

# Introduction

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 region, 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 play an outstanding role 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 also a real cultural interchange which is also giving an impact on the design of European ceramics.

This ambitious project will connect museums, architects, designers, industry, and stakeholders from different European countries to explore the material according to its cultural, historical, technical, and artistic aspects. The course of the project will be punctuated by a series of events: exhibitions, workshops, 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 intends to analyse the evolution and the different ways of use of ceramics from the baroque period to the present time. It places a lot of importance in discovering the future by studying the evolution of ceramics according to new challenges such as consumers needs, sustainable development and integration of minorities. Potential of new technologies will be explored to enable communication and access for numerous groups.

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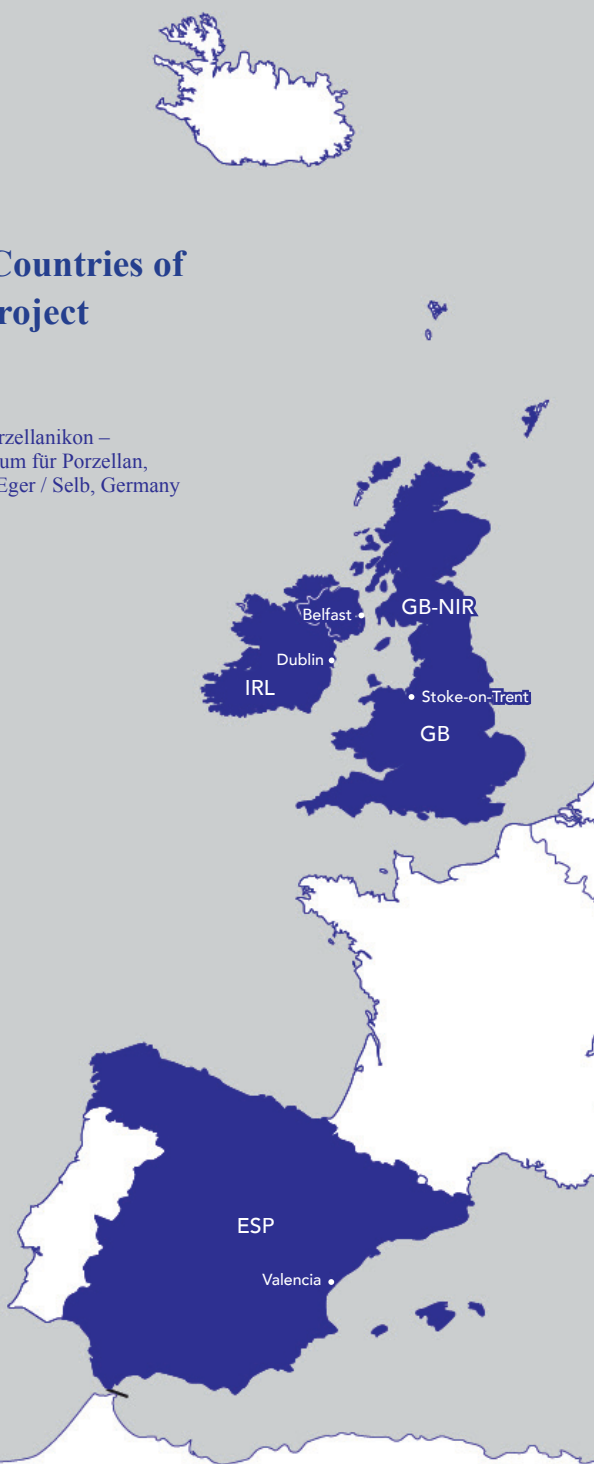
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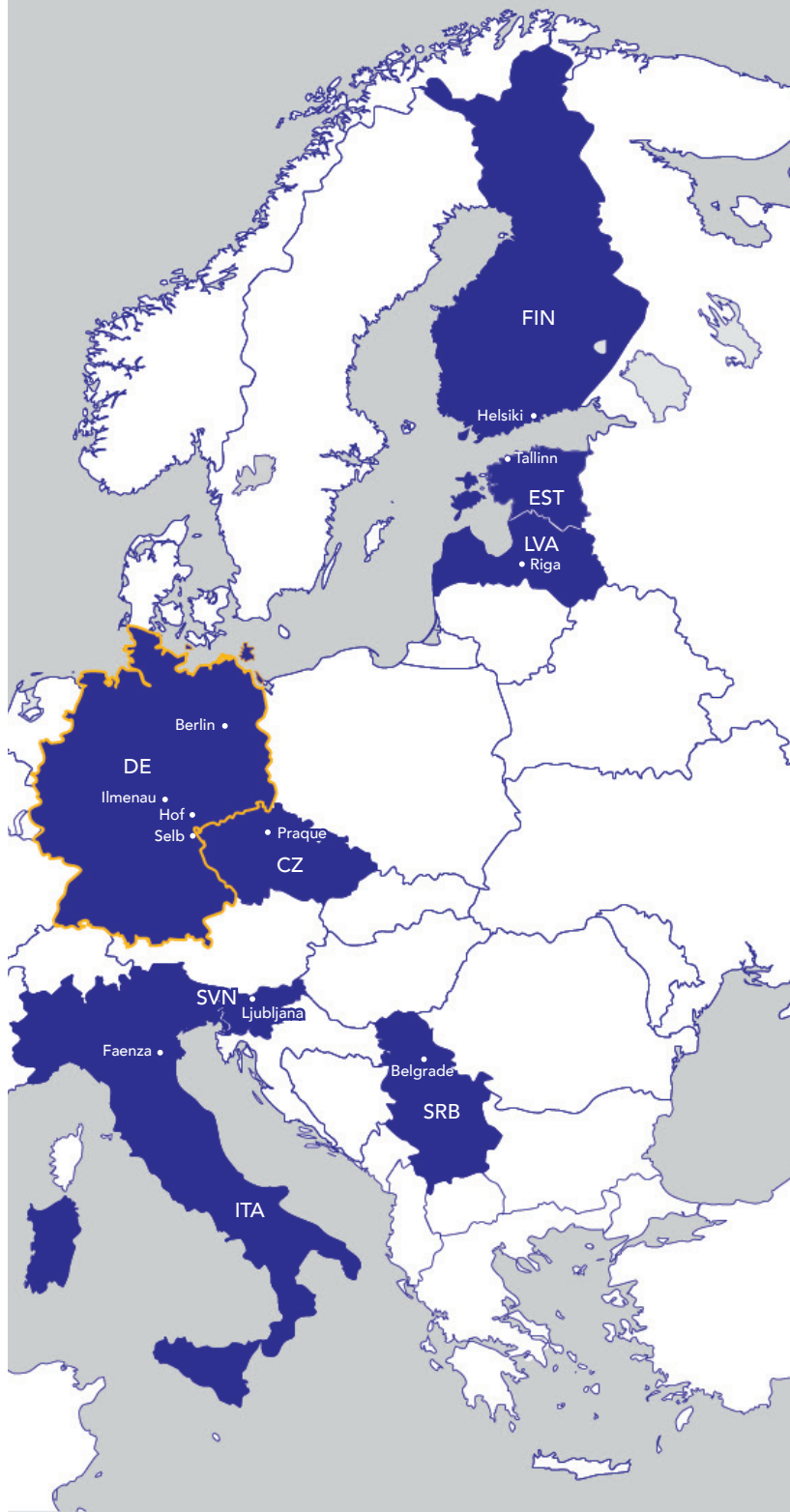
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**Leadpartner** Porzellanikon –  
Staatliches Museum für Porzellan,  
Hohenberg a. d. Eger / Selb, Germany





