

# KEA'S STORIES TOLD & SELECTED

BY ANDERS FALLENTIN

**kea**  
COPENHAGEN SCHOOL OF DESIGN  
AND TECHNOLOGY



**CHAPTERS**

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**CHAPTERS**

**KEA'S STORIES  
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# RECTOR'S PREFACE

Being a part of KEA means that you daily enter a world that continues to surprise.

Curiosity, original thinking and tenacity are expressed at all our locations - students' projects, the teachers' visions and the overall atmosphere of wanting to make a difference. Whether the sun is shining, the rain is pouring down or nothing seems to be going your way, this is what KEA offers.

KEA brings out the smile in you. At least, it does in me.

The academies of professional higher education were established 10 years ago to improve the level of education in Denmark and to strengthen the educational programmes and their relevance to the business community. We know that KEA does the job, and every day we see signs that we succeed.

And when we succeed, we want more. At KEA, we will keep providing the raw material for Denmark's growth.

We can see that our students get jobs, we can see that they create value, and we can see that companies are becoming increasingly aware of our students and us as an institution.

Since 2008, KEA has grown to twice its size and in 2017, KEA got the ultimate recognition as an educational institution by achieving a positive institutional accreditation.

In other words, a stable basis has been created for KEA's future. A future where we grow less, and where we focus more on quality, employment and on even stronger ties to the receiving industries.

KEA is a unique teaching and research environment with a fundamental and rooted practice experience as the focal point. KEA is located centrally in Copenhagen but is very much oriented towards the rest of the country and, not least, the world. At KEA, we feel an obligation to fully use our potential, and we will spare no effort in making this a success.

On the following pages, you will be introduced to some of the ideas behind KEA. You will also be introduced to how KEA, since 2009, has been working on creating a unique and recognisable approach to education and knowledge development. However, KEA's history also goes back to a time of carpenter apprentices at academies of fine arts, productive iron makers and diligent boy and girl scouts.

Enjoy!

STEEN ENEMARK KILDESGAARD

**“WE CAN SEE THAT OUR STUDENTS GET JOBS,  
WE CAN SEE THAT THEY CREATE VALUE,  
AND WE CAN SEE THAT COMPANIES ARE  
BECOMING INCREASINGLY AWARE OF OUR  
STUDENTS AND US AS AN INSTITUTION.”**

# THE CREATION OF KEA

10 years have passed since the Danish Parliament, the Folketing, in 2008 agreed to establish academies of professional higher education in Denmark. In just 10 years, KEA has evolved from a political concept to a well-established educational institution with approximately 5000 full-time students distributed among 32 programmes, and approximately 4000 part-time students distributed among 28 programmes. Many people, companies and organisations have helped to provide KEA with its present form. From visionary politicians and a Board of Directors with wide professional experience to committed teachers and not least KEA's students. KEA has become much more than just an establishment providing higher education in the Design, Technology, Build and Digital areas. KEA is also a manifestation of the idea of practical learning, where students not only study, but also get the opportunity to create. They learn to translate the latest knowledge into products. KEA is an institution that bridges the gap between education and the business community and where graduates learn today what businesses want tomorrow.

## THE CONCEPTION

KEA was founded as Copenhagen School of Design and Technology on 1 September 2008. Academies of professional higher education are new in the educational landscape, and to understand why KEA came into existence, we need to go back to the years before the birth of KEA. To the political conception.

In 2005, the government set up the Globalisation Council. Its stated aim was to work with Denmark's possibilities and challenges in connection with the increasing globalisation. One of the conclusions

reached by the Council was that Denmark was in a strong position with a healthy economy, a good labour market and a good infrastructure. The Council also identified weaknesses in the Danish society. At the top of this list was the level of education. There were not enough young people with a higher education degree compared to other countries.

**KEA WAS FOUNDED AS COPENHAGEN SCHOOL OF DESIGN AND TECHNOLOGY ON 1 SEPTEMBER 2008.**



BERTEL HAARDER CUTTING THE RIBBONS IN 2009

## **KEA'S PROGRAMMES WERE A MERGER BETWEEN PREVIOUS VOCATIONAL SCHOOLS, WHICH HAD SO FAR BEEN RESPONSIBLE FOR THE SUPPLY OF TECHNICAL SHORT-AND MEDIUM-CYCLE HIGHER EDUCATION.**

Denmark only took a global 14th place in relation to the number of 25 to 34-year-olds with a higher education degree. For the 45 to 54-year-olds, Denmark took a fifth place.

The Council's conclusion was clear: "Denmark is lagging behind in the education race". It was time to reverse the negative trend. Therefore, the government set itself the objective of making 50 percent (later increased to 60 percent) of a youth cohort obtain a higher education degree. The Danish higher education system simply had to be restructured and improved, so that it could attract more young people.

The education system had to be looked into very closely, and it was not only for the sake of international competition. It was also about making study programmes more relevant to the Danish business community. Generally, bachelor programmes were targeted towards the public sector whereas shorter study programmes were targeted towards the private sector. This difference had to be erased to create a better-educated workforce for the private sector.

A restructuring of the old education system was required. New short-cycle higher education programmes (Academy Profession degrees) of two to two-and-a-half-years' duration were established. These could be topped up with a one-and-a-half-year programme, which in total corresponded to the bachelor level. The academies of professional higher education even got the task of contributing to the training of the established labour market in the form of continuing education. They were to strengthen the training for the business community at all stages.

The academies of professional higher education were thus meant to lift the level of higher education. Moreover, in order to ensure a constant renewal of the study programmes, the academies were made self-governing. The technology is developing rapidly, and those who carry out and develop the programmes must constantly have this in mind. The programmes must be developed in line with the society for which they are training the students. The academies of professional higher education thus had to promote the growth of technical and mercantile programmes.

### **THE BIRTH OF KEA**

In 2007, the legislative proposal to establish the academies of professional higher education was presented. In 2008, it was adopted by the Danish Parliament, the Folketing. And already in 2009, the doors opened for the first students.

KEA's programmes were a merger between previous vocational schools, which had earlier been responsible for the supply of technical short-and medium-term higher education. KEA compiled study programmes from Copenhagen Technical School (KTS), Technical Education Copenhagen (TEC), Business Education College (BEC), CPH West and a single programme from SOSU C, one of the largest Basic Health Care Colleges in Denmark.

The academies of professional higher education had two establishment opportunities: A so-called light-construction, where the academies of professional higher education were still attached to a vocational school by using their buildings and teachers, or the "classic construction", where the academies established themselves as independent institutions separated from the vocational schools. KEA was the first academy of professional higher education to be recognised as a classic construction already in 2009. Largely, this was due to KEA's personal driving forces who wanted KEA to be separated from the vocational schools in order to establish the most complete educational institution.

# GLIMPSES OF AN EDUCATIONAL HISTORY

KEA offers higher education programmes within the areas of Tech, Design, Build and Digital. Part of KEA's programmes are higher education craft studies. The Academy Programme (AP) in Electrical Service Engineering, for example, is an "add-on" to the vocational electrician programme and students who wish to be admitted need to have a relevant professional background.

Other programmes are a fusion of practice and theory. This applies to the AP degree programmes in Design, Technology and Business and in Multimedia Design, which are not top-ups as such to any concrete vocational programmes. You can therefore be admitted to these study programmes with either a Danish upper secondary education degree or a relevant vocational training degree.

In order to understand KEA's higher education programmes, we need to look at how it all started: Crafts. In the course of time, a lot has happened, and there is a long way from medieval craftsmen to present-day KEA graduates - or is there?

## **THE TIME OF THE MASTER**

Back when there were no textbooks, you had to learn your craft from a master. The apprentice had to serve his apprenticeship whether his dream was to become a furrier or a bricklayer. The master passed on knowledge orally and through practical work. That is how you learned things. When you had served your apprenticeship, you became a journeyman, i.e. a skilled worker. Later, it became common practice for the journeyman to go travelling. That is to say, he packed a bag and travelled by foot. The craftsmen took lodgings in journeyman's guesthouses, where masters of the local area could come and hire them. Under a new master, the journeyman could refine his skills and expand his professional horizons before returning home to settle down as a master himself.



GLIMPSES OF AN EDUCATIONAL HISTORY

**IN ORDER TO UNDERSTAND KEA'S HIGHER EDUCATION PROGRAMMES, WE NEED TO LOOK AT HOW IT ALL STARTED: CRAFTS.**

Therefore, if you succeeded in becoming a master, it meant that you had been in training for many years. The master's skills were broad and interdisciplinary. In the middle ages, they did not have an architect and a Bachelor of Architectural Technology and Construction Management to assist the bricklayer and the carpenter.

