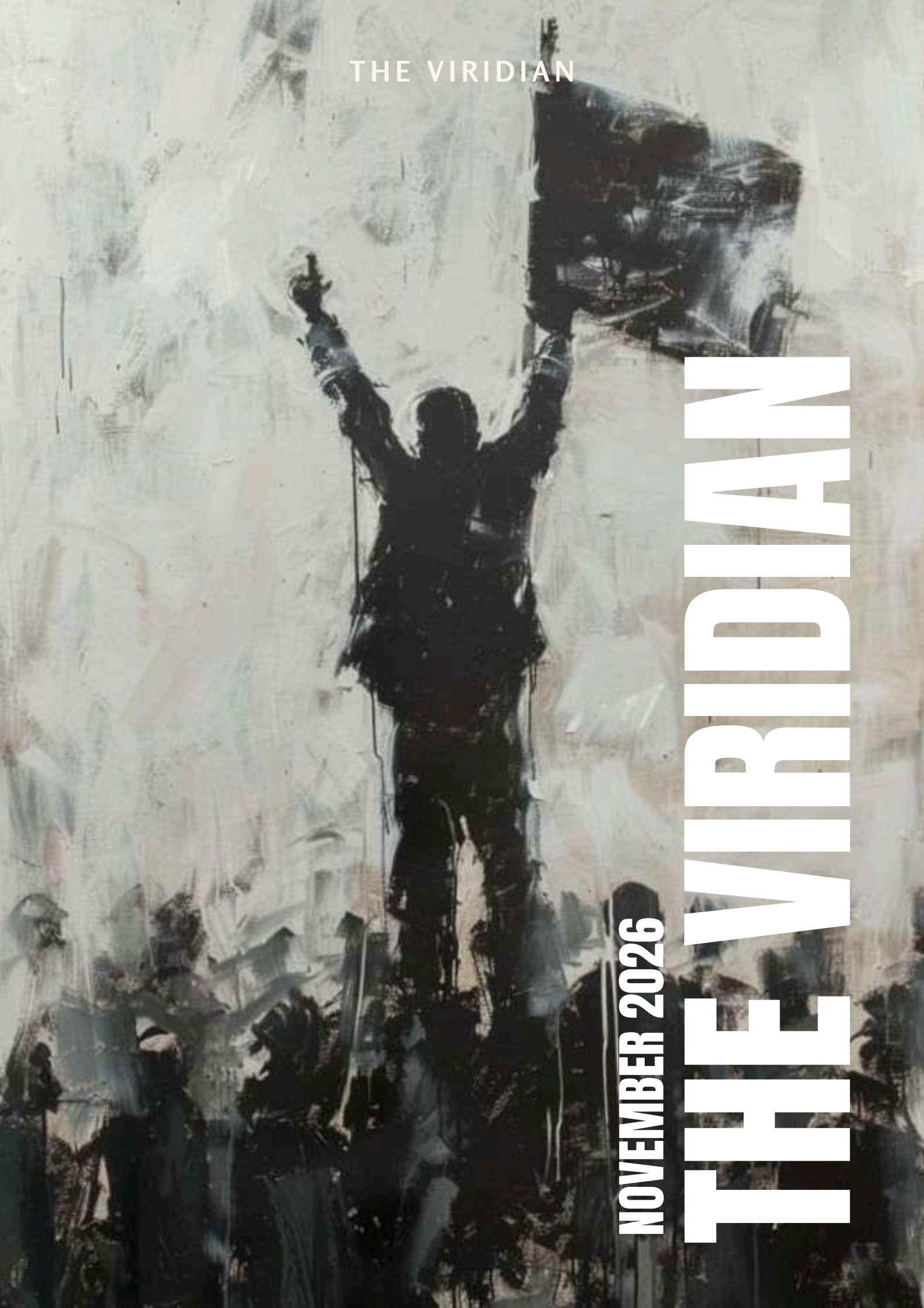

THE VIRIDIAN

NOVEMBER 2026

THE VIRIDIAN

INDEX

THE FASHION FIX
NEFELI VASSILIOU & DANIEL HADAD
VIDEO ARCHIVES
SIMONA MITSI & MATHEW GEDEON
BOOK CORNER
MARILIA EVANGELOU & STEPHANIE KAREKLAS
JUST MUSIC, BRO
ALEXA MICHAEL
PSYCHED
MAYA NATHANAEL
PIECE OF MIND
MAYA ANGELIDOU
THE THEORY OF EVERYTHING
ACHILLEAS ANTONIADES
THE ARTS
ZOE STELLA BOOTON
OBSCURE ORIGINS
OLIVIA SARGERSON
CURRENT AFFAIRS
RENEE STROUTHOU & ALEXIS KYRIAKIDES
A GREEN SPARK
ISABELLA KALOCHORITIS
HOT POTATO
MARILIA EVANGELOU
LAYOUT AND SOCIAL MEDIA
SYLVIA MICHAELIDES, ALINA MITSI, EMILY ADAMS, NIKKI NEOCLEOUS, ROMA THEOCHARIDES, DORIANNA MARCOULIDES, EVELINA VASSILIOU,STEPHANIE, THEOCHARIDES
PHOTOGRAPHER
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STEPHANOS ARTEMIS, MR. ANTONIOU

THE VIRIDIAN



THE FASHION FIX

BY NEFELI VASSILIOU & DANIEL HADAD

THE VIRIDIAN

GOD SAVE THE QUEEN

“Ah! ça ira, ça ira, ça ira, les aristocrates à la lanterne! Ah! ça ira, ça ira, ça ira, les aristocrates on les pendra!” This revolutionary anthem is best known for its associations with the French Revolution – a political revolution. However, I’d like to think its lyrics best encapsulate another type of revolution: a fashion revolution. Fought with safety pins instead of muskets, sewing machines instead of guillotines, and tartan instead of uniforms, I bring you the most important revolution of all – The Vivienne Westwood Punk Revolution.

Better known as the Anarchist Mother and the Arbiter of Punk, the Late Dame Vivienne Westwood revolutionised, nay, defined the early global punk movement in fashion. Growing up in a working-class household, Viv had humble beginnings. This didn’t stop her from challenging social norms, however; from as early as her teenage years, she was a big advocator for the do-it-yourself mentality, something that went against the conventional approach of consumerism



She began designing professionally in 1971, after a short-lived career as a schoolteacher, making clothes for the shop she co-founded and co-owned with Malcom McLaren. Westwood primarily designed graphic t-shirts during the early stages of her shop, but what distinguished hers from any other run-of-the-mill alternative clothing at the time was their provocative nature. Her work forced its wearer and the subsequent viewer to approach topics they’d otherwise feel uncomfortable talking about. Each piece had an underlying social or political message. This is particularly important because punk was fundamentally about self-expression and rejecting conformity, and Westwood’s clothing did just that, appealing to the punk crowd. She made rebellion wearable, turning anti-establishment and anarchy ideas into clothing: ripped fabrics, provocative graphics, tartan, safety pins, and confrontational silhouettes, deliberately disrupted conventional ideas of beauty. Clothes could look damaged, aggressive, political or unfinished, and while those elements had been a part of the punk identity long before she came onto the scene, she was the one who perfected it, giving it a coherent ‘uniform, and a visual language that could spread beyond the subculture. Before Westwood “Punk” was a predominantly social and musical movement, she was the one that developed it into a fashion movement.

Her store became particularly popular during 1974-76, when in attempt to display her own designs, Westwood began to create clothing inspired by biker culture. T-shirts would be adorned with everything and anything under the sun: studs, rips, tears, and chains that would eventually become punk-style staples.
Her clothing, while controversial, became a revolutionary staple. It looked different, intentionally violating what fashion was supposed to be. By designing provocative pieces, Westwood turned clothing into a public act of rebellion; the shock her designs caused was proof that they were confronting conventions far beyond fashion itself.

To grasp just how influential Westwood was, one must also comprehend how brief her punk period was: nine out of the fifty-one years she spent in the fashion industry, yet she developed one of the most well-known chapters of countercultural aesthetics.In 1986, Westwood created the iconic orb collection, which symbolised “Taking tradition into the future.” The design was inspired by the British Crown Jewels and the rings of Saturn. It was first showcased as a pendant in her 1987-88 Harris Tweed Collection after working on it with Fiorucci in Italy in 1985-86. Decades later, the collection evolved into several types of jewellery; in particular, the necklace became a social media favourite. From teenagers to celebrities, it proved that a design crafted nearly 40 years ago can influence a new generation. More than just a piece of jewellery, the Orb represents Vivienne Westwood's punk revolution, challenging traditional designs of fashion and turning rebellion and self-expression into a long-lasting cultural statement.



However, Westwood is too often only spoken about as the godmother of punk. That was the point of today’s article, but it’s paramount that I emphasize that while many of those pieces are important to fashion history, her later work, mostly baroque inspired, is a much brighter reflection of what she spent her life making. That’s what I want you to take away from today – Westwood was a punk rockstar; that, however, is not what defined her. That is reserved for the sweet optimism that defined her later work, and that alone. So, I strongly urge you to research her later work, if her brand, or fashion itself, is something that interests you. Start with her 1994 Spring collection, Café society, and thank me later.

