



FH Salzburg

Programme presentation

Design & Product Management



Technik
Gesundheit
Medien



Location





Location





dpm

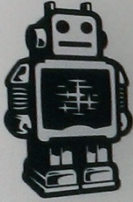
Location



Location



Machine
4



Machine
3

Machine
2

Machine
1

Location



dpm

Location

Goal:

Interdisciplinary graduates,
either

**Design AND
Product Management
(Universalist)**



**Small and
medium-sized
enterprises**

Or

**Design ODER
Product Management
(Specialist)**



**Large
corporations**



Programme

Structure:

Bachelor

Basic expertise in Design
(Interior / Furniture / Industrial),
Basic Product Management and Technology

Master

Product Management, Marketing, Design (Interior /
Furniture / Industrial), Design Driven Innovation, Circular
Design, Designmanagement, Business Model Design,
Strategy, Branding...



Design:

An industrial, serial producible, consumer- and customer-oriented process of goods.

Design visualises:

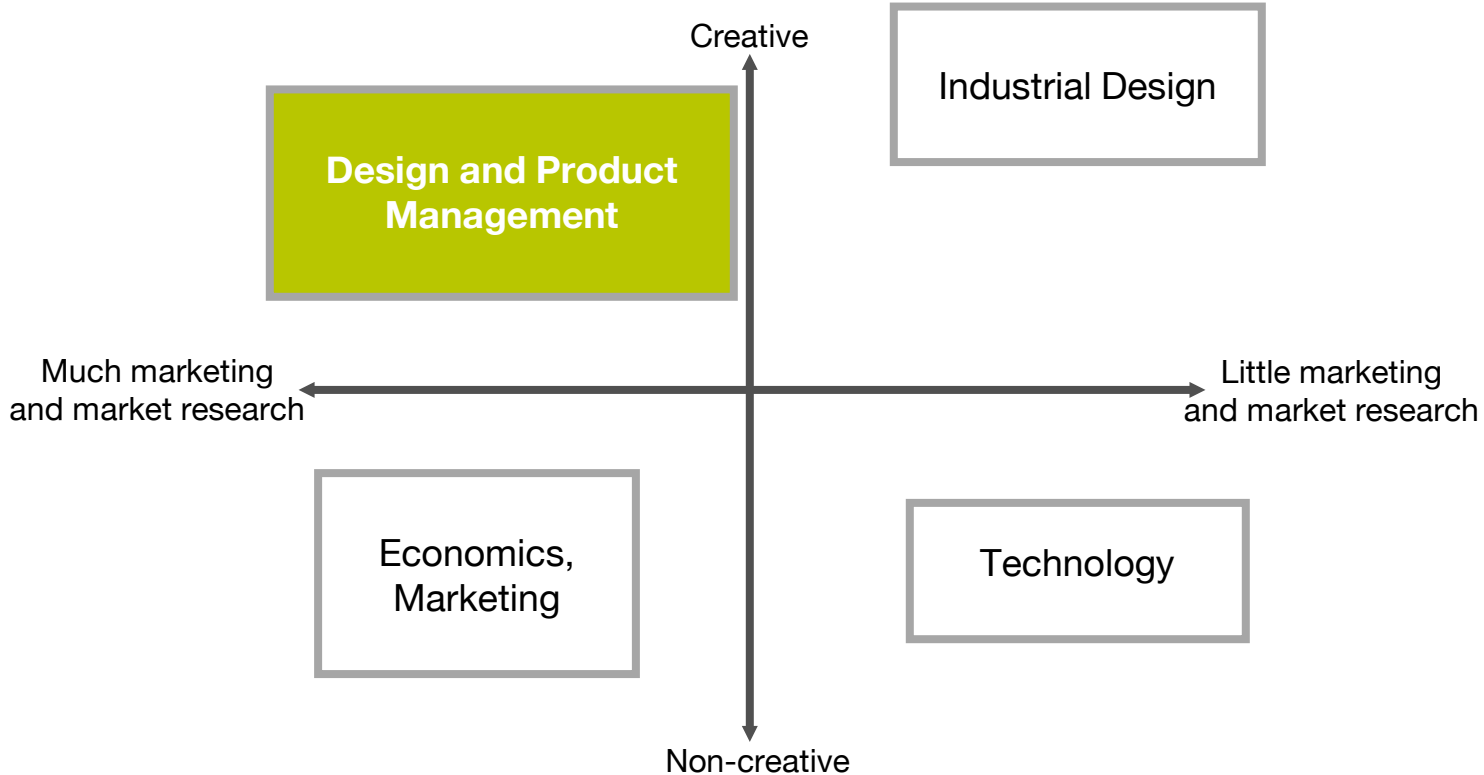
Usability, aesthetics, technology, ergonomics, innovations, cultural and social relationships, price and value, ecological aspects etc.