Not only was it the master's responsibility to know how much load the individual construction type could cope with, he was also in charge of the artistic decoration. The craftsmen of yesterday were interdisciplinary professionals and artists.

In that respect, the graduates of KEA bear some resemblance to the masters of the middle ages. They do not only gain theoretical knowledge, but also practical skills - the computer scientist acquires knowledge about both programming and organisational theory. On Jewellery, Technology and Business, you not only learn to produce jewellery, but also to understand the market, communication and innovative business models.



**APPRENTICES AT THE ACADEMY OF FINE ARTS**

Training outside the workshops is not really established until the 19th century. The reformist Johan Friedrich Struense gave the starting signal by letting apprentices receive drawing lessons at Charlottenborg, the Academy of Fine Arts, in Copenhagen. However, it led to some co-operation difficulties since many of the young apprentices had rather different manners than the art students. In the local press, people complained about the young boys' bad behaviour. Perhaps their bad behaviour also had something to do with the porter's side business of selling brandy to the young students.



The first decades of the 19th century are marked by a technological development that, largely, necessitates the training of the craftsman. With the industrialisation and the invention of the machine, the need to be able to count and write penetrates the entire world of craftsmen. More enterprising craftsmen established themselves in associations and councils such as Selskabet til unge Håndværkeres Dannelse, i.e. an association promoting the general education of young craftsmen, from 1798, where they discussed the role of education. And in the latter half of the 19th century, technical schools emerge all over the country. In Copenhagen, The Technical Society's School (Det Tekniske Selskabs Skole) from 1843 becomes the major player.



The school of 1843 was primitive in terms of both educational supply and physical environment. Two evenings a week from 20 to 22 hrs. the pupils were given lessons in three rooms in primarily 'drawing or modelling, organised and tailored to the claims and interests of any craft'. Lack of space and a limited number of teachers meant that needle makers, sword smiths, plumbers and glaziers received teaching in the same class.

In 1903, the Society opens a branch school in Nørrebro. The new school in Prinsesse Charlottes Gade has a classy stylish mansion facade. In *Illustreret Tidende* (The Illustrated Journal) from the same year, the school is therefore included in the category of magnificent buildings in the new Nørrebro. This is the building in which KEA'S BUILD programmes are located today.

**IN THE LATTER HALF OF THE 19TH CENTURY, TECHNICAL SCHOOLS EMERGE ALL OVER THE COUNTRY. IN COPENHAGEN, THE TECHNICAL SOCIETY'S SCHOOL BECOMES THE MAJOR PLAYER.**



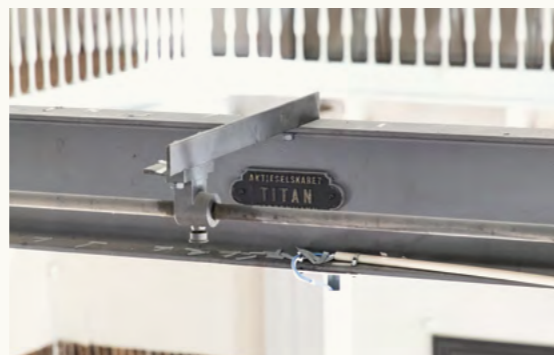
Back then, it was not architectural technologists and construction managers who were at work in Prinsesse Charlottes Gade, but mechanical and electrical design engineers. The buildings reveal how much theory and practice went hand in hand in the programme.

In the courtyard, we find the machine laboratory with its characteristic chimney, which was meant to help the mechanical engineer understand the theoretical knowledge in practice. In here, the would-be engineers could screw and turn the huge engines.

KEA's building in Prinsesse Charlottes Gade is the very image of the merger of crafts and industry, and the incorporation of theoretical material in the teaching.

The Mechanical and Electrical Engineering programmes were early examples of the industry's requirements for higher education. It required four years of practical training to be admitted to the programmes, which lasted two years. The Architectural Technology and Construction Management programme is thus in the same category but it followed a slightly different path.

**KEA'S BUILDING IN PRINSESSE CHARLOTTES GADE IS THE VERY IMAGE OF THE MERGER OF CRAFTS AND INDUSTRY AND THE INCORPORATION OF THEORETICAL MATERIAL IN THE TEACHING.**



**THE INDUSTRIALISATION OF THE CONSTRUCTION INDUSTRY**

The process in which a property developer hires a master builder and master carpenter to construct a building has radically changed. The process has been streamlined and has thus become complicated. The architectural technologist and construction manager and the construction technologist are professional additions to the building process. Although the skills were needed long before the programmes were made, these are recent titles. The first time we encounter the architectural technologist and construction manager as a concept is in 1934, where Bygmesterskolen, an architect school and an offshoot of The Technical Society's School, trains them. However, it is not until 1960 that the concept is cemented. In a ministerial order that year, Construction Technology is established as a study programme, which gives access to the BA in Architectural Technology and Construction Management (BATCM), which in turn gives access to the School of Architecture or an engineering college. Later in the 60s, the duration of the BATCM study is changed to the three-and-a-half years that we know today. The programme has evolved along with the construction industry. After the Second World War, Denmark suffered from an acute housing shortage. This led to a gradual industrialisation of the construction business. From having built according to traditional construction methods, which were often prolonged and costly, it now became more common to build in modules that could be assembled on the construction site. The so-called montage building made the building process more efficient but also more complex with yet more parties involved. The architectural technologist and construction manager as a coordinating, designing, technical and administrative employee became indispensable. In 1984, the students began using computers in class. It radically changed the working methods of the architectural technologist and construction manager. And today, the slide rule and pen have been replaced by 3D-drawings and advanced computer programs.



**3D PRINTERS AND DIGITAL CRAFTS**

When the computer made its entry into the world, it was not only the architectural technologists and construction managers who experienced momentous changes in their working methods. In the very early stage of development of the computer, some French weavers had the pleasure of a partially automated weaving process. By means of a pedal, the weaver inserted strips of punched cards that encoded which chain threads should be raised and when. The number of human errors in the weaving process were thus minimised. This took place in the 18th century, and a lot has happened since then. The computer has changed the working methods of all crafts. Fashion designers create patterns on the screen. Surveying and mapping technicians use drones. Production technologists produce prototypes in 3D printers. In addition to revolutionising the existing disciplines, the computer created a completely new field of study – digital technique. Computer science, software development and IT technology are all examples of digital crafts in which the practical and the theoretical were merged right from the start.

**KEA REFLECTS THE DEVELOPMENT**

Today, KEA provides higher education programmes in many subject areas related to technology and design as well as the digital and commercial areas. On the one hand, KEA is the culmination of a development in the crafts programmes. On the other hand, KEA also reflects the general societal development. Subjects are not nearly as divided as in the past. Very few people in the private sector master skills in only one area. The qualified graduate has the general overview and technical ability. At the same time, he or she must constantly follow developments very closely. The graduate must learn how to learn and be able to manage change. Development is constant. We know that at KEA - and we do so without losing touch with the practical work.

# A RUSSIAN SNOWPLOW IN NØRREBROGADE

If you had been in Nørrebrogade, where KEA is now located, on 20 April 1895, you would have been one of the puzzled spectators of a highly peculiar special transport; a 52-tonne railroad snowplough was being pulled by horses heading towards Nørrebro Station. Temporary rails were laid out as the horses pulled forward the colossus. The reason behind this was that the recipient factory Smith, Mygind, and Hüttemeier, which was situated on KEA's campus in Guldbergsgade, was not connected to the railway line. This made the newspaper Dannebrog call the whole affair "a quite notable event".

The final destination of the monstrous plough was Russia and, more specifically, the rail tracks between Kiev and Odessa. At the time, the Russian Empire stretched further west than it does today. First, the horses pulled the snowplough towards Nørrebro Station where it could be linked to the railway line. Although the horses undeniably worked very hard under the whip, the snowplough did not to arrive at Nørrebro Station in a single day. It actually took three whole days. People thus had a good opportunity to gather and witness the effects of industrialisation at close range.

Despite the fact that Denmark has no iron and only small deposits of coal, iron foundries and machine works still experienced great prosperity in the latter half of the 19th century. This prosperity was primarily brought on by the fact that the factories were universal in the sense that they produced everything under the sun. Smith, Mygind and Hüttemeier had thus produced a steam-driven tram locomotive, but the idea of replacing the horses by steam engines aroused more indignation than respect, so it was sold to Germany. They also made 'Bryggerens røde næse' (the brewer's red nose) which was a 19-metre-tall steel obelisk that Carlsberg placed on top of its breweries in Valby 75 metres above sea level.