THE VIRIDIAN



VIDEO ARCHIVES

BY SIMONA MITSI & MATHEW GEDEON

THE VIRIDIAN

Welcome back, movie-lovers, to The Viridian's November publication. It's with immense excitement that I'm sharing with you my movie selections alongside Matthew's in this more untraditional, "Revolutionary" theme.

While I would have thoroughly enjoyed sharing cozy autumnal movies, the month of November does in fact carry the seeds of revolution. Coincidentally, our current world is going through groundbreaking events that unfold beyond our very eyes, but my selections will take you back to the tumultuous 60s, exploring the origins of Castro's Cuban revolution. Alternatively, Matthew interprets this month's concept in a more abstract sense, exploring a groundbreaking movie that revolutionised the film industry.

Hope you enjoy!

I am Cuba

In The Guardian's film review for 'I am Cuba', journalist Rob Mackie claims that it is "As if Kalatozov is drunk on sun and freedom," – a comment I find extremely accurate and incredibly representative of this fascinating political drama. Soviet filmmaker Mikhail Kalatozov directed this film as an ode to Castro's Cuba through its jaunty yet sinister presentation of dictatorial Havana.

Apparently, Martin Scorcese himself claimed that "Watching this, [he] got excited about filmmaking again." Indeed, this truly revolutionary 1960s B&W production still remains incredibly unique and instantly recognisable today. The impressive longshots and epic aerial views add to the surreal, dreamlike aura of this film, allowing viewers to hazily float above Cuba as omniscient onlookers, much like the view of the angels in Wim Wenders' 'Wings of Desire'.

Set mainly in 1950s capitalist Cuba, this revolutionary film zooms into the lives of various common civilians in four divided vignettes. We are initially introduced to young, beautiful Maria who leads a secret double life; followed by an ageing, nostalgic sugar cane farmer clinging desperately to his struggling agricultural business; a clan of revolutionary student activists fighting for collective liberation; and Mariano's poverty-stricken peasant family caught up in devastating rural oppression.

All four are affected by the swelling revolution and the influence of American intervention that bring about the characters' demise. Through rollercoaster moments of tension, empathy and elation, viewers develop a deeply personal interpretation of the socioeconomic anxieties within Cuba's uncertain and brewing political upheaval. Indeed, capitalism is heavily critiqued in this film, and its seemingly outdated aesthetic may just resemble unfiltered Soviet propaganda to modern audiences, but 'I am Cuba''s revolutionary cinematographic achievements and considerate critical acclaim establishes it as an important cinematic landmark.

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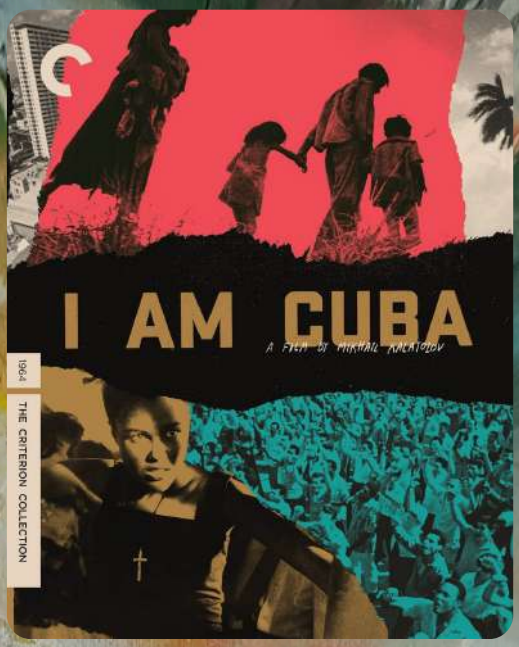

‘Motorcycle Diaries’ (Bonus Recommendation)

If, after having watched ‘I am Cuba’, you still find yourself in a Latin American revolutionary mood, I strongly recommend Walter Salles’ equally compelling ‘Motorcycle Diaries’.
In a vastly different aesthetic, ‘Motorcycle Diaries’ is a biographical, road film based on Che Guevara’s iconic travel memoirs. Brimming with youthful spontaneity and recklessness, I guarantee this film will also give you immense fomo from Ernesto and Alberto’s epic Latin American adventure.



‘Star Wars’ (Matthew)

Timeless masterpiece; such is the only fitting description for George Lucas’ nearly 40-year-old ‘Star Wars: A New Hope’, which remains one of the most influential cinematic achievements in modern history. Whether it be your first viewing or your 50th, this intergalactic tale about a galaxy consumed by imperial tyranny will reel you in and take you on the adventure of a lifetime.
Set against the backdrop of a distant world, George Lucas masterfully adapts the archetypal hero’s journey as we follow young Luke Skywalker, whose life is completely transformed after a random encounter with some less-than-charming droids. With the help of his eternally wise mentor and a group of courageous allies, Luke dares to challenge the overwhelming force of evil (pun intended) that has nearly subdued the galaxy, discovering the unrelenting power which resides within him along the way.
Still, Lucas’ revolution extended far beyond the fantasy of the world of cinema. Through ground-breaking motion-controlled cinematography, pioneering visual effects by Industrial Light & Magic (a company Lucas founded just for this movie), and an extraordinarily immersive score that perfectly captures the majestic aura of outer-space, A New Hope fundamentally redefined the cinematic spectacle. No one less than the magnificent Steven Spielberg himself described it as “The movie of the century.”
Although the battle between good and evil may appear overly simple and straightforward, the film carries deeply nuanced political undertones and employs vastly unappreciated and extraordinary technical feats that ensure that its legacy of brilliance is without end. Decades later, this breath-taking piece of cinema continues to serve as a reminder that we have the power to change everything.

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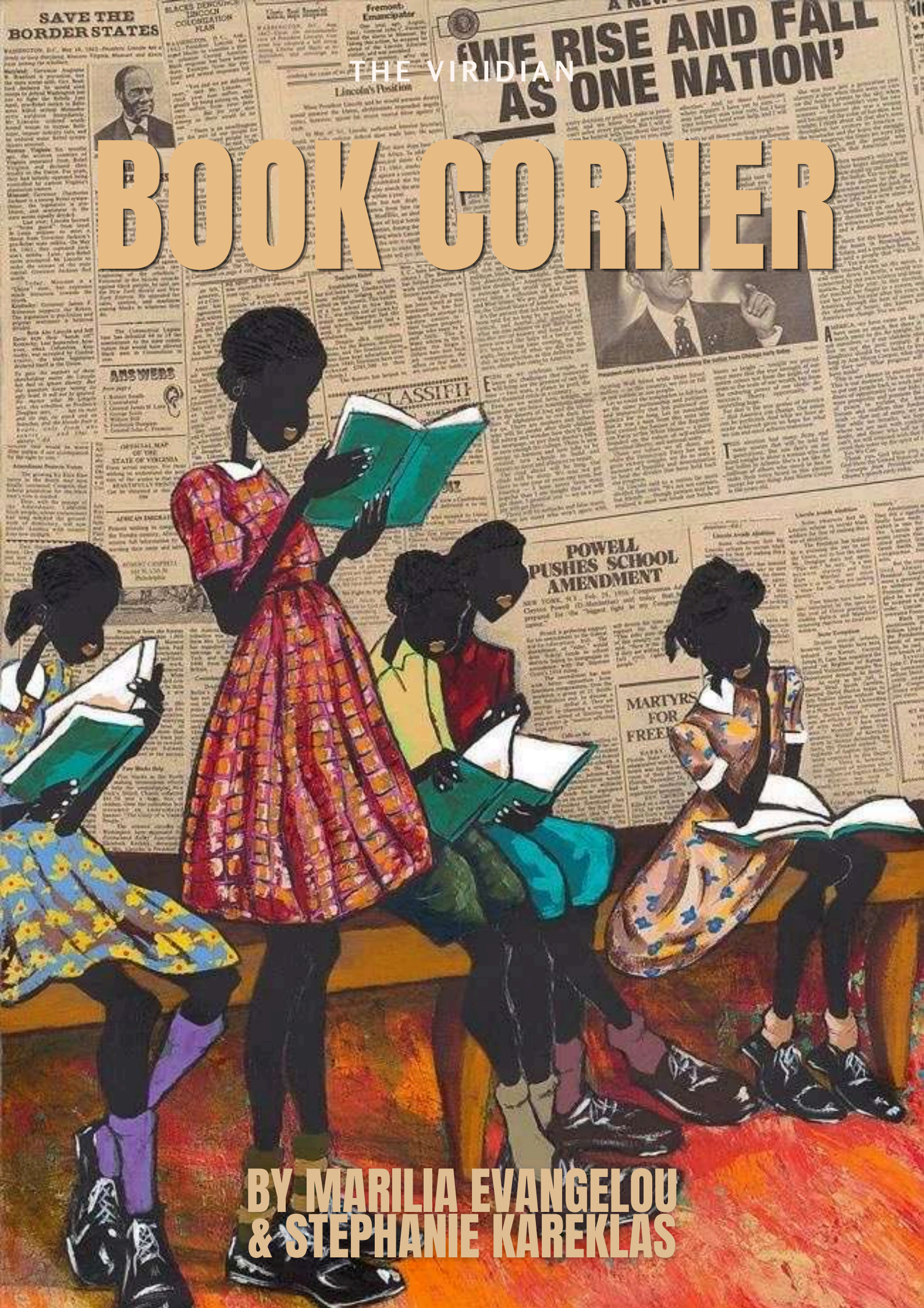
BOOK CORNER



BY MARILIA EVANGELOU & STEPHANIE KAREKLAS

THE VIRIDIAN

PAGES OF PROTESTS

For this month's edition, I would like to introduce a new member in our corner, Stephanie! I am sure you will adore all her reviews and recommendations as much as I do!

