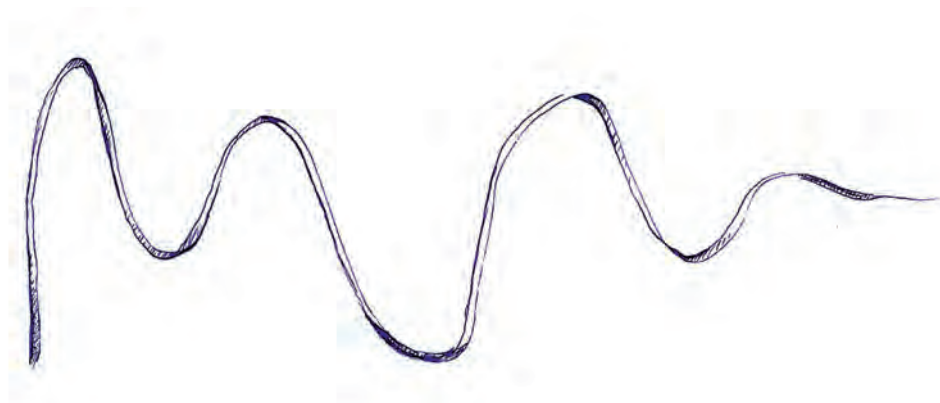


Χειροτέχνες



Craftspeople's Network:
Taking Matters Into Your Own Hands



Ένα έργο συνεργασίας του μαθήματος “Design for the Living World, HFBK” της Σχολής Καλών Τεχνών του Αμβούργου και του μαθήματος “Υβριδικές Οικολογίες” του Τμήματος Αρχιτεκτόνων Μηχανικών του Πανεπιστημίου Θεσσαλίας με τους χειροτέχνες – παραδοσιακούς και σύγχρονους τεχνίτες- που ενεργοποιούνται σήμερα στην ευρύτερη περιοχή του Βόλου.

Με την υποστήριξη του DAAD με χρηματοδότηση από την Ομοσπονδία του Υπουργείου Παιδείας και Έρευνας της Γερμανίας, της Σχολής Καλών Τεχνών του Πανεπιστημίου του Αμβούργου, της Διεύθυνσης Πολιτισμού του ΔΟΕΠΑΠ ΔΗΠΕΘΕ του Δήμου Βόλου και του Κέντρου Τέχνης Τζόρτζιο ντε Κίρικο.

Θερμές ευχαριστίες σε όλους τους τεχνίτες του Βόλου που πρόθυμα μοιράστηκαν όλη τους τη γνώση μαζί μας. Επίσης στη Χρύσα Δραντάκη της Διεύθυνσης Πολιτισμού του ΔΟΕΠΑΠ ΔΗΠΕΘΕ Βόλου, τη Νικολέτα Τζανή, επιμελήτρια στο Κέντρο Τέχνης Τζόρτζιο ντε Κίρικο.

Εργαστήριο: 1-15 Μαΐου, Τμήμα Αρχιτεκτόνων Μηχανικών του Πανεπιστημίου Θεσσαλίας.

Ανοικτή Συζήτηση: 9 Μαΐου, 2018, Κέντρο Τέχνης Τζόρτζιο ντε Κίρικο.

Έκθεση: 14-28 Μαΐου, 2018, Κέντρο Τέχνης Τζόρτζιο ντε Κίρικο.

A collaborative project by the Design for the Living World class, HFBK the University of Fine Arts Hamburg and the Hybrid Ecologies Studio, Department of Architecture, School of Engineering, University of Thessaly, and the craftspeople of Volos.

Supported by DAAD with funds from the federal Ministry of Education and Research (BMBF), the HFBK University of Fine Arts Hamburg, and Giorgio de Chirico Art Center of the Cultural Directorate of the Municipality of Volos.

Special thanks the craftspeople of Volos who kindly shared their practice and knowledge with us, as well as to Chrysa Drantaki Director of Giorgio de Chirico Art Center of the Cultural Directorate of the Municipality of Volos, and Nicoletta Tzani, curator of Giorgio de Chirico Art Center.

Workshop: 1-15 May 2018,

Department of Architecture, University of Thessaly

Roundtable discussion: May 9, 2018, Giorgio de Chirico Art Center

Exhibition: May 14, 2018, at the Giorgio de Chirico Art Center



Συμμετέχοντες:

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Schulz, Mana Stahl, Kastania
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Yan Yan.

Υβριδικές Οικολογίες, Τμήμα
Αρχιτεκτόνων Μηχανικών του
Πανεπιστημίου Θεσσαλίας:

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Ναούμ, Συνοδή Νταμπεγλιώτου
– Καραΐσκου, Νικηφόρος
Σοροφίκιν Παπουτσόπουλος,
Νικόλας Χατζηπουργάνης

Τεχνίτες στο Βόλο:

Παύλος Αρβανίτης- Ξυλουργός, Ξυλογλύπτης
Ευριδίκη Αρκοδουγιάννη – καλλιτέχνηδα- υφάντρα
Κώστας Βογιατζάκης – σμαροποιός

Στέργιος Γουδίνης – κεραμίστας

Δημήτρης Διανέλλος & Χρύσα Διανέλλου – Ξυλουργός &
διακοσμήτρια

Ζωή Δημητριάδου- κεραμίστρια

Βασίλης Ιορδανίδης- ταπετιέρης

Σπύρος Κασσαβέτης – Ξυλογλύπτης

Γρηγόρης Καρταπάνης – κατασκευαστής πλοίων

Κερασία Καρκαλά – υφάντρα

Έλεν Μαμουρίδου – atelier και υφασματάδικο, οίκος Κουσίνα

Βασιλική Τράκη – Λύκειο Ελληνίδων Βόλου

Νίκος Φωτίου-Χατζηναντωνίου – κεραμίστας

Χρήστος Χαχαμίδης – βιβλιοδέτης

Ρανία Χρηστακή – αργυροχρυσοκόος

Μυρτώ Χρονάκη – αρχιτέκτονας – Σύμβουλος του Συνδέσμου
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Wycisk and Yan Yan.

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Spyros Karaiordanidis, Evangelia
Kiosse, Krystallia Klonara, Ilektra
Naoum, Sinodi Ntampegliotou-
Karaïskou, Nikiforos Soroflkin
Papoutsopoulos.



Craftspeople in Volos:

Evridiki Arkoudogianni – artist, weaver

Pavlos Arvanitis – woodcarver

Myrto Chronaki, architect La Leche League Leader, Birth and Postpartum
Doula

Rania Christaki – silversmith

Dimitris Dianellos & Chrysa Dianellou – woodcarver & interior designer

Zoi Dimitriadou – potter

Nikos Fotiou-Chatziantoniou – potter

Stergios Goudinis – potter

Christos Hahamidis – bookbinder

Vasilis Iordanidis – upholsterer

Kerasia Karkala – loom workshop, weaver

Grigoris Kartapanis – boat builder

Spyros Kasavetis – woodcarver

Helen Mamouridou – atelier, fabric store

Vasiliki Traki – Lyceum of Greek Women Volos

Costas Vogiatzakis – saddler





Γρηγόρης
Καρταπάνης
Grigoris Kartapanis

κατασκευαστής πλοίων
boat builder

The owner of the boatyard is called Grigoris Kartapanis. He designs and constructs all kinds of boats but especially repairs them (like scarping boat, painting, waxing etc.). He continues the job that his father started 35 years ago. He cooperates with electricians, engineers, conservators. He loves his job because he grow up in the shipyard. He explains that this practice needs exceptional technique and a lot of hard hand work, but the reward is the happiness of creation.

Grigoris works for professional fisherman and sailing trainers, as well as common people where from all around the world.

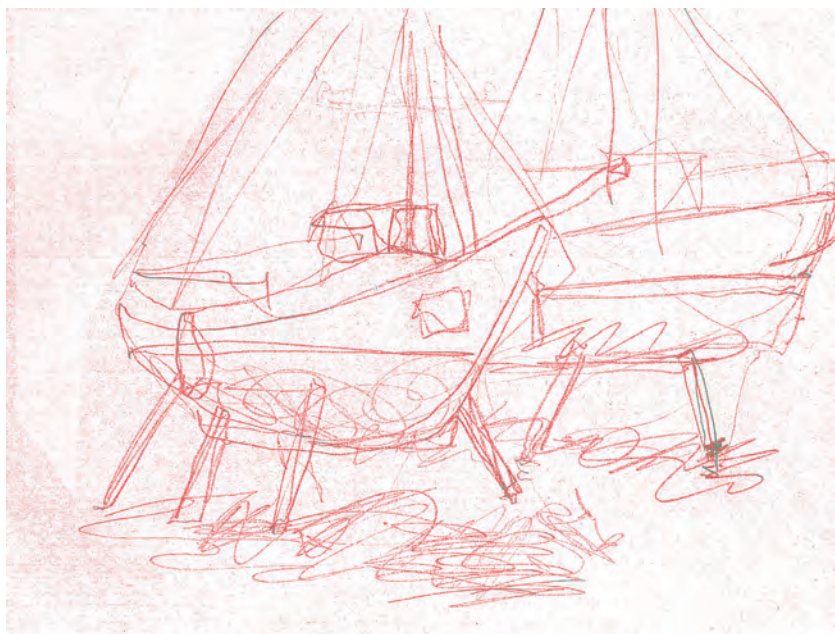
A lot of schools from Volos visit the boatyard all year round and Grigoris is always ready to explain every detail.

The first step of designing a boat is sketching the pattern on a piece of paper. This basic step includes corrections and amendments.

The selection of wood is the next important step. Wood is a natural material - strong, durable and suitable for bending.

Next step is the cutting the wood with the saw and the then, the connection of the individual parts of the ship. For bending, they use a method where they wet the wood and then tighten them, using a lot of pressure.



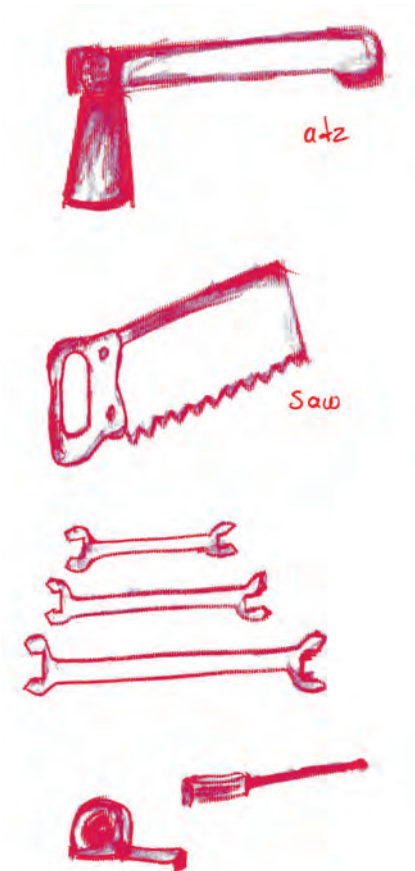


Mr Kratapanis, a fifth generation traditional shipbuilder, says that according to recent EU legislation in order to constrain overfishing and preserve rare species of fish, fishing permits are subsidized to be withdrawn. An extra stipend is granted for destroying the boat. Thus many traditional hand crafted wooden boats, known as kaikia are being destroyed.

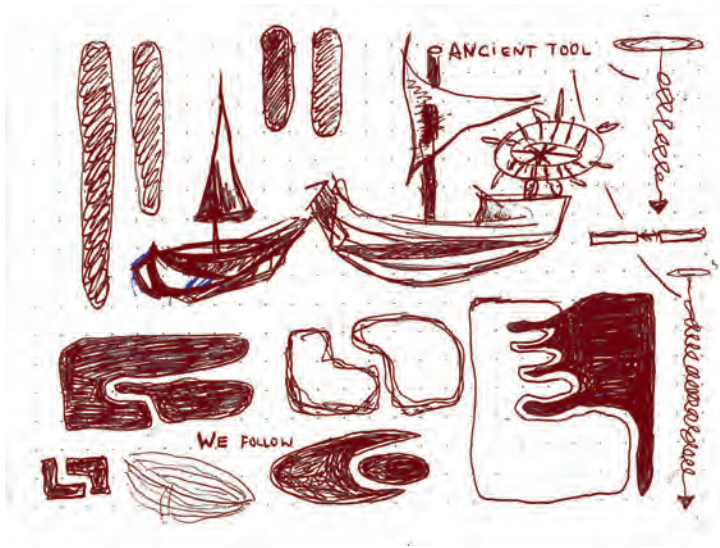
After the abolition of EOMMEX, the Greek Association of small and medium sized Business and Crafts in 2012 there were mass protests. When the crafts school of Thessaloniki closed down its looms were set on fire.

