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Indkaldelse

Repræsentantskabsmøde

19.06.17

Kl. 16.00 – 18.00

Sted

Koldinghus

Deltagere

Morten Dybro (MD)

Per Rosendal (PR)

Abelone Varming (AV)

Thomas Holst Madsen (THM)

Hans Christian Asmussen (HCA)

Rune Kirt (RK)

Frederikke Antonie Schmidt (FAS)

Mogens Sejer Iversen (MSI)

Simon Skafdrup (SS)

Niels Kastrup (NK)

Mikkel Jespersen (MJ)

Thomas Graversen (TG)

Jonas Smedegaard Buus (JSB)

Berit Larsen (BL)

Sanna Lindberg (SL)

Otto Ottosen (OO)

Merete Due Paarup (MDP)

Jane Sandberg (JS)

Jens Martin Skibsted (JMS)

Elsebeth Gerner Nielsen (EGN)

Lone Dalsgaard (LDA)

Peter William Barker (PWB)

Anne Louise Bang (ALB)

Philip Jensen (PJ)

Ditte Krogsgaard (DK)

Karina Sørensen (KS)

Tobias Tøstesen (TT**)**

Afbud

Anne-Mette Hummel Holm (AMH)

Mads Nipper (MN)

Per Hjuler (PH)

Dagsorden

1. Godkendelse af dagsorden

2. Godkendelse af seneste referat
   bilag 2.0_referat Designskolen Koldings aftagerpanel 030317
   bilag 1a_ EGN_aftagerpanelet 030317
   bilag 2a_DSKD matrix master 2018
   bilag 3a_input fra workshops 030317_aftagerpanelet.
   bilag 4a_DSKD kandidatuddannelse 2018 proces og tidsplan

3. Kort orientering om ny udpegningsperiode for repræsentantskabet medlemmer v. EGN og LWJ

4. Status Designskolen Kolding sommeren 2017. Oven på et jubilæum v. EGN

5. Status på beskæftigelsen v. LDA

6. Kandidatuddannelsen 2017-18, med tak for input sidste gang, v. PWB

7. Evt.

8. Show off – besøg på jubilæums- og afgangsudstillingen Beyond Icons på Koldinghus

* medsendt dagsorden til repræsentantskabets info: The Future Design School Kolding

2017→
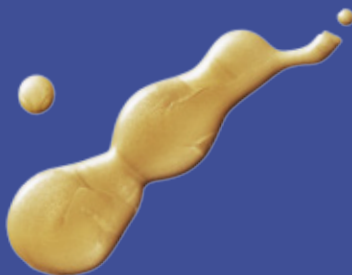
2017→

The Future Design School Kolding

Reflections by Rector Elsebeth Gerner Nielsen

Designers have to equip us for our new Role

– not merely design our necessities

In connection with Design School Kolding's 50th anniversary we have asked our former chairman and current Honorary Professor, Mads Nipper, CEO of Grundfos, to describe what design challenge he would most like to see the design world address. His reply is: "The greatest gift the design world could give me is a user-driven proposition for how to generate millions of value-creating jobs, especially for the world's poorest, in a world of hyper automation".

It is an immense and very relevant challenge that I have to answer with another question: "How do we structure a design school that can help society and communities find answers to such complex issues?"

In other words – yes – it is most likely that a design school will have to work on that level in this Anthropocene epoch. At a time when man, and not nature, has the decisive influence on the state of the planet, it seems that the most important task for designers is to equip humanity with the skills to function in this new role, rather than merely designing its necessities.

Definition of Design

Many articles about design start with the American professor Herbert Simon's definition of design:

"Everyone designs who devises courses of action aimed at changing existing situations into preferred ones" (Simon, 1996, p. 111*).

The design world has treasured this definition, both because it ensures a respectable place for design in the scientific world, but also because it can be applied in a practical context. According to Simon, the role of design is to solve problems, and the impact of the solutions can be measured objectively and scientifically.

As D.J. Huppatz from the Faculty of Design at Swinburne University, Australia, points out in the article "Revisiting Herbert Simon's Science of Design" (Huppatz, 2015, p. 29-40*) Simon's view grew out of a logical, positivist science tradition, which claimed that the quantitative practices of science can be transferred to virtually all other areas, from politics and management to the social sector, thus avoiding the imperfection and lack of utility optimisation associated with any human decision; issues like intuition, experience and feelings can be left out of consideration.

For a good part of his life Simon worked for the US Army to develop artificial intelligence, which he believed in the long run could replace or complement human intelligence. For him the primary purpose of design was to develop and use computer programmes that had the potential to replace human interaction and decision making – or at the very least make decisions "appropriate". Design should focus on developing and using technical solutions that could replace subjectivity with objectivity; intuition with rationality; experience with evidence and uncertainty with predictability. In an educational context it meant that design as a cultural and handicrafts-based profession should be substituted with more scientific theory and analysis.

Academic respectability calls for subject matter that is intellectually tough, analytic, formalizable, and teachable. In the past, much, if not most, of what we knew about design and about artificial sciences was intellectually soft, intuitive, informal, and cookbooky" (Simon, 1996, p. 135*).

