

International Exhibition

Empowering

Individuals exhibition

explores how

and **Diversity** design

become the ultimate

communication tool +

Inclusivity the world and

by Design expected

through a

range of transdisciplinary

approaches that

our

social and political

landscapes.

DIVERSITY+
INCLUSIVITY
BY DESIGN



DIVERSITY+
INCLUSIVITY
BY DESIGN

Diversity and Inclusivity by Design:
Empowering Individuals

Edited by
Dr. *Anastasios Maragiannis*



N.B. These symbols represent the co-opted nature of inclusivity and diversity while also functioning as a key for this publication to denote each contribution to the exhibition.

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Μυθοπλασία και Αφήγηση
(Myth-narrative and Myth-making)
Dr. *Anastasios Maragiannis*

To design inclusively is to engage people deeply throughout the design process, to share our practices and to amalgamate people's unique knowledge into design interventions. This publication and the international exhibition it accompanies, 'diversity + inclusivity by Design: Empowering Individuals' review the shifting correlation between the designer and the "other". Our society is changing and as a result of various factors - political, economic and cultural disputes, -we change the way we co-exist; co-participate; co-feeling; co-design. The diversity + inclusivity by Design (d+iD) research at the School of Design, at the University of Greenwich in London, focuses on speculation concerning, 'what is enabled when designers design with, and for others?' How our design processes could amplify, diversify, and mobilise this under investigated aspect of practice and discourse; where design acts inclusively regardless of disability, gender, ethnicity, vulnerability, language or age. Our design research team aims to work with researchers that through their creative work want to challenge the way we see things; to rapidly diagnose and explore key challenges and highlight opportunities where design can add measurable social, commercial and non commercial value. We believe that on-going research in the areas of diversity and inclusion will strengthen our understanding and ability to engage in collaborative research in design-driven innovation, social novelty and interdisciplinary design. We detect the rapid changes in our daily communication, and through our research, we can inform and maybe change our world.

The first outcomes of our research shaped the 2017

International exhibition titled: “Enabling designers to design with, and for others” were we showcased work from our international research collaborations centres and organisations including FABRICA Research Centre (IT), AIGA (USA), International Refugees Forum (GR), the Cyprus High Commission (CHC), (UK) and the Greenwich Autistic Society (UK). The exhibition-initiated discussions, debates and research that positively impact our social and interdisciplinary landscapes by bringing together people from diverse fields and degrees of expertise.

This first exhibition led to further research, and in early 2018 d+iD started an innovative project partially funded by the Cultural Section of the Cyprus High Commission in London. This project explores concepts of diversity through a distinctive perspective; immigration and economic expatriation. We have commissioned a group of Cypriot design researchers across the United Kingdom to explore the theme “Diversity and Inclusivity by Design: Empowering Individuals” and through extensive research to produce a piece of work with which they will participate in a group exhibition, which will be part of the prestigious London Design Festival, 2019.

The exhibition reflects on developments in diversity and inclusivity by design in the current creative Cypriot landscape. There has been an interest in exploring themes involving the diverse design group from generic or specific geographical locations, and so the initial ideas for a curatorial concept are the focus around this. Our previous exhibitions together to this point have focused primarily on global creative industries and an amalgamation of national and international projects; now it is time to celebrate a specific design group to investigate the impact of their work in their region (Republic of Cyprus). Using the visual language of

communication, advertising, product design, mass media and film in either low-tech or highly stylised ways, these creative design researchers and participants point the spotlight on social issues, satirise the political world or share intimate thoughts and feelings with their audience. Topics such as politics, gender, conflict, and consumerism are ideally suited to the formats of photography, product making, fashion and sound and this method of direct, accessible and socially engaged work has continued to influence these designers in Cyprus and beyond.

These works share a common objective: What is enable when designers design with, and for, others? While artists and designers are entitled to lead their individual innovation styles and techniques, based on their personal experiences with the “other”, and conceivably share both their true and “myths” based experiences. There is an uncertainty that emulates “myths” that sometimes narrate something more than bed-time stories, unveiling incredible evidence. The ancient Greeks, at least in the foundation of their civilisation, what they called “muthos” was pretty much different from what we nowadays call “myth”. For them “muthos” was an actual circumstance, a story that unveils the exact origin of the Anthropos (the human; the spectator; the dreamer) and the world. In our days, a myth is incredibly different. It is a widespread, popular belief that it can also be false. Plato, the Greek philosopher, is describing this extensively in his writings, he seems to attempt to overcome the conventional opposition between “muthos” and “logos” and therefore through his dialogues, introducing the notion of an alternative representation of existence. For Plato, there are many myths, and consequently many realities: traditional myths, which could be modified, as well as myths that could be invented and, in some cases, they could contain mythical

elements from several traditions and stories. Plato is both a myth-narrator and a myth-maker. He uses the conception of myth to influence in his less philosophical readers' ethical beliefs and educate them philosophical issues that may be too complicated for them to follow.

The diversity and inclusivity by Design: Empowering Individuals' exhibition is inspired by Plato's approach. Seven participants for the last year have been working on the concepts of myth and reality and become myth-narrators and myth-makers. The selection of works in this exhibition demonstrate design thinking through "muthos and myth", "myth and logos", and through interdisciplinary designs attempt to inform the impact of these notions to our world positively. The exhibits focus on design as a holistic action with the capacity to simultaneously engage conceptual and practical shifts that make our society a place with no boundaries, a place that is empowering individuals to stand out and develop their unique tone of voice. Through these works we see a group of confident, influential creatives using art and design as the ultimate communication tool to connect with the world, going beyond boundaries and trying to amplify, diversify, and mobilise notions and ideas that we are not comfortable to discuss.

