Anastasios Maragiannis

Diversity and Inclusivity by Design

Diversity + Inclusivity by Design
Multicomponent Research Portfolio Outputs

Dr. Anastasios Maragiannis

Deputy Head of School of Design,
Associate Professor in Inclusive Design

School of Design
University of Greenwich, London

Lead of the diversity + inclusivity by Design Research [d++iD]
Website:
www.diversityinclusivity.design

UoG Profile:
https://www.gre.ac.uk/people/rep/las/anastasios-maragiannis

Email:
a.maragannis@gre.ac.uk

Diversity and Inclusivity by Design (d+iD) is a collaborative research project, which embeds diversity and inclusivity research in the creative spaces of art and design through co-design methods. Conceived and led by Dr Anastasios Maragiannis, and explores the question:

'What is enabled when designers design with and for others?'

The research investigates how innovative co-design approaches can amplify, diversify, and mobilise various aspects of the design process; enabling design to act more inclusively and irrespective of disability, gender, ethnicity, vulnerability, language, or age.

In 2021, the research achieved global recognition by the UNESCO partner organisation, the prestigious International Institute of Information Design Award (IIID).

The d+iD project has reached over half a million people through a program of events (2016-2020) that include research outputs showcased in international exhibitions including the London Design Festival that were widely reported in papers, media and reports. The research has produced several publications (exhibition catalogues 2018, 2019 and BST Journal 2019) and the work has been reviewed by BW magazine (Issue, 2018), and the Neurodiversity and Digital Inclusion Annual Report (2018).

The d+iD research project collaborating with several organisations, including: ECOLUXE (UK), the International Greek Forum of Refugees (GFR), the Cyprus High Commission (CHC) in the UK and the Greenwich Autistic Society (UK).

The research has informed and shaped diversity and inclusion policy in governmental and non-governmental refugee and cultural organisations in Cyprus (CHC), Greece (GFR), Africa (ARC) and the UK, transforming creative practice for young refugees and socio-economic migrants.

Within North-West Europe (NWE) , the research has supported vulnerable young people to increase skills and confidence. The research enhances inclusive co-design methods for the £4m funded INTERREG NWE EYES (Empowering Youth Through Entrepreneurial Skills) project; presented with the "INTERREG IMPACT" award (Lille, 2019).

Contents

Introduction and Context

The Diversity and Inclusivity by Design (d+iD) research project is a collaborative project that explores ideas of diversity and inclusivity in the creative spaces of art and design through co-design methods. Conceived in 2016 and led by myself (Dr. Anastasios Maragiannis), the project explores how to use co-design methods in order to empower marginalised groups.

This project aims to highlight this under-investigated aspect of design and has positively impacted the social, political and educational landscape. The Diversity and Inclusivity by Design (d+iD) research project is collaborating with a number of different organisations that are committed to highlighting how generating change through creative means can produce a positive impact in society.

The underpinning research that embodies the Diversity and Inclusivity by Design (d+iD) project has been undertaken at the University of Greenwich, London. The project was established in 2016 and the question which has driven this research project since its inception asks: 'What is enabled when designers design with and for others?'.

Inclusivity and diversity are viewed as enabling and empowering elements of the design process that can positively engage marginalised groups. This is an under-investigated aspect of co-design processes that can amplify, mobilise and diversify design practices and discourse in positive ways.

Co-design (or participatory design) is the act of directly creating, or designing with users, specifically within the design development process to ensure that results meet the end users' needs. The immediate benefits of using co-design approaches, includes: better understanding and knowledge of user or stakeholder requirements; generation of better solutions to problems that meet the end user's needs; and better cooperation between different people and organisations across disciplines.

The d+iD research project has shown that by using a co-design approach, design can act inclusively regardless of gender, disability, ethnicity, language or age, and can therefore, be used as a powerful tool to create positive social impact and change. The project has made it its aim to re-imagine and alter the way that design is approached, and to make diversity and inclusivity a central aspect of co-design methods.

The research innovation of the d+iD project has been to successfully use co-design methodologies to co-create with marginalised groups in order to give them a voice and empower them (particularly, refugees and economic migrants).

As a result, through the project I have been able to influence and create policy in governmental and non-governmental organisations (discussed in more detail in the following section).

By introducing marginalised groups to co-design methodologies, the d+iD research project has clearly made a significant impact on existing approaches to co-design, enabling an entirely new dialogue on how we use co-design principles. My research project illustrates that co-design can be used to create a shift towards new and multiple terrains in the democratisation of design disciplines.
Thereby, expanding its reach and enabling co-design methods to engage in building bridges between different communities and people from different backgrounds in order to improve their lives and change the social landscape for the better. My dedicated efforts to provide marginalised groups with a voice, supports an emerging movement in co-design approaches, which works towards an engagement with social and political issues with the aim of producing sustainable social change.

d+iD has clearly made a significant impact on the lives of the marginalised groups that we work with through policy change (See relevant section on pg 32-35). Additionally, my research is involved in how this translates to better design practices and how it impacts co-design more generally. By including the marginalised voice to co-design processes, the project has produced a number of insights in how we can enhance design and/or co-design principles through a sense of belonging.
The barriers refugees and migrants face are numerous and complex. However, through the process of co-creation, by involving and providing them with a platform that allows them to be heard, we provide migrants and refugees with the opportunity to contribute and help shape the community.

The benefits of empowering marginalised people as such, can extend from individual benefits (i.e. integration by giving them a sense of confidence through their contribution) to social benefits (rousing their interest in design disciplines, future skill training and/or income generating activities).

Through the d+iD project I continually strive to place agency on marginalised communities and include a new generation of young people from diverse cultures and backgrounds by rousing their interest in design and allowing them to integrate and influence the community.

Over the years, the evolution of the project has seen it grow in numbers. The d+iD team that I have put together, work diligently, contributing to the research outputs and development of this project. The research team involved in the outputs include the following scholars, designers and artists.

The team has spent a considerable amount of time and energy into researching co-design methodologies in discourse and practice. The research efforts conducted for this project have been transdisciplinary in their approach and collaborative in nature. The collaboration with FABRICA Research Center (IT), AIGA (USA), International Greek Forum of Refugees (GFR), The Cyprus High Commission (CHC), (UK) and the Greenwich Autistic Society (UK) has been invaluable to the progress of my work.

These relationships have been constructive in disseminating the ideas of diversity and inclusion in co-design processes and in producing new conceptual tools by which to

create changes in discourse and practice. I view that on-going transdisciplinary research in this area will strengthen our understanding and ability to engage in collaborative research, in design-driven innovation and individual as well as, social change.

The d+iD project outputs are disseminated using accessible platforms, from public exhibitions, to workshops and panel discussions. The project has focused on developing a dialogue amongst industry experts, scholars, artists, designers and the general public for the opportunity to create a multicultural and multidisciplinary exchange of ideas.

This engagement has increased the outreach of the project and demonstrated the merits (as mentioned above). Establishing a collaborative approach to the dissemination of the project's underpinning research has enabled better circulation of the project and its ideas.
The collaboration with two of these organisations (the Cyprus High Commission and the International Greek Forum of Refugees) has led to a policy change within their internal structure and has achieved the project's goal to provide a platform to disempowered groups through creative means.

Social exclusion is a complex and multi-dimensional process.
It involves the lack or denial of resources, rights, goods and services, and the inability to participate in the normal relationships and activities, available to the majority of people in a society, whether in economic, social, cultural or political arenas. It affects both the quality of life of individuals and

the equity and cohesion of society as a whole.

The d+iD research has shown that by using a co-design approach, design can act inclusively regardless of gender, disability, ethnicity, language or age, and can therefore, be used as a powerful tool to create positive social impact and change.

The d+iD research project has recently achieved global recognition by a UNESCO partner organisation, the prestigious International Institute of Information Design Award where I have received the IIID award on research category and the won the Interreg North West Europe "IMPACT AWARD" in Lille (Dec 2019) with over 90 EU funded projects entries.

d+iD Exhibition Outputs / Catalogue
London 2017
#LDF

Exhiibition titled:
diversity + inclusivity by Design: What is enabled when designers design with and for others?

Exhibition Design & Curation:
Dr Anastasos Maragiannis

This catalogue book includes the research outputs displayed in the exhibition in London 2017 as part of the London Design Festival #LDF17.
Moreover, this publication features a critical essay, as a reflection of the projects included in the INTERNATIONAL exhibition and brief description of each project.

More information:
This publication and the international exhibition it accompanies, – 'diversity + inclusivity by Design: What is enabled when designers design with, and for others?'– reviews the shifting correlation between the designer and the 'other'.
Our current creative landscape has changed, as a result of various fluctuations, the social media, technological innovations, globalisation, the phenomenon of human trafficking, human movement, ideas exchanges and more.
Contemporary designers are eligible to make a number of choices based on their personal views and idiosyncratic experiences.

The design outcomes are usually aesthetically pleasing; however, it seems that the sense of 'political precision' – firstly discussed by Aristotle, - is not always

the case in every design practice and/or design outcome.
While politics, is a 'practical science' as it deals with making human's happy (Aristotle, 384 BC).

'One of the most important roles of a politician though, is to solve problems by making laws, or constitutions. On the other hand, the role of the designer can be seen to equate to that of the politician where inclusive design can be used to solve problems, bearing in mind the design manner and as on Aristotle's philosophy, to find the supreme purpose of life, 'virtue' as he puts it.'