Programme



Market and positioning:

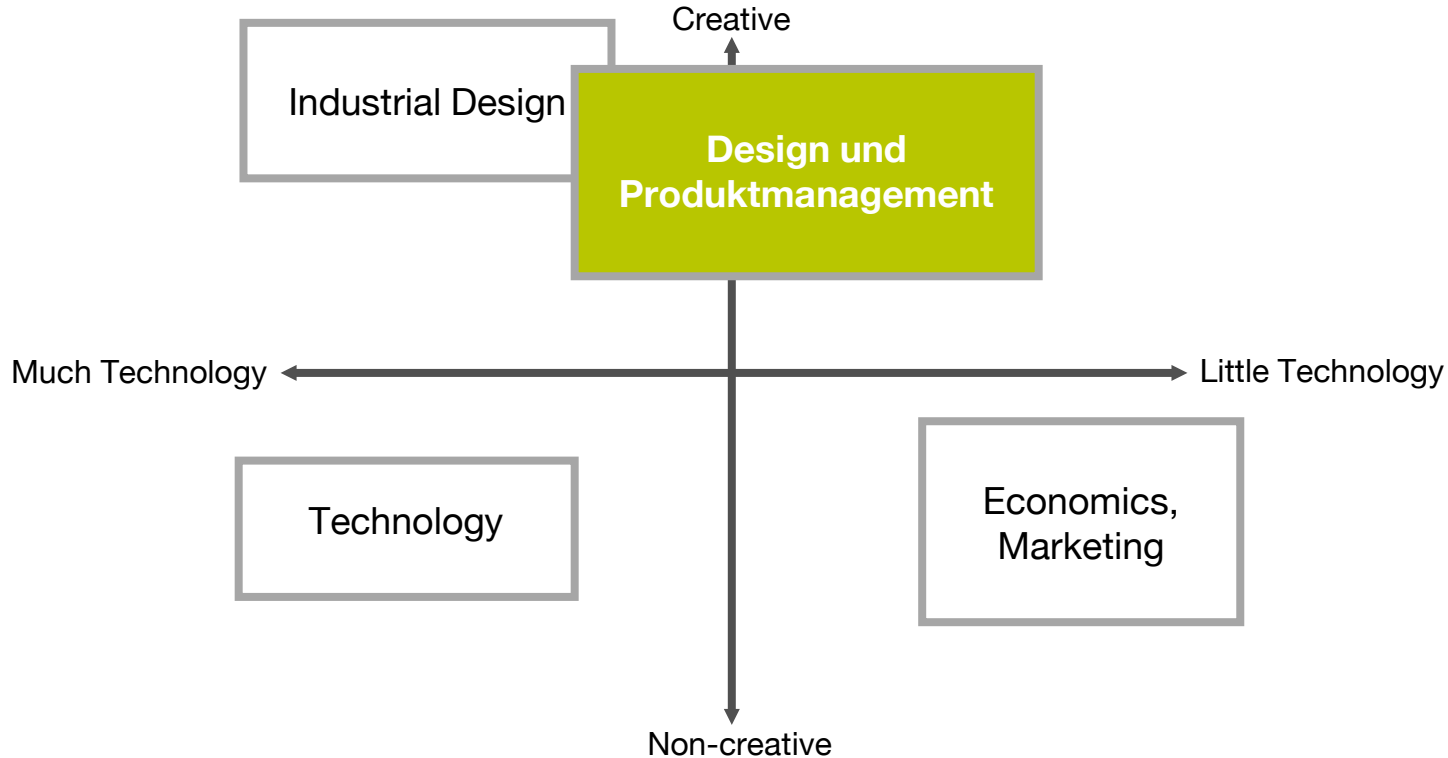


Programme

Market and positioning:



Programme



Ecology:

Focus on Circular Economy

Cradle2Cradle as essential element in Curriculum

Sustainability must be included in Bachelor &
Master Theses



Programme



Curriculum:

Design, Theory, Craftmanship,
Marketing, Product Management,
Technology, Languages, Basics;

Designer with brand authority

and

Product Managers with design authority

Programme

Tracks Bachelor:

Industrial Design



Furniture Design



Interior Design



Tracks

Product Design



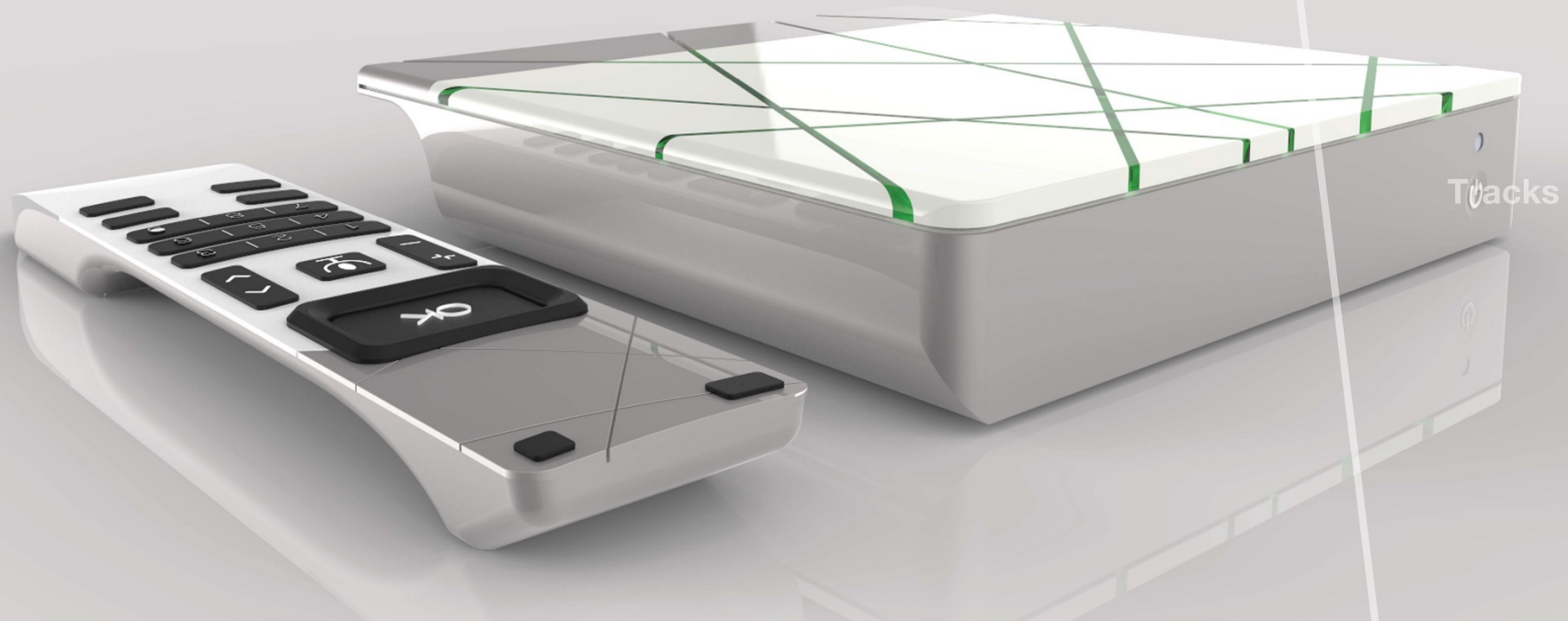
„Design as strategic method within a company is one of the key factors of the future.“

Beyond fields and content the discipline of industrial design provides methods and processes to enhance successful product development in the company. We teach and apply both creative and strategic methods in our programme. Only the knowledge of the entire process enables the understanding of touchpoints. The resulting qualification lets our graduates find their occupational field in design or management.

Tracks

EON

modern | vernetzend | zukunfts führend



Tracks

Furniture Design



„Design is the concept behind products and enterprises.“

We need to do some good to society with designing emotionally touching products and ethical correct business concepts. Products are ambassadors. The goal of furniture design is also to give the customer products that fulfill his need to communicate to his environment. We focus on mass production objects including social, ecological, economical and technical aspects during the development process while still remaining impartial.



