

## WORKSHOPS

- Title: **METADATA INTERFACES**  
*New tools for amphibious beings in the age of information*
- Coordinator: **Alexandros Vaitzos**  
*Architect, «Deca Architecture»*
- Period: **11 January - 24 Janua 2016**
- Subject: The information age is entering puberty. Forty percent of the global population is connected to the web and thus has access to over 1 Yotta-byte of information (Yotta byte=  $10^{24}$  bytes). As the information available will continue to increase exponentially our ability to search/ sense/filter/ scan/understand/share the global database effectively will depend on tools that have yet to be designed.
- The hypothesis of the design workshop is that eventually, as the information age reaches maturity, the digital and physical realms will dissolve into one environment, inhabited by a new type of human, the homo digitalis. Within this integrated realm, the homo digitalis will have an amphibious state of being. She will inhabit both the digital and the physical realms seamlessly and concurrently, thus optimizing her ability to communicate through social networks, to manage communal resources and to sense the opportunities and the stimuli that surround her.
- The task of the design workshop is to design interfaces that will facilitate the amphibious existence of the homo digitalis. Students will be asked to envision physical objects that will act as extensions of the body and will gather, emit and/or present digital information. Alternatively (or in parallel) they will be asked to envision three dimensional digital environments that will act as projections of physical ones, allowing complex information to be abstracted and organized in an accessible and easily decipherable manner.
- Title: **Critical and Collaborative Design Approach in the Post-Industrial Era: Volos and Istanbul**
- Coordinator: **Asli Kiyak İngin**  
*Lecturer, Istanbul Bigli University*  
*Founder & Director / Made in Şişhane*
- Subject: As the cities are getting more and more complex at all levels, we as architects and designers have to consider our position in a wider context; like a facilitator or a social worker or an urban actor who plays an active role in collaborating several other actors. Such praxis, contrary to the interventions from top to bottom and hierarchic process, involves a bottom up and ad-hoc process and requires being in one to one relationship with the place and the communities, and working collaboratively with them.
- Critical and creative thinking, collaboration, micro-acts, learning from doing, openness, and incompleteness are the key elements of this approach. Participants will be part of the everyday life, observe and interact within it. They will search how they can become a catalyzer in the urban context and a provocateur during design and production processes. New, unexpected and unclear findings which are encountered during the process will be followed.
- As a part of this concept and approach, the course will take place in both Volos and Istanbul. Both cities how to feed this idea? This binary state may give us an opportunity to think about the title Amphibia and also can give a chance for a discussion that will go beyond the mainstream design and production process that is hierarchic and top down.
- Craft neighbourhoods in Istanbul will be one of the main focuses. We will collaborate with them to re-think and re-evaluate their potential for the contemporary age. What is often forgotten that

the craft workshop is not only a pre-industrial space but also has a potential for the post-industrial era. The relations within the craft neighbourhood have been woven with social and cultural networks as well as economic ones that connect craftsmen to each other and to the city. Craft network provides the possibility of multi optional and flexible production. Its openness to interaction and collaborative characteristics give a chance for new design approaches and creative production.

Results of the course can refer a wide range of outputs from an object to an intervention, from a manual to a blog or a platform which can sustain and produce themselves.

Coordinator:

**Giorgos Mitroulias**  
*Architect, Lecturer UT, «AREA» (Architecture Research Athens)*

Period:

**2 November - 22 November 2015**

Subject:

The 2-week intensive workshop will focus on the expansion of the “hotel room” through the curation and design of objects and actions. The task is to come up with alternative mappings of the touristic destination and the production of authentic travel experiences and products -contrary to the notion of the souvenir object- that will enrich the ephemeral dimension of the hotel stay behind the architecture typology. Beyond the literal “amphibian” state of the hotel room, with its division in wet and dry spaces, we are invited to conceive of more possibilities: a hotel stay could oscillate between asceticism and luxury, nature and its artificial reproduction, community and personalised services, exploring and indulging, panoramic views and corporality, leisure and work, withdrawal and connectedness, locality and globalisation (...). The objects and actions developed during the workshop will aim to reconsider the current narrative for tourism that is based on the history-landscape binary.

