

SPAIN CZECH REPUBLIC
MUZEJ PRIMENJENE UMETNOSTI, BEOGRAD

WEISSENSEE KUNSTHOCHSCHULE BERLIN SLOVENIA

THE POTTERIES
MUSEUM &
ART GALLERY



**CERAMICS
AND ITS
DIMENSIONS**

FUTURE

ASSOCIATED

NARODNI MUZEJ

COMMUNICATION / HOUSE OF CERAMICS

CERAMICS BETWEEN CHANGE AND CHALLENGE -
BETWEEN PAST AND PRESENT

MUSEO NACIONAL DE CERÁMICA Y ARTES

NARODNI MUZEJ SLOVENIJE

SUNTUARIAS »GONZÁLEZ MARTÍ« , VALENCIA

TU ILMENAU, INSTITUTE OF MEDIA AND
COMMUNICATION SCIENCE

IRELAND

MUSEO INTERNAZIONALE DELLE CERAMICHE IN FAENZA

SHAPING THE FUTURE - CERAMIC DEVELOPMENT
AND TOMORROW'S DESIGN

ARCHITECTURAL CERAMICS IN EUROPE

UNITED KINGDOM

ESTONIA

EESTI TARBEKUNSTI- JA DISAINIMUUSEUM, TALLINN

PORZELLANIKON - STAATLICHES MUSEUM
FÜR PORZELLAN, HOHENBERG A. D. EGER / SELB

INTRODUCTION



Hilda Nilsson, Clusters, 3D printing, slip casting, red earthenware, 2016, Part of the Shaping the Future exhibition coordinated by Aalto University © Chikako Harada 2016

Adriana Ionascu, Forming 2010-2014 Series, photo: Alan Duncan, © Chikako Harada 2016

TITLE: Ceramics and its dimensions (CERAMICS)

LEAD ORGANISATION: Porzellanikon – Staatliches Museum für Porzellan Hohenberg a. d. Eger / Selb, Germany

PARTNERS: Aalto-Korkeakoulusaatio, Finland / Crafts Council of Ireland Limited, Ireland Technische Universität Ilmenau, Germany / Eesti Tarbekunsti- ja Disainimuseum, Estonia Fondazione Mic Museo Internazionale Delle Ceramiche In Faenza – Onlus, Italy Kunsthochschule Berlin-Weißensee, Hochschule für Gestaltung, Germany Ministerio de Educación, Cultura y Deporte, Spain / Rigas domes Izglītības, kultūras un sporta departaments, Latvia / Museum Of Applied Art, Serbia / Narodni Muzej Slovenije, Slovenia Rigas Tehniska Universitate, Latvia / Uměleckoprůmyslové Museum V Praze Czech, Republic The Potteries Museum & Art Gallery (Stoke-on-Trent City Council), UK / University of Ulster, UK Staffordshire University, UK

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WEBSITE: www.ceramicsanditsdimensions.eu

PROJECT PAGE: <http://europa.eu/1Nr48md>

Ceramics have always played a prominent role in the life of people in every European country. Its products were items used on daily basis for decoration or representation; they were and are still present in private homes as well as public areas in towns and villages. Ceramics in Europe have been shaped by the strong interdependency in Europe's cultural regions, techniques and colours, as well as by being used in a historical-cultural context such as for eating and drinking, decoration or architecture. Ceramics connect people, but they also enable regional differences, such as traditions, life-styles, and social or economic behaviours to be expressed and therefore develop an individual identity. Thanks to its characteristics and design possibilities ceramics is of outstanding importance in the lives of people and will continue to do so.

The past few decades have changed both, Europe and the world, presenting new social and economic challenges. Over the course of globalisation, our lifestyles have changed and are now closer to each other than ever before. There is a real cultural interchange which is also giving an impact on the design of European ceramics.

The Ceramics and its Dimensions project, designed by the Porzellanikon – State Museum of Porcelain, Germany, successfully submitted for co-funding through the EU-Creative Europe programme as a large scale project, and even supported by the European Ceramics Society and the JECs trust it aimed to keep trace of the cultural European dimension of ceramics.

Joined by 25 partners from 11 countries it raised a new awareness and a different multidimensional understanding: Ceramics is not just important for our European culture and heritage. It is even much more than designing tableware and decorative ware. Ceramics is ideal material developing contemporary solutions for building and architecture. Ceramics provides answers for societal today's needs, giving impact on sustainability and ecological assets.

Consequently the ambitious project joined museums, architects, designers, industry and stakeholders from northern, eastern, southern

and western countries of Europe for a four years' time to explore the material according to its cultural, historical, technical and artistic aspects, all together in ten different modules. The course of the project was punctuated by a series of events: exhibitions, symposia in all partner countries to encourage knowledge in the field of ceramics and to develop an inter-cultural dialogue between European ceramics regions.

Ceramics and its Dimensions intended to analyse the evolution and different ways of use of ceramics from the Baroque period to the present time. It placed a lot of importance in discovering the future by studying the evolution of ceramics according to the new challenges such as consumers needs, sustainable development and even integration of minorities. Potentials of new technologies like 3D printing were explored. New ways of communication built bridges to a broader public and grant access for numerous groups.

From the very beginning the project team shared a vision and made it everybody's mission: Celebrating the beauty and utility of ceramics cannot just be about looking into the past. We need to recapture and preserve ceramic traditions in order to find new ways of creatively applying these for tomorrow's needs. At the end of the project we see more clearly than ever before:

Ceramics is European identity, in past, present and future! Ceramics is a great material to serve the needs of a changing society in many ways. Ceramics is sustainable, helps to preserve nature and having this in mind: Ceramics can make live even better and more joyful.

All of the partners invested a lot of time, passion and enthusiasm. But they also want to emphasise one special momentum: The project could become real and successful only through the co-funding by the EU programme Creative Europe.

On behalf of the project participants:
Wilhelm Siemen,
Director, Porzellanikon –
Staatliches Museum für Porzellan,
Hohenberg a. d. Eger / Selb

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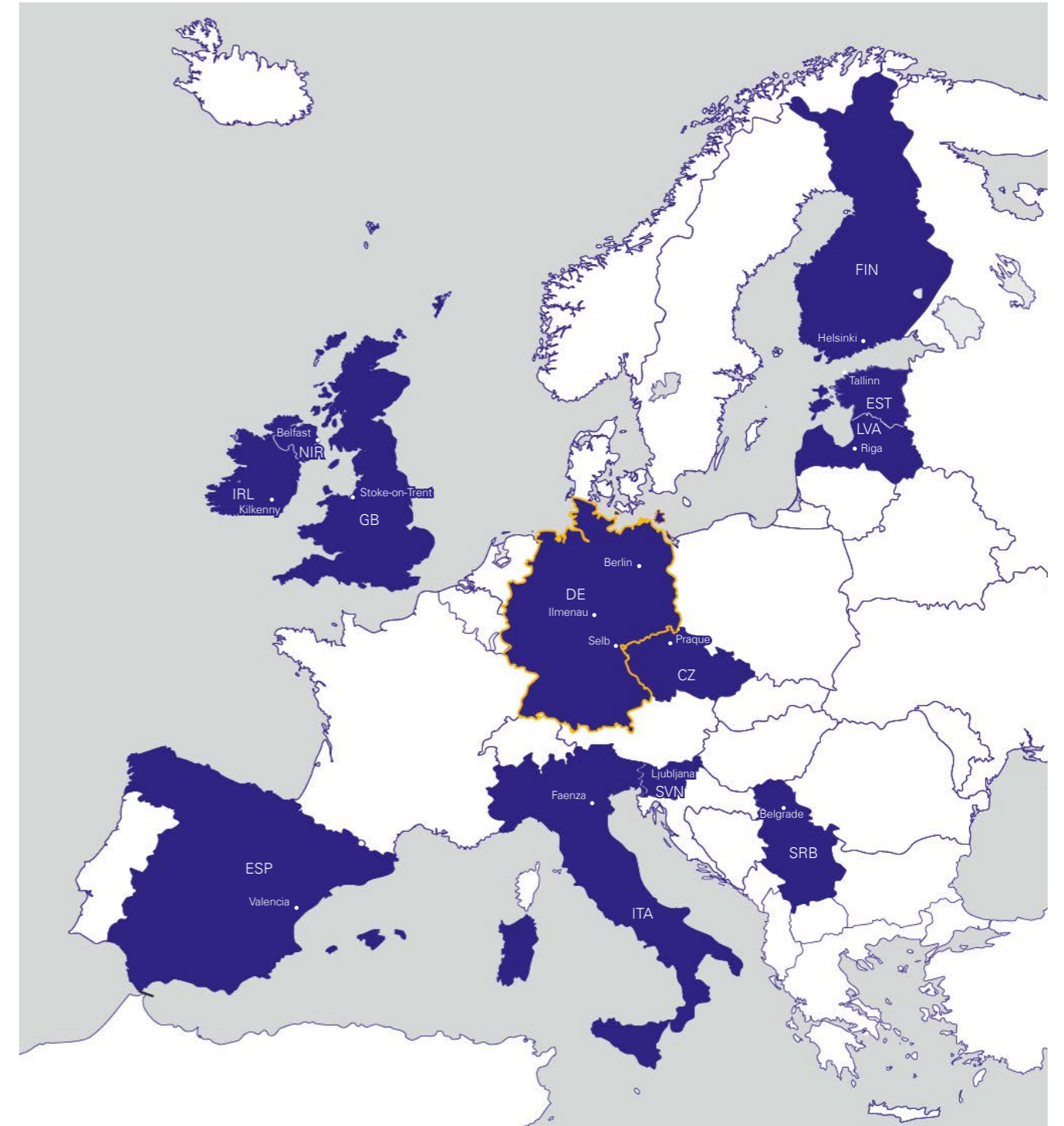
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- 30 **Czech Republic**
Uměleckoprůmyslové museum v Praze
- 32 **Estonia**
Eesti Tarbekunsti- ja Disainimuuseum, Tallinn
- 34 **Finland**
Aalto University, School of Arts, Design and Architecture,
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- 36 **Germany**
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PARTNER COUNTRIES OF THE EU PROJECT

Leadpartner Porzellanikon – Staatliches Museum für Porzellan,
Hohenberg a. d. Eger / Selb, Germany



CERAMICS BETWEEN CHANGE AND CHALLENGE – BETWEEN PAST AND PRESENT

Symposium

Which was the use of ceramics in various contexts, from the Baroque up to now, in all social spheres? These were the questions to be asked, the topics featured at the Symposium related to the role and the use of ceramics in the context of European culture, art and history.

