

KEA WEEK 2014 GO INNOVATE

CHALLENGE
THE
ORDINARY

kea

KØBENHAVNS ERHVERVSAKADEMI

TO STRIVE FOR UNKNOWN GOALS - A TRUE PARADOX!

PERNILLE BERG

DIRECTOR OF APPLIED RESEARCH & INNOVATION

One of the fundamental characteristics of innovation is that it is something uncontrollable, something that often happens when and where you least expect it. Innovative processes have their own peculiar and impossible dynamics - dynamics that we today, only have a limited understanding of. Innovation is truly intangible. Nevertheless, innovation is considered an essential key to financial growth in an ever-changing world, where we are constantly being challenged by global events. New knowledge, new ideas and new solutions are developing at a historic pace and putting pressure on everyone to master innovative skills better and faster than ever before. Innovation has reached an almost glorified position which is believed to be a strategic inevitability.

Although we have yet to fully understand the innovative process and its underlying psychological aspects, there is some impetus on how innovations occur. Besides technical skills, many international task forces, regarding the future requirements of our societies, have identified skills such as; creativity, critical thinking, problem solving, communication and collaboration as critical. Innovative ideas hardly ever supervene from an “aha!” experience. Instead, they usually occur from thinking differently than we normally do, through processes of ideation, experimentation, and analysis. However, identifying and

creating new solutions to serve the needs of others in a more intelligent way than the way we do today is not an easy task. Innovative thinking does not come naturally to most people.

Research in psychology, neuroscience and behavioral economics, and education has demonstrated that we are highly proficient and fast thinkers who seek to confirm what we already know. To innovate, people have to take their normal thinking to a different level and most of us have to be taught how to do that. Education systems must equip students with the skills required for innovation societies, stimulate their ability to innovate, see opportunities and translate these opportunities into value. This requires more than academic tools – it requires unconventional thinking. Thinking differently is emotionally challenging for institutions, as well as for individuals. We seek to affirm our self-image and our views of the world. Fear of failure and mistakes is one of the emotions that comes all too naturally to most of us—and makes it hard for us to involve ourselves in the muddled work of innovation. Failure however, is an inevitable part of the innovative process. Innovation necessitates the willingness to fail and learn. Not knowing the answers and not performing flawlessly are crucial in being able to innovate. Lecturers and students alike have to become comfortable saying, “I don’t know”. KEAweek is an attempt to conduct a framework and a platform where students, and lecturers for that matter, are allowed to say “I don’t know but let’s find out”. It is an endeavor to create a space for unconventional thinking where processes of ideation and experimentation can pave the way for new knowledge, new insights, curiosity and the courage to embrace failures - thus becoming open-minded, good critical and innovative thinkers and learners.


KEAWEEK 2014 *GO INNOVATE*

MIE IBEN WESTER

PROJECT MANAGER, APPLIED RESEARCH & INNOVATION

In May 2014 KEA instigated the first ever KEAweek - a one week bootcamp about innovation. Never before has an event of this magnitude been developed and held at KEA. KEAweek brought together over 2,000 students, lecturers and external collaborating partners, working side by side in inter-disciplinary workshops to create innovative solutions to existing challenges.

It has become almost a cliché to say that cross-disciplinary teams are a key component for successful innovation. If challenges are beyond the range of any individual—which most are—the way to address them is with common language and a team with complementary skills. KEAweek seeks to create a platform that supports and facilitates interdisciplinary and innovative processes, providing space for unconventional learning, thinking and action. Inspired by the notion of T-shaped people, a concept made famous by Tim Brown, IDEO and which has been the impetus for the development of the KEAweek format. T-shaped people have two characteristics; the vertical stroke of the "T" is a depth of skill. These skills be from any number of different fields and are the kind of basic academic skills or crafts that helps the T-shaped person contribute professionally to the innovation process.

The background is a dark, grayscale image. It features a person's silhouette in the upper right, looking down. In the lower left, there is a laptop screen displaying a diagram with various shapes and lines. The overall tone is professional and academic.

REGARDLESS OF WHETHER YOUR GOAL IS TO INNOVATE AROUND A PRODUCT, SERVICE, OR BUSINESS OPPORTUNITY, YOU GET GOOD INSIGHTS BY HAVING AN OBSERVANT AND EMPATHETIC VIEW OF THE WORLD. YOU CAN'T JUST STAND IN YOUR OWN SHOES; YOU'VE GOT TO BE ABLE TO STAND IN THE SHOES OF OTHERS.