The exhibition showcases co-design research, commissioned by the London Cyprus High Commission for Cypriot London based designers. The seven participants and their work manifest the different mythologies through a participatory design methodological practice. The starting point is that of the idea of a "divided island" and the "United Nations Buffer zone" project by Alexandros Kosmidis, a talented International designer, contemplating on the buffer zone that dichotomises Cyprus for more than five decades. The Green Line, as it is known to the locals, is essentially a

ceasefire line, patrolled by the UN peace-keeping force and constituting a constant reminder and remainder of conflict; an open trauma, both physically and symbolically. In the wake of rising fascism, extremism and nationalism, across the known world, we need to rethink notions of national identity and how we have shaped our lives by traditional ideologies rooted in old perceptions of racial purity and supremacy creating new “myths” and unique stories.

The island of Cyprus is at the cross-section of many cultures and religions. With the Mediterranean Sea lapping at its coasts, it provides a gateway that links Europe to the Middle East. Major civilisations like the Egyptians, Persians, Greeks and Ottomans all settled here and brought with them diverse traditions and rituals that still shape the island. From the Egyptians, who believed they held the keys to immortality, to the Anatolian practice of washing and shrouding the dead, to the Greek Orthodox *mnemósynon* (memorial service) that serves as a comfort to the living after death – reminding them of their mortality – Cyprus has always had a varied approach to ritual practices and the research installation of Dr Stacey Pitsillides pushes these concepts to now and into the 21st Century by exploring the ideas of myth-making mentioned above.

Likewise, Cyprus has always been a diverse country, with a rich history and culture and, as such, can serve as a unique paradigm for promoting diversity, encouraging solidarity and representing the benefits of a collective future for all Cypriots, irrespective of cultural, religious, or linguistic backgrounds. The work titled “Bio-engaging: the reconstructed engagement ring, a renewed tradition” by Mala Siamptani is trying to reflect this concept of solidarity through wearables. A paradigm of this is the engagement ring, an object considered a crucial part of the iconography of successful

adult life, while at the same time demonstrating a range of gender “discriminatory” messages unconsciously supported by the patriarchal society and the authoritative status of religious belief systems. From an early date, jewels and bio-materials were worn to reflect religious beliefs, worn as a protection from the dangers of life in an intensely hierarchical and status-conscious society. We treasure objects and jewellery for the way they recap our memories. However, the price of an engagement ring is not affordable for all, and thus, the project attempts to rethink how jewellery design may be inclusive to everyone coming from any class, country or religion, through a series of moulds that are created using 3D printing technology where the individual users can create their product based on their inclusive and diverse needs, and through technological making — to go beyond the myth-realities as described by Plato.

While the idea of an inclusive design product or object is not new — it goes back to the Neolithic settlement of Choirokoitia, and to an old civilisation which was as technologically advanced as much as culturally elaborate, the ring could also take another form expression or a different meaning. Magdalene Theodorou, through her designMaking, is questioning existing methodologies to unify cultures. Pentathaktilos mountain in Cyprus is where the concept derives from — soaring high into the sky striving to be noticed. Magdalene’s work seeks to reach out to almost touching the vision of the beholder, just like the Penatadktylos mountain rises high up, pronouncing that Cyprus is in a current status of division and the materials could reflect the current geopolitical climate and the process of making could represent the need to Soften the metal; soften the ideology; soften the hearts.

Meltdown the differences, recycle the friendship; fuse,

bind and join. Unravel the knots in the barbed wire – soften the harshness. Release the beauty within. Bringing together multidisciplinary designers and researchers is not always an easy task. One of the outcomes of this exhibition is Maria Christina Papaleontiou's project; an architect, who explores the space through traditional sounds and textiles.

Androniki's Pocket is a folk song about a woman who is killed by her brother for dishonouring the family. Her approach was against the male pursuit, such as going to the coffee shop to drink and smoke. Pockets were left out of women's clothing as it was deemed unnecessary for women to have such a functional element. Androkiki's Pocket sees the traditional Cypriot national garment adorned with functional and embellished pockets, both of which are gestures of female empowerment. In an age where gender equality is starting to become a conversation, we look for ways to empower women and give them the space to develop, explore and create.

On the other hand the world of set design and styling is predominantly based on the principles of aesthetics, among these, of particular relevance is the correlation between the object and the surrounding space, scale and proportion, the point of perspective and optical frame, colour and perceived textures of materials. In visual communication, visually impaired and blind people is a category that perhaps is not as adequately represented as we would have liked. Some works are limiting the spectator's experience in a way that it is impossible to apprehend the beauty of an image, and that is what the work of Maya Angeli is trying to explore. Even though the process of building aesthetics can be experienced and appreciated by visually impaired people, the outcome of it cannot be understood or valued equally. A similar approach but this time focusing on compositions alluding to the abstract

The Diverse Cultural Landscape of Cyprus

Dr. *Marios Psaras*

Lying on the slope of a hill in the valley of the Maroni River, about 6km from the southern coast of Cyprus, the remains of the Neolithic settlement of Choirokoitia bear witness to an ancient old civilization that wastechologically advanced as much as culturally elaborate. The enclosed settlement that dates back to the 7th millennium BCE was built within a complex architecture system, revealing a preconceived village plan, the result of a collective enterprise and, as such, suggests a meticulously organized and hierarchical social structure, like few other known in the Near East. Small rooms were grouped around an open courtyard and provided dwelling for both the living and the dead, who were buried in pits under the floors in crouched positions. The excavation of anthropomorphic figurines made of stone or clay combined with the funerary rituals indicate the practice of elaborate beliefs in the form of ancestor cult. Currently, a UNESCO World Cultural Heritage archaeological site, Choirokoitia lays claim to Outstanding Universal Value on UNESCO's website on the basis of three criteria:

Criterion (i): In the prehistoric period, Cyprus played a key role in the transmission of culture from the Near East to the European world.