Title:

**SALPARONDAS TYN PRIKA (“Unmooring the Dowry”)**

Coordinators:

**Maria Papadimitriou** *Artist, Professor UT*  
**Lydia Matthews** *Professor, Parsons The New School for Design, NY*  
**Mine Ovacik** *Assistant Professor, Yasar University, Faculty of Art and Design*

Subject:

***Salparondas: wanting to be released into – to loosen, unfasten, unfix***

**SALPARONDAS TYN PRIKA** is a two week intensive workshop that focuses on researching, re-defining and potentially re-valuing the concept of an inherited “prika/dowry,” adapted to address contemporary global conditions and more progressive gender identities. Our workshop will begin by exploring the theory and history of the Greek prika, with lectures, readings and visits to ethnographic museum collections. Students will then work with local immigrants to conduct ethnographic and material research, gaining insights into the dynamics of mobility and displacement. Ultimately, workshop participants will craft design prototypes that facilitate the reclamation of an “updated” notion of the prika: how can today’s prika be shaped and transported more easily when we must frequently move from one place to another? Our work is motivated by this underlying question: how can post-industrial artists and designers address the physical needs, psychic displacement and creative potential harbored within an increasingly transient, multicultural, global society?

Historically, the prika has consisted of special items that a bride’s family gives to the husband when she marries, including domestic objects that are hand-crafted by local women in the bride’s community, as well as other possessions that would enhance the wealth of the couple (e.g., animals, machinery, money, etc.) Often a young girl helped to create her own dowry, learning craft

skills from her community members through rituals of collective making and exchange. Its purpose was to enhance the “value” of the bride, and support the creation of a new generation’s future home, while simultaneously sustaining and evolving various forms of cultural heritage. The new family’s prika perpetuated traditional ideas about gendered roles, domestic space, patterns of daily life, and also manifested an intimate sense of self, simultaneously private and public.

Workshop participants will consider what aspects of the traditional prika are worth resurrecting within contemporary society, and which should be discarded. What sorts of material goods, manual craft skills, immaterial habits and collective rituals do we actually inherit from our intimate local communities? How can we strengthen our ability to carry these with us as we move through the world, whether we migrate because of personal choice, professional necessity, economic urgency or conditions of political exile? There have been many social and cultural consequences resulting from our disavowal of the Greek prika--legally outlawed in the early 1980s, the same moment when Greece became entwined within the European Union’s neo-liberal economic mandate, with its emphasis on expressing identity through consumer capitalism. Can we liberate the prika from its oppressive patriarchal political framework and its traditional assumptions about fixed geographic location? Can its deeper human values be recognized, supported, or even enhanced through acts of post-industrial design?

To respond to the needs and conditions of our increasingly migratory and diasporic realities, prika must be understood as amphibian. It has two distinct meanings: one “grounded” and the other “fluid.” Grounded prika is materially-based, consisting of cherished domestic objects that provide a foundational infrastructure for an individual or family’s future home. When people migrate, these objects, however few or plentiful, must be carried on the body or otherwise transported externally. Fluid or immaterial forms of prika, on the other hand, are of an ethical, cultural and temporal nature. They include intangible memories, belief systems and acquired forms of knowledge that evolve out of lived experiences—and are harbored within a person’s body. The intersection between solid and fluid prika allows people to feel “at home” in a foreign environment.

In this workshop, we will research kinds of amphibian prika that contemporary immigrants and refugees carry with them when they land on Greek shores in 2016. What sorts of precious objects, customs and skills did they manage to bring with them to use in their new lives, and what kinds of prika were they forced to leave behind? How might post-industrial artists/designers facilitate the transport of valuable material and immaterial possessions across territories so that people could better survive and thrive on foreign shores? Learning from the experiences of “Others”, we will also consider how to transfer this knowledge to creating products and rituals that enhance our own increasingly migratory and globalized futures.