But it was even more, which had to be discussed: In addition, special attention was given to the research of this medium, as well as to the analysis and evaluation of the importance of this material in the history of culture and nowadays.

Ceramics play an important role in European cultural heritage, but there is an impression that its role stands in opposition to the role of the ceramics in contemporary everyday life and culture. The aim of the Symposium was to offer directions for studying the continuity of the use of this material and relations between the traditional and the modern in all segments of society. The participation of the most eminent experts and scholars from Europe and all over the world were of use to form the basis for exchange of new information, contemporary research and scientific

methodologies, and enabled to establish a forum for further discussion.

The Symposium organised by Museum of Applied Art, took place on 20 and 21 May 2015 at the Gallery of Frescos of National Museum in Belgrade at the and brought together all partners, most eminent experts and scholars from Europe. They exchanged new information, contemporary research and scientific methodologies.

The symposium was attended by 20 experts from 10 European countries, and eminent European experts in various dimensions of ceramics, such as Prof. J. Heinrich, former president of the German and European Ceramics Society and the Secretary of the International Foundation of Ceramics, Prof. J. Huber, who is one of the leaders in the field of European technology in the production of ceramics, Prof. R. Johnson, professor emeritus and director of the Film Archive of Staffordshire University whose presentation was related to the role of archives in documenting the history of ceramics, Mr. H. Raithel, the General Manager of KAHILA/Thüringen Porzellan GmbH. The audiences were addressed by designers, historians, art historians and archaeologists from Germany, Latvia,

Estonia, France, England, Italy, Spain, and Serbia, who deal with the research of the history, aesthetics and character of ceramics in various historical periods and social aspects.

Besides, the project partners, several well-known experts from all over Europe participated at the symposium, such as Ms S. Legrand Rossi, head of the Curatorial department of the Nissim de Camondo Museum in Paris, Dr. V. Mazzotti, curator of The International Museum of Ceramics in Faenza, Dr. M. Šuste associate at the Museum of Porcelain in Riga, Ms E. Budde, Managing Director of Transparent Design Management GmbH in Frankfurt/M.

Experts from Serbia were Dr. V. Bikić, senior research fellow of the Archaeological Institute in Belgrade, Ms Lj. Miletić Abramović, the director of the Museum of Applied Art, Ms B. Djordjević museum counslor of the National Museum, Ms B. Vukotić, senior curator of the Museum of Applied Arts, Ms J. Popović and Ms B. Crvenković, curators of the Museum of Applied Arts.

Of course, those speeches, which were given during the symposium, those discussions which had been held, those results which had been finally agreed, should not be forgotten. This is the reason, why the partners agreed as proposed by the responsible persons or the symposium, to keep them available for future use in a printed volume.

So the Symposium „Ceramics between Change and Challenge, between Past and Present – From Baroque until Today“ was unveiled at the Partner Meeting at Fiskars in November 2016 (Finland) and published early in 2017. As the themes are of international interest, it was the idea to enlarge the focus. This is why in addition to the introductory texts this symposium volume includes 16 essays written by authors from all over Europe.

Organiser Muzej primenjene umetnosti, Beograd/Narodni Muzej u Beogradu

Co-Organisers Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb

Speaker and participants of the Symposium in Belgrade, © National Museum in Belgrade



EUROPEAN CULTURAL LIFESTYLE IN CERAMICS – FROM BAROQUE UNTIL TODAY

Travelling exhibition

How to get a real feeling for the role of ceramics in past and present? How to offer to a wide public the contents of the European project Ceramics and its Dimensions? How to enhance the value of the different cultural ceramics Heritage of each country the project includes?

The exhibition, managed by the International Museum of Ceramics in Faenza (MIC) with the collaboration of all the partners, was consequently designed to answer these questions.

It intended to explore the past usage of ceramics in order to better know our present situation, starting from the every-day ceramic production to reach the great possibilities of ceramics in any field, including the world of art. The exchange of mutual knowledge and the sharing of rich ceramic histories will strengthen the role of European ceramics in order to face the difficult future challenges that, in particular, the cultural policies have to carry on. It is necessary to be part of a context where each partner offers a fundamental brick to build a reliable structure. This exhibition left a powerful message, attracted the attention of several targets of audience, and established the fundamental and basilar role of ceramics. Consisting of a corpus of items coming from the museum partners, it focused the attitude of people towards ceramics from different points of view: historical/artistic, educational strategies and virtual access to collections and heritages. The MIC offered to the project a long lasting experience in the organisation of exhibitions,

together with a central role in educational activities and, in general, in the managing of all the aspects linked to ceramics; to testify that in 2011 the MIC received from UNESCO the acknowledgment of Place testifying a culture of peace – Expression of ceramic art in the world.

The educational ambitions regarding this exhibition manifested in several programmes and activities, e.g.: Thousands of people visiting the MIC have enjoyed the „Ceramic lifestyle Laboratories“ with topics like „Joking with fire“ and „Food on my plate.“ Workshops for school pupils were also carried out at The Potteries Museum & Art Gallery. A guided tour for refugee families was held at the Porzellanikon. Some of those programmes are now part of the toolkit „Cooking with Clay“ (see M7) and available in the museum partner institutions throughout Europe. Overall this exhibition reached many people and about 100.000 visitors from all over Europe.

This event put together several museums around a common theme and stimulated a dialogue around cultures and ceramic traditions. Each museum had committed itself to analyse the role of ceramics in the everyday life for its country from the Baroque age to current times. New forms and new decorations are the symbol of each century: the 17th century with the magnificence table sets of the “Bianchi of Faenza” and the tiles of the Spanish production; the 18th century focused on the discovery of the secret of hard porcelain, a veritable revolution for everyday life; the 19th

century with the white earthenware from Great Britain, which soon spread throughout Europe and was popular in the production of table adornments, and with the oriental taste; the early 20th century with the spread of ‘universally’ recognised styles such as Art Nouveau and Déco, and the post war years, with the introduction of designers and architects in creating objects for the modern table and industrial tiles for home hygiene in the kitchen and bathroom. Ceramics penetrated modern everyday life in a vast array of forms, functionalities and research. This overwhelming variety of uses and applications reflects the immense ductility of the ceramic language, used for centuries by mankind throughout the world, characterised by the ability to adapt to requirements and tastes dictated by lifestyle.

The accompanying catalogue has been published by the International Ceramics Museum of Ceramics in Faenza. It contains essays written by all the curators of the museum partners and it gives an excellent overview on the history of ceramics throughout four centuries of ceramics in Europe. One of the challenges in realizing the travelling of the exhibition through Europe was the transport of the items and last but not least of the exhibition scenography including the show cases, the information panels, the touch screen and all the equipment needed. The exhibition design was basically developed from the MIC and the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb and realized through its craftsmen, who can reverse back on long time experience. The design was adjusted in the best way to the different conditions of each destination. By this chance the exhibition changed its look from place to place.

The exhibition venues were:

- 1 The Muzej primenjene umetnosti, Belgrade 19.05. – 27.06.2015
- 2 Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb 31.07. – 15.11.2015
- 3 The Museo Nacional de Cerámica y Artes Suntuarias »González Martí«, Valencia 15.01. – 10.04.2016
- 4 The International Museum of Ceramics in Faenza 23.04. – 11.09.2016
- 5 The Potteries Museum & Art Gallery, Stoke-on-Trent 01.10. – 06.01.2017

6 The Estonian Museum of Applied Art and Design, Tallinn 22.01. – 26.03.2017

7 The Association of Culture Institutions of Riga City Council, The Riga Porcelain museum 06.04. – 25.06.2017

Two European museums support the exhibition with their important loans of ceramics: the National Museum of Slovenia in Ljubljana, and the Museum of Decorative Arts in Prague.

Organiser Museo Internazionale delle Ceramiche in Faenza
Co-Organisers Eesti Tarbekunsti- ja Disainimuseum, Tallinn
Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb
Rīgas pašvaldības kultūras iestāžu apvienības Rīgas Porcelāna Muzejs



Tea set in „futurism“ style by Gatti,
© MIC Faenza

ARCHITECTURAL CERAMICS IN EUROPE

Research project

Since its most remote origins, the history of architecture has been inextricably bound to the development of ceramics, a material used as a purely constructive element before later exploiting its insulating and ornamental qualities.

The research project Architectural Ceramics in Europe focused on the use of ceramics in architecture by artists, architects, and industry, and analysed its expansion as an architectural decorative covering thanks to its use by some of the various European art movements of the time.

The module studied the main buildings, architects and artists that have used ceramics as an architectural element in Europe, the various uses of ceramics in architecture, the main European ceramic products, their technological innovations, their commercial relations, the circulation of new ceramic products and uses in Europe, and the future: design and sustainability.

The extraordinary results have been compiled in a database accessible via Internet in several European languages. It includes: the most significant European architectural heritage, important architects and artists using ceramics in architecture, the main ceramic industries and innovations within that industry, and a bibliography.

At the end of the project more than 250 buildings from 22 European countries will be listed, described and not less than 2000 dataset entries will be listed.

The database has a mandate to become a seminal reference for museums, universities, artists, collectors, designers, ceramic industry, and architects. The module shall raise awareness about

the significance of ceramics in Europe's architectural heritage and shall offer digitalised information as an overall basis of knowledge about it. First results were integrated within the exhibition module. The overall findings were also discussed at the EU-Project's Congress „Ceramic Values: Can Ceramics make a difference?“ (see M10) and at a special symposium in Belgrade.

The module responsible from Spain and the United Kingdom were so enthusiastic about the results which were much more complete than ever expected, that they decided to develop a special coffee table book, which was especially focusing on their countries' tradition „Viewpoints: ceramics in architecture around Europe.“

Two case studies from community perspectives in Burslem and Cabanyal were initiated, written and published. Preceding this book, a Europe-wide photography competition was launched. To promote this competition, social media channels were used and finally two photo marathons took place around the Cabanyal neighbourhood in Valencia (Spain) and the Wedgwood Institute in Burslem, Stoke on Trent (UK). Over 400 entries document, how relevant the topic of architectural ceramics is. The 15 winners of the photo competition agreed to include their photographs in the coffee table book. The photographs are accompanied by texts, which aim to give diverse: the historic, the artistic and the activists perspectives on questions of regeneration and cultural activism.

Organiser Museo Nacional de Cerámica y Artes Suntuarias «González Martí», Valencia

Co-Organisers Muzej primenjene umetnosti, Beograd
Ulster University Belfast campus
Associated partner: V & B



Valencian kitchen. © Archivo fotográfico del Museo Nacional de Cerámica y Artes Suntuarias "González Martí", Valencia.



