

what is a nordic shoe? This book shows ten shoe collections with very different approaches to answering this question. Some wild and radical, others mild and quiet, all giving their particular suggestion for a new nordic tone in shoe design.

The shoe concepts are created by cross-disciplinary groups of students from Design School Kolding's departments of fashion, textile, accessory and industrial design. This education project is part of the long-standing strategic collaboration between Design School Kolding and ECCO.



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a nordic shoe

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a nordic shoe



The **A Nordic Shoe** project is part of the strategic collaboration between Design School Kolding and ECCO. This book was printed with support from ECCO.

Design brief

The shoe concepts in this book are created by cross-disciplinary groups of students from Design School Kolding's departments of fashion, textile, accessory and industrial design. This is a shortened version of the design brief which has been defined by ECCO and the lecturers and given to the students at the start of the project.

Main objective: Design an ECCO shoe collection based on selected themes from quintessential Danish culture.

The starting point can be a person, a period from Danish history, an artist, an art period, an architect, typical food, fauna and flora.... as long as there is a connection with Denmark.

Create a clear end consumer profile. Write a "bio-graphy" of the consumer for whom the design is intended. Specify during which "wearing-moment" it is intended to be worn – of course the shoe can have more than one wearing-moment, especially as lifestyle trends blur these definitions more and more.

For the collection, also highlight potential challenges in the supply chain and develop a concept which offers a possible solution on a sustainable level. Implement this concept into the design of the individual shoes in the collection whenever it seems relevant.

Each group of students must deliver a defined number of design proposals on paper and as wearable shoe prototypes within the following three categories:

HALO

An experimental shoe which is very expressive in materials, textures, colours, form and construction. The design can be completely out of the box.

HYBRID

A design which reuses elements of an ECCO sole and combines these elements with other materials and production techniques. The HYBRID is the bridge between the HALO and the HACK and must have clear references to both.

HACK

A design based entirely on an existing sole from ECCO.

Lecturers

The student groups have been supported by a highly skilled international team of lecturers.

Helle Graabæk is head of the ECCO programme at Design School Kolding and in charge of the overall planning of the collaboration as well as putting together a strong team of lecturers. As a textile designer, Helle provides the students with a strong hands-on understanding of the value of working in depth with the tactile and material qualities of the shoe.

Kristel Peters is a shoe designer with many years of experience from the luxury industry. Knowing the vast amount of shoes that end up in landfills every year, she wants to push the shoe industry in a more sustainable direction. Kristel ensures that the students are introduced to the process of developing sustainable concepts and sketching both 2D and 3D when developing a shoe collection from prototype to final product.

Anne Poesen is a shoe designer who is particular strong in the idea development and sketching process. She brings in competences in relation to international business understanding as well as collection and line building. Anne makes sure that the students are introduced to the complexity of shoe design, addressing ergonomic, functional and sustainability issues.

Michael Thomson supports teams, business and organisations around the world in evolving their visions and strategies for growth. He ensures that the individual students have the competences they need for contributing to the teamwork, enabling the team to create synergy and communicate the value of their ideas and visions in a business context.

Trine Skjoldan Kallesøe is an expert technician and designer within the craft of footwear. She works as a consultant for several shoe brands, covering a wide variety of functional needs. Trine brings professional prototyping and production competences and knowledge used in the footwear business.

Ejnar Truelsen is a shoe designer and an honorary professor at Design School Kolding. He is the designer behind some of ECCO's greatest commercial hits and a quintessential representative of the ECCO design culture. Ejnar supports the students in their ideation work and in bridging the gap between design school concept and commercial reality.

Patrick Johansen brings knowledge from the field of industrial design and production, including ergonomics and 3D digital modelling techniques. Patrick ensures that the students get the necessary skills to design advanced 3D prototypes and communicate their concept and the products designed in a professional way.

Richard Lehner is head of the shoe and leather workshops at Design School Kolding. With his background in commercial shoe design, Richard supports the students in obtaining a high level of quality in their work with the physical prototypes of the shoe designs they are developing during the ECCO project.

These boots are made for walkin’

Elsebeth Gerner Nielsen
Rector, Design School Kolding

“Above all, do not lose your desire to walk. Every day, I walk myself into a state of well-being and walk away from every illness. I have walked myself into my best thoughts, and I know of no thought so burdensome that one cannot walk away from it.”