# M1 Ceramics between Change and Challenge – between Past and Present *Symposium*



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The focus of this module was the use of ceramics in various contexts, from the Baroque up to now, in all social spheres. The topics featured at the Symposium will be related to the role and the use of ceramics in the context of European culture, art and history. In addition, special attention will be 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 is 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 would be of use to form the basis for exchange of new information, contemporary research and scientific methodologies, and would also enable to establish a forum for further discussion.

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

1 Museum of Applied Art, Belgrade

© National Museum Belgrade

2 Speaker and participants of the Symposium in Belgrade,

© National Museum Belgrade

**Organiser** Muzej primenjene umetnosti, Beograd/  
Narodni Muzej u Beogradu

**Co-Organiser** Porzellanikon –  
Staatliches Museum für Porzellan,  
Hohenberg a. d. Eger / Selb  
Museo Internazionale delle Ceramiche  
in Faenza



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 KAHLA/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 Dr. 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 L. Miletić Abramović, the director of the Museum of Applied Art, Ms B. Djordjević advisor 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.



## M2 European Cultural Lifestyle in Ceramics – from Baroque until Today *Touring exhibition*

The exhibition, managed by the International Museum of Ceramics in Faenza (MIC) with the collaboration of all the partners, has the aim to offer to a wide public the contents of the European project Ceramics and its Dimensions in order to enhance the value of the different cultural heritage of each country the project includes. The exhibition intends 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. The exhibition is expected to leave a powerful message, to attract the attention of several targets of audience, without being worried to establish the fundamental and basilar role of ceramics. The exhibition, consisting in a corpus of items coming from the museum partners, will focus the attitude of people towards ceramics from different points of view: historical/ artistic, educational strategies and virtual access to collections and heritages.

The MIC offers to the project a long lasting experience in the organisation of exhibitions, together with a central role in the 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*.



1

**Organiser** Muzej primenjene umetnosti, Beograd/ Narodni Muzej u Beogradu

**Co-Organiser** Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb  
Museo Internazionale delle Ceramiche in Faenza

- 1 Charleston dancers, Porzellanfabrik  
Ens, 1920ies © Porzellanikon
- 2 Amphora with cover, Farina Factory,  
Faenza, Italy, 1883
- 3 Marc Chagall, glazed earthenware  
dish, 1952, Venice



2

The exhibition tries to put together several museums around a common theme and stimulate a dialogue around cultures and ceramic traditions. Each museum has 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 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 language of ceramics, used for centuries in mankind’s day throughout the world, characterised by an ability to adapt to requirements and tastes dictated by lifestyle.



3

**The exhibition venues are:**

- |  |                  |
|--|------------------|
| 1 The Muzej primenjene umetnosti, Belgrade   | 19.05–27.06.2015 |
| 2 Porzellanikon – Staatliches Museum für Porzellan,<br>Hohenberg a. d. Eger / Selb, Selb | 31.07–15.11.2015 |
| 3 The Museo Nacional de Cerámica y Artes Suntuarias<br>»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                                 | 22.01–30.04.2017 |

Three European museums support the exhibition with their important loans of ceramics: the National Museum of Slovenia in Ljubljana, the Association of Culture Institutions of Riga City Council - The Riga Porcelain museum and the Museum of Decorative Arts in Prague

## M3 Architectural Ceramics in Europe

### *Research project*



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1 Porcelain fountain, Selb, photographer Horst Zeitler

2 Swimming pool Selb with tiles by Victor Vasarely, © FEIGFOTODESIGN, photographer Alexander Feig

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.

This module focuses on the use of ceramics in architecture by artists, architects, and industry will analyse its expansion as an architectural decorative covering thanks to its use by some of the various European art movements of the time. The module will study 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 results will be compiled in a database accessible via Internet in several European languages. It will include: 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.

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. This module will be integrated within the exhibition module, be discussed in the congress, and in a special symposium.

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

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

# M4 Prop Ceramic and its Relevance in Film, Advertising Films and Photographs

## *Filmography & Media Database*

### **Socio-Cultural Background of the Use of Ceramics as Stage Setting 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, as shown in Berlin Alexanderplatz (1931), in La Grande Bouffe (1973), or in Chocolat (2001). In showing living-situations the use of ceramics is representative 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. This aspect will need to be analysed in an attempt to answer the question to what extent ceramic mirrors trends or even determines them.

With this project a popular and effective medium will be studied for its relevance to people perceptions of ceramics. A small feature film as a result of an amalgamation of small clippings will be presented to the public in a local and European context – a lively, interesting way to engage a debate with public to gain a further insight into cultural representation of ceramic. The impact of migration and present developments shall be explored. Basic parameters have to be defined with reference to the key theme. Each partner will be briefed on the key requirements and will work together with their national film archive organisations. A variety of clips will be studied. Sample selections will be put together in multi-media kiosks for the touring exhibitions, other modules and events.