EOMMEX (Ελληνικός Οργανισμός Μικρών - Μεσάιων
Επιχειρήσεων και Χειροτεχνίας)

There is big contradiction between this legislation and a Greek law that grants a 50% discount on your personal taxes if you are buying a wooden handcrafted boat.



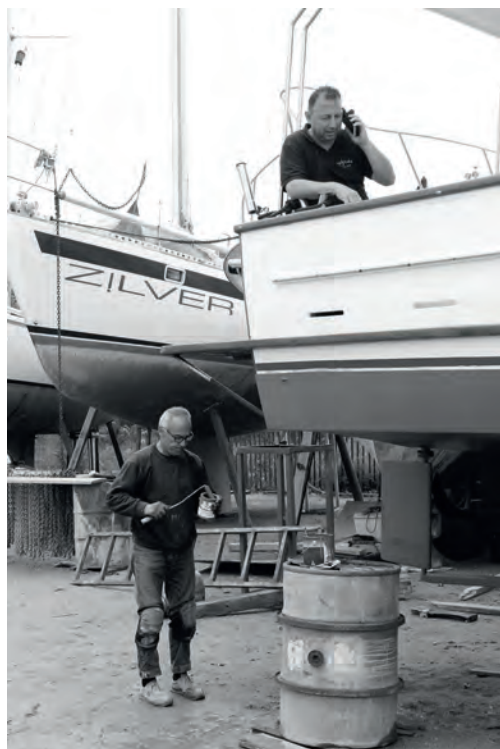




"to know materials we have to follow them – to 'follow the matter-flow as pure productivity' – as artisans have always done (Deleuze and Guattari: *Capitalism and Schizophrenia*, 2004: 454). Their every technical gesture is a question, to which the material responds according to its bent. In following their materials, practitioners do not so much interact as correspond with them. Making, then, is a process of correspondence: not the imposition of preconceived form on raw material substance, but the drawing out or bringing forth of potentials immanent in a world of becoming. In the phenomenal world, every material is such a becoming, one path or trajectory through a maze of trajectories."

Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture*. 2013: 31





How do you feel about your self-built boats?"

I will use the expression of my father:
it is like having a child."





Definitions of Craft

The word craft originates from the the old English *cræft* and the Kentish *-creft* which originally meant "power, physical strength, might." It is the same origin than the German word "Kraft" which still means "strength, skill." In English, the sense expanded to include "skill, dexterity; art, science, talent," thus an extension to "mental power". In its later meaning it was used for "trade, handicraft, calling," also "something built or made".¹

With that in mind, I want to explore what is the significance of this older meaning of craft. In what ways is craft connected to strength and power, how is it empowering? In that first sense, there is no real differentiation between craft and handicraft, rather do they stand for each other. If we take a look at the etymological origin of handicraft the old English *handcræft* meaning is "skill of the hand".

I would like to take on this non-hierarchical concept of craft and handicraft in opposition to the German conception of "Handwerk" (craft) and *Kunsthandwerk* (handicraft, but with an emphasis on art). The German word "Handwerk" describes the term very literal: something, that is made by hand.²

In my understanding, craft is the ability to know a materiality, to understand and reflect it and hence to find a variety of possibilities in handling it through the process of manufacturing by hand, with or without the aid of tools. This includes all kinds of skills and abilities from plumber to potter. Even though I want to practice a traditional craft like ceramics, I aim to understand it in its expanded field. Therefore, I want to analyze its potentials beyond the physical outcome. That is why I want to stress, that I am trying not to implement a hierarchy between different crafts.

Craft has a very long tradition and history. It dates back to the first stick modified by hand or stone to a crafting a tool for hunting and it developed over time, always corresponding to the needs and the culture of a society and the environment it is put in. With the industrialization machines are put into place which creates a distance between the hand and its final work ("Werk").

Kathrin Sohlbach

According to Richard Sennett, the term "[c]raftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swath than skilled manual labor; [...] craftsmanship focuses on objective standards, on the thing in itself."³

On the contrary, Glenn Adamson, in his extensive account on craft practices, gives a definition that is far less idealistic. He tries "to use [the word craft] to designate a process or activity, rather than a category."⁴ For him, "craft has always meant something like 'making something well through hand skill,' no more and no less."⁵ Further, he goes on to emphasize craft "as a process. Rather than presenting craft as a fixed set of things - pots, rather than paintings - [Adamson analyzes] it as an approach, an attitude, or a habit of action. Craft only exists in motion. It is also a multiple: an amalgamation of interrelated core principles, which are put into relation with one another through the overarching idea of 'craft'.⁶

Lea Kirstein



¹Online Ethymology Dictionary (n.D): Craft. Online: <https://www.etymonline.com/word/craft>, last access: 03.04.2018.

²Online Ethymology Dictionary (n.D): Handicraft. Online: <https://www.etymonline.com/word/>

handicraft, last access: 03.04.2018

³Sennett, "The Craftsman": 9

⁴Adamson, "The Invention of Craft": xxiii-xxiv

⁵Adamson, "The Invention of Craft": xxiii-xxiv

⁶Adamson, "Thinking Through Craft": 3-4



Δημήτρης
Διανέλλος &
Χρύσα
Διανέλλου

Dimitris Dianellos
& Chrysa Dianellou

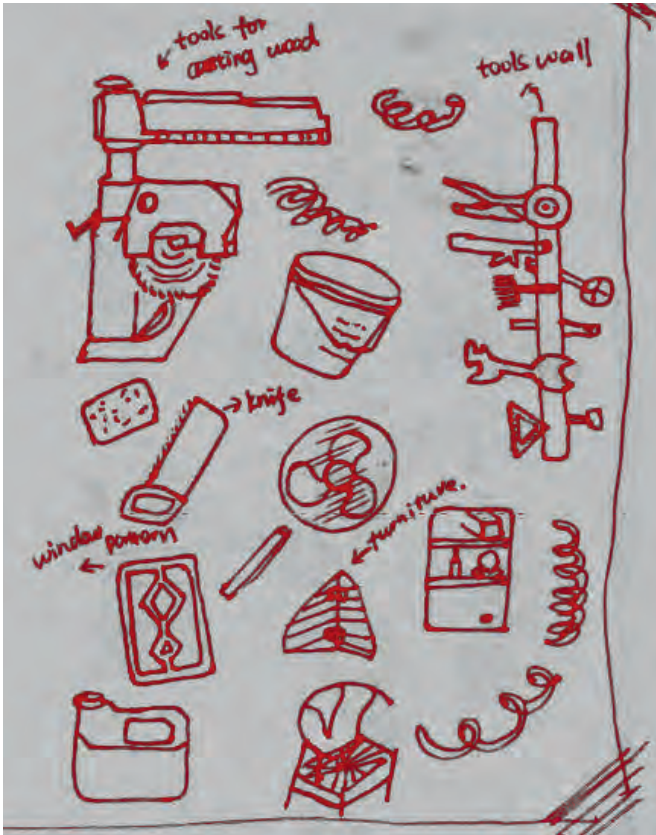
Ξυλουργός & διακοσμήτρια
carpenter & interior designer

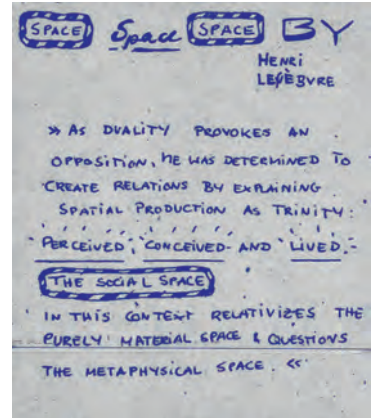


„εδώ μέσα μεγάλωσα, από 12 χρονών ο πατέρας με έπαιρνε μαζί του στο εργαστήριο. Δεν δηλώνω με αυτόν τον τρόπο ότι γνωρίζω τέλεια τη δουλειά, έμαθα πράγματα, μαθαίνω ακόμα και θα συνεχίσω να μαθαίνω στο μέλλον, είναι συνεχής αυτή η διαδικασία εκμάθησης. Το αναφέρω γιατί μάλλον έτσι έμαθα να αγαπώ αυτό που κάνω. Τα πάντα εδώ μέσα αποτελούν μέρος των αναμνήσεων μου. Στην πραγματικότητα δεν μπορώ να διαχωρίσω καν αν όντως αγαπώ τη δουλειά μου ή αν έμαθα να ζω με αυτή.“

„I grew up here, since I was 12 years old, my father took me to the lab. I do not say this to persuade you that I know the job perfectly, I have learned things, I am still learning and I will continue to learn in the future, this learning process is continuous. I mention this because I think that this is what made me love what I do. Everything here is part of my memories. In fact, I can not even separate whether I really love my job or whether I have learned to live with it.“







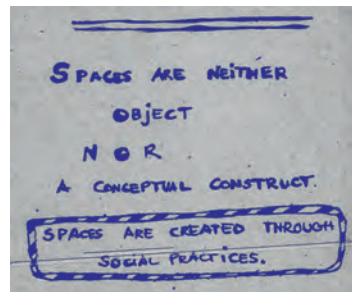
Pattern is a language; in translation you don't lose anything. Your roots grow.





„Σπούδασα σε μία σχολή σχεδιασμού, αλλά εγώ ασχολούμαι με την κατασκευή κυρίως. Η αδερφή μου, η οποία έχει αποφοιτήσει από το τμήμα Εσωτερικής Αρχιτεκτονικής, είναι αυτή που έχει αναλάβει το κομμάτι του σχεδιασμού. Είναι μια οικογενειακή επιχείρηση όπως καταλαβαίνετε, ακόμη και οι εργαζόμενοι μας είναι εδώ πάνω από 7 χρόνια και μας αρέσει που λειτουργούμε έτσι.“

