

## Design, editing

Michael Frederiksen, Just Add Design

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**Design School Kolding** 

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# Departments of fashion, textile and industrial design

Lecturers: Helle Graabøl, Ejnar Truelsen, D'Wayne Edwards, Richard Lehner, Ella Madsen and Michael Frederiksen

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### Thinking with your hands

Michael Frederiksen
Just Add Design
Industrial designer and quest teacher

A thought is not a design. An idea is not a shoe. The image you only envision in your mind is blurry and transient, changing uncontrollably, drifting and fading slightly with each breath. The concept you have in your head is merely a volatile constellation of neurons, unstable and prone to dissolve itself until you have expressed it in a physical form.

You have to get things out of your head. And when you are a designer, the path to getting things out of your head runs through your hands. You must learn how to think with your hands.

Thinking with your hands is closely related to the mental state where things just seem to emerge in front of you; where the text writes itself, the drawing draws itself, the music flows freely through your fingers. In this state, you abandon the domain of logical thinking and leave all decisions to your intuition. You let go of the intention of controlling your design process and simply allow things to happen. Metaphorically, you cut off your head and let your body do the thinking through the particular medium you are working with. You allow the drums to pump their rhythm under your hands, you leave it to your voice to sing the notes it wants to sing, you set the pencil free to do its dance on the paper. You stop thinking and start doing.

Allowing the medium to come alive and do its magic is an effective key to the powerful creative state where you take advantage of all the horsepowers in the intuitive part of your mind. But unlocking that door takes both courage and skills: the courage to accept all the mistakes and ugly stuff you also get from letting go of control; and the training and practical skills to produce a few brilliant results in between all the less brilliant ones.

As a designer, you need to be able to take advantage of this creative dialogue with a medium of your choice – a medium which resonates with your personality and the kind of object you are working on. It can be hand drawing, model building, draping on a mannequin or a last, virtual 3D modelling – any medium which is relevant for the assignment and which you have learned to master so well through hours and hours of intense training and practical use that it has crept under your skin and feels like a natural extension of your body.

With training, the beginner's fear of failing transforms into a feeling of confidence and security, of entering a safe playground where anything goes and nobody will laugh or ridicule you. And with lots of training, you start doing more and more good things and failing less and less. You become a creative professional, someone who knows how to enter and leave the space of flow at will – someone whose hands are not only obedient tools of the logical mind, but strong creative forces in their own right.

#### **Hand drawing**

For good reasons, hand drawing is the preferred sketch medium of many designers. It is fast, low tech, portable, has very short access time and great expressive potential.

A main focus area in this project has been to sharpen the hand sketching skills of the participants. At Design School Kolding, we believe our graduates should leave the school with a skill set comprising a broad variety of means of visual expression: slow, detailed media like glossy models, animations and videos, large works of textile and clothing you can wear —

media which serve to communicate your design to other people and enable you to evaluate your work with a high level of detail and accuracy. And fast, ideation-oriented means of expression like mock-up models and hand drawings which allow you to let your hands do the thinking.

Of the two kinds, the fast media might be the most important for the development of a successful design, since they are used in the innovation-intensive phases of a design project – the phases where great ideas are most likely to occur.

Hand drawing and mock-ups provide the designer with a fast tool for getting ideas out of the head and entering an agile dialogue with them. Once they are down on paper or built as mock-up models, they challenge you. Is this what you had in mind? Is it better than you imagined? Is it disappointing? How can it be improved? What does the next version look like?

The sketch medium informs the design process, and using the right medium at the right time both speeds up the process and keeps you on the appropriate level of abstraction for the phase you are in. And sketching with a simple pencil on a piece of paper often beats more technologically advanced opportunities when it comes to speed and freedom of expression for the designer.

#### Shoes and accessories

This year's collaboration project with ECCO has added accessory and particularly bag design to the shoe design activities.

Adding this focus area and combining it with a consumer-oriented approach to designing the collections of shoes and accessories has imparted the project with a different dynamic. While the main emphasis has still been on shoe design, the presence of the bags and accessories in the collections has shifted the participants' awareness from the feet to the whole body.

A major difference between working with the shoe and the bag as objects for a design process is the fact that the shoe has a rather fixed shape – limited by the foot's anatomy – whereas the bag's dimensions and functionality can be interpreted much more freely. This has led to a more aesthetic focus in the students' work with the shoes and a more functional, innovation-oriented one in the bag projects. Also, the sheer difference in size has given different expressive possibilities, particularly with regards to working with the texturing of the bags' larger surfaces.

The cross-disciplinary groups, each consisting of three students from fashion, textile and industrial design in their third year of study, have been given a realistic market segment as part of the assignment. From this segment the groups have created fictional personas, which have served as the reference point for their design activitities during the four and a half week course.

The design process behind the projects in this book is covered in the video *ECCO 2014 film - Drawing a shoe*, which can be viewed on YouTube and Design School Kolding's website www.designskolenkolding.dk.