Strategy of Design, Tim Brown, 2005

The horizontal stroke of the "T" person is a disposition for collaboration across disciplines or subject areas. This requires the capability for empathy, which is needed to imagine a problem or a challenge from a different perspective - "to walk in someone else's shoes".

Interdisciplinary processes are therefore prerequisites for a prosperous output. Companies look for people who not only have disciplinary knowledge and would be able to do a specific task but also for people who know how to effectively collaborate and build on other people's ideas. Recent graduates are often I-shaped, they have a deep but narrow knowledge in one discipline. With KEAweek we try to make our students become T-shaped by developing collaborative skills, having broad interests and being lifelong learners.

A BIRD'S-EYE VIEW

Basically, KEAweek is for all the students at KEA. However, the intensive workshops were reserved for 3rd-6th semester students. There was a total of 19 workshops being run simultaneously both on and off campus. The students from the 3rd semester and onwards used the week to develop their "horizontal" skills. The students participated in various innovation projects in collaboration with external partners. These innovation projects consisted of interdisciplinary teams from the various educations at KEA, where students developed ideas, concepts, prototypes, etc.

All students, regardless of their semester could participate in the twice daily open lectures. Additionally students from the 1st and 2nd semester, who have not yet acquired enough knowledge in their given profession or craft, worked on developing their "vertical" skills throughout the week. All students had the opportunity to work with a Beginners innovation kit specifically designed for this target group and they were welcome to participate in all the social activities that were happening during the week.





SAVING THE RETAIL

During the last three decades, economic conditions have changed fundamentally in western industrial nations. Without doubt, a fundamental change from a manufacturing society to an information and service-based economy is discernable. Customer service is an increasingly important tool for brands seeking to gain an edge over their competitors. Given that more and more people are shopping online, a crucial part of retaining their interest is to offer them the best experience possible in a real-world setting.

This is why service design – the enterprise of planning and organizing people, infrastructure, communication and material components of a service in order to improve the quality and interaction between the service provider and their customers – is a top priority for many marketers.

The workshop Saving the Retail took a look at how to equip retailers to handle these contemporary and future challenges. How could stores and online shopping complement each other? What added value does ‘real life’ shopping experience offer? The workshop dealt with business development and concepts in relation to service design. This was done in a collaboration with our external partner, Viva Valby. At the end of the week the students presented their creative solutions on how to brand Viva Valby and address the retail store’s current problems.

A stylized sunburst graphic with numerous thin, light blue lines radiating from the top edge of the image.

Viva

VALBY

A stylized city skyline graphic at the bottom of the image, featuring several white buildings of varying heights and shapes against a light blue background.

INTERVIEW

JAMAL AZTOUT, LECTURER MULTIMEDIA DESIGN, SAVING THE RETAIL

How did the workshop wish to innovate?

The topics that we wanted our students to learn more about in this workshop are what we call 'radical innovation', which basically means that you can come up with totally new products, ideas or solutions, and 'incremental innovation' where you take something existing and try to use it in another context or add a new purpose.

What did working with innovation theory add to the workshop?

A lot of my students are used to using innovation models on a daily basis. However, seeing my students teaching the students from the other educations about the models was a fantastic experience! I mean, if I give a lecture, I can never be certain that they fully comprehend what I am saying but seeing the groups work together, really elevated the students that I normally teach and, at the same time, the other students were able to get new knowledge and understanding of how to use those models.

What feedback did you get from the external partners?

The first thing the professional panel looked at, was if the students' ideas were realistic, since most of these retail shops don't have the biggest budget. The second criteria was the entrepreneurial mind-set – if the idea was innovative- and finally, how the municipality of Valby could see this idea being implemented and what were the

pitfalls. The fact that we had a professional panel evaluating and judging their solutions and creative ideas was a way of making KEAweek more realistic and it gave service design innovation a totally new perspective in the ways it was carried out.

In what way did KEAweek differentiate from the usual classes?

With KEAweek we had the opportunity to get away from the normal syllabus and current curriculum and try to come up with a project that is realistic and actually includes partners from the retail industry. It also gave the students the opportunity to get evaluated and get professional feedback. I think the overall idea is really great, in the way we combine students from different educations and also that we are able to develop a case study that we consider interesting, which we don't normally have time for with the scheduled teaching.

How has KEAweek contributed to the students learning?