Criterion (ii): Choirokoitia is an exceptionally well-preserved archaeological site that has provided, and will continue to provide, scientific data of great importance relating to the spread of civilization from Asia to the Mediterranean world.

Criterion (iii): Both the excavated remains and

the untouched part of Choirokoitia demonstrate clearly the origins of proto-urban settlement in the Mediterranean region and beyond.

The invaluable archaeological site of Choirokoitia, as documented in UNESCO's verdict, attests to the diachronic significance of Cyprus as a diverse and inclusive meeting point of great civilizations in the space between the East and the West, a place of malleable power systems that offered various opportunities and challenges for individual and social empowerment, as well as a future gazing locale of cultural innovation and evolution.

Situated at the crossroads of three continents, Europe, Asia and Africa, the island of Cyprus boasts a rich yet turbulent history of more than 10 millennia, which significantly shaped the island's cultural landscape, channeling through the ages an amalgamation of ideas, styles and trends; a uniquely positioned station of eternal transit. In what follows, I provide a brief contextualisation of the island's diverse cultural character as it has been engendered by a long history of political turmoil, successive foreign occupations, national and social struggles, but most importantly, sustained cultural negotiations, innovations, and exchange. The island's cultural destiny was indelibly marked in the late Bronze Age, as a result of successive waves of mainland Greek settlement. The last wave of Achaean Greeks in the 11th century BCE led to the eventual Hellenisation of the island, aligning Cyprus with the rest of Greece in terms of language, religion and, generally, cultural tradition. Respectively, Cyprus becomes central to Greek civilization being the birthplace of goddess Aphrodite, as well as the locus of rich cultural production, as attested by the archaeological sites of Salamis, Soloi, Amathus, Tamasos,

Kition, and Paphos. Cypriot architecture, pottery, and sculpture follow faithfully the styles and trends of the rest of the Hellenic world, while theatre and philosophy flourish in majestic venues, such as the excellently preserved Kourion Amphitheatre, and the magnificent ancient city of Salamis. The island's extensively Hellenized culture would, nonetheless, continue to be further enriched and diversified by the intermingling with artefacts, objects and ideas that travelled the trade routes from the Middle East and Egypt to Europe through Cyprus or brought by subsequent colonisers and rulers; the Phoenicians, the Persians, the Assyrians, the Egyptians, the Romans.

Fast forward to the Middle Ages, Cyprus becomes part of the Byzantine Empire and would remain so until the Crusades. With the exception of a series of disastrous Arab raids, which took place between the 7th and 10th centuries CE and introduced Islam to the island for the first time, those would be mostly peaceful times with Christianity dominating the spiritual and cultural space of the island. The Greco-Roman tradition lends itself to the purposes of Christian belief and values, evolving into a prominently religious-based artistic expression that led to the flourishing of Ecclesiastical art, in the form of iconography, mosaics, frescoes, and architecture. It is, thus, no wonder that the UNESCO World Heritage List of Cypriot monuments is dominated by churches and monasteries from this period.

Evidently, Cyprus's geopolitically strategic position in the Eastern Mediterranean has been both a blessing and a curse. For, the people of Cyprus will suffer a succession of violent occupations in the Medieval and Modern times, as the island changed hands from one foreign ruler to the other. The Late 12th century marks the beginning the Frankish or Lusignan rule of Cyprus, which lasted three centuries and culturally

promoted the development of the weaving and lace industries, the production of glazed ceramic ware, but most importantly the rise of Gothic monuments that combined Byzantine and Latin elements, such as the Agia Sophia church in Lefkosia, St. Nicholas Cathedral in Ammochostos and the Abbey of Bellapais.

The Venetians take over in 1489, turning the island into a prominent trade centre in the Eastern Mediterranean, with industry focusing on textiles and the production of lace, especially in the village of Lefkara. The world-renowned “lefkaritika”, a characteristic type of embroidery art, is now inscribed on the Representative List of UNESCO’s Intangible Cultural Heritage. Venetians would also pay particular attention to defence mapping and infrastructure, with most notable the remarkable fortification of Lefkosia through a series of walls surrounding the city, based on the Renaissance concept of the “ideal city”, known today as the Venetian Walls.