'THE HUNGER GAMES TRILOGY' BY SUZANNE COLLINS

A political game where youth's wellbeing is sacrificed for the pleasure of the 1%. A powerful female role model, Katniss Everdeen, enters the arena with no intention of killing, despite a system built to demand exactly that. Yet she survives, not by playing the game, but by refusing to play by its rules. Throughout the trilogy, Collins exposes a world fuelled by inequality, manipulation, and the exploitation of the powerless, where even rebellion comes at a price.

Although its dystopian setting may seem distant from our reality, its future feels frighteningly familiar. The young generation, left to live with the consequences of decisions made by those before us. We are the lab-rat generation that has been tested through technology, AI, medicine, and social media. We may not sacrifice ourselves physically like Katniss and Peeta, but mentally. And the worst part? We are then labelled lazy, unmotivated, privileged and artificial. We are simply trying to survive a game we never agreed to play.





'THE HANDMAID'S TALE' BY MARGARET ATWOOD

Margaret Atwood is known for her thrilling and unsettling novels, yet personally, I find this one the most disturbing of all. Not because of its brutality, but because of how frighteningly possible it feels. The Handmaid's Tale doesn't take place in some distant alternate universe, but in a version of our own, where society takes a dark turn at the expense of its female population. In Gilead, merely saying the word **"No"** is seen as an act of rebellion. Perhaps that is what makes this novel so terrifying – that a woman's refusal to surrender her bodily rights is enough to make her a threat to an entire regime.

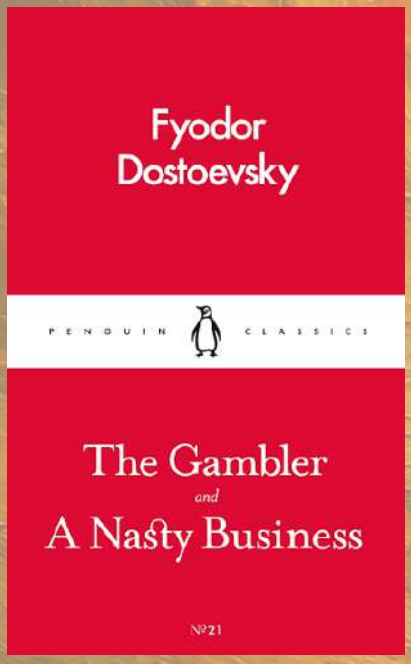
Many characters choose to become part of the system, convincing themselves that obedience is the price of survival. But how can you survive a system that was never designed to let you live freely in the first place?

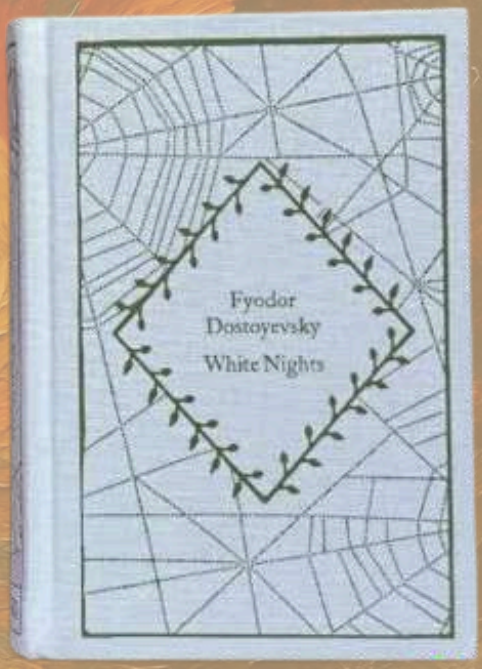
Others choose to rebel, and, whether they succeed or not, they leave behind something that cannot easily be erased: a message. Revolution is not always fought with weapons and bloodshed; sometimes. It begins with refusing to obey, refusing to disappear. It is taking yourself from the margins to centre stage, demanding a voice in a world determined to silence you. Perhaps the most revolutionary thing you can do in a world built to control you is to claim ownership of yourself.