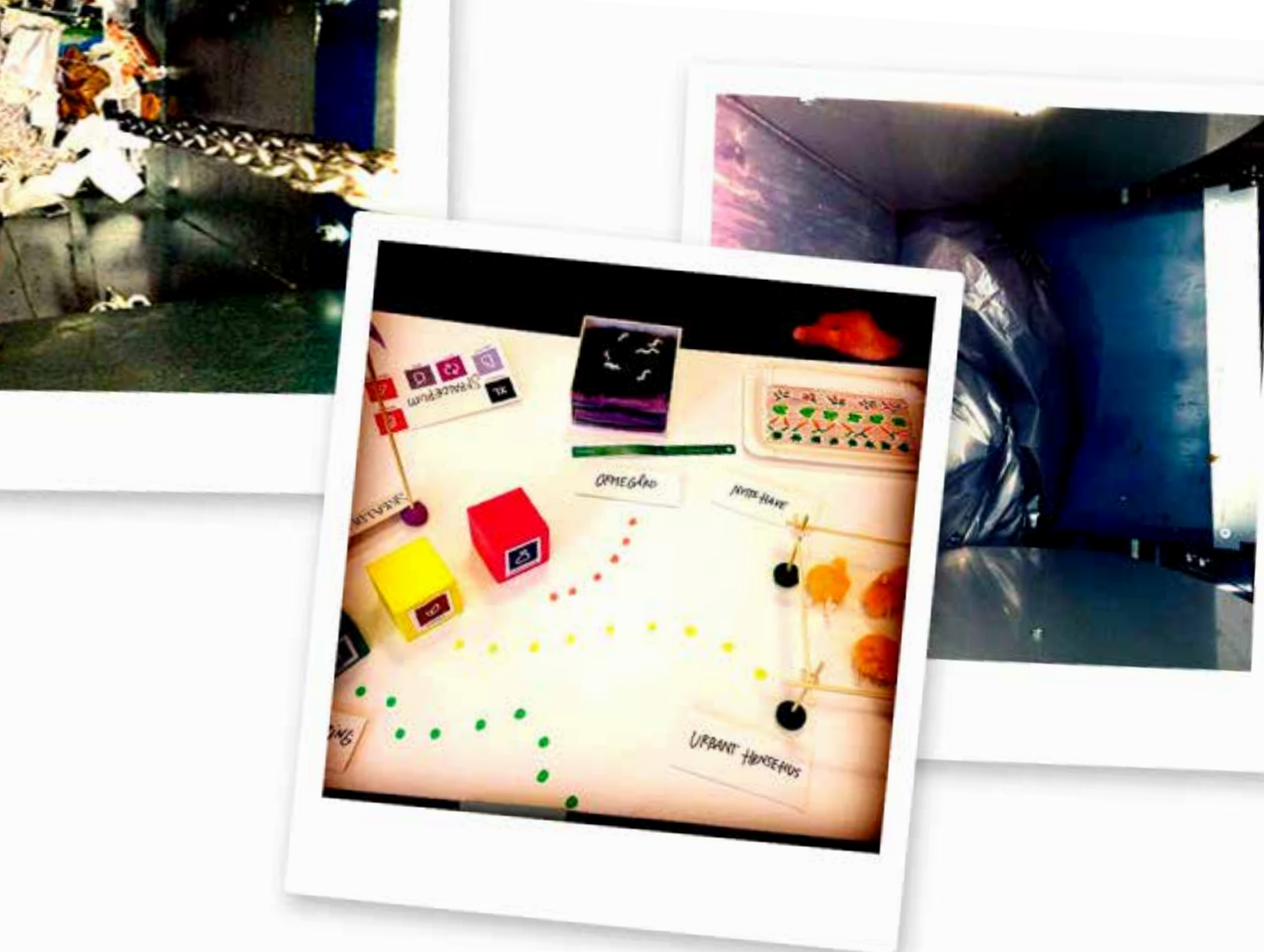
Although innovation and entrepreneurship are familiar buzzwords, when it comes down to it, not that many people know the real meaning of innovation and entrepreneurship, so I think the students got some crucial information of what you need to understand businesses. Regarding innovation, they were shown what areas you need to focus on when trying to come up with new solutions to a company's problem. I mean, it is easy to come up with ideas, but if you don't understand the company's background or how their financial output is carried out and how customers affect the environment, then that more or less minimizes the chances of getting students to come up with the right solutions.