Porcelain room of the palace of the marquis of Dos Aguas. © Archivo fotográfico del Museo Nacional de Cerámica y Artes Suntuarias "González Martí", Valencia.

PROP CERAMICS AND THEIR RELEVANCE IN FILM, ADVERTISING FILMS AND PHOTOGRAPHS

Filmography & Media Database

SOCIO-CULTURAL BACKGROUND OF THE USE OF CERAMICS AS STAGE SETTINGS FROM 1930 UNTIL TODAY

In each movie as well as in advertising films setting and equipment are not just extras, but protagonists as well – this applies to the prop ceramic. Both, movies and commercials reflect the social changes best.

Stylistic empathy for social groupings and different epochs is expressed by stage setting and décor. In showing living-situations the use of ceramics is helping to draw images with socio-cultural messages. The selection always carries a message, stands as a symbol for status, taste and style – or the opposite of it.

Movies and commercials have been evaluated for their relevance to peoples' perceptions of ceramics. Basic parameters were defined and discussed with the project partners in reference to the key theme. From a great number of researched movies and commercials up to 384 movie sequences and advertisement clips as well as advertising posters have been analysed and included in an online database, which is part of the website.

According to the thousands and thousands of productions every year it required more than a lot of patience, time and enthusiasm, to find the right scenes which at least underlined the working theses. To gain these many findings, by far more movies, clips and photographs had to be searched for and reviewed. At the end, the results from 10 different countries give an insight

into the cultural representation of ceramics internationally which is without any compare!

As announced in the project submission a preview of the achievements was put together and made available through a hands-on media station, which was added to the touring exhibition "European Cultural Lifestyle in Ceramics – from Baroque until Today" as well as to the project's congress "CERAMIC VALUES: Can Ceramics make a difference?" The media station met in an astonishing way the interest of a very high number of visitors which spent a lot of time watching the presentations.

The media station „Prop Ceramics – Silent movie stars“ venues were:
The International Museum of Ceramics in Faenza (M2) 23.04. – 11.09.2016
The Potteries Museum & Art Gallery, Stoke-on-Trent (M2) 01.10. – 06.01.2017
The Estonian Museum of Applied Art and Design, Tallinn (M2) 22.01. – 26.03.2017
The Association of Culture Institutions of Riga City Council
The Riga Porcelain museum (M2) 06.04. – 25.06.2017
The Potteries Museum & Art Gallery/BCB, Stoke on Trent (M10) 05.10. – 05.11.2017

Starting from 70 clips the final media station contained over 100 movie sequences, newsreels, advertising films and photographs, which were



available to the public. An additional upgrade to the already created media station was made for the project's Congress and the British Ceramics Biennial (October 5 until November 5, 2017) through an augmented reality presentation, which allowed the user, to take a closer look on how big the variety of Ceramic Props actually is.

For the module responsible one thing was fundamental: The working theses had to be verified by a scientific study. Finalised in December 2017 this is the first, ever done in this field. A substantial part of it was based on an internationally conducted public opinion poll. Each participant was asked to tell his or her perception about Ceramic Props in a certain movie or advertisement. Finally, over 4.000 questionnaires have been successfully filled out.

The success of the module and the high interest it gained from the public – mirrored e. g. in the popularity of the media station – was extraordinarily great. Consequently, the team decided to realise a special exhibition, which is currently being developed by the Porzellanikon – Staatliches Museum für Porzellan. The title is: Silent Stars - Ceramics in film and advertising. It will be presented from July 27, 2019 to January 26, 2020 at the Porzellanikon in Selb, Germany.

Organiser Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb
Co-Organisers Staffordshire University, Stoke-on-Trent
Rīgas pašvaldības kultūras iestāžu apvienības Rīgas Porcelāna muzejs



The final Prop Ceramics and interactive Media station presented at the Final Congress, Stoke-on-Trent, © Porzellanikon

Promotion for Hutschenreuther Porcelain, Selb, 1950s, © Porzellanikon, Hutschenreuther Archiv

CERAMICS – WHAT IT MEANS TO ME

Talking heads interviews

What do ceramics mean to you? How do ceramics affect your life? What do you think the future of ceramics may hold? These are just three of the questions asked to more than 150 people all around Europe, within the partner states taking part in the project.

And why was this done? The answer: the Talking Heads filmed interview elements of the CaiD-project gives face, voice and expression to the questions about ceramics' values in the present, and especially, in the future.

The target was to find out whether there is a common opinion throughout all participating countries on ceramics and its meaning for society. Is there a diversity between cultures in regard to ceramics as part of their identity?

It is the first time interviews like these have been done concerning ceramics, and on such a broad international scale: Talking heads interviews were produced by partners in Faenza, Helsinki, Belgrade, Selb, Ljubljana, Riga, Tallinn, Belfast and Stoke-on-Trent.

To have interviewees from a broad societal cross-section was of high importance. By doing this it was possible to compare the attitudes from a wide range of people, from the experts, to those with little or no ceramics knowledge.

The interviewees included the general public, artists, designers, academics, teachers, industry workers, industry suppliers, curators and museum managers. There were 'exit poll' type interviews with young people and Vox Pop-Interviews with pedestrians on the streets.

And finally, there was a wide range of interviewees, from professional TV reporters to museum staff and other partner institution staff.

To give you an impression here are more details. Colleagues in Belgrade (Serbia) and Ljubljana (Slovenia) held 10 to 20 interviews each with the general public, artists, designers, art historians, children, students etc. It was the first time such a study was done in Belgrade.

The Italian city of Faenza, as a world-leader in ceramics education and art, delivered Interviews with academics and teachers from the Higher Institute for Artistic Trade, the Institute for Ceramics, an architectural studio, and well-known studio artists.

Stoke-on-Trent supported the module with about 50 Interviews with youngsters, general public, businesses, academics, artists, designers, young careerists, retailers, a playwright, museum visitors and curators.

25 Interviews with curators, designers, artists and the general public were produced by the Porzellanikon-Staff in Selb, Germany. And 29 additional Interviews were produced by a local TV station (TV Oberfranken). The TV Station broadcast these interviews about 400 times, in edited and shorter versions, raising awareness of the meaning of ceramics to a potential audience of several hundred thousand with each broadcast.

To widen the audience further and to gain as much interest as possible, shorter versions of the interviews were included as part of the extensive touring exhibition "European Cultural Lifestyle in Ceramics – from Baroque until Today".

And finally - all the interviews are part of the final project website - accessible to the general public from anywhere in Europe, and the rest of the world.

Organiser The Potteries Museum & Art Gallery, Stoke-on-Trent
Co-Organisers Vispārīgās ķīmijas tehnoloģijas institūts, Rīgas Tehniskā universitāte/Rīgas pašvaldības kultūras iestāžu apvienības Rīgas Porcelāna Muzejs
Technische Universität Ilmenau



Stereo Camera Setup,
© TU Ilmenau, Michael Reichel (ari)

Talking Heads – People expressing their
opinion about ceramic and its future
© PMAG

SHAPING THE FUTURE – CERAMIC DEVELOPMENT AND TOMORROW’S DESIGN

Workshop, Touring exhibition & Publication

In the field of contemporary design, innovation and creativity are elemental features to compete against the low-cost international suppliers. Designers are needed and their tasks are becoming more complex.

To achieve leadership in this competitive industry, Europe has to look for ways to develop sustainability in production and delivery for global free markets. In this situation, it is time to challenge the education and profession of future ceramic artists and designers with new and brave spirit. The Shaping the Future module explored the future of ceramics with different student workshops, a touring exhibition and a publication.

Shaping the Future started 2016 exploring the possibilities of future ceramics with a workshop in the KAHLA porcelain factory, Kahla, Germany. 20 students from four different Universities were invited to work together in a real living factory environment. The workshop which was led by professors from Helsinki, Berlin and Copenhagen offered novel technologies, like 3D printing, aligned with traditional techniques.

Along with developing new goods and realizing their own shapes, lectures were held and demonstrations that introduced various themes to the students and inspired their creative minds.

Some of the experiments produced in this workshop have been included in the touring exhibition along with 30 other curated works from students

and professionals. During the traveling time of the exhibition from one destination to the other each time new ceramic items from the local area of that venue were added as well as objects recently realized by the Future Lights in Ceramics competition.

As intended, the touring exhibition and the publication challenge us to reflect upon our future lifestyles and the different directions that it might take.

Considering this Museums and other institutions also held a round table discussion, a public talk or even a symposium regarding the Future of Ceramics like it was comprised in the project submission.

Two of them are shown by example: One was organized by the Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a.d. Eger / Selb, in cooperation with “bayerndesign”, Nuremberg/Munich, a Bavarian state owned design supporting institution.

It was titled „Shaping the Future - New ways and areas for the experimental handling of porcelain” and was very well visited by students and experts as well as industry representatives.

Following this talk from January 19th 2017, some months later, on the 30th of June 2017, people from Portadown, where the exhibition was on display that time, were invited to a symposium

“Making a Living as a Ceramicist” in the Millennium Court Arts Centre.

At each venue the exhibition was attended very well and, because of the interesting items presented, it became as intended an ideal place for a high variety of discussions between the young creatives, the visitors and the curators.

The exhibition venues are:

1 Copper Smithy, Fiskars, Finland 10.11. – 07.12.2016

2 Porzellanikon, Selb, Germany 21.01. – 01.05.2017

3 Millennium Court Arts Centre, Portadown, Northern Ireland 24.06. – 22.07.2017

4 British Ceramics Biennial, Stoke-on-Trent, United Kingdom 23.09. – 05.11.2017

5 Bröhan-Museum, Berlin, Germany 20.01. – 18.04.2018

6 National Museum of Slovenia, Ljubljana, Slovenia 15.05. – 31.07.2018

7 Museum of Decorative Arts, Prague, Czech Republic 04.09. – 11.11.2018

More information: futureceramics.aalto.fi

Organiser Aalto University, School of Arts, Design and Architecture, Department of Design, Helsinki, Finland

Co-Organisers weißensee kunsthochschule berlin
Ulster University, Belfast campus

Associated partner The Royal Danish Academy of Fine Arts, School of Design, Copenhagen, Denmark

KAHLA/Thüringen Porzellan GmbH



Image from the student workshop in KAHLA porcelain factory, Germany 2016
© Priska Falin



Image from the first Shaping the Future exhibition in Fiskars, Finland 2016
© Minerva Juolahti

EDUCATION & AUDIENCE DEVELOPMENT PROGRAMME

Toolkit for Engaging Diverse Audiences with Ceramics

The aim of the education programme module was to research, test and promote innovative methods of engaging diverse audiences with ceramic collections and working with clay as a medium. The education module partners have developed the toolkit, *Cooking with Clay*, collaboratively, sharing with each other their examples of best practice and expertise. It was designed to be used with a diverse range of participants. It enables diverse voices, stories and backgrounds to be represented through the work made or experiences gained. A participant's age, ethnicity, cultural background or disability is an asset and not a barrier to an engagement with clay and this toolkit is designed to be accessible for all.