Søren Kierkegaard (1813-1855), theologian and philosopher, wrote these words in a letter to his sister-in-law, Henriette, and with them, he encouraged all of us to use the power of walking.

However, the last 400 years of shoe fashion has not proven very supportive of Kierkegaard’s suggestion. In her PhD thesis, Vivi Lena Andersen documents how bunions, hammer toes and sore feet have become common diseases because we insist on wearing shoes that do not fit our feet. Her research shows that since the renaissance, man’s desire to dress up and be up-beat has overshadowed the need for comfort. If we add to this the burden that we put on our Planet in terms of over-production and over-consumption, we have ourselves an exemplary design challenge. How do we design shoes that are comfortable and communicative at the same time, without negatively affecting the Planet and future generations? This is the very challenge that we at Design School Kolding attempt to address in collaboration with ECCO.

In terms of comfort, ECCO holds a great deal of knowledge. ECCO’s shoes are completely in line with Kierkegaard’s conviction: they are made for walking. For myself, I have managed to walk 15 kilometres straight in a pair of ECCO high heels! In terms of sustainability Design School Kolding has managed to build a vast amount of knowledge about materials, design and business models that can limit fashion’s footprint on nature and people. One key point is that we actually use the things we buy. Therefore, comfort and sustainability represent two sides of the same coin. I am sure many people are familiar with the feeling of having bought a fancy new pair of shoes, only to discover that they are unbearable to wear. You put the smart shoes in the back of your closet and may never take them out again. In other words, designing shoes that are comfortable and functional takes us one more step in the right direction.

Now, what about the fact that consumers feel a desire to express themselves through their



footwear? And the fact that once in a while, we all feel a need for change? Wishes and dreams that are often in stark contrast to the need for more sustainable consumption.

As the many successful prototypes displayed in this publication show, our students have some suggested answers to this dilemma. Some have chosen to make the Danish Design DNA a significant part of the aesthetics of the footwear, thinking that this will give the user a strong emotional attachment to the shoes. Danish (Scandinavian) Design is widely recognised. The better a pair of shoes are at communicating our identity, the longer we will use them. Perhaps we will even pass them on to be recycled once we are done with them. Other students have designed models that allow the consumers to change the look of the shoes themselves. A number of students have worked with integrating recycled materials in new models that hold a reference to older and popular ECCO models. The goal is to create shoes that are so special and so filled with history that we will use

them for years and years because we cannot bear to throw them out. They have almost become a part of us, an extension of our body.

In 2018, Design School Kolding introduces a new cross-disciplinary MA programme called Design for Planet. The objective of the programme is to train students to become experts at designing for sustainable futures. ECCO has been and still is a much valued collaboration partner in setting up a knowledge base in this field. At the same time, working with the ECCO team and experiencing their dedication, passion and professionalism is a great inspiration for us. We are learning so much. Thank you.

I hope that together with ECCO we are able to generate even more knowledge about how present and future generations will be given the best conditions for walking. For experiencing the inner peace and calm that you get from a nice walk. Also when your heart feels heavy – as was the case for Kierkegaard's sister-in-law, Henriette.





sarah hermann-rasmussen
benedikte beate hansen
christina kvist
amanda brøndum list
stanley ou

rough **luxury**

A modular shoe collection which adapts to a variety of situations in the life of the young everyday traveler