**Your foot is not a square.** Your foot is not symmetrical anywhere. Every area of your foot is a different shape and/or contour.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding

**Actually, a shoe** is a very difficult design object because it's very complex.

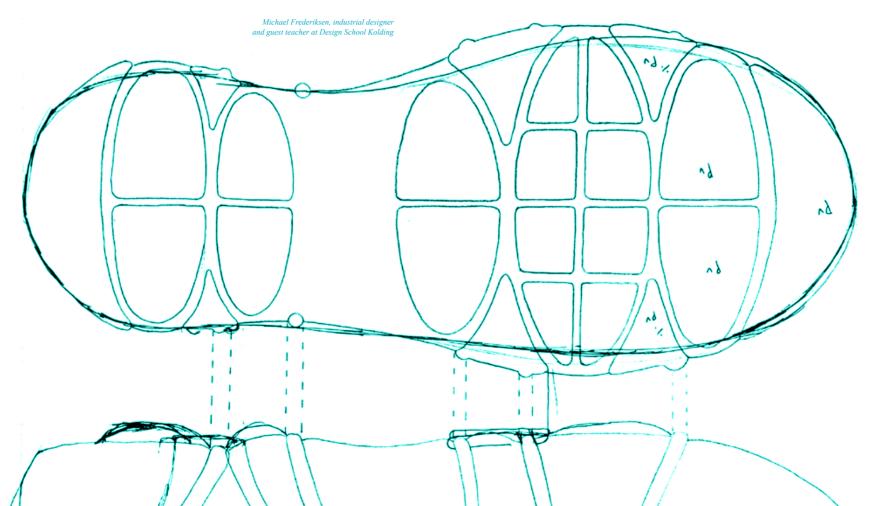
Helle Graabæk, textile designer and teacher at Design School Kolding

It's a major challenge to work with the shoe which has no straight lines at all; and where everything is double curvature. This is really heavy geometry to work with when you have to draw it.

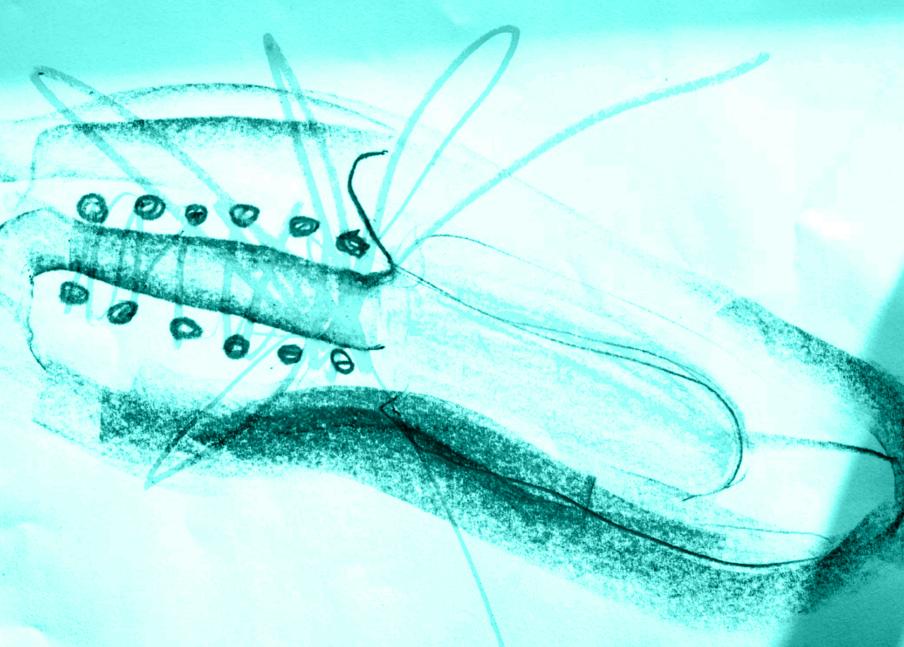
Michael Frederiksen, industrial designer and guest teacher at Design School Kolding



We usually have more freedom to formulate the form. Here, we are tied up very tightly to the shape of the foot. We can do all kinds of things around that foot, but that is a major difference to what we normally do in industrial design.