The food theme was chosen as it connects the partner's different countries and cultures. Through the sharing of everyday dining and cooking traditions, more about the different culture's identities and the similarities were discovered. Food and clay are themes that fit well together; from looking at ceramic vessels that different cultures eat from and cook with to sharing recipes and traditional meals.

Based on the initiative of the partners in charge of this special module, this toolkit was developed together with the CaiD team in order to be an aid for other institutions to engage diverse audiences with clay and ceramics. Today it includes programmes with the following so called "every day" topics: *Clay Canteen*, *Joking With Fire*, *Story in a Teacup*, *Nature's Imprint*, *Food on My Plate*, *Tea or Coffee? Let's Talk Ceramics!*

Additionally, a Clay Pit Workshop has been developed, which is an interactive clay play space with copious amounts of ceramic material, over-size clay tools and creative props. The Playground is based on a research that suggests clay is an effective material for self-exploration and was developed through a partnership of the British Ceramics Biennial and the Aalto University. The Clay Pit Workshop was awarded the „Best Family Event award“ from the Arts Council of England in 2018. A paper discussing the workshop has also been presented at the Restating Clay conference in the Centre of Ceramic Art (CoCA).

Of course, to spread the information about these special programmes and workshop recipes to other institutions that are interested, as initially planned by the project coordinators the whole toolkit is available online and downloadable for the use of everyone interested.

A resource for introducing ceramics collections for those with visual impairments has also been developed by the partners. This resource gives museum, heritage and art establishments the confidence to deliver sessions that allow people with limited sight to touch and explore ceramics. It delivers instruction on how to put together a Tactile Box with aids and prompts on how to use it with a group.

The Education Module Partners were also greatly involved in the education programme that ran alongside the touring exhibition "European Cultural Lifestyle in Ceramics – from Baroque until Today". This included workshops, events and resources that engaged many diverse audiences, including schools and family groups.



Joking with Fire from the toolkit *Cooking with Clay* carried out at MIC Faenza, © MIC Faenza

School pupil moulding a clay bowl in BCB workshop *Food on my Plate* from the toolkit. © Stoke-on-Trent Museums

Clay Canteen from the toolkit *Cooking with Clay* carried out at Riga Porcelain Museum © Riga Porcelain Museum, photo: Ieva Naglina



Organiser The Potteries Museum & Art Gallery, Stoke-on-Trent

Co-Organisers Museo Internazionale delle Ceramiche in Faenza

Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb

Uměleckoprůmyslové museum v Praze

British Ceramics Biennial (BCB) team, Stoke-on-Trent

FUTURE LIGHTS IN CERAMICS

Young ambassador programme

How to build a new future for ceramics in arts, craftsmanship and industry? Besides the offerings of the European education systems, it is even as essential to support the next and upcoming generation well-directed.

This is the reason why “Future Lights in Ceramics” Award has been granted such a significant and important objective of the Ceramics and its Dimensions project. Its objectives are to raise awareness of young people taking into account the new generation of artists, designers, stakeholders, architects dealing with ceramics.

According to these main intentions the Future Lights Award is an annual competition for people in the early stages of a career in ceramics. The aims of the competition are to encourage cross-disciplinary learning and approaches by bringing together the ceramic designers, art his-

torians, researchers, makers and artists of the future. And in the same direction to support people in the early stages of a career in ceramics by exhibiting their work at high profile ceramics exhibitions across Europe. And very important to the role ceramics plays in the European society is to promote ceramics to a younger audience, though identifying potential ambassadors

There is a wide impact on the knowledge of the Future Lights in Ceramics awardees. The module offers additionally profound experience on ceramics through contact and discussion with experts.

Together with the European Ceramic Society (ECerS), federation of European national ceramic societies, an exchange of artistic and creative skills and knowledge about technology and material science is provided through workshops at different destinations from manufactories to industry.

The group of young people, the Future Lights in Ceramics, coming from the world of research, design, architecture, industry, exchanges their qualifications and expose their ideas to extend and improve innovation of technical ceramics. The aim of the Young Ambassador Programme is also to establish an international network with all young actors dealing with ceramics to exchange their ideas about the material and its perspective considering new consumer tendencies and new challenges such as integration and sustainable development.

For each call for proposal a different theme was set by the jury members. These topics, to which Future Light candidates could send in their applications were:

2015/2016 International Cultural Influence in Ceramics. Building on the history of cultural exchange in ceramics

2016/17 Incorporating the qualities of hand-crafted work into industrially produced ceramics

2017/18 Diversity – of materials, people, methods, approaches and cultures

2018/19 Go green – Ceramics and the Environment.

Between 2015 and 2018 26 young ceramists were selected by an international panel. What was offered to the FL of the first three year calls and what can be expected by their awardees of the fourth round?

All of them already took part in different events such as Ambiente Fair in Frankfurt/Main. Three workshops have been realized by the project partners and partnering companies: The first eight were hosted by the Staffordshire University in Stoke-on-Trent. The second year awardees were admitted to work with the experts of Meissen Porcelain Manufactory, the first European porcelain manufactory which was founded in 1710. Those chosen from the third round had the chance to take part in a workshop especially designed for them at Villeroy & Boch in Mettlach, one of the biggest ceramics producing companies in Europe. And also for those of the fourth call a workshop already has been designed.

Their work was presented to public during the Symposium of Ceramics and its Dimensions in 2015 (Module 1), raise great awareness during the 15th Conference and Exhibition of the European Ceramic Society in Budapest in 2017, when the project leader was able to launch the first ceramics art and design working group topical meeting ever. And of course their presence and performance was essential at the CaiD congress “Skills, Value and Place. A Celebration of Skills” in Stoke-on-Trent in 2017. The congress was designed to happen at the same time and the same place as the BCB. Among others this gave the opportunity, that they also could be present at the BCB in Stoke 2017, reaching a real great audience through this.

Besides some of them also engaged in the CaiD educational Module (M7) and carried out workshops based on the educational toolkit at the BCB, Gladstone Pottery Museum and MIC in Faenza.

Additionally some of the Future Lights’ works have been displayed as an extension to the „Shaping the Future“ travelling exhibition, starting from the 21st of January 2017, as well as at a special exhibition at the Porzellanikon in Selb.

Besides the events mentioned, offered by the project partners there were additional workshops the FL organized on their own, residencies which were granted to them due to their role as Future Lights ambassadors.

The quality of the Future Lights’ works were this magnificent, that some of them were invited to display their objects on a global stage, for example the Launch Pad at WantedDesign, Manhattan, United States, in 2017 or a workshop at the Franz Chen company in Jingdezhen, China.

And for sure, the FL - module will be sustainable, because the roots which have been planted through this, have grown. The FL ambassadors developed through the years and the awardees work together to compile an own network to foster future exchange and cooperation.

The Future Lights in ceramics have remarkably developed from the very beginning to today. As intended it has become evident, that awareness on ceramics has risen and the young are strongly perceived. The great success and resonance lead to the firm conviction to carry on with the Future Lights in Ceramics competition after the end of the Ceramics and its Dimensions project.

Organiser Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb

Co-Organisers British Ceramics Biennial (BCB) team, Stoke-on-Trent
Design & Crafts Council of Ireland, Kilkenny
Staffordshire University, Stoke-on-Trent

Future Light Wendy Ward during the workshop at Meissen Porcelain-Manufactory
© Staatliche Porzellan-Manufaktur Meissen GmbH



COMMUNICATION

Website / Newsletter / Social Media

All the partners of a project like “Ceramics and its Dimensions” invest a real load of work to deliver best practice. It is a group parting the same spirit, the same enthusiasm, the same philosophy, which makes a dream come true and brings results at its best.

Four years of hard work have passed by and almost the whole vision which was there at the beginning became true reality. Many people from many countries inside and outside the EU visited the exhibitions, took part in the congress and the symposium, realized that making use of ceramics means real benefit to the society, that it is possible to give the future a new vision referring to the treasures of the past, developing the new by new methods, new techniques, new thinking. – And all of these aspects had to be brought to the European people. Raising awareness and keep it in the brain of anybody: That’s what communication is for!

To gather, present and publicize all the work of the project, of course a website has been developed. Linking together with the existing EU projects sites it shall be merged under a roof-internet portal: <http://www.ceramicsanditsdimensions.eu>

In future it will be a tool to collect web pages for EU projects referring to ceramics. It will spread results from past, current and future projects. Links to companies, universities, museums, and research institutions, and will provide further information.

One further integrated internet portal “Ceramics City” will be built aiming at creating more awareness for the European ceramic community in Europe and beyond.

Firstly, it will contain the Ceramic Exhibition Exchange Network (CEEN), an internet platform where exhibitions can be posted and additionally offered for touring. Furthermore, the portal and its newsletter will offer project results, information, news and a platform for European exhibitions to different target groups.

To communicate the project’s progress and organise the dialogue between all partners and the interested audience, a newsletter has been published four times a year. In total twelve, may be thirteen Newsletters will have been published at the end of the project in November 2018. All of them ready for everybody to be downloaded on the project’s website.

Furthermore, as intended the communication between the partners was enabled and improved by means of a web-based cloud exchange. This is also used to exchange material and prepare working papers.

Several social media channels like Facebook, Twitter, Instagram and YouTube were installed to reach interested peers, all partners and communicate fast and easy.

Information in deed was very broad receipted. To give a glance of the community reached, some details are of interest. Facebook gained more than thousand subscribers. An additional UK version has noted 890 Subscribers. Twitter was also receipted well. 440 Followers were counted. 850 subscribers were actively involved through Instagram. Last but not least, many films, clips and information videos were uploaded to the Ceramics and its Dimensions project YouTube channel.

The external communication about the progress of the project and its results were and are mainly ensured by an open Facebook fan page. Each partner’s country developed a partnership with public media, radio and television.

This is part of the broader marketing package including all traditional press and PR tools.