It was covered with red neon lights and could be seen from large parts of the city. Hence the name. In agreement with the aviation authorities, Carlsberg would light 'the nose' in case of poor visibility. However, when the energy crisis hit Denmark in 1973, Carlsberg removed the nose. Anyhow, a 52-tonne snowplough fits well into this motley collection of creations.

Besides weighing 52 tonnes, the snowplough was almost 10 metres long and equipped with a circular box in the front. Inside the box, there were 18 thundering and rotating knife blades, which could eat their way through four-metre-high snowdrifts. The snow was pushed into funnel-shaped chambers, from which it was shot off to the sides and away from the rails. The rotating knife blades required an enormous engine power, and therefore the carriage was not equipped with its own engine. Instead, two steam locomotives pushed the snowplough forward at a maximum speed of 15 km/h.

## THE CZAR AND MR. SMITH

However, why did a 52-tonne snowplough for the Russian railways have to be produced on the inner Nørrebro? – and why at a factory that was not even connected to the railway track, so that horses had to snort and sweat while temporary rails were being placed in front of the carriage? To further complicate matters, the Russian rails had a different track gauge than

the European ones, which meant that the snowplough had to be designed so that the wheels could be pushed further from each other upon arrival in Russia.

## IT COULD VERY WELL BE DUE TO THE FACT THAT CZAR NICHOLAS II HAD PAID MANY VISITS TO DENMARK WITH HIS DANISH-BORN MOTHER, EMPRESS DAGMAR.

It could very well be because Czar Nicholas II had paid many visits to Denmark with his Danish-born mother, Empress Dagmar. Could it be that the Czar, on one of those visits, had been

introduced to the bigwigs of the Danish business community? It very well could. Moreover, if we accept the description of Mr. Smith, made by the newspaper Dannebrog, Mr. Smith did belong to the group of business industry bigwigs. He was a big man with a magnificent full beard and small glasses. He had exceedingly many friends and was one of the city's best-known faces. He was a "Copenhagener in his heart and soul".

Three weeks after the lengthy transport along Nørrebrogade, the newspaper Dannebrog could follow up on the case and report that the giant snowplough had finally reached its destination in Russia.

# EXPLOSIVE GROWTH

With the task of raising the level of education of the youth cohorts in Denmark as well as of improving the programmes and increasing the number of programmes tailored to the private sector, KEA had enough to address right from the beginning.

KEA's first ten years have been marked by growth. Growth in the number of applicants, growth in the number of employees and growth in the number of programmes. This presents KEA with both challenges and opportunities. One of the great challenges of constant growth is that of the physical surroundings. Each square metre is important. KEA has always worked to optimise the use of its square metres, which is why new leases have been bought and old leases have been terminated. Now you can find KEA on six locations - in 2012, KEA was spread over 12 locations. The work of making KEA physically present in the city is deliberately dynamic and follows developments.

The ministerial order to develop existing programmes and to develop new ones was taken very seriously by KEA as part of the plan to obtain institutional accreditation. This means that an institution has an approved quality assurance system and thereby achieves greater freedom in the development of new programmes and correction of existing programmes.

On 8 March 2017, KEA was approved by the Danish Accreditation Institution and thus stepped into a new phase of its existence. The times of continuous growth are over and now the focus is on consolidation. In 10 years, KEA was born and matured.

## PRACTICAL KNOWLEDGE

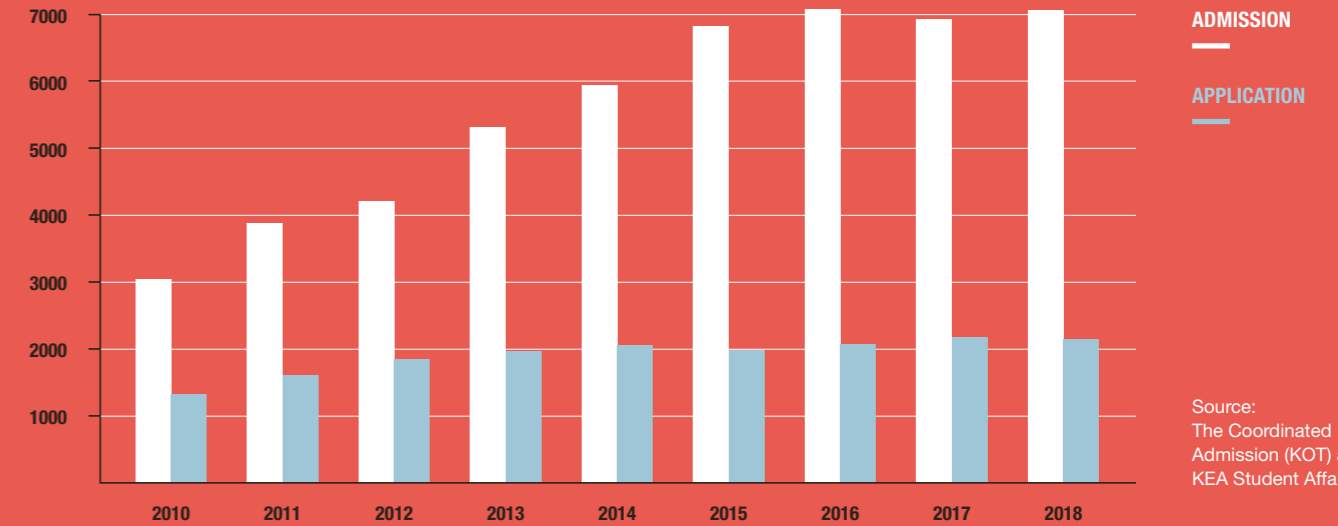
All of KEA's full-time programmes contain an internship. This is a programme structure that benefits both the students, KEA and the business community. The distinction between the work of the hand and the work of the mind no longer exists at KEA. It has always been the ideology of KEA that learning happens best when theory and practice are combined and theory is experienced in practice.

The students also have the opportunity to use one of the many workshops at KEA, where they can test, experiment and transform their thoughts into physical products. Then, during their internship, they are introduced to the methods of the labour market. In addition, when the students return to KEA, they bring back experiences, which the teachers actively draw on. Thus, the basis for a constant development of the programmes is incorporated in KEA's educational structure.

## KEA IN NUMBERS

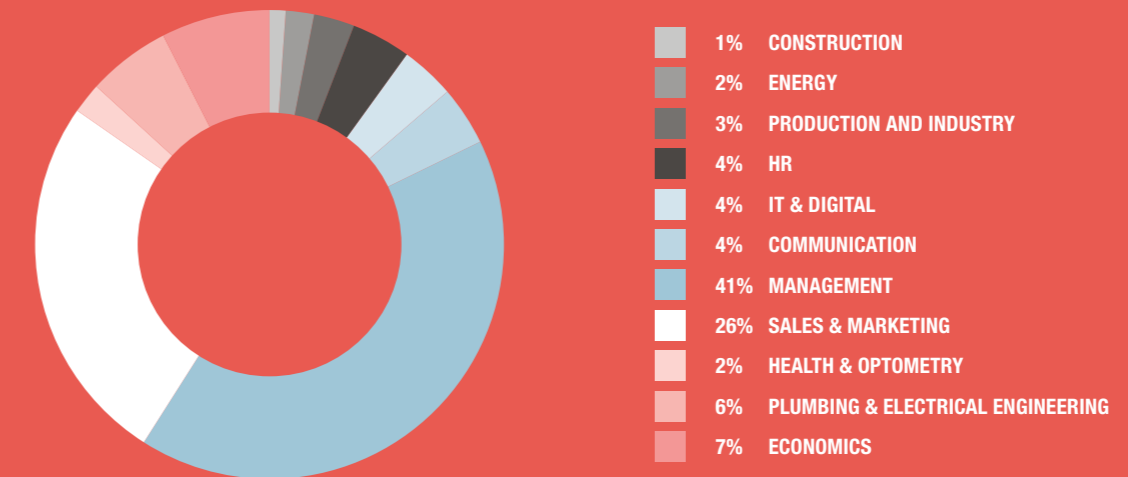
Today, KEA is an educational institution with four main departments: Build, Tech, Design and Digital. Within the four areas, there are 32 full-time programmes in Danish and 11 in English. Each programme is offered at one of the following three levels: academy profession (AP) degree level (2 years), top-up bachelor's degree level (1 1/2 years) or bachelor's (BA) degree level (3 1/2 years). On top of that, KEA offers a wide range of further education programmes within a broad spectrum of professional fields.