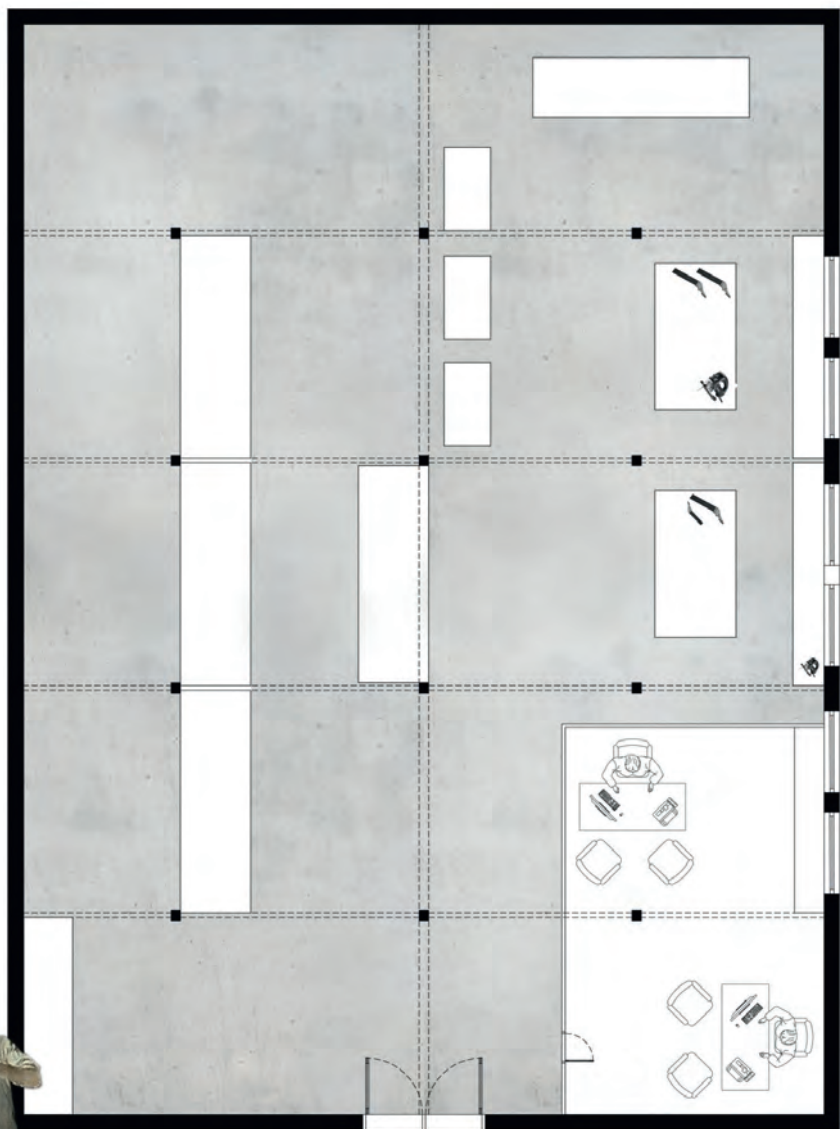
„I studied at a design school, but I am mostly working in the manufacturing. My sister, who has graduated from the Department of Interior Architecture, is the one who's in control of the design process. It is a family business as you see, even our employees have been here for over 7 years and we like working that way.“





αναλώσιμα υλικά _01
consumable supplies _01

woodcarver's workspace



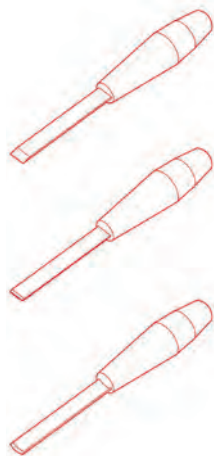


Παύλος
Αρβανίτης

Pavlos Arvanitis

Ξυλουργός, Ξυλογλύπτης
carpenter

ΣΚΑΡΠΕΛΑ



"Cultural memory is a kind of institution. It is exteriorized, objectified, and stored away in symbolic forms that, unlike the sounds of words or the sight of gestures, are stable and situation-transcendent: They may be transferred from one situation to another and transmitted from one generation to another. External objects as carriers of memory play a role already on the level of personal memory. Our memory, which we possess as beings equipped with a human mind, exists only in constant interaction not only with other human memories but also with „things,“ outward symbols."

Jan Assmann, *Communicative and Cultural Memory*, 2008: 110-111





FOLLOWING

the shape
the wood



means not pressing it in the construction
follow the process - follow the shape

↓
wood is alive - plastic is dead

following other people



following the
procedure of
life

← stopping
stop to do something

following nature ←
the other way
around



ΜΑΤΣΟΛΑΣ

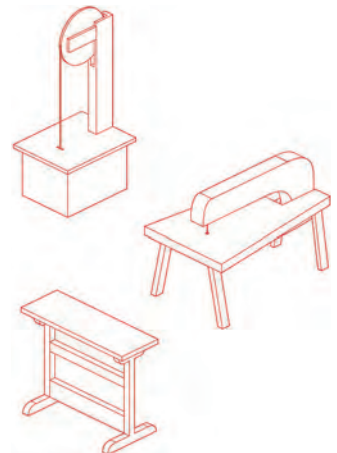
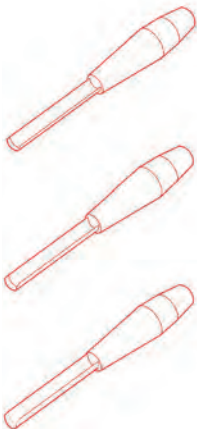
Το εργαλείο αυτό βοηθά τον ξυλουργό-ξυλογλύπη να χτυπά δυνατοτερα το σκαρπέλο για γρηγορότερο αποτέλεσμα.



ΣΦΙΚΤΗΡΑΣ

Το εργαλείο συγκρατεί το ξύλο προς σκάλισμα σταθερό πάνω στο τραπεζί.

ΛΟΥΚΙΑ



Craft and Ritual

Physical Action

The first commonality between craft and ritual is the significance of physical action. When regarding either craft or ritual in an abstract sense - as a means for communication, framing or catharsis - it becomes apparent that these effects are not achieved through theoretical thought, academic study or verbal dialogue. Instead, craft and ritual are the domain of the body, moving and performing repetitively in a space.

In trying "to explain the embodiment of informality in physical gestures"¹, Sennett uses the concept of the social triangle. Being comprised of the three factors of "earned authority, mutual respect and cooperation during a crisis"², the social triangle shapes social relations. With this image, Sennett draws a connection between ritual and craft culture: "Like ritual, the social triangle is a social relationship people make. In the craftsman's workshop, this three-sided relation is often experienced physically, non-verbally; bodily gestures take the place of words in establishing authority, trust and cooperation. Skills like muscular control are required to make bodily gestures communicate, but gesture matters socially for another reason as well: physical gesture makes social relationships feel informal. Visceral feelings are also aroused when we gesture, informally, with words."³

Repetition & Rhythm

Further, repetition and rhythm are prevalent features in both disciplines. Repetition serves to establish a sense of continuity in ritual, thereby also making the passage of time more tangible by slicing it into regular segments. A sense of linearity or circularity of time can also be implied. In craft, repetition is the basis of acquiring skill: "There is a rhythm which governs the development of human skills. [...] ingraining habit, questioning the habit, re-ingraining a better habit."⁴

Nonverbality & Knowledge

Another aspect of the physical qualities of both ritual and craft is that their mechanics are difficult to verbalize, which makes them relatively inaccessible through language. According to Adamson, "the late eighteenth century witnessed the onset of a powerful drive to explicate the mysteries of practical knowledge. But craft has remained

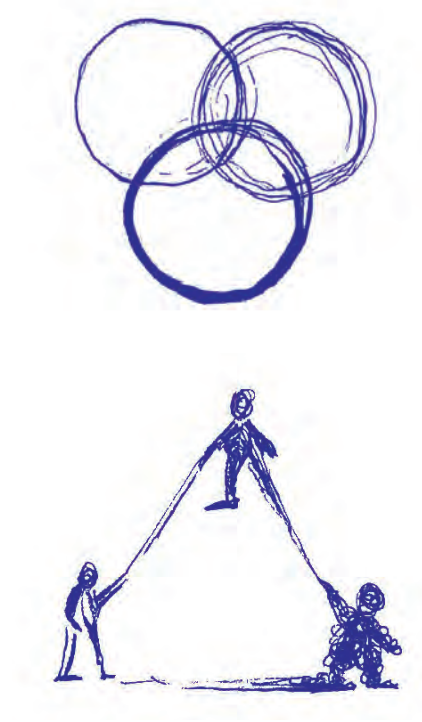
stubbornly recalcitrant in the face of this effort, keeping its secrets to itself, thanks to its nondiscursive character."⁵ Adamson shows that the nonverbal quality of craft has since then remained a great source of its fascination. He goes as far as to use the word "magic"⁶ to describe this effect, naming it as "one aspect of its cultural power."⁷ However, he warns us again not to get too fascinated with the tacit nature of craft. "Often, this quality of unspokenness is simply celebrated for its own sake. [...] the fingerprints of a maker (whether literal or figurative) are routinely fetishized as signs of genuine experience."⁸

In my own opinion, the fascination or enchantment connected to craft and ritual is rooted in symbolism.

It is certainly a strong feature in ritual communication, but it can also be found quite easily in craft. Aside from the tools, the workspace, the craftsperson itself, the finished craft product works as a symbol through which the maker may express something apart from the purely functional purpose: "pots and textiles contain worlds of complexity in their own right. They can send mixed messages. They can be either unselfconscious or pointedly reformist. They are, in themselves, cultural texts that require decoding. [...] if we adopt a broad conception of craft, including art, design, industry and ritual, then we begin to sense that what we have in our hands is not a well-kept garden, but a rich and varied landscape."⁹

Regarding its nonverbal quality, Peter Dormer frames craft as a

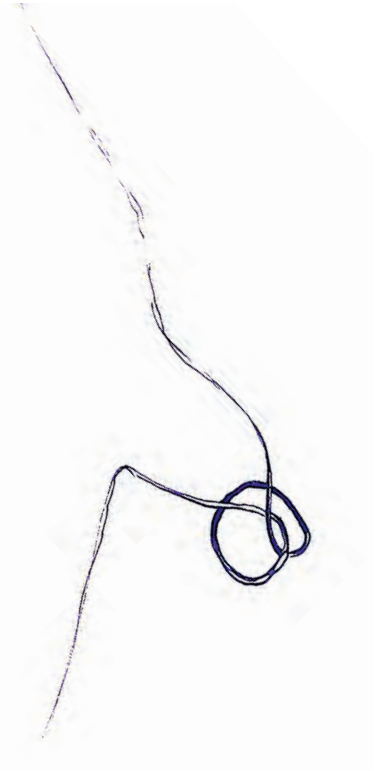
"practical philosophy", saying "that almost nothing that is important about a craft can be put into words and propositions. Craft and theory are like oil and water. Because of this some people might question whether craft should be called a philosophy at all. But a disciplined craft is a body of knowledge with a complex variety of values, and this knowledge is expanded not through language but through practice."¹⁰



Myth & Marginalization

This element that brings a sense of mythical meaning to the practices of craft and, also, of ritual, is what has resulted to their marginalization in Western modernist culture. Adamson points again to the late eighteenth century as starting point for the devaluation of craft and ritual. During this time in history anything non-rational was pushed aside as useless hocus-pocus: "magic served as a convenient catch-all concept to explain 'primitive' belief systems (cosmology, medicine, conceptions of the afterlife) that did not open themselves to 'rational' exchange. For Europeans, these forms of knowledge were legible only as sorcery or idolatry. Here is another parallel with attitudes to knowledge in Europe: at the very moment entrenched belief systems (such as alchemy) were being dismissed as a hindrance to the superior explanatory power of science, the same logic was applied to exotic cultures. Magic became a means of conceptualizing the knowledge of non-European peoples and craft-based knowledge in Europe alike as static, rooted in a primordial past."¹¹

Similarly, early studies of ritual were driven by a combination of exotic enchantment and disparaging depreciation for almost a century, in an attempt to "find both the historical origins and the ahistorical or eternal essence of religion."¹² The theoretical concept of ritual itself "helped construct a portrait of the so-called primitive psyche in terms of how it differed from modern ways of thinking."¹³ This view not only served to legitimate colonialism, but is still echoed today when regions of the world are being talked about as underdeveloped, as if cultures needed to mature into Western standards. "When Europeans made contact with supposedly 'primitive' populations, they asked themselves two questions: how might we gain advantage from these people? And how might we improve them, bringing them within the pale of civilization? Taken together, this meant treating

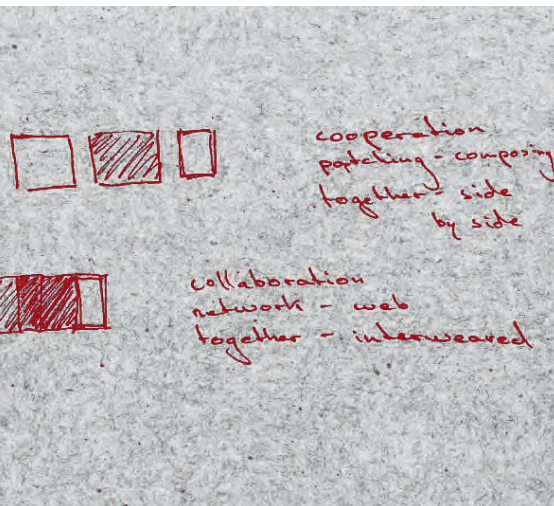


people much like raw materials. The techniques of imperialism mirrored those of industrialization, aiming to banish resistance and achieve total plasticity."¹⁴

