

Syllabus Course description

Course title	Project Product Design 2.d "Porcelain for Use. Exploring the Material and Its Processing."
Course code	97165
Scientific sector	Module 1: ICAR/13 Module 2: ICAR/13 Module 3: M-FIL/05
Degree	Bachelor in Design and Art (L-4)
Semester	Winter semester 2024/25
Year	3 rd
Credits	19 (Module 1: 8 CP, Module 2: 6 CP, Module 3: 5 CP)
Modular	Yes

Total lecturing hours	180 (Module 1: 90, Module 2: 60, Module 3: 30)
Total hours of self-study and/ or other individual educational activities	295 (Module 1: about 110, Module 2: about 90, Module 3: about 95)
Attendance	not compulsory but recommended
Prerequisites	To have passed the Project Product Design 1; to have certified the language level proficiency B1 in the course language in years following the first.

Course description	<p><i>The course belongs to the class "caratterizzante" (module 1 and 2) and "affine integrativa" (module 3) in the major in Design.</i></p> <p>Description Module 1 – Product Design:</p> <p>(EN) Porcelain for Use. The origin of "true porcelain" (Uwe Mämpel) in China dates back over 2,000 years and culminated in the Tang Dynasty (618–907 AD). From the 13th century, Chinese porcelain was also imported to Europe. However, it largely remained an exclusive luxury reserved for the high nobility. The reinvention of porcelain by Johann Friedrich Böttger in Meißen over 300 years ago marked the beginning of a European development characterised by diverse forms of production and design as well as the ongoing democratisation of porcelain goods. This development clearly illustrates the complex history of porcelain as a cultural artefact and as a unique material situated between artisanal craftsmanship and industrial mass production. Although the porcelain industry in Europe has been in decline, especially since the 2008</p>
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global financial crisis (Suzanne L. Marchand), the cultural significance of porcelain production, as practised in factories and craft workshops, has largely endured. Furthermore, the use of digital tools and media, along with the fusion of traditional techniques and high-tech applications in mould making, has created new opportunities for design, production and distribution even for smaller porcelain workshops.

During the winter semester of 2024/25, we will engage extensively with porcelain and its processing while designing functional, durable and customisable products for everyday use. For this purpose, we will draw on the infrastructure and expertise of our porcelain workshop in Munich. As part of a three-day excursion, including an introductory workshop at the beginning of the term, we will familiarise ourselves with the material and basic techniques before producing the design projects developed throughout the semester in a two-day realisation workshop in early January 2025.

(DE) Porcelain for Use.

Die Entstehungsgeschichte des „echten Porzellans“ (Uwe Mämpel) in China reicht über 2.000 Jahre zurück und findet ihren Abschluss in der Zeit der Tang-Dynastie (618-907 n.Chr.). Seit dem 13. Jahrhundert wird chinesisches Porzellan auch nach Europa importiert, bleibt jedoch als exklusives Luxusgut weitgehend dem hohen Adel vorbehalten. Die Neuerfindung des Porzellans durch Johann Friedrich Böttger in Meißen vor über 300 Jahren markiert den Beginn einer europäischen Entwicklung, die durch vielfältige Produktions- und Gestaltungsformen sowie durch eine kontinuierliche Demokratisierung der Porzellanwaren gekennzeichnet ist. Diese Entwicklung veranschaulicht die wechselvolle Geschichte des Porzellans als Kulturträger und besonderes Material im Spannungsfeld zwischen künstlerisch-handwerklicher Produktion und industrieller Massenfertigung.

Während die Porzellanindustrie in Europa jedoch spätestens seit der globalen Wirtschaftskrise von 2008 im Niedergang begriffen ist (Suzanne L. Marchand), ist die kulturelle Bedeutung der Porzellanherstellung, wie sie in Manufakturen und Handwerksbetrieben bis heute praktiziert wird, weitgehend erhalten geblieben. Darüber hinaus eröffnen der Einsatz digitaler Werkzeuge und Medien sowie die Kombination traditioneller Techniken mit Hightech-Anwendungen im Formenbau auch kleinen Porzellanwerkstätten neue Gestaltungsansätze, Produktionsmöglichkeiten und Absatzmärkte.