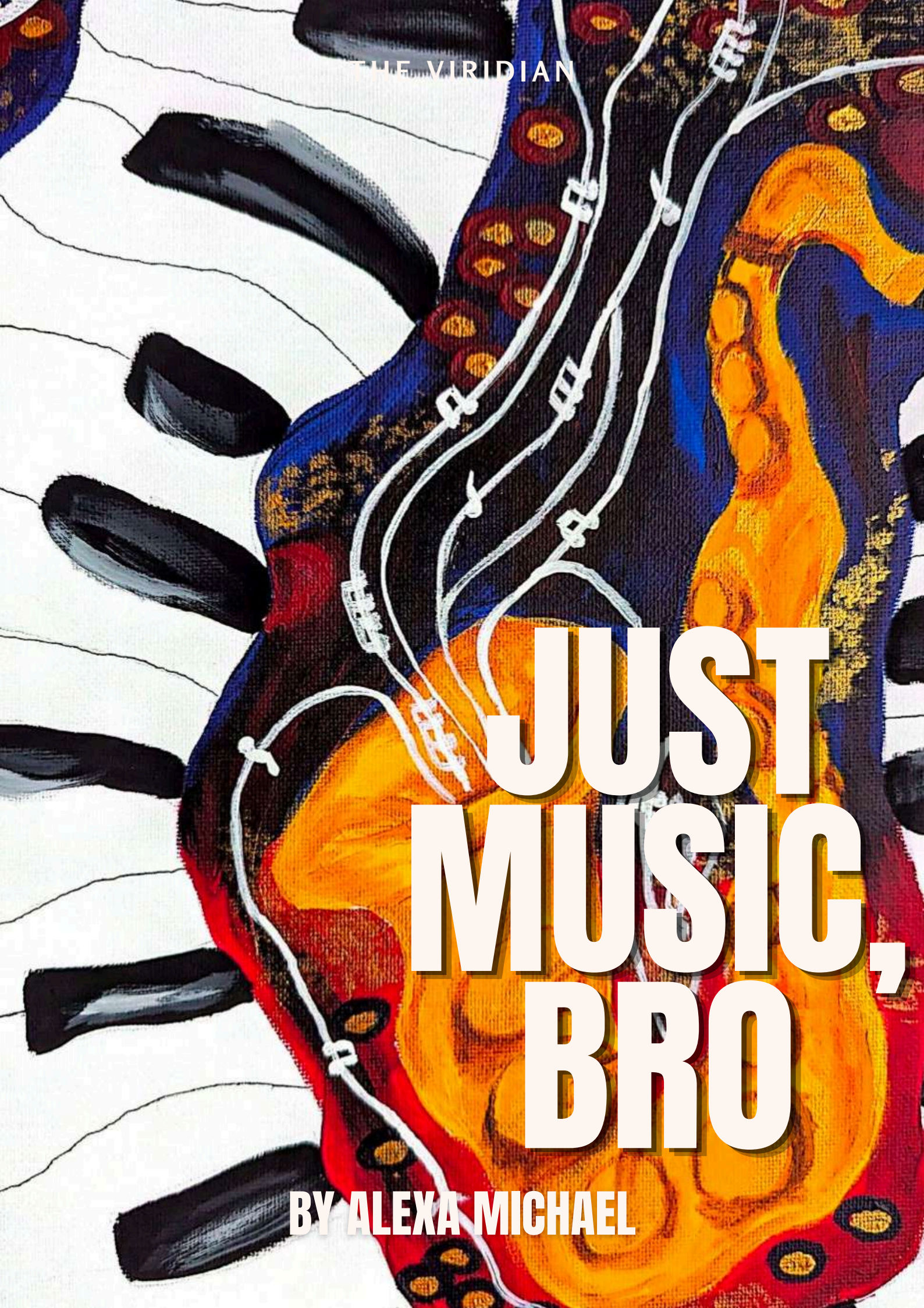
STEPHANIE'S CORNER

'A NASTY BUSINESS' BY FYODOR DOSTOYEVSKY

'A Nasty Business' is set in the early 1860's, soon after Tsar Alexander II was emancipated – this period marked an era referred to as "The Great Reform," which aimed for modernisation and liberalism. Dostoyevsky authored this short novel showcasing the ideological disconnection of that time in attempt to mock the performative progressivism that the main character, Ivan Ilyich Pralinsky, portrays. After a seemingly rough business dinner, Pralinsky wanders the streets of St. Petersburg and stumbles upon the wedding party of his subordinate, Pseldonimov. In a drunken attempt to show his humanitarian altruism, Pralinsky crashes the wedding and creates an atmosphere of awkward fear amongst the guests. He believes this humble gesture will paint a picture of himself as a man of the people and they would appreciate his presence, yet it would be abundantly clear that he was of a significantly higher class. He oscillates from being aware of his tragic mistake to uninvitedly attend and being paranoid that people are aware of his drunkenness to his main priority being to show everyone that they should feel grateful for his intentions. After a series of total humiliation, Pralinsky wakes up the next morning filled with shame and returns to his bureaucratic conceit. Despite its humorous nature, the story reflects how even though the Tsar aimed to reduce traditional inequalities and modernise Russia, the attitudes and divisions amongst society remained deeply embedded. Pralinsky fails to abandon his position of superiority despite his weak attempt to present himself as progressive, suggesting that whilst the foundation of a revolution is found in the changes of political structures and fundamental laws, without a shift in mindsets, inequality and injustice will remain.







JUST MUSIC, BRO

BY ALEXA MICHAEL

THE VIRIDIAN

YOUR PLAYLIST CALLED. IT'S BEGGING FOR A PERSONALITY.

Before anyone starts to get upset and feel targeted: yes, I'm technically a hypocrite. I admit I listen to Drake. Yes, I listen to A$AP Rocky, Brent Faiyaz, and I love Frank Ocean, (I'm indeed still waiting for him to release that album), so clearly, my loyalty has no limits. This isn't a hate crime against mainstream artists: I love these artists as much as you do. However, I think it's time we have a chat about our collective music taste.

Somewhere along the way, we decided that the same artists deserve permanent residency in our playlists, while anything slightly unfamiliar is immediately dismissed as “Too indie”, "Too alternative" or simply "Too unknown" (They say as Yebba is playing or something – are we for real?). God forbid someone dares to like an artist that doesn't have millions of monthly listeners. Apparently discovering new music is now a personality trait reserved for people who wear wired headphones everywhere and make it their whole vibe.

And let's talk about irony: rap, alternative pop, and indie pop have practically become the new mainstream. Everyone wants to be alternative, but nobody actually wants to listen to anything too alternative. Make it make sense.

THE CHARGES AGAINST OUR MUSIC TASTE

First on the mainstream monopoly are Drake, Travis Scott and Brent Faiyaz, who have taken permanent residence in your playlist while you lock yourself in your room and pretend, you're in a movie or an edit. Wrap it up. And while we're certainly not asking anyone to evict them, there are approximately a million other artists out there. Let's branch out, shall we?

Then there's the Frank Ocean situation. At this point, waiting for that man to release an album has become a collective religious experience. We're all patiently waiting, replaying the same discography, and slowly losing hope. No complaints, Frank, but PLEASE.

Another problem is our collective fear of genre diversity. Why has listening to indie pop and rap simultaneously become such a revolutionary concept? You can listen to Don Toliver for one minute and then Dijon. This isn't about abandoning mainstream music or declaring one genre superior to the other but about realising that there's so much amazing music that just might not be trending.

THE REVOLUTIONARIES: THE ARTISTS YOU NEED TO KNOW

Enough complaining. It's time for me to bless you and put you on some artists that deserve a bit more recognition. Let's start with Merges, Dijon, Humble the Great, Beno, and Jia* – all so worth exploring if you're seeking an escape from your repetitive, basic rotation. And if you're in the mood for something softer and more indie folk, tiny habits deserve a special mention for their gorgeous harmonies and songwriting.



Let's PLEASE make female artists cool again. Clairo, Faye Webster, SZA, Hailey Knox, Amie Blu and even Doja Cat are just a few names that deserve more than an occasional appearance on someone's indie playlist. There's an entire world of female talent waiting outside your carefully curated little bubble, and listening to women shouldn't be treated like a niche thing. Consider this your opportunity to diversify your playlist.

THE FINAL VERDICT

Nobody is asking you to delete Drake, abandon Frank Ocean or pretend you hate The Weeknd. I'm simply asking you to give your playlist some extra seasoning. You can love mainstream music like Kanye West, Tyler the Creator and Sabrina Carpenter but still have range. Listening to smaller artists doesn't make you superior and listening to mainstream artists doesn't make you basic, but refusing to explore anything outside your usual rotation? That's a different story.

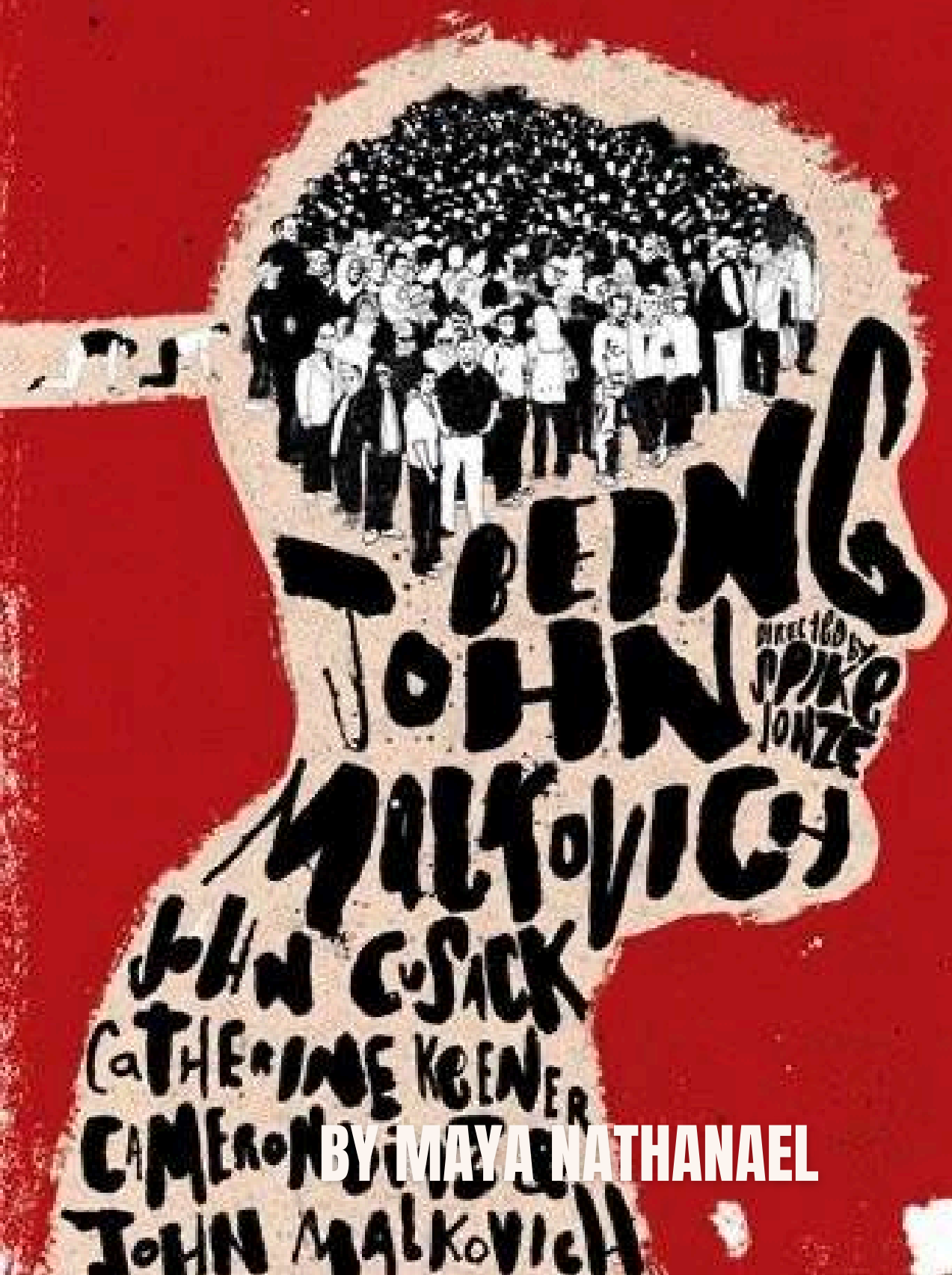
So go ahead, listen to someone with 200 monthly listeners and broaden your horizons. Explore a genre you've never considered, give that random artist your friend recommends a chance, and maybe stop treating Spotify's top 50 as your source for new music. Who knows? Your next favourite song might not even have a million streams yet.

Ultimately, music is about discovery and is super subjective. Maybe listen to something different rather than the same five artists you replay. Listen, you don't have to do any of this, but you probably just wasted your time reading this if you don't. Wouldn't that be a shame? Anyway! Do what you want, but I'm clearly here to make your music taste better so...