The Invention of Modern Craft

Furthermore, it can be argued that the modern concept of craft was indeed introduced during the industrial revolution, even though its "reputation is as something eternal"¹⁵ makes it seem like something which is "intrinsic to what it is to be human".¹⁶ In "The Invention of Craft", Adamson paints a picture of craft practices being put in their place as an antithesis to modern, industrial progress, though they had been an all-encompassing factor of all modes of production before. "Inexplicable things formerly held great cultural status. But now they were seen as untrustworthy, to be dispelled through

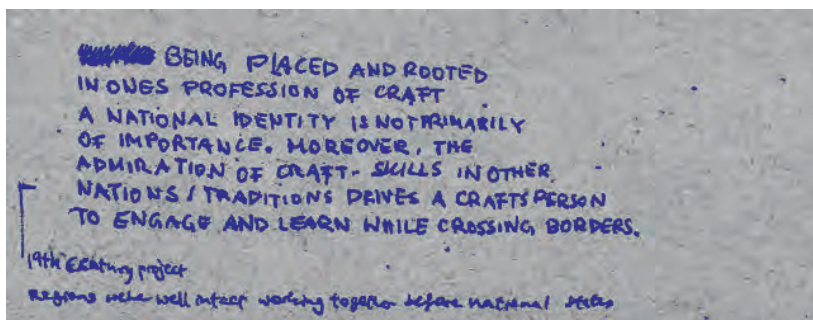
rational explanation."¹⁷ In an effort to refute the common notion of craft as inherently conservative, Adamson claims: "If there is a single lesson to be learned, it is that craft is not simply anti-modern. It is rather a strain of activity that responds to and conditions the putatively normative experience of modernity, in many and unpredictable ways. It is understandable that craft is often seen in simpler terms than that - as oppositional rather than adaptive. Modernity, after all, seems hard to stand up to. It is notionally defined by 'one size fits



all' structures that are temporally and geographically transcendent: rationality, science, capitalism, mechanization, International Style architecture, autonomous artworks and secularism, to name just a few. Craft could be seen as diametrically opposing all of these. It entails irregularity, tacit knowledge, inefficiency, handwork, vernacular building, functional objects and mysticism. Further, craft's association with gendered, ethnic and local identities could be seen as inherently resistant to (or, potentially, critical of) modernity's homogenous transcendentalism. [...] The point of the phrase 'modern craft' is that it contains within both sides of these cultural conflicts. Modern craft would best be seen not as a paradox, on an anachronism, but as a

repetitive forms that aid in the act of recall. Reciting an extensive poem, for example, is greatly aided by a composition based on theme and variation. Craft techniques tend to operate in this way too. They are formulaic and mnemonic. As Walter Benjamin noticed, their very forms create the impression of something being remembered."²¹ Fascinatingly, Benjamin is able to show how communal bonding and the transmission of cultural narratives happens with the united forces of craft and ritual: When people regularly (and therefore, ritually) get together to immerse in tedious craft work, stories are being kept alive. With these situations steadily going extinct, "the gift for listening is lost and the community of listeners disappears. For storytelling is always the art of repeating stories, and this art is lost when the stories are no longer retained. It is lost because there is no more weaving and spinning to go on while they are being listened to. The more self-forgetful the listener is, the more deeply is what he listens to impressed upon his memory."²² In this regard, Benjamin reminds us of a state of mind that we might experience less and less as our lives become filled with digital distractions: "Boredom is the dream bird that hatches the egg of experience."²³

Lea Kirstein



¹ Sennett, "Together: The Rituals, Pleasures and Politics of Cooperation": 204

² Sennett, "Together: The Rituals, Pleasures and Politics of Cooperation": 148

³ Sennett, "Together: The Rituals, Pleasures and Politics of Cooperation": 205

⁴ Sennett, "Together: The Rituals, Pleasures and Politics of Cooperation": 201

⁵ Adamson, "The Invention of Craft": 100-101

⁶ Adamson, "The Invention of Craft": xx

⁷ Adamson, "The Invention of Craft": xx

⁸ Adamson, "The Invention of Craft": 100-101

⁹ Adamson, "The Craft Reader": 137-138

¹⁰ Dörner, "The Culture of Craft": 219

¹¹ Adamson, "The Invention of Craft": 90

¹² Bell, "Ritual: Perspectives and Dimensions": 20-21

¹³ Bell, "Ritual: Perspectives and Dimensions": 20-21

¹⁴ Adamson, "The Invention of Craft": 89

¹⁵ Adamson, "The Invention of Craft": xiii

¹⁶ Adamson, "The Invention of Craft": xiii

¹⁷ Adamson, "The Invention of Craft": xx

¹⁸ Adamson, "The Invention of Craft": 5

¹⁹ Adamson, "The Craft Reader": 457

²⁰ Adamson, "The Craft Reader": 337

²¹ Adamson, "The Invention of Craft": 186 - 187

²² Benjamin, "The Storyteller": 367

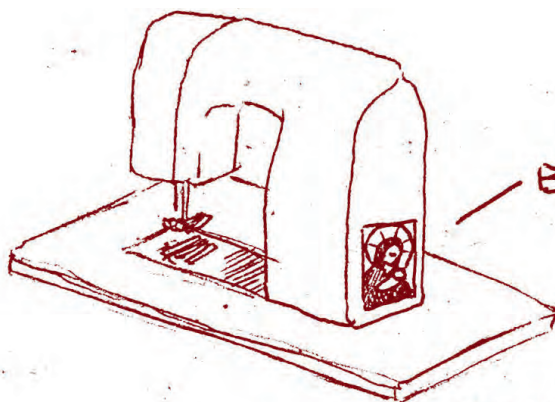
²³ Benjamin, "The Storyteller": 367



Βασίλῃς
Ιορδανίδῃς

Vasilis Iordanidis

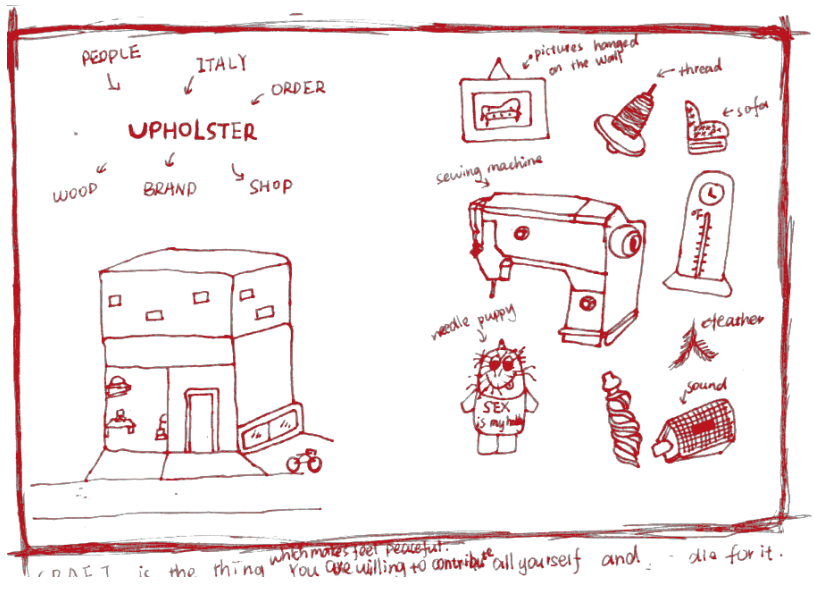
ταπετοσίερῃς
upholsterer



BLESSING

(Sewing Machine
at the Upholsterer)





PRINTS OF ANTIQUE
SEATING FURNITURE
ON THE WALLS
THEY HAVE VERY
EXPRESSIVE FORMS



TOWEL



WOMB



SANITARY PAD

ON THE SIDE OF THE
SEWING MACHINE
THERE IS A STICKER
WITH JESUS-MARIA

TWO POMEGRANATES
DANGLE FROM
A PIPE IN THE CORNER
THAT MAKES ITS WAY
FROM WALL TO CEILING

„Why do you love your job?“ -
„Because I learn more every day.“

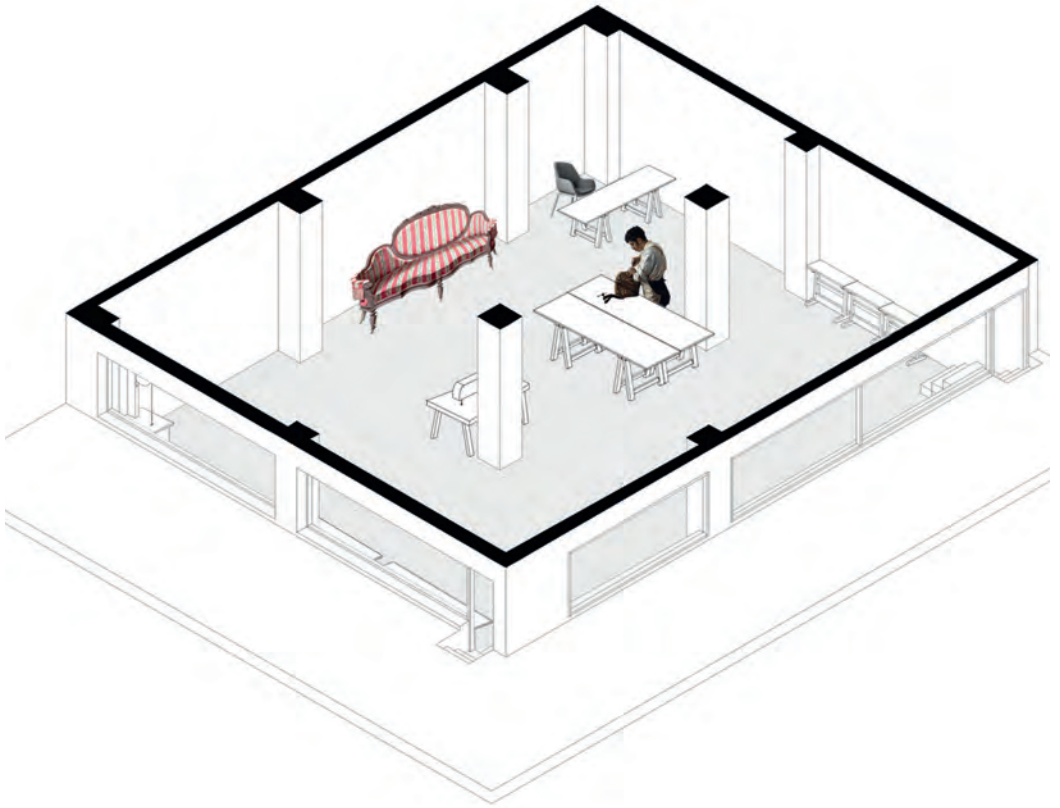


"It is the artisan's desire to see what the material can do, by contrast to the scientist's desire to know what it is, that [...] enables the former to discern a life in the material and thus, ultimately, to collaborate more productively with it."

Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture*. 2013: 31



upholsterer's workspace



Από μικρός ξεκίνησα να μαθαίνω πλάι στον πατέρα μου τη διαδικασία κατασκευής επίπλων. Ήξερετε, δεν είναι απλό πράγμα να κατασκευάσεις αυτές τις δημιουργίες, ειδικότερα όταν θέλεις το αποτέλεσμα της δουλειάς σου να είναι άριστο. Γι' αυτό το λόγο άλλωστε και οι συνεργασίες μου με άλλους τεχνίτες παραμένουν οι ίδιες εδώ και πολλά χρόνια. Αυτός είναι επίσης ένας από τους βασικούς λόγους που συνεργάζομαι με τα ίδια άτομα και εντός του εργαστηρίου.

From a young age, I began to learn next to my father the furniture manufacturing process. You have to know, it is not a simple thing to make these creations, especially when you want the result of your work to be on an excellent level. That is why my collaborations with other craftsmen have remained the same for many years. This is also one of the main reasons I work with the same people in my lab.