AFFALD, ADFÆRD, ALBERTSLUND



Decisions made during the conceptual design phase of a project have fundamental and extensive effects on both cost and performance. Therefore it is important to advance the understanding of the ways that designers with different expertise are able to work together in teams. It is not only a matter of improving the designed product but also the design processes. To do this, it is critical to understand how people should be involved in inclusive and co-designing processes, and how the design teams can work cohesively. The formation of a team is a way of weaving individual qualities into a single 'extended brain', a brain that contains as much information, knowledge, experience and thinking power as possible. For the workshop Affald, Adfærd, Albertslund it was crucial, that the team were able, within a very short time frame, to utilize each other's skills fully and quickly translate thoughts and ideas into a finished molded prototype for the future waste management in Albertslund municipality.

The municipality wanted the waste yards to contribute to making their environmental profile more visible, improve the working environment for the employees handling the waste and last but not least, to discourage young people from arson, which over the past few years have been a major problem in Albertslund.



KEAweek created the possibility for students with different skills, different personalities and from different programs to work on a real challenge and join forces to experience the innovative value of working with their peers – being part of an extended brain and thus perform tasks that as a lone individual they would not have been able to.

INTERVIEW

MARTIN HESSELD AHL, LECTURER DESIGN & BUSINESS, AFFALD, ADFÆRD, ALBERTSLUND

What did the interdisciplinary collaboration add to the workshop?

First of all, it added something to me as a teacher, because I had to work with teachers within another disciplinary field than I'm used to, but the students in the workshop ended up complementing each other a lot. The students from Design & Business are very good at coming up with ideas and making them into concepts. Usually the next step is how to implement, and working together interdisciplinary, we were able to put that dimension into the process, because the students from Architecture, Technology & Construction Management were able to test whether or not this was actually feasible and technological viable. So in my perspective we ended up with solutions for the municipality, that was actually very realistic and they would be able to implement right away.

How did the students respond to working together across the different educations?

It's a good question because although we didn't ask them directly, we observed them during the week, where we had a program there was tightly managed by us and what we observed was, whenever there was time left, they started interviewing each other "So what are you doing? What are your competences? How do you work with economics?" What they found out was that they had the same competences by

name, but not by nature, because they have different perspectives on what it takes to manage a project.

What feedback did you get from the external partner?

The municipality of Albertslund were very satisfied with the result. They were provided with 10 different solutions where they could take elements from the different suggestions and combine them into something they could work with. A few days after the presentation, the mayor of Albertslund municipality were interviewed by DR and his evaluation of the process was that it was very valuable for them and they actually have something they want to carry on with and test out.

How did KEAweek differentiate from the usual classes?

One of the main strengths with KEAweek was that the students were able to put their knowledge and skills into action. So instead of constructing the learning environment within the school, where we try to take the real world into the classroom, we took the students out to the real world and they were able to work with what they learned. The second major difference between KEAweek and normal teaching is the interdisciplinary part of KEAweek, which has been an eye-opener for me as a lecturer, because I had to explain to some engineers what Design & Business is all about and it has been an eye-opener for the students as well. When you surround yourself with people who have the same capabilities and competences as yourself, you don't see how unique you are and what you have learned – you see just yourself as a part of a whole, but when you are put in a situation with someone who has radically different competences, you get very aware of your strengths and the boundaries within your own education.

SUSTAINABLE SCHOOLS

Participatory design, Cooperative design, Co-design, Human centered design – these are all terms used for design approaches that require stakeholder involvement. User involvement is an essential part of any design thinking for better or worse. To bring the future or potential end-users into the development process can solve a key problem in innovation, which is that too many projects suffer from inadequate market input, a failure to include the voice of the customer and a general lack of understanding of the market place. User involvement is seen as a way to obtain valuable input from end-users – creating added value for the people that will actually use these products, services or systems. The concept of user involvement is however not so easy to implement. Should one always involve the user in the design process? Are there situations when the users should not be involved? What if the user is reluctant to change? How is user involvement handled when the user claims to know all the answers? What if the users, or even potential users are not available? How can user involvement be effective with all these developmental restrictions? User involvement may be a goal but it is not always a given, and how to implement user involvement is not as straight forward as some of the text books convey!

Nevertheless the positive effects involving end-users in design activities often outweigh the negative effects: on the quality or speed of the design process; on a better

end-users' satisfaction. At the workshop Sustainable Schools users were involved early on in the process in which problems and opportunities, ideas and concepts were explored and articulated.

KEA students worked alongside pupils, teachers and management of the Randersgade School (CPH) to develop ideas on how their school can become more sustainable combining innovation and practical solutions while focusing on the user's needs.