The natural science paradigm, which Simon had so obviously inherited, has had an enormous influence on the development not only of the field of design, but also the knowledge field of the humanities and the social sciences and, not least, the development of modern society. The result has been an unbelievable economic growth, but also incalculable environmental and human costs.

The hyper automation that Mads Nipper is talking about in his challenge to us has meant and is likely to mean further economic growth, but it does not automatically ensure a fair or equitable distribution of wealth. Nor does it answer the question of how millions of people all over the world are going to occupy themselves, what they are going to live for and how they are going to feed themselves. What will happen to the Somali shepherd, whose work is being replaced by a much more efficient drone? And we get no answer to questions of how future generations will ensure access to the basics: clean water, air and food.

Simon's definition of design can seem attractive in its simplicity and in its bid for design as a problem solver. It sounds seductive – to develop one state into a more preferred one. Who would not want that? However, when you dig just a little deeper questions abound. First and foremost: Who is going to determine what issues to concentrate on? And who will define – and how – what issues are "more preferred"?

Photo: Palle Skov

At Design School Kolding We Design Imagination

The problems facing the world today are so complex, so intricate and ambiguous (wicked) that there is hardly any one group of experts or one singular genius who can find the appropriate solutions. Meanwhile there is great dissatisfaction with the elite/the establishment. The outcome of the presidential election in the United States is just one among a number of telling examples of how people around the globe believe that they are not being heard, are not being seen and do not have the tools to do anything about their life situation. Some of the consequences are de-globalisation, decreasing world trade, nationalism and an erosion of established democratic norms.

The greatest potential in terms of addressing these issues must therefore be: Human creativity, i.e. human ingenuity; human imagination. Today the potential of millions of people – their intelligence, talent and ideas – is wasted because they have no opportunity to flourish.

Under the cover of Simon's compelling design definition from 1968, alternate perceptions and definitions of design have been developed, most of which underscore the social and cultural foundations of design. Rittel and Webber (1973*) and their analysis of "wicked problems" is a prominent proponent, as is Schön's showdown (1983*) with the entire technical regime.

Another advocate is the Bauhaus movement (Droste, 2015*), with its generous support of sensuality and the artistic elements of the design process, to whom the schools of arts and crafts, including the Danish design schools, owe a tremendous debt.

The starting point of design is the human condition and that cannot be reduced to a mere formula. A design process includes aesthetic and ethical choices. Man is so much more than Homo Economicus – a rational, self-interested individual.

At the same time, more and more designers and design researchers have become aware of the advantage of involving users in the design process through such things as co-design processes. Together with users and other stakeholders the designer will identify the relevant possibilities, and often a joint decision is made about what idea to pursue.

From my perspective we need a design definition that supports the designer in his or hers efforts to liberate the individual's own design skills; own creative forces; and the whole range of the human imagination.

John Heskett defines design as follows:
"Design is the human capacity to shape and make our environments in ways that satisfy our needs and give meaning to our lives" (index: design to improve life, 2014*)

Our definition here at Design School Kolding is:
"Design is meaningful solutions that help people to release their full potential, i.e. use their imagination" (see also: Elsebeth Gerner Nielsen, "A Manifesto for Global Design and Leadership", 2013*).

In other words, at **Design School Kolding we design imagination.** We want to equip people and communities with the skills to contribute to providing answers to the enormous challenges we face.

To paraphrase Ezio Manzini and Victor Margolin's Open Letter to The Design Community, (Chicago, 2017*): We want to contribute to the design of, for, in and as democracy.

We want to educate designers who are experts at using their own human capacity to release the capacity of others. The way to do this is by creating products, services and systems that will make the individual as well as the community flourish - sometimes they are even working directly with citizens in training courses, projects etc.

Photo: Katrine Worsøe

In Kolding Design is no longer the Icing on the Cake - it's the Cake Bottom

Design and design solutions have become a major game changer within Kolding, its business community, democracy, and city life. The school and the city have always had close bonds. However, in 2012, the local government decided that design should no longer just be the icing on the cake; now it was going to be the cake bottom – the foundation. Kolding wanted to be more than the provincial city with the best motorway crossing and the cheapest business land. The change happened and still happens in close collaboration with Design School Kolding.

In recent years, over 500 small and medium-sized companies have participated in courses at Design School Kolding and learned to apply design to rethink their business. The local government has set up a Design Secretariat that works to consolidate the strategy focusing also on user-driven innovation and welfare. The local government

and the school are proud to brand themselves together – e.g. at the Milan Design Fair – and school projects, fashion shows and exhibitions are able to gather together citizens and contribute to the public understanding of design. Last year 65,000 guests visited the graduation exhibition at Koldinghus. The museums Trapholt and Koldinghus have also contributed greatly to the material design heritage of the city – inspired by the Design School and vice versa.

The joint effort of the city and the school affects the entire region and is supported by the Regional Council and the Growth Forum. The same goes for SDU, which has placed all their design programmes in Kolding making the city home to the largest design campus in Denmark.

Photo: Palle Skov

Danish Design in the 21st Century

Danish design is very much a child of the handicrafts and of the arts, all the facets that Herbert Simon and his rationalist cohorts could not stand. Following the Second World War FDB (Danish Consumers Cooperative Society) hired Børge Mogensen, a prominent designer, as head of their furniture workshop, and then things accelerated, especially in the furniture sector (Hansen, 2014*). Humility in the face of the material, solid craftsmanship and a sure sense of form and aesthetics, rooted in Scandinavian culture and nature, became the basic elements of the Danish design DNA. Another crucial factor was the association with and the development of the welfare state.