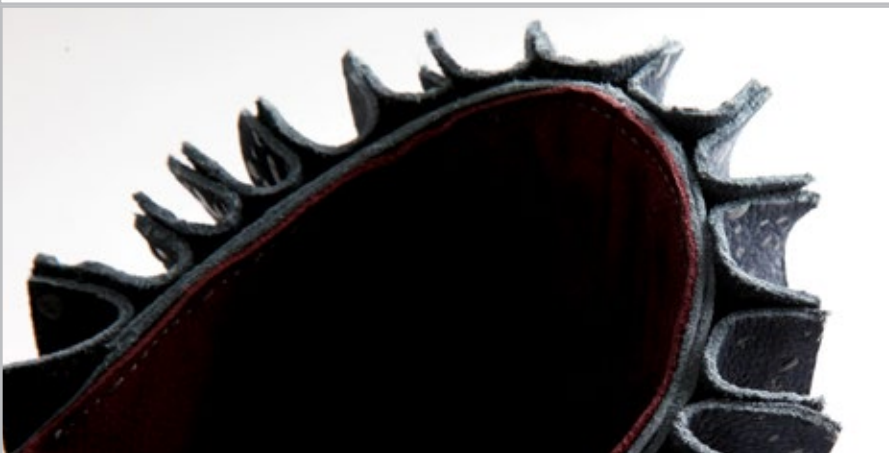


rough **luxury**





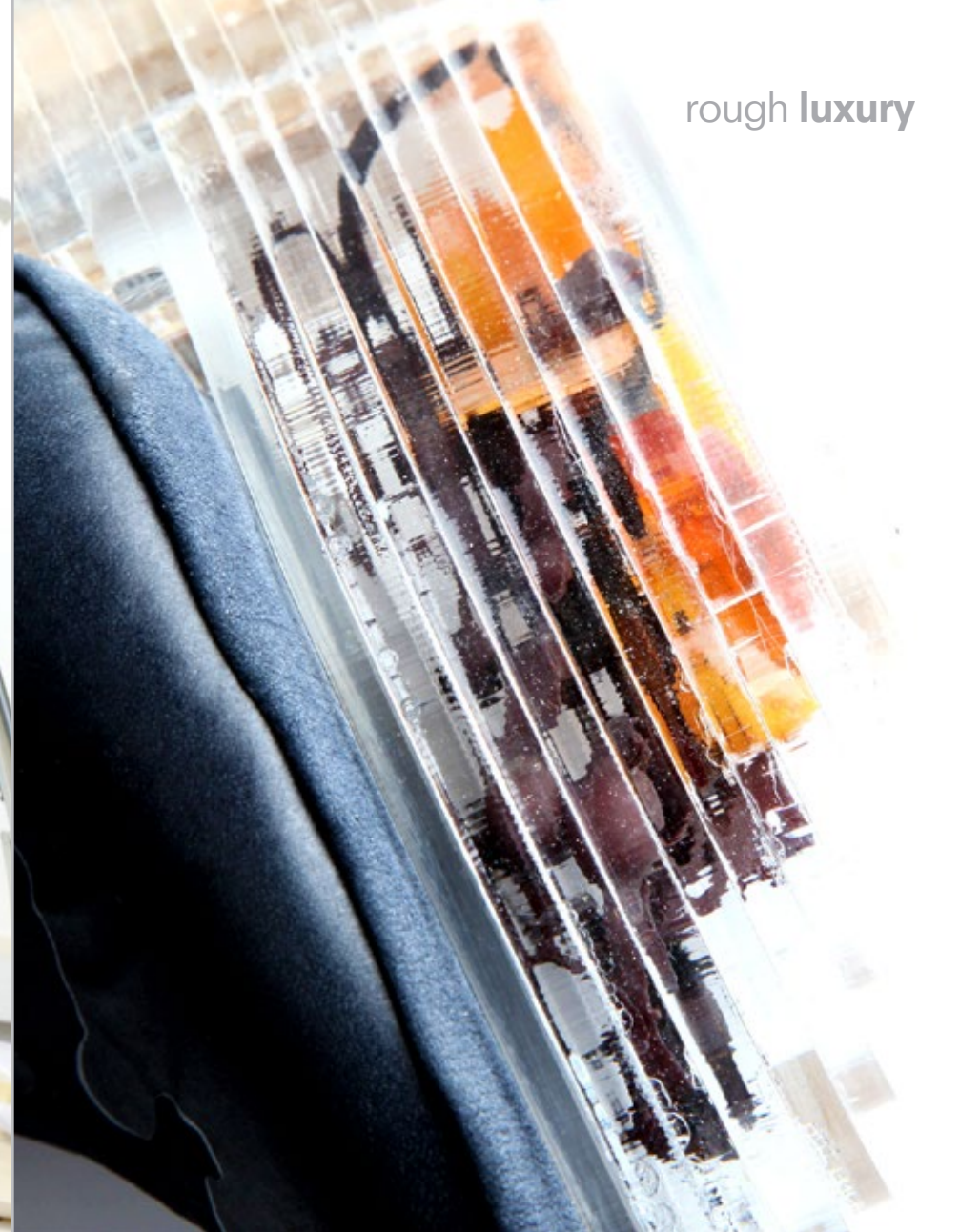
rough **luxury**





rough **luxury**







aurélie varga
jeppe aske jensen
niclas henriksen
simone bakke
silke foged



sealo

A sustainable form-follows-function shoe collection made from materials inspired by the sea surrounding Denmark.