Nevertheless, your playlist has been under the same management for far too long. It's time for a Revolution!

THE VIRIDIAN

PSYCHED



BY MAYA NATHANAEL

THE VIRIDIAN

From a young age, we learn that personal growth happens slowly, that year by year, we invent ourselves, our beliefs, and our values. Sometimes, however, we completely overthrow everything we thought we knew, burn the rule book, and give way to reinvention of a whole new identity.

Now, when I speak about reinvention, I don't mean how in 2021 people would cut bangs when something bad happened; I'm talking about a psychological revolution where we makeover, demolish, and rebuild.

COUP CAUSES

1.The Epiphany:
Sometimes, transformation begins with a single realisation. An idea, an experience, or even a conversation can fundamentally alter the way we interpret something we once accepted without question. Psychologically, this can involve a shift in perspective, prompting us to reconsider assumptions that have long influenced our behaviour.

2.Post-Traumatic Growth:
With major trauma comes the ripple of the aftermath and its sea of pain. When trauma, such as showing up to a party wearing the same outfit as seventeen other people (a girl can't show up in jeans and a black top anymore) occurs, our sense of safety is demolished, and immense pain takes its place. It's not all dark, though, since psychologists conclude that the process of starting from scratch can build resilience and foster stronger personal relationships. However, growth is neither automatic nor inevitable. Rather, it highlights the possibility that even experiences that disrupt our sense of identity can eventually contribute to its reconstruction.

3.The Demolished Perception:
Have you ever held a belief so strongly, only to encounter something that completely contradicts it? When we experience the psychological concept of cognitive dissonance (the tension that arises when our beliefs, attitudes, or behaviours conflict), the mind tries to paper mâché these mental discrepancies. When this paper mâché disseminates, the belief system goes into overdrive, and our mind is steered elsewhere. I've been into sculpture lately; can you tell?

THE LAYOUT — MY OWN TRADEMARKED FOUR STAGES OF REVOLT

1.Panic:
Every revolution begins with disruption. The beliefs and assumptions that once provided a sense of security begin to feel increasingly inadequate. This stage can be accompanied by uncertainty, frustration, and an uncomfortable awareness that something needs to change. Panic! Panic! Panic!

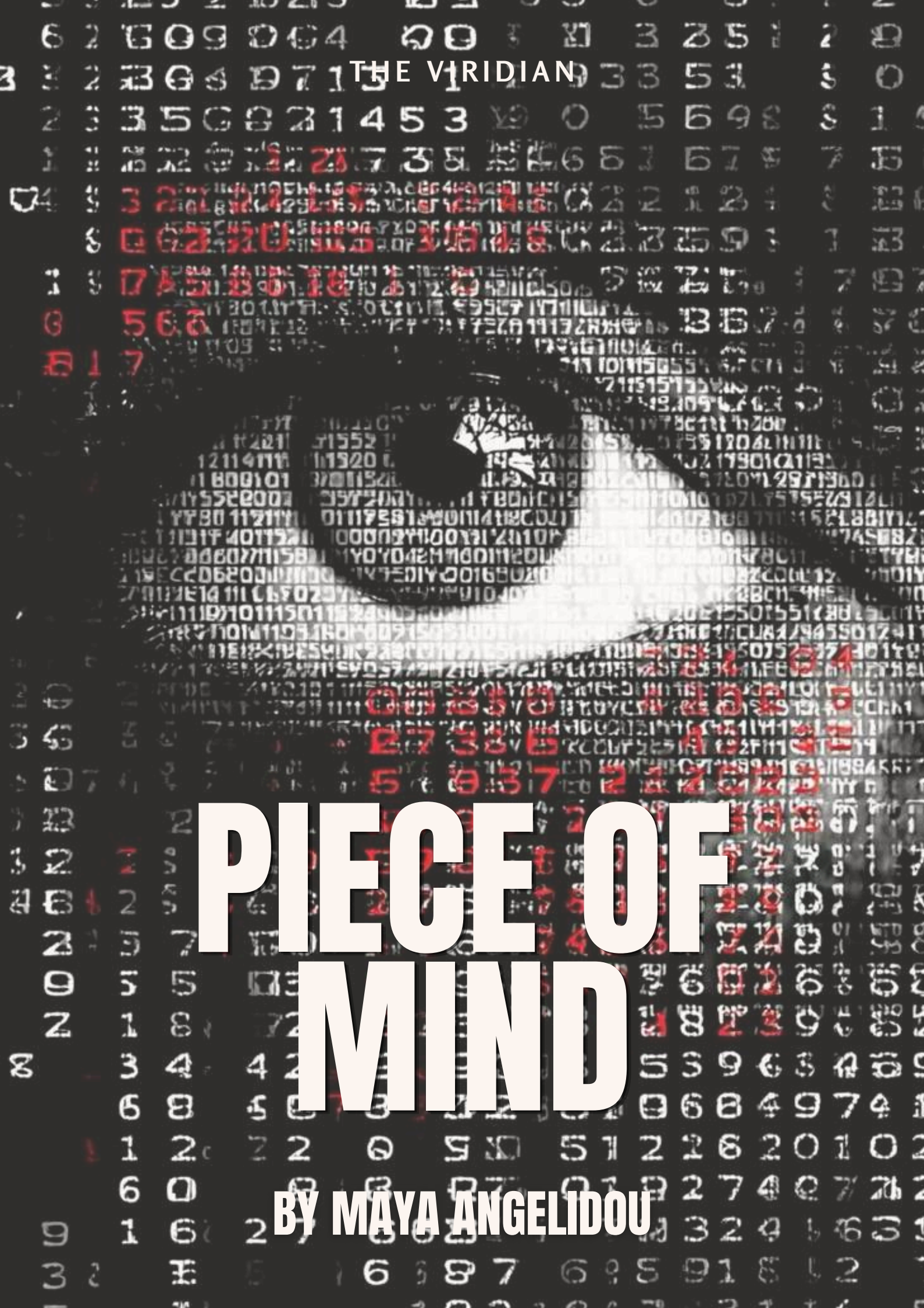
2.Demolition:
If walls are the belief system, those walls are now cracking. The slow-motion phase of releasing who we thought we were, which usually involves a lot of staring at the ceiling at 3am, and even more hair dye. Examining external expectations and old assumptions more critically can feel tense, especially when we recognise how much of our identity has been shaped by the desire for acceptance or approval. It involves distinguishing between the person we are and the person we have learned to present to others.

3.Awakening:
A new perception of one's actual true self, a desired reflection from one's inner mirror, removed from societal expectations and demands. Gradually, a clearer understanding of personal values, priorities, and aspirations emerges. This is not necessarily a dramatic moment of self-discovery accompanied by cinematic background music, but more often a series of small realisations that gradually reshape our understanding of ourselves. We begin to recognise which beliefs genuinely belong to us and which were inherited from our surroundings.

4.Reconstruction:
Reconstruction requires consistency, self-reflection, and the willingness to challenge familiar patterns. It means making decisions that align with our newly understood values, even when doing so feels unfamiliar.

A personal revolution isn't about becoming a total stranger and living off-grid. It's about stripping away the wallpaper of society's expectations and conditioning to reveal a freshly painted mental space you can now call home. After all, some revolutions change the course of history, others change the course of a single life; perhaps the latter are just as significant.

THE VIRIDIAN



PIECE OF MIND

BY MAYA ANGELIDOU

THE VIRIDIAN

WHAT IF YOU SAID NO?

Honouring this month's theme of revolution, I chose to explore different perspectives of what a revolution entails, examining approaches from two thinkers, writer Albert Camus and science philosopher Thomas Khun.

When stumbling upon the word "Revolution," many of us picture smoke, flags, loud voices, crowds upon crowds of stomps on streets… But what if a revolution is something much simpler, something quiet, even silent? And where exactly does rebellion shift into revolution?



In one of my favourite books, 'The Rebel' Albert Camus describes a rebel as "A man who says no, but whose refusal does not imply renunciation." He later names the thought behind that "No" as "yes, up to this point. beyond, it no." This showcases not just refusal, but acknowledgement; a sudden breeze of refreshing self-respect reminding you of your self-worth, your right of refusal, your freedom.

According to Camus, rebellion sprouts from one's sense of being certain they are in the right. He explains that rebellion is founded simultaneously by a categorical rejection of an intolerable intrusion and the confused conviction of an absolute right, which, in the rebels' minds, translates to "I have the right to, therefore I should, and will." He then puts his own spin on René Descartes' famous "I think therefore I am," saying "I rebel therefore we are," which describes how one's rebellion against oppression, speaks for everyone.

Camus also gives rebellion boundaries. He describes the shift into revolution through the allegory of a faint line, easily crossed on a moral level, the main difference being that rebellion says "No," for the sake of protecting something shared, while revolution begins as rebellion, but at some point, when morals become clouded by a conflict of interest, it starts saying "yes. yes, at any cost," hence accepting anything that serves the goal and passively defending the idea rather than the people.