Τα τελευταία χρόνια τα πράγματα δυσκόλεψαν πολύ. Ο κόσμος δεν προτιμάει το χειροποίητο έπιπλο, γιατί κοστίζει πολύ περισσότερο και δεν μπορεί να το υποστηρίξει. Σίγουρα κι εμείς προσαρμοστήκαμε στη νέα πραγματικότητα, αλλά ακόμα κι έτσι δεν μπορούμε να ανταγωνιστούμε τις μεγάλες πολυεθνικές εταιρείες μαζικής παραγωγής.

In the last few years things have been very difficult. People do not prefer to buy handmade furnitures because they cost more and they can not afford it. Surely we have also adapted to the new reality that have risen in our country, but we still can not compete with the big multinational mass production companies.

Το πιο δυσάρεστο όμως που έπρεπε να αντιμετωπίσω ήταν η συνεργασία μου με τα παιδιά εντός του εργαστηρίου. Δεν τους νιώθω υπαλλήλους μου, αλλά ως οικογένεια. Δεν μπορούσα σε καμία περίπτωση να απολύσω κάποιον. Τους είπα πως έχουν τα πράγματα και αυτοί επέλεξαν να το περάσουμε μαζί όλο αυτό. Φυσικά τα πράγματα είναι καλύτερα πια, αλλά σε καμία περίπτωση δεν συγκρίνονται με μία δεκαετία πίσω.

The most unpleasant thing was that I had to deal with my employees in the lab. I do not feel like they are my employees, they are more like family. In any case, I couldn't dismiss someone. I told them that



hard times are coming, and they chose to put it all together by my side. Of course things are better, but by no mean you can even compare the situation with the previous decade.

Το σημαντικότερο είναι πως εμείς εδώ, κάνουμε αυτό που αγαπάμε. Έχουμε μεράκι για τη δουλειά μας κι αυτό μας κρατάει ζωντανούς, ζωντανούς και χορτασμένους. Σας εύχομαι κι εσάς να βρείτε αυτό που θα σας κρατήσει μαζί του, την τέχνη, τη δουλειά, την καθημερινότητα που θα ερωτευτείτε και θα θέλετε να ξυπνάτε και να κοιμάστε μ' αυτή. Έτσι εύκολα θα καταφέρετε να επικοινωνήσετε μέσα από αυτή, μέσα από την αγάπη σας γι' αυτή.

The most important thing is that we do what we love here. We have MERAKI for our work and that keeps us alive, alive and fulfilled. I wish you will also find what something that you will stick with, the art, the work, the routine you will fall in love with, so you can sleep and also wake up satisfied. That way you could also easily communicate with people through your "craft", through your love for it.

A PICTURE IN A PICTURE IN A PICTURE
A PAINTING IN A PAINTING
A CANVAS

WOVEN BY SOMEONE

COLOURED BY THE ARTIST

CRAFTED BY MANY

IS GIVING A STAGE

FOR THE STORY OF A GIRL AND A GODDESS

AND THEIR WEAVING COMPETITION

BOTH GETTING ENRAGED

ONE MORE STRAINED THAN THE OTHER

THREAD FOR THREAD FORTHREAD

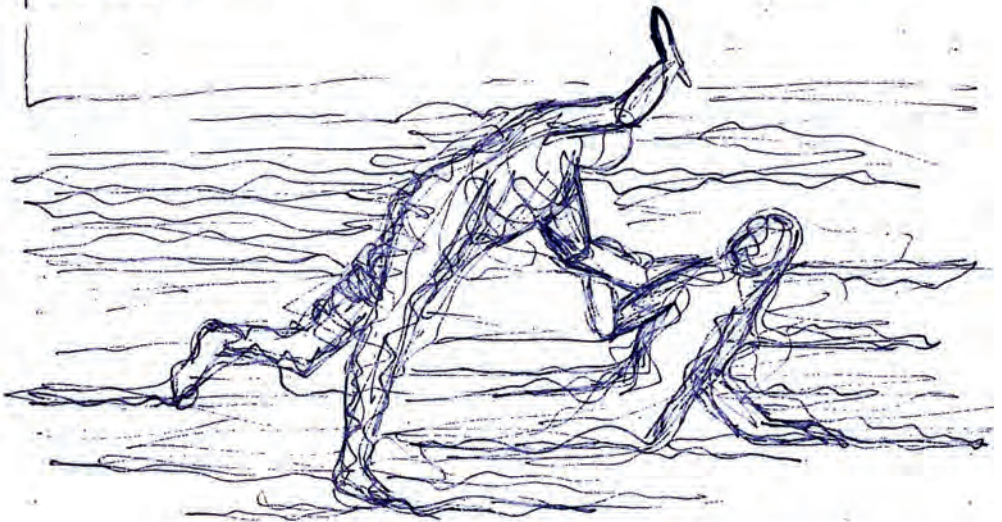
TANGLING INTO

BECOMING ENTANGLED IN A WEB

OF FIGHT, JEALOUSY AND TAPESTRIES

TILL ARACHNE DRAW THE SHORT STRAW

'WHENCE SHE VENTED A FINE THREAD,
AND EVER SINCE, ARACHNE, AS A SPIDER, WEAVES
HER WEB.'



REFERING TO VELÁZQUEZ'
PAINTING 'THE SPINNERS'

Κώστας
Βογιατζάκης
Costas Vogiatzakis

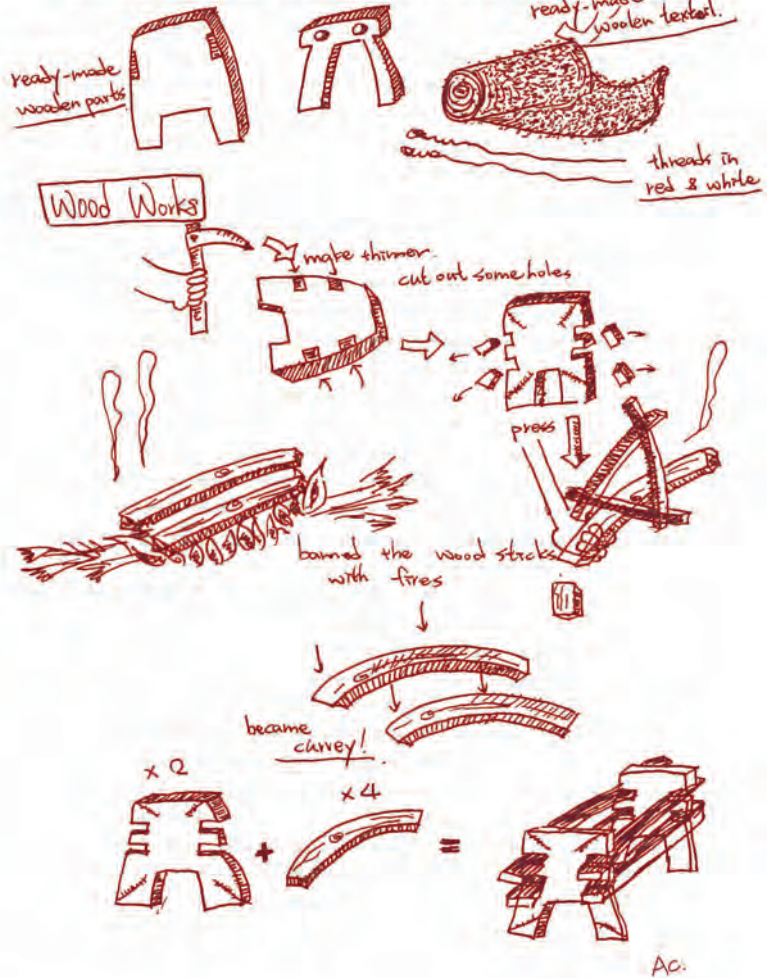
σαμαροποιός
saddler

"An abiding virtue of craftsmen appears in the social imaginary of the workshop. Diderot idealized cooperation in the images of papermaking at L'Anglée, its employees laboring together in harmony. Is there some bodily basis for working cooperatively?...I want to tack in a different direction: What might experiences of physical coordination suggest about social cooperation? This is a question that can be made concrete in exploring how the two hands coordinate and cooperate with each other."

Richard Sennett, *The Craftsman*, 2009: 161



Saddle Making

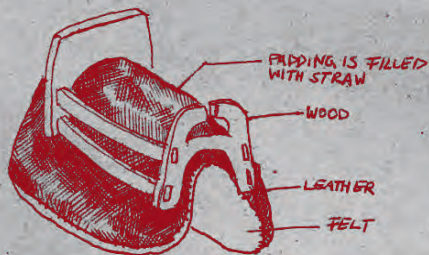




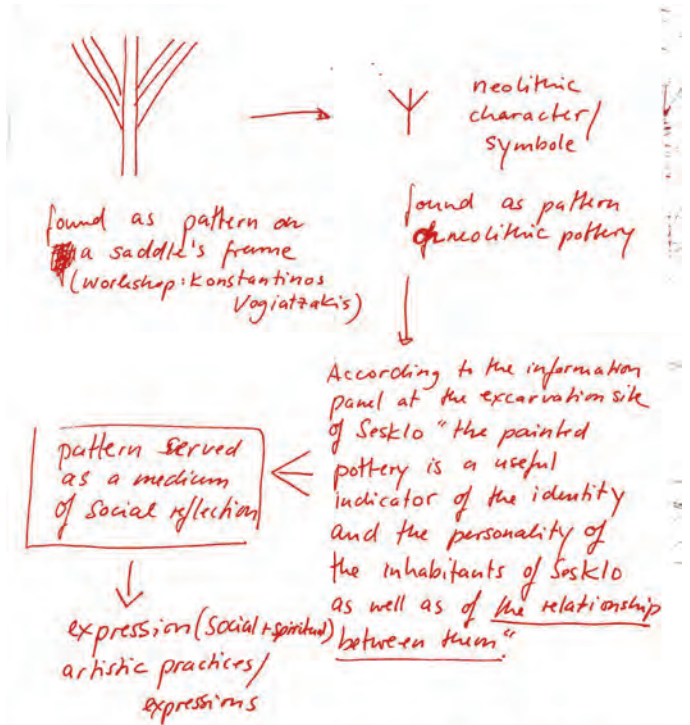
SADDLER

02 MAY 2018

HE WORKS AMIDST A PILE OF STRAW, MAKING AND REPAIRING SADDLES IN DIFFERENT STATES STACKED EVERYWHERE. THE PIECES ARE TAILORED TO EACH ANIMAL'S MEASUREMENTS. A PADDING OF STRAW IS WORKED INSIDE OF FELT AND LEATHER. THE FELT SIDE SITS ON THE BACK OF THE ANIMAL. THE LEATHER FACES UP AND HOLDS A WOODEN FRAME ON WHICH THE RIDER CAN SIT OR STRAP GOODS ON.



HE IS THE LAST REMAINING SADDLER IN VOLDS AREA WHO WORKS IN THIS VERY TRADITIONAL WAY OF MAKING SADDLES FOR DONKEYS. BEING THE LAST ONE IS ALSO THE WAY HE SURVIVES, AS SADDLES OF THIS KIND ARE NEEDED. FOR EXAMPLE TO BUILD HOUSES IN MOUNTAINOUS AREAS, THE MATERIALS TRANSPORT RELIES ON ANIMALS.



transformation
patterns/
image

taking into account that patterns, as well as languages, are in a constant evolution and ~~transformation~~, each "translation" (also from one medium to another) bears a process of transformation through which information can be lost and / or added.

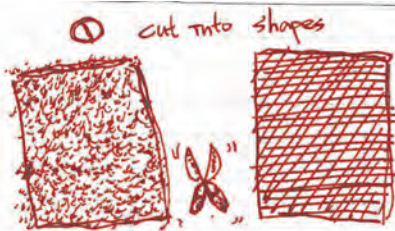


Customer: "Are you here to learn the craft?"