Tracks



der Stillsessel abgestimmt auf die Bedürfnisse junger Mütter



Tracks

UNTERSTÜTZUNG UND HALT IN JEDER STILLPOSITION

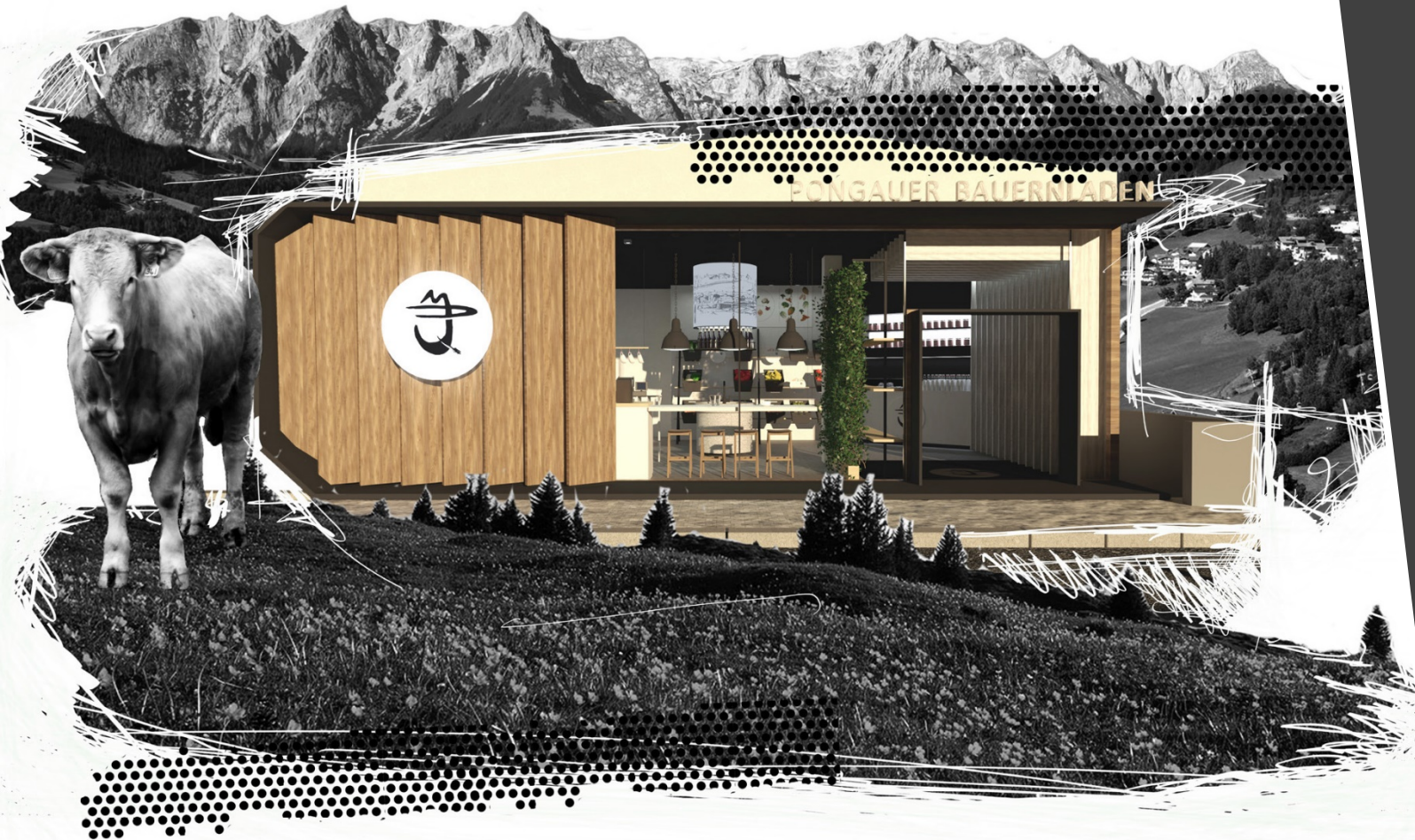
Interior Design



„First we transform the rooms – then the rooms transform us.“

A room is a statement of social attitude and actions. Behind this are ideas, intentions and visions. In the area of conflict between architecture and design room and furniture concepts are developed, designed and verified about their social and economic relevance. The urge to cover emotional and functional needs influence the evolutionary development of our designed and crafted environment.