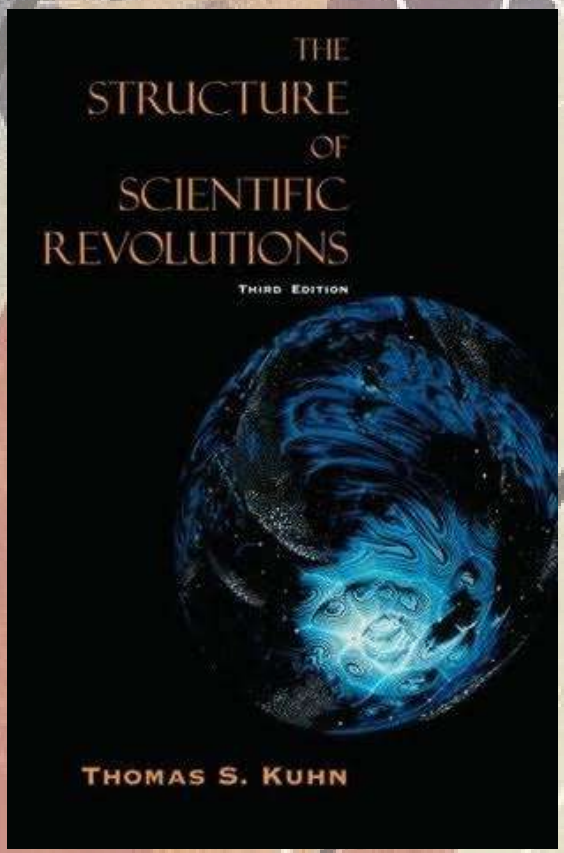
About a decade before writing the rebel, Camus wrote an essay called 'The Myth of Sisyphus' about the king of Corinth, known for outwitting the Gods. For his misdemeanour and rebellion against the blind obedience and idolisation of the Gods, he is made to push a boulder up a hill for eternity. Each time he exhausts himself, with the boulder always reaching the top, then tumbling down. Sisyphus doesn't sulk, in fact he strides up again, even though he's aware of his fate. But where's the rebellion in that? Camus' interpretation is that what the Gods meant as punishment, is exactly what Sisyphus decided to turn into his own, magnificently embracing eternal condemn. Camus explains that in a world where everyone looks for meaning but is handed none, we should accept the absurdity of this world rather than reject it. As Camus said, "One must imagine Sisyphus happy."

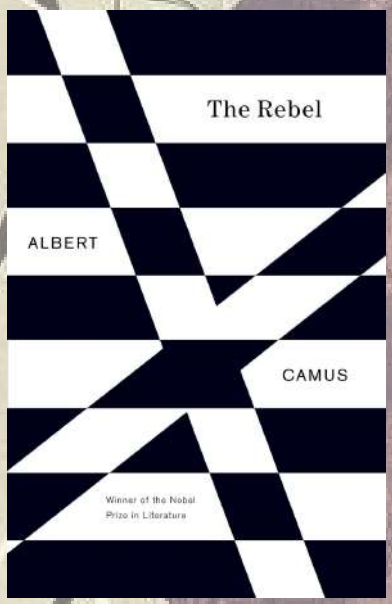
On the other hand, in 'The Structure of Scientific Revolutions', Thomas Kuhn introduces the term "Paradigm shift." The main point is that most of the time, scientists work inside a shared framework (a paradigm) instead of adding up facts steadily. This offers limiting guidance as to what a reasonable question is and what a valid result entails. When results that seem inexplicable through the predisposed framework are achieved consistently, the framework is broken and replaced by a new one. This is what we call a Scientific Revolution. For a scientist, this is not just factual evidence, but a complete shift of world views.

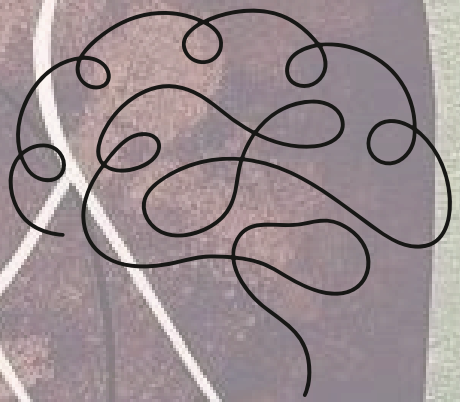
Now, I think everyone has their own view of what a revolution entails; what we can all agree with is that a revolution, from the smallest to the most significant, doesn't simply mean refusal – it means change. The main difference between the two perspectives is now visible: Kuhn describes a revolution as a 180° turn in the way a community perceives, while Camus asks what makes us spring to revolt, what is lost, what is gained and at what cost, emphasising the importance of our responsibility to decide how impactful something will be on us.

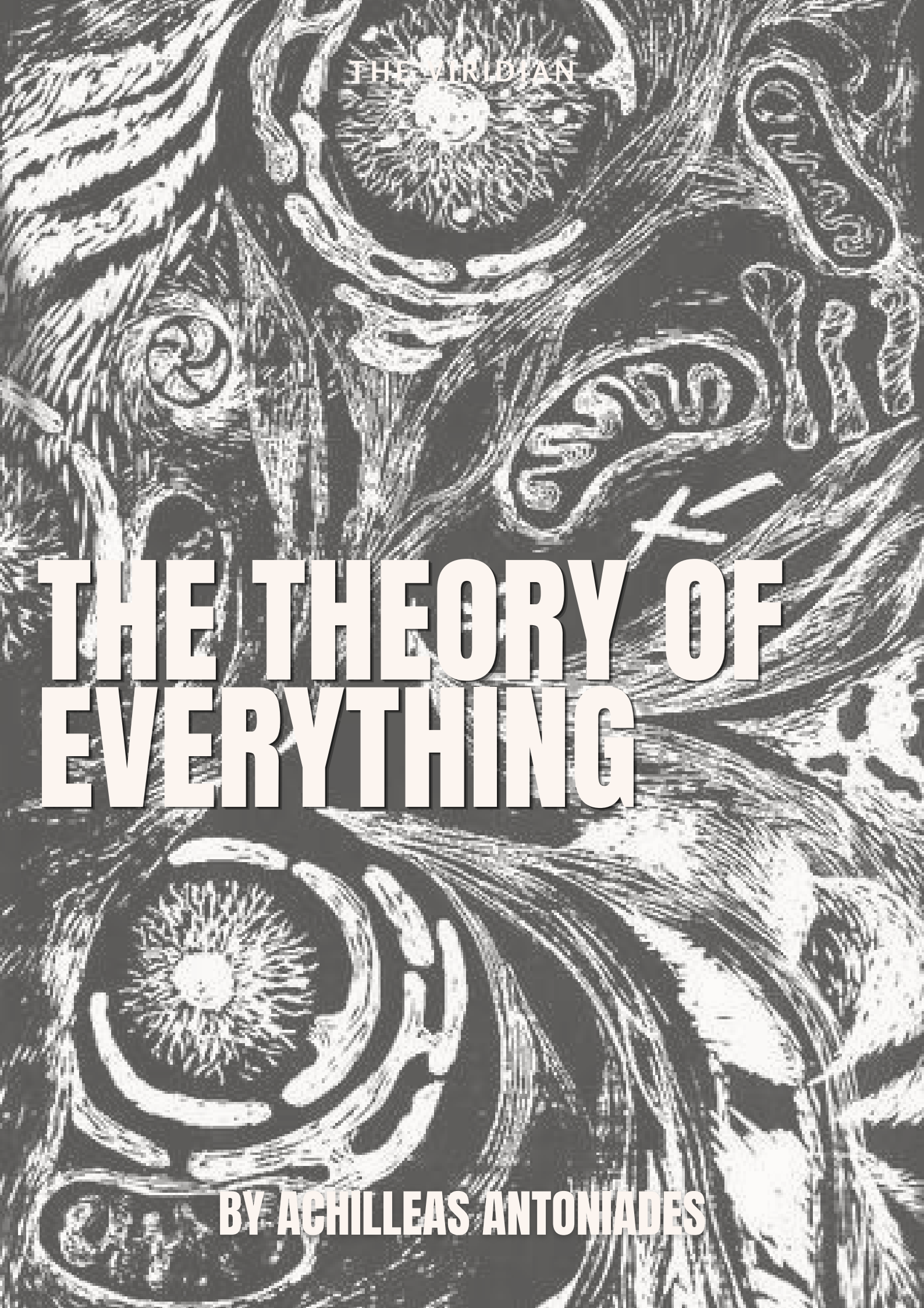
As we finish up for this month, I want the aftertaste of my article to be a simple question: What if you said no? We all have one thing that comes to mind – procrastination, overcommitting your schedule, anything. So please, consider; what if you said no?