sealo





sealo



signe brøchner
esben dyrholm hansen
anusuya krishnaswamy
regina piil christiansen
chieh ao

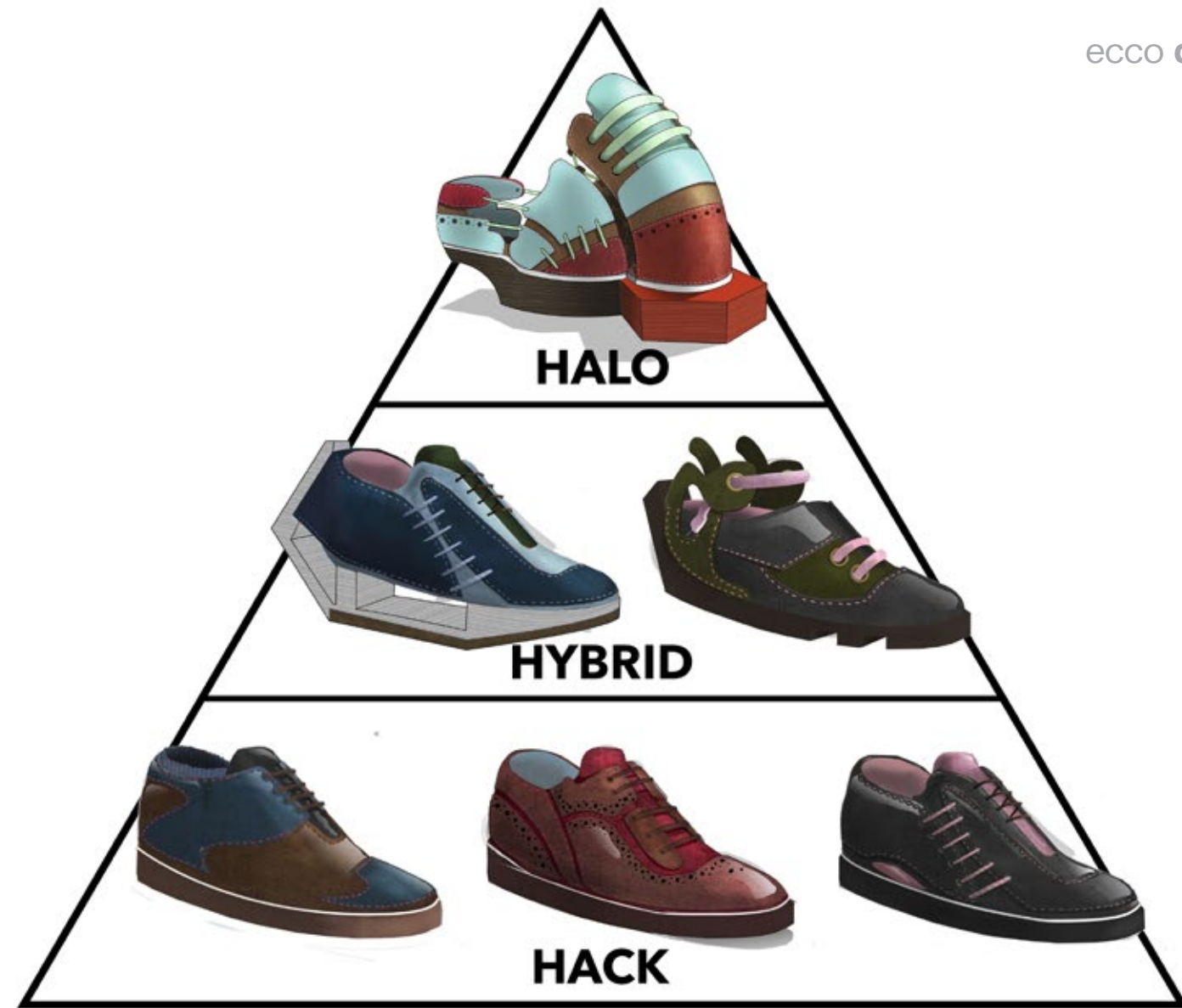
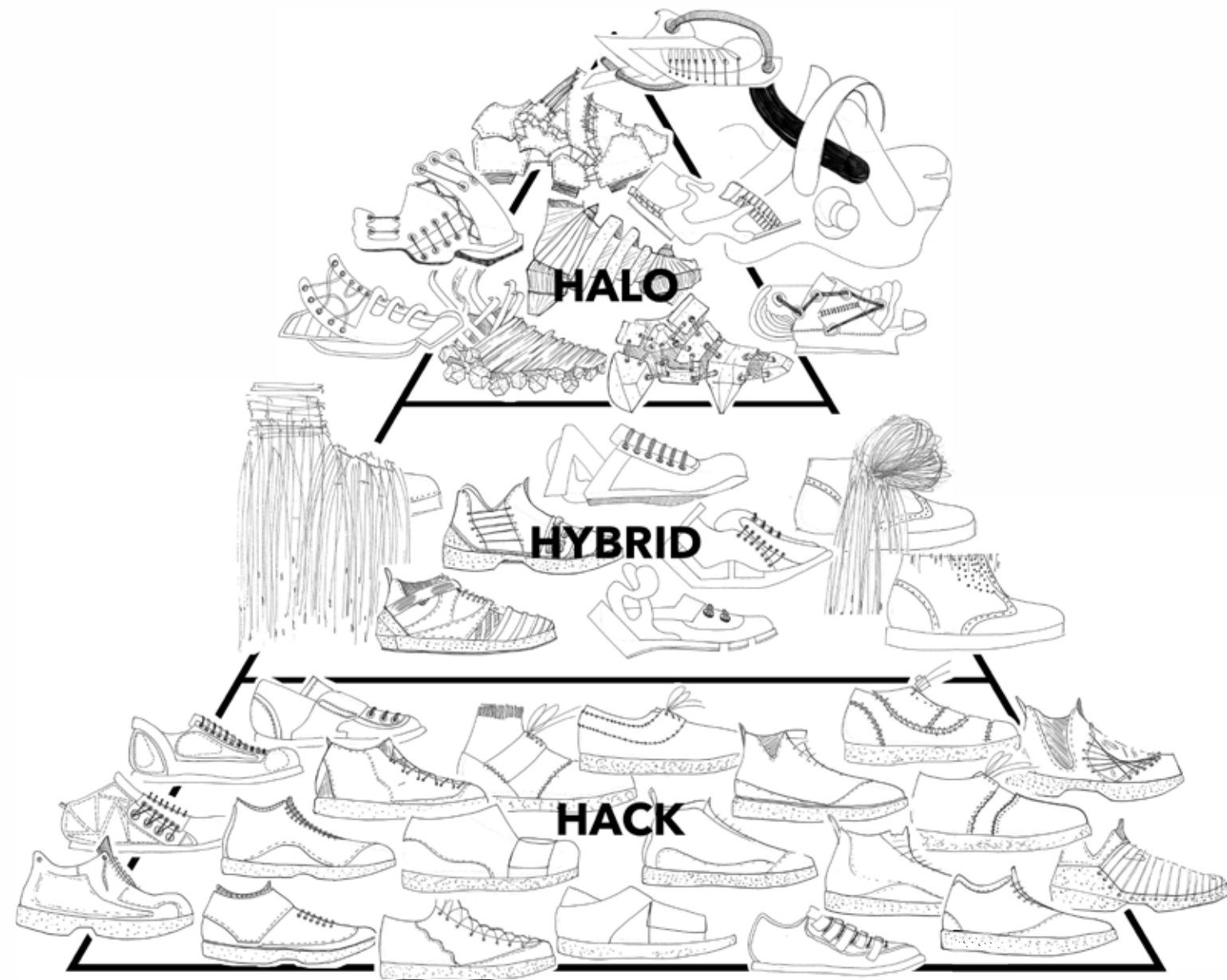


ecco classic

Challenging the idea of
what a classic men's shoe is.