As early as 1933, the then Social Democratic Prime Minister, Thorvald Stauning, entered into the so-called Kanslergade Agreement, which laid the political foundation for the development of the Danish welfare state as we know it. From right to left on the political spectrum it was agreed that the vision was a Denmark "where few have too much and fewer too little". That was the narrative that the great Danish designers after the Second World War more or less adhered to spearheaded by Børge Mogensen and FDB, the epitome of the Danish Cooperative Movement. To put it simplistically: While politicians made sure that all children went to school, everyone had a roof over their head and a bed in the hospital when they fell ill, designers made sure that everyone had access to decent, affordable furniture and household utensils. The renowned jeweller, Georg Jensen, subscribed to the same philosophy: He wanted to make jewellery that even ordinary people could afford. Hence silver became his preferred material (Thulstrup et al, 2015*).

Danish design became an essential part of the development of the welfare society, not least because local and central government decision-makers agreed that the public space should be furnished with Danish design. So, even if citizens did not or could not buy the design, they still had access to modern furniture etc., because their child's classroom, the waiting room at the doctor's and at the hospital as well as public transportation were filled with Danish design. Visit for example Kolding City Hall or take a ride with the IC3 train and you will know what I am talking about.

Thus there has been a very close relationship between the values that have supported the development of modern Denmark and the values of Danish design, which we often summarise in one word: Democratic. Danish design is for everyone.

Another example of the relationship between design, culture and social development is the following: Since the establishment of the first folk high schools back in the mid-19th century, the approach has been that learning should be enjoyable. The starting point has been that the best way to learn is when you feel good and have fun while learning.

Photo: Katrine Worsøe

Photo: Katrine Worsøe

In other words, the concept of play has been an integral part of the school and the educational system and generally in the approach to children, an attitude which is evident in the development of the Danish toy industry. Here the emphasis on joy and the notion that the child deserves the best has been absolutely central (Karen Feder, 2013*). This is one of the reasons why LEGO today is one of the world's strongest brands.

When in 2011 a government committee on Danish design had to summarise its recommendations for the further development of Danish design up until 2020 the vision was:

"In short, the Committee envisions that, in 2020, Denmark will be known worldwide as **the** design society. By that we mean a society that, at all levels and in a responsible way, has integrated the use of design to improve the quality of people's lives, create economic value for business, and made the public sector better and more efficient" (The Design2020 Committee, 2011, p. 6-7*).

Rather than develop a vision purely for Danish design, it became a vision that summarised the relationship between design and society thus continuing the path that has been determined, more or less deliberately, by the interaction between design and society since the Second World War. The desire was that Denmark should become a pioneering country that could demonstrate how design can contribute to the improvement of society and of life.

This is the development direction Design Kolding School embraces and the path we want to follow.

International Talent Workshop for the Development of Danish Design

Hence our vision is:

Design School Kolding is an international talent workshop for the development of Danish design.

Our **ambition** is to further develop Danish design with respect for the proud cultural heritage on whose shoulders we stand but which, conversely, should not suffocate us.

Our **purpose** is to contribute to the development of Denmark as a design society. This includes helping to develop business areas that can ensure the continued funding of our welfare society.

When preparing the future of Design School Kolding we are obviously aware of the following trends (in no particular order of priority) without any expectations of being able to address all of them:

– Denmark's enormous potential within the fields of environmental technology, welfare/well-being, fashion and play, and the general potential in a well-developed society with functioning systems and a high quality of life. There are many good stories for design and designers to build on.

– The human and economic potential of realising the UN's Sustainable Development Goals as expressed in "Better Business, Better World", January 2017.

– The natural and environmental development. The lack of resources and clean water; global warming. Today there are more raw materials incorporated in products and waste above ground than below ground.

– Stagnating growth in many parts of the world. In Denmark, the declining growth constitutes a massive threat to the further development of the welfare state, including government subsidies for education and research, at institutions such as ours. Appropriations for education are plummeting.

– The democratic deficit, the showdown with the elite, de-globalisation; the large segments of society that turn their backs on the elite or the establishment.

– The opportunities and threats inherent in the digital development, including the democratic and economic potential on one hand and security and jobless growth on the other.

Based on those concerns we have chosen to concentrate our knowledge building within three strategic focus areas: Sustainability and design (planet), social inclusion and design (people), and play and design. We believe that these are the three areas where Design School Kolding can contribute most constructively to the development of Danish design while addressing some of the above-mentioned opportunities and challenges.

In addition, from the academic year 2018/2019, we are going to take a step forward and structure the specialisation of our Master's programme around these three strategic focus areas. At the same time we signify that future Danish design should have its starting point in global issues rather than in limited Danish concerns, and also that the Danish cultural heritage and Denmark as a society is an excellent starting point that could serve as a showcase for design solutions that the rest of the world might build on.