## FULL-TIME PROGRAMMES: APPLICATION/ADMISSION SUMMER



Source: The Coordinated Admission (KOT) and KEA Student Affairs

## PART-TIME PROGRAMMES: DISTRIBUTION OF STUDENTS



Source: The annual report 2017

# FROM STALINS ALLÉ TO THE DIGITAL FUTURE

Right where Nørrebro turns into North West, KEA's digital programmes are located. With two buildings on Lygten, KEA is represented in a border district where workers' houses of the 20th century continue to stand while entrepreneurs are taking over the old factory grounds. In the 1980's, the Norwegian elevator company, KONE, constructed the building on Lygten 37 for production and repair. Lygten 16 is an award-winning building, which was built as a trade union for the graphic arts industry at the beginning of the 1970s. Between the two KEA locations lies the old dairy cooperative, Enigheden. The dairy had its origins in a milkmen's lockout in 1897. However, it is not only the cooperative dairy that connects the labour movement with Lygten. Number 16, which housed the trade union for the graphic arts industry, is flanked by the painters' union, Malernes Hus and the building trade union, Byggefagenes Hus. This particular stretch of street has thus been nicknamed Stalins Allé (Stalin Avenue).

Today, at KEA Lygten, we find future digital problem-solvers who will design and develop our digital future.

## GRAPHIC TYPES

In the 15th century, the art of printing spreads all over Europe. By means of small lead points, also called plummets, the workers set the texts, character by character, which they then printed on paper. The plummets are called types, and those who master the craft are the first typographers.



With the art of printing came the new craft – the typography. In Denmark, the Danish typographers are some of the first workers who organise in the form of death grants for professionals in 1754. More than 200 years later, typographers and other graphical workers moved into Lygten 16 under one banner: Det Grafiske Forbund (The Danish Union of Graphical Workers).

## A 141-DAY STRIKE

The technological development changes the labour market conditions. And this was exactly what one of the biggest labour disputes of the 1970s was mainly about. In 1977, the media group, Det Berlingske Hus (now called Berlingske Media), faces financial problems. The management tries to save money by implementing new technologies.

However, the typographers and the management had different opinions on who had the right to operate the new equipment. In 1977, new framework agreements for wages and working hours are made. The typographers are discontented and they refuse to follow the new agreements. In January, Det Berlingske Hus sends a thousand technical employees home. The workers gather at Lygten 16 where the hallways quickly become densely packed with the printing technicians. The conflict is about something fundamental. What is the role of the typographers in the production of the modern newspaper? For 141 days, neither B.T., Berlingske Tidende nor Weekendavisen

are published. The conflict ends in a settlement, which initially saves the graphical workers. However, the development of technology cannot be denied.

In 1983, Berlingske Tidende throws out the typographers' typesetting machines. A new digital era had begun. The typographic craft, with its plummets and typesetting machines, had to join the ousted crafts' club, which counted members such as former lamp makers, rope-makers, nail-smiths and comb-makers. They had all been ousted by modern technology. On 1 January 2000, the graphic designers shut down their trade union, Grafisk Forbund.

## ART TECHNIQUES

The development of technology is changing the production methods. The typographers' work no longer involves a minute setting of lead points. The craft has moved to the screen while machines are taking care of the production. The relatively new 3D printer perhaps best exemplifies this development. In KEA's Makerlab, students can design and shape products on the screen, and then let the 3D printers create the actual product. This is exactly what a student did when he spent two weekends photographing the huge blue sculpture in the back premises of Lygten 16. The miniature model illustrates the potential properties of the 3D technique. The original sculpture is called the Tower of Virtues (Dydernes Tårn) and it was created in 1991 by the multi-talented artist Leif Sylvester. He spent six months welding steel skeletons and covering them with fibre-reinforced concrete.

In the 1980s, the typographers at Lygten 16 experienced the truth of modern technology and its effects. Today, everyone at Lygten 16 can pause and contemplate the Tower of Virtues and reflect a little upon the production methods and their development.



THE TOWER OF VIRTUES BY THE MULTI-TALENTED ARTIST LEIF SYLVESTER, 1991



THE MINIATURE MODEL ILLUSTRATES THE POTENTIAL OF THE 3D PRINTER

# KEA IN GULDBERGSGADE

KEA has been scattered across Copenhagen. In 2012, KEA had 12 different locations in the city. However, with the establishment of the buildings between Guldbergsgade and Nørrebrogade, KEA was given a rallying point for a large part of the programmes as well as for the administrative units, the library, the management, KEA Makerlab and the material library – Material ConneXion. A location intended for everyone - both students, employees and even the locals in the area. KEA counts another five locations in Nørrebro, North West, Hellerup and Ballerup. However, KEA's buildings in Guldbergsgade are the only ones that are designed specifically for KEA. In cooperation with the architecture firm Bertelsen & Scheving, KEA was deeply involved in the transformation of the area. This is why KEA's spirit is so materialised in these buildings.

## **MAGASIN DU NORD AND SOOT-STAINED LAUNDRY**

The area around KEA Guldbergsgade has undergone a dramatic transformation over the last 150 years. In former times, Nørrebro consisted of fields and mills. In addition, there were a few small castles and a single cemetery, which was supposed to assist the city's crowded graveyards – Assistens Cemetery. All construction was subject to a clause: In case of an enemy invasion, the buildings should be easy to tear down or burn, so that they could not be of any use to the enemy. This did not exactly encourage any major activity in the construction industry.

Nevertheless, eventually, the ramparts of Copenhagen became too claustrophobic for the city's development and inhabitants. It was therefore decided to remove the clause and allow brick-built buildings in the -bro districts (brokvartererne) - and then the development could begin.



© UNKNOWN PHOTOGRAPHER/VISDA

Where KEA Guldbergsgade is located today, there once was a coaching inn that gave refuge to horses and travellers on their way to or from the capital. It was bought by two entrepreneurial gentlemen in 1872.

The two childhood friends Smith and Mygind had been trained as machine manufacturers in Scotland. During their training, they had e.g. learned that successful factories were located far outside the city. Therefore, they found the old coaching inn to be a perfect place for their combined engine factory and iron foundry. At the end of the century, the two partners merged with the engineer Theodor Hüttemeier, and Smith, Mygind, and Hüttemeier, Ltd. (SMH) was created. The workers did their day-to-day work where students are now using the area. The engine factory and the iron foundry were closely packed in between blocks of apartments, and soot-stained laundry was part of everyday life for the area's residents.

Next door, in Håndværkergården, Magasin du Nord manufactured its linen until the building was sold in the 1910s to yet another entrepreneurial type – Marius Mulvad. Originally, he produced taximeters for horse-drawn cabs, but after a trip to the United States, he began to produce bakelite as the first one in Denmark. Bakelite is the first synthetic plastic, and thus the buildings have always created the framework for entrepreneurial and innovative souls - then as well as now.



**BAKELITE IS THE FIRST SYNTHETIC PLASTIC, AND THUS THE BUILDINGS HAVE ALWAYS CONSTITUTED THE FRAMEWORK FOR ENTREPRENEURIAL AND INNOVATIVE SOULS.**



In 1929, Mulvad sold the building, and the large printing office F. E. Bording moved in. They began in Håndværkergården but expanded in the 1950s as SMH moved their manufacture to Svendborg.