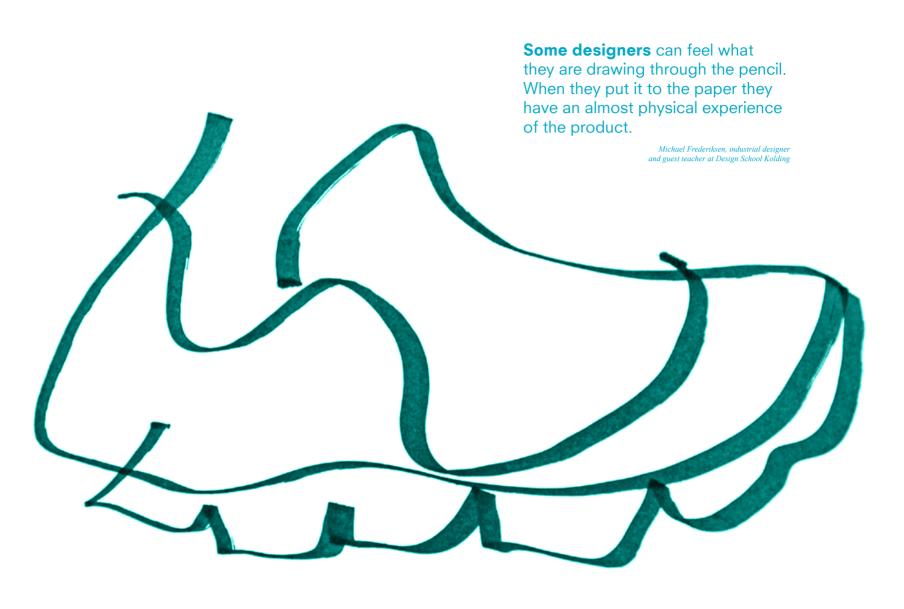
I really like working with the shoe as a product because you have to focus on function as well. It has to fit the foot, which is not symmetrical. It is difficult to draw. And you also have to focus on aesthetics, so multiple factors go into making the right shoe.

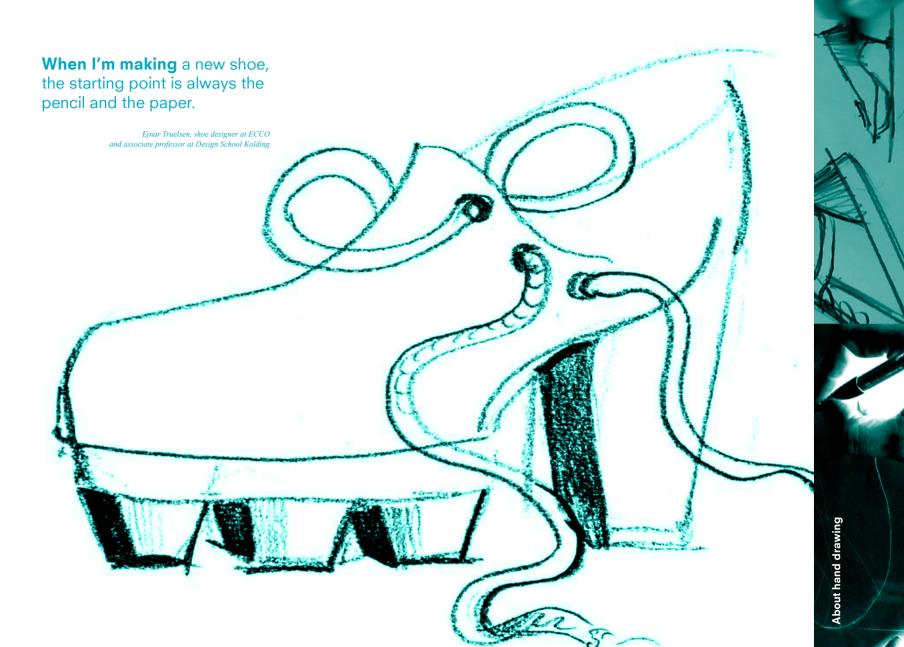
Rikke Røhl, industrial design student

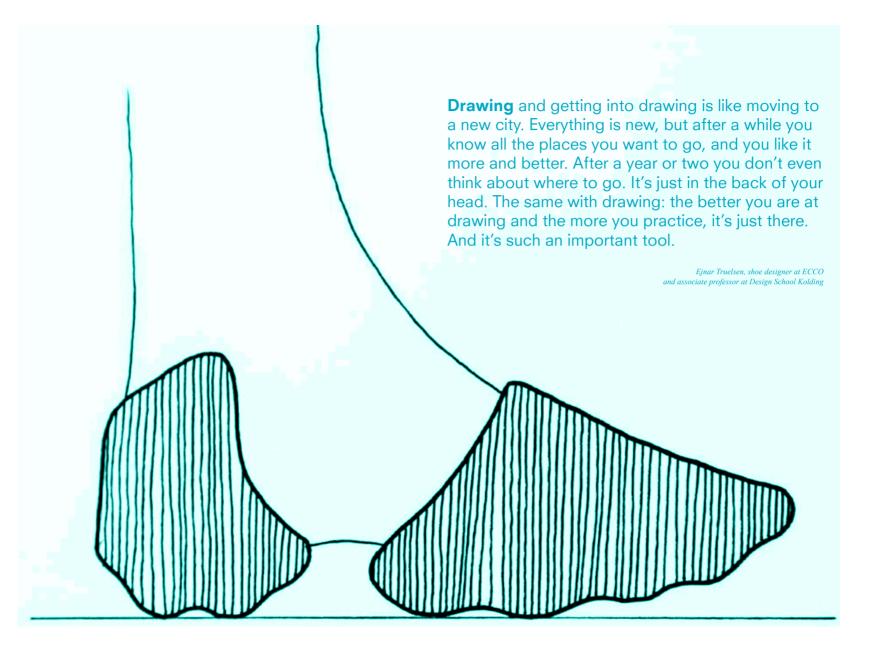
Working with shoe design is a bit different for me because the end result is an actual object. Often we make samples and can only imagine how they would be used - so it's quite exciting for me to get into this real product, which you can see used for something.