Sustainability and Design

Design School Kolding is fundamentally committed to the entire journey of working within the field of sustainability and, since the publication of Gro Harlem Brundtland's report Our Common Future (WCED, 1987*), we have emphasised the designer's obligations and opportunities in relation to building a more sustainable future. The effort at the school was initially concentrated in the department of fashion and textile, but over the years it has spread to all the school's design programmes. While early efforts largely focused on materials, reuse and recycling, they now also support selected industries in their use of sustainability as leverage for new business development, currently encompassing the notions of a circular economy and a sharing economy.

The publication "Sustainable Disruptions" (Kjær, 2015*) gives a number of examples of how the school's Laboratory for Sustainability has supported small and medium-sized enterprises (SMEs) in their use of design methods to map and visualise current initiatives and potential additional schemes that would not threaten the company's existence – on the contrary, perhaps. The goal has been to strengthen the SMEs' resilience, so that they realise the potential of a sustainable development rather than being intimidated by it.

In the coming years our efforts will focus primarily on fashion and textiles, first of all because knowledge building in this area is deep and has been going on for a long time, but also because the fashion and textile industry today is among the world's worst polluters. At the same time the "Better Business, Better World" report estimates that (by 2030) there will be a huge untapped potential of USD 1,015 billion in circular economy manufacturing and another USD 685 billion in the reduction of food waste and trash (Better Business and Sustainable Development Commission,

2017, p. 29*), which, among other things, may mean using waste fibre for example for garments. We want to establish a training programme where students learn to translate their specific skills within fashion into objects and scenarios that visualise the opportunities for the fashion industry to make people and communities – today's as well as tomorrow's – more beautiful; create clothing that strengthens the users' identity and self-esteem and support them in reaching their full potential, without diminishing the opportunity for future generations to reach their potential.

In our most ambitious moments our hope is to contribute with answers to how to expand the fashion industry's impact on Danish exports, while creating decent jobs for the millions of people who today make their living in fashion production. How can we combine such a development with the notion of bringing home some of the production to workshops staffed by robots? Could such a development provide new opportunities for handicraft to gain increased space within the fashion trends? Knitting, embroidery, print, lace etc.? In a wider perspective: Material innovation and associated handicrafts.

Should Design School Kolding, in addition to its current focus on digital workshops, establish a centre for the conservation and development of the traditional handicrafts associated with fashion? A potential collaboration could be established with the many organisations and private museums based in civil society who are waging a fierce, and at times lonely battle for the survival of handicrafts, assisted, however, by growing, popular interest.

If the result of hyper automation turns out to be that fewer and fewer people need to work, it would be a good idea to introduce initiatives that support citizens'

Photo: Katrine Worsøe

Partnership about Sustainable Fur

To some people, conjoining fur and sustainability may seem provocative, as many designers and even design schools today make a stance against using fur at all. But to us, fur is not the only material that is problematic. So basically, are all materials designers are working with today. This is why we as a design school believe that we cannot operate responsibly unless we engage with all types of industries to develop a more sustainable garment sector.

This is why we have entered a partnership agreement with Kopenhagen Fur. Among other things, this agreement enables us to explore how to utilise the durability of fur, including new business models. At the same time, we of course accept the fact that some of our students do not wish to work with fur.

We are proud that Kopenhagen Fur, based partly on our research and development work, have decided to make sustainability the focal point of their future business development. We have agreed that in the years to come, we will supply further knowledge to support the growth of a fashion industry with a high level of craftsmanship, resource efficiency, services for maintenance or repair, and long-time use (Skjold et al., 2016*).

ability to be and feel useful, for example by giving them the opportunity to contribute manual labour to an otherwise primarily digital and automated production.

Our long-term ambition is to create knowledge about how the aesthetic and stylistic tools of the fashion profession (and the related disciplines, Textile and Accessories, at Design School Kolding) can be transferred to other areas. How can the ability of fashion to excite, convince and even seduce be used in for example the waste sector or the agricultural sector to generate the mental and cultural change that is a precondition for sustainable development? Specifically, we intend to work on reusing recycled raw materials and look at how they can acquire a comparable or even a higher value than virgin raw materials.

Our main partners in this field are currently ECCO and Kopenhagen Fur. We anticipate that one or more partners will join in cooperating on knowledge building and the development of the programme in sustainable fashion. Another goal is to strengthen international collaboration with some of the leading design schools in the field, including the London College of Fashion, Central Saint Martins, London, and Aalto University in Helsinki.

Furthermore, we should increase our knowledge and collaboration with fashion educations in developing countries, both to gain inspiration and also to contribute to the development of sustainable fashion across continents.

Social Inclusion and Design

Denmark is a country with a strong welfare sector; hence, almost per definition, Design School Kolding has been involved in projects related to the welfare sector. Initially the mainstay has been student projects. The students' interest in social and welfare issues has been driven by a desire to help improve the Danish welfare state even more, but also by the indignation that there are areas where they believe the government is doing a poor job. For example they have reacted strongly to the revelation that loneliness is the biggest social and health problem in the Western world.

The result has been an abundance of projects centred on the integration of the individual into the community (Nielsen, 2014a*). Design has become a lever for the development of more meaningful interaction between

people and between people and the environment, including new constellations/partnerships between civil society and government. The output is more often a service rather than a product.

