

### **Panos Dragonas**

Architect, Professor of Architecture & Urban Design at the University of Patras. Co-founder of "dragonas christopoulou architects". Consultant editor of the *Architecture in Greece* annual review (2001-13). Joint commissioner and curator of "Made in Athens", the Greek participation at the 13th International Architecture Exhibition -la biennale di Venezia (2012). He has curated the exhibitions "Rethink Athens" (2013), "14F/21GR. Young Architects from France and Greece" (2012) and the "2nd Biennale of Young Greek Architects" (1998). Co-curator of the "Adhocracy Athens" exhibition at the Onassis Cultural Center (2015). His current research and design activities focus on the transformation of the Greek cities during the economic crisis.

### **Ethel Baraona Pohl**

Critic, writer and curator. Co-founder of dpr-barcelona, an architectural research practice based in Barcelona. Her [net]work has become a hub linking several publications and actors on architecture and theory. She is editor at Quaderns and Archis adviser. Associate Curator for "Adhocracy", first commissioned for the Istanbul Design Biennial in 2012 then exhibited at The New Museum, NYC [May 2013] and Lime Wharf, London [Summer 2013]. Co-curator of the third Think Space programme with the theme 'Money'; and currently curating the exhibition Adhocracy ATHENS, at the Onassis Cultural Center in Athens.

### **Afroditi Psarra**

Afroditi Psarra, PhD is a multidisciplinary artist working with e-textiles, DIY electronics and sound. Her artistic interest focuses on concepts such as the body as an interface, contemporary handicrafts and folk tradition, pop iconography, retrofuturistic aesthetics and the role of women in contemporary culture. Her work encompasses a wide variety of media and techniques that extend from embroidery, soft circuits, hacking and creative coding, to interactive installations and sound performances. She holds a PhD in Image, Technology and Design from the Complutense University of Madrid. Her academic research *Cyberpunk and New Media Art* focuses on the merge of science fiction ideas and concepts with performative and digital practices, and offers a philosophical, sociological and aesthetic analysis of the influence of new technologies in the contemporary artistic process. Her work has been presented at numerous platforms such as Siggraph in Vancouver, Ars Electronica in Linz, Transmediale and CTM in Berlin, Amber in Istanbul, Píksel in Bergen, Electropixel in Nantes and MakerFaire in Rome between others. She has worked as an intern on Wireless Communications and Mobile Computing at Disney Research Zurich. She currently lives and works in Athens.  
<http://afroditipsarra.com>

### **Maria Varela**

Maria Varela works as a media artist and workshop designer seeking to develop strategies of collective production. In 2010 she completed MA in Interactive Media at Goldsmiths College, London. As an artist has presented her work in numerous exhibitions in Greece and abroad, in museums such as the EMST (National Museum of Contemporary Art) in Athens and Bozar in Brussels and art festivals such as Media

Art Biennale WRO in Wroclaw, Siggraph in Vancouver, Transmediale in Berlin, ISWC (International Symposium on Wearable Computers) in Seattle, Piksel in Bergen, Amber in Istanbul, Visual Dialogues (Onassis Cultural Center) in Athens etc. Since 2010 she is a co-founder and responsible for the artistic and educational program of Frown, a platform which deals with the production of artistic events of innovative character in the sectors of creative media and performance art, as well as with the organisation of workshops. She lives and works in Athens, Greece.

<http://mariavarela.net>

<http://frowntails.com>

### **“Urban Design Fiction” Hackathon**

According to science fiction writer Bruce Sterling, “Design Fiction is the deliberate use of diegetic prototypes to suspend disbelief about change”. With the word *diegetic* Sterling refers to a kind of speculative design, that through the creation of objects it aims to describe entire worlds rather than mere stories. The importance of Design Fiction lies in its ability to provide us with a new set of tools to imagine the future city and its collaborative networks of production. In the post-digital era our relation with the urban landscape is ever-changing due to the fast pace technologic advancements and the blurring between the physical and the digital realm. State of the art technologies like augmented reality, physical computing, the Internet of Things (IoT) and wearable technology redefine the levels of interaction between ourselves and our surroundings. In relation to the exhibition *Adhocrcy* the curatorial team of the Hackathon decided to center its theme in the “urban” context in order to create a platform in which the participants can engage in the creation of local knowledge networks that involve the use of *DIY* (Do It Yourself) and *DIWO* (Do It With Others) methodologies of production.

The “Urban Design Fiction” Hackathon events that take place at the Onassis Cultural Centre in the context of the *Adhocrcy* exhibition, are two 36-hours design marathons where through an open call, 50 participants are selected to work in interdisciplinary groups in order to create collaborative projects. The Hackathons’ goal is to promote learning-by-doing mechanisms through hands-on practices, familiarising the participants with the field of interaction design, by creating a community network based on dialogue and by triggering the creation of new inspiring works. During the *Adhocrcy* Symposium the outcome of the two Hackathon events that take place in mid-May and mid-June will be presented to the public.

### **Thomas Lommée**

Thomas Lommée (\*1979) is the founder of Intrastructures, a pragmatic, utopian design-studio, that applies product-, service- and system design as a tool for change. He is also the initiator of the OpenStructures project, a hands-on design experiment that explores the possibility of a modular construction model where everyone designs for everyone on the basis of one shared geometrical grid.

Next to his activities as designer / design researcher Lommée has been teaching at the 'Social Design' research program at Design Academy Eindhoven’s Master course and is the co-founder and mentor of the 'ENSCImatique' at the ENSCI in Paris . He lives and works in Brussels.

### **Open Structures, on the potential of open modular construction.**

OpenStructures explores the potential of a modular construction model where everyone designs for everyone on the basis of one shared geometrical grid. It initiates a universal and collaborative puzzle to which everybody – from DIYers to multinationals – can add parts, components or more complex structures. It works according to the Wikipedia model, where different people contribute to one encyclopaedia. Instead of articles, everyone can upload or edit modular designs on the OpenStructures website, a growing database that allows the broadest range of people to design, build and exchange the broadest range of modular components. It hereby envisions a new standard for sustainable design that facilitates re-use and encourages the circular use of materials and objects. It allows us to build things together, introduces variety within modularity and results in a more flexible and scalable built environment for all.

[www.intrastructures.net](http://www.intrastructures.net)

[www.openstructures.net](http://www.openstructures.net)

### **Yorgos Tzirtzilakis**

Yorgos Tzirtzilakis is an Associate Professor of Architecture at the University of Thessaly and art adviser to the DESTE Foundation. He is the author of the recently published *Sub-modernity and the work of grief. The impact of the economic crisis on contemporary Greek culture* (in Greek).

### **Toward an Archaeology of Adhocracy**

Despite a multitude of anthropological, philosophical, linguistic, architectural and historical studies, we still seem to lack a general theory of the ad hoc in material culture; a theory which could highlight the vital and strategic role this practice plays in our multifarious relationships with the objects that surround us in our daily lives. So what does ad hoc, being created for a given purpose or devoted to a given end, mean, and what are 'adhocracy' and 'flexible forms of organization' (to use Alvin Toffler's terms) and ad hoc forms of design?

The importance of the archaeology of adhocracy, the subject of this lecture, stems from this question. Its starting point: the ancient concept of *metis*, the 'multifaceted intelligence' that combines wisdom with the magical cunning of the trickster and is typified by quick-thinking maneuvering and forms of *bricolage*. This was a tradition misunderstood, marginalized and ultimately rejected by historians and students of ancient Greek thought who opted for another route which would come to dominate the history of Western culture.