Kristine Boesen, textile design student















The better you are at sketching, the easier you can communicate with your surroundings about what you are working on.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

A small line can change everything in how you see the shoe and how it's perceived.

Lili Uyen Thuy Pham, fashion student

A good shoe designer can draw a lateral view of a shoe, and will know in his or her mind how the rest of the shoe looks.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding



I experienced that a lot of people could see things in my drawings that I couldn't see myself.

Signe Lindberg Lemche, fashion student

I believe all designers have a tool of their choice – a tool that somehow resonates well with their personality.

> Michael Frederiksen, industrial designer and guest teacher at Design School Kolding

> > **Many** of the flat drawings you draw are actually mostly for yourself. People who see it can't read what's going on in the back or what's going on on the side – so it's mostly for yourself.

Lili Uyen Thuy Pham, fashion student







# A sketch can be anything as long as it's a means of thinking with your hands.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding

**To me,** draping is another way of sketching than sketching on paper.

Helle Graabæk, textile designer and teacher at Design School Kolding

When I feel like I can't draw anymore, I will go sketching in materials.

Solveig Solando, fashion student





**When you are** translating what's in your mind into your preferred sketch medium – or translating from your preferred sketch medium into another one – surprises occur. And some of those surprises are good.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding

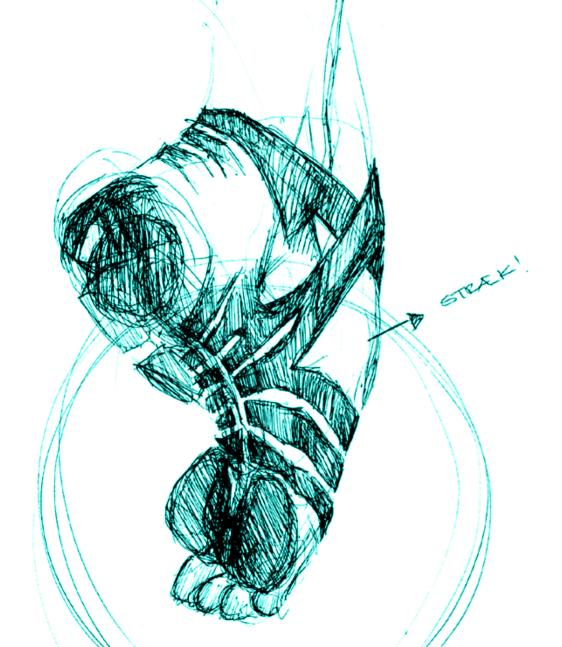
As an industrial designer I'm quite used to switching between drawing and prototyping.

Stine Simone Orle, industrial design student

**You must know** how to transform things from 2D to 3D. You must have the feeling in your hands.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding



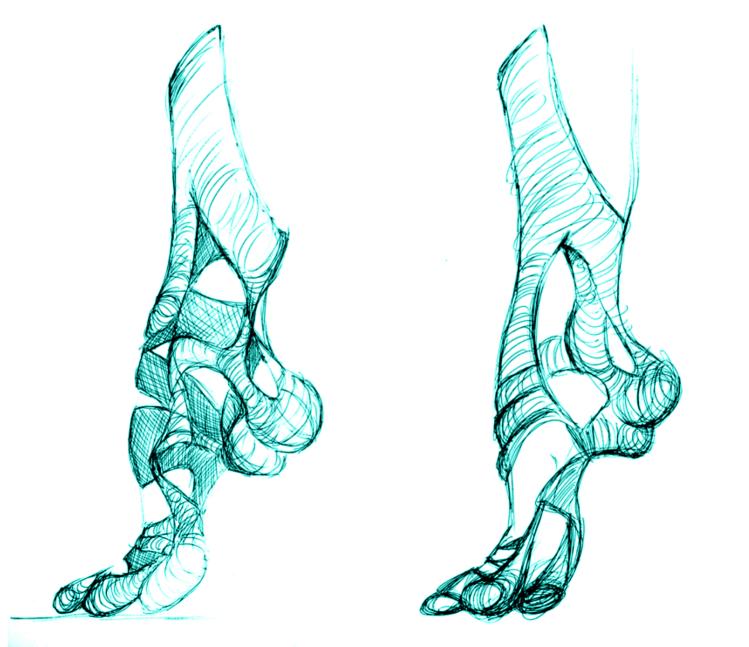


When I draw, I always have to imagine the thing before I draw it. I often do ideation in other ways: I do something physical, and I'll get an output from that. And then I can draw something I couldn't have imagined before.