Tracks



Tracks



Examples



Projects



die Shirts

fair // nachhaltig // organisch
natürlich // kombinierbar



Bachelor



Bachelor



Bachelor





Bachelor



Bachelor



Bachelor

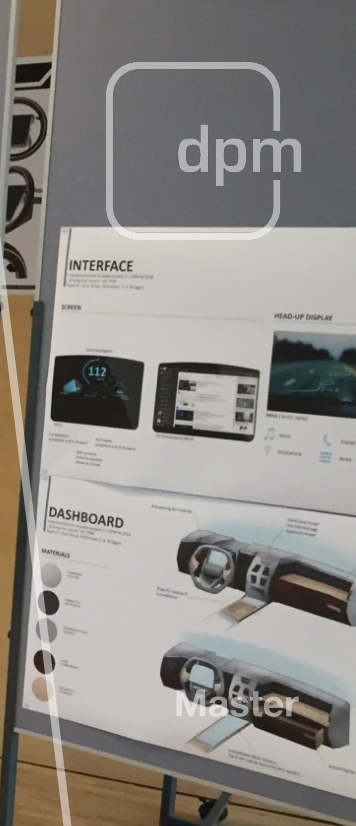
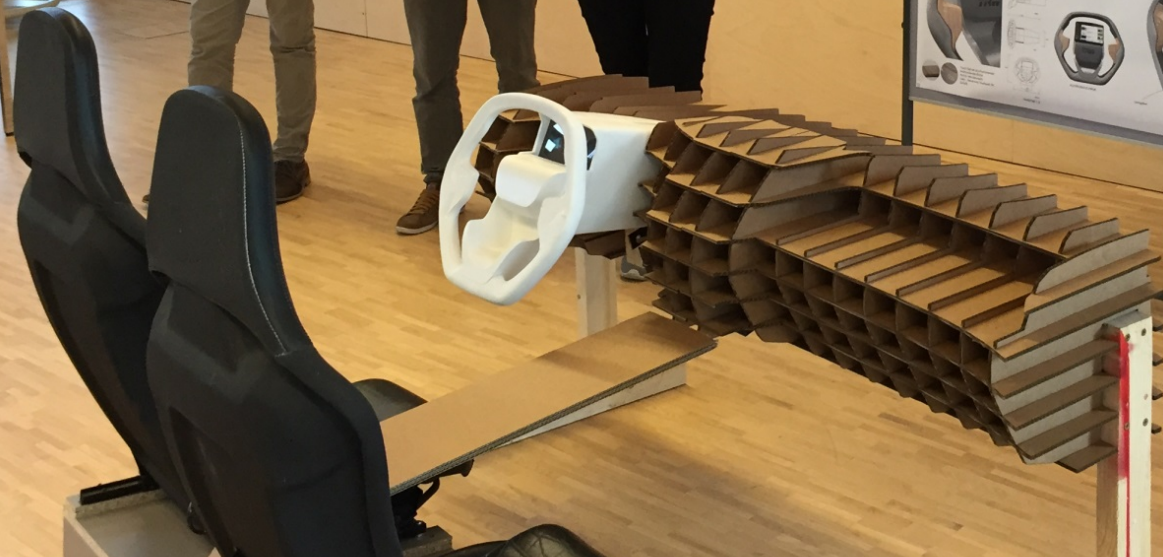


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Bachelor







Brand X



PORSCHE DESIGN

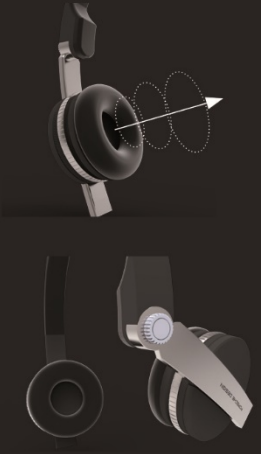
Master



swatch+
Splash

PORSCHE DESIGN

Master



CIRCUMAURAL PADS



TURN TO ADJUST & LOCK





BORÅS

OUTDOOR HATCHET

Ready for a new adventure?



PORSCHE DESIGN

KINDLING SPLITTER
P'7710





MUJI

無印良品

DIMMBARE LED-FLASHLIGHT
AUS POLYCARBONAT



PORSCHE DESIGN
COMPANION WALL LIGHT





Master



THE REVOLVING DOOR BETWEEN DESIGN AND ETHNOGRAPHY

Beyond all the data, ethnology also has validated and rigorous methods for gaining entry, conducting interviews and analyzing emic and etic information (Harris, 2001). This is nothing new and ethnography has long been established as an integral part of Design Research, due to the realization that only through a qualitative, in-depth look at the behavior of potential users can insightful information be gained. In the past the relationship between the disciplines ethnology and design was rather one-sided where ethnology offers designers ethnography, as it's most valuable tool for observing, understanding and predicting human action. In recent years the relationship has become deeper, leading the ethnologist learning much from the designer. Recommended by modern firms such as IDEO and méthos, obvious to ethnologists, the designer has to be – above all – empathic. In short: the designer has to become an ethnographer in order to become a better designer.