When Venetians lost Cyprus to the Ottomans in 1571, the Latins were expelled from the island and for the first time a Muslim community was established on the island, spreading their own culture and customs across the towns and countryside of Cyprus. Mosques are built on the island, including the prestigious Hala Sultan Tekke, built over the tomb of Umm Haram, foster-mother of the Prophet Mohammed; one of the top holy places of Islam. The decline of the Ottoman Empire leads to the handover of Cyprus to Great Britain in 1978. This is a period of cultural production beyond the folk and religious traditions of the previous centuries. Colonial architecture would meet Neoclassical, while visual arts and literature will emerge to express the deepest agonies of the Cypriot people, especially the national sentiment of “Enosis” (union with Greece). At the same time, however, painters,

such as Telemachos Kanthos and Adamantios Diamantis, will lay the foundations of a world-class Cypriot art, creating unique representations of the Cypriot landscape and people, while the self-taught Michael Kassialos, would record the customs and traditions of a bygone era through his naïve style.

The National Liberation Struggle of 1955-59 will result in the ending of the British rule and the establishment of the – first time in history – independent Republic of Cyprus in 1960. There followed a politically turbulent 60s, which was, nonetheless, an artistically productive decade, with artists, such as the prolific Christoforos Savva, bringing Cypriot art into dialogue with the European and American traditions, as well as with the modernist movements of the time.

European modernism meets ancient, folk and byzantine traditions in numerous solo and group exhibitions in newly-established private-owned galleries that also operated as stage for poets, theatre-makers, and musicians, gradually forging meeting points of an emerging artistic community.

The young republic would nonetheless be soon devastated by a military coup in July 1974, backed by the Greek dictatorship regime, which in turn opened the gates to an invasion by the Turkish army, a few days later. As a result of the 1974 invasion, Turkey illegally occupies 37% of the island, displacing hundreds of thousands of Greek-Cypriots, who moved as refugees to the south, and thousands of Turkish-Cypriots to the north. Lefkosia still stands as the last divided capital in the world, in spite of various resolutions issued by the United Nations, the Security Council, the Commonwealth and other international organizations. The 1974 invasion and the consequent division of the island have since significantly defined the island's sociopolitical space and, of course, its artistic production.

The open wound of displacement and continued occupation, the impenetrable drama of missing persons, and the unassimilable trauma of division and separation have monopolized for decades Cypriot artists' preoccupations in all disciplines, including the visual arts, music, theatre, and, most recently, the emerging filmmaking scene.

However, the accession of Cyprus to the EU in 2004, which facilitated the mobility of people, capital and ideas, alongside the global domination of visual culture through mass and online social media in recent times, have significantly inflected cultural activity on the island. Contemporary Cypriot artists expand on their thematic and formal palette to touch upon such issues as identity, language, diversity, feminism, queerness, eco-ethics, migration, etc., while also further exploring or revisiting their connections to their country's unfathomable cultural heritage through a variety or even a combination of media. Postmodern approaches engage with the traditional and the historical in productive ways that deconstruct it in terms of representation, unearthing and challenging the systems of power engaged in their production, evolution and decline. In addition, prominent international artists find inspiration in Cyprus, enriching the island's topography with architectural and sculptural masterpieces, while international film, music, and drama festivals, hosted annually on the island, provide a fertile ground for the unfolding of intercultural dialogue and fusion. Operating under the umbrella of the Ministry of Education, Culture, Sports and Youth, the Cyprus Cultural Services fund or support artistic activity and production in all disciplines, the organization of festivals, as well as the participation of Cypriot artists in international events, while also caring for the decentralization of cultural activity and engagement, reaching out to marginalized areas

and communities.

In addition, the affluent cultural capital of Cyprus has afforded a unique mobilization on behalf of Cypriot authorities towards world-leading initiatives in terms of the protection of cultural heritage.

The coordinated efforts by different departments of the government in collaboration with independent cultural institutions, universities, the Church of Cyprus, as well as independent cultural and heritage professionals have resulted in the repatriation of numerous stolen artefacts and the declaration of a great percentage of Cypriot heritage, both tangible and intangible, as among UNESCO's protected World Cultural Heritage, while culminating in the Nicosia Convention 2017, the newest and more advanced international legal instrument regarding criminal offences against cultural property. Last but not least, the Cultural Services promote cultural diplomacy through cultural offices based in other countries. As Cultural Counsellor at the Cyprus High Commission, my mission is, accordingly, to communicate the diverse wealth of Cypriot civilisation and culture in the UK, through the organisation of cultural events and academic conferences, through collaborations with cultural and academic institutions, as well as through promoting the work of Cypriot artists in international events. Our aim is precisely to showcase the diversity of the Cypriot culture and the productive ways in which it can engage in and also constitute exemplary case of intercultural dialogue and cultural exchange. Inclusivity is a primary starting point in our venture, considering the political necessity of bridging differences and reinstating peace on the island.

Under this rationale, we have invited Cypriot designers to reflect on the diverse cultural landscape of their homeland, as it has been shaped by its turbulent, yet impressive political

and cultural history, briefly outlined above.

Seeking inspiration in a perennially shifting cultural palette can be challenging, empowering, provocative, refreshing and, this is precisely, what we got from them: designs, ideas, and reflections impregnated with the Cypriot landscape, with the heart and soul of a tormented yet creative people, with the traumas and wounds of war, displacement, division, but also with an optimism for change, betterment, inclusion, peace. Their bold proposals revisit and reframe the political and ideological space of Cyprus, with thematic preoccupations that are both topical and monumental and formal experimentations that entertain the Cypriot heritage in impressive ways; from ancient sculpture, through medieval architecture, to traditional embroidery, to name a few of their influences.

The richness and diversity of Cyprus, as an unparalleled cultural mosaic of endless narratives, unique sounds, glaring colours, and fused scents, has provided a unique foundation for artistic creativity and elaboration, permeating the works of the Cypriot designers that participate in *Empowering Individuals: Diversity and Inclusivity by Design*, both as a place of departure and a place of perpetual return.