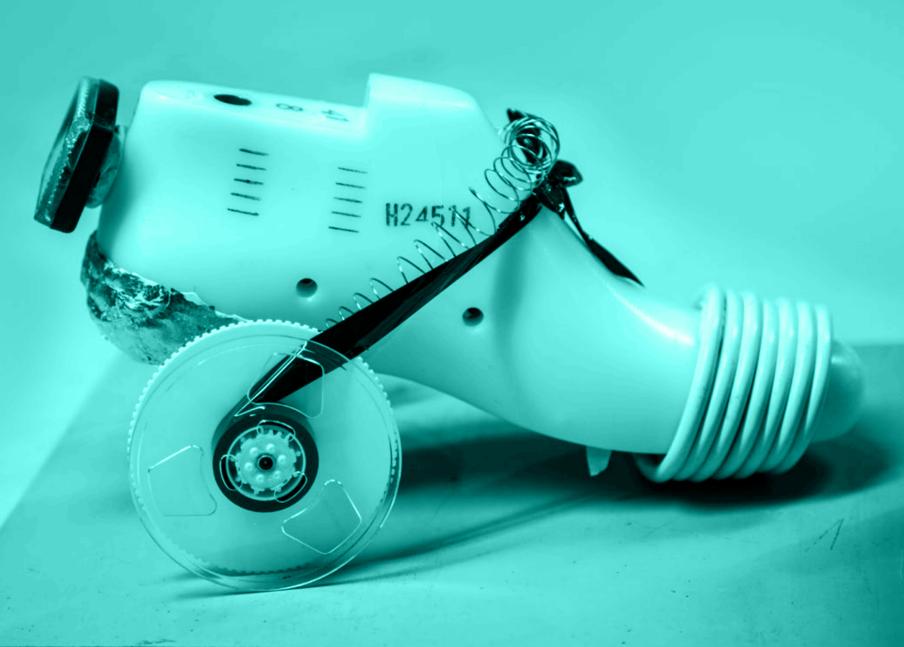
Kristine Boesen, textile design student

A general thing for the shoes that turn out well in projects like this one is that the students and designers who work with it are very good at getting things out of their heads and into their hands.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding







**Transferring a design** – a flat drawing – onto a last, takes time of understanding what a last is and what a foot shape is; because even a last isn't an exact foot shape either.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding

**You must choose** or develop a specific last for the product. And this last should be inside of you – you should feel it.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

When you are working with placing materials on a shoe last or doing experiments with draping, it has the same investigative character as a quick sketch.

Helle Graabæk, textile designer and teacher at Design School Kolding



**It's important** to have your last in mind already when you are making the 2D sketches.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

When you draw on a last, you know everything fits when the lines go together.

Alexander Milo Nielsen, industrial design student

**The more you** sketch footwear, the more you are familiar with foot shapes, and the more you are familiar with lasts, you can see in 3D. As you are sketching flat, you can actually see the contour, you can see the shape. It takes a bit of time to get used to training your brain to see that way.





**To convince** the sales people and branding people, you must make a real model to put on the table.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

**Sketching** and modelmaking are connected, but one doesn't replace the other.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding

**Often, it's easier** to just get a quick drawing down instead of having to build a model.

Christian Kau, industrial design student





**You really are** at the mercy of the program or the tool that you are using. When you are using a pencil and paper, you control every movement.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding

**New designers** all know about 3D programs. And that is a big, big advantage.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

**Today, you can** actually make a sole that doesn't exist and print it out in 3D. It's a super great tool.

Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding

**You can't replace** the personal connection you have between paper and pencil. There is a certain feel that the pencil makes when it touches the paper that you can't replace with a computer.

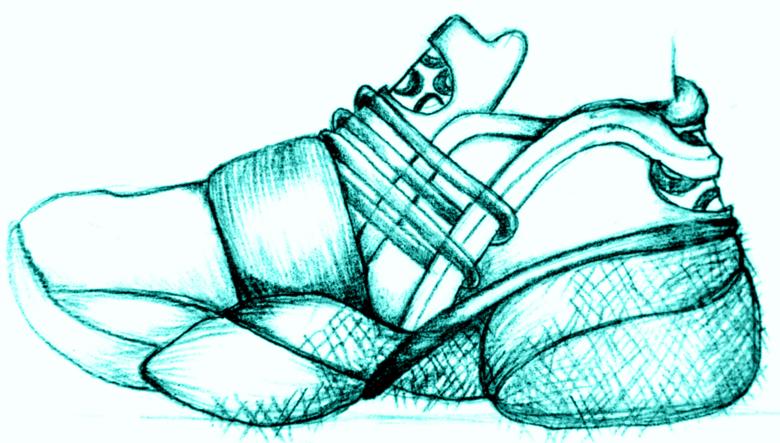
D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding





**If you work** for someone else, you really have to do whatever they've asked you to do – but within that, you have to do your best work within those restraints.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding







moments in time.