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1 Promotion for Hutschenreuther Porcelain, Selb, 1950s, © Porzellanikon – Staatliches Museum für Porzellan, Hohenberg a. d. Eger / Selb

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

**Co-Organiser** Staffordshire University,  
Stoke-on-Trent  
Rīgas pašvaldības kultūras iestāžu  
apvienības  
Rīgas Porcelāna Muzejs

## M5 Ceramics – What it Means to Me

### *Talking heads interviews*

Stoke-on-Trent Museums will lead on this filmed interview element of the project, producing talking head interview excerpts for the use in the touring exhibitions, project and partner websites and various other channels – giving face, voice and expression to the questions posed by the programme.

We will be asking artists, designers, students, curators, industrialists, businesses, academics, and the people of the EU ceramics regions about the ceramics of the present, how ceramics affects their lives – and what they think the future may hold.

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

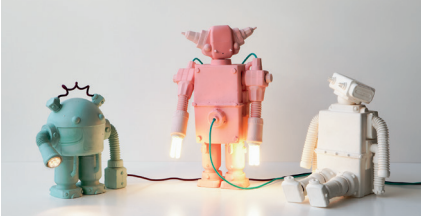


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**Organiser** The Potteries Museum & Art Gallery and British Ceramics Biennial (BCB) team, Stoke-on-Trent

**Co-Organiser** Vispārīgās ķīmijas tehnoloģijas institūts, Rīgas Tehniskā universitāte/Rīgas pašvaldības kultūras iestāžu apvienības Rīgas Porcelāna Muzejs Eestli Tarbekunsti- ja Disainimuseum, Tallinn Technische Universität Ilmenau

# M6 Shaping the Future – Ceramic Development and Tomorrow’s Design Workshop & Touring exhibition



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2

In the field of contemporary design, innovation and creativity are elemental features to compete against to 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, marketing and delivery of products to meet the consumers’ real needs. At the same time we have to be able to solve the problems of global warming, energy and environment. In this situation it is time to challenge the education and profession of future ceramic artists and designers with new and brave spirit. Shaping the future module intends to tackle these challenges and explore the future of European ceramics in a workshop and exhibit the outcomes in a touring exhibition.

Shaping the Future conducts joint seminars of participating Universities and a workshop held in Kahla factory Germany. Students and teachers are invited to explore the ceramics with novel technology and new materials, for example 3D printing, and prototype visions of future ceramics in Europe. The prototypes produced in this workshop will be the basis of an exhibition that starts from Helsinki in the end of 2016 and continues its journey to Ljubljana, Dublin, Stoke-on-Trent, Berlin, and finally to Prague in the end of 2018. The exhibition will concentrate on the ceramics from the perspective of future possibilities and European changing lifestyle. Exhibitions with the prototypes produced in the workshop will also challenge ceramics from a national and international perspective.

1 Student work at Aalto University, School of Design

2 Exhibition of Design objects, Porzellanikon, Selb, 2010

**Organiser** Aalto University, School of Art, Design and Architecture  
Department of Design, Helsinki

**Associated partner** KAHLA/  
Thüringen Porzellan GmbH

**Co-Organiser** University of Ulster,  
Belfast campus,  
Kunsthochschule Berlin Weißensee  
National Museum of Slovenia,  
Ljubljana



# M7 Education & Audience Development Programme

## *Toolkit for Engaging Diverse Audiences with Ceramics*

Stoke-on-Trent Museums, alongside the British Ceramics Biennial and project partners, will play the key role in the delivery of the education elements within the project. Through sharing skills, knowledge and research an education toolkit will be developed to work alongside the touring exhibition. The toolkit will support museums, heritage and art establishments in using ceramics to engage young people in school and further education, families, communities, people with disabilities, and members of diverse ethnic backgrounds.



1



2

1 Local families engaging in Hub ceramics workshop with Jasleen Kaur during BCB 2015

2 Family exploring the ceramics gallery at The Potteries Museum & Art Gallery in Stoke on Trent

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

**Co-Organiser** 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



## M8 Future Lights in Ceramics

### *Young ambassador programme*



1 Young Ambassador of Ceramics Ms Rhiannon Ewing-James from Ireland during her speech at the symposium in Belgrade, © private

1

An important objective of the project is to raise awareness of young people taking into account the new generation of artists, designers, stakeholders, architects dealing with ceramics. The part *Future Lights in Ceramics* aims to provide profound knowledge on ceramics to young people 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 intended. The transfer of knowledge will drive new aspirations. The group of young people, the Future Lights in Ceramics, coming from the world of research, design, architecture, industry, will exchange their qualifications and expose their ideas to extend and improve innovation of technical ceramics.