Im Wintersemester 2024/25 beschäftigen wir uns eingehend mit Porzellan und dessen Verarbeitung, mit

dem Ziel, einfache, langlebige und individualisierbare Gebrauchsgegenstände zu entwerfen. Dabei greifen wir auf die umfangreiche Ausstattung und das Fachwissen unserer Porzellanwerkstatt in München zurück. Im Rahmen einer 3-tägigen Exkursion mit einem Einführungsworkshop zu Beginn des Semesters lernen wir das Material und die Grundtechniken kennen, bevor wir die im Laufe des Semesters erarbeiteten Entwürfe in einem 2-tägigen Realisierungsworkshop Anfang Januar 2025 praktisch umsetzen.

Description Module 2 – Digital Fabrication

(EN) The exploration of porcelain opens up a unique intersection between traditional craftsmanship and modern digital fabrication. With its rich history and distinct material properties, porcelain offers a foundation for design that combines both experimentation and precision. Students will engage with this material through hands-on techniques and the use of digital tools.

Prototyping and refining designs will be central to the process, encouraging a deep understanding of porcelain's possibilities, while highlighting both its limitations and potential for innovation. The integration of digital technologies offers new opportunities for customization, expanding the possibilities for small-scale production.

Practical experiences, such as short workshops and active dialogues, will provide further insight into various work structures, production methods, and tools. These experiences allow students to critically engage with different approaches to the design world.

Ultimately, the work produced will reflect a balance of creativity and technical skill, with students developing personal methods for managing their projects from conception to realization, all while fostering a collaborative environment for learning and making.

(IT) L'esplorazione della porcellana rappresenta un'opportunità unica per combinare l'artigianato tradizionale con le tecnologie di fabbricazione digitale. Grazie alla sua lunga storia e alle sue caratteristiche materiali peculiari, la porcellana costituisce una base solida per un design che integra sperimentazione e precisione. Gli studenti avranno l'opportunità di lavorare

direttamente con questo materiale, affiancando tecniche manuali a strumenti digitali avanzati.

Il processo di prototipazione e la continua rifinitura dei progetti saranno elementi centrali per una comprensione approfondita delle potenzialità della porcellana, mettendo in luce sia i suoi limiti che le sue capacità innovative. L'integrazione delle tecnologie digitali consentirà inoltre di esplorare nuove strade per la facilitazione e personalizzazione dei propri prodotti, espandendo le possibilità di produzione su piccola scala.

Attraverso workshop pratici e momenti di confronto, gli studenti acquisiranno una visione critica delle diverse strutture e metodi di lavoro così come degli strumenti impiegati nel settore. Queste esperienze permetteranno di approfondire la riflessione sui vari approcci progettuali e sulle dinamiche di realizzazione.

Nel modulo gli studenti saranno incoraggiati a sviluppare progetti che riflettano un equilibrio tra creatività e competenza tecnica. Sarà dato valore all'interno del modulo così come dell'intero progetto la capacità di organizzare il proprio lavoro in maniera autonoma, dalla fase ideativa alla realizzazione finale, promuovendo al contempo un contesto di lavoro collaborativo e interdisciplinare, dove il confronto e la condivisione delle esperienze possano arricchire il percorso di apprendimento.

Description Module 3 – Theories and languages of product design

The overall objective of the module is to improve the theoretical skills of students, starting from design practice, through successive loops of critical extension. Some conceptual distinctions will be presented and discussed from the facets of the design theme. The students will learn to search for bibliographic references relevant to their project, approaching and integrating them along the way in their documentation.

The case of porcelain confronts us with a material whose history invites us to consider early on the cross-cultural dynamics that characterize it, between the Far East and the West. Between whiteness and translucence, porcelain will be the start of an investigation into the ways in which the plastic qualities of the material can become meaningful values to be exhibited in the final product. With respect to the design horizon, we will be interested in the landscape of everyday objects, their relationship to