ecco classic







ecco classic

ecco classic





ecco classic

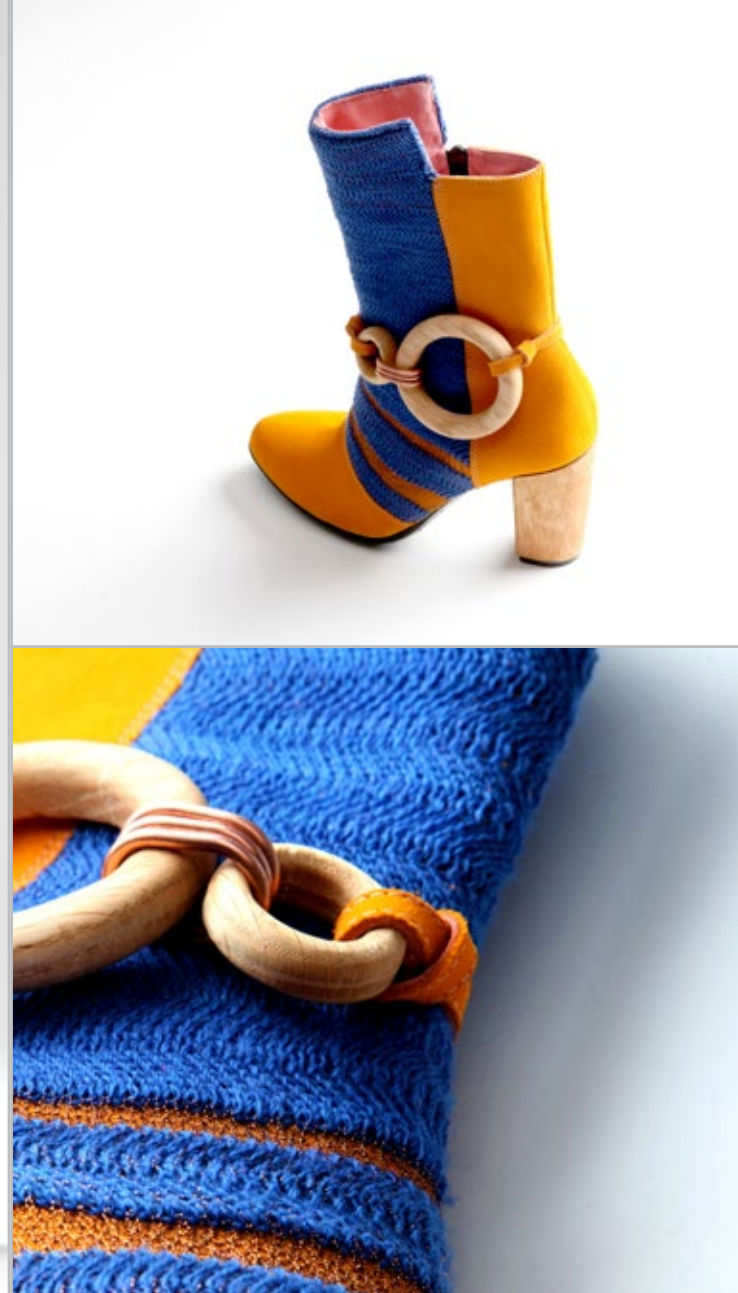


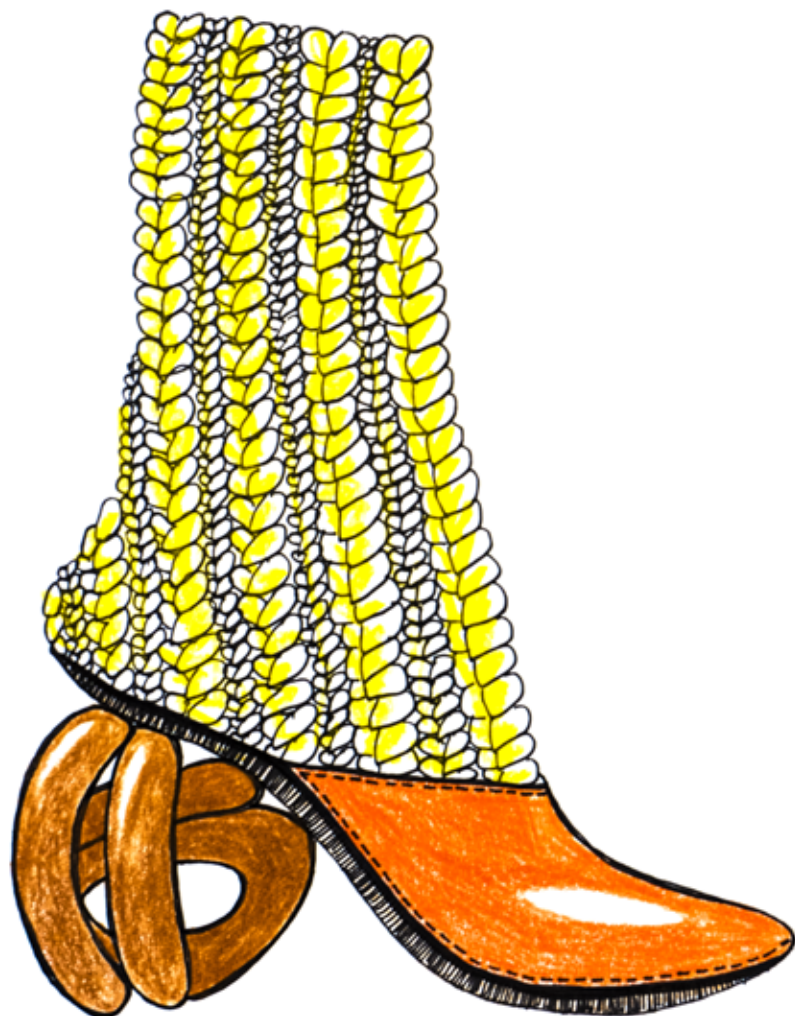
aske pinholt thorsen
victoria stigmjær
sandrine joy praz
natasha brødsgaard berg jacobson



år

Ancient danish textile integrated in
a modern female shoe collection.







áðr





áðr





The potential in collaborating across business and education

Liam Maher
VP Global Creative Director
Brand, ECCO

I've had the distinct pleasure of engaging with students in a business context, or at least a brand context on a regular basis for the past decade. Both of my parents, my grandfather and other members of my family are educators and I was raised with education as the family business in some ways. Sometimes I am afraid my pursuit of a career outside the field may have disappointed more than one generation of ancestors.

This upbringing has predisposed me to a certain openness on the topic of education, as well as a deep respect and ongoing curiosity in academics. But having gone to art college myself maybe my attitudes were most directly shaped by a speech my fellow students and I attended on our first day as freshmen. We were gathered in the college auditorium where the scheduled speaker, a successful alumnus of the school, asked us to look both the left and to the right. He then hypothesized that neither of the students sitting on either side of us would succeed in securing a career in a creative field. Two thirds, he said, would fail in this ambition. Looking back now I see how clichéd this stunt was but at the time it made me nervous.

As a student, I was always working – internships, unpaid apprenticeships, self-created projects. I didn't see much of a line between study and

practice. This was youthful naiveté and childish cocksureness no doubt. In the end, I sort of slid from one condition to the other – from student to worker. I'm not even sure when exactly this occurred.