The aim of the Young Ambassador Programme is to establish an international network with all young actors dealing with ceramics to exchange their ideas about the material and its perspective considering new consumers tendencies and new challenges such as integration and sustainable development. They will expose the results of their reflection through presentations at relevant events. Young Ambassadors will develop a meaningful and on-going relationship which will be an international guideline to encourage research and innovation in all the fields of ceramics. The first Future Lights were awarded during a competition at Staffordshire University in October 2015.

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

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

# M9 Communication

## *Website/ Newsletter/ Social Media*

To cover all the work under the project, a website will be developed linking together with the existing EU projects sites which shall be merged under a roof-internet portal. It will collect all 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.

Two further integrated internet windows will be built aiming at creating more awareness for the European ceramic community in Europe and beyond. Firstly there will be Ceramic Exhibition Exchange Network (CEEN), an internet portal where exhibitions can be posted and offered for touring. The portal Portal<sub>4</sub>Ceramics and its newsletter will offer to artists, museums and universities a platform for European exhibitions, information and portraits.

To communicate the projects progress and organise the dialogue between all partners, a monthly newsletter will be published. It is intended to enable and improve the communication between the partners by means of a web-based secured intranet. A facebook group shall be installed to reach all partners and communicate fast and easy. To exchange and to prepare working papers and publications cloud based programmes will be used.

The extern communication about the progress of the project and its results shall be ensured by the creation of an open Facebook site. Each partner's country will develop a partnership with public media, radio and television. This is part of the broader marketing package including all traditional press and PR tools.



1 Students of Design working on a project for Benetton Fabrica

2 Lecturer Christof Gurland with students

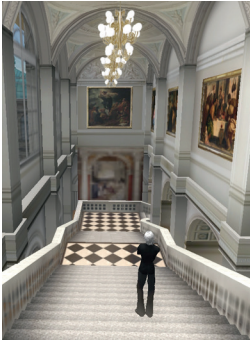
3 Architecture & Design in Second Life – The Virtual Museum Dresden, © ORTLOS Space Engineering

4 Architecture & Design in Second Life – ORTLOS Sim, © ORTLOS Space Engineering

# M9 House of Ceramics

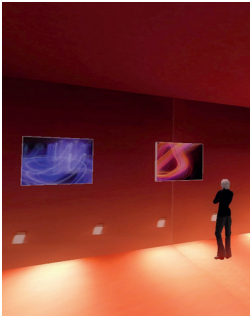
## *Virtual Museum and Education Centre*

Virtual worlds play an ever increasing role in communication and leisure activities especially for the young people. Creating a virtual house of ceramics aims to explore the potential of virtual worlds to develop a platform for information, exchange, and discussion. This virtual European house of ceramics accessible via internet will connect together all actors dealing with ceramics, such as universities, designers, industries, and museums.



3

This project part will be designed as a virtual campus with virtual rooms we can step in and enable us to experience ceramics in different European countries at different times. Partner conferences will take place in a meeting room. A lecture hall will bring together different European universities involved in the project. A studio will raise awareness about the different steps of production of ceramics. Rooms of times will enable us to discover its different ways of use according to a time, a place and a socio-demographic group. Stage settings organised with furniture, wallpaper, carpets, tables covered with tableware will give us historical, geographical and sociological information.



4

The presence of virtual characters in the scene will show us a specific life-style taking into account a time and a place. The presence of virtual people of the past and the present will demonstrate how they interact with ceramic objects. This aims to illustrate the long-lasting 400-year relationship the Europeans have with ceramics.

Another part of this house will focus on the documentary aspect through the creation of virtual archive/museums with images, objects, photographs, film clips we can choose, and interviews to suggest European points of view on the material. The project will cross unknown technologies enabling access to a broad public including target groups such as young people and disabled people. It will contribute to the exchange of ideas and knowledge on ceramics.