For more information and a pdf file of the publication::

Catalogue: http://diversityinclusivity. design/wp-content/uploads/2021/03/diD-2017-Exhibition-Catalogue-.pdf

https://gala.gre.ac.uk/id/eprint/24499/

https://gala.gre.ac.uk/id/eprint/24412/

Fig. i. Catalogue with Exhibition research outputs
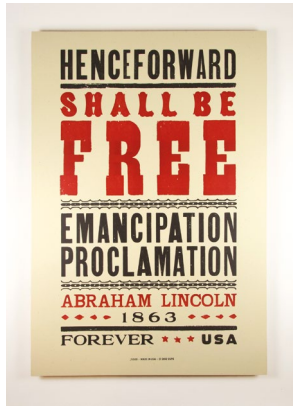
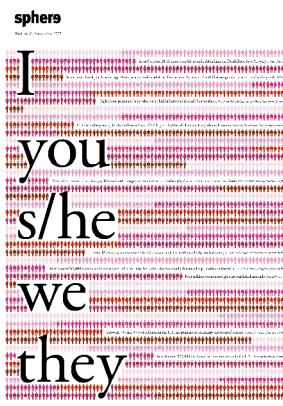Fig.1. AIGA: Gail Anderson

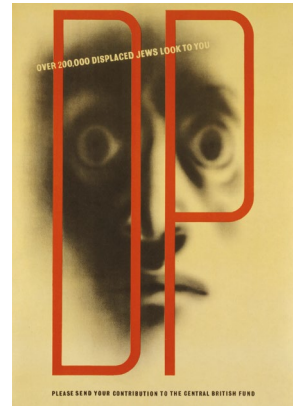Fig. 2. AIGA: Worldstudio

Fig. 3. Abram Games

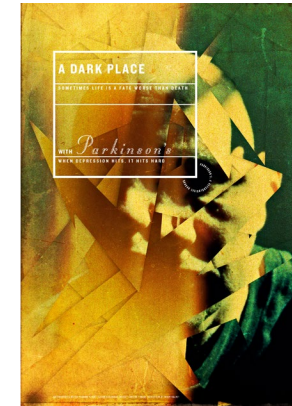
Fig. 7. Fabrica

Fig. 8. Vaughan Oliver
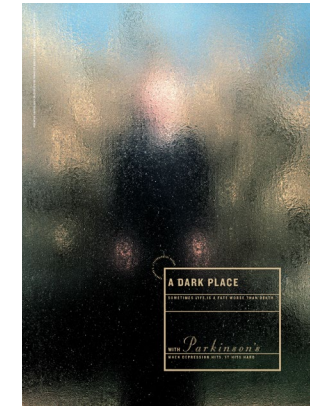

Fig. 9. Vaughan Oliver
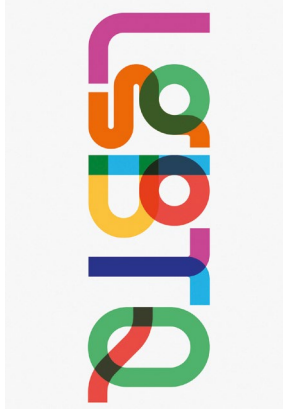

Fig. 4. AIGA: Worldstudio

Fig. 5. Ogilvy

Fig. 6. TEI Athens

Fig. 10. AIGA: Worldstudio

Fig. 11. Abram Games

Fig. 12. Fabrica

Figures: 1-12 :
A selection of the exhibition thematic outputs: Comercial-driven, Human-facing and Community-challenging. The outputs from various research centres and organisations (including FABRICA-IT, AIGA-USA, TEI-GR) are listed in the publication and accompanied with a research description.

https://gala.gre.ac.uk/id/eprint/24499/

d+iD Exhibition Documentation
London 2017
#LDF

Exhibition titled:
diversity + inclusivity by Design: What is enabled when designers design with and for others?

Exhibition Design & Curation:
Dr Anastasios Maragiannis

The exhibition was professionally documented and archived for research purposes onboth diversityinclusivity.design online space but in London Design Festival archive site, for easy access. The images on the right – and an extended number on the website – demonstrate the successful opening of the exhibition.

During the exhibition a number of talks, debates and events were hosted.

For more information:
https://gala.gre.ac.uk/id/eprint/24412/

Exhibition:
https://diversityinclusivity.design/london-2017/

Galleries
http://www.greenwichunigalleries.co.uk/diversity-inclusivity-by-design/

Research Gate
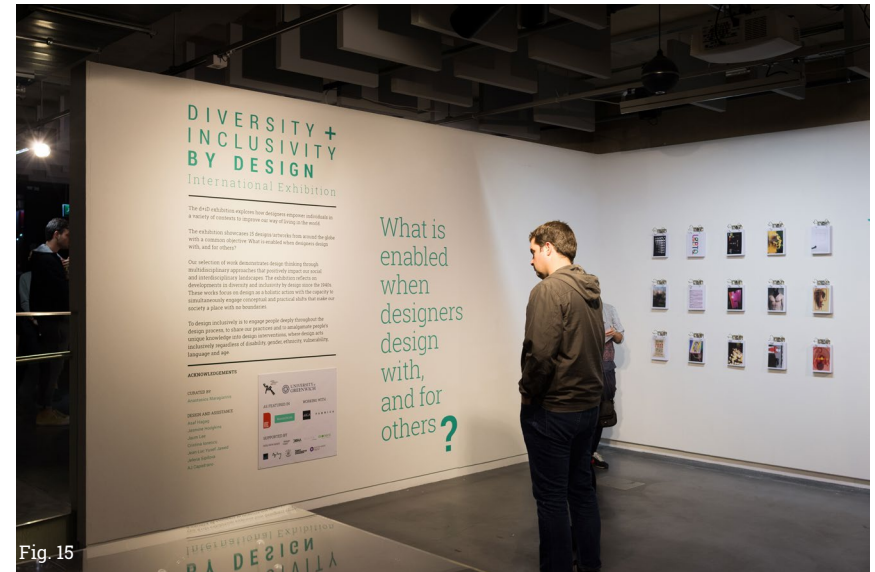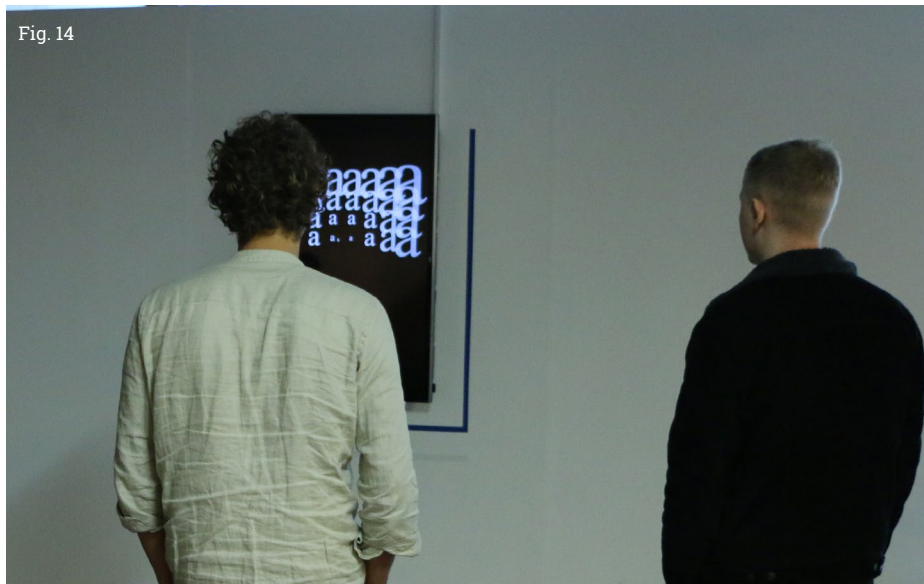https://www.researchgate.net/profile/Anastasios-Maragiannis-2

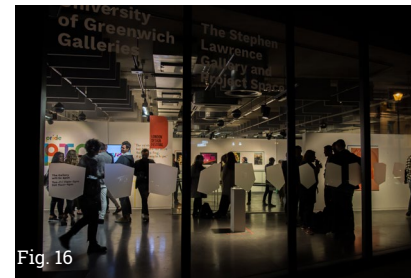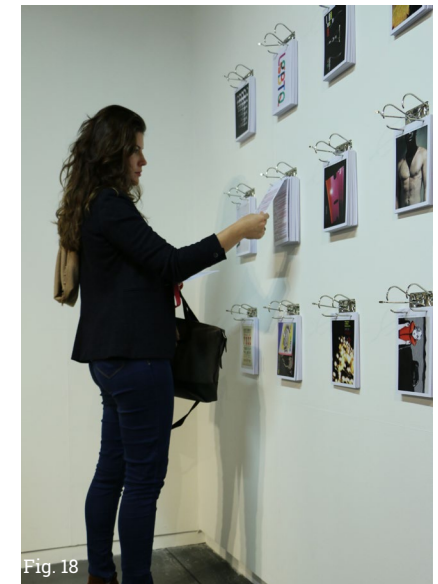
Fig. 15

Fig. 14

Fig. 16

Fig. 18

Fig. 17

Figures: 14-18 Exhibition Curation/Outputs

d+iD Exhibition Documentation
London 2017

Exhibition titled:
diversity + inclusivity by Design: What is enabled when designers design with and for others?

This international exhibition was featured as part of the London Design Festival and in particular highlighted as part of the South East (SE) London design district.

London Design Festival has claimed record visitor figures for 2017, but admitted it counted every person who visited participating museums and passed through public squares hosting installations.

The festival issued a press release saying it welcomed an estimated 419,799 individual visitors between 16 and 24 September, and had 930,773 visits overall. Twenty-four per cent of these were overseas visitors.