ETHNOGRAPHIC CRAFT: FROM THEORY TO PRACTICE

Much more than any theoretical considerations and metaphysical mental acrobatics, the relationship between ethnology and design is thickening due to a shift from theory to practice. If it is difficult to imagine an a classical ethnographer actually building artefacts with the people that he/she is studying, that is exactly what is happening in design schools around the world. The participation might range from mentorship in the design process to actually helping in building mockups and mental prototypes. This valuable addition is highlighted here as the authors have worked on the potential of cross-cultural and interdisciplinary cooperation between design and handicraft. The team of authors is an ethnologist a wood-technician and a designer and the result was truly innovative furniture as well as helpful additions to the design process in general. In this project the design process is shown in its classic steps with a description of the participation of each player.

The initial question for this project was how cooperation between traditional handicraft and design can be improved? Or rather: How could it be re-established since the two disciplines used to be one and the same? Thus, in a theoretical analysis, the most important terminology of culture, cooperation, handicraft and design needed to be firmly established.

EMPIRICAL STUDY

After the theoretical considerations, qualitative ethnographic research was undertaken. The chosen craftsmanship-basket weaving was observed from the outside using quantitative and qualitative research methods. However, it soon became apparent that the research would be thoroughly intertwined with the research phase of the project. Two workshops were organized to teach design students the art of traditional craft. In the first one held in Istanbul the Students worked in intercultural teams together with different kind of Turkish craftsmen. In a second workshop nearby the same was repeated in Austria focused on weaving different materials and the craftsmanship-basket weaving. Roma and Sinti from Rumania led the students from simple basket shapes to complex design objects. Our multi-disciplinary team (Designer, Wood Technician and Ethnologist) worked well together. In this second phase the emphasis was obviously on the theory and methodology of the humanities. The design student in the team observed and recorded the workshop, but also participated in it and in a way reversed the Malinowski "participant observation" to "observational participation". In both workshops the Master student of



Master



01



02



03

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Second Workshop in cooperation with Roma and Sinti basketmaker from Rumania at the Salzburg University of Applied Sciences



observe

WEAVING AS A CRAFT

The next step was to learn the art of weaving from two experts, one time in Bavaria and one time in Istanbul. If we continue with the analogy of the "revolving door", the designer became a disciple or student of a designer, here a craftsman of the basketry tradition. As a result two stools were created. Interestingly the very inspiration for the stool resulted out of the lifestyle experienced in Istanbul, where much emphasis is put on conversing and less on running around. In general weaving is a craft requiring few tools. It does however require much preparation. First the branches - in this case willow - need to be prepared by soaking. This is done in order to make the branches malleable enough for production. Basically weaving is always based on tension and contra-tension. It is this principle that gives baskets the enormous strength (Jensen, 1994). Our Master student had to do with very little tools and resources and thus came up with a tool herself. She developed a tool herself, which facilitated the tight weaving for a stool. It is our belief that such innovation can only happen under very frugal conditions and only when thoroughly immersed in a craft. The spindle, which turned out to be an ideal tool for creating a tightly wound stool can be removed after the willow branches have dried. Once again, observer becomes designer and vice versa!

Learning the art of weaving from two experts one time in Bavaria one time in Istanbul



hands-on



AFTER THE TOOL HAS BEEN MADE: BUILDING A STOOL

The winding of the branches worked well using a miniature prototype and equally well using a full-size spindle. There also the bran-

Master

STAATSPREIS GESTALTENDES HANDWERK

MERHABA

DESIGNERIN SUSANNE HONSA
MERHABA

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MERHABA

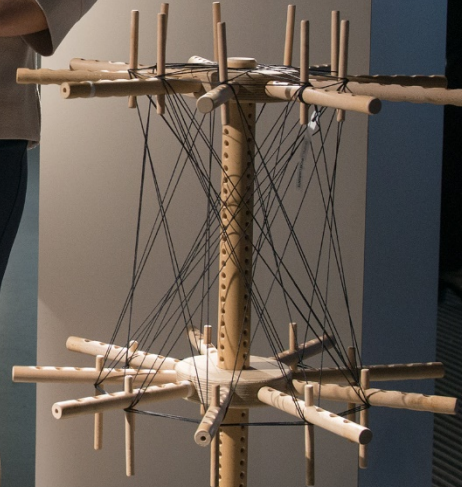
DESIGNERIN SUSANNE HONSA
MERHABA

SUSANNE HONSA

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Katalog Seite 38



Master



Master



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