**Organiser** Technische Universität  
Ilmenau

**Co-Organiser** Porzellanikon –  
Staatliches Museum für Porzellan,  
Hohenberg a. d. Eger / Selb  
Aalto University

# M10 Skills, Value and Place. A Celebration of Skill *Final Congress*



1 British Ceramics Biennial 2011,  
Stoke-on-Trent, © Photo Joel Chester  
Fildes

The Congress will combine the results of the entire project to date and will identify the key findings of each module, examine new developments and discoveries in the world of ceramics under the congress themes of ‘skill’, ‘value’ and ‘place’. The Congress brings together members of the entire project from the design, industry, cultural, academic, museum, marketing and media sectors to examine the projects progression, research and discoveries in an European Ceramic context. The global focus is emphasized by including speakers from Europe, Asia and North America. Developments and innovations in Ceramics in each partner country will be presented during the Congress.

It will be surrounded by events supported by the Potteries Museum and Art Gallery and British Ceramics Biennial exhibition events, giving all congress delegates an ideal opportunity to network, examine the findings of the Ceramics and its Dimensions Project and experience the significance of Stoke-on-Trent and its role in ceramics. Stoke-on-Trent as the home of ceramics in the UK is ideally located in a contemporary, historical and geographic context to bring together the module partners, invited speakers and themed exhibitions to welcome an international public audience to celebrate Ceramics and its Dimensions.

Planned date: 29 September to 2 October 2017

**Organiser** University of Ulster,  
Belfast campus

**Co-Organiser** British Ceramics  
Biennial (BCB) team, Stoke-on-Trent  
The Potteries Museum & Art Gallery,  
Stoke-on-Trent

# Participants

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## Uměleckoprůmyslové museum v Praze

### *Inspiration, Education, and Entertainment in a Unique Way*



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Prague Chamber of Trade and Commerce founded the Museum of Decorative Arts in Prague in 1885. The Museum collects and preserves for future generations in both national and international contexts examples of historical and contemporary crafts, as well as applied arts and design.

2015 and 2016, the main building of the Museum of Decorative Arts in Prague (UPM) is closed for reconstruction. The museum's reopening is planned for 2017. During the closure of the museum's main building, visitors are welcome to visit the Museum of Decorative Arts' other long- and short-term exhibitions currently on view in Prague: The Vital Art Nouveau 1900 (The Municipal House in Prague, until 30.6.2016), the newly opened long-term exhibition of Czech cubism from the collection of UPM, the House of the Black Madonna, Prague 1, regular photography displays (The Josef Sudek Gallery, Úvoz, Prague 1) and Baroque Masterpieces from the Collections of UPM (Schwarzenberg Palace).

Outside of Prague: Castle Kamenice nad Lipou is a branch of UPM with furniture, ironwork and toy collections on permanent displays. A long-term exhibition porcelain is at the castle Klášterec nad Ohří to be seen. The Museum lent a large collection of ceramics to the castle Vranov nad Dyjí and a Glass collection to the castle Světlá nad Sázavou.

1 Pravoslav Rada, porcelain sculpture

2 Jiří Lomecký, porcelain sculpture

## Eesti Tarbekunsti – ja Disainimuuseum, Tallinn

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 multi-faceted 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.



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1 Tiit Lass, vase Ants, ceramics, stoneware, 1973

2 Exhibition Hall at the ETDM

## Aalto – yliopisto, Taiteiden ja suunnittelun korkeakoulu, Muotoilun laitos Finland *Where science and art meet technology and business*



1 Art of Research conference at Aalto University, © Aalto University

The School of Arts, Design and Architecture is an institution of higher education for design, media, architecture, motion picture, and art. The new school, formed in a merger of the School of Art and Design and the Department of Architecture of the School of Engineering in 2012, 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.



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

One of the largest European porcelain museums is dispersed in two significant locations: the former Rosenthal porcelain factory in Selb, where visitors can see with their own eyes how porcelain was used to be made and gain a sense of the social conditions that once prevailed in porcelain cities all over Europe. Another section is devoted to 25 years of Ceramic's "Design". Furthermore the permanent exhibition is also regularly augmented by changing feature exhibitions. The other location – the ancestral home of porcelain in Hohenberg on the Eger – takes visitors on a journey through the fanciful and culinary worlds of the 18th century.