Helle Graabæk, textile designer and teacher at Design School Kolding





During the sketching we got a lot of different ideas to the table in the group, so we were also able to build on each others' ideas. We used that a lot, because we decided to work as a group and sketch on each others' ideas (...) We just switched papers, and then we said: let's sketch for one hour and then meet again.

Marie Hesseldahl, industrial design student

I find some inspiration that I can work from and make multiple ideas. And then sketch a whole lot.

Rikke Røhl, industrial design student

**Your focus** is not on drawing. It's more on the ideas that just come down.

Christian Kau, industrial design student





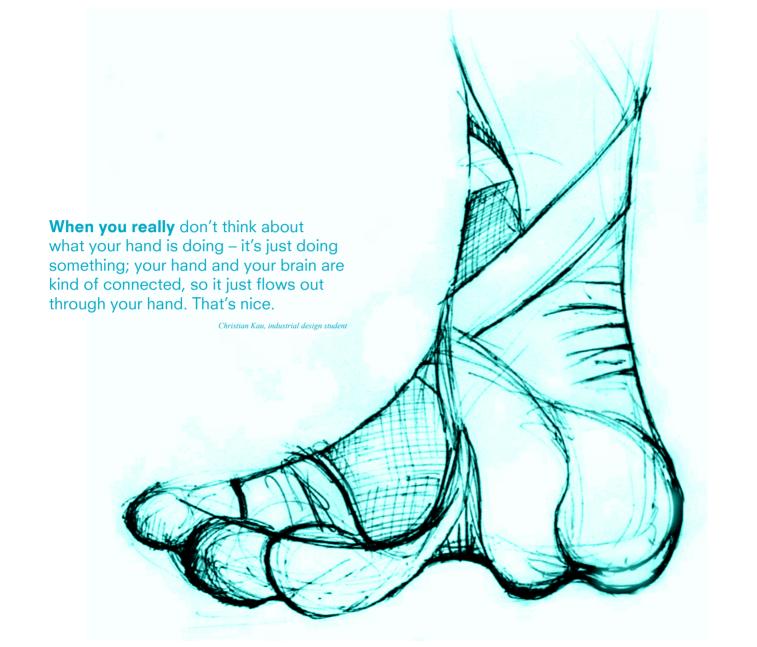
**Your sketching** should be something you just do – or even better: which just happens by itself while you're forgetting what you're doing.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding

**It's different** how we enter the space of flow, depending on who we are.

Helle Graabæk, textile designer and teacher at Design School Kolding

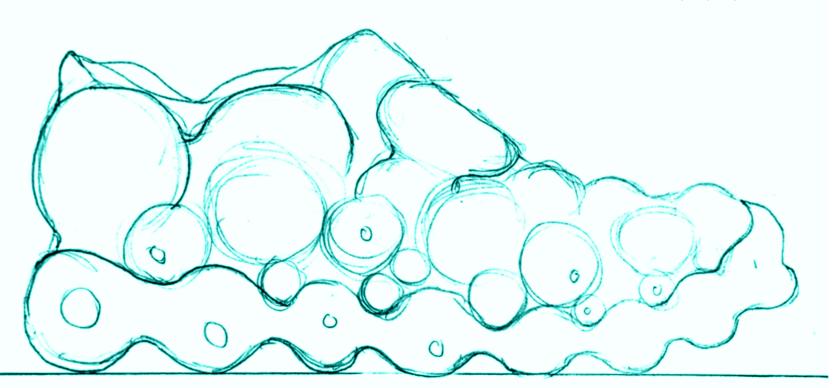






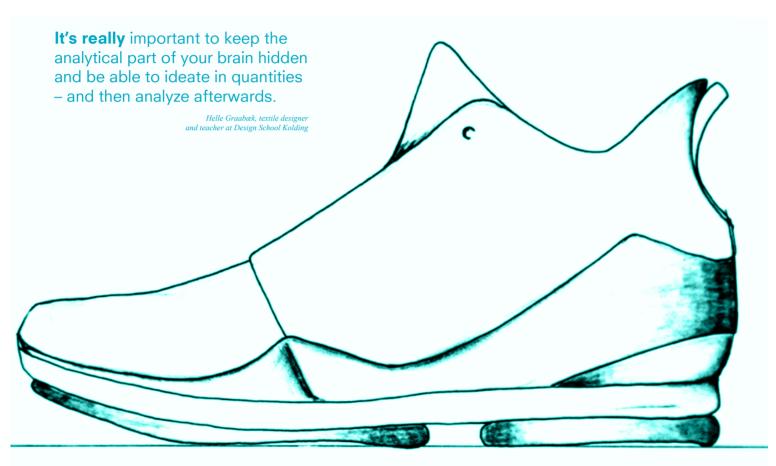
I actually think I move faster when I draw, because when you're draping you have to be wild and crazy and use your hands in another way; but his way, you just draw. You kind of become – not a machine – but you just draw. And when you don't think, sometimes something really great can come out of it.