INTERVIEW WITH MATTIAS STRAUB

**ARCHITECTURAL TECHNOLOGY
& CONSTRUCTION
MANAGEMENT,
SUSTAINABLE SCHOOLS**







all

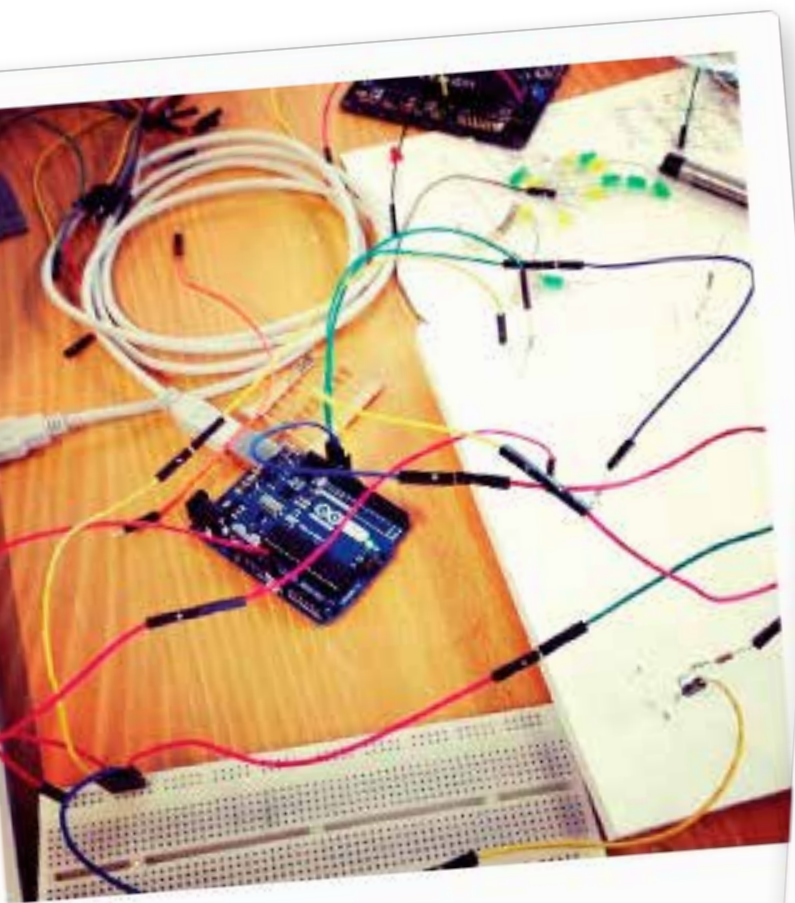
school

MADE - LIT UP

WHAT IS OFTEN LACKING IS NOT CREATIVITY IN THE IDEA-CREATING SENSE BUT INNOVATION IN THE ACTION-PRODUCING SENSE, I.E. PUTTING IDEAS TO WORK.

Theodore Levitt

Creativity is a prerequisite to deliver innovation. Creativity is a combination of knowledge, curiosity, imagination, and evaluation. The greater your knowledge base and level of curiosity, the more ideas, patterns, and combinations you can achieve, which then correlates to creating new and innovative products and services. Creativity is about unleashing the potential of the mind to conceive new ideas. The terms "creativity" and "innovation" are often used interchangeably. Creativity in many organisations therefore routinely fails to translate into tangible results. It is of high importance that we teach our students to know the difference. KEAweek aimed to stimulate creativity as a tool in giving form to an idea. The workshop participants in MADE - Lit Up were tested on their creative as well as their innovative abilities. The students learnt about both exploration (getting ideas) and exploitation (forming ideas) as part of the innovative process. KEAweek was able to provide the students with a wide range of tools which enabled them to actually know the difference and so they were able to not only create but also implement. They were given an assignment from Orange Innovation, an innovation division of the Roskilde Festival Group which hosted the festival 'Made'



in September 2014, to support and promote the Maker movement. The workshop related to the theme “Interactive Lighting” and the students were designing interactive lightning installations using mechanical or digital features. The three best ideas were included in the Maker space at the festival.