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1 Porzellanikon Hohenberg a. d. Eger presents the world of porcelain from the 18 century to 1989 in excitingly sceneries.

2 In Porzellanikon Selb visitors can experience the production of porcelain by live demonstrations.

## Kunsthochschule Berlin Weißensee



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The foundation for its combination of theory and practice in the curriculum was laid more than 50 years ago and is just as relevant today. Students will eventually decide on a specialization, but all of them will start with a one-year interdisciplinary program covering the basic principles of art and design. To engage with themes and develop ideas, students are offered a broad range of courses in theory as well as opportunities to do practical as well as project-oriented work. This unparalleled interdisciplinary approach is supported by the school's thirteen workshops and studios.



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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. These overarching goals and the exposure to working with concrete problems provide students with unique challenges and promote imagination, creativity, and social responsibility.

Because of its network of international partners and collaborators, the Berlin Weissensee School of Art can offer a multitude of opportunities for students to be mobile and participate in intercultural exchanges. The global approach is evident in the high number of international students on the campus.

1 „Fika“, result from student project  
Mahlzeit at Berlin Weißensee School  
of Art, © Sarah Bräuner  
2 Keramikwerkstatt, © B. Schmidt

Numerous collaborations are cultivated with partners involved in research and practical applications.

# TU Ilmenau, Institute of Media and Communication Science *The Collections*

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 6000 students, five faculties offer an interdisciplinary programme consisting of 19 bachelor and 24 master studies in engineering, mathematics, natural sciences, as well as economical- and social sciences.

The University is characterized by an internationally accepted academic standard, a high practical relevance, and a personal supervision by professors, mentors, and student tutors. 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 programs, and bilingual courses.



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

2 Nano Structures in Virtual En-  
vironments, © TU Ilmenau, Michael  
Reichel (ari)



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## Design & Crafts Council of Ireland



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1 Sycamore by Living Ginger  
Designs, © Design & Crafts Council  
of Ireland

The Design & Crafts Council of Ireland (DCCoI), 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 DCCoI 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 DCCoI 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 Jobs, Enterprise and Innovation via Enterprise 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 5 th millennium B. C. up to the production of contemporary great masters such as Picasso, Matisse, Chagall, Fontana e Burri and others. Starting from the bookshop visitors can find a wide selection of publications and several ceramics created by the local workshops to buy.

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 synonymy 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.

An important moment for valorisation, renewal and promotion of ceramics, both relating to the artistic and decorative aspect, but also functional is the Premio Faenza, international competition of contemporary ceramic art. 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.



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1 Exhibition hall devoted to the Italian Renaissance

2 Exhibition hall

## Rīgas pašvaldības kultūras iestāžu apvienības Rīgas Porcelāna Muzejs



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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.

1 A view from *The Red Corner* exhibition room featuring Soviet propaganda porcelain produced in the Riga Porcelain Factory, in the foreground: decorative vase "Stalin", Vladimir Peshinsky, 1952, in the background: two vases, Zina Ulste, 1953

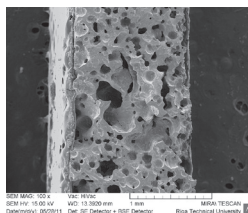
2 Decorative vase, exhibit from the Riga 700th Anniversary Exhibition, J. C. Jessen's Porcelain Factory, 1901

# Vispārīgās ķīmijas tehnoloģijas 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.

Institute of General Chemical Engineering conducts research in fields of bio-ceramics chemistry and technology, eco-ceramics chemistry and technology, and sedimentary rock ceramics in past and future life.



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1 Microstructure of artificial bone, calcium phosphate ceramics, image obtained by scanning electron microscope, Institute of General Chemical Engineering  
2 Rudolfs Cimdins Riga Biomaterials Innovations and Development Centre of RTU



<http://vkti.rtu.lv>



## Muzej primenjene umetnosti, Beograd

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.



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1 Ewer Maiolica, 1769, Central Europe, Haban Ceramics, MAA Inv. No. 5147

2 Tea-pot from A Summer Day Cycle, Mirjana Isaković, Belgrade, 1985, soft stoneware, MAA Inv. No. 23472

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 maiolica, 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, Sevres, 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, maiolica, 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.