But this was about a century ago. Before the internet. Before the mobile phone. Before social media. Before Fed Ex. Before Google. Before Adobe Creative Suite.

Today this perceptual barrier between study and practice has essentially disappeared. The Flynn Effect states that the collective IQ of each subsequent generation increases over 6 points, so students don't just seem smarter today, they probably are. Access to information, benchmarks, case-studies, how-to's, cautionary tales, as well as pure & simple inspiration has increased. So, they don't just seem wiser, they probably are. The increase in data is also overwhelmingly visual in nature. So, they don't just seem more visually literate, they probably are. Holy shit. They're smarter, wiser and more visually literate than me and my generation.

I have seen Simon Sinek's *"Millennials in the Workplace"* generational diagnosis on YouTube. I admit, I laughed to myself a few times and



felt retroactively vindicated about a few of my own observations. Entitlement, smugness, presumptuousness. Yes. I've seen these characteristics in students and I've heard other people my age kvetch about it. But the better part of my nature rejects this assessment. Entitled, smug, presumptuous? If that doesn't describe my generation as well, it certainly describes me as an individual when I was young. No. I choose to remain hugely impressed and inspired by these smarter, wiser and more visually literate inheritors of our industry. If they have any shortcomings they are rooted in a lack of deeper experience. Experience, acumen and the wordless forces of instinct that can only take shape over years of participation. Since their lack of years is what defines them as students, it is hardly fair to site this as a weakness. In fact, it is clearly the primary opportunity. –To help provide this exceptional generation with their most central need... -experience.