INTERVIEW WITH CHRISTOPHER NIELSEN

**LECTURER, PRODUCT
DEVELOPMENT &
INTEGRATIVE TECHNOLOGY,
MADE - LIT UP**





SUSTAINABLE LEARNING

All educational programs at KEA has one common feature – they are all oriented towards the business sector and attach an equal amount of weight to theory and practice. Cooperation with enterprises in Denmark and abroad is therefore important to the quality of the programs offered by KEA. All the educational programs have been, and are continuously being, developed in close cooperation with businesses to ensure that the graduates live up to the business sector's demands. Businesses are, on a continuous basis, included in the normal educational program and project work. KEAweek is no exception.

Cooperation with the industry has been a key element in the workshop Sustainable Learning. Throughout the entire process - from inception to final presentation - businesses have been closely involved - giving them a specific task and providing ongoing feedback. The workshop is a collaboration with The Danish Fashion Institute and three Danish fashion brands: Amoire d'homme, Soulland and Neutral. Students from the three different sustainable PBAs in Design & Business were asked to create a sustainable concept and brand universe for each of the companies. During the workshop the students were introduced to creative and innovative ways of communicating design products and concepts and finally how to present them, by different guest lectures. On the final day the companies were invited into the brand universes where the groups had to pitch their idea.

INTERVIEW

**JOSEPHINE RAUN, PBA STUDENT IN SUSTAINABLE COMMUNICATION,
PARTICIPANT SUSTAINABLE LEARNING**

What did you work on during KEAweek?

We worked with a company called Neutral, where they mainly focus on b2b (business to business) and we had a project focusing on b2c (business to consumer). At the moment they are really ethical and sustainable, but the way they were branding themselves were a bit too boring to reach our target group, which is between 20-30 years old. So we thought “what can we do, to really make it appealing and a bit unexpected with some storytelling and hit our target group in a new way?” Talking with Neutral and seeing what their future options were, which was starting a web shop, we thought that doing teaser promotion videos to connect with the audience, would get more engagement and hopefully start sales on the web shop.

What did it add working with a real case and collaborating with partners?

For me, working with an actual company I feel you get real feedback. I’m personally working on my own company as well at the moment, so I feel it’s more realistic when you are being involved with a company and being able to go down and visit and see what they actually do and ask questions, instead of just sitting in front of a computer. I felt it was more engaging to be a part of the process and actually being there on the final day after putting so many hours into it, I was really proud to be there and represent their company as well.

What feedback did you get from the company?

Amazing! They were so positive! I think they were really surprised to see the direction we took, but I don't think they felt that it actually could go that way and hit a younger target audience, being cool and edgy, cause it's really classic what they have at the moment. So we took a little jump –a safe one- because we backed it up with a storytelling figure - Bruce the turtle, which connected the whole storytelling and explained the purpose of what we were trying to do.

How did KEAweek differentiate from the usual classes?

For me personally it was excellent being involved with sourcing and design and communication, because those 3 platforms are really important to communicate together to actually get a project to happen. And this is why I love KEA - because you can't just be a designer and design something and expect it to sell, you need a marketing or communication strategy behind it and you need to have a sourcing contact and so on. To have that chain that's keeps connecting really makes it more realistic as well and it should help you when you leave the school one day and hopefully start your own business.

So do you feel that KEAweek has enriched your learning?

Yes and it also was a great opportunity for networking as well because we actually get to meet more fellow students than you usually meet, when you're so busy in your own little classes. It was a hard week because a lot was happening and it was a lot of hours you put into it, but it was really rewarding on the last day and it hit us it was our last group work together, which was a kind of sad because we had so much fun. And it was really nice, they arranged dinner, breakfast and a champagne reception

- they really went beyond what I thought they would do. I think it was the first year they done it (KEAweek), so I'm thinking the next years it's just going to get bigger and bigger. So I really think it's going to be a big thing - KEAweek.





INTERVIEW WITH HELENE NICLASSEN JEUNE-ALLSOPP

LECTURER,
DESIGN & BUSINESS,
SUSTAINABLE LEARNING





Teil 11
um 30 cm

Vord. u. Rückw. Mitte
Storbruch
Fadenlaub

Teil 11
um 30 cm

**APPLIED RESEARCH & INNOVATION
KEA / COPENHAGEN SCHOOL OF DESIGN & TECHNOLOGY
GULDBERGSGADE 29N
DK - 2200 COPENHAGEN**

KEAWEEK.KEA.DK

EDITORIAL STAFF:

Authors: Julie Lærke Sejersbøl Kielland, Pernille Berg, Mie Iben Wester & Ditte Frisk

Interviews: Julie Lærke Sejersbøl Kielland & Mikkel Boris

Copy editing: Aoife Fahey

Layout: Ditte Frisk