Organiser Technische Universität Ilmenau
Co-Organisers Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb



Students using online media
© TU Ilmenau/Kersten Hoppe

Students working on a project
© TU Ilmenau/Kersten Hoppe

HOUSE OF CERAMICS

Virtual Reality exhibitions

The basic idea of the House of Ceramics was adapting what the former Second Life web presence offered to the world of users. But times have changed. Second life has lost its attractiveness, because new, modern and improved ways of VR to address people have come up and today they are very successful. Second life looks old fashioned with its programmed 3D sceneries like an old video game of the past.

Virtual Reality (VR) has reached a totally new, much higher level. Copying the reality and even better, making the unreal visible, it plays an increasing role in communication, entertainment and leisure activities especially for young people, but also for any generation.

Facing these developments, the partners discussed and decided the House of Ceramics should be designed in a fully different new way: to give access to the inaccessible. Since then creating a so called virtual "House of Ceramics" within the web portal "City of Ceramics" aims to explore the potential of VR grant access to the European ceramics culture without physically visiting a certain place or exhibition.

Furthermore, it is a goal to give audiences virtually access to places, which are not publicly accessible. However, the virtual European "House of Ceramics" will be accessible via the internet on any device like desktop computers, laptops, tablet PCs and smartphone.

The "House of Ceramics" will be created with the help of 360-degree spherical photographs, which can be explored virtually. With this technology, it is possible to experience ceramics from different European countries and from different epochs via the internet. Exhibitions, equipped rooms and other places can be recorded and transformed into a VR experience. Certain

exhibits can be shown in more detail and are connected to historical events and contemporary history. The connection between ceramic exhibits and history makes it easier for non-ceramicists to understand the cultural and historical value of ceramics in Europe.

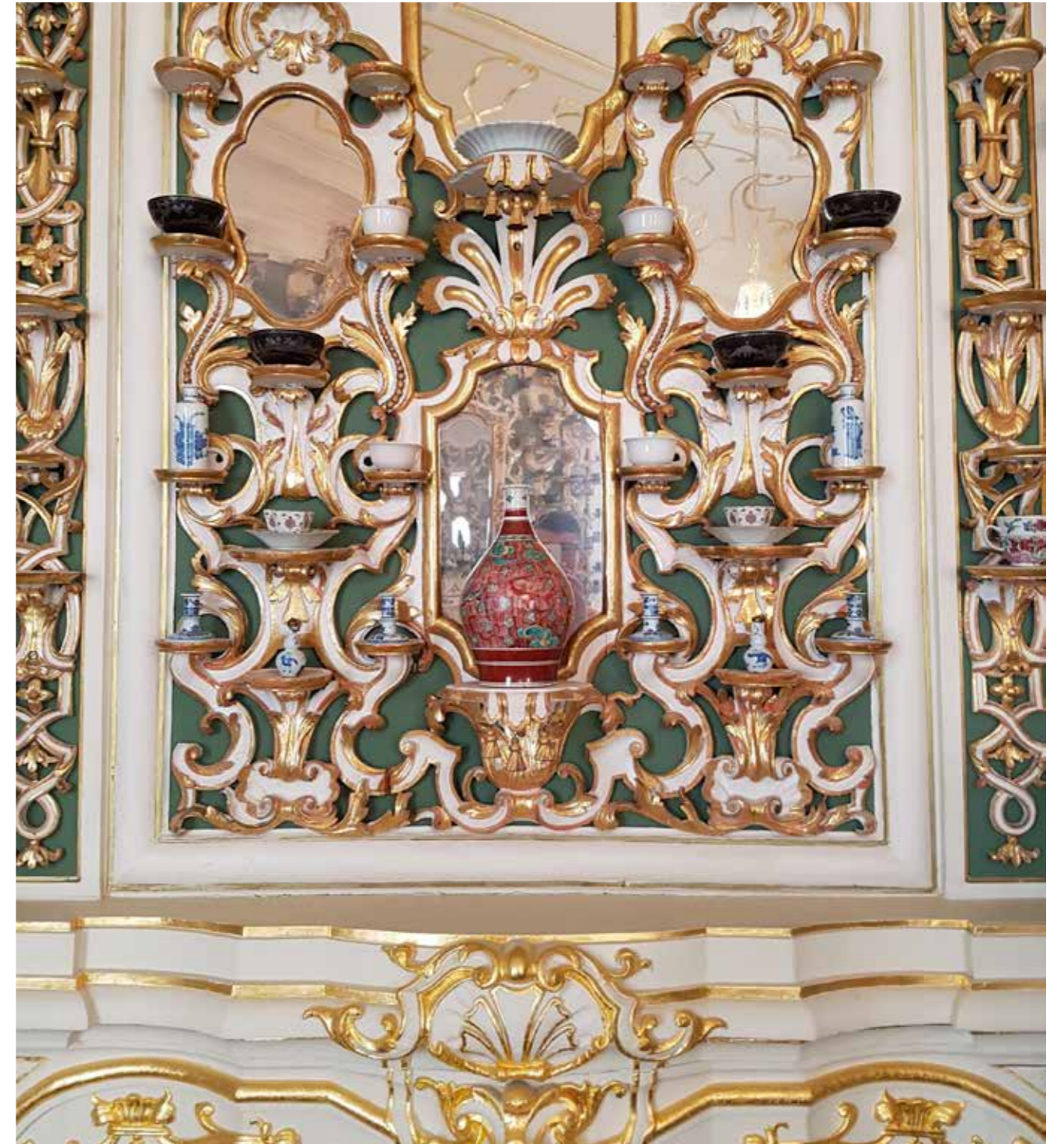
The 360-degree VR technology can be used to illustrate the long-lasting 400-year relationship the Europeans have with ceramics. In a first step the porcelain cabinet from Schlossmuseum Arnstadt, Germany, has been transformed into a 360-degree VR environment. Schlossmuseum Arnstadt is a former princely town palace, which was built between the years 1729 and 1734 by order of Prince Günther I. of Schwarzburg-Sondershausen as palace for his spouse Elisabeth Albertine. The integrated mirror and porcelain cabinet contains several hundred original carved and gilded consoles. The cabinet still shows the original equipped Chinese and Japanese porcelain. Around one thousand pieces of porcelain, dated back to between 1680 and 1730 impress with their glaze and colours. From approximately 1300 ceramic pieces, at least 27 were chosen to be scientifically and didactical presented in the 360-degree VR exhibition.

As the porcelain cabinet in Arnstadt is not open for public and can only be seen through a glass window, first time ever the House of Ceramics offers the possibility to preserve it digitally in VR. Via web people can visit this beautiful place virtually and feel the spectacular impression of this unique place. At least the documentary aspect of the "House of Ceramics" is underlined with the integration of further images, objects, photographs, film clips, and background knowledge. Taking this in account it can be said, that the project has made use of most modern technologies, enabling access for a broad public, including target groups such as young people and disabled people.

Through this it will contribute to the exchange of ideas and knowledge on ceramics globally.

But more than this: All results, which have been gained and gathered within this project, were implemented in an online portal, which will be open and accessible to the public. Apart from a presentation of findings sorted by the 10 different

modules, the „City of Ceramics“ will provide a new and innovative access to the achievements of the Project by offering to virtually visit for example a cinema, a library, an archive, an exhibition hall,...This approach to present the various dimensions of ceramics meets the need to make information didactically available for different target groups.



Porcelain cabinet from Schlossmuseum Arnstadt, ca. 1753 © TU Ilmenau

SKILLS, VALUE AND PLACE. A CELEBRATION OF SKILLS – THE CONGRESS

The Congress (5-6 October 2017) „CERAMIC VALUES: Can Ceramics make a difference?“ marked the culmination of the Ceramics and its Dimensions project. Led by Ulster University, in association with the Potteries Museum and Art Gallery (PMAG), Stoke City Council, Staffordshire University and the British Ceramics Biennial (BCB), it aimed to contribute to the debate about the value and role of ceramics in contemporary society. Held to coincide with the 5th British Ceramics Biennial in Stoke-on-Trent, sessions were organised at both PMAG and the BCB’s former Spode factory site.

A central goal of the Congress was to disseminate the main findings of the ten modules of the Ceramics and its Dimensions project, relating these to the wider European and international ceramics context. To this end, a Round Table discussion allowed each module leader to present the salient points of their research to the delegates. A series of sessions at PMAG focussed on a range of topics derived from the initial call for papers, including: ceramics and education; tradition and heritage; analogue and digital craft; place and materiality; wellbeing and museum engagement; museum collections and object

biographies. A further session presented by recipients of the Future Lights prize discussed the challenges of building a career in ceramics, while Module 4 was represented by a ‘prop ceramics’ interactive screen. The PMAG sessions were complemented by the parallel programme at the BCB’s Spode site, which included a range of displays and workshops, notably the Shaping the Future touring exhibition and the participatory Clay Playground.

The Congress was headed by an eminent group of keynote speakers, who responded to the Congress themes of skills, value and place. Claudia Casali, Director of the International Museum of Ceramics in Faenza, opened the Congress by outlining the history of ceramics and identifying key trends in contemporary ceramic practice. Ceramicist Neil Brownsword discussed the importance of skills transference and highlighted the threat to intangible cultural heritage by reference to his Factory exhibition at the BCB. Artist Keith Harrison discussed performative ceramics and entertained the audience with accounts of flying cars made from clay and other examples of ceramics in the public realm. Franz Chen, founder and CEO of Jingdezhen-based

Franz Porcelain, shared his experience of establishing an international ceramics business, while also chairing the Future Lights session on building a career in ceramics. Jay Thakkar discussed his socially engaged work with warli folk craftspeople in India, referring to the Heart:Beat Project at the BCB. Finally, historian and theorist Laura Breen warned against the dangers of self-ghettoization in ceramics, arguing for interdisciplinarity.

There were 46 presenters and exhibitors, not including the partner Round Table, and contributions were made by 28 representatives of the Ceramics and its Dimensions partners. Delegates and speakers travelled from as far away as India, Taiwan, China, South Korea and Japan, as well as from all across Europe. Attracting over 320 delegates over two days, including ceramic sector specialists, museum professionals, academics, and large student groups from the UK and Ireland, feedback suggests that the Congress succeeded in stimulating a relevant and lively debate about the current state and future of ceramics in Europe and the rest of the world.

Organiser Ulster University, Belfast campus
Co-Organisers British Ceramics Biennial (BCB) team, Stoke-on-Trent
The Potteries Museum & Art Gallery, Stoke-on-Trent



British Ceramics Biennial 2017, Stoke-on-Trent, © Ulster University

UMĚLECKOPRŮMYSLOVÉ MUSEUM V PRAZE

Inspiration, Education, and Entertainment
in an Unique Way



The Museum of Decorative Arts in Prague (UPM), founded by the Prague Chamber of Trade and Commerce in 1885, is the largest state museum of crafts and design in Czech Republic. The Museum's collections include over 500,000 items and rank to the most significant in Europe. The Museum administers and scientifically processes its art collections, publishes and exhibits it in many projects.