Work Descriptions

Stereognosis □

The world of set design and styling is predominantly based on the principles of aesthetics. Among these, of particular relevance is the correlation between the object and the surrounding space, scale and proportion, the point of perspective and visual frame, colour and perceived textures of materials. In visual arts, a group of people is excluded from fully experiencing the beauty of an image: visually impaired and blind people. In my work, the final outcome is usually a photo. I design and make compositions, which are then photographed.

The actual installation is subsequently destroyed. Even though the process of building the artwork can be experienced and appreciated by blind people, the final piece cannot. In this show, I present a monochrome composition, so colour is not a discriminating factor - inspired by the cultural and natural landscape of my homeland, Cyprus. I use various materials and textures and instead of just exhibiting the photographic work, I keep the sets as a live installation. The composition is hidden in a booth and accessible to interact through the sense of touch, so that visitors experience the perception of the objects by touch and proprioception.

The visitors are then invited to explain through words and sketches their experience of the artwork, creating in this way a visual map of their tactile stimuli.

The composition, which is visually accessible behind a curtain at the back of the booth, is complemented by a selection of studio photographs and sketches, which constitute part of my research and development.

(My) Flowers Are Dead

A mixed-media installation incorporating flowers, floral sundries and discarded elements as a visual collage denoting the importance of inclusion and diversity, infused with the spoken word through fragmented and looped sound recordings. Sculptural compositions allude to the abstract architecture and topography of the brain, attempting to simulate a conceptual mapped geographical location for a sense of belonging. It recalls an actual physical place which is divided into two parts just like the human brain.

It recalls the island of Cyprus, striving for reconciliation between its divisions, embracing it once again as place of origin, that of a motherland, just like a child embraces and accepts its mother. Layered through recorded horticultural jargon (such as the delicate care of a flower, regardless of its ephemeral nature) and autobiographical text (memories connected with my mother), it creates a play of semiotics which parallels how the human brain functions and dysfunctions through different processes, and established or non-established connections.

It touches upon mental illness, specifically schizophrenia, from which my mother suffers, sharing intimate thoughts and feelings in a non linear way, urging a state of impermanence, inviting the spectator to decipher and re-construct meaning. (My) flowers are dead attempts to be a poetic visual composition which through its metaphors, aims to empower individuals through an established connection; an emotional response and the experience it might engender, enfolding diversity and inclusion in any given form.

UNbuffer ☺

UNbuffer is a project contemplating on the buffer zone that dichotomizes Cyprus for more than five decades. The Green Line, as it is known to the locals, is essentially a ceasefire line, patrolled by the UN peace-keeping force and constituting a constant reminder and remainder of conflict; an open trauma, both physically and symbolically. Without challenging the presence of the UN force as essential for the safeguarding of peace on the island, this project aims instead at communicating a message of peace, the end of Turkish occupation and the reunification of the island. Postcards are chosen as a medium to spread aware-ness of the subject and deliver this message. The front of the cards feature images, text, and re-purposed items found in the landscape of the dividing zone, whose function has been subverted so that they stop representing a message of division and exclusion. Cyprus is and has always been a diverse country with a rich history and culture and, as such, can serve as a unique paradigm for respecting diversity, promoting solidarity and representing the benefits of a joint future for all Cypriots, irrespective of ethnic, religious, or linguistic background. In the wake of rising nationalism, fascism and extremism across the globe, it is essential to rethink notions of national identity and how they have been inflected by traditional ideologies rooted in obsolete perceptions of racial purity and supremacy. Niyazi Kızılyürek, a Turkish Cypriot political scientist and a recently elected member of the European Parliament, argues that the notion of a citizenship is not embedded in our DNA, it rather derives from the place where we are free to live, co-exist and democratically participate. As he states, “Homeland is our consciousness, not our roots.”

Androniki's Pocket

Cyprus is a small island where gender issues have taken a back seat to the troublesome political agenda. While women's societal roles within this persistently patriarchal society have gradually evolved, concepts such as honour and virtue, and expectations of marriage and procreation are still current. Traditionally, an expressed desire to participate in 'male pursuits' reflected poorly on a Cypriot woman's honour. This is epitomised in the folk song 'Androniki'. A daring woman by that name attempts to join the men at the coffee shop, drink coffee, play backgammon and smoke, only to be killed by her own brother for dishonour.

Androniki (whose name derives from the Greek words andros - man and niki – victory and has the ambivalent meaning “victory over men” or “victory of men”) becomes, thus, a defiant feminist heroine. The pocket, a functional design element giving the wearer freedom to carry things they need and desire, is a symbol of independence, financial and otherwise. It was historically left out of women's clothing as it was deemed unnecessary and, to the antagonized patriarchy, spoiled the streamlined female form.

Behind closed doors and outside of male scrutiny, women used embroidery as a means of social engagement: to portray their identity through their designs and to sign their name, something they were not otherwise allowed to do, through embroidered initials.

In memory of Androniki, as cultural myth and reclaimed feminist icon, the pocket is idolised and the traditional Cypriot national garment is re-appropriated with functional and embellished pockets, both gestures of female empowerment.

Tickets for the Afterlife ✨

Cyprus. An island at the cross-section of many cultures and religions. With the Mediterranean Sea lapping at its coasts, it provides a gateway that links Europe to the Middle East. Major civilisations like the Egyptians, Persians, Greeks and Ottomans all settled here and brought with them diverse traditions and rituals that still shape the island.