	<p>domestic temporality and otherwise, in order to sensitize the student to the interactive and multisensory qualities of the material. The focus on implementation and use scenarios, with a problematization of design trends in furniture design, will corollary the process of the theoretical module.</p>
Specific educational objectives	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - have acquired one's own project methodology in the field of product design. This methodology includes the ability to oversee all phases of design, from the generation of ideas to the realisation of the finished project. Through the integrated teaching of project subjects of practical and theoretical nature, graduates will be able to simultaneously address all these aspects and consider them as synonymous with the development of a project that is successful on a formal, technical, scientific and cultural level. - Understanding the tensions inside the general concept of sustainability, its contradictions in communicative applications, its specificities in relationship to marble production - Understanding some dimension of the complexity in product communication at the crossing of innovation, sustainability and aesthetics

Lecturer	<p>Module 1 – Product Design: Klaus Hackl e-mail klaus.hackl@unibz.it webpage https://www.unibz.it/de/faculties/design-art/academic-staff/person/37147-klaus-hackl</p> <p>Module 2 – Digital Fabrication: Ada Keller e-mail Ada.Keller@unibz.it webpage Ada Keller / Free University of Bozen-Bolzano (unibz.it)</p> <p>Module 3 – Theories and languages of product design Giacomo Festi e-mail Giacomo.Festi@unibz.it, tel. +39 0471/051000, webpage https://www.unibz.it/en/faculties/design-art/academic-staff/person/40076-giacomo-festi</p>
Scientific sector of the lecturer	<p>Module 1 – Klaus Hackl: ICAR/13 Module 2 – Ada Keller: ICAR/13 Module 3 – Giacomo Festi: M-FIL/04</p>

Teaching language	Module 1 – German Module 2 – Italian Module 3 – English
Office hours	<p>Module 1: Mo., 16.00-18.00 & Tu., 14.00-16.00 Additional office hours by appointment only.</p> <p>Module 2: Tu., 16.00-17.00 in order to avoid overlapping the exact time of the appointment will be arranged by email.</p> <p>Module 3: Tu., 11.00-13.00 in order to avoid overlapping the exact time of the appointment will be arranged by email.</p>
List of topics covered	<p>Module 1: «Porcelain for Use» covers many methodological aspects of contemporary and multi-layered design processes:</p> <ul style="list-style-type: none"> - from raising initial questions and critical problem awareness, to in-depth investigations. - from design research to material-driven ideation. - from hypothetical assumptions to the formulation of a coherent design concept. - from sketching to technical drawing. - from the creation of design models to the creation of tools and plaster moulds for porcelain production. - from project presentation to convincing project communication. - from questions of project planning to project documentation. <p>Module 2:</p> <ul style="list-style-type: none"> - practical and shared experiences built through various formats and situations that intersect and combine disciplines, modules, and spaces. - Move from an idea to the project (sketches, low-res prototypes) - Project evolution through iteration between analog and digital production methods and tools - develop a personal method for managing the projects and the common rules of the shared atelier space <p>Module 3:</p> <ul style="list-style-type: none"> - Approaching the design process from the material: characterizing properties as potential values, starting with hints of a history of uses;

	<ul style="list-style-type: none"> - introduction to a semantics of the plastic features for evaluating interactive and multisensory qualities of materials: the case of porcelain; - cultural constructions and narratives around porcelain: a collective research; - the design object and the craft object: comparing logics; - the temporal quality of the domestic object and its consequences on the design process; - Contemporary trends in the reuse of porcelain, between manufacture and craftsmanship;
Teaching format	<p>Module 1: Excursions and porcelain workshops, museum and company visits, short lectures, expert talks, exercises, individual revisions, group reviews and guest critics.</p> <p>Module 2: Exercises and experimentations, workshops, case studies, short lectures and personal and group reviews.</p> <p>Module 3: Frontal lecture, student presentations of essay and class discussion, guided assignments.</p>

Expected learning outcomes	Disciplinary competence
	<p><i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> - have acquired their own project methodology in the field of product design, from the phase of planning to the phase of realisation of the project. - have acquired the basic practical and theoretical knowledge necessary to realise a project in the field of product design. - have acquired the basic knowledge to be able to turn a critical eye to their own work and to deal with contemporary complexity. - have acquired the basic knowledge necessary for further Master's studies in all components of project culture as well as in theoretical subjects. - Have acquired hands-on and experimental approach necessary to realise a project in the field of product design. <p><i>Applying knowledge and understanding</i></p> <ul style="list-style-type: none"> - plan, develop and realise a project in the field of product design. - use the basic knowledge acquired in the technical, scientific, and theoretical fields to realise a mature project.