An LDF spokesperson said that all previous attendance records were broken in 2017, the festival's fifteenth year. 'They are all record breaking [figures] which is fantastic!' the spokesperson said. 'Busiest weekend, busiest day and busiest week!'

Fig. 19: Screenshot London Design Festival 2017

For more information:

London Design Festival
https://www.londondesignfestival.com/events/diversity-inclusivity-design

Research Project Output
London 2017
#LDF

Exhibition titled:
diversity + inclusivity by Design:
What is enabled when designers design
with and for others?

Interactive Read[ability] / Video

Research and Development:
Dr Anastasios Maragiannis

While I curated and lead the research of this exhibition i have also participated with one research ouptuts My research outwork showcases the future of readability.

This 4 year research project was funded by IKY Hellenic State Foundation (£30k).

The gradual shift from print to portable screen based technology has impacted our daily communication.

The transition from print to portable screen based devices, from material to virtual space, and from the textual to the visual has inevitably altered our sight vision, and this includes the designers as well as the viewers/readers.

Kinesis combined with sensory interaction in the immerse of technology sometimes escapes the fixity of meaning without suspending it; in contrast it generates the conditions which enable the creation of a multiplicity of meanings, depending on our gender, age or even ethnicity and cultural background.

The 'Interactive Read[ability]' project explores how mobile technology has reinvented type and text and as a result, changed the landscape and conceptualisation of reading practices, redefining the communication process with a focus on vision as disability.

For more information:

Interactive Read[ability]
https://diversityinclusivity.design/london-2017/interactive-readability
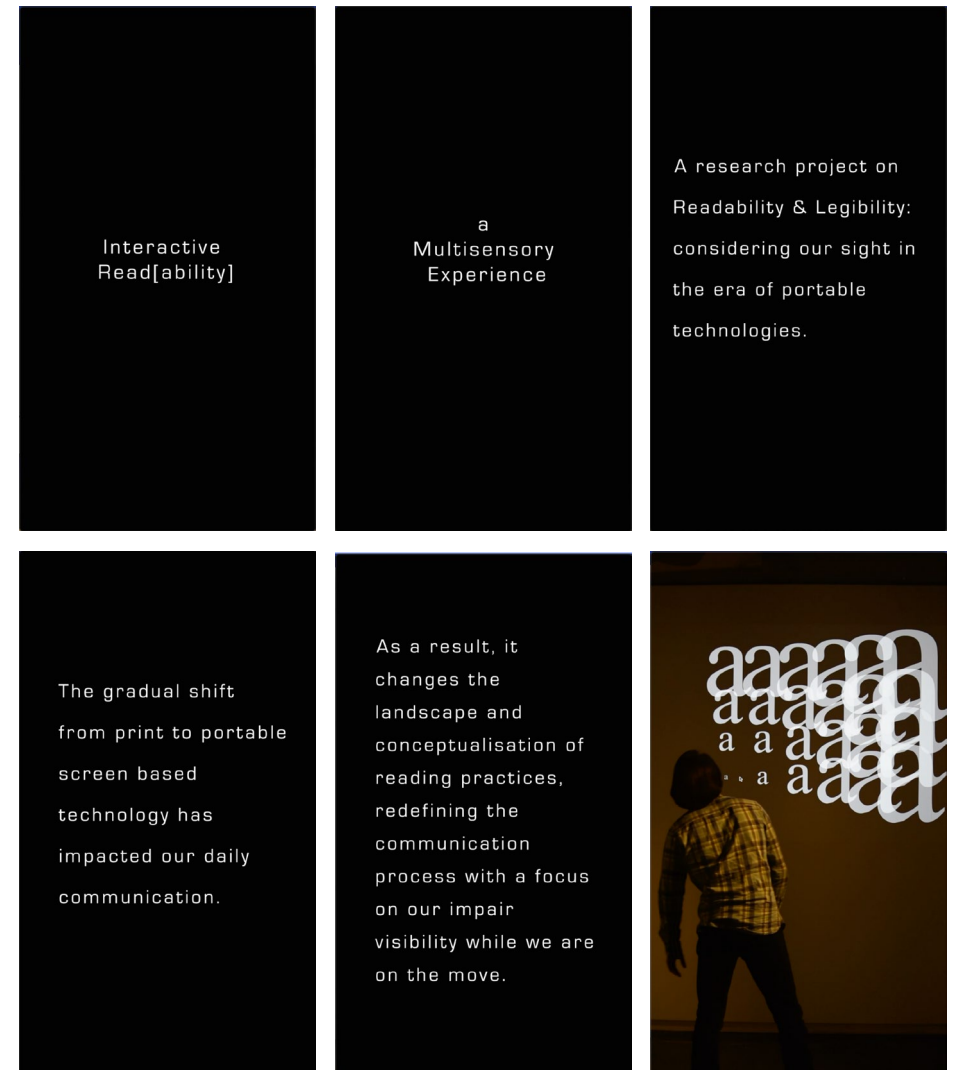
on VIMEO:
https://vimeo.com/520980048

Fig. 14 (pg 14) and Fig, 20- 25
Collection of screenshots showcasing the research project in space with participation of audience (full video link on vimeo pg 18)

Exhibition
Creative Citizens of
Europe*
Athens 2019

SERAFIO City of Athens | Exhibition Centre

Exhibition Design & Curation:
Dr Anastasos Maragiannis

* The International Greek Forum of
Refugees as part of their series of funded
events and research activities invited me
to curate an adaptation of my exhibition
**"diversity + inclusivity by Design: What is
enabled when designers design with and for
others?"**

As a result we engaged a number of
individuals from their EU marginalised
communities and we reformed the
exhibition to an amalgamation of the
previous works with new ones and the title
was **""diversity + inclusivity by Design:
Creative Citizens of Europe'.**

Supported by ECOLUXE London
http://ecoluxe.org/2019/04/06/diversity-
and-inclusivity-by-design-creative-
citizens-of-europe-what-is-enabled-when-
designers-design-with-and-for-others/

Funded by
SOCIAL INCLUSION OPPORTUNITIES
www.matchinclusion.eu

MATCH inclusion EU Review:
https://matchinclusion.eu/media/MATCH-
nl4-en.html

The project and the exhibition took place at
the Exhibition Centre of the Municipality of
Athens, Greece.
The d+iD Research Hub based at the
University of Greenwich, London presented
the innovative designs created by world-
renowned designers and curated by Dr.
Anastasios Maragiannis, Deputy Head of
school of Design and Director of the d+iD
Research.

The exhibition explores how designers
empower individuals in a variety of
contexts to improve our way of living in the
world.

The exhibition was opened by the Deputy
Mayor of Athens, Greece.

For more info about the research
https://diversityinclusivity.design/
athens-2019/

Fig. 26-29 A Collection of images showcasing the adaptation of the London2017 exhibition in
Athens, Greece as part of the MATCH INCLUSION EU programme to empower youth.

20

21

Empowering Individuals: Exhibition Outputs

London 2019
#LDF2019

Exhibition titled:
diversity + inclusivity by Design:
Empowering Indivituals

Exhibition Design & Curation:
Dr Anastasios Maragiannis

This exhibition co-funded by the Embassy of Cyprus in UK and the Ministry of Culture.

The diversity + inclusivity by Design hub in partnership with The Cyprus High Commission in London and the Councilor of Cultural Section was delighted to announce that it would present an unprecedented number of outstanding works from 9 talented Cypriot designers. The exhibition showcased design and artistic research, commissioned by the London Cyprus High Commission for Cypriot London based designers. All these works shared a common objective: What is enabled when designers design with, and for others? The selection of work demonstrates design research through a range of transdisciplinary approaches that positively impact our social and political landscapes. The exhibition reflects on developments in diversity and inclusivity by design in the current creative Cypriot landscape.

The Cultural Section of the Cyprus High Commission promotes Cyprus History and Culture in the UK. The Cultural Section hosts, organises and supports initiatives and events, and creates research collaborations with cultural

institutions, educational bodies, and universities. Primary aims are to engage the international Cypriot community and the wider public in a dynamic cultural dialogue. To this end, the Cultural Section supports cultural production by emerging artists and designers in various forms of art (design, music, theatre, fine arts, film) by providing platforms to showcase their work and by facilitating their collaborations with international institutions to create an impact on our society.

'In this respect, the research exhibition organised by Dr Anastasios Maragiannis falls under our objectives and we would be more than delighted to support the research, participate and contribute financially.'

This exhibition was part of the london design festival #LDF2019.