The students' interest, in conjunction with an increasing demand for "social design" in the public sector, has been conducive to the school's knowledge building within social inclusion and the establishment of a laboratory in the field. The latest addition to the development will be a training programme in social design at the graduate level. In that programme we want to train designers to be experts in using design methods to strengthen meaningful relationships, not least in relation to – and with – technology. We want to help ensure that it is as meaningful as possible, for example

for seniors, to use technology or for bank customers to conduct virtual banking. The goal is to develop solutions where the focus of design on user participation and emotional factors, combined with technology, will create the conditions for people – users, clients, citizens – to feel included, feel encouraged to take a stand and feel they can contribute to the solution.

Here we are also far removed from Herbert Simon's perception of design and his belief that the designer has to relieve man of involvement and personal evaluation. On the contrary, we see design as a tool to incorporate and use human emotions, dreams and ideas – the irrational – as a raw material in the development of a more meaningful world.

We hope that this initiative can make a contribution to the development of the welfare state version 3.0, including challenges related to health care, the elderly, dementia patients, etc. – challenges that Denmark shares with other nations, where good design solutions could be exported. Everywhere there is a need for meaningful solutions that nudge and support people in being there for each other, solutions that build bridges between the individual and the community. Conceivably the latter is more important than ever in light of the fact that the traditional labour market is changing at the speed of artificial intelligence. People as a productive force may become redundant.

The Commission behind "Better Business, Better World" makes the assessment that Health and Well-being will become the second most important business area when it comes to fulfilling the UN's 17 Sustainable Development Goals. The total value (by 2030) of incremental opportunities within new healthcare solutions is estimated at USD 1,650 billion (The Better Business and Sustainable Development Commission, 2016, p. 29*). Remote Patient Monitoring, Telehealth and Activity Services are mentioned as some of the priority focus areas. Design School Kolding already has substantial knowledge in these areas and will try to acquire more in the coming years, for example by experimenting with animation, virtual reality and serious gaming, but also by using emotional qualities

Photo: Design School Kolding

associated with accessories for aid appliances, monitoring equipment, etc.

Our external partners today are several municipalities, including Kolding, EWII and Lillebaelt Hospital. The school has also collaborated with e.g. Danske Bank. In addition we hope to be able to create designs and educate designers who will deliver value for companies such as Novo Nordisk, Coloplast and the welfare technology cluster situated in the vicinity of Odense.

The school is involved in the international network DESIS (a network for social innovation and sustainability) and has completed a series of training projects in social inclusion in cooperation with Tongji University, College of Design and Innovation in Shanghai among others. The school has also entered into partnerships with several German hospitals and companies on the subject of the development of welfare technology.

Play and Design

Today's Denmark is based on the maxim that joy and learning need not be mutually exclusive – neither is play and learning. This belief that an individual can grow and learn and still be engaged and interested is an important element in the cultural response to the development of teaching, toys, children's TV programmes, etc. At the same time Danish design typically has a user-centred as well as a democratic approach to everyone. It is our assessment that new products, services, customs, traditions and experiences can be developed in the tension field between play and design, and that these initiatives can help to prevent the global erosion of social capital. Conversely, the global challenge can renew and invigorate Danish design within the area of play.

For many years numerous Danish companies have provided strong evidence that play and design is a meaningful combination. Examples are companies such as The LEGO Group, LEGO Education, Kompan, PlayAlive, PlusPlus, ABCity, DR Ramasjang / Ultra, Winther, Gonge, Four Esses and Uniqa (Feder, 2013*).

The focus on design for play has increased substantially at Design School Kolding over the last few years. One reason is that we have been working closely with the toy industry, but we have also become increasingly aware of the role of design as a tool to achieve a state/experience (outcome), rather than a product or service (output). The goal of design is to support individuals in realising their full potential; daring to be – well – human beings, which means being creative and seeing themselves as subjects in the development, rather than more or less helpless objects.

A substantial amount of research suggests that people who play acquire a range of skills that strengthen their ability to be creative. Through play children learn to work together and be social, among other things, which is an essential prerequisite for being successful adults (Resnick, 2007*). Through play children also strengthen their imagination, in other words their ability to see something that is not there.

If the ambition of design is to support people in realising their full potential, there seems to be no better or more meaningful place to start than design for play. We need to become much better at translating the vast amount of knowledge about the importance of play into specific design solutions, but we also need to develop more knowledge about e.g. the influence of play on the design process and its outcomes.

We hope to be able to contribute to the mission of The LEGO Group and The LEGO Foundation:

To inspire and develop the builders of tomorrow.

We hereby invite and will continue to invite other partners to participate, to go on a journey with us where we will experiment with the design of play and play experiences with and for the world's children and (their) adults.

Photo: Ditte Gjøde

Internationalisation

The school's vision emphasises the internationalisation. Because we see it as our duty to contribute to the development of Danish design, it is also crucial to have an international perspective. We know that a culture that closes in on itself will cease to exist. This obviously includes design culture. It goes without saying that Danish design has always gained significant inspiration from the rest of the world.

For the same reason one of Design School Kolding's values is cultural diversity. Our students come from all over the world, and we hope for an even greater diversity. We want to open up to the rest of the world with the aim of making Danish design culture even stronger.