Students today are capable of doing more and have the capacity to do it while still being students. As much as we sometimes hate to admit it, their perspectives and critique on the work being done by us “professionals” are largely well-informed and relevant. Not only do they embody the next generation of creative leadership, but also the

society which will constitute “*the Market*” we will be serving in the near-future. It's impossible to draw any other conclusion regarding the collaboration between business and education than that it is essential. The benefits on the brand side are manifold. Not least being that my peers and I learn invaluable lessons from each engagement. We are inspired, energized, encouraged and our vision is regularly refined and clarified. The benefits on the student side are hopefully manifold as well, but the most exciting element is availing them the experience of making something out of nothing. Sharing sufficient knowledge, technical expertise and the encouragement to allow them to move their ideas from the academic or theoretical to the physical, practical and tangible. Not only does this add depth to learning, it also creates the invaluable spiritual by-product of creative satisfaction. Creative satisfaction is probably why most of us choose our career and its pursuit will help young people in the industry to maintain their passion and motivate them to overcome challenges. Creative satisfaction is a reward worth fighting for from your student days all the way through retirement. When your nothing converts into your something, its accompanied by a potent dose of creative satisfaction.





alexander skou
frederikke ryhl toft
morayo mosunmola akodu
søs christine hejselbæk
tom tholander



wild // mild

A modular footwear concept
which encourages the user
to personalise the shoe

wild // mild



wild // mild



wild // mild



wild // mild





luisa allegri
linda egtved olesen
anne carina christensen
jovana durovic
tabita nyvang hartmeyer



newpair

Working with Danish humour and
an easy-going approach to life.



newpair





newpair





newpair







newpair





ane salberg solberg
cornelia lindhann therkelsen
armand delobelle
sara lee spanggaard krog

eccote

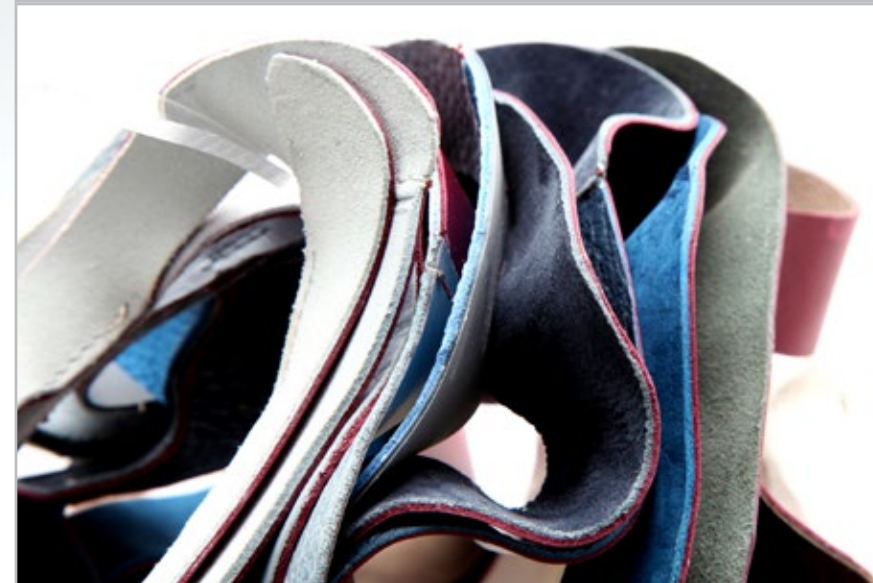
A shoe collection inspired by
the Danish coastline,
designed for the fast life in the city.





eccote







eccote





charlotte luzia werth
nika batista
cecilie bak lindhardt fabricius
gabriella sophia hara constantinou
kim nicolaysen
francesco brunetti



eccome

Create the perfect shoe for yourself,
making your own choices regarding
style, materials, colours and details.





eccome









amanda bjerager vesthardt
pernille madsen
nana nielsen
josephine graff vallant
huang yu wen



footnote

A shoe collection
for young urban people
who love nature.

footnote





footnote





footnote



footnote





camilla hansen maltesen
jenny grant carrol
oguzhan toy
sif erlingsdóttir
anne voigt sonnichsen



echo

Creating an emotional bond
using the visualisation of sound
from different phases of
a persona's life.



echo



echo





echo





echo