For more information:
https://gala.gre.ac.uk/id/eprint/28061/

Galleries:
http://www.greenwichunigalleries.co.uk/diversity-and-inclusivity-by-design-empowering-individuals/

Exhibition Outputs
https://diversityinclusivity.design/london-2019-cyprus-2020/

Fig. 30: Catalogue

Fig. 31 Audience interacting with the works
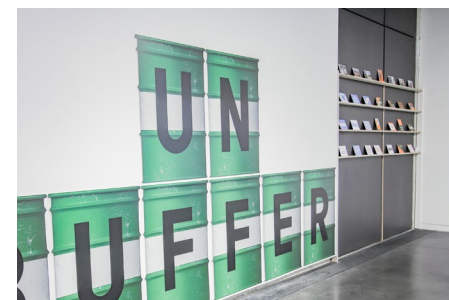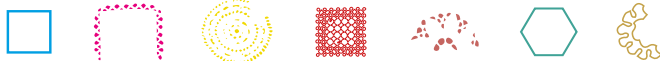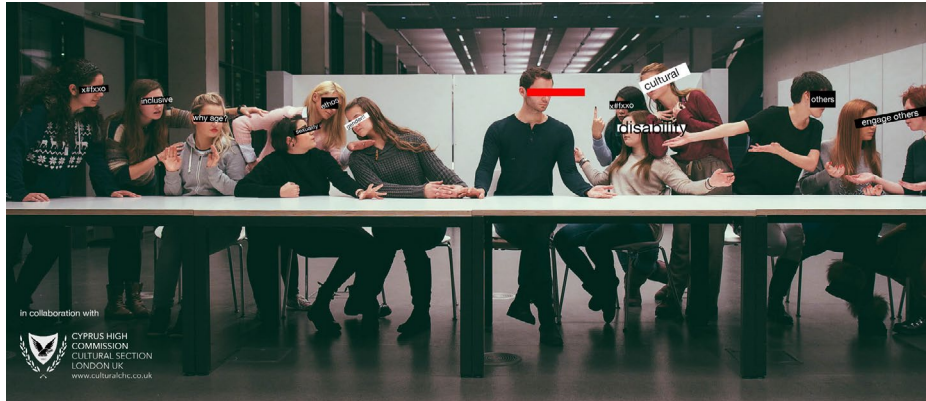

Fig. 32 Exhibition outputs

Fig. 33 Audience interacting with the works

Project: **Diversity and Inclusivity by Design: Empowering Individuals**

N.B. Information graphics to assist in reading and understanding the projects within the exhibition space.

What was the challenge?

To design inclusively is to engage people deeply throughout the design process, to share practices and to amalgamate people's unique knowledge into design interventions. Our society is changing and as a result of various factors, political, economic and cultural disputes, we change the way we communicate, 'read' information and co-design.

Our research on diversity + inclusivity by Design (d+iD) investigates "what is enabled when designers design with, and for others?" We are challenging existing communication practices, to show how our information design processes could amplify, diversify and generate visual language that

What was the solution?

In a series of co-design methodologies and participatory design workshops, we focused on enabling and empowering elements of design processes that can positively engage with marginalised groups with a focus on the divided Mediterranean island of Cyprus. Through an international exhibition, our design outputs act inclusively by creating a positive social impact. The exhibition as the solution to the challenge and its visual language has focused on developing a dialogue amongst industry experts, scholars, artists, designers and the general public for the opportunity to create a multicultural and multidisciplinary exchange of ideas. This
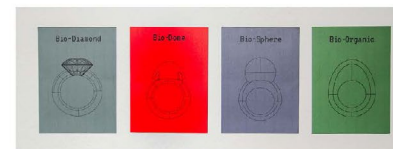
design, have the ability to create agency in marginalised voices. The exhibition output include multisensory objects to educate visitors through information desig and haptic techniques addressing issues such as gender equality, political conflicts and hidden disabilities. Every exhibit informs the spectator through various materials and audiovisual methods.

This research project was co-funded by The Cyprus Hig Commission in London and is a collaboration with a team of designers and international creative industries

What was the effect?

The channels used for the dissemination of the research project have been multiple and far-reaching, leading to a perceptual change in how diversity and inclusivity are understood in the context of a co-design process. The distinguished London Design Festival (LDF) covered the exhibition; a nine-day event (LDF overall attracts every year approximately 580,000 people and an additional 1 million passer-by audience

from over 75 different countries). The outputs of the project are manifested in the form of an exhibition and catalogues and aimed to celebrate the works, by covering issues that extended to real-world discussions and debates regarding how design practices deal with diversity and inclusivity. The catalogue and exhibition are designed for the broad exposure and for engaging a wider multicultural audience.

Contact:

name: Dr. Anastasios Maragiannis
company/organisation: School of Design
University of Greenwich, d+iD
e-mail: a.maragiannis@gre.ac.uk
website: diversityinclusivity.design

The d+iD research project achieved global recognition by a UNESCO partner organisation, the prestigious International Institute of Information Design Award (Figures 34/35)

For more information about this award:

https://www.gre.ac.uk/articles/public-relations/greenwich-academic-receives-prestigious-award

Fig. 34 and 35

Empowering:
Exhibition Documentation
London 2019

Exhibition titled:
diversity + inclusivity by Design:
Empowering Indivituals

This international exhibition was featured as part of the London Design Festival and in particular highlighted as part of the SE London design district.

London Design Festival has claimed record visitor figures for 2017, but admitted it counted every person who visited participating museums and passed through public squares hosting installations.

The festival issued a press release saying it welcomed an estimated 419,799 individual visitors between 16 and 24 September, and had 930,773 visits overall. Twenty-four per cent of these were overseas visitors, it said.

An LDF spokesperson said that all previous attendance records were broken in 2017, the festival's fifteenth year. "They are all record breaking [figures] which is fantastic!" the spokesperson said. "Busiest weekend, busiest day and busiest week!"

For more information:

London Design Festival
https://www.londondesignfestival.com/
events/diversity-inclusivity-design

Fig. 36: London Design Festival 2019

Journal Peer Reviewed Paper

Diversity and Inclusivity in the Age of Wearables: A Buzzword, a Myth, an Uncertain Reality (2019)

A paper published as part of the 18th issue of the BST Journal. This double-blind peer reviewed paper combines theory and practice research. The paper is questions whether we focus on the design aspect and aesthetics of technology or, whether we should make utility the focal point and centre of our attention instead. Aesthetics can often be a matter of taste; subjective, personal and therefore diverse. In contrast, utility is more inclusive in that, design in this context encompasses the needs of a wide range of people and must appeal to the growing needs of an increasingly global culture.

This article investigates artistic and commercial practices that engage with the idea of diversity and inclusivity in digital technologies and particularly, the gendered body with a focus on one of the marginalised groups that have been under-represented regarding choices and design in technology. The research investigates how inclusive design is used within Europe and goes beyond age, ethnicity, gender, sex, and disabilities to focus on other excluded groups to deliver mainstream solutions. Inspired by the limited understanding and choices around aesthetics and personalisation in wearables, this article discusses how we use technology to empower individuals in a variety of contexts; to improve our way of living in the world, through a number of contextual resources and practice-research, which were devised and conducted to

address women's concerns and preferences on wearable technologies.

This provides researchers, design and technology scholars, gender and the social design community with new knowledge about how the making and augmenting of things affects communication. It contributes to a very important factor in the development of wearables in the social and cultural connotations and opening discussions on what is coming next though for wearables and whether technology will respect our unique existence privacy and data.

The research stimulates public debate by introducing new ways of thinking demonstrated by being invited as keynote speaker on programmes such us: the International Refugees forum Empowering individuals Creative Citizens of Europe (Athens 2019), the Annual talk of Ecoluxe London on Sustainable design diversity + Inclusivity in the age of BREXIT (London 2019).

I evidenced that a very important factor in the development of wearables was the social and cultural connotations of these devices and how they then portray women.

Body, Space & Technology

Body, Space & Technology (BST) is a leading journal of contemporary artistic practice and research and joined the OLH platform in Summer 2017. Since it launched in 2000, BST has built a strong reputation for scholarly quality and innovation, as well as fostering a global academic community around its published content. BST publishes research into artistic practice that engages with digital technologies, particularly as these relate to bodily interaction and creativity, and in multi-disciplinary perspectives.

Submit | View

498	397	13
Views	Downloads	Twitter

Published on 12 Mar 2019 | Peer Reviewed | CC BY 4.0
Accepted on 22 Jan 2019 | Submitted on 29 Oct 2018

Abstract

Dominant Stereotypes and Other Myths

Diversity and Design Choices: Aesthetics and Technology

Uncertain reality: Data, Women and Privacy

Conclusion

Competing Interests

Author Information

References

For more information:

Maragiannis, A. and Ashford, R., 2019. Diversity and Inclusivity in the Age of Wearables: A Buzzword, a Myth, an Uncertain Reality. Body, Space & Technology, 18(1), pp.198–214.

DOI:
http://doi.org/10.16995/bst.320

https://gala.gre.ac.uk/id/eprint/23244/

Fig 37 (top)
Journal Cover

Fig 38 (bottom)
Paper information (downloads, views)

BST Body, Space & Technology

PAPER

Diversity and Inclusivity in the Age of Wearables: A Buzzword, a Myth, an Uncertain Reality

Anastasios Maragiannis[1] and Rain Ashford[2]

[1] School of Design, University of Greenwich, London, UK

[2] Department of Computing, Goldsmiths, University of London, UK

Corresponding author: Dr. Anastasios Maragiannis (a.maragiannis@gre.ac.uk)

Open Library of Humanities

Part of the Ubiquity Partner Network

BST Body, Space & Technology

PAPER

Fig 38 (left), 39 (right)
Paper sample pages

'Wearable Technology' is a buzzword of our contemporary era. It could be argued there are few examples of aesthetically pleasing devices that are designed to meet our needs and/or our consumer desires. However, do we focus on design and aesthetics of technology as a holistic action with the capacity to simultaneously engage conceptual and practical shifts that make our society a place with no boundaries? To design inclusively is to engage the user deeply throughout the design process, sharing our practices and amalgamating people's unique knowledge as technological interventions. Design diversity and inclusion seems to be used interchangeably with two other terminologies, a) Universal Design and b) Design for All. The terms have a parallel purpose but their origin and use is distinguished in various parts of the world. For example, Inclusive Design is used within Europe and goes beyond age, ethnicity, gender, sex, and disabilities to focus on other excluded groups to deliver mainstream solutions. Inspired by the limited understanding and choices around aesthetics and personalisation in wearables, this article discusses how we use technology to empower individuals in a variety of contexts; to improve our way of living in the world, through a number of contextual resources and practice-research, which were devised and conducted to address women's concerns and preferences on wearable technologies.