- be able to finalize the creation of an accomplished project in the field of product design, thanks to the basic knowledge acquired in the practical and theoretical fields.
- recognise the main phenomena of contemporary society, to observe them critically, also from an ethical and social point of view, and to elaborate appropriate solutions at the level of a design proposal/response.
- make use of the skills acquired during the course of study in the event of continuing studies in a Master's degree programme in the field of product design and to develop them further.

Transversal competence and soft skills

Making judgements

- Be able to make independent judgements for the purpose of developing their own design skills and in relation to all those decisions that are necessary to bring a project to completion.
- Be able to make independent judgements, both in the critical evaluation of their own work and in their ability to use the right interpretative tools in those design contexts in which they will work and/or continue their studies, also considering ethical and social aspects.

Communication skills

- Present an independently realised project in the field of product design in the form of an installation, orally as well as in writing in a professional manner.
- to professionally communicate and substantiate one's own decisions and justify them from a formal and theoretical point of view.

Learning skills

- have learned a work methodology at a professional level - in the sense of being able to identify, develop and realise solutions to complex problems by applying the knowledge acquired in the practical and theoretical fields - in order to start a professional activity and/or continue their studies with a master's degree programme.
- have developed a creative attitude and learned how to enhance it and develop it according to their own inclinations.

	<ul style="list-style-type: none"> - have acquired basic knowledge in theoretical and practical subjects as well as a study methodology suitable for continuing studies with a master's degree programme. - Learn how to move from an emerging problem within the project to the scientific literature and how to improve the research quality of the project. -
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<p>Assessment</p>	<p>Module 1: The assessment in module 1 is based on:</p> <ul style="list-style-type: none"> - the personal motivation, curiosity and overall design skills acquired, reflected and applied by the student during the whole semester. - the quality, autonomy, and coherence of the project results as visualised, argued and communicated during personal revisions and group reviews as well as a midterm presentation and the final exam presentation. <p>Module 2: The assessment will be based on:</p> <ul style="list-style-type: none"> - the personal motivation, curiosity and overall design skills acquired, reflected and applied by the student during the whole semester. - the quality, autonomy, and coherence of the project results as visualised, argued and communicated during personal revisions and group reviews as well as a midterm presentation and the final exam presentation. <p>Module 3: The assessment will be based on:</p> <ul style="list-style-type: none"> - the quality of the theoretical insertions in the project, through assignments and the writing of a final paper; - the personal engagement and participation to the different phases of the course
<p>Assessment language</p>	<p>The same as the teaching language</p>
<p>Evaluation criteria and criteria for awarding marks</p>	<p><i>By exam's date, each student must upload on the Micosite of the faculty detailed documentation of the work done during the course.</i></p> <p>https://designart.unibz.it/ <i>Documentation is an integral part of the exam. The documentation must include visual documentation and an abstract of the project.</i></p>

In general: By 4 pm on 24 January 2025, each student must have uploaded a detailed documentation of the design work completed during the semester to the faculty's Showcase website, at: <https://designart.unibz.it/> The documentation of the semester project is an integral part of the final examination. For this reason, it must contain visual material, photos and drawings as well as text and a project abstract, ideally in a form that integrates all three modules.

GOG exhibition: Before the exam, the course participants must actively engage in the planning and realisation of the GOG exhibition. Dismantling the exhibition after the examination session and cleaning the studio are also compulsory in order to receive marks.

Modules 1 and 2

The evaluation criteria - 100% in total - in product design will be divided as follows:

A maximum of 20% can be awarded for the personal motivation, team spirit and design skills acquired and applied by the student during the semester.

A maximum of 30% can be awarded for the quality and autonomy of the research and design work presented by the student in the midterm presentation.

A maximum of 50% can be awarded to the student for the overall quality and autonomy of the semester project as developed, realised, visualised, argued, documented and communicated in the final exam presentation.

Module 3

Students will prepare a final document resuming both the research part, with the suggested integrations and the product/service analysis and interpretation, according to the method proposed during the classes. That document/paper will be uploaded on the devoted Teams channel a few days before the final exam.

Part of the final evaluation will also be the intermediate assignments, necessary step to approach the transversal knowledge of the course.