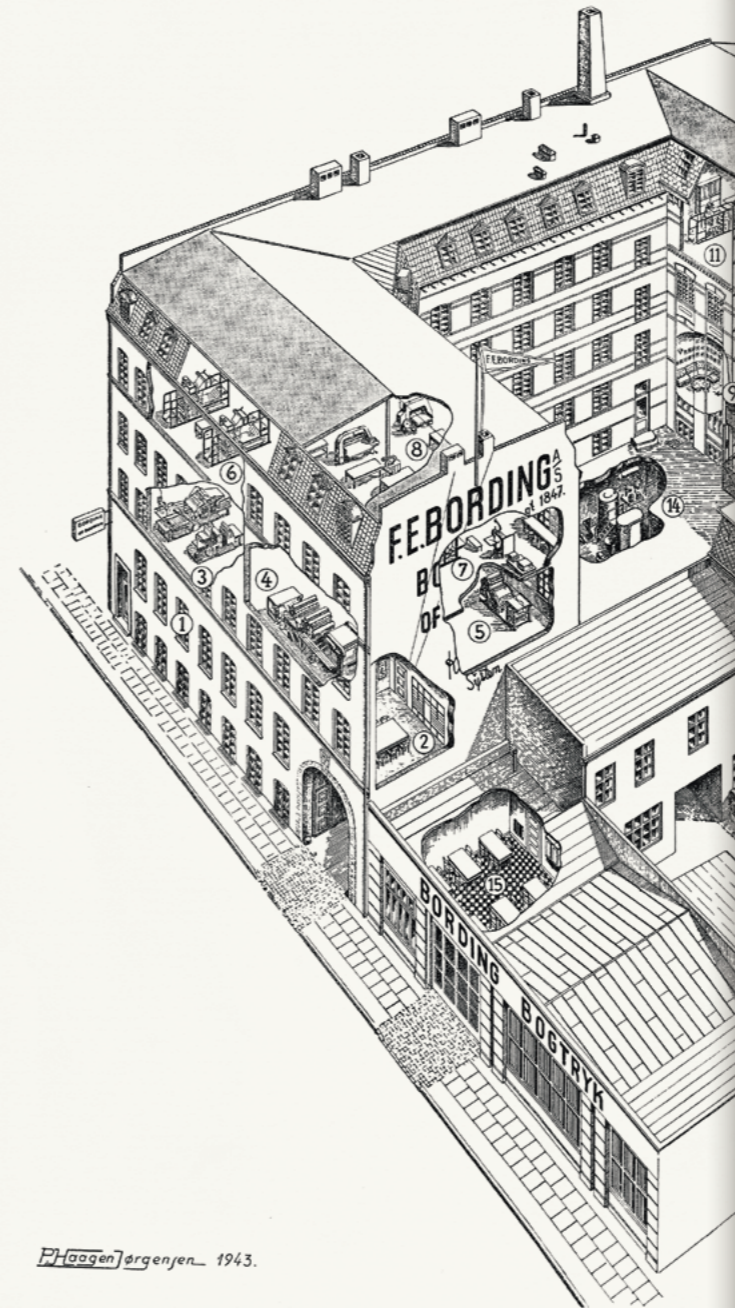
#### **PRINTING OFFICE AND THE ARCHITECTURE FIRM BIG**

The printing office F. E. Bording was a company in growth. Over the years, SMH's old engine factories were demolished. Excavations were made to create an underground parking space, and in 1958, the construction of a new printing works began. The solid pillar construction was cast in situ and secured a building that could withstand the start-up torque and the constant pulsations from the huge machines. Since the days of the printing office, the modern concrete building has housed e.g. the architectural firm BIG and Arbejderbevægelsens Arkiv (the labour movement archive).



The small, productive property on Nørrebro has been inhabited by both an iron foundry, an engine factory, a bakelite production, a printing office, drawing offices and an archive before it housed KEA. When KEA moved in, it was decided that a profound transformation of the area should be made. The underground parking space was dug free and transformed into a new ground floor, which could hold 1142 bikes instead of cars. The yellow brick buildings closest to Nørrebrogade had the soil underneath them partially excavated, and new ground floors were built. The two shopping streets, Nørrebrogade and Guldbergsgade, were connected by a covered passage. Moreover, everything was done with respect for the past, as certain details were left untouched. The yellow bricks, for example, were not chemically cleaned, so the black soot is still visible and leaves an industrial appearance. Today, KEA's buildings in Guldbergsgade are an integral part of a vibrant urban environment with a cinema, restaurants, a bakery and a brewery.

**TODAY, KEA'S BUILDINGS IN GULDBERGSGADE ARE AN INTEGRAL PART OF A VIBRANT URBAN ENVIRONMENT WITH A CINEMA, RESTAURANTS, A BAKERY AND A BREWERY.**



**IN 1929, MULVAD SOLD THE BUILDING AND THE LARGE PRINTING OFFICE F. E. BORDING MOVED IN. THEY BEGAN IN HÅNDVÆRKERGÅRDEN BUT EXPANDED IN THE 1950S AS SMH MOVED THEIR MANUFACTURE TO SVENDBORG.**



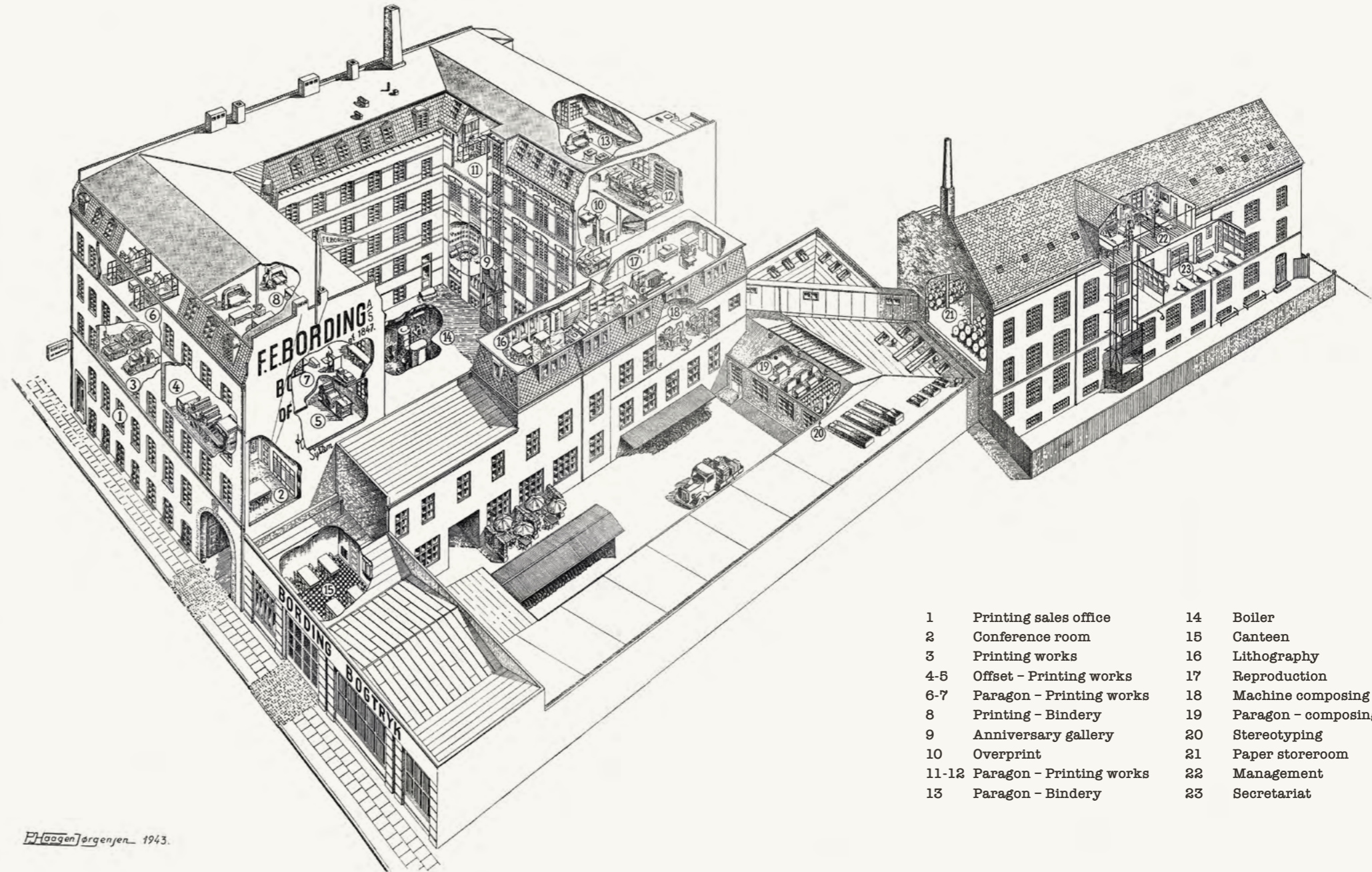
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- |       |                          |    |                          |
|-------|--------------------------|----|--------------------------|
| 1     | Printing sales office    | 14 | Boiler                   |
| 2     | Conference room          | 15 | Canteen                  |
| 3     | Printing works           | 16 | Lithography              |
| 4-5   | Offset - Printing works  | 17 | Reproduction             |
| 6-7   | Paragon - Printing works | 18 | Machine composing room   |
| 8     | Printing - Bindery       | 19 | Paragon - composing room |
| 9     | Anniversary gallery      | 20 | Stereotyping             |
| 10    | Overprint                | 21 | Paper storeroom          |
| 11-12 | Paragon - Bindery        | 22 | Management               |
| 13    | Paragon - Bindery        | 23 | Secretariat              |

*Phaagen]orgenjen\_ 1943.*

146 years have passed since the machine manufacturers Smith and Mygind bought the old coaching inn and converted it into a factory – well outside the city. This property is not the only one that has undergone significant development. In 1850, Nørrebro had approximately 3,500

inhabitants. 100 years later, the number had risen to about 150,000. Many of those 150,000 people lived in cramped backyards without light and air. It demanded a redevelopment of the area in order to provide better conditions for the citizens of Nørrebro.