Keywords: Wearables; design; technology; gender; diversity; inclusivity

'Wearable Technology' is a buzzword of our contemporary era. The wearable devices currently on offer vary in functionality, including: activity tracking, medical monitoring, mobile connectivity and more. However, it could be argued that there are few examples of aesthetically pleasing devices that are designed to meet both

POLICY

Greek Forum of Refugees (GFR)

Titled:
Equality, Diversity and Inclusion Policy to Empower People through Creative Arts, Design, Education and Sports

Research and development:
Dr Anastasios Maragannis
Policy extracts below

It is important to note that the impact of the research outputs, led to the beginning of a number of discussions and debates on how we could encourage diversity in public organisations, design education, discourse, and creative practice to strengthen and expand the relevance of design in all areas of our society. Dr Maragiannis was invited to collaborate with the International Refugees Forum Greece in order to develop a policy on diversity and inclusion (2020).

The goal of this policy is through the creative arts, design, performances, sports, education and cultural humanities to strengthen local and global communities and generate social benefits not only for marginalised groups but also, groups of people that are often socially disadvantaged including the elderly and those living with mental illness and functional impairments. Inequalities affecting socially disadvantaged groups (limits on their mobility and ability to access social networks, services and the labour market) further intensifies health disparities (often) linked to low-socioeconomic status.

The objective is to create an inclusive environment that is representative of all communities and people, regardless of individual differences. Imbalances affecting socially underprivileged groups limit their mobility and ability to access social networks, services and the labour market; this further intensifies health disparities linked to their low-socioeconomic status (Alvin Cheung, et al., 2019).
The aim is to engage multinational and applications for diverse projects. 'We describe projects that our participants are not only refugees but with any background-based Greece EU or Inter/nationally'. We support the refugee communities in Athens, we support the Greek Forum of Refugees' efforts.

This document emphasises four key points: Creativity /Honour / Individuals / Support
The above key points reflect our initiatives and influencing our project decision making, our project ethos, the overall activities and culture and our relations with external networks. Furthermore, the key points are guidance to reinforce this policy and engage in a more responsive way to our current cultural creative landscape.

Quotes inspired this policy
«Το μυστικό της αλλαγής είναι να επικεντρώσεις όλη την ενέργεια σου, όχι στο πως να πολεμήσεις το παλιό, αλλά στην κατασκευή του νέου» -Σωκράτης, 399 ΠΧ

«The secret of change is to focus all of your energy, not on fighting the old, but on building the new» -Socrates 399 BC
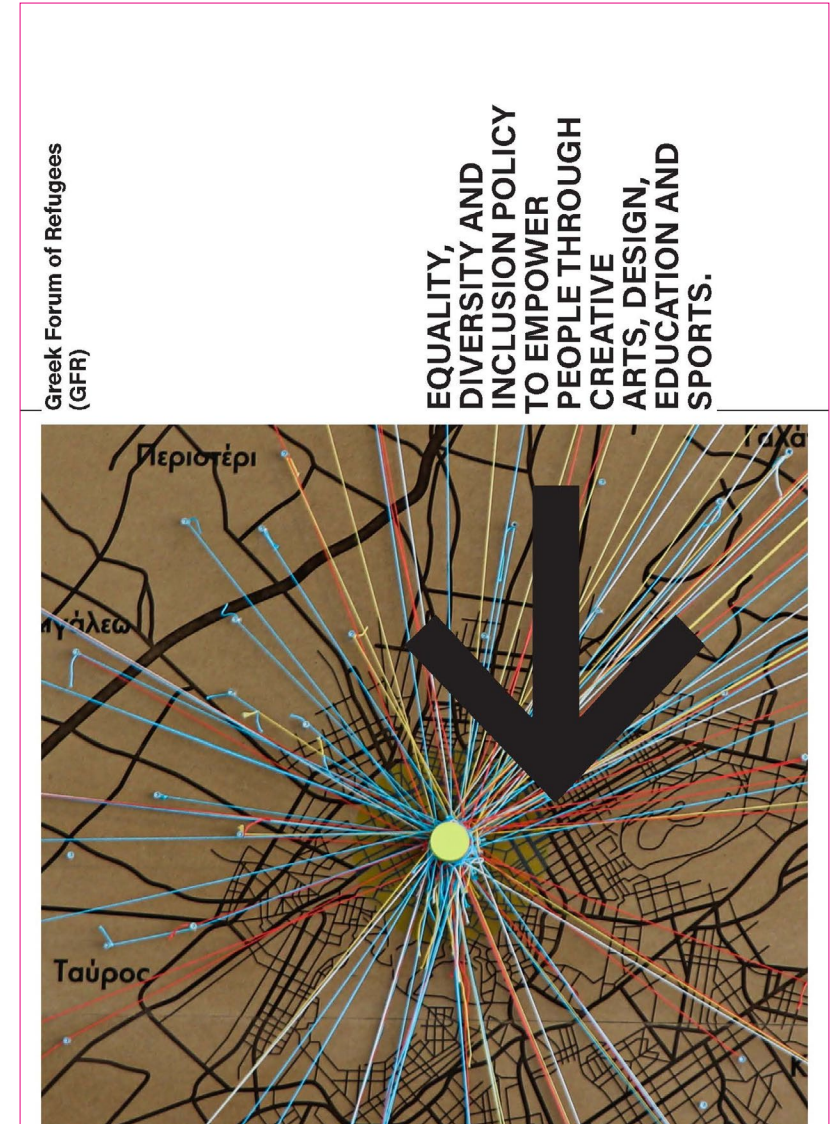
For more information:
http://diversityinclusivity.design/wp-content/uploads/2020/02/GFR-policy.pdf

Fig 40
Cover of the Greek Forum of Refugees Policy document

POLICY

Cultural section
High Commision Of The Republic Of Cyprus

Equality, Diversity and Inclusion Policy in the Creative Arts, Design and Education

Research, Evaluation, Policy Development:
Dr Anastasios Maragannis

Policy extracts below

It is important to note that the impact of the research outputs, led to the beginning of a number of discussions and debates on how we could encourage diversity in public organisations, design education, discourse, and creative practice to strengthen and expand the relevance of design in all areas of our society. Dr Maragiannis was invited by the Ambassador and Cultural Councillor to collaborate with the Cyprus High Commission and the Cultural Section and to develop a policy on creative diversity and inclusion. (Dec 2019)

Culture is perhaps, one of the most precarious and vulnerable sectors, especially during crisis-ridden periods. Yet, through engagement with cultural and creative activities, individuals can both, empower themselves and overcome the potentially vast (and detrimental) psychological effects of an unprecedented situation, such as the current prolonged period of a global lockdown. The Policy: "Equality, Diversity and Inclusion Policy in the Creative Arts, Design and Education" developed for the Cultural Section of the Cyprus High Commission (UK), will ensure that we fully support equality, diversity and inclusion in all aspects of our work, both nationally and internationally.

The Cultural Section of the Cyprus High Commission (UK) promotes Cyprus History and Culture in the UK. We host, organise and support initiatives and events as well as, collaborate with cultural institutions, educational bodies, and universities. Our primary aim is to engage the Cypriot community and the broader public in a dynamic cultural dialogue. To this end, we support cultural production by emerging Cypriot artists in various forms of art (including music, theatre, fine arts, film) by providing platforms to show their work and by facilitating their collaborations with International institutions.

At the Cultural Section of the Cyprus High Commission (CHC) we promote structured, safe and diverse creative communities. People of different backgrounds and lifestyles can creatively co-exist within the Cypriot culture and work together with mutual respect, trust and creativity.

The Cultural Section of the CHC is committed to implementing an Equality, Diversity and Inclusion policy (EDI) which, promotes and supports equality of access to a full range of arts events, creative projects, and cultural dialogues for people of all ages, abilities, cultural backgrounds and communities.

For more information:
http://diversityinclusivity.design/wp-content/uploads/2020/02/CHC-Cultural-Section-policy.pdf

EQUALITY, DIVERSITY AND INCLUSION POLICY IN THE CREATIVE ARTS, DESIGN AND EDUCATION FOR THE CULTURAL SECTION

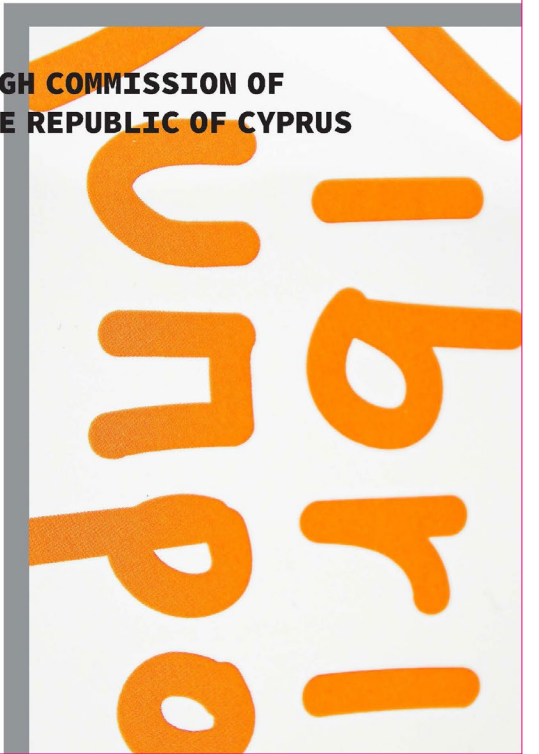## HIGH COMMISSION OF THE REPUBLIC OF CYPRUS

Fig 41
Cover of the High Commision of the Republic of Cyprus UK - Cultural Section Policy document

Blue Wings Journal

Discoveries through dialoue: how design thinking could challenge traditional business innovation or even spice up global negotiations. Jan 2018

Blue Wings ISSN 2669-8048
Helsinki Design Week issue.

