect of colours on people's behaviour and mood. We have the Brazilian theologian Dom Hélder Pessoa Câmara to thank for the following finding, formulated in simple yet moving words: "The light which falls on things transforms them." Therefore, for a professionally designed pharmacy, the choice of colour for floor, ceiling, walls, and furnishings is elemental for the design of the spatial atmosphere, whereby the effect of external light and the reproduction of colours by means of artificial light should also be considered. It is a question of atmosphere. If this is right, and goes hand in hand with competent

advice that creates trust, and friendly, skilled service, the pharmacy has won: both the customer and the turnover. If the first is not right, all the expertise in the world is of little or no use. Dark shades for the floor ensure that the customer feels looked after and secure. A change from dark to light flooring makes it possible to show the border between the public area and that of the personnel. The colours used should be calming and solid, and this should extend to the furniture, as a relaxing atmosphere is also an aid to well-being. If restrained background and material colours are also used, what is truly central will automatically become the focus of attention: the products.

It is important that these materials are correctly chosen. Because the pharmacist as a profession has a longstanding tradition, materials should be chosen which will age gracefully. Nothing is worse than a dispensary which looks like a DIY store. A corporate culture is a thing of lasting value which, like wine or love, matures with age, and should never be allowed to become tarnished. Fashion trends come and go, but a good pharmacy is like a mature individual, who is serene in himself, regardless of trends. Change may, at most, emerge out of the pharmacy's own corporate self-image.



须注重细节，引人注目。

一个好的药店，除了拥有技术水平高、友好可亲的员工之外，颜色的适当运用同样可以使其脱颖而出。现今时代，像产房、诊所这样的空间都使用鲜亮的色彩装饰，相信没有人喜欢走进一家灰白阴沉的药店。早在1971年，约翰·沃尔夫冈·歌德就曾研究过色彩对人类行为及心情的影响。因此，一个专业设计的药店中，地板、天花板、墙壁以及饰品颜色的选择至关重要。选择恰到好处，就

会营造一个和谐、友好又能突出专业特色技能的环境；相反，店内的专业特色便无从发挥。深色调打造安全感，而从暗到明的变化突出了空间的界限；淡雅的色彩给人放松、积极向上的感觉；再配以内敛的背景，人们的目标便会不知不觉的定格在药品上。

材料的选择同样重要，应注重经久耐用并永不过时。企业文化就如同美酒和爱情一样，愈陈愈香。时尚转瞬即逝，而一个好的药店就如同成熟的个体，不受潮流干扰。

4-10 Leibniz-Apotheke, Berlin
Illuminated display window of
a pharmacy.

4-10 位于柏林的莱布尼茨药店，店内橱窗采用灯光照明。





Old pharmacies exercise a huge fascination over many people. In many places they have been lovingly refurbished and their original appearance restored, so that one can sense how people in the Middle Ages and the early Modern era must have felt when entering such places. Hidden away behind artistically numbered drawers, beneath tables, in boxes, tins, mortars, retorts, leather pouches, distilling apparatus and bottles, in secret cupboards or poison cabinets were those substances with which the apothecary [as the pharmacist was once known] mixed his medicines. It was not merely a question of assisting the individual in his everyday, often fruitless attempt to cure serious illnesses – the apothecary also sought cures for plagues which threatened both man and beast, for diseases which brought war in their wake, and for risks to the life and limb of the rulers.

For centuries, the apothecary's shop was a "workshop for health", mysterious and with a magical aura. In the view of the simple people, alchemy and magic were tangibly close there; and where else would one expect the manufacture of gold, or the creation of the "homunculus" than somewhere like a apothecary's shop whose technical equipment was more or less predestined for such uses? Following doctor's prescriptions or based on the apothecary's own imagination and expertise, pills, creams, drops, infusions, emetics, comfits, suppositories,

embrocations, cosmetics, and herbal mixtures for both internal and external use were expertly prepared. The apothecary's expert knowledge was equal to the doctor's when it came to medication ["materia medica"]; there is documentary evidence that rivalry already existed between the two disciplines in the Middle Ages. The gathering, drying, crushing, distilling, and colouring of medicinal plants and substances said to have curative properties, provided first practical experience. What they tended to lack was the theory, that means physicians trained with regard to plants and healing herbs using the works of antique and medieval authors. Until into the 19th century, there was no standard training for pharmacists, so that their number included respected natural scientists, as well as harmless hucksters and respectable artisans.

In general, however, access to the apothecary's shop appeared almost hermetic, something that was further reinforced by Latin inscriptions and enigmatic shorthand. That they were often housed beneath ancient vaults or in cellars strengthened this impression still further. The alchemical tradition, that of searching for the "quintessence" of things, the barely disputed existence of miracle pills, the collecting of gemstones, unicorn horn powder, bezoar stone, or the mysterious, human-shaped mandragora – all of these aroused astonishment and, indeed, fear. "Dosis facit venenum" – danger is simultaneously implicit in the old principle of healing: What was useful

KLAUS BERGDOLT

克劳斯·伯格都特

FROM HERB GARDEN TO MAIL-ORDER PHARMACY HISTORIC FACTS ABOUT THE PHARMACY

从芳草园到邮购药店
药店发展史

在很多地方，人们对古老的药店情有独钟，在那里可以感受中世纪以及近代人的生活——药剂师将盛放在不同容器中的原料混合调配，制成各种药材的场景仿佛清晰呈现。药剂师不仅仅帮助个别的患者，他们也会试图寻找治疗大范围传染病（如瘟疫等）的方法。

几个世纪以来，药店都被称为“健康工厂”，给人神秘、神奇的感觉。人们往往将其与炼金术或制造小矮人（传说中炼金术师制造的一种具有超强能力的小人）联系起

来。在中世纪，药剂师享受着和医生相同的地位，唯一的便是其缺乏理论指导。直到19世纪，在这一领域仍未出现专业理论标准，药剂师也成为了自然科学家、小药贩以及技工的总称。

古老的药店往往采用拱门入口或设置在地下室内，同雕刻的碑文一起营造出神秘莫测的感觉。炼金术可以说是提炼精华的代名词，然而那些被称作精华的药用物质（牛黄等），如果使用不当就可导致死亡。如果没有药剂