From 2014 until 2015 the new building where all Museum's collections were located was raised on the outskirts of Prague. In the years 2015 – 2017 the historical building of the UPM was closed for reconstruction.

After a thorough renovation, the largest Czech museum dedicated to applied art and design is reopening. A third floor of exhibition space has been added, and the relaxation garden is open to the public for the first time. The glass collection here is one of the most extensive in Europe and is reason enough to visit, but the Museum of Decorative Arts offers so much more: ceramics and

porcelain, textiles and fashion, toys, jewellery, as well as graphics and photos. Permanent exhibitions are going to be opened consecutively.

The Library of the Museum of Decorative Arts in Prague will also open again after the reconstruction. It is the largest Czech professional public library specialising in decorative and industrial arts, architecture and design.

The visitors were and still are welcome to visit the permanent exhibition of Czech cubism from the UPM's collections at the House of the Black Madonna or photography exhibitions which are regularly presented at Josef Sudek Gallery.

Outside of Prague there is a large collection of furniture, ironwork and toys at the castle of Kamenice nad Lipou, a branch of the UPM, and porcelain at the castle Klášterec nad Ohří. The Museum lent a large collection of ceramics (stoneware) to the castle Vranov nad Dyjí and a collection of glass to the castle Světlá nad Sázavou.

Pravoslav Rada,
porcelain sculpture
© UPM

Jiří Lomecký,
porcelain sculpture
© UPM



EESTI TARBEKUNSTI JA DISAINIMUUSEUM, TALLINN

Inspiration, Education, and Entertainment in an Unique Way

The Estonian Museum of Applied Art and Design is open to all who are interested in the work of these fields. The museum collects, preserves and displays local design and applied art, organises international exhibitions and introduces the multifaceted nature of these fields.

The museum was first opened in the Old Town of Tallinn in 1980 as a branch of the Estonian Art Museum. In 2004, the museum became an independent state museum, the Estonian Museum of Applied Art and Design with a wider scope of interests including design in a broader sense in order to explore the everyday material environment.

A Systematic approach to collecting was adopted in the 1950s, which is why much of the collections consist of one-off examples of applied art. Over time the museum has acquired collections in textiles, ceramics, porcelain, glass, jewellery, metalwork, furniture and design through state funded purchases and donations. The design collection was founded in 2000 in order to assemble Estonian product design and other relevant material artefacts. The focus is on objects, although various supporting documents also add greatly to the collection. The museum's collections comprise more than 15,000 items. The Estonian Museum of Applied Art and Design is the only museum systematically studying these fields in Estonia.

The first floor and the gallery showcase different exhibitions, while the second and the third floors are mostly reserved for the permanent exhibition of Estonian applied art and design. During almost 30 years, the museum has organised over 150 local and international applied art and design related shows, retrospectives and solo exhibitions. Since 1997, the museum has also organised international applied art triennials together with the Tallinn Applied Art Triennial Association.



Jugs and Vase. 1960s. Designer Maja Juhkam. Tartu Art Products' Factory © ETDM

Bowls. 1980s. Designer Anne Keek. Tallinn Art Products' Factory © ETDM



AALTO UNIVERSITY, SCHOOL OF ARTS, DESIGN AND ARCHITECTURE, DEPARTMENT OF DESIGN, HELSINKI

Finland where science and art meet technology and business

In 2010, the Helsinki School of Economics, Helsinki University of Technology and the University of Art and Design Helsinki merged and Aalto University started operating. Today, Aalto University consists of six schools with 12 000 students (FTE), and 4 000 members of faculty and staff, of which nearly 400 are professors.

The School of Arts, Design and Architecture formed in a merger of the School of Art and Design and the Department of Architecture of the School of Engineering in 2012. The new School is an institution of higher education for design, media, architecture, motion picture, and art and it will carry forward the internationally recognised expertise created by its predecessors.

The school combines the areas of design and implementation of human-oriented environments as well as areas of research and teaching based on humanistic and cultural traditions. Cooperation and interaction between the different disciplines of the school challenge technology-driven thinking and put greater emphasis on a human

and user-centred approach in the creation of environments.

The school's unique character is a result of its ability to combine experience stemming from a long tradition with new thinking in a way that enables new, creative solutions. The school produces specialists and innovators of art, design, and architecture with strong artistic and technical skills. Fruitful interaction between science, art, design, and architecture makes research carried out at the School highly versatile.

The research in the field of design and media is world class and on a strong international standing in both art and architecture. The most important topics of research relate to the fields of art, design, digital media, audiovisual communications, visual culture, urban planning and architecture with wellbeing and sustainable development as an all-encompassing theme. The links between teaching, research and artistic activities and other society, business and culture are active and very close.



Art of Research conference at Aalto University,
© Aalto University

PORZELLANIKON – STAATLICHES MUSEUM FÜR PORZELLAN, HOHENBERG A. D. EGER / SELB

The region of northeast Bavaria is the heartbeat of the European porcelain industry. The Porzellanikon – the German Porcelain Museums in Hohenberg on the Eger and in Selb attract its visitors through the aura of impressive original factories and villas. Attractively staged exhibitions present the tableware and dining culture of different eras at two different locations with a great deal of knowledge and passion. In the ancestral home of Porzellanikon, Hohenberg on the Eger, visitors can take a journey through the history of German porcelain from the early 18th century to reunification in 1989. The effort and skill required to make porcelain from raw material to finished article is revealed in a graphic and tangible way at Porzellanikon in Selb. This includes an insight into the social conditions that once prevailed in porcelain cities all over Europe. The history of the Rosenthal company and its products is shown in the converted kiln house of the former porcelain factory. That porcelain is far more than just plates, cups and and figurines is demonstrated by technical ceramics. Whether it is mixing

containers for the chemical industry, dipping moulds for latex gloves, electrical insulators and capacitors, or the very modern products for the field of biomedicine, computer technology and automotive engineering – it is all to be seen in the museum. In addition to our permanent collection, an every-changing series of feature exhibitions highlights different aspects of porcelain down through the ages: Lifestyle, Art and Design of the Past, Present and Future.



In Porzellanikon Selb
View of the exhibition: Rosenthal the Myth
© VG Bild-Kunst, Bonn 2018
photo: jahreiss.kommunikation foto film,
Hohenberg a. d. Eger

Porzellanikon Hohenberg a. d. Eger
presents the world of porcelain
from the 18 century to 1989 in
excitingly sceneries.
© Porzellanikon
photo: jahreiss.kommunikation foto film,
Hohenberg a. d. Eger

weißensee school of art and design berlin is one of the two state run schools in this field in Berlin, founded after WWII in East Berlin. The combination of theory and practice in the curriculum was established more than 50 years ago and follows the Bauhaus tradition of joined foundation classes for all disciplines. This unparalleled interdisciplinary approach is supported by the school's thirteen excellent workshops as well as by its studios and research laboratories.

weißensee offers a BA and a MA programme in four different disciplines of design: product, communication, fashion and textile. The product design department is divided in four studios: sustainability, mobility, experiment and interaction. We call them "perspectives" to communicate the complex interlinked nature of these topics and our close collaboration within the department. Experimental work with ceramics, glass and food, carried out under the perspective of experiment, is an essential part of the design programme.

The exchange of ideas between the different disciplines is encouraged and supported all the way to the point when students finish their degrees. It enables them to develop the ability to think across boundaries, to take responsibility for contemporary problems, and to cooperate with a diversity of social groups. Numerous collaborations are cultivated with partners involved in research and practical applications.

Babette Wiezorek, MA thesis,
experimental work in ceramic 3D print
© Babette Wiezorek

From the project "table tools",
kick-off workshop on fermentation supported
by artist Michael Fesca and curator Tainá
Guedes
© Barbara Schmidt



TU ILMENAU, INSTITUTE OF MEDIA AND COMMUNICATION SCIENCE

Technische Universität Ilmenau is the only university of technology in the Free State Thuringia and is situated at the northern slope of the Thuringian Forest. Its profile contains engineering, natural sciences, economics, and media. For about 6,000 students, five faculties offer an interdisciplinary programme consisting of 19 bachelor and 24 master studies in engineering, mathematics, sciences, as well as economical- and social sciences. The University is characterised by an internationally accepted academic standard, a high practical relevance, and a personal supervision by professors, mentors, and student tutors.

Nano Structures in Virtual Environments,
© TU Ilmenau, Michael Reichel (ari)



Students in the Media Laboratory,
© TU Ilmenau, Burkhard Fritz (b-fritz.de)

Very early, students are integrated in research projects, complete internships in companies, and learn to deal with non-technical scientific disciplines. The Institute of Media and Communication Science is one of the largest institutes of its kind in Germany. Both, in teaching and research, the focus lies on media and communication processes from a social scientific perspective. The interdisciplinary orientation integrating technical as well as economic matters is outstanding for the institute. Another characteristic of the institute is its international focus: worldwide research contacts, student exchange programmes, and bilingual courses.

DESIGN & CRAFTS COUNCIL OF IRELAND

The Design & Crafts Council of Ireland (DCCol), which is headquartered in Kilkenny, is the main champion of the craft and design industry in Ireland, fostering its growth and commercial strength, communicating its unique identity and stimulating quality design, innovation and competitiveness.

Our vision is that Irish design and craft is recognised and valued worldwide for its excellence in craftsmanship, innovation and marketing. Our mission is to promote and stimulate the creative and commercial potential of Irish design and craft and to work in collaboration with strategic partners in the ongoing development and growth of the sector.

The DCCol assists the strategic development of craft-specific areas including a particular focus upon ceramics, with strategic ceramics education work taking place on an ongoing basis, with funding provided to help a number of ceramics projects. In addition the DCCol runs its own University accredited Ceramics Skills and Design School.

We provide a range of programmes, supports and services for designers and craftspeople, learners and teachers, retailers and gallerists, shoppers and collectors, media and partner organisations in order to raise the standard and profile of Irish design and craft. Our activities are funded by the Department of Business, Enterprise and Innovation via Enterprise Ireland.