This article takes the reader down an interesting and unexpected road to an intriguing destination. With people and creativity at the forefront, each of the Blue Wings publication explores new visions, creative minds, and engaging points of view.

The January issue in numbers Blue Wings ISSN 2669- reached approximately 1000 destinations in 150 countries worldwide, with approximately 1,007,800 readers.
(data www.helsinkitimes.fi, accessed Jan 2018)

For more information:

https://issuu.com/finnair_bluewings/docs/bluewings_01_2018

Fig 42 (above)
Journal Cover

Fig 43 (right)
Sample of publication

The strength of design diplomacy is precisely that it is not focused purely on innovation.

philosophically abstruse to the stodgily domestic.

But no matter where the setting and who the speakers – and there have been more than several to date, with Design Diplomacies convened at 22 embassies in Helsinki – it is commonly noted that the organic, unpretentious nature of the conversations make them well-suited for building trust and consensus, and thereby for advancing constructive dialogues.

"The Design Diplomacy format's ability to engage speakers and spectators alike through open dialogue is very powerful and underestimated," says **Kari Korkman**, founder and CEO of Helsinki Design Week. "Its applications extend far beyond design, to business innovation and even political and social engineering."

MOVING BEYOND INNOVATION

Morten Grønning Nielsen, an innovation designer and producer of over a dozen urban and social projects in the UK and his native Denmark, can attest to Design Diplomacy's soothing and connective atmosphere. Nielsen is a rising star in design circles, and a winner at last year's Danish Design Awards for his creation of Happaratus, a "power-glove" allowing users to hand-sculpt hard materials such as stone and wood.

Nielsen shared his Design Diplomacy experience with **Tauno Tarna**, a Finnish design legend and lifetime achievement award-winner famous not only for his influence over everyday objects such as kitchen utensils, but also for his work in environmental culture combatting the nebulous effects of industrialisation. Speculating that he and Tarna were paired to foster an intergenerational dialogue rarely seen at other design conferences, Nielsen suggests that the unscripted nature of their exchanges – both he and Tarna came into the event without knowledge of what was to be explored – ultimately made the discussion a more intuitive and constructive experience.

Though this unscripted format is by no means unique to the Design Diplomacy construct, London Somerset House residents **Fran Gallardo** and **Audrey Samson**, of artist-researcher duo FRAUD, agree that the Helsinki Design Week dialogues do contribute a potentially replicable means for individuals with different perspectives to commune.

"The strength of Design Diplomacy is precisely that it is not focused purely on innovation, whose output-driven research models tend only to produce short-term results for problems that don't exist or ignore the full complexity of personal, political, and environmental issues," FRAUD/ observe.

"As Design Diplomacy's desired output is dialogue, and the model is not conscripted to innovation, it is easier to achieve open-ended discussion and experimentation."

SECRET SAUCE FOR SUCCESS

Open dialogue and experimentation are indeed critical to design-thinking, and in fact often provide the secret sauce for a successful design solution, according to **Anastasios Maragiannis**, principal lecturer and head of design at the University of Greenwich, London, and an active keynote speaker at design conferences in the United States, Germany, China, Turkey, Greece, and Australia.

"To design inclusively is to engage people deeply throughout the design process, regardless of age, gender, race, ethnicity, disability, vulnerability, or language," says Maragiannis, who recently curated a London exhibition, called d + iD ("diversity + inclusivity by design"), exploring the ways design can assimilate people of diverse backgrounds.

"By uncritically re-examining social constructs be they physical spaces or ideas propagated by groups with agendas, through inclusive design analysis it is possible to rebuild the person-to-person exchanges that are the bedrock of longer-lasting civic harmony," adds Maragiannis.
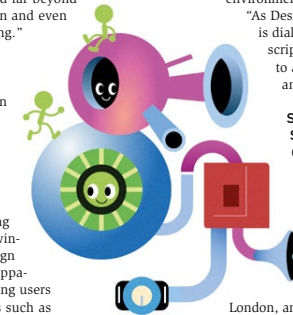
Neurodiversity and digital inclusivity annual report on best practices.
2018

Furthermore, in December 2018, as a result of the exhibition, I was invited to contribute to Econsultancy's best practice guide on Neurodiversity and Digital Inclusivity. I co-developed these inclusivity guidelines to help businesses start addressing the needs of neurodivergent individuals.

At least 10% of potential customers may be won and lost over the issue of accessibility and inclusion. The guide, using my research on diversity and inclusivity by design research, supported organisations with good practice in employment, product design and marketing and is available to over 600,000 professionals every month.

As featured in the recent Harvard Business Review (2017) Neurodiversity is consider as a Competitive Advantage. The 2018 Annual Neurodiversity and Digital Inclusion report showcase part of the research outputs as essential elements to better understand the ideas that there is one 'normal' or 'healthy' type of brain or one 'right' style of neurocognitive functioning is no more valid than the idea that there is one 'normal' or 'right' gender, race or culture.

The report is only available to subscribers and an introductory abstract is featured in various places including the design week, and Creative Review.

For more information:
https://econsultancy.com/reports/
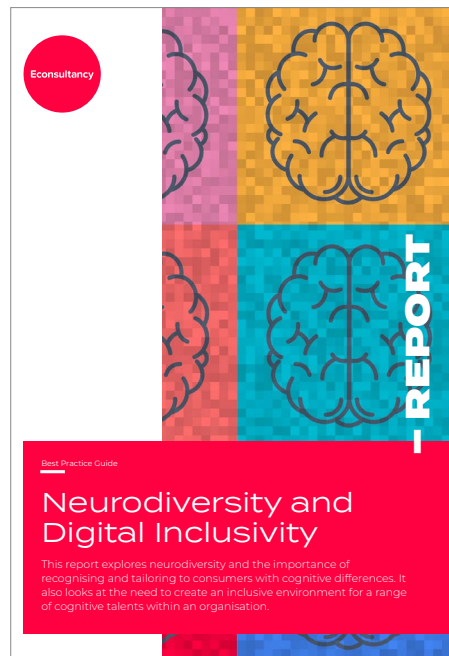neurodiversity-and-digital-inclusion/

Fig 44 (above)
Journal Cover

Fig 45 (right)
Sample of the report

1.1. Methodology

This report was created following telephone and face-to-face interviews with a range of contributors including marketers, developers, academics and experts in neurodiversity and accessibility. This included a number of neurodivergent individuals and relatives of neurodivergent individuals. It also results from an extensive review of academic, specialist and other literature.

Econsultancy would like to thank the following people for their contributions to this report:

- **Mark Evans**, Marketing Director, Direct Line
- **Paul Boag**, User Experience and Service Design Consultant, Boagworld.com
- **Dr Abi James**, Research Fellow, University of Southampton and Chair, British Dyslexia Association New Technology Committee
- **Margaret Malpas**, Joint Chair, British Dyslexia Association
- **Anastasios Maragiannis**, Academic Portfolio Leader and Principal Lecturer in Design, University of Greenwich
- **Ashley Firth**, Head of Front-End Development, Octopus Energy
- **Paul Davies**, Consumer Marketing Director, Microsoft
- **Andy Atkinson**, Group Marketing and Customer Director, Morrisons
- **Marie-Claude Gervais**, Research and Strategy Director, Versiti
- **Tatty Bowman**, Co-Chair, 21&Co
- **Neil Milliken**, Head of Accessibility & Digital Inclusion, Atos
- **Jon Warden**, Product and UX Consultant
- **Trenton Moss**, CEO, Webcredible
- **Paul Harpin**, Freelance Creative Director and Partner, The London Type Foundry
- **Charlie Dawson**, Founding Partner, The Foundation
- **Martin Lea**, Sales Executive, Reciteme.com

Econsultancy · Neurodiversity and Digital Inclusivity · 8

Interreg, EYES.
EU Funded project
2018-2021

Issue
In North West Europe (NWE), 14% of young people aged 15-34 years are not in employment, education or training (NEET). Since NEETs are rather irresponsive to classic top-down approaches and hardly connect to existing support schemes they bear the risk of long term labour market exclusion.

Change

While entrepreneurial education has become an EU priority to fight labour market exclusion, a consistent approach to systematically integrate NEETs is missing. To make a real difference, a transfer of knowledge is needed to generate a new, transnational model. The co-designed EYES approach combines entrepreneurial education with personal coaching and a digital platform to help NEETs access regular support schemes they otherwise would refuse.

Outputs

The EYES product package includes digital tools and coaching materials. 4 bilingual training sites prepare 25 coaches to run the pilots in the Ruhr area, Greater London, Flemish triangle, European Metropolis of Lille, and Tilburg, supported by a common helpdesk.

The d+iD project collaborated with EYES (Empowering Youth through Entrepreneurial Skills) who are a European partnership of municipalities, regional governments, social services and universities. They encourage young people who are in a vulnerable position to (re)gain control of their own life.

I am the co-design lead for the EYES project and my d+iD research methodology has contributed to inspiring, co-creating and supporting new forms of social expression.