#### Bibliographic resources (partial list):

- \_Bryan Bell, Katie Wakeford, et al., *Expanding Architecture: Design as Activism* (Metropolis Books, 2008)
- \_Henric Benesch, Evren Uzer, et al., *Heritage as Commons*, (Haftad, 2015)
- \_Michel de Certeau, *The Practice of Everyday Life* ( University of California Press, 1988)
- \_Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (Routledge, 2011)
- \_Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity* (MIT Press, 2002)
- \_Irit Rogoff, *Terra Infirma: Geographies Visual Culture* (Routledge, 2005)
- \_Kate Stohr, *Design Like You Give a Damn (2): Building Change from the Ground Up* (Abrams: Architecture for Humanity, 2012)
- \_Nato Thompson, *Seeing Power: Art and Activism in the 21st Century* (Melville House, 2015)
- \_UNESCO, *Intangible Cultural Heritage*: <http://www.unesco.org/culture/ich/index.php?pg=00002>
- \_Σοφianού, Μιράντα. *The Dowry : Embroideries and textiles from Constantinople and Pergamon in Asia Minor, The Sofianos Collection / Miranda Sofianou, Photini Stephanidi · μετάφραση Alexandra Doulmas · φωτογράφιση Photini Stephanidi, Marios Pelonis, Panagiotis Vouvelis. - Αθήνα : Εκδόσεις του Φοίνικα, 2014. - 288σ. · 23x25εκ.*
- \_<https://sculptureatpratt.files.wordpress.com/2015/07/svetlana-boym-the-future-of-nostalgia.pdf>

Title:	<b>“Accommodate your hero”</b> <i>Designing domestic objects.</i>
Coordinator:	<b>Apostolos Ntelakos</b> <i>Artist</i>
Period:	<b>October 2015 - January 2016</b>
Subject:	<p><b>Goal:</b> The development of the student’s ability to reach through a given condition and a given material, a conceptually and technically interesting object as well as the development of an entrepreneurial mindset regarding the object and its applications.</p> <p><b>Content:</b> The course combines research, reflection and a hands-on approach on designing small scale objects while giving emphasis on the material “clay”.</p> <p><b>Methodology:</b> Students are asked to design objects for a literary (anti-)hero of their choice. Classic example of such a methodology are the pieces “Chest of drawers” and “Rag chair” made by Tejo Remy in 199. With these pieces the paradigm “form follows function” has been overturned in favor of “form follows concept”, an idea which radically changed design from the 90s onwards. During the course, students have to understand the condition of their “hero”, analyze his/her problem, organize their approach and present conceptually coherent solutions. The proposals may be presented in whatever medium students wish, given that the medium of choice presents best the idea. Nonetheless two of the objects must be made out of clay (material - emphasis of the lab).</p> <p><b>Evaluation:</b> Students are evaluated in relation to their participation in class (20%), the conceptual consistency of their approach (40%), the technical level of their product (20%) and the final presentation of the project (20%).</p> <p><b>Bibliography:</b> Reijnders Anton, “The Ceramic Process, A Manual and Source of Inspiration for Ceramic Art and Design”, European Ceramic Work Centre, ‘s-Hertogenbosch, 2005 Μάνου Δανού, Η τεχνική της κεραμικής, Ε.Ο.Μ.Ε.Χ., Αθήνα, 1979 Waal de, Edmund, 20th Century Ceramics, Thames and Hudson, 2003 Waal de, Edmund, “The pot book”, Phaidon, London, 2011 Monica Auch, “Vrije Vormgeving, mapping the Dutch conceptual crafts”, The Netherlands, 2008 Various Handouts</p>

Title: **Epistemology of the Everyday Life**

Coordinators: **Nikos Patsavos Architect, PhD Candidate UT, «Ctrl\_Space Lab»**  
**Lois Papadopoulos Architect, Professor UT**