Studio of Ceramics Skills and Design School
© Courtesy of Design & Crafts Council of Ireland

Ceramic Objects by Kate O'Kelly
© Courtesy of Design & Crafts Council of Ireland



MUSEO INTERNAZIONALE DELLE CERAMICHE IN FAENZA

The Collections



The MIC, founded by Gaetano Ballardini in 1908, represents a reference point for ancient, modern and contemporary ceramics in Italy and throughout the world. In the museum exhibition halls ceramic productions from all the ages and continents are represented: from ancient pieces found in Mesopotamia dated back to 5th millennium B. C. up to the production of contemporary great masters such as Picasso, Matisse, Chagall, Fontana e Burri, and others.

The collections emphasize the Italian production starting from the first elegant archaic ceramics from 14th century, to the examples of refined decoration and shapes from the Renaissance, along with the well-known white of Faenza, wonderful creations that determined the synonym between the word majolica and faïence. True masterpieces from the main Italian ceramic centers are displayed to testify an incomparable patrimony, all the art styles are represented, from the Liberty to

the Symbolism, from the Futurism to the Cubism and informal movement. The didactic section allows visitors to understand the ceramic materials and procedures of realisation. It is flanked by the "time-line" graphic, that allows visitors to retrace the evolution of ceramics, through technological goals and stylistic innovations introduced by the greatest civilizations.

An important moment for valorisation, renewal and promotion of ceramics, both relating to the artistic and decorative aspect, but also functional is the Faenza Prize, international competition of contemporary ceramic art. Since 1938 many great international artists took part to the competition; they have not only made the history of ceramics in the 20th century but also the history of sculpture and painting, with significant aspects in the realm of experimentation and fusion between various materials, not exclusively ceramics.



Exhibition hall devoted to the Italian Renaissance
© MIC Faenza

Exhibition hall devoted to the 20th century international collection
© MIC Faenza



RĪGAS PAŠVALDĪBAS KULTŪRAS IESTĀŽU APVIENĪBAS RĪGAS PORCELĀNA MUZEJS

The Riga Porcelain Museum was founded in 2000 on the base of the Riga Porcelain Factory collection.

9,000 various porcelain, faïence, semi-faïence and some clay articles made from the middle of the 19th century up to the end of the 20th century testify to the evolution of porcelain manufacturing, craft and art in the now-a-days territory of Latvia and especially in its capital Riga.

The Riga Porcelain museum expands on diverse topics of history writing as its collection features unique art works along with the industrially produced goods, it shows diverse epochs, styles and stylistics; the taste of different ethnic groups. Along with the issues of cultural history the museum focuses on practical aspects of porcelain production by organising contemporary porcelain art exhibitions, open air and on-site workshops, public talks, and special events. It advances people's understanding of ceramic material, technology and it's possibilities in broader context of culture and economy.



Crockery for liqueur "Riga's Regatta".
Design and handpainting by Antonīna Paškēviča,
artist's studio, Latvia, 2013.
Riga Porcelain museum's collection.
Photo by Gvido Kajons.
© Riga Porcelain museum



Entrance view (to the left) of the Riga Porcelain museum, Latvia. Photo by Didzis Grodzs.
© Riga Porcelain museum


RĪGAS DOMES
IZGLĪTĪBAS, KULTŪRAS
UN SPORTA DEPARTAMENTS


RĪGAS PORCELĀNA
MUZEJS

Rīgas pašvaldības
kultūras iestāžu
apvienība

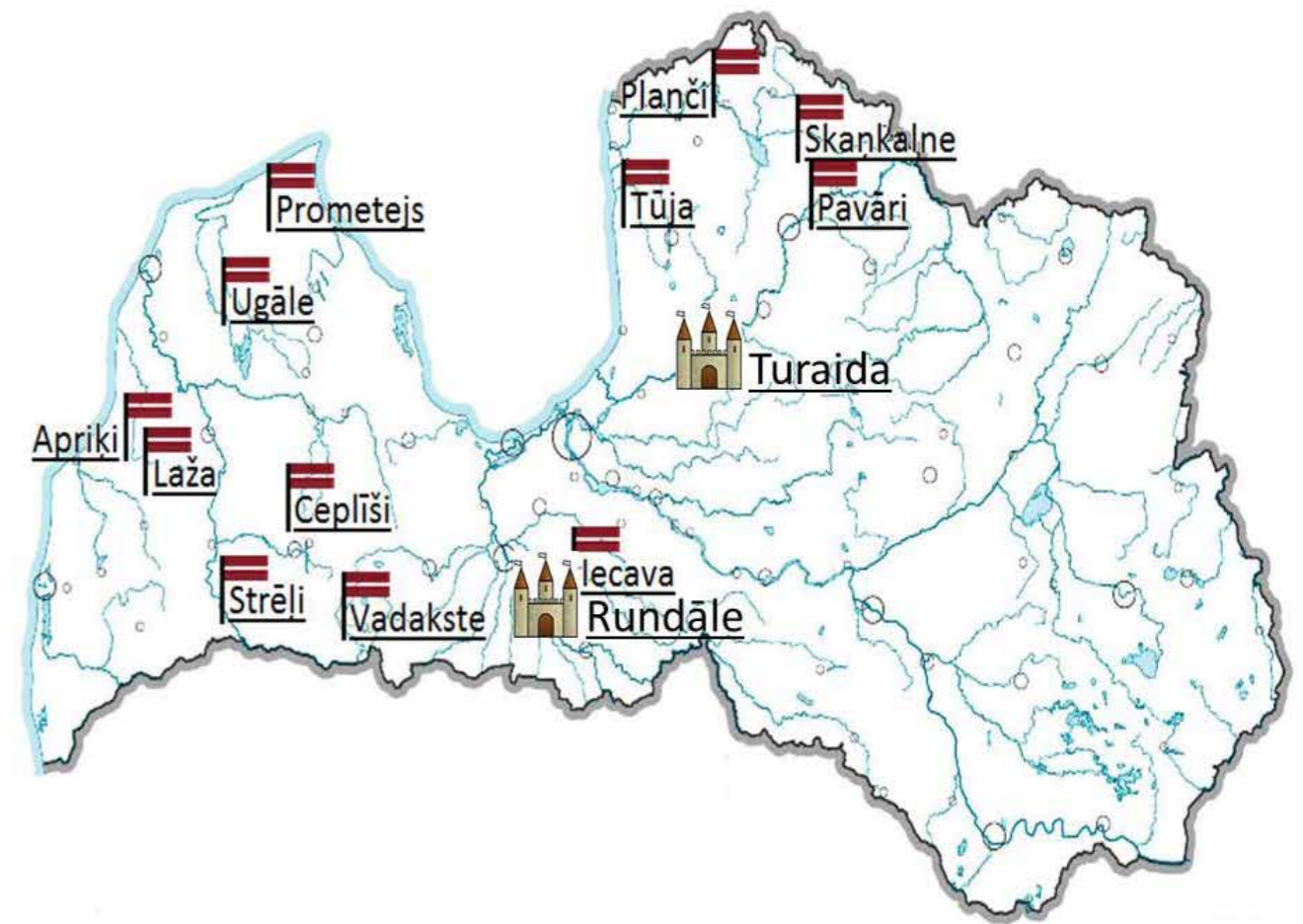
VISPĀRĪGĀS ĶĪMIJAS TEHNOĻĪJAS INSTITŪTS, RĪGAS TEHNISKĀ UNIVERSITĀTE

Institute of General Chemical Engineering at Riga Technical University is a centre of research and education of functional ceramic materials synthesis, analysis and technology.

Institute of General Chemical Engineering was founded in 2010 by merging the Department of General Chemical Engineering and Rudolfs Cimdins Riga Biomaterials Innovations and Development Centre of RTU.



Rudolfs Cimdins Riga
Biomaterials Innovations and
Development Centre of RTU
© VKTI



It conducts research in fields of bio-ceramics chemistry and technology, eco-ceramics chemistry and technology, and sedimentary rock ceramics in past and future life.

Clay deposits of Latvia
The research of clay deposits in Latvia for
eco-cosmetology products and
ceramics in the archeological pearls - the castles
of Turaida (11th century)
and Rundale (15th century).
© VKTI

MUZEJ PRIMENJENE UMETNOSTI, BEOGRAD

The Museum of Applied Art, founded in 1950, is a unique and specialised art museum aiming at the research and study of applied arts, architecture, and design. The Museum's collections house around 37,000 objects of applied arts. Beside objects created within Serbian cultural ambience, the museum also collects and treasures objects created within European and Oriental cultures that influenced the formation of cultures flourishing in the Balkans.

The museum's collections feature objects that help trace the development of ceramic production from Hellenism to today. The oldest ceramic vessels are dated between 3rd and 2nd centuries B. C. The objects from the Roman and Medieval production, dated from 2nd to 15th century, Italian Renaissance and Baroque majolica, European 19th and 20th century workshops, and Oriental ceramics, form parts of the museum's collections. Most objects made of porcelain trace the development of European workshops such as Meissen, Vienna, Sèvres, Herend, Selb, throughout the time of 18th and 19th century, while a small part of the collection features the works created in Chinese centers of production between 18th and 20th century.

The collection of 20th century ceramics houses the works of the most important artists from Serbia, as well as from the former Yugoslavia, of various generational and individual stylistic preferences from figural to abstract.

The collection of the contemporary ceramics, established in 1951, is comprised of two parts: industrial and art ceramics. The works featured in the contemporary ceramics collections were created by various ceramic techniques: pottery, majolica, stoneware and porcelain. In the works created at the end of 20th century and during the first years of this century have been conveyed new important ideas and inclinations in expression and use of materials in line with the contemporary global trends.



Museum of Applied Art, Belgrade
A Female Artist, New Subjects, and Ideas
Serbian Ceramics After 2000
© Veselin Milunovic for Museum of Applied Art

Ewer Maiolica, 1769, Central Europe, Haban
Ceramics, MAA Inv.No. 5147
© Museum of Applied Art

NARODNI MUZEJ U BEOGRADU

The National Museum in Belgrade, founded on May 10, 1844, is a complex type museum, the most significant, the oldest and central Serbian museum. After more than a hundred and seventy years of growth and development, from collecting rarities to comprehensive presentation of cultural heritage of Serbia, central Balkans and Europe, National Museum in Belgrade has 34 archeological, numismatic, artistic and historical collections today with over 400,000 artefacts, representing development and changes of civilization in the territory of today's Serbia and its immediate surroundings, from prehistoric times

to late medieval period, as well as crucial artistic tendencies and styles, supreme artistic merits in national and European art, from medieval period to contemporary works. The last few decades, the rich exhibiting and publishing activity as well as the diverse programmes for the public with new technologies in a prominent place, confirmed that the National Museum is an important center of communication and source of knowledge, an open, dynamic and accessible museum. National Museum is located in the centre of Belgrade, on the main city square since 1952. The building was originally built in 1903 and



recognised as a cultural heritage site of great importance for the Republic of Serbia.