This included the co-development of an App that that can be jointly used by vulnerable young people and their coaches which puts them in touch with local organisations and training providers. In addition, Maragiannis and his team co-developed training materials for professional and volunteer coaches and guidance for the local implementation of the EYES approach. The project outputs also included training labs which prepare coaches to run the pilots in the Ruhr area, Greater London, Flemish triangle, European Metropolis of Lille, and Tilburg. Dr Jürgen Born, Chair of EYES said 'The project has enabled us to involve and support different communities professionals, and diverse young people from North-West European cities to develop engaging ways to increase skills and confidence'.

The project generates new ways of thinking that influence creative practice or its audience reach. Through its co-design methodologies and diversity and inclusivity by design research methods the University of Greenwich has contributed to inspiring, co-creating and supporting new forms of social expression..

For more information:

www.nweurope.eu/projects/project-search/eyes-empowering-youth-through-entrepreneurial-skills/

Online Article
https://www.linkedin.com/pulse/empowering-youth-through-entrepreneurial-skills-eyes-team-anastasios/

AHRC Publication
https://gala.gre.ac.uk/id/eprint/28062/

Video Interviews
https://vimeo.com/365495591

Fig 46: Project development with Social Partners
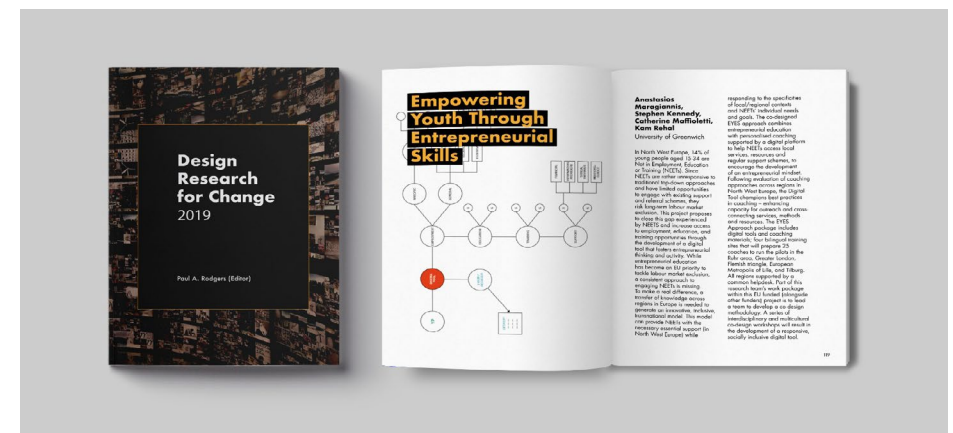

Fig 47: Project development with Youth

Fig 48: AHRC: The d+iD research methods were selected among 60 projetcs

d+iD Research Debates

Curation, Organisation and Hub leadership:

Dr Anastasios Maragiannis

The d+iD: Diversity & Inclusivity by Design is a London based international research Hub. Its main research question is: What is enabled when designers design with, and for others?

Participants:

Dr Gillian Youngs, Professor of Creative and Digital Economy and Head of Innovation and Impact, Westminster School of Media, Arts and Design, University of Westminster,

Design's role in policy-related research is more discussed in our days and especially in our modern society. Prof Young questioned how the exhibition outputs explored the under investigated subject of diversity in design, focusing on the impact of the research towards gender, women and inclusivity in that context.

Marianne Waite, Forbes 30 Under 30 - Founder, Think Designable After seeing the stigma of disability firsthand--her sister has cerebral palsy--Waite founded Think Designable.

Marianne started her discussion on how design can empower individuals, especially those with disabilities through advertising. Questioning if designers are educated / knowledgeable on the subject area and expended on the exhibition outcomes as a methodological approach to answer current queries.

Emma Lawton: Creative Director with a background in design for brand, print and digital combined with a strategic mind that can see the bigger picture on projects. When Emma Lawton was 29 she was diagnosed with Parkinson's disease.

Emmas approach to the panel discussion discussed the impact of people's circumstances in the design process. How are view points "as designers" could change, based on our personal experiences.
Can design as a whole adapt to a more inclusive model ?

Christian Boer, is a Dutch designer. A dyslexic himself, Christian, set out to create a font that could make reading a less arduous task. After completion, the revolutionary font immediately caused quite a stir among the dyslexic community and in the international media.

Christian evaluated the d+iD research exhibition's outcomes and compared current and future design diversity challenges. during the panel he examined dyslexia (as part of the research exhibition outputs) and he questioned why our society doesn't consider such an important element of our daily lives (readability as dysability).

For more information:

https://diversityinclusivity.design/debates/

Panel discussion available here
https://vimeo.com/520978886

clockwise
Fig 49: Symposium
Fig 50: Researchers sharing their ouptuts
Fig 51-53: Panel disucssions

Panel in numbers:
5 diverse panelists
82 guests
61 minute debate

International Panel Greek Forum of Refugees (GFR) (Athens)

Concept and Panel Lead
Dr Anastasios Maragiannis

The International refugees forum, Invited me to present his research and to keynote and chair a panel discussion on diversity +inclusivity by Design, Creative Citizens of Europe, as part of the Ecxhibition that I have benn invited to curate at SERAFEION excchibition centre at the Athens municipality. The exhibition and discussion prorogued by the Deputy Mayor of the city of Athens, Greece. The media reviewed highly the talk and exhibition.

The GFR found that the research outputs of the exhibition d+iD "Empower Individuals" exhibition covered issues relevant to their own cultural program. As a result, in March 2019, the GFR invited the team to devise the "Creative Citizens of Europe" exhibition in Athens, which investigated ways to engage refugees through design and the arts. The exhibition motivated the GFR to reflect on current processes and develop a new framework and organisational policy that considered inclusion and integration of refugees in society through the arts. This led to Maragiannis developing an "Equality, Diversity and Inclusion" policy for them to empower people through Creative Arts, Design, Education and Sports". This policy has been used to raise awareness of GFR's creative activities and has positively impacted and increased participation in their activities. Furthermore, their engagement with Maragiannis' research has also enhanced GFR's policy and

practice for securing diverse project proposals, for example the MATCH social inclusion opportunities project which is a Collaborative Partnerships project co-funded by the Erasmus+ programme. This project has enhanced social inclusion and equal opportunities for 800 refugees, asylum seekers, migrants and disadvantaged young local people by fostering and increasing participation in sport activities

For more information:
http://www.gazzetta.gr/weekend-journal/
article/1332386/otan-o-athlitismos-enonei-
ensomatonei-kai-genna-desmoys-tin-
ellada-pics?fbclid=IwAR2SlGQ2nNvurirK
P12lY5exXbLrvGs7YiYEeMGy-TNQR2R_
nI1oVMQ8piY

MATCH Inclusion EU
https://matchinclusion.eu/media/MATCH-
nl4-en.html

Path of inclusion among places, people and communities
https://cesie.org/en/migration/match-
inclusion-places-people-communities/

Fig 54-57- MATCH INCLUSION EU Panel
Creative Citizens f Europe
Athens GR

Design Roast
Open.lecture.series

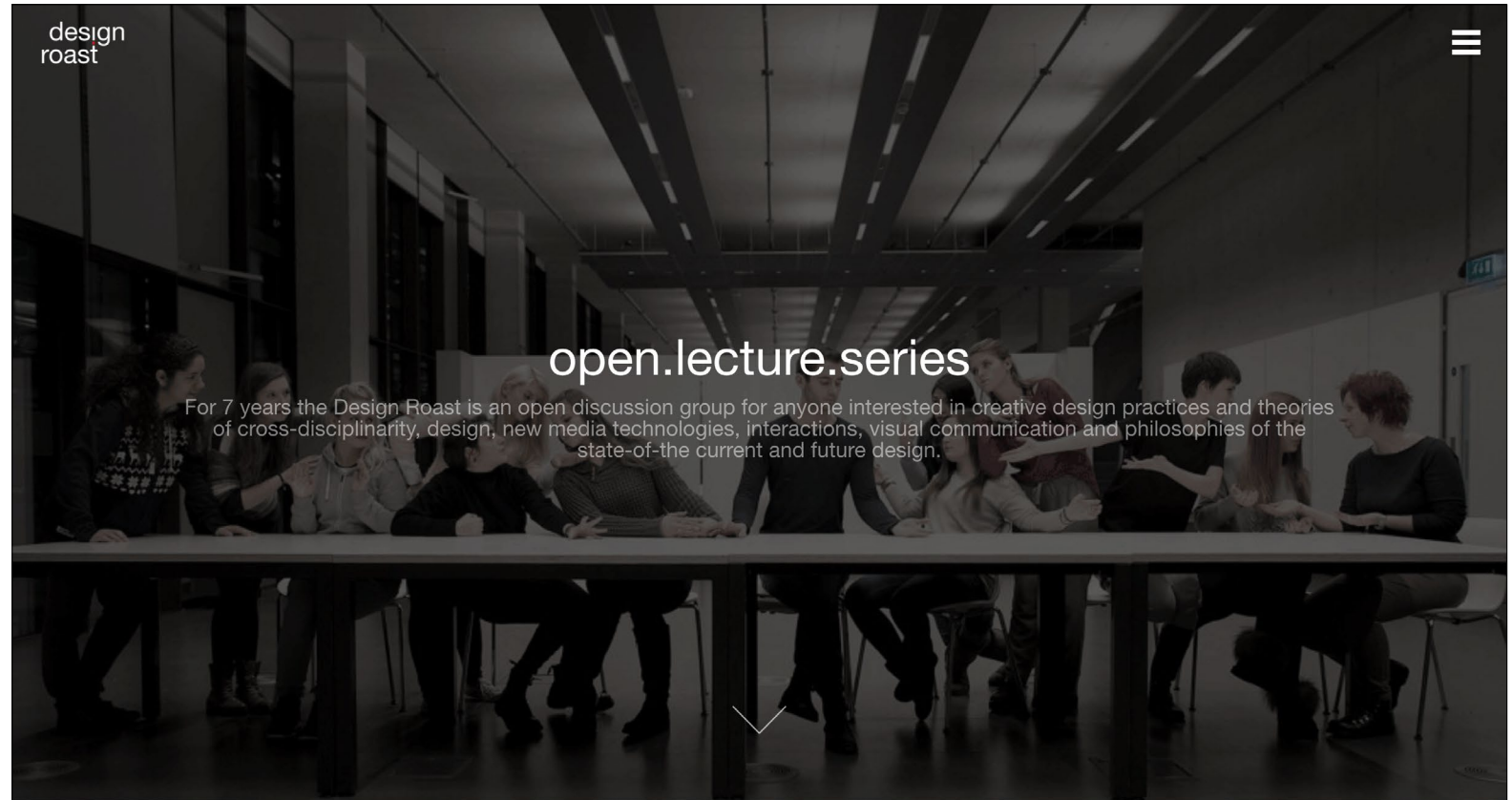on diversity and inclusivity creative industries research.