From the Egyptians who believed they held the keys to immortality, to the Anatolian practice of washing and shrouding the dead, to the Greek Orthodox *mnemósynon* (memorial service) that serves as a comfort to the living after death – reminding them of their own mortality – Cyprus has always had a varied approach to ritual practices. As we move into the 21st Century, the incredibly personal experience of how to die is not only shaped by our communities and cultures, but challenged by technologies that extend our bodies and memories into the afterlife. In the past, religion was the only way to achieve life after death. Nowadays though, social media sites are becoming primary memory sites that extend the presence of the dead and blend with traditions and cultures. Technology may even provide new paths to virtual transcendence. This installation links past, present and future possibilities of love after death. Here you can collect your own set of tickets for the afterlife to take home and contemplate.

Bio-Engaging 🌱

Nicky Oppenheimer, De Beers chair once stated:

“Diamonds are intrinsically worthless, except for the deep psychological need they fill”. From an early date, jewels were worn as religious/ritualistic ornaments, to protect from evil spirits, or to reflect wealth and stature in an intensely hierarchical and status-conscious society. The engagement ring, now a crucial part of the iconography of a successful adult life, is nothing but the effect of marketing in the modern consumerist era. Since the price of an engagement ring is not affordable for all, this project is an attempt to rethink how jewellery design may be inclusive to everyone coming from any social, economic or ethnic background. My proposition is to reimagine how we might replace precious materials, such as diamonds and gold, and recreate jewels, using a process that mimics natural metamorphism. Soil is a body that retains information about its environmental history and does not require the presence of life to form.

Therefore, soil, bioplastics, and herbs are mixed to create organic matter, with mould making and casting as main processes, representing the route and sequences of one's life journey and their connection with the environment. A series of moulds will be created using 3D printing technology where the user can create their own ring for their partner, using materials of particular importance to their relationship. As we treasure objects and jewellery for the way they recap our memories, these alternative engagement ring propositions aim to disrupt the status quo, celebrate new voices and tell untold stories. The aim is to empower us through materiality and allow our jewels and the way they are created to represent us all.

MAZI (together) ■

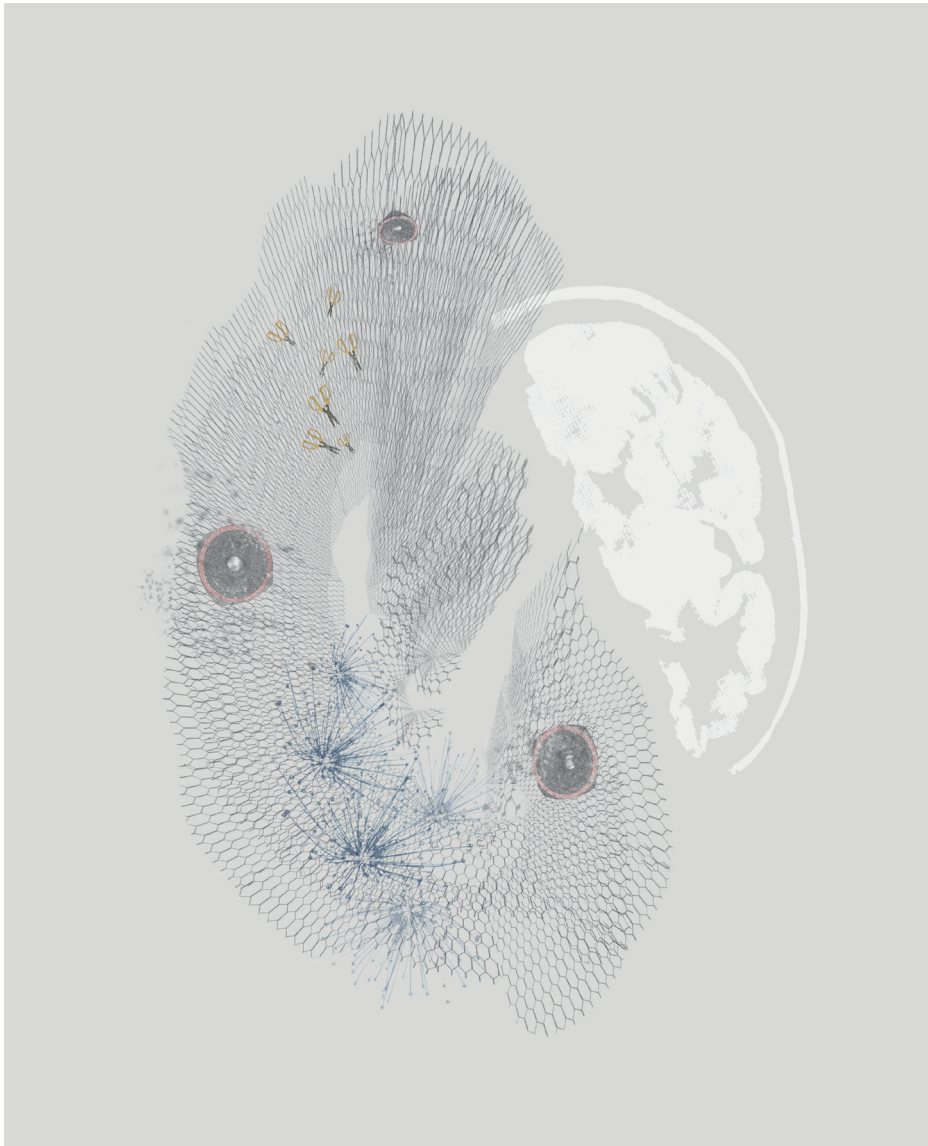
Through jewellery, definitive statements are to be made without the limitations of language or cultural boundaries. My jewellery strives to remind humankind that each and every one of us is unique, exclusive, our own individual. However, at the same time, my homeland, Cyprus, is divided, therefore it is time to melt down the barriers; time to embrace diversity and transcend the conflict, Μαζί ('together' in Greek). Aiming to create ethical and sustainable products, I melt down fragments of recycled copper, silver and brass, mending their incommensurability and exploring new creative pathways. The creative process of the jewellery I produce reflects the potential bridging of differences on Cyprus, the binding of political, cultural, social and economic divides. Each respective piece is made using traditional methods, taking inspiration from Cyprus's vibrant past; encouraging optimism, growth and prosperity for the future. Freedom to express oneself is vital in my opinion and via the pouring of molten metal, dispersing itself independently outside the crucible, I portray nature's beauty unravelled. By choice, the use of recycled metals delivers characteristics derived from their pasts but once connected, just like the qualities of us human beings, we might as well form a diverse community and an unparalleled unity all the same.