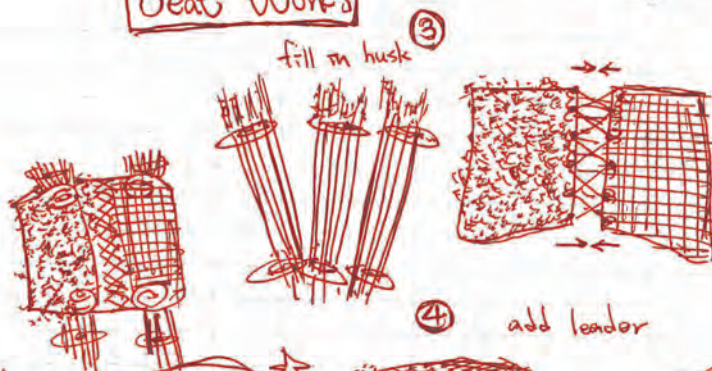
Maria: "Why not, I could imagine to be his apprentice."

Customer: "well, then I give you the advice to pay exceptional attention to how Kostas masters the skill of communication."





Seat Works



AC.

Using wood, wool, leather, sackcloth and „vryza“, Kostas incorporates techniques from other crafts in order to build the traditional saddles of the Pilion area. Therefore, the workshop is divided into two parts: one for woodworking and one for sewing. After bending the wooden's skeleton side parts using a technique with fire, he carves the front and back pieces following the region's decorative style. The individual parts are fixed with nails in order to form the saddle's stable skeleton. After the wooden construction is assembled, Kostas moves to the other part of the workshop. He sews the sackcloth to the wool textile and pads it with „vryza“, a durable kind of grain plant, tailoring it to the body of each animal that the saddle is being made for. To complete the saddle's soft part, leather is stitched to the sackcloth as a cover layer to sit on. The final stage of the saddle's construction is bringing the two pieces together with the help of thick threads. It then remains optional, if an extra decoration with beads will be added on the front part..



CONCEPTS BEYOND LINEAR THINKING,
BASED ON CONNECTIVITY, NOT OPPOSITIONS.


1. THE BORROMEAN KNOT (JACQUES LACAN)




3 RINGS : THE SYMBOLIC = THE PAST
THE REAL = THE NOW
THE IMAGINARY = THE FUTURE

3 RINGS TOGETHER:
IF ANY OF THEM IS CUT, ALL 3 BECOME
SEPARATED!

TIME : THE PAST, THE NOW, THE FUTURE - TOGETHER.
TIME = CONSTANT REINVENTION

 REINVENTING THE WHEEL

 OUROBOROS : SNAKE EATING ITS OWN TAIL


GAPS IN CONTINUOUS PASSAGE OF TIME :

CRISES IN GREECE : 1940, 1950, DEINSTRUALIZATION,
AUSTERITY

PERFORMING RITUAL OF TRANSITION ← REINVENTING BEYOND NEOBERAL
SOCIAL & ECONOMIC CONTRACT

↓
STITCHING TOGETHER
THE GAP B/W 1968-2008
40 YEARS OF NEOLIB.
= CRISES

2. THE SOCIAL TRIANGLE (RICHARD SENNETT)


EARNED AUTHORITY
MUTUAL RESPECT
COOPERATION DURING CRISES

THE SOCIAL TRIANGLE :
SHAPING SOCIAL RELATIONS
EXPRESSED IN
WORKING TOGETHER.

3. RHIZOME STRUCTURES (GILLES DELEUZE, FÉLIX GUATTARI)


ARE DECENTRALIZED

- MULTIPLICITIES
- INTERCONNECTIVITIES
- HYBRIDIZATION
- NON-HIERARCHY





BOTANICAL RHIZOME!
IF SEPARATED, A PIECE
OF A ROOT STARTS A NEW PLANT

PATTERN IS A LIVING LANGUAGE.

 THE POTMAKER WE MET IN VOLOS
COPIES DRAWINGS ON HIS CLAY THINGS -
- FROM STONE AND WOOD CARVINGS, FROM
STITCHING ON CLOTH, FROM WINDOW PAINTINGS -
OBVIOUS OF THE CONTEXT.

HE COPIES DRAWINGS TO PASS ON A STORY,
A SYMBOLIC MEANING.
HE IS A STORYTELLER.

 A POMEGRANATE = PROSPERITY,
IN MEDITERRANEAN CULTURES


 TREE OF LIFE,
ACROSS THE WORLD

TRANSLATION FROM ONE MEDIUM TO THE OTHER
= THE STORY OF THE CRAFT'S MAKING.
→ SESKLO: NEOLITHIC CUP IN CLAY



PATTERN ON CLAY = IS A WEAVING
OF A BASKET MAKER!

CRAFT

- PATTERN TELLS A STORY. →  NECESSARY HUMAN CONDITION, SURVIVAL OF CULTURE
- PATTERN KEEPS SYMBOLIC MEANING ALIVE.
- PATTERN CHANGES: COPY → TRANSLATION → TRANSFORMATION.
- PATTERN PROTECTS!



ASHANINKA INDIAN
PATTERN ON MY FACE = MY CREATION/CULTURE =
COPY RIGHT!



TATTOO ON MY BODY = A SHIELD!
AN ULTIMATE FRONTIER.

⇒ PATTERN IS NOT A DECORATION!

PATTERN ~~IS~~ SPEAKS CULTURE.

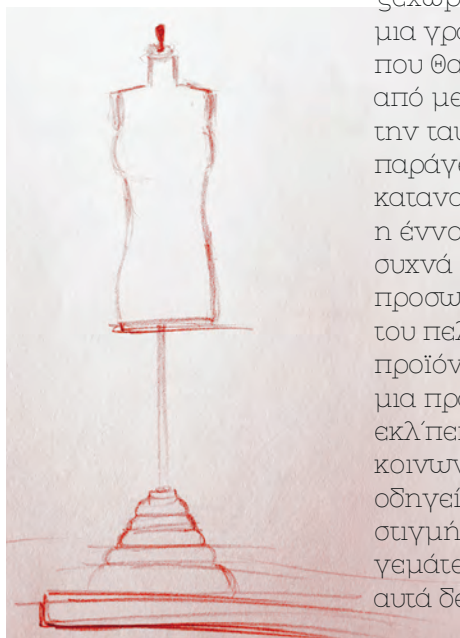


Έλεν
Μαμουρίδου
Helen Mamouridou

atelier, υφασματάδικο, οίκος Κουτσίνα
tailoring atelier, fabric store

Σε μια καπιταλιστική κοινωνία όπως αυτή του 21ου αιώνα οι άνθρωποι πολλές φορές πολλές φορές τείνουν να ξεχάσουν ότι τα προϊόντα που χρησιμοποιούν καθημερινά και τους προσφέρονται απλόχερα σε μαζική παραγωγή από τις μηχανές αποτελούσαν , μόλις λίγα χρόνια πριν, αντικείμενα αξίας, παράδοξης και φέραν πάνω τους ώρες εργατοδουλειάς. Διασχίζοντας λοιπόν κανείς μια σύγχρονη πόλη συχνά δεν μπορεί να φανταστεί τον κόσμο που μπορεί να κρύβεται πίσω από τις γυάλινες βιτρίνες. Αυτό, ακριβώς συμβαίνει και με το κατάστημα υφασμάτων Valerie, της κ. Μαμουριίδου Ελένης. Με μια πρώτη ματιά φαντάζει ως ένα κατάστημα υφασμάτων στην πραγματικότητα ωστόσο, αυτό δεν αποτελεί παρά μόνο το προθάλαμο και ίσως ένα είδος δεύτερης βιτρίνας και αποθεματικού υλικού για το εργαστήριο που κρύβεται πίσω από αυτό. Ένας διάδρομος ενώνει το χώρο του μαγαζιού με τα υφάσματα και το atelier και το εργαστήριο της κ.Ελένης καθώς η ίδια εκτός από το ότι διευθύνει, δειγματίζει και δουλεύει στο μαγαζί υφασμάτων αποτελεί μοδίστρα και σχεδιάστρια ενός εύρου δημιουργιών κυρίως εντός αλλά και εκτός του ελλαδικού χώρου. Αξίες της, η επιμέλεια, η έμφαση στη λεπτομέρεια

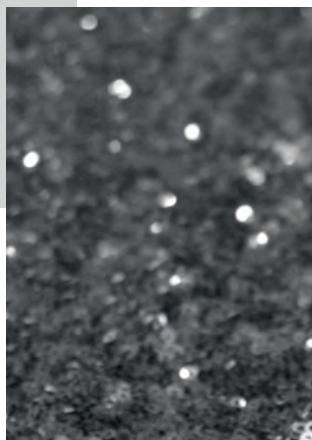
και δημιουργία ενδυμάτων που θα απευθύνονται στον κάθε πελάτη ξεχωριστά και δεν θα προέρχονται από μια γραμμή παραγωγής με κομμάτια που θα τα προσφέρουν σε μια ποικιλία από μεγέθη. Με άλλα λόγια αναζητά την ταυτότητα σε αυτό που κάνει και παράγει κάτι που πολλές φορές σαν καταναλωτές έχουμε ξεχάσει. Διότι, η έννοια ταυτότητα δεν ταυτίζεται συχνά με την επωνυμία αλλά με την προσωπική συνεισφορά και άποψη του πελάτη-καταναλωτή στο τελικό προϊόν. Παρ'όλα αυτά πρόκειται για μια πρακτική που όσο περνάει ο καιρός εκλίνει όλο και περισσότερο από τις κοινωνίες μας και με την σειρά του αυτό οδηγεί σε αυτό που όλοι μας κάποια στιγμή έχουμε έρθει αντιμέτωποι : γεμάτες ντουλάπες ρούχα και παρόλα αυτά δεν έχουμε τίποτα να φορέσουμε.





Εριον το μαλλί
του προβάτου
Εριοβιομηχανία,
βιοτεχνία που
έκανε μάλλινα
υφάσματα.







In this capitalist society we often tend to forget that the objects we use today, which are made of machines, they used to be made by people. For that reason we often forget to give a close look to what is happening behind the window frame. This is what has happened with the Valerie textile shop. A whole world paused in time is taking space behind these windows and a laboratory-atelier giving the ideas a form. Miss Helen gives form to the ideas with a traditional way but adapted to the new demands and needs .





Helen's mother owned a thriving textile manufacturing business in Athens. In the 1980's when textile production in Greece receded she returned to Volos and opened this fabric shop. Some of the bolts of fabric on the shelves date from back then. Simultaneously she became a sophisticated tailor for the local high society. Helen grew up in this shop, sewing up since she was a little girl. She went to study pattern making and there she discovered that she could draw figurines, stylish fashion drawings. The images where in my head. I just did not realize that I could also draw them.





A CLOTH AND A SHELTER

A CLOTH = 1st SHELTER



A HOUSE = 2nd SHELTER



A WEAVER



MAKES A FABRIC.

A BRICK LAYER



WEAVES

A HOUSE TOGETHER.



2 THREADS CREATE A FABRIC.

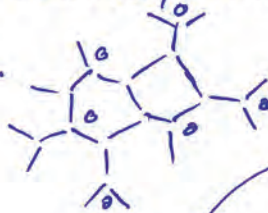
→ COMING FROM DIFFERENT DIRECTIONS

THE SOCIAL FABRIC



HOLDING HANDS TOGETHER

→ CREATING CONNECTIONS



TOGETHER

NIGHT SKY, WATCH FOR
PATTERN IS A SIGN OF
INTELLIGENT LIFE.

- CONNECTION → COEXISTENCE → COOPERATION → SOLIDARITY
- COOPERATIVES → CO-WORKING SPACES

FAMILY BUSINESS

~ TRANSLATIONS ~

"TO WEAVE IDEAS TOGETHER"
"WOVEN FABRIC OF KNOWLEDGE"

TO WEAVE = COMPLEXITY
CRAFT = POWER (EMPOWERMENT) = HAND!

~ WHAT IS A GOOD CITY ~

DYNAMIC CITY = CITY OF PRODUCERS.

CRAFT IS A TOOL/AGENT/NEED IN CULTURAL IDENTITY.