Required readings

Module 1:

- Adamson, Glenn: The Craft Reader. Bloomsbury, 2019

	<ul style="list-style-type: none"> - Bröhan, Karl (Hrsg.): Porzellan. Kunst und Design 1889 bis 1939. 2 Bände. Bestandskataloge des Bröhan Museums Berlin, 1996 - De Waal, Edmund: 20th Century Ceramics. Thames & Hudson, 2003 - Fritz, Bernd: Gebrauchsporzellan des 20. Jahrhunderts. Klinkhardt & Biermann, 1995 - Mämpel, Uwe: Keramik. Kultur- und Technikgeschichte eines gebrannten Werkstoffs. Deutsches Porzellanmuseum, 2003 - Marchand, Suzanne: Porcelain. A History from the Heart of Europe. Princeton University Press, 2020 - Mari, Enzo: Arbeiten in Berlin. Lavorare a Berlino. Enzo Mari zum Thema Manufaktur. Skira, 1996 - Morrison, Jasper: The Hard Life. Lars Müller, 2017 - Siemen, Wilhelm: Königstraum und Massenware. 300 Jahre europäische Porzellan. 4 vols. Hohenberg an der Eger: Deutsches Porzellanmuseum, 2010 (eng.: From a King's Dream to Mass Production. 300 Years of European Porcelain.) - Yanagi, Soetsu: The Beauty of Everyday Things. Penguin, 2018 <p>Module 2:</p> <p>-</p> <p>Module 3:</p> <ul style="list-style-type: none"> - Anne Beyaert-Geslin, <i>Semiotica del design</i>, Pisa, ETS, 2017. - Jean-Marie Floch, "Opinel: intelligence at knifepoint", in id., <i>Visual Identities</i>, New York, Palgrave, 2001. - Bruno Latour, <i>Politiche del design. Semiotica degli artefatti e forme della socialità</i> (a cura di Dario Mangano e Ilaria Ventura Bordenga), Milano, Mimesis, 2021.
<p>Supplementary readings</p>	<p>Module 1:</p> <ul style="list-style-type: none"> - Adamson, Glenn: The Craft Reader. Bloomsbury, 2019 - BBC Documentary: Ceramics. A Fragile History. 2011

- De Waal, Edmund: *The White Road. Journey into an Obsession*. Farrar, Straus and Giroux, 2016
(it.: *La strada bianca. Storia di una passione*. Bollati Boringhieri, 2016 / dt.: *Die weiße Straße. Auf den Spuren meiner Leidenschaft*. dtv Verlag, 2018)

- Greenhalgh, Paul: *Ceramic Art and Civilisation*. Bloomsbury Publishing, 2021

- Leach, Bernard: *A Potter's Book*. Faber and Faber, 1940
(dt.: *Das Töpferbuch*. Bonn, 1971)

- Wichmann, Hans: *Keramiken der Neuen Sammlung*. München, 1990

- Yanagi, Soetsu; Leach, Bernard: *Die Schönheit der einfachen Dinge. Mingei – Japanische Einsichten in die verborgenen Kräfte der Harmonie*. Lübbe Verlag, 1999
(Eng.: *The Unknown Craftsman. A Japanese Insight into Beauty*. 1989)

Module 2:

readings will be indicated during the course.

Module 3:

- Xiuyan Fu, "Narrative and Cultural Analysis of Porcelain", in *id.*, *Chinese Narratologies*, London, Springer, 2021.

- Marchand Susanne L., *Porcelain. A History from the Heart of Europe*, Princeton and Oxford, Princeton University Press, 2020.

- Beyaer-Geslin Anne, "Le tasse, le mug, le bol: petite histoire du temps domestiqué", in Henault A. (ed.), *Le sens, le sensible, le réel. Essais de sémiotique appliqué*, Paris, Sorbonne Université Presses, 2019.

- Wang Haina, Liu Fangfei, Chen Yun, "The Characteristics and Influencing Factors of the Colour of the Cizhou Klin Porcelain", *Human-Centered Design and User Experience*, Vol. 114, 2023, 60–69.

- Yonan Michel, "The Materiality of Porcelain and the Interpretation of Ceramic Art", *The Walter Art Museum*, Vol. 75, 2023.

Other readings will be indicated during the course.