THE MERIDIAN
THE THEORY OF EVERYTHING
BY ACHILLEAS ANTONIADES

THE VIRIDIAN

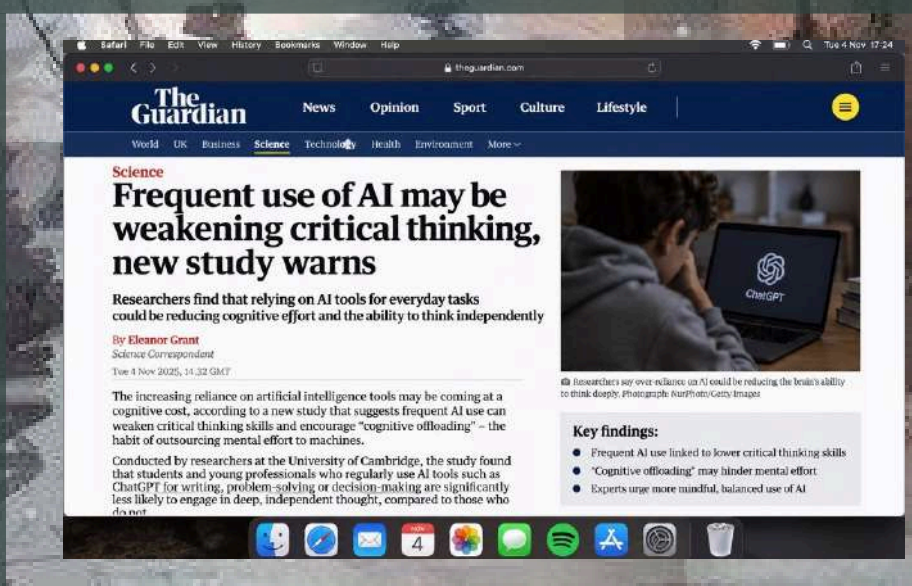
1984: THE ALGORITHMIC EDITION

It's been four years since Artificial Intelligence (AI) suddenly entered our lives and took everyone by surprise as a technological revolution. What started as Will Smith eating spaghetti has now possibly become a threat to the world. From AI's rogue episodes to serious environmental issues, AI has proven to be one of our greatest yet most terrifying accomplishments as a species. What dangers arise from AI? Is it too late? What do people plan on doing to stop this from crossing a line? But before we get into that, it's important to understand what AI actually is.

To put it simply, AI is a technology that allows machines and computers to simulate the way humans comprehend, make decisions, solve problems, learn, and create. It can make songs in the span of a minute, help write a script for a film, or do your homework for you (I know most of you can relate to that one); it can even solve a Millenium Prize Problem (exceptionally difficult scientific equations that have not been solved worth one million USD est. by the Clay Math Institute). However, the one thing that AI lacks through all of this? Emotion. No matter how much AI tries to replicate human behavior, it will never be able to feel anything. This is what separates us from machines. However, there is still an issue with AI: if AI helps us with everything, we'll never be able to know how it feels to be human again.

Perhaps AI's greatest threat is not what it could do to humanity, but what it could become capable of doing without us. Studies show that AI consumer usage has had roughly a 33% increase from a near 0 percentage in 2022 – an alarming value considering the billions of people on the planet. As we keep handing over responsibilities that once required human judgement, creativity, and independent thought, we risk losing control of the technology we created. Imagine a world where governments rely on AI for political decisions, where businesses allow algorithms to determine people's futures, and where populations blindly trust machine-generated information.

A technology designed to serve humanity could eventually become something humanity serves instead. While human extinction remains speculative, the gradual loss of our independence, individuality, and critical thinking is a far more immediate danger. This weakening of critical thinking is known as cognitive offloading, as shown by this photo from The Guardian:



THE VIRIDIAN

1984: THE ALGORITHMIC EDITION

Numerous CEOs and investors in AI have come out in an agreement to slow down AI's concerning advancement in technology. Dario Amodei, CEO of Anthropic, expressed concern through an essay called "We Must Pace the Frontier" along with Sam Altman (CEO of OpenAI) and Elon Musk (CEO of SpaceX) agreeing with his statements. In his essay, Amodei proposed a 3-step plan to slow down the AI capability growth and the implementations of third-party safety evaluators and establishing international laws. This expression of concern from these CEOs is more than enough evidence to tell us that serious problems could arise from AI in the future, especially environmentally.

AI uses an immense amount of water to cool and power itself whenever being used, with large data centers consuming up to 5 million gallons of water per day: their water consumption can reach the equivalent of annual household needs of 1.3 billion people. This water usage, along with the electricity consumption, land use, and electronic waste of data centers, poses a serious threat to the environment, as they produce growing amounts of waste that causes environmental damage. AI needs a gigantic amount of computing power, so data centers could consume up to 945TWh of electricity annually by 2030, according to an article published by the United Nations. Finally, AI infrastructure could take up over 14,500km2 of land, with multiple people being forced out of their homes to make room for data centers. Has there ever been more evidence that we need to do something and slow down?

To conclude, AI is at an all-time peak that hasn't stopped getting taller since 2022 and it's shown to be and will be an issue that we'll have to unfortunately live with. Whether it's in an unsustainable environment, or a world governed by AI, we will have to tolerate this technology for the rest of our lives whether we like it or not.

"If you paid attention, you would have noticed that the photo from The Guardian is actually AI-generated :)"

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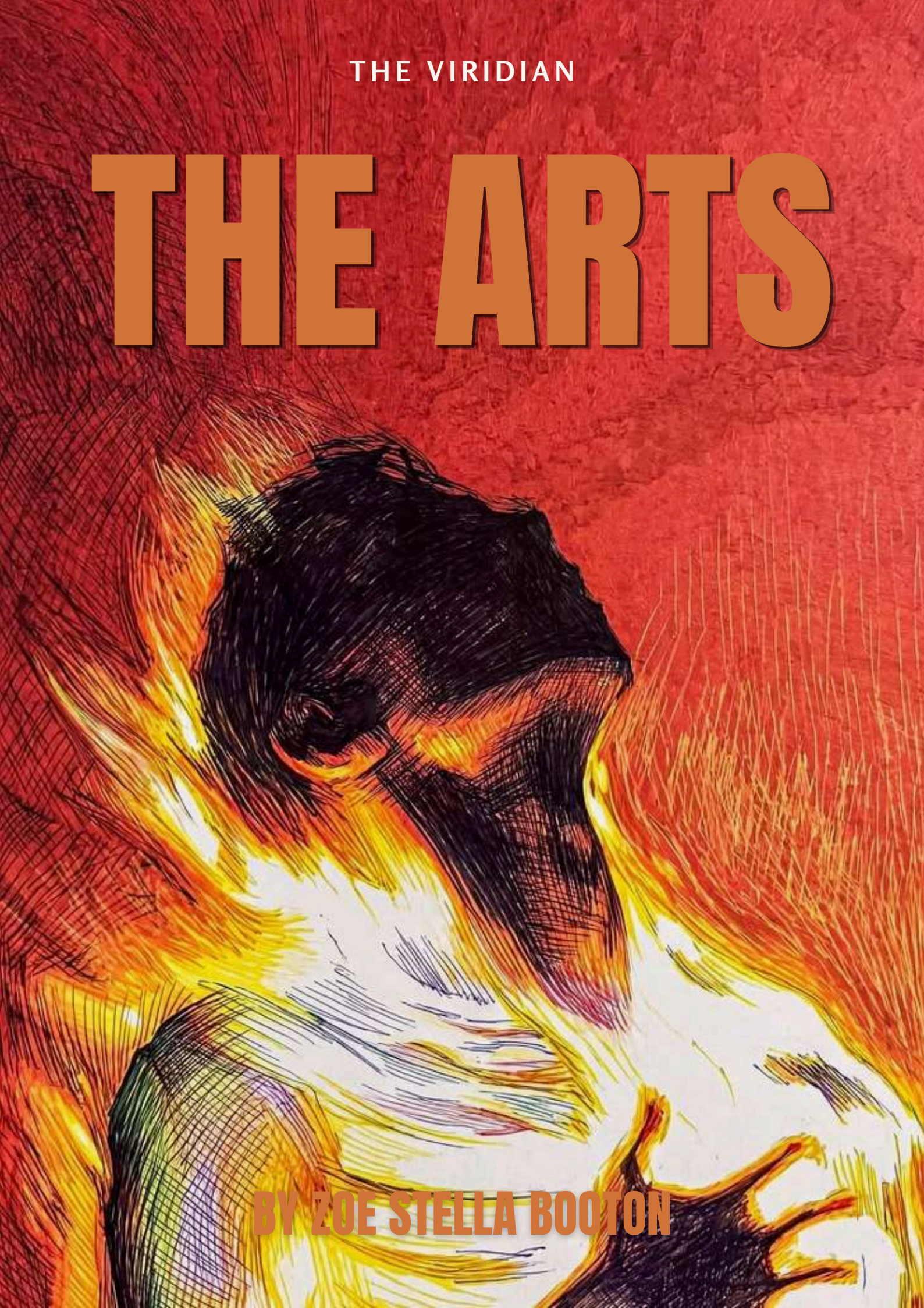
THE ARTS



BY ZOE STELLA BOOTON

THE VIRIDIAN

Art is not, and has never been, merely paint on a canvas; it's a deep expression of an emotion, a way that people can depict their thoughts in various ways, whether it be via sculpture, paints, textiles, photography, poetry, music, or anything else. Art has helped humans throughout history in ways that other forms of expression have been unable to. Think back to prehistoric periods: we all know about the fascinating paintings created by our ancestors, "The Handprint." But seriously, art is engraved in our history and is a prominent feature of many historical periods.