CRAFT IS NOT A TOOL OF NATIONAL IDENTITY. ↓
TERRITORY: A REGION, AND NOT A NATIONAL STATE. THE PAST ↓ THE NOW → THE FUTURE
RITUAL OF TRANSITION

CRAFT CELLS:

- MULTIPLE
- INDEPENDENT ENTERPRISES
- COLLABORATIONS



COOPERATION IS A CRAFT:

LEARNING THE CRAFT OF COOPERATION,
IF WE ARE TO MAKE OUR COMPLEX SOCIETY
PROSPER.



THE REAL = DISCONTENT WITH MODERNISM AND CAPITALISM.

- SEPARATION (LIVING,
WORKING;
NATURE, CULTURE)

THE IMAGINARY = CITY IS A DRIVING FORCE OF CREATIVITY
AND RESILIENCE. (CRAFTS, CULTURAL
PRODUCERS, ETC.)

? A MOVEMENT?
! CRAFT AS A RELATIONAL OBJECT!
REBUILDING THE CITY FROM BELOW.

REBUILDING THE CITY MEANS REBUILDING THE WAY
WE LIVE TOGETHER,
PASSING ON THE KNOWLEDGE.

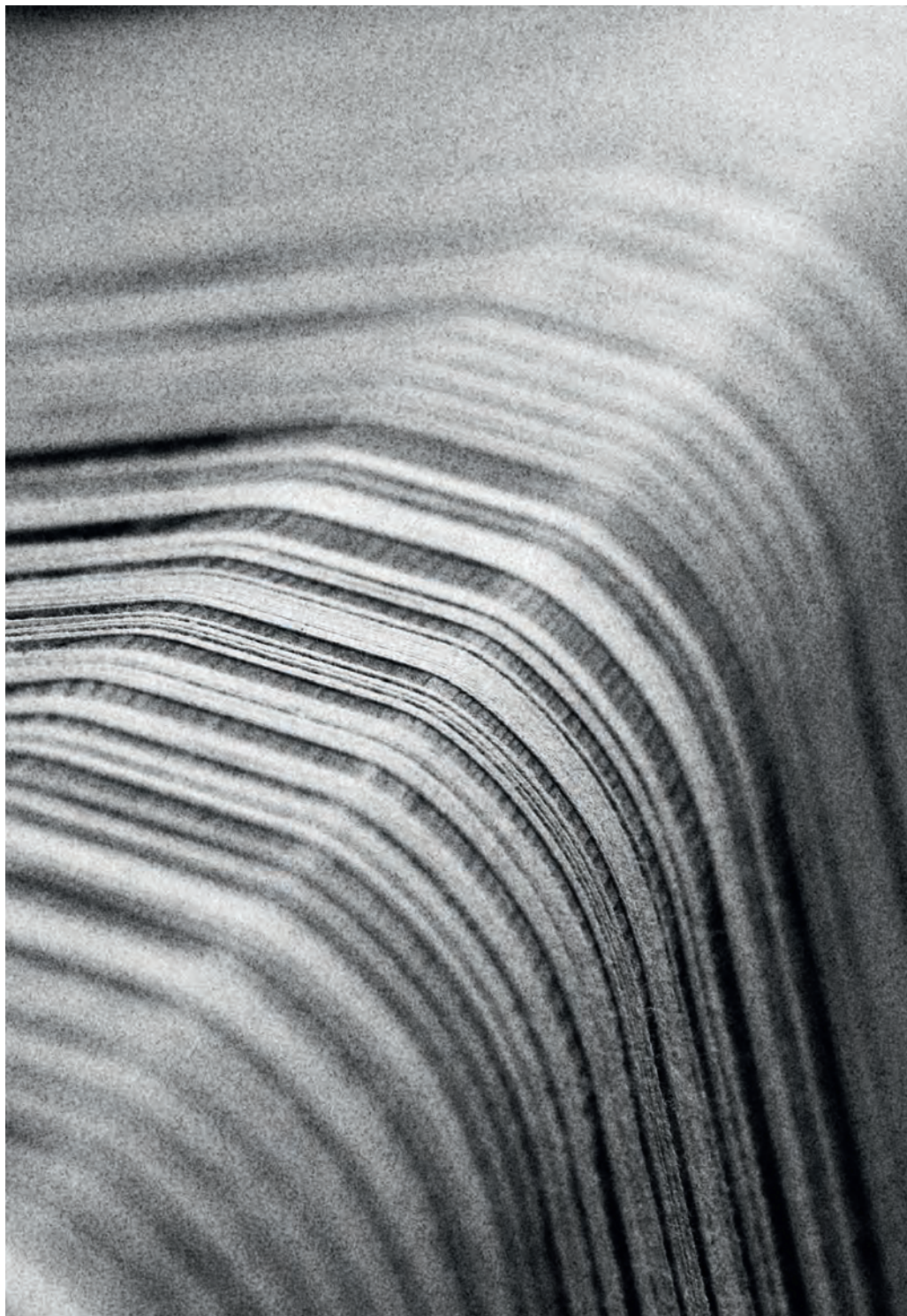
DEMOCRACY IS A SOCIAL CONTRACT.

FREEDOM MEANS CHOOSING RESPONSIBILITY IN
A SOCIAL NETWORK.



THE MONKEY'S
FIRST KNOT.

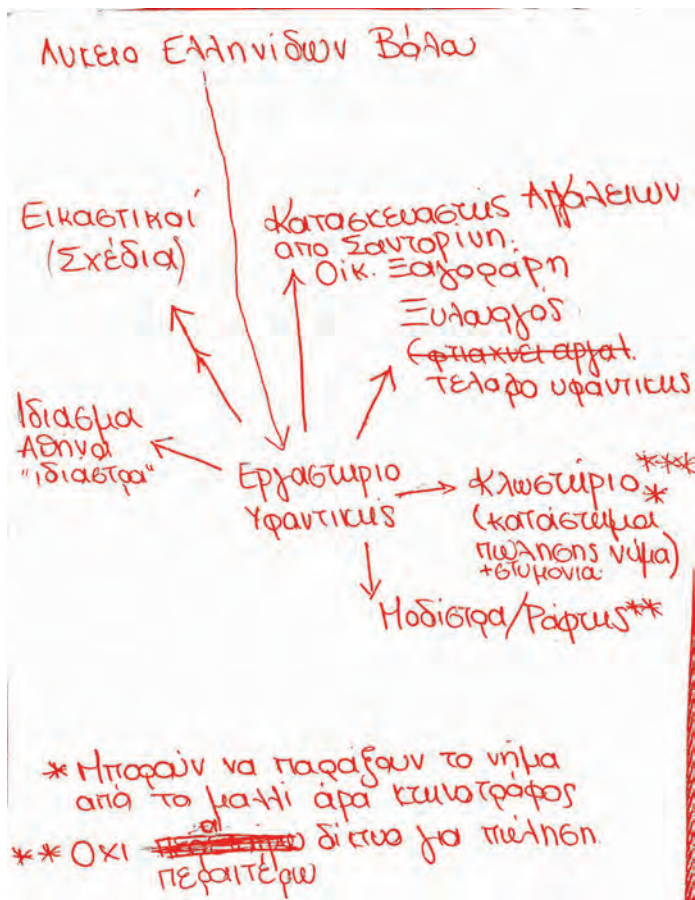




Κερασία
Καρκαλά

Kerasia Karkala

υφάντρα
loom workshop



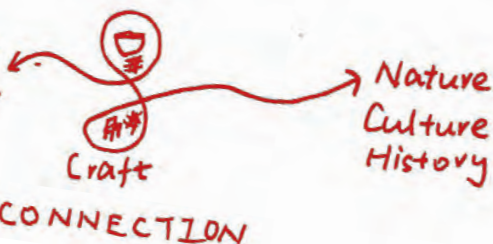
22



The Weaver / Suffragette city meets Λύκειον Ελληνίδων (1920)

Ενώ μετά το 1965 σχεδόν όλα είχαν σταματήσει, το 2009 πήραμε μια απόφαση. Ναι, θα αναβιώσουμε πάλι την υφαντική! Είχαμε και μια συμπαράσταση από το κράτος, πήραμε και μια επιχορήγηση από τη Νομαρχία τότε τη ΝΕΛΕ, βγάλαμε τους αργαλειούς από την αποθήκη, βρήκαμε την Κερασία, ήρθε να συνεργαστεί μαζί μας και τώρα φτάνουμε αισίως να έχουμε εσάς κοντά μας που λέτε τόσο ωραία πράγματα, και ξαναμαθαίνουμε πάλι την ύφανση. Βέβαια δεν κάνουμε τώρα τις προίκες που φτιάχνονταν τότε αλλά κάνουμε πολύ ωραίες δημιουργίες, και κυρίως ξανακάθισαν κάποιες κυρίες στον αργαλειό και ξαναμαθαίνουμε πάλι την ύφανση όπως παλιά, όπως οι γονείς μας, η οι παππούδες μας που φόρεσαν ένα πολύ κάλο ρούχο, ένα πολύ υγιεινό ρούχο, ένα μάλλινο, ένα βαμβακερό.

Από το καλωσόρισμα της Βασιλική Τράκη στο Εργαστήριο Παραδοσιακών Τεχνών του Λυκείου Ελληνίδων Βόλου



Στίχοι: Κώστας Μουντάκης
Μουσική: Κώστας Μουντάκης
1961
Χορός / Ρυθμός / Είδος : Καλαματιανός

‘Αχ αυτός ο αργαλειός σου“
Αχ αυτό, αχ αυτό το αργαλειό σου
 με τρελαίνει πω, πω, πω
 σαν περνώ απ’ το στενό σου
 του διαόλου θηλυκό.
Κι όλη μέρα τακ τακ τακ, τουκ τουκ τουκ,
 το πέταλό σου κάνει
 και το πανί σου κι η απαντή σου
 σε πειρασμό με βάνει.
Με τα χίλια, με τα χίλια δυο στολίδια
 όπου υφαίνεις τ’ αργαλειό
 να κουζουλαθούνε θέλει
 τα κοπέλια στο χωριό.
Κι όλη μέρα τακ τακ τακ, τουκ τουκ τουκ,
 το πέταλό σου κάνει
 και το πανί σου κι η απαντή σου
 σε πειρασμό με βάνει.
Να ‘ξερα, να ‘ξερα πως είσαι μόνη
 κάθε τόσο απου περνώ
 θα στεκόμουνα λιγάκι
 να σου γλυκοτραγουδώ.
Κι όλη μέρα τακ τακ τακ, τουκ τουκ τουκ,
 το πέταλό σου κάνει
 και το πανί σου κι η απαντή σου
 σε πειρασμό με βάνει.