For 8 years the Design Roast is an open discussion group for anyone interested in creative design practices and theories of cross-disciplinarity, design, new media technologies, interactions, visual communication and philosophies of the state-of-the current and future design.

The Design Roast' 11 annual lectures and events were free and open to all. We have been recording every lectures since the 2016 and we stream all lectures for those unable to attend in person. There are now over 40 lectures freely available online on this website and on Youtube.

The series have attracted more than 2500 internal and external guests.

Since 2016, the weekly Design Roast Open Lecture Series, an annual event, with 40 sessions, has made diversity and inclusivity by design its focal point [5.8]. Approximately 2,500 people have attended in person and online and it has established itself as an important platform that engages the design community and diverse communities.

Ecoluxe London, an organisation promoting eco-sustainable fashion and, in particular, supporting diverse and marginalised communities adopted the Design Roast lectures as part of their training and broader reach to diverse communities' networks. The lectures challenged and inspired the entire Ecoluxe community and beyond. Stamo Ampatielou, Director, Ecoluxe said;

design roast

open.lecture.series

For 7 years the Design Roast is an open discussion group for anyone interested in creative design practices and theories of cross-disciplinarity, design, new media technologies, interactions, visual communication and philosophies of the state-of-the current and future design.

"we work with young women from Northern Africa, and as part of our process, we used the lecture series to empower them…an economic refugee young woman from Africa with no access to education, mentioned that the series helped her build confidence and consider options that she never thought she could do before. [She] has now left an abusive marriage and is able to provide for her young family in Greece."
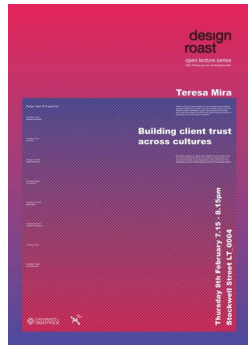
For more information:

www.youtube.com/designroast

https://blogs.gre.ac.uk/designroast/

Fig 58 The design Roast open.lecture.series
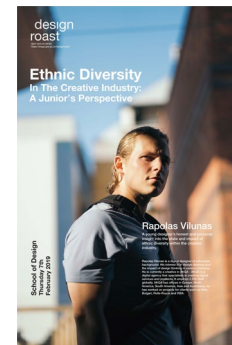
design
roast
open.lecture.series
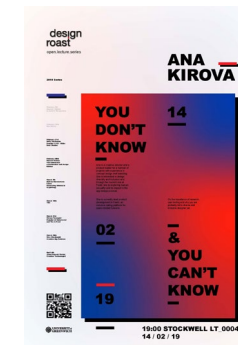
Teresa Mira
08.02.18

Alexandros Kosmidis
15.02.18

Jim Rokos
22.02.18

Rapolas Vilunas
07.02.19

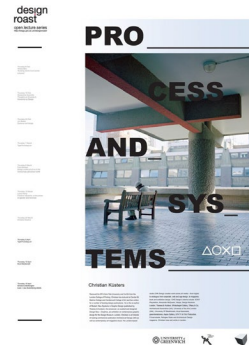Ana Kirova
14.02.19

Marcela Ospina
21.02.19

Fran Mendez
08.03.18

Laura Henry
15.03.18

Christian Kusters
22.03.18

Patrick Morgan
28.02.19

Andrea Barrenetxea lopez
07.03.19

Miriam Tyrangiel
21.03.19

Nico Macdonald
28.03.19

Jean-Francois Hector
04.04.19

A set of posters showcasing the
diversity of research presented in the 2018
and 2019 Design Roast open lecture series.
The presenters from various organisations
including V&A, FLEED, Huawei, focused
on various topics including, age, sexuality,
ethics, cultural issues and gender.
A short panel session after every talk
critically engaged the audience in a
philosophical discussion.

Fig 59-73
Sample of talks of the The design Roast open.
lecture.series

Diversity and Inclusivity International symposium
Saturday 19 – October 2019, London

**Organisation, Keynote and chair
Dr Anastasios Maragiannis**

This annual symposium aims to highlight and question if design can address issues of imbedded inequality from within its own practice, and crucially to explore if these practices are critically reflective about the systems they construct.

The symposium took place in the state-of-the-art building School of Design at the University of Greenwich, London.
A number of International Keynote speakers attended the Symposium, folowing up with short discussions and presentations.

This was a free event, with essential registration. Participants had the opportunity to visit the diversity + inclusivity by Design: Empowering Individuals exhibition in Stephen Lawrence Gallery, Supported by the Cyprus High Commission in London.

Themes & Perspectives

What does it mean to empower individuals? As designers, everything we create affects people. From typography to service design; the things we make construct systems. And these systems when scaled-up make worlds, placing users within systems of power that imply particular ways of being. As users, we are entangled in a range of social and commercial systems that shape the way we think and live in hundreds of little ways.

From the social to the political, to the technological; these worlds are largely normative, meaning that individuals have very little power to subvert the homogeneousness of design that assumes specific kinds of identity, sexuality, able-bodiedness, language or age.
this symposium seeks to create a platform to exchange ideas and practices that use methods, such as co-design, to explore how design diversity can empower individuals in new and exciting ways. it also seeks to question whether our design processes can amplify, diversify, and mobilise people – critically engaging with its own processes of world building.

For the 1st diversity + inclusivity by Design Symposium we invite abstracts for oral presentations of new, recently completed, or ongoing research and practice. We welcome academic and presentations of practice from the Creative Industries, which expand our current and future understanding of how to design inclusively from a variety of disciplines.

Your questions /input can address any of the following themes:
– Designing Non-hierarchical Systems
– Co-design and Participatory Design Methods
– Critical Re-designing Technology
– Design and Bodies
– Intersectional Design
– Queering Design Practice
– Language, Politics and Design

Aims of the annual symposium

We work with creative people that through their design work want to change 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 area of d+iD will strengthen our understanding and ability to engage in collaborative research in designdriven innovation, social innovation and interdisciplinary design so we can inform and maybe change our world. We detect the rapid changes in our daily communication. We want to encourage collaborations and support individuals from the creative industries, both early and mid-career researchers to explore the theories, histories and practices of a diverse range of design activities through Making; Networking; Exhibiting; Talking; Celebrating diversity and inclusivity by design. We encourage collaboration between academics, researchers and practitioners drawn from design related disciplines including spatial design, participatory design (co-design), visual communication, interactive design, architecture, fashion, and media.

Leading designers and academics to challenge what it means to design in a way that empowers individuals. The symposium is part of the School of Design University of Greenwich and it will take place during the exhibition diversity + inclusivity by Design: Empowering individuals, in collaboration with the Cyprus High Commission Cultural Section in the UK.

The ECR (Early Career Researchers) funded the proposal for a day symposium in March 2019. The symposium run in parallel with the Cyprus High Commision - London Design Festival exhibition.

This ECR grant funding will support the organisation and delivery of this event as described on the original application under the Activity section. Please note that this symposium will be FREE and will welcome submissions from early career researchers, postgraduate students, and will encourage diversity in its programme of speakers. This event could be setup as a biennial conference that would represent our research in the field widely.
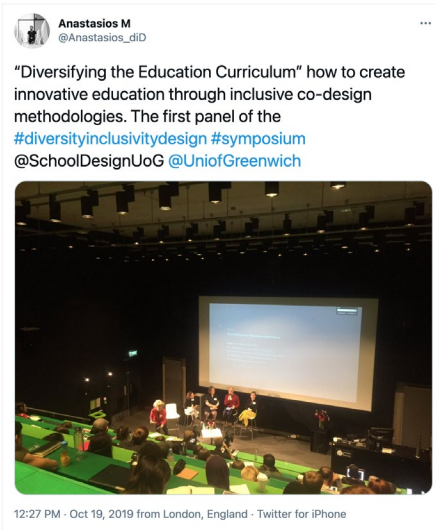
For more information:

https://diversityinclusivity.design/debates/

https://diversityinclusivity.design/

DIVERSITY+
INCLUSIVITY
BY DESIGN

A selection of images and documentation from the symposium

Anastasios M
@Anastasios_diD

"Diversifying the Education Curriculum" how to create innovative education through inclusive co-design methodologies. The first panel of the #diversityinclusivitydesign #symposium @SchoolDesignUoG @UniofGreenwich

12:27 PM · Oct 19, 2019 from London, England · Twitter for iPhone

Keynote

Symposium Videos and Summation By
Ghislaine Boddington
https://vimeo.com/466504014