Already the goal for all students at Design School Kolding is to spend, on average, half a semester being educated abroad, the equivalent of 15 ECTS points. We have therefore established two outposts, one in Shanghai in collaboration with Tongji University, College of Design and Innovation, where third-year undergraduate students have an opportunity to study together with Chinese students, as well as their and our instructors. Similarly, second-year undergraduates have the opportunity to go to Ghana, where we currently have an outpost in collaboration with KNUST, a university in Kumasi. At both outposts our students are trained in general design skills, but the challenge or the design brief is set in the local environment.

In Shanghai, for example, we have often worked with congestion and transport solutions, a challenge that is multiplied many times over in Shanghai compared to Kolding or anywhere else in Denmark for that matter. In Ghana we have worked on the issue of the affluent world sending its electronic waste to Ghana, among other countries, in the belief that the waste will be recycled. It is being recycled all right, but at a great human cost and piles of waste that no one knows how to dispose of.

Obviously the goal is to teach our students to succeed in an international context and to get out of their comfort zone. The students must learn to work in an intercultural context, in light of the fact that they will most likely work with the entire world as their stage at some point in their life.

In the long term we want an even stronger international engagement. We dream of establishing dual degrees together with our international partners. We dream of creating a Design School Kolding Laboratory in Asia, e.g. Shanghai, heavily inspired by Aalto's Factory Concept, which provides Finnish design and designers with the best possible framework for influence and inspiration. We imagine a lab staffed with one or more researchers/designers from the school, whose job it is to create relationships with the Asian market, preferably in close collaboration with our Danish partners.

Many research questions arise when Danish design is going to be exported. How do you combine the idiom of Danish fashion with the Asian fashion universe? Or how can Asian business models in the field of repair and maintenance be incorporated into a Danish/European context – as an inspiration for job growth and greater sustainability? Or: How do Asian children play, and how do people/designers in Asia perceive the relationship between play and learning?

Furthermore, we have a strong desire to develop close working relationships with institutions in developing countries. Perhaps our current engagement in Ghana can become the stepping stone to a closer partnership where we work together to investigate what design can do to create greater prosperity and more job opportunities in the poorest parts of the world. Can the prestigious craft traditions in areas such as weaving and printing with modern Danish design be developed into a new business, for example in a partnership between Danish and Ghanaian companies? Or just imagine if designers from Design School Kolding, in partnership with businesses in developing countries, could help realise the enormous business potential inherent in giving women in the third world the same access to information – including credit opportunities and health care – as men have (Damkjær, 2016*).

Viewed from an even broader perspective we might consider whether Design School Kolding should merge with an internationally recognised design school with the aim of becoming more powerful and acquiring greater international clout. A relevant alternative could be close collaboration in selected research and development fields.

Increasingly the global resources for research, innovation and technology will be allocated to international hubs across borders (OECD, 2016, p. 78*). Therefore, it is crucial to be part of a knowledge community that transcends national borders. The school already strives to do so through participation in major EU projects and applications.

In this context it might be worth for the Nordic design schools to contemplate closer collaboration in a combined effort to put the Scandinavian design DNA and the associated research in play – in an international context. A joint Nordic research design centre could be an option.

Photo: Design School Kolding

Photo: Katrine Worsøe

Scientific and Artistic Research

In 2010 Design School Kolding was awarded its accreditation as a research institution. Since then it has developed a three-pronged knowledge base consisting of knowledge from artistic research, scientific research and practice.

Since the research accreditation feelings and discussions have run high – among the school's Advisory Board, amongst others. Some have argued that the school and the education are still too 'artistic' or, as Herbert Simon would have said, too 'cookbooky', while others are worried about the academisation, including the impact on the handicraft.

Our own assessment is that the scientific research has strengthened the design programme, because we have acquired a more explicit language for what is actually going on when a designer designs. For example the

discipline and the profession have an opportunity to verbalise and also develop their own design methods, which today are so detailed and clearly described that they can be used by non-designers for the benefit for instance of strategic design and design thinking. The result is a host of new design programmes and research entities that work with design.

The latter is an obvious challenge to the artistic design programmes, since they no longer have a patent on the definition of design and the education of designers (see for example Ezio Manzini: Design, When Everybody Designs, 2015*). Denmark is far from alone in this development, but – in my opinion – it underscores the importance of the artistic design programmes, including Design School Kolding, cherishing and developing the artistic aspect of the knowledge base. This constitutes our unique value position.

However, this is also an area where we may find it difficult to keep the flag flying, because the Danish government has specific appropriations for scientific research but not for artistic research. In addition, there is no parallel to the Humboldtian model for measuring the quality of artistic research. Finally, after the artistic design programmes were transferred to the auspices of the Ministry of Higher Education and Science in 2011 their relevance is no longer measured in terms of their importance for the overall 'artistic and cultural life' (Retsinformation, BEK nr 852 af 03/07/2015, appendix 1 and 2*).

Relevance has thus primarily become a matter of the graduates' employment prospects, and since there is no direct correlation between the candidates' artistic abilities and their ability to gain full employment as soon as they get their diploma, there is an implicit danger that the artistic aspect is being downgraded. An example: A fashion graduate with exceptional artistic skills and the potential to make a significant contribution to the development of Danish fashion will often have to work for free for the major fashion houses/designers for a long period of time before she is offered a full-time job. The designer's contribution to art and culture can be substantial, but that does not necessarily translate into a sensible economic outcome for the individual.