PRINTING OFFICE F. E. BORDING, 1984 © JULIE R/VISDA

The large-scale redevelopment of Nørrebro in the 1970s cleared many backyards of industrial plants and back buildings in order to make room for green spaces. Nevertheless, in the courtyard at KEA, the industry continued. The printing cylinders kept rolling.

Instead of being levelled with the ground, the industrial buildings have been transformed and today, KEA stands as a shining example of the transformation from industrial society to knowledge society.



COPENHAGEN SCHOOL OF DESIGN AND TECHNOLOGY, 2018



# SIX BOMBS AND A MEMORIAL

If you have been to KEA in Guldbergsgade, you will probably have noticed the letters, SMH. They are written in a black monogram in the yellow brick wall in the courtyard towards the street, Nørrebrogade. The circle-shaped monogram is to remind us of a huge company that cast iron and manufactured machines at this address for nearly 80 years: Smith, Mygind and Hüttemeier. Why SMH is written on the wall is a dramatic story. Like many other memorials, it was produced in the wake of a special event.

## **SATURDAY 3 JUNE 1944**

A group of armed men enter the factory area of Smith, Mygind and Hüttemeier's. They shout to the employees that they are going to blow up the buildings, and that they must get out immediately if they want to escape alive. One employee wants to retrieve his watch in the office, but gets shot in the back. The ear-deafening sound of six bombs mixes with the sound of glass clinking and bricks scattering. Even the porcelain in the neighbouring houses' kitchens break into thousands of pieces. An ambulance is called in to attend to the wounded employee. When the police arrive, one of the armed men fires at them. The perpetrators split up and run in different directions; the police follow suit down the street of Meinungsgade, where three of the perpetrators jump into a taxi. An exchange of fire follows. The police fire at the taxi; the perpetrators fire at the police car. The rear window of the taxi crushes, and one of the perpetrators empties a semiautomatic pistol through the hole. He hits the police car's front wheel and its petrol tank, and the taxi manages to escape.



## **WHY?**

In the days following, the papers wrote about a so-called Schalburgtage action against Smith, Mygind and Hüttemeier. This concept covered over sabotage carried out by the Schalburg Corps which consisted of Danes in German service. But we now know that the notorious resistance group, BOPA, was in charge. This, however, does not answer the question, why. The factory did not work for the Germans. Those involved claimed they acted under British orders, which, however, is unlikely. So, the question, why, still remains unanswered today.

The printing works, Bording, took over the property from Smith, Mygind and Hüttemeier and demolished most of the old factory buildings, but preserved the monogram in the brick wall. When KEA transformed the area, we also preserved the monogram. The SMH monogram reminds us that someone was here before us.



**THOSE INVOLVED CLAIMED THEY ACTED UNDER BRITISH ORDERS, WHICH, HOWEVER, IS UNLIKELY. SO, THE QUESTION, WHY, STILL REMAINS UNSANSWERED TODAY.**

# CREATIVE LEARNING AT FREDERIKKEVEJ

Frederikkevej 8-10 used to house an upper secondary school where young Danish men took the equivalent of A-levels. They studied Danish history and the world of algebra as in all other upper secondary schools (“gymnasium”) in Denmark. But still, “Gammel Hellerup Gymnasium” in Frederikkevej was something special. The dynamic Rector Hans Hartvig-Møller endorsed the school with a very special spirit. A spirit accommodating both discipline and creative forms of learning.

The traditional method of discipline consisted of equal parts of carrot and stick. The stick would be used if you had been unfortunate enough to park your bike outside the bicycle basement. This meant that your bike’s tyres were deflated - by Rector himself.

The carrot could be red and white sweets - the so-called Bismarck lumps. Special achievements were noted down in a “good book” and when you had ten good books, you were allowed to collect a piece of the German sounding goodies at Rector’s office.

Whereas discipline was founded on traditional methods, the learning style was differently innovative. According to Hans Hartvig-Møller, willing hands make light work. Therefore, you were allowed to put forward a topic you wanted to study, and if more than five pupils were interested, a class would be created. Thus, the buildings on Frederikkevej would accommodate classes in anything from metalwork to swing. It was also this ideology that made Hartvig-Møller set up the first Danish scout troop, so young people could challenge their management skills on each other in nature.

Perhaps a small fragment of the old rector’s spirit sits in the walls at Frederikkevej 8-10. For certain, it has manifested itself in cast iron letters across the facade, in the Latin phrase *Memento Vivere* – remember to live.



## LEARNING AT KEA

At KEA, the teachers play an important role. More often than not, they have a background from business and industry. Just as businesses play a role in the teaching, for instance by having companies formulate project assignments. KEA’s students are not simply to become academics. They must know what is expected of them on the other side. The practical and vocational dimensions stress that exactly. At Frederikkevej, other conditions for the classes prevail. KEA Competence primarily provides further

training. The educational palette is broader here than at some of KEA’s other locations. The programmes include topics from management and financial consultancy to health practices and electrical installation. The students at KEA Competence are typically part-time students who alternate between their study and their job. This means that the students have practical experience to apply to the theory learnt at KEA Competence. This, in itself, constitutes a large part of the learning process. Just as the former inhabitant of Frederikkevej 8-10, KEA Competence is not afraid to change their teaching methodology in pace with the research, so that everything taking place has the greatest possible relevance for the students. KEA Competence has a special focus on the transformation of learning. The students are meant to bring new theoretical knowledge from the classroom to the workplace and their experience back to the classroom. There is a constant exchange between theory and practice. It is KEA Competence’s speciality to transform theoretical knowledge into competences.

## KEA COMPETENCE HAS A FOCUS ON THE TRANSFORMATION OF LEARNING.



For a period of more than 100 years, the building at Frederikkevej has created the framework for didactic experimentation and development. Even though this development is maintained, a lot has changed. When the property was first transferred by owner C. L. Ibsen, there were many restrictions. Among others, only two flats were allowed on the site and under no circumstances were people from the working class allowed to live in the property. Also, no ash, willow or aspen were allowed to be planted, and, of course, there was to be “no pig keeping on the plot.”

# A PROGRAMME COMES INTO EXISTENCE: IT SECURITY



On the foundation of the academies of professional higher education, it was included in the ministerial order, that they were to develop and form new educational programmes. Thus, KEA co-created the historical development of Copenhagen's offering of education. But the process of development of new education programmes is not restricted to a single educational institution. It is the result of cooperation between the educational institution, the business community and the Ministry of Higher Education and Science.

## KEA CO-CREATED THE HISTORICAL DEVELOPMENT OF COPENHAGEN'S OFFERING OF EDUCATION.

Your mailbox is empty and so is your wallet - if you still have one, that is. Today, our letters, money, appointments and identity papers are all online in a digital world that most of us don't understand how works. However, some people know the rules of the game, and there are always a few rotten apples amongst. Take the summer when there was a hacker attack on A.P. Møller Mærsk, or when Hillary Clinton's e-mails were suddenly published in the heat of the election campaign. Or the many cases of identity theft. Security in the digital world is a highly topical issue.

IT Security is KEA's newest programme. It is a one-and-a-half-year top-up programme. It will typically be a top-up to the Computer Science or IT Technology programmes. The programme was created because of the business sector's great want for more graduates with competencies within IT security. This need was documented by the consultancy, Deloitte, in 2015. On this background, Business Academy Aarhus (EAAA) created the framework for a new programme, and KEA subsequently developed its content together with EAAA.

From idea to implementation, an educational programme must follow a fixed procedure. First of all, it lies with the institution to substantiate a need in the business community, and there must be room in the educational landscape. It is the task of the applicant to provide argumentation and documentation for the need and room for the new programme. The applicant must therefore, among other things, take direct contact to potential employers in business life. Do you need graduates with this educational background? How many people with this background would you be likely to hire?

About room in the educational landscape, it is typically the programme's subject elements that are important. Simply to avoid that the new programme grabs students from an already existing programme.

## WHEN A PROGRAMME GOES FROM IDEA TO IMPLEMENTATION, A FIXED PROCEDURE MUST BE FOLLOWED.

The application must be sent to the ministry, and it is ultimately the minister who decides on its approval or refusal. On approval, the applicant may begin the work on the practical preparation of the programme.

