



SUM- MER

SCHOOL

professional



Innovation and Future Thinking

TECHNICAL FILE

Summer Innovation and Future Thinking – 6th edition

Credits: 5.

- The educational planning of all IED Master courses is based on the criteria set by the **European Higher Education Area (EHEA)**.
- IED Master employs a system of credits that follows the structure of the **European Credit Transfer and Accumulation System (ECTS)**.
- IED Master issues its own exclusively private degrees.

Language: English.

- A TOEFL 550 or IELTS 6.5 level of language knowledge or equivalent is required for those students whose mother tongue is not English.
- Some classes and/or lectures may be given by international guests and in these cases the working language will be English or Spanish. There is also the chance that additional educational material or recommended activities will be provided in English and/or Spanish.

Unlocking IED Barcelona, welcome activity for international students: June 28th 2019 (optional attendance).

Duration: 15th to 26th July 2019.

Timetable: 15th to 25th Monday to Friday from 4.40 pm to 9:40 pm
Friday 26th from 9.30 am to 2.30 pm.
July 26th afternoon: Diploma award ceremony.

Some sessions may take place outside these hours in the case of making up for missed classes or extra activities.

PRESENTATION

As the pace of social, technological, economic and environmental change increases, designers, strategists and innovators find it harder and harder to anticipate, understand, plan for and create around this uncertainty. Social cultures evolve and change like bacteria, new processes, materials and connections emerge in technology, new business models spring to life overnight and the physical world around us adds to this instability as pressure to become sustainable grow.

This Summer Course of Innovation and Future Thinking will help students improve their ability to detect signals of change, organize insights into understandable models, synthesize new ways of mapping possible futures, identify the potential barriers and opportunities these futures present, and design innovative products, services or ideas that satisfy emerging needs. By learning the fundamentals of foresight and futures thinking, and how to tie these to innovation and creation, students will gain a toolset that doesn't tell them what will happen in the future, but gives them the capability to identify and assess alternative futures presented by the world around them. Whether designing a new business, forward-looking fashion, a future food product or the next decade's car, this course provides the tools for anticipation and action.

GENERAL COURSE OBJECTIVES

The objective of the course is to provide students and professionals from varied backgrounds a strong baseline understanding of foresight and how it ties to strategy, innovation and creation. This is done not only by teaching essential data collection and modelling, but narrative development, strategic framing, prototyping and communication.

IED MASTER BARCELONA METHODOLOGY

The IED Master philosophy is built upon design culture, using a methodology based on learning by doing and applying various creative and innovation process methods through project-based learning.

The IED Master training programme is set within a multicultural and multidisciplinary context and combines theoretical-technical specialisation with theoretical content and practice during the completion of projects.

The learning process involves an educational team of practicing professionals from the fields of business, design and communication.

SPECIFIC COURSE METHODOLOGY

This course begins by asking the fundamental question: “Why think about the future?”

It will explore this through an overview of essential futuring skills (horizon scanning), trends identification and analysis, looking at weak signals (micro- and macro-trends) and how to use these to think about implications and unexpected outcomes. This will include observational analysis, searching Barcelona for indicators about the future, studying behaviours, messages and signs that point to emergent change.

We will visit scenario development, roadmapping, timelines and backcasting, and creative ideation to develop new future narratives as a way of writing stories about the future we can use strategically. We will also plan Skype talks from futurists, innovators and designers who employ these techniques in their own work.

From this basis, we will look at innovation practices and processes (traditional top-down), bottom-up and open innovation and how these are being used in both major companies and cutting edge startups. By learning how to tie foresight to innovation, we will look at future-proofing new design and product development. Lastly, we will look at prototyping using the futures we have created and build toward a final project that presents solutions to the wicked problems we’ve uncovered—creating for the next decade.

STUDENT PROFILE

As a transdisciplinary topic, this course is designed for students and professionals from different fields with wide interests, backgrounds and future paths. Because it blends the strategic business view with the insights and aesthetics of design and product development, it should be of interest to those interested in innovation or creation of new products, services and concepts. It is designed for those who like to mix rigorous thinking with creativity.

CAREER OPPORTUNITIES

Depending on each student's profile and prior experience, possible career positions on graduation include:

- Freelancers as consultants.
- Work in multidisciplinary teams.

SKILLS ACQUIRED

These are the theoretical and practical skills acquired throughout the course, including the knowledge, skills and attitude required to perform a specific career activity.

IED MASTER BARCELONA GENERAL SKILLS

- Research skills.
- Teamwork skills.
- Creative entrepreneurial and leadership skills.
- Management skills.
- Communication skills.
- Ethical, social and sustainable commitment skills.