Image Documentation



Sterognosis 
Maya Angeli

Mixed-media, Dimensions variable, 2019
Photography: *Lydia Whitmore*



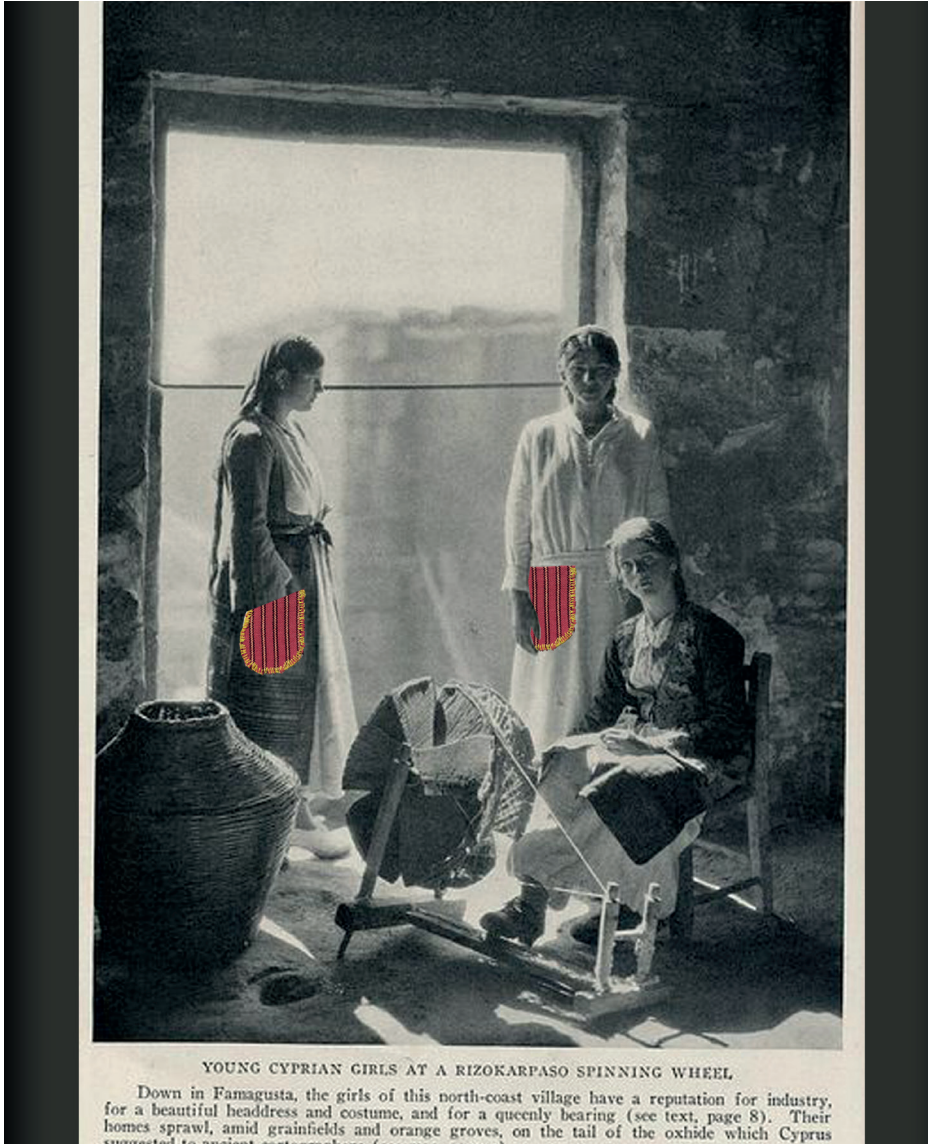
(My) Flowers are Dead □
Alina Dheere Babaletos

Chicken wire, dried, flower sundries e.g.
floral foam and floristry scissors. Metal
decorative wires dried, preserved
flowers enclosed in chicken wire.
Credit: *Adriana Bravo, 2019*



Unbuffer ☺
Alexandros Kosmidis

A6 postcards on 400 gsm, 2019
Digitally printed 3mm foamex signs
(dimensions H:830 mm W:575 mm)



YOUNG CYPRIAN GIRLS AT A RIZOKARPASO SPINNING WHEEL.