## Narodni Muzej u Beogradu

The National Museum in Belgrade, museum of a complex type, the most significant, the oldest and central Serbian museum, after a hundred and seventy years of growth and development – from collecting rarities to comprehensive presentation of cultural heritage of Serbia, central Balkans and Europe – has 34 archeological, numismatic, artistic and historical collections today.



The Museum's collections have over 400,000 most representative and superior archeological, historical and art works today – the most significant evidence for understanding of archeology and history of art, 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.



### Galerija fresaka, Beograd

The purpose of the Gallery of Frescoes of the National Museum in Belgrade is in copying, presentation and popularization of the mediaeval art of the Byzantine style from the territory of Serbia and the surrounding. The Gallery of frescoes was opened in 1 February 1953.

The copies of the frescoes are the basis of the fundus. They were produced by the hard effort of the generations of painters educated in copying of the medieval painting. First copies were painted by the experts from the Museum of the French Medieval Monuments for the famous exhibition in Paris, and, what is more important, educated a whole generation of the Serbian painters skilled in the same matter. The collection consists of 1422 copies of frescoes, as well as icons, miniatures, coasted forms, and models of architecture made during more than a half a century. Today, the Gallery is the only place for visiting the copies of the originals destroyed by forces of nature or with human hands.

1 The National Museum in Belgrade

2 Interior of the Gallery of Frescoes, Belgrade



## Narodni muzej Slovenije



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1 Chandelier, around 1940, Dekor ceramics factory, Ljubljana, inv. No. N 11092, © National Museum of Slovenia

2 Vase, 1880s, Brothers Schütz ceramics factory, Liboje near Celje, inv. no. N 8380., © National Museum of Slovenia

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 digitalization 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. In 2015, it hosted the 3rd International triennial of contemporary ceramics, UNICUM.

## 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 1951 the Palace of the Marquis de Dos Aguas could be acquired for the museum. The primary 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.



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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's tour ends.

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

2 Exhibition hall at the museum,  
© Archivo fotográfico del Museo Nacional de Cerámica y de las Artes Suntuarias González Martí. Valencia.



## British Ceramics Biennial

The British Ceramics Biennial, the BCB, is a prestigious biannual 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.



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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.



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1 AWARD winner, Sam Bakewell's  
Imagination Dead Imagine

2. Resonate artist, Steve Dixon. BCB  
2015

## Staffordshire University



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Based mainly in Stoke-on-Trent (otherwise known as the Potteries), Staffordshire University is a large, modern university that existed, until 1992, as the North Staffordshire Polytechnic. The institution has a long history of engagement in the education of workers for the ceramics industry. The Faculty of Arts and Creative Technologies is home to the only Masters programme in Design specifically for the ceramics industry in the UK. The MA programme is linked with its spinout company, Flux Stoke-on-Trent, which currently markets the designs of MA students, manufactured here in Stoke, for distribution worldwide. We also provide a home for the Clay Foundation, which delivers the British Ceramics Biennial and we have strong links with the Potteries Museum and Art Gallery; Stoke-on-Trent City Council and the local ceramics industry.



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We are delighted to collaborate with partners across Europe in the delivery of this exciting programme and we look forward to making the most of opportunities for staff and students to contribute to its success. We will involve colleagues and students in Design, film and photography and we are fortunate that our Professor Emeritus, Ray Johnson, will contribute material from his unique and world-renowned Staffordshire Film Archive. We are proud of our close historical links with both the heritage and industry of ceramics and Ceramics and its Dimensions allow us to express this pride and to project Stoke's glorious past into the future.

1 Flux Willow Blues

2 City Campus

## The Potteries Museum & Art Gallery



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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 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 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 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 achievements 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.

1 Staffordshire Hoard

2 Exhibition hall devoted to ceramics collection

# University of Ulster

## 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.



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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.

1 Michael Moore Grid Form 2012  
2 Broken In, Rachel Dickson, 2013

## Associated partners

Germany, CeramTec International

Germany, TU Clausthal

Germany, KAHLA/Thüringen Porzellan GmbH

Germany, Landesstelle für die nichtstaatlichen Museen in  
Bayern

Germany, Villeroy & Boch AG

Latvia, Turiada Museum Reserve – Special protected Cultural  
Monument

Latvia, Rundale Palace Museum