### THE BIRTH OF A NEW PROGRAMME

#### DOCUMENTATION AND ARGUMENTATION BY APPLICANT

*Is there room in the educational landscape?  
Is there a need for graduates in the labour market?*

#### SUBMISSION FOR MINISTERIAL APPROVAL

#### ACCREDITATION GRANTED

*After a positive accreditation, the practical work starts.*

#### ACCREDITATION NOT GRANTED

*After a negative response a new application round will start with the Danish Accreditation Council.*

Because EAAA (who was the formal applicant for the formation of IT Security) had already been granted institutional accreditation, the procedure stopped there. EAAA and KEA were consequently able to go ahead in cooperation with the practical planning of the education programme, IT Security. If their institution had not already been accredited, a long application procedure would have had to be initiated with the Danish Accreditation Council.

The positive institutional accreditation of KEA in 2017 thus has particular importance in the development of new programmes.

# COMMUNITY IN LABEL COLLECTION

Death, bad coffee, blackout curtains and fear of the ending of the democratic world. These are all components of the history of the occupation of Denmark 1940-1945. But this history is composed of a number of stories, and even in the most impenetrable of darkness, people sought the light. At a time when fear and hardness were part of everyday life, it was important to find some kind of meaning in the meaninglessness. The label collectors' story is about staying joyful and stimulating curiosity; even in the hard times of occupation.

The large printing house of F.E. Bording was situated at Håndværkergården on KEA's campus in Guldbergsgade. In 1992, F.E. Bording was able to celebrate their 200-year anniversary; and they are still printing today. Their long history of business features the production of tales of robbers, of dream books and write-through note pads to the classic Carlsberg labels. In 1942, they systemised a trend that Danes had cultured for almost 50 years: the collection of labels. Posters in label form. The labels advertised companies, sights to see in Denmark, anniversaries and charities. All labels were systemised and supplied with a number and a small text at the bottom, saying that they were printed by F.E. Bording. These popular labels were simply known as Bording labels.

## IMAGES OF DENMARK

These small labels tell tales of the community they were printed and collected in. In this period of occupation and scarcity, some labels urged people to return their packaging, whereas others almost ordered them to do so with images of marching bottles chanting: "Don't forget, we're the property of the factory". Common to them all is that they paint a picture of Denmark. Of a productive Denmark with businesses ranging from the optician shop, "Victor Krebs" in Nakskov to the Cooperative Bacon Factory of the Sorø region. But also, of a beautiful Denmark with the town of Herning - "the municipality of the moor" and the borough of Ærøskøbing - "the place with pre-historic cottages and a beach with a breeze". So, the label collectors drew a picture of Denmark - at a time when Denmark's sovereignty was threatened.

## SWOP CENTRES

F. E. Bording allied themselves with the newly founded Association of Danish Label Collectors to spread the hobby. An annual membership of 3 Danish kroner would give you 500 different labels every year. It was not expensive to be a label collector - it was a hobby for everyone.

10 times a year, the Association published the magazine News in Labels, containing the election of label of the month and the announcement of the popular swop centres where members would meet at the Frigate Jutland or by the bridge of Langebro to swop labels in order to perfect their own collection. Outsiders could also learn from flicking through News in Labels. The editors for example asked the members why they collected labels. A collector replied, "It's a welcome distraction from your business of the day". Another collector's reply referred to the revealing properties of a label collection: "Show me your label album, and I will tell you who you are".

Collecting labels was not just a wartime occupation. Every time we shop in a super market, we get an invitation to collect labels, which, in sufficient quantity, may trigger a discount. Throughout time, people have collected stuff; from stamps and Pokémon cards, to paper napkins and Bording labels. Perhaps it satisfies a biological need to stock supplies, a need rendered redundant by the consumer society.



**THESE SMALL LABELS TELL TALES OF THE COMMUNITY THEY WERE PRINTED AND COLLECTED IN.**

**RSSENS  
KOMPAGNI**  
HK  
2360  
(3 LINIER)

DE TROR DET ER RIGTIG  
KAFFE  
**G&P**  
KAFFE  
ERSTATNING  
ASSENS  
KAFFERISTERI  
ASSENS

Lad  
**Guld og Sølv**  
give  
**Arbejde**  
men sølg det kun til  
**Guldsmedene**

GODT VÆRKTØJ  
KONGENSGADE 69  
**HENNING PEDERSEN**  
ESBJERG  
VI HAR VÆRKTØJ TIL ALLE FAG  
TELEFON: ♂ 3040 (1 LIN.)  
**HENNING PEDERSEN**  
ESBJERG VÆRKTØJSMAGASIN  
AKTIESELSKAB

SKAT DIG SELV ET BOGSAMLING  
**ADOLF RØNNE**  
Osterbrogade 35

**VIBEN**  
Udlejning enkelte Dage og Færre  
STRANDBULEVARD 168-RYVANG 243  
FILL. JYLLINGEVEJ 10-DAMSO 4544

NU  
**15.000**

**NY POSTKONTO**  
Nº  
**6607**  
FRA 1. AUGUST 1942  
**NY ADRESSE:**  
**Winkelhorn & Co.**  
Farvergade 15-K. c.6607

EGNE BRÆNDERIER  
**BAMBA**  
UDSALG OVERALT

I RIO'S SKO  
ER GÅNGEN GO  
64 SKOTØJ MAGASINET  
**RIO**  
SKOTØJSMAGASIN  
POUL ANDERSEN  
Hovedgaden 64-Lyngby

**HANS og HENDES**  
ORIGINALS Legetøj MODELLER

JEG BRÆNDER  
efter at give Dem  
BEDRE VARME  
HOBRO KUL BØRSMÅK  
**J.C. SØRENSENS ENKE**  
TORVET, HOBRO - TEL. 885 04 887

**Olympia Radio**  
HANS A. DANIELS EN  
Oxydergade, RIBE  
TELF. 451

Christgau's  
**"NY"**  
DEN ER BLENDET  
OG KLAR TIL BRUG!

Husk  
at vi er Fabrikernes  
Ejendom -  
Returner os venligst  
til Deres Leverandør  
FORENINGEN AF JYDSKE MINERALVANDFABRIKANTER

**Starmount  
Shirts**  
**BRITANNIA**  
STRANDVEJ 187

**BØRNE BØGER**  
SKAT DIG SELV ET BOGSAMLING  
**GADE BOGHADEL**  
VALBY LANGGADE 44

De unges Udstyr  
**Schmidt**  
LANGGADE 76  
Valby 5805 Valby 5120

DE FIRE STANDARDFARVER  
**F.E. BORDING**  
C. 701  
MÆRKAT-AFDELINGEN  
BLANDINGSFARVERNE, DER FREMKOMMER  
VED SAMMENTRYK AF STANDARDFARVERNE

BEVAR  
SERVICET  
**DEA**  
REPARERER - OPFORSØGLER

TRICOTAGE  
LINGERI  
BABY-  
UDSTYR  
**Anna  
Kasmussen**  
TLF. 349 Aalborg

MERKUR  
KAFFE  
ERSTATNING  
**DEN BLAA  
MERKUR**

140 Aar  
Specialfabrik  
for  
Gennemskrifts  
formulører  
1904 1944  
CARBONBØGER  
KASSEBLOKKE  
SPECIALTRYKKERIET  
**KOH-I-NOOR'S  
ODDER**

**ATAMON**  
BEVARER  
FRUGT  
OG  
SAFT  
at  
**TORSLEFF**  
Produkt

1893 - 1943  
I 50 Aar har vi solgt  
smukke Tapeter og gode  
Malervarer over hele  
Vestsyssel  
**107**  
**Anton Jensen**  
Hjørring

Dig  
og ingen  
anden!  
**STJERNE VALENCIA**  
BRYGGERIET STJERNEN

**24x36**  
**MAPPEN**

**RONI**

STORT  
MÅLE

Ny Radio eller Reparation?  
gaa til  
**FAGMANDEN**  
der betaler sig!