Down in Famagusta, the girls of this north-coast village have a reputation for industry, for a beautiful headdress and costume, and for a queenly bearing (see text, page 8). Their homes sprawl, amid grainfields and orange groves, on the tail of the oxhide which Cyprus succeeded to ancient Carthage.



Tickets for the Afterlife 🌸
Dr Stacey Pitsillides


Mixed-media, 2019
Photography by: *Moira Manni*



Bio-Engaging 
Mala Siamptani

PLA, Cypriot soil, coffee, corn flour,
vinegar, water, 2019
Photography: *Nikolas Louka*



Mazi (Together) 
Magdalene Theodorou

Silver, Brass, Copper, 2019
Photography: Magdalene Theodorou,
assisted by Chris Brennan

Programme Schedule
& Colophon/Credits

Exhibition dates and times:
16 September 2019 - 26 October 2019

Exhibition opening night/Private View:
Thursday 19 September, 2019

18:20

Welcome by:
Dr Anastasios Maragiannis
School of Design, Deputy Head
University of Greenwich

18:25–18:30

Prologue by:
Dr Marios Psaras,
Cultural Counsellor
Cyprus High Commission

18.30–18.45

Exhibition Opening Talk by:
His Excellency,
High Commissioner
of the Republic of Cyprus
Mr. Andreas S. Kakouris

18:45–19:45

Panel discussion with Designers

19:45–21:00

Drinks & Canapés

21:00

Event Closes

An eventbrite link with info will be
sent all registered to this event

University of Greenwich
Lecture Theatre 004
Stockwell Street, Building 11

Alina Dheere Babaletsos:
Flowers:
an innovative methodological
approach to rethink communication

Mala Siamptani:
Bio-engaging:
the reconstructed engagement ring,
a renewed tradition

Alexandros Kosmidis:
Enhancing Messaging:
Rethinking visual language

Magdalene Theodorou:
Making Design:
method to unify cultures

The Stephen Lawrence Gallery
10 Stockwell St
East Greenwich
London
SE10 9BD

[www.greenwichunigalleries.co.uk/
category/stephen-lawrence-gallery/](http://www.greenwichunigalleries.co.uk/category/stephen-lawrence-gallery/)

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www.diversityinclusivity.design

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Design Festival:
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The exhibition research outputs is the outcome of a peer review process. Many thanks to our peer reviewers and advisors:

Dr Esther Armstrong, Programme Director Theatre and Screen, Wimbledon College of Arts, University of the Arts London, UK

Dr Rain Ashford, Creative technologist, designer, lecturer and consultant working in the field of wearable technology with an interest in gender diversity

Ghislaine Boddington, Reader in Digital Immersion, School of Design, University of Greenwich, Creative Director of body data>space, and Studio Expert BBC Digital Planet

Obed Figueroa, Diversity and Inclusivity Author of Impact Overview, USA

Maria Glyka, Visual Artist, MFA Accredited lecturer of the University of Derby, Vakalo Art and Design College

Dr Maria Chatzichristodoulou, Associate Professor in Performance and New Media, and Head of External Development and Enterprise for the School of Arts and Creative Industries, London South Bank University

Dr Catherine Maffioletti, Senior Lecturer in Creative Media, and Practitioner-researcher in gender, identity and technologies and their mediated forms within society.

Prof Vassilis Vlastaras, Vice Rector of Research, Athens School of Fine Arts, Greece

Research Lead:

Dr Anastasios Maragiannis, Deputy
Head School of Design, d+iD Research
Lead University of Greenwich

Exhibition Curation:

Dr Anastasios Maragiannis, Dr Marios
Psaras, Cultural Counsellor at the Cyprus
High Commission in London, UK, Mala
Siamptani, Design Research, University
of the Arts, London

Catalogue Graphic Designers:

Hakim Ben Ahmed, Guia Colombo,
Andrew M Lawson-Wood, Calvin A
Power, Giulia Romagnoli

Stephen Lawrence Galleries:

David Waterworth, Lecturer/Curator

Gallery Assistant:

Francesco Imola

Many Thanks:

Lauren Tubridy, School of Design
Administrator, Kam Rehal, Course
Leader Graphic Design, University of
Greenwich
Emmanouil Kanellos, Course Leader
Animation, University of Greenwich

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Design is
To design inclusively is to engage people deeply throughout the design process, sharing our practices and amalgamating people's unique knowledge as design interventions.

The diversity + inclusivity by Design Research aims to amplify, diversify, and mobilise this under-investigated aspect of practice and discourse; where design acts inclusively regardless of disability, gender, ethnicity, vulnerability, language or age.

The exhibition reflects on developments in diversity and inclusivity by design in the current creative Cypriot landscape. In partnership with the Cultural Section of the Cyprus High Commission in London we have invited a group of Cypriot design researchers across the United Kingdom to explore the theme “**Diversity and Inclusivity by Design: Empowering Individuals**” and for the last 15 months the participants diagnosed and explored in-depth key challenges and highlight opportunities where design can add measurable social, commercial and noncommercial value, through research and creativity.

The exhibition showcases co-design research and explores how diverse and inclusive design become the ultimate communication tool to connect the world to go beyond expected boundaries, through a range of transdisciplinary approaches that positively impact our social and political landscapes.