SPECIFIC COURSE SKILLS

- Development of primary and secondary research skills, tools and techniques for tracking change and developing insights that can be applied to future-focused innovation, strategy and design.
- A deeper understanding of dynamics of future trends and driving forces, and how they impact and shape innovation.
- Approaches to creating valuable narratives and future scenarios.
- Understanding of current and emerging innovation models.
- Techniques for rapid prototyping of future products, services and experiences, and supporting these with grounded research, business modeling and communication strategies.

Essential skills students will learn include:

- Horizon scanning and observational research.
- Trends observation and classification.
- Basic scenario development, timeline creation and roadmap development.
- Collaborative synthesis and sense making.
- Prototyping and strategy development.
- Communicating futures.

PROGRAM

This course is broken into three parts: learning, connection and creation.

Learning Phase

The learning section will include an initial class day spent understanding perceptions and bases about the future, the recent history of futurism, and how the modern field has evolved and merged with innovation and strategy. They are also introduced to new methods for thinking and sensemaking that provide tools for later phases of the course.

Students will also receive preliminary team assignments for projects later in the course, to enable them to look at new techniques and data through the lens of their final goal.

Connection Phase

We will then take the next few course days to learn and apply essential research and trend collection techniques, with time spent both on desk research and in the field. Taking data, we've gathered, we will take several course days to look at different modelling processes—creating and assessing different possible futures. These activities will be both instructor-led and student-driven, with essential time built in for group discussion and review.

Several days will also be set aside to explore individual topics, such as social change new technology, the role of economics and business environments, and issues such as sustainability in shaping future trends. This is also when guest speakers may dive into specific topics for exploration first hand.

We will then look at how foresight connects to innovation practices and processes, and how new products and services are shaped with the future in mind.

Creation Phase

The last few days of class will be spent in lab mode, with teams connecting their futures research to concept development and prototyping. The final product of these efforts will be delivered on the last day, with a group presentation and critique. These will be highly visual projects, backed by sound research and business strategy, delivered to the class in “pitch” mode, where teams will be required to meet detailed criteria and explain their thinking and planning processes.

COORDINATOR

An area specialist coordinator is available for advice in each course and is actively engaged in designing its curriculum and content in collaboration with the Master Area Academic Department.

The course coordinator also helps to incorporate sector-specific teachers and is responsible for maintaining relationships with companies and institutions within the knowledge field of the course.

JOHN V WILLSHIRE

Founder of Smithery, a strategic design unit based in London. Since forming in 2011 they have been on mission to help companies make things people want, rather than make people want things. The work at Smithery spans many disciplines, but is formed around a broad territory of strategy, design, culture change, and prototyping. Central to this work has been establishing a new form of 'appropriate design'. Based on the concept of developing a metastrategy (a strategy of strategies), this means that rather than attempting to seek out and implement the one 'right', organisations must instead be versed in many different approaches. Helping organizations learn to adopt the most appropriate stance, through a system of movement, layers and loops, means creating compelling innovation projects where the experience takes hold within the organization. One of the tools designed for this approach, Artefact Cards, have grown to become a successful range of different creative tools for ideas practitioners and companies across the globe.

The beneficiaries of this approach include LEGO, BBC, Konica Minolta, Experian, the British Council, The Science Museum, Vodafone, Lloyds Bank, Google, Carlsberg, University of Glasgow, University of Stirling, the FSA and the V&A. John also teaches these methods at further education establishments such as IED in Barcelona and the Saïd Business School, Oxford, as well as delivering keynotes at various conferences around Europe like dConstruct, Webdagene, The Conference and more. Previously, John was Chief Innovation Officer at PHD Media in London.

TEACHING STAFF

The teaching staff comprises sector professionals from various leading fields, including:

SCOTT SMITH

Founder and managing partner of Changeist, respected futures, strategy and narrative design group based in Amsterdam. For over 20 years he has helped brands, governments, NGOs and institutions navigate uncertain pathways. His recent work has included projects as wide ranging as artificial intelligence, space exploration, next generation urban mobility and the future of humanitarian relief. Lead Instructor in Future Design at the Dubai Future Academy, and an international speaker and commentator.

DAN HILL

Associate Director at Arup, and Head of Arup Digital Studio, a multidisciplinary design team that helps develop transformative digital technology for cities, spaces, infrastructure, buildings and organisations.

A digital designer and urbanist, Dan's previous leadership positions have produced innovative, influential projects and organisations, ranging across built environment (Arup, Future Cities Catapult), education and research (Fabrica), government (SITRA), and media (BBC, Monocle), each one transformed positively via digital technology and a holistic approach to design. He has lived and worked in UK, Australia, Finland and Italy. He started his career working on the urban regeneration of Manchester, and has subsequently worked on city strategy and urban development projects worldwide.