"πρέπει να ακούσεις
ο ήχος αλλιώς δεν
γίνεται σωστά"

"You need to listen
to the sound
otherwise you're not
doing it correct"



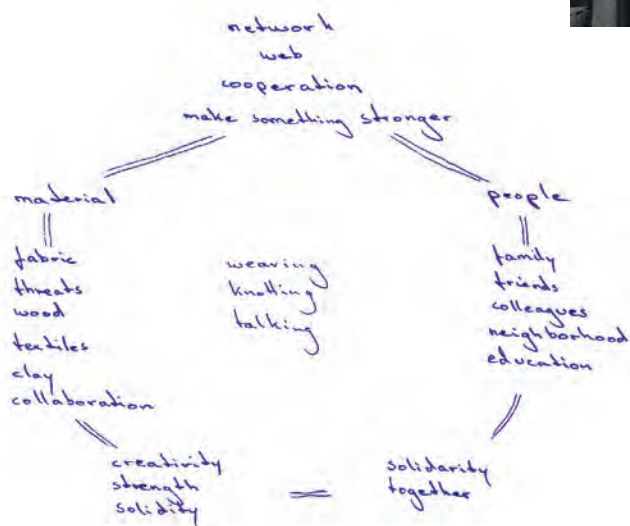
L. Levin



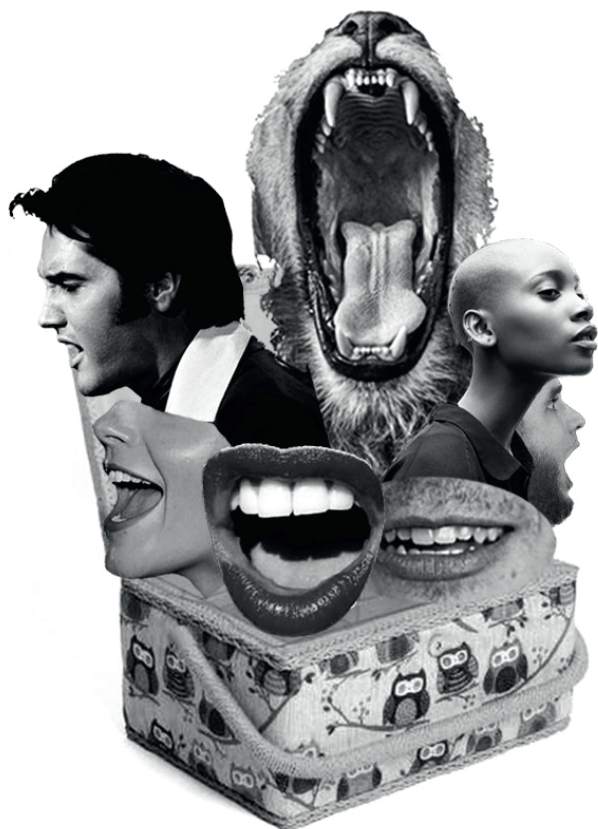
if you
wondering how
afford this
looms first
impression

we dedicated our
time to our hands

CONNECTING



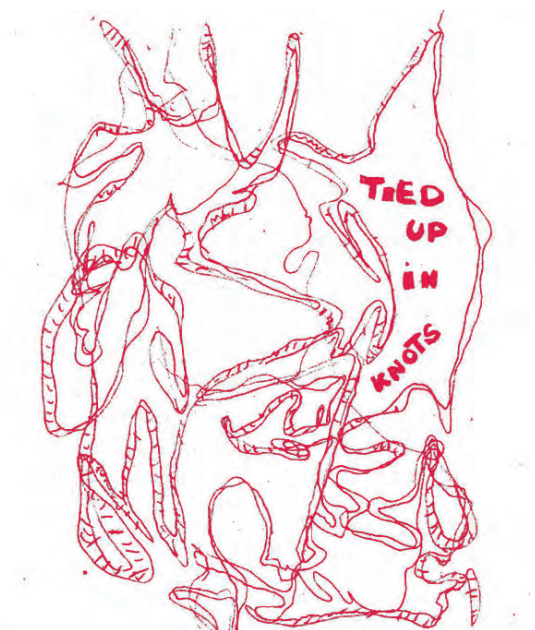




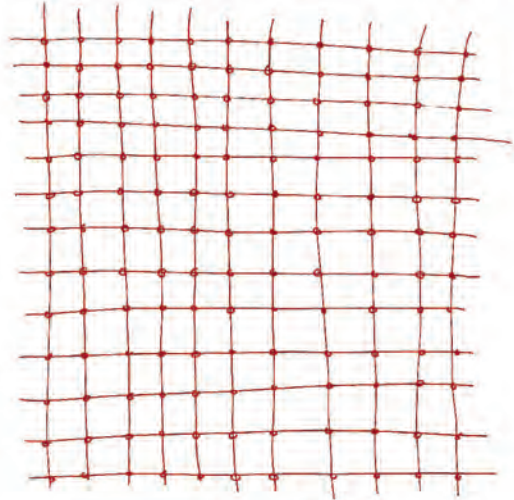
AUS DEM NÄHKÄSTCHEN PLAUDERN
TO TALK OUT OF THE SEWINGBOX
μιλήστε από το κουτί ραψίματος



Where there's a loom, there is chatter. Textile work is a highly social activity during which discussions happen and thread and information flow. Even long after mass-produced, fast fashion has made its way into our homes and closets, we still use a lot of loom-related phrases.



weaving → interlaced threads
 → produce a fabric → social
 fabric → interconnected social fabric

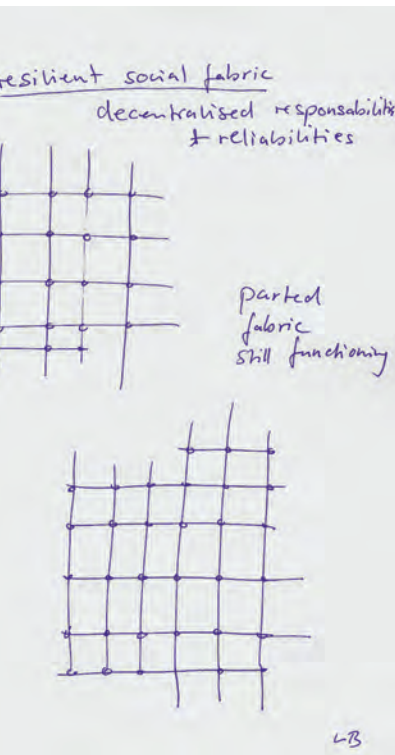


interconnected social fabric



Resilience, social resilience and social capital

"Resilience is not just an outer process: it is also an inner one, of becoming more flexible, robust and skilled.' The culture of resilience includes processes of reselling, skills-sharing, building social networks, learning from others, learning from other experiences." (Petcou/Petrescu quoted after Rob Hopkins, 2012: 340)



Apart from ecological resilience, social resilience is an important issue for residents. Different authors write about the relevance of social resilience and resilience building in communities. In their article 'Disasters and communities: understanding social resilience' Brigit Maguire and Patrick Hagan define social resilience as "the capacity of social groups and communities to recover from, or respond positively to, crises. (Maguire/Hagan, 2007: 16) [...] More specifically, social resilience is understood as having three properties comprising aspects of how people respond to disasters: resistance, recovery, and creativity. A community that is highly resilient has the capacity to demonstrate each of these properties". (Maguire/Hagan quoted after Kimhi & Shamai, 2007: 17) Peter Newman, Timothy Beatley and Heather Boyer saying that "[r]esilience requires communities to be real and adaptable to whatever threats comes along. [...] People in civil society groups are able to respond to all kinds of innovations and issues in their communities through the social capital that they have developed, through networks of trust and hope." (Newman/Beatley/Boyer, 2009: 85)

"Social capital—people's relationships—is what gets things done in human systems, and is richest at the local level. Local connections and presence also create more and tighter opportunities for system feedback, which is essential for adaptation and innovation. For us as social animals, identity is tied to community: our relationships to other people and to a place; our sense of shared experience, history and culture; the smells and sounds and even the soil that we associate with 'home.'" (Lerch, 2015: 8)

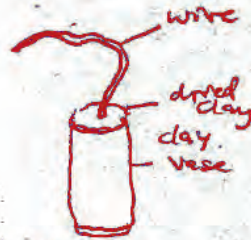
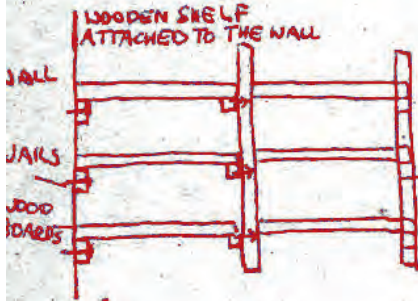


Νίκος Φωτίου-
Χατζηαντωνίου
Nikos Fotiou-
Chatziantoniou

κεραμίστας
potter

03 MAY 2018

POTTER TOOLS, ADJUSTMENTS



DEVICE TO INDICATE HEIGHT NORM FOR SERIES OF POTS



WOOD BOARD TO SHAPE TURNING CLAY

ARGONAUTS PILOT

NEXT TO THE KILN, HE BROKE A HOLE IN THE WALL, CONNECTING TO THE ROOM WHERE THE BURNED WARE BELONGS, TO REDUCE WAY



PATTERNS:

BIRDS, FLOWERS, OLIVES
HUMANS, POMEGRANATES,
ALWAYS APPEAR IN
GROUPS OR COUPLES

BOAT, TREE,
PROUD PEACOCK
APPEARS
ALONE







"Even if the maker has a form in his mind, it is not this form that creates the work. It is the engagement with materials. And it is therefore to this engagement that we must attend if we are to understand how things are made. Time and again, scholars have written as though to have a design for a thing, you already have the thing itself. Some versions of conceptual art and architecture have taken this reasoning to such an extreme that the thing itself becomes superfluous.

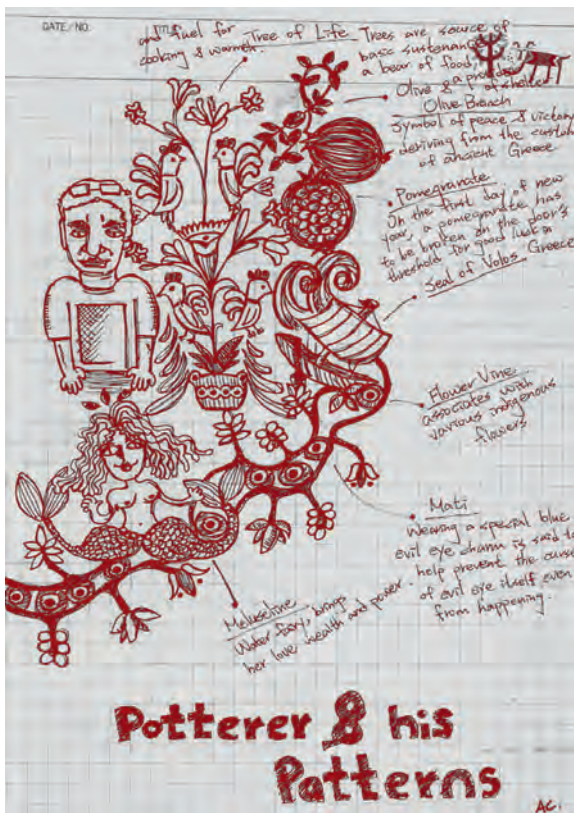




It is but a representation – a derivative copy – of the design that preceded it. If everything about a form is prefigured in the design, then why bother to make it at all? But makers know better."

Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture*. 2013: 22





Hand coordination confronts a great delusion about how people become skilled. That is to imagine that one builds up technical control by proceeding from the part to the whole, perfecting the work each part separately, then putting the parts together – as though technical competence resembles industrial production on an assembly line. Hand coordination works poorly if organized in this way. Rather than the combined of discrete, separate, individualized activities, coordination works much better if the two hands work together from the start.

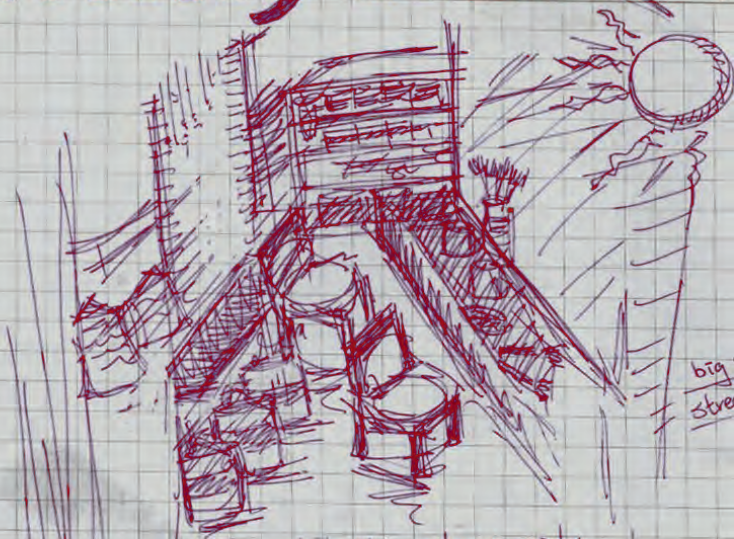
Richard Sennett, *The Craftsman*, 2009: 164 - 165



DATE/NO.

TITLE

Pottery Studio



big window
street side

where the potter paints
the objects



oil lamp

Pattern of a couple.

Ac.



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Πυρήνας Πολιτισμού



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