It is therefore a major task for the artistic design programmes to prove the usefulness of art and hence the schools' artistic research, which we define as follows:

Artistic research projects are divided into two categories:

1. Basic research projects
Experimental, concept-expanding projects that systematically investigate and test practice and theory with the aim of obtaining new design professional insight

2. Applied commissioned research projects
Investigative and experimental projects that seek to solve specific design professional issues. The goal is to create new knowledge about specific problems. Systematic work using existing knowledge.

In artistic research experimentation, intuition, imagination, materials and hands are what create the foundation for new knowledge, notably with the assumption that a specific issue will be addressed/resolved. Hence, artistic research in the design field is usually linked to commissioned art (based on a need/function) rather than fine art.

The scientific method is the foundation of research, and the starting point, simplistically speaking, is that the result should be verifiable through an iterative experiment/process. The same result has to be achieved several times. Otherwise the researcher should be able to argue in favour of the achieved results through solid reasoning and case stories.

In the actual design process, the scientific approach can be demonstrated for example in the designer's systematic inclusion of facts, including the stakeholders and their knowledge; but in the preparation of prototypes the designer will primarily use other than his own research or what fellow researchers have discovered. He will draw on his intuition, his imagination, his hands, the materials, on his artistic talent, his experience and on the cultural heritage. It is this tension between the scientific methodology and data on one hand and the artistic imagination and dreams on the other that characterises design and the designer's strength today.

The generation around Børge Mogensen largely had to rely on their gut feeling, intuition and experience, whereas the designer today has a much larger tool box, including scientifically based tools, to draw on.

The designer of tomorrow should not just stick to facts and 'reality'. The designer must create solutions – experiences, products, services – which no one had dreamed about or asked for, but which, on the other hand, are not so different and alien that users opt out. In other words, the solutions must be meaningful.

The designer must create solutions by combining facts and fantasy. The objective and the subjective must go hand in hand. The design education will teach him both, and the framework at Design School Kolding is the workshop.

In the school's knowledge building over the next few years we will strive, through scientific as well as artistic research, to further develop our three focus areas in design for play, sustainability and social inclusion. We are going to practise to further bridge the gap between the two approaches to comprehension in the form of development-driven research (research through design). Issues that have emerged during our artistic research will be the subject of scientific research, the results of which may lead to new artistic research (see e.g. the case with Kopenhagen Fur).

Photo: Ida Dorthea

The World Needs Utopias

We will and must also train ourselves to prove that artistic research presents a huge potential for developing unscripted beauty, which probably, for some time, will stay ahead of artificial intelligence as well as the competitors. Nothing is harder to copy than art and culture; hence they may become even more important competitive parameters in the coming years. In addition, they may bestow renewed value upon forgotten / stale languages, crafts, myths, symbols, images, patterns and stories – in all parts of the world – even in a market economic context.

Therefore, we should maybe give designers – at least the students – much better opportunities to play and develop unworldly utopias than we do today. In the future, we have to have the courage to apply a long-term perspective if we are going to preserve our impact on the development of Danish design and Denmark as a design society.

In 1883 Konstantin Tsiolkovsky Eduardovitj designed a spaceship. At that time no one imagined that flying could ever become a reality for humans. Nonetheless, in 1961, 78 years later, the first spaceship took off.

In the science fiction movie 'Back to the Future 2' from 1989 Marty McFly receives a pair of self-tying shoes. In 2016, Nike launched such a pair of shoes.

I wish someone would create a Utopia that could give us a sense of what a more sustainable world would look like, a world in which the UN's 17 Sustainable Development Goals for example had been reached.

Visualizing a possible future strengthens the imagination. You begin asking yourself: I wonder if…?

Photo: Katrine Worsøe

Changed the Employees' way of Thinking

Until a few years ago few people visited Skansebakken Nursing Home in Brejning near Vejle. The staff that looked after the severely physically and mentally disabled citizens came, of course, and some of the residents' families, but not many. Some residents never had any visitors.

Today a lot of people are coming and going. Choirs rehearse there. Dog walkers stop by and let their dog meet and greet – to great enthusiasm. There are people who pick up residents to go for a walk or maybe take them to a concert.

This is a description of the "Before" and "After" project " Design af Relationer" (Designing Relationships) during which designers from the Design School Kolding and a very dedicated staff succeeded in changing primarily the employees' way of thinking. In a few months the staff went from seeing themselves as the only ones able to handle the residents, to being the ones who ensure that others can. And what is special about these others is that they are volunteers. They come because they want to, because they care about the residents. – It's a great pleasure, says the relatives, and the organisation for the mentally disabled is talking about how amazing it is to have "pedagogues-free zones" (Bohl, 2014*).

Vejle Municipality and Design School Kolding were awarded KL's (The National Association of Local Authorities in Denmark) Innovation Award 2013 for the result.

Knowledge from Practice. Collaboration with the Surrounding Society

Knowledge from practice is obtained through concrete collaboration, not least in the form of partnerships, where the partitions between the school and the surrounding society become increasingly porous. Today, about half of the school's instruction is related to collaboration with a company, an NGO or the public sector. The expectation is e.g. that the bachelor and master's graduation projects are completed in close collaboration with an external partner; likewise internships are mandatory. A newly established vocational and career centre will ensure a virtually seamless transition from school to practice.