Dan is a visiting professor at Bartlett School of Architecture, UCL London, as well as an adjunct professor at RMIT in Melbourne and at UTS in Sydney. Books includes "Dark Matter & Trojan Horses: A Strategic Design Vocabulary" (Strelka Press, 2012), as well as numerous pieces for books, journals, magazines and websites. He has produced the ground breaking and highly influential weblog City of Sound since 2001.

NATALIE D. KANE

Writer, researcher in critical futures, and curator of digital art working at the intersection of culture, technology, design and futures. She manages her research and expertise in Critical Futures, Narrative Futures, Algorithmic Culture, technohauntology, magical analogies and narratives, future uses and abuses of data, curated and ephemeral spaces, engineering ethics and culture, future of connected objects. She is programme & Communications Officer at Future Everything (UK). She is working with the Curator to deliver Future Everything's programme, leading on specific strands including festival curation, artistic commissions and exhibitions. Designer for Innovation Workshops and leads on coordination of written communications and research, copywriting and article production.

CHRISTINA BIFANO

Design and trends researcher, educator, textile designer and fashion historian with a passion for combining all interests into one. Christina has been coordinating and teaching trends investigation and textile/fashion related courses in Barcelona for the past 10 years. During her 11 years in Barcelona she has provided insight and inspiration reports ranging from fashion to food to international and local clients. She focuses on both online and offline research techniques, and currently enjoys collaborating with Antique & Boutiques as a local trend tour guide. Her background is in textile/surface design, fashion and interior design research and vintage curation. She has worked for large brands and small design studios alike including: JB Martin, Co. Inc., Nautica Int'l. Inc., Milkprint Studios (NYC), Colette&Blue (PA), Cahier and Coloroom/Double G (BCN). She is proud editor of Roadtrip to Innovation and Digital Natives/Get Ready! both by Delia Dumitrescu. Christina holds degrees in Textile/Surface Design from FIT in New York and Accademia Italiana Moda in Florence, Italy. <http://about.me/christinabifano/#>

RELATED COURSES

Summer Design Thinking for Business Transformation.
Summer Design Thinking and Co-Creation.
Summer Rural Design.
Postgraduate Trends Research.
RSP Design Management.

GENERAL ENTRY REQUIREMENTS

The application for all IED Barcelona courses is made directly with the Orientation and Admissions Department Advisors or through an online Admissions Platform. Your Advisor will give you the credentials to access the platform once you want to start the Admission Process.

Documents required:

- Scanned copy of DNI (Spanish students) or passport (foreign students).
- Scanned copy of university degree (bachelor's, degree or equivalent).
- Professional experience related to the course area/subject.
- Letter of motivation in the language of the course.
- CV in the language of the course specifying languages level and IT skills.
- Advanced knowledge of Spanish or English as appropriate. Courses in English require an intermediate level, corresponding to TOEFL 550 or IELTS 6.5. Courses in Spanish require a B2 language level. If a prospective student has neither of these certificates, his or her language skills will be assessed in a face-to-face interview or via a Skype call.
- Portfolio for creative courses or admission exercise if required.

Students with a university degree can be admitted into the programmes, while those without may be admitted into specific programmes on the basis of their professional merits. In the latter case, it will be at the discretion of IED Barcelona to determine what type of certification will be obtained.

Students must complete the course satisfactorily in terms of knowledge and show an attendance of more than 80% to obtain the Diploma.

ADDITIONAL COSTS

All additional costs will be paid by the student (project specific material, cardboard, printing...). Students will need a laptop or tablet for research and simple concept development and a camera for observational research.

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Milano
Roma
Torino
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Como
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São Paulo
Rio de Janeiro

SUM- MER

COURSES

Innovation and Future Thinking
Design Thinking for Business Transformation
Design Thinking and Co-Creation
Rural Design
Service Design for Innovation
Future Materials in Fashion: Lifestyle, Trends and Design
Fashion Product Management
Moda Sostenible

Diseño de Interiores Comerciales: Gastronomía y Retail
Packaging Design
Diseño de Mobiliario
Diseño de Producto Deportivo
Beachwear Design
Estampación de Moda
Fashion Trends Investigation

Decoración y Estilismo de Interiores
Global Design
Diseño Gráfico
Creative Illustration
Social Media Management
Diseño de Joyas
Experimental Jewellery Design
Marketing de la Moda
Visual Merchandising
Asesoría de Imagen y Personal Shopper
Fashion Styling
Fotografía de Moda
Graphic Design for Brand
Fashion Design Research

Global Design Junior
Diseño de Moda Junior
Fashion Design Junior
Ilustración y Animación Creativa Junior