Period: **October 2015 - January 2016**

Subject: **Course Objectives:**

The course runs throughout the whole semester and intends to cover theoretically the fundamental issues structuring the programme as a whole as well as its current theme of AMPHIBIA. Its aim is to operate a continuous forum dedicated to the production of informed positions regarding design knowledge in general and the spatial conditions of the everyday life in specific. In that sense, the course aims at theorising what appears as one of the key objectives of the programme, namely to conceptualise the strategic reorientation of the creative disciplines towards the “production of the everyday” today.

**Course Content:**

The course adopts a modular structure evolving schematically in the following way:

**Part A' - Design/ Non-Design:** Introduction to the Epistemology of Design, the history and theory of the transition from pre-industrial to industrial and post-industrial design and production. Special issues that are going to be addressed include: design processes and methods, tools, materials and techniques, economical-social and cultural dimensions of design. At the same time, it will be attempted to construct a constitutional chart of the contemporary emergent field of post industrial design.

**Part B' - A Manual of the Everyday:** Fundamental philosophical approaches of the concept of the “everyday” and their interrelation with the evolution of design theory and practice, especially since the early 20th century. Thematic emphasis on such issues as locus and limit, liminality, massification and customisation, space and the multiplicity of the human subject.

**Accreditation:** The course relies on its continuous collective development along the whole semester. It includes two team projects (one for each one of its two constituent parts) and a combination of collective and personal work. Following a critical bibliographical essay on selected reference texts covering the agenda of the first part, students will be asked to conceptualise site specific interventions at a seaside post industrial area in Central Greece. The final outcome will be a collective publication representing the process and the content of the course. Additionally, participants will be required to handle personal weekly reports on the material discussed in class.

**Selected References List:**

- \_Αριστοτέλης, Γ. Παχυμέρης (μτφ.), Τα Ηθικά - ήτοι τα Νικομάχεια, Αθήνα: Ακαδημία Αθηνών, 2005.
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- \_Barthes, Roland, Κ. Χατζηδήμου (μτφ.), Μυθολογίες - Μάθημα, Αθήνα: Κέδρος, 2007.
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- \_Eco, Umberto, Αντ. Τσοπάνογλου (μτφ.), Σημειολογία στην Καθημερινή Ζωή, Θεσσαλονίκη: Μαλλιάρης Παιδεία, 1999.
- \_Flusser, Vilem, The Shape of Things, London: Reaktion Books, 1999.
- \_Foucault, Michel, Κ. Παπαγιώργης (μτφ.), Οι Λέξεις και τα Πράγματα, Αθήνα: Γνώση, 2008.
- \_Freud, Sigmund, Ν. Μυλωνά (μτφ.), Ο Πολιτισμός Πηγή Δυστυχίας, Αθήνα: Νίκας/ Ελληνική Παιδεία, 2011.
- \_Hebidge, Dick, Έ. Καλλιφατίδη (μτφ.), Υποκουλτούρα: Το Νόημα των Στυλ, Αθήνα: Γνώση, 1988.
- \_Καζαντζάκης, Νίκος, Ασκητική, Αθήνα: εκδ. Καζαντζάκη, 2009.
- \_Καστοριάδης, Κορνήλιος, Ζ. Καστοριάδη (μτφ.), Η Ελληνική Ιδιαιτερότητα, Αθήνα: Κριτική, 2011.
- \_Κονδύλης, Παναγιώτης, Η Παρακμή του Αστικού Πολιτισμού, Αθήνα: Θεμέλιο, 2000.
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- \_Simon, Herbert, The Sciences of the Artificial, Cambridge MA: MIT Press, 1996 3rd edition.
- \_Virno, Paolo, Β. Πασσάς (μτφ.), Η Γραμματική του Πλήθους, Αθήνα: Αλεξάνδρεια, 2007.