Guest lecturers and assistant professors with a strong connection to practice further contribute to the closeness to practice.

At a recent meeting in the Cumulus Leadership Working Group my colleague Cees de Bont from PolyU, Hong Kong, asked the question, "Do we even need a physical school in the future? Why don't we move all instruction out into the community?". The question is relevant, first of all because the development is so rapid that it is virtually impossible to predict what knowledge the students should possess when they graduate. When you start teaching first-year engineering students to build a fighter plane, it turns out that drones are what are needed when they finish their studies.

It is therefore a great challenge to create an up-to-date education, and in reality the principal task of today's educational programmes is to teach students to be prepared for lifelong learning.

My hope is that there will be much better opportunities to work closely with the surrounding society in the future, for example in the form of four-year commercial graduate programmes, where students spend half of the time in a business and the rest of the time at the school. Thus a very direct dialogue about what the students should learn – here and now – could be established. A prerequisite is, of course, that we find partners who, like we, acknowledge the need to engage in long-term thinking and development. We already have many such partners.

The school has just developed the first prototype of this kind of collaboration with The LEGO Group and The LEGO Foundation. Based on a thorough analysis of The LEGO Group's needs – but also the needs of the rest of the toy industry – a training programme in Design for Play is being developed, which will regularly be evaluated and adjusted on the basis of the cooperating parties' assessment and revised needs. Employees from the industry will act as external examiners and guest lecturers, and in an open education setup employees from the industry will be offered admission to individual modules of the programme. This would signal a return to a model of education that used to characterise and today still characterises the folk high school and the Danish adult education model (folkeoplysning), where the student sometimes acts as the teacher and vice versa, with equality in conversation as the framework – a system where everyone is required to make his or her expertise available to the community.

Photos: Katrine Worsøe

Lifelong Learning

In the long term the scheme outlined above could become a model for the merger of basic education and lifelong learning, favouring a school that is firmly embedded in practice. Rather than educating (only) bachelors and masters the task of Design School Kolding – and similar programmes – would be to ensure that employees' skills are continuously updated. This arrangement would ensure that the companies' design skills remain at the highest level, but it would also in general empower employees to think like designers and use design methods as a tool for greater robustness in a time where change is the norm.

Just imagine if such a model could be combined with a labour market policy initiative, comparable to the 1933 so-called Kanslergade Agreement (see page 8), that would ensure a work sharing scheme combined with general and lifelong competency training; a programme in which employees were guaranteed leave of absence to pursue training, while others in turn had the opportunity to work on a temporary basis. This would be particularly relevant in case hyper automation results in fewer jobs.

Photo: Katrine Worsøe

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Danish design grew out of, and in tandem with, the welfare society and its democratic values, centred on equality and freedom. That is the tradition Design School Kolding wants to help develop further, using the world and its challenges as its arena.

The goal of Design School Kolding is to demonstrate that design is unique in its potential to liberate the human imagination and hence the human capacity to imagine a future that is more attractive than a mere extrapolation of the present or the past.

Hyper automation will make millions of jobs obsolete but designers can inspire humanity to take on the responsibility itself – as creator of the future rather than as its victim. Designers can be vanguards in the visualisation of future scenarios that are worth striving for, because they fill us with hope and confidence. For example, they can demonstrate that the UN's 17 Sustainable Development Goals have the potential to create millions of new jobs and significantly increase prosperity for all. The previous pages include some specific examples of how design can help:

– Create new jobs in waste reduction and reuse/recycling of raw materials and other resources in light of the fact that there are now more raw materials above ground than below ground. Designers can endow the used materials with history and beauty

– Show how crafts, art and culture can contribute to the creation of differentiation, identity and meaning in the development of the otherwise automated production of the future

– Develop new meaningful relationships and solutions that ensure that people who are not 110% effective have a dignified life.

We are proud to be located in Kolding, a city that has made design a hub for its municipal development. Our hope is that the school can help to make Kolding THE prototype of a design society – the city that everyone is travelling to in order to experience how design supports all citizens in their attempt to flourish; where children are taught design at an early age, and seniors are introduced to design through the municipal Meals on Wheels programme. Let Kolding be the city in the world where most people's lives are improved through design.

I am hoping that Design School Kolding will become even more international and even more visionary in its knowledge building in the future. At the same time we must maintain our hallmark of warmth, kindness, cosiness and hospitality.

The aroma of food wafts through the entire building. Students are present around the clock. Noise emanates from the workshops. Most of the time there are visitors from home and abroad. This is Design School Kolding.

Let us to this add playfulness as the mindset that will be permeating everything we do in the years to come.

At Design School Kolding we create good design through play, and we design the best opportunities for people and communities to flourish. Come and join us!

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"We will and must also train ourselves to prove that artistic research presents a huge potential for developing unscripted beauty, which probably, for some time, will stay ahead of artificial intelligence as well as the competitors. Nothing is harder to copy than art and culture; hence they may become even more important competitive parameters in the coming years. In addition, they may bestow renewed value upon forgotten/stale languages, crafts, myths, symbols, images, patterns and stories - in all parts of the world - even in a market economic context.

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– Quote from Rector Elsebeth Gerner Nielsen's Vision for Design School Kolding