Lili Uyen Thuy Pham, fashion student

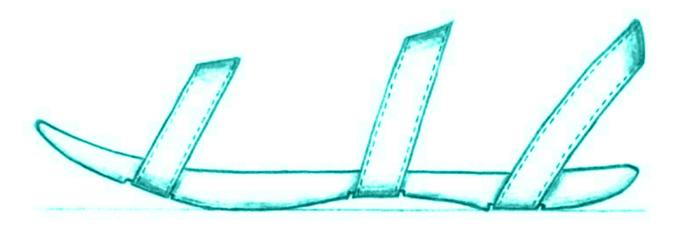


**You relax** your mind. You let your thoughts flow, and you just let the hand do the work.

Solveig Solando, fashion student

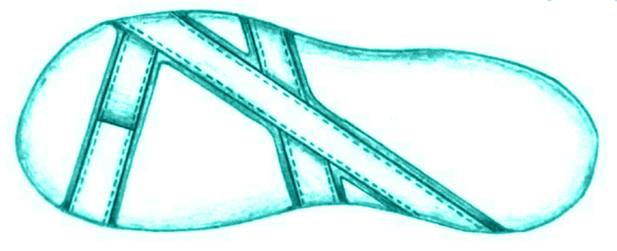






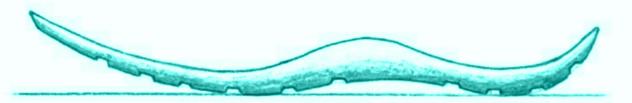
**I'm not** my judge. For me, the judge is the person I've designed it for. Did it answer who they are and what it's for.

D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding



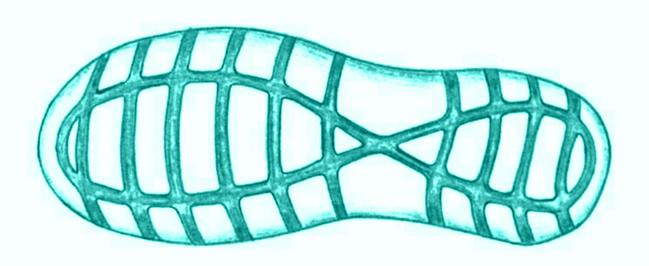
## **If it doesn't** function well, it's not good design.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding



You can't judge what you are doing when you are generating ideas.

Helle Graabæk, textile designer and teacher at Design School Kolding







**You're not thinking** this form. It just happens on the paper. And then you see: this is nice. I can use this.

Christian Kau, industrial design student

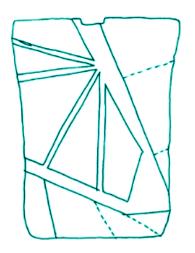
You can never do anything that is 100% original, because everything has already been done, but you can always redesign it and make it more modern, more coherent with the time and age we're in now.

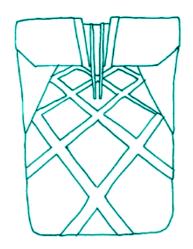
Solveig Solando, fashion student

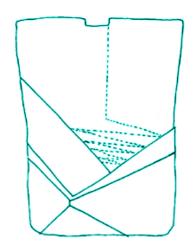
**You must** feel good about what you see.

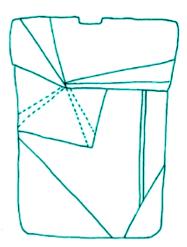
Ejnar Truelsen, shoe designer at ECCO and associate professor at Design School Kolding





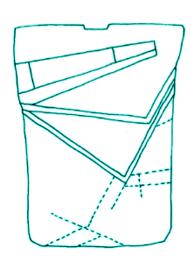


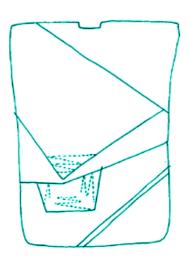


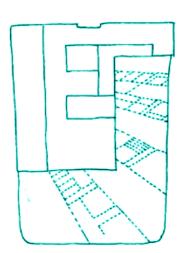


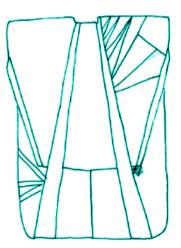
I firmly believe that as a designer you should never show anything you are not happy with.