TRIKOTAGE-LINGERI-BABYUDSTYR

LANDBOBANKEN I SKIVE  
ARTIESELSKAB  
**SALLING BANK**

**Haribo**  
LAKRIDS

# KEA BOARD OF DIRECTORS AND SENIOR MANAGEMENT OVER 10 YEARS

## KEA BOARD OF DIRECTORS

### 2008 - 2010

Abbas Razvi  
Alexander Keogh Rasmussen  
Allan Holst  
Annette Havkjær  
Claus Spiegelhauer  
Elsebeth Meldgaard  
Eva Hofman-Bang (2009-2010)  
Flemming Krogh  
**Henrik Salée, Chairman**  
Ingo Østerskov (2008-2009)  
Karsten Skyum Pedersen  
Kurt Pedersen  
Laust Joen Jakobsen  
Leif Bille  
Mogens Nielsen  
Ole Bundgaard  
**Per H. Madsen, Vice-chairman**  
Sia Møller (2009-2010)  
Søren Slotsaa  
Thomas Blom Hansen (2009-2010)

### 2010 - 2014

Allan Holst  
Anders Herning (2012-2013)  
Anja Trier Wang  
Arja Pasila (2010-2012)  
Bo Møller Sørensen  
Bue Højlund Frøslev (2010-2013)  
Claus Hensing  
Claus Skovsgaard Jensen (2013-2014)  
Hans Schjær-Jakobsen (2012-2014)  
Henning Christensen  
Henrik Fugmann  
**Henrik Salée, Chairman**  
Jarl P. Vistisen (2011-2012)

Jesper Hvidkjær Pedersen  
Jesper L. Sørensen (2010-2012)  
**Jørgen Juul Rasmussen, Vice-chairman (2011-2014)**  
Lars Rosenkilde (2010-2012)  
Laust Joen Jakobsen  
Lena Haraldsson  
Mai Witt Johansen (2013-2014)  
Ole Bundgaard (2011-2012)  
**Per H. Madsen, Vice-chairman (2010-2011)**  
Simon Jespersen (2012-2013)  
Simon Tøgern  
Søren Slotsaa  
Thomas Blom Hansen (2012-2014)

### 2014 - 2018

David Alfred Bertlett Vowell (2017-2018)  
David Jonas Fischer (2014-2018)  
Gert Johansen  
Gita Grüning (2014)  
Helle Bro Krogen  
**Henrik Salée, Chairman**  
Jesper H. Pedersen (2014-2017)  
Josefine D. Larsen (2014-2016)  
**Jørgen Juul Rasmussen, Vice-chairman**  
Lars Goldschmidt  
Lena Haraldsson (2014-2018)  
Louise Olesen Nyby (2017-2018)  
Michael Bo Danielsen (2017-2018)  
Nina Nørregaard  
Simon Tøgern  
Stine Egsgaard  
Sune V. Svendsen (2014-2016)  
Thomas Blom Hansen (2014)

### 2018 -

**Henrik Salée, Chairman**  
Frank Kristian Christensen

Gert Johansen  
Helle Bro Krogen  
**Jørgen Juul Rasmussen, Vice-chairman**  
Lars Goldschmidt  
Lena Haraldsson  
Mattias Straub  
Mette Juul Jensen  
Peder Rudbeck  
Rasmus Overgaard Danielsen  
Simon Tøgern  
Stine Egsgaard

## RECTOR'S OFFICE

### 2009 - 2017

Ingo Østerskov, Rector  
Jesper Rasmussen, Director of Resources (2009-2017)  
Steen Enemark Kildesgaard, Director of Education (2011-2013)  
Ulla Skram, Director of Education (2011-2013)

### Interim management

#### 2017 (second half)

Miriam Skjalm Lissner, Director KEA HR & QA and spokesperson  
Jesper Rasmussen, Director of Resources  
Niels Benn, Director KEA Digital  
Eva Valcke, Director KEA Student Affairs

### 2018 -

Steen Enemark Kildesgaard, Rector  
Katja Munch Thorsen, Director of Education  
Jens Barslund Ellehaug, Director of Resources

## EPILOGUE

The countless stories of the past all form part of today's KEA.

We know about our past, we know about the neighbourhood we belong to and we know about our function in the society we form part of.

With this small collection of stories we celebrate KEA's first 10 years. KEA's whole story is yet to be written. There's is plenty more to take place and an exciting future awaits.

PHOTO CREDITS

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Bo Møller Sørensen  
Bue Højlund Frøslev (2010-2013)  
Claus Hensing  
Claus Skovsgaard Jensen (2013-2014)  
Hans Schjær-Jakobsen (2012-2014)  
Henning Christensen  
Henrik Fugmann  
**Henrik Salée, Chairman**  
Jarl P. Vistisen (2011-2012)

Jesper Hvidkjær Pedersen  
Jesper L. Sørensen (2010-2012)  
**Jørgen Juul Rasmussen, Vice-chairman (2011-2014)**  
Lars Rosenkilde (2010-2012)  
Laust Joen Jakobsen  
Lena Haraldsson  
Mai Witt Johansen (2013-2014)  
Ole Bundgaard (2011-2012)  
**Per H. Madsen, Vice-chairman (2010-2011)**  
Simon Jespersen (2012-2013)  
Simon Tøgern  
Søren Slotsaa  
Thomas Blom Hansen (2012-2014)

### 2014 - 2018

David Alfred Bertlett Vowell (2017-2018)  
David Jonas Fischer (2014-2018)  
Gert Johansen  
Gita Grüning (2014)  
Helle Bro Krogen  
**Henrik Salée, Chairman**  
Jesper H. Pedersen (2014-2017)  
Josefine D. Larsen (2014-2016)  
**Jørgen Juul Rasmussen, Vice-chairman**  
Lars Goldschmidt  
Lena Haraldsson (2014-2018)  
Louise Olesen Nyby (2017-2018)  
Michael Bo Danielsen (2017-2018)  
Nina Nørregaard  
Simon Tøgern  
Stine Egsgaard  
Sune V. Svendsen (2014-2016)  
Thomas Blom Hansen (2014)

### 2018 -

**Henrik Salée, Chairman**  
Frank Kristian Christensen

Gert Johansen  
Helle Bro Krogen  
**Jørgen Juul Rasmussen, Vice-chairman**  
Lars Goldschmidt  
Lena Haraldsson  
Mattias Straub  
Mette Juul Jensen  
Peder Rudbeck  
Rasmus Overgaard Danielsen  
Simon Tøgern  
Stine Egsgaard

## RECTOR'S OFFICE

### 2009 - 2017

Ingo Østerskov, Rector  
Jesper Rasmussen, Director of Resources (2009-2017)  
Steen Enemark Kildesgaard, Director of Education (2011-2013)  
Ulla Skram, Director of Education (2011-2013)

### Interim management

#### 2017 (second half)

Miriam Skjalm Lissner, Director KEA HR & QA and spokesperson  
Jesper Rasmussen, Director of Resources  
Niels Benn, Director KEA Digital  
Eva Valcke, Director KEA Student Affairs

### 2018 -

Steen Enemark Kildesgaard, Rector  
Katja Munch Thorsen, Director of Education  
Jens Barslund Ellehauge, Director of Resources

### Book cover

Emil Stæhr (year unknown), photograph of Nørrebrogade from the Royal Library

### Page 07

Unknown photographer (2009), Prinsesse Charlottes Gade 36

### Page 10

Unknown photographer (approx. 1918), from Paulli, E.: "Det Tekniske Selskab (Technical Society) 18 September 1843 - 1893 - 1918", p. 17

### Page 11

Unknown artist (approx. 1903), drawing from the national archives

### Page 12

Unknown artist (approx. 1903), drawing from the national archives

### Page 13

Unknown photographer (approx. 1918), Dagshøj-skolen for elektrokonstruktører (school for electrical design engineers), from Paulli, E.: "Det Tekniske Selskab (Technical Society) 18 September 1843 - 1893 - 1918", p. 18

Unknown photographer (approx. 1918), machine laboratory under construction, from Paulli, E.: "Det Tekniske Selskab (Technical Society) 18 September 1843 - 1893 - 1918", p. 19

### Page 15

Unknown artist (year unknown), The Technical Schools, Corporate logo of Copenhagen - the OWL, from Rasmussen, Barner: "Det Tekniske Selskab (Technical

Society) 18 September 1843 - 18 September 1943, some outline in text and images", p. 1

### Page 16

Unknown photographer (1895), corner of Stefansgade and Nørrebrogade, cover of the Danish Railway Magazine 1 June 1895

### Page 20

Kristian Kristensen (1977), illustration from the folder "Unemployed typographer - ready for action?", Danish Typographers Confederation, p. 22

### Page 22

Unknown photographer (year unknown), Nørrebrogade traffic congestion, from Copenhagen City Archives, "Stadsingeniørens samling"

### Page 23

Unknown photographer (approx. 1947), Iron makers working at SMH, from "Smith, Mygind & Hüttemeier Copenhagen machine factory, smithy, iron foundry", 1947, p. 5

### Page 25

Haagen Jørgensen, P. (1943), print of Bordings buildings (owned by KEA)

### Page 26

Julie R (1984), Nørrebrogade 66-68-Boarding Printers, photography from the Copenhagen Museum collection

### Page 28/29

Unknown photographer (1944) SMH in Nørrebrogade hit by sabotage in June 1944, Labour Movement Library and Archive (ABA)

PHOTO CREDITS

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Denmark

**08-**

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**KEA, COPENHAGEN SCHOOL  
OF DESIGN AND TECHNOLOGY**