Gallery of Frescoes of the National Museum in Belgrade is collecting, safeguarding and exhibiting in one place the highest achievements of Serbian Medieval and Byzantine art. Its rich collection includes 1,300 copies of frescoes created between the 11th and mid-15th century as well as some copies of icons and miniatures from the same period. The collection also has around 300 plaster casts of medieval monumental sculpture and epigraphical monuments. Many artifacts in the collection are originally from

monuments that are destroyed or endangered. The first initiative for copying frescoes originated from the Committee for Culture and Art of the Government of People's Federate Republic of Yugoslavia in 1947. The initiative resulted in a big Exhibition of Yugoslav Medieval Art in 1950 in Palace Chaillot in Paris. For the exhibition, 160 copies of frescoes and 105 plaster casts were prepared. On February 1st 1953, upon the completion of the exhibition and return of the artifacts to the country, the Gallery of Frescoes was opened as a second museum of that type in the world. The Gallery of Frescoes has joined the National Museum in Belgrade in 1973.

Gallery of Frescoes © vukadinovic

National Museum in Belgrade
© vukadinovic



NARODNI MUZEJ SLOVENIJE

The National Museum of Slovenia, which was founded on 15 October 1821 as regional museum for Austrian province of Carniola, is the oldest of Slovenian museums. Its six departments collect, document, preserve, and investigate the mobile cultural heritage of Slovenia and present it to the public. The museum has the status of a research institution, and it is involved in several scientific research projects. The mission of the museum is to illuminate in detail through the presentation of material the history of present-day Slovenia and make this available to the widest possible public in the form of scientific and popular publications, exhibitions, and other events. With the digitalisation of material and other actions the museum enables a broad dissemination of knowledge and at the same time enhances accessibility of cultural heritage to vulnerable groups.

Besides archaeology and history, the applied art collection is the biggest and the most important in Slovenia, due to status of the museum. It covers the periods from middle ages until today and it is divided into main collections: furniture, metal, textiles, ceramics and glass. Within rich and authentic historical study collections, which speak of the ways of life, work, and art/applied art in Slovenia of the past centuries, also historical and contemporary ceramics and porcelain objects are shown. According to the mission and collection development policy the ceramics collection comprises objects of Slovenian origin, the ones that were used in today's Slovenian territory, and the most important imported artefacts. The museum is also active in the field of contemporary ceramics. It organised two editions of International triennial of contemporary ceramics, UNICUM 2015 and 2018.



Narodni muzej Slovenije / National Museum of Slovenia, the main building
© National Museum of Slovenia

A potpourri vase, late 18th – early 19th century, Sigismund Zois's ceramics factory, Ljubljana, inv. no. N 9730,
© National Museum of Slovenia

NARODNI
MUZEJ
SLOVENIJE



MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias »GONZÁLEZ MARTÍ«, VALENCIA

Founded in 1947 the National Museum of Ceramics and Decorative Arts in Valencia is the result of passion for ceramics and collecting of its founder Manuel González Martí. By then his ceramic collection consisted of more than 6,000 pieces: medieval tiles, pottery, and earthenware from the 18th and 19th century with focus on Spanish ceramics with special relevance to Valencia. Foreign ceramics from prehistoric times are present as well as modern works. The ceramic collection is joined by a decorative arts collection containing paintings, prints, and furniture.

Originally the museum was set up in the donor's house. Already in the 1920s Manuel González Martí opened his doors to the public to present his outstanding collection. In 1949 the Palace of the Marquis de Dos Aguas was acquired by the Spanish State to install the museum. The pri-

mary Gothic building that was modified several times is one of Valencia's landmarks thanks to the magnificent Baroque alabaster portal. Both, the interior and the façade dates back to the last great reconstruction in 1867. While the interior architecture of the mansion got the style of the French Empire, the outside got a Baroque appearance.

The museum's ground floor and first floor show the mansion of a noble family in the 19th century, with a series of rooms furnished in the style of the time and in some cases with original pieces. The second floor is devoted to the ceramic collection, including a presentation of the history of ceramics as well as one demonstrating the making of ceramics. With a typical kitchen from Valencia decorated with tiles, the museum tour ends.



Showcase of Pablo Picasso's ceramic pieces donated by the artist to the Museum in 1955. © Archivo fotográfico del Museo Nacional de Cerámica y Artes Suntuarias "González Martí", Valencia.

Alabasterportal of the museum, © Archivo fotográfico del Museo Nacional de Cerámica y Artes Suntuarias "González Martí", Valencia.



BRITISH CERAMICS BIENNIAL



The British Ceramics Biennial, the BCB, is a prestigious biennial festival that embraces the heritage of the Potteries as the home of British ceramics, that stimulates creativity and innovation across the breadth of its practice and sharpens Stoke-on-Trent's creative edge as an international centre for excellence in contemporary ceramics. As a vehicle for helping to drive the city's regeneration, the BCB has sought to reveal the potential of Stoke-on-Trent as a centre for ceramic innovation and excellence.

The ambition of the BCB model has always been to be in operation for a continuous 24-month cycle, culminating in a biennial festival showcasing new work and ideas. The artists' residencies and public programmes that shape the majority of these months thus feed into the content for the festival itself, together with curated exhibitions of both studio and industry practice.



AWARD winner,
Sam Bakewell's Imagination
Dead Imagine
© BCB

Resonate artist,
Steve Dixon. 2015
© BCB

British
Ceramics
Biennial

MA Ceramic Design at Staffordshire University is recognised worldwide as one of the leading post-graduate programmes in ceramic design for small and mass manufacture. Taught in Stoke-on Trent, the home of UK ceramics for over 2 centuries in the Potteries, this long-established course consistently produces career-ready graduates that are in demand by leading ceramic companies both in the UK and overseas. With world-famous ceramic manufacturers quite literally on the doorstep, Stoke-on-Trent provides a unique venue for the study of ceramic design.

Caitlin Darby, © Staffordshire University



This course provides a design-led creative experience of ceramics within a broad subject context. Designing through intelligent making allows you to access ideas through a unique material. The deep knowledge of one material helps you to appreciate the opportunities in ceramics but also its translation into other materials and professional opportunities. Whether your personal aspirations are embedded in 2D surface and pattern, or 3D shape, form and function.

SaV ceramics - Sabrina Vasulka,
© SaV ceramics

The relationship between the course and the global ceramic industry is mutually beneficial and is primarily responsible for the unique character and international reputation of the course. The strength of this award lies in the accumulated wealth of specialist knowledge and practical skills, which are the essential tools of the ceramics designer; and in the good working practices developed over many years. In the close working relationship with industry, and in the clarity of purpose that ensures academic coherence, and the credibility of the award.



THE POTTERIES MUSEUM & ART GALLERY

The Potteries Museum & Art Gallery is located in Hanley, one of the six towns which form the city of Stoke-on-Trent. The museum has outstanding collections of Natural History, Fine Art, Local History, Ceramics and now also jointly owns with Birmingham Museum Trust, the Staffordshire Hoard.

The museum also houses the finest collection of Staffordshire ceramics anywhere in the world, reflecting the City's heritage as the centre of the English ceramics history. The wares on display include examples from Wedgwood, Minton and

Spode and also a comprehensive collection of British 20th century studio ceramics. You will also be able to see the famous slipware owl discovered on the Antiques Roadshow and the large scale Majolica peacock produced by the Minton factory.

The Staffordshire Hoard was discovered by a metal detector in a field near Lichfield in 2009 and is the largest hoard of Anglo-Saxon gold ever found. There are over 3,000 gold and silver artefacts including helmet plaque fragments, sword pommels and religious items. Now world



famous, the Staffordshire Hoard is much more than a collection of Anglo-Saxon war booty – it is the legacy of craftsmen whose artistry fashioned precious metals and gemstones into incredibly detailed sword hilt fittings, helmet items and other items. The items currently on display at the museum are exhibited within the wider context of Anglo-Saxon society with pottery and other ornamentation from the period.

The local History collection at the museum promotes a strong sense of identity and place, inspiring a strong sense of identity in the City as well as celebrating the creativity and achieve-

vements of its people. Taking pride of place within this collection is the Mark XVI World War II Spitfire which represents locally-born R.J. Mitchell's triumph of aircraft design and is now a cultural icon for the City.

The museum also runs a lively programme of exhibitions and events ranging from contemporary art shows to children's activities.

Exhibition hall devoted to ceramics collection
© The Potteries Museum & Art Gallery

Staffordshire Hoard
© The Potteries Museum & Art Gallery

The
POTTERIES
museum
& art gallery

ULSTER UNIVERSITY, RESEARCH INSTITUTE FOR ART & DESIGN

Creative Ecologies



Ceramics and applied arts are at the heart of the 'Creative Ecologies' Research Cluster in the Research Institute for Art and Design at Ulster University where ceramics has been taught for over 150 years. Applied arts research spans ceramics, silversmithing, and textiles in studio based work and investigative history, theory and creative industry practice. Ulster is recognised as a leading university in knowledge exchange with creative and cultural industries and in academic enterprise arising from art, craft and design research.

High quality teaching and research degree supervision is very important to Ulster's academics, many of whom have professional university teaching qualifications and who ensure all important relevance and innovation in taught undergraduate and masters programmes. There is a vibrant environment for research students, with about 40 students researching for art and design PhD at any one time. Three decades

of experience in groundbreaking applied art practice-as-research complements historical, theoretical and design research approaches. Maintaining a diverse range of workshops and disciplines is highly valued. Ulster Alumni are now leading practitioners, curators, CEOs and academics.

Art and design research at Ulster is independently recognised as world leading. The 2014 UK Research Excellence Framework ranked Ulster no 3 for combining quality and volume (research intensity). Art and design research is published and disseminated through academic formats including books journal articles and conferences together with all-important digital and web publication. A large volume of RIAD research is manifest as practice and is in the public domain in exhibitions, public events, products, performances. Its accessible in the world's leading collections and archives ensures the research has impact for the benefit of society.

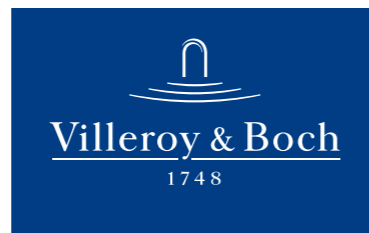


Grid Form Michael Moore 2012
© University of Ulster

Broken In, Rachel Dickson, 2013
© University of Ulster



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