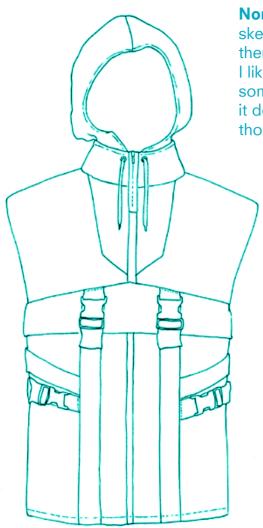
D'Wayne Edwards, shoe designer and guest teacher at Design School Kolding









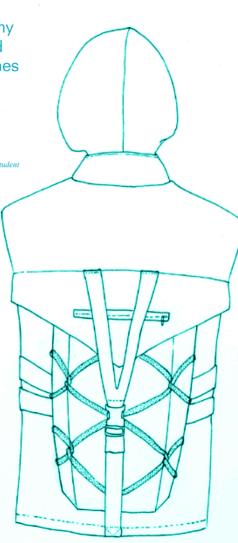


Normally, I'll take my project and all my sketches and look through them – and then rate them and point out which ones I like; maybe work a little further with some of them; otherwise just narrow it down to a few, work a little more on those, and then pick a final one.

Rikke Røhl, industrial design student

**It sums up.** It's like: yes, of course it's like this.

Helle Graabæk, textile designer and teacher at Design School Kolding



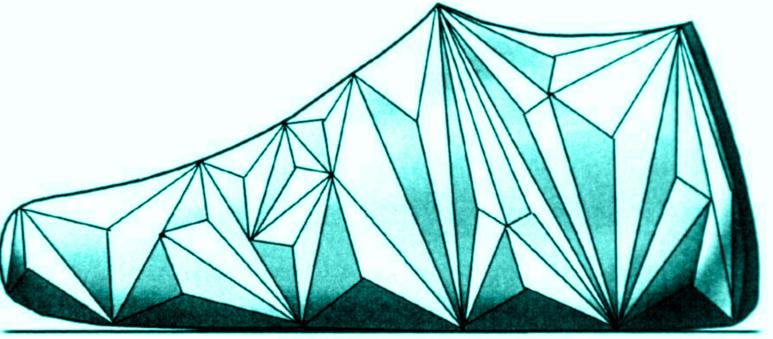
About knowing it is good

**The collaboration** with ECCO has been really good, because we have a company that is helping us showing us an industry, and it becomes very real. That is a big motivation factor for me.



**The students** who have made some of the best shoes over the last years are the ones who have been able to find the passion in what they do.

Michael Frederiksen, industrial designer and guest teacher at Design School Kolding

























Shoes for a young woman Inspired by henrik vibskov











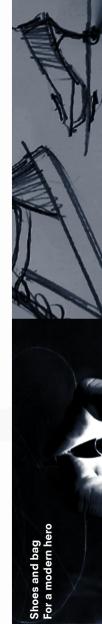


















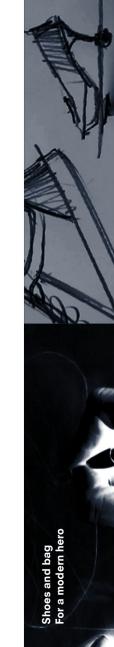




Shoes and bag For a modern hero





























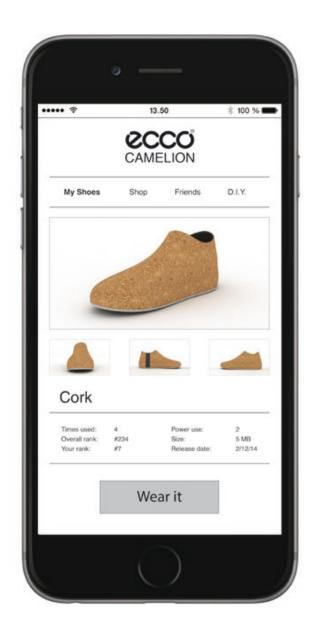


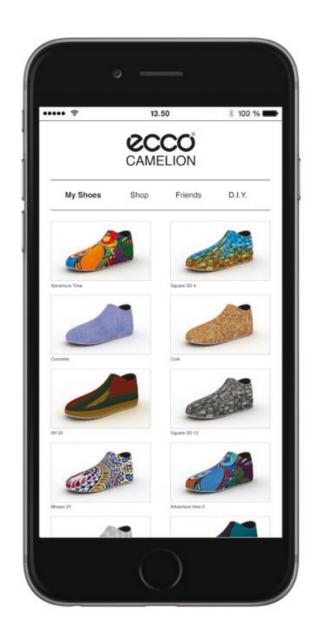










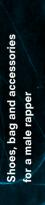




































Shoes and bag for a male dj















Shoes and bag for biking









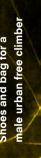
















































**Hand drawing** is the preferred sketch medium of many designers. And with good reason: it is fast, low tech, portable, has short access time and a great expressive potential. Sketching with a simple pencil on a piece of paper often beats more technologically advanced instruments when it comes to speed and freedom of expression for the designer.

Pencil and paper have been the main tools in the creation of the shoe and accessory projects presented in this book – the results of a cross-disciplinary design process involving students from the departments of industrial design, textile and fashion at Design School Kolding.

Bearing 1 to No.