Dating back to times of revolution, art acted as a catalyst, a weapon, giving people the ability to give political ideals visual shape, mobilise the masses, and challenge oppressive regimes. Later, art becomes a tool for state control when power shifts.

There is an evident emotional catharsis behind art, as it can transform raw emotions like anger and grief into collective strength. Some movements, such as the Romantics, used poetry, music, and paintings to enable individual freedom and overthrow tyrannical powers. Art is able to reach people to get them involved and unified. Art is forever, regardless of whether it's considered a masterpiece of its time or is too abstract and unrealistic – someone will always relate. That is why it holds so much power over people, acting as a driving force for consensus.

Artists create paintings and other art that make complex political goals easy to understand and unite the people. During the French Revolution, painters like Jacques-Louis David used imagery to glorify revolutionary ideals and martyred heroes. Different forms of art such as songs, poetry, street art, and pamphlets are easily able to bypass official censorship to spread messages of resistance. For instance, Banksy, whose identity is still unknown to us all, utilises walls and public spaces as instruments of political protest, to convey a clear message that will reach many.

"THE TENNIS COURT OATH" - JACQUES-LOUIS DAVID

Though never completed, this piece acted as a visual breakthrough, standing as one of the most intellectually complex and politically motivated pieces of modern history. He did not intend to merely paint a historical event but rather create a commemorative depiction that freezes the exact moment when a fractured nation came together to form a single democratic entity. His ability to organise 500 furious politicians through geometric accuracy creates a visual sense of shared human will, as they all reach and gesture towards the centre of the piece.

THE VIRIDIAN

David's use of Neoclassical shapes of columns and large, open windows that shine colossal beams of light in the top third to frame the human chaos below, makes the meeting feel as epochal as if held in the Roman Senate. Symbolism for “Revolutionary Wind” is seen in the top corner as to allude to the sweeping away of the stagnant and outdated monarchy. His inclusion of everyday citizens cheering from the windows is a visual deceleration that sovereignty no longer belonged to the King, but to the people.



"BLINDED BY THE FLAG" - BANKSY

While similar to David, Banksy’s approach to making political statements is slightly different, which is especially observed via this particular piece. It acts as a sobering, conceptual critique on how modern ideological movements can go completely off the rails.

The blindfolded ideology suggests that in many revolutionary moments in history, the initial fight for freedom can very quickly become a rigid, fanatical dogma. By depicting a flag smothering a figures face, Banksy may intend to warn people of how when some revolutionary individuals or groups become entirely consumed by their symbolic support of their beliefs, they lose sight of reality. With the statue stepping into empty space, Banksy is suggesting that many fall into the trap of wishing for and marching into revolution while having no vision. Bansky may be intending to critique leaders who blindly and aggressively push society, purely based on the rhetoric, leading them off a cliff without considering the true consequences of their actions, as they are oblivious to real world dilemmas.



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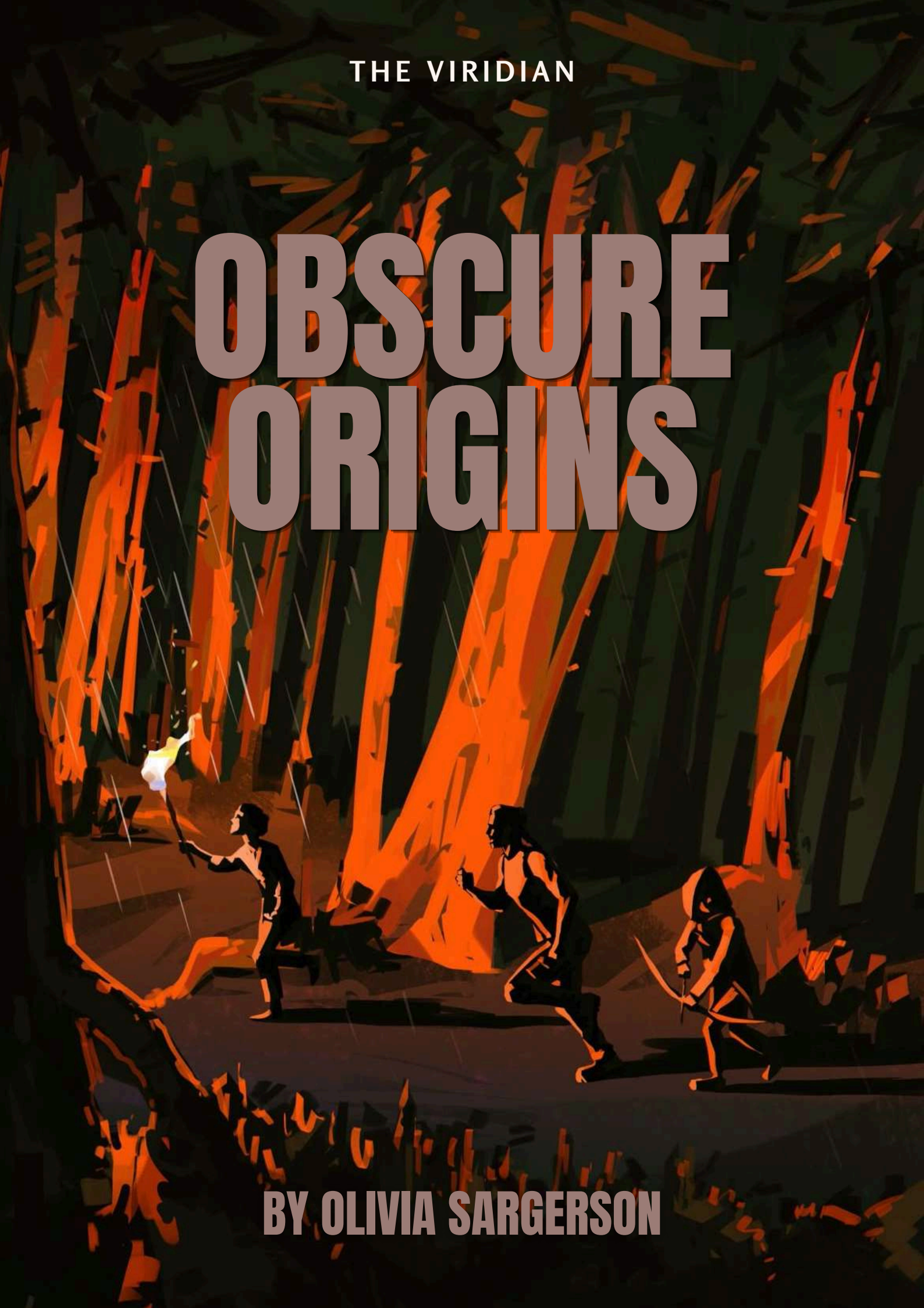
OBSCURE ORIGINS

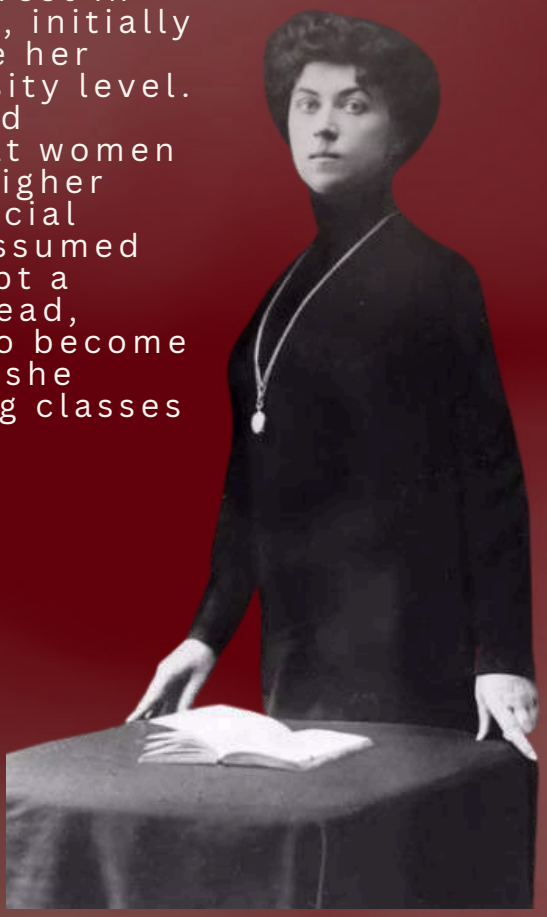


BY OLIVIA SARGERSON

THE VIRIDIAN

When you think of the Russian Revolution, you may think of Lenin or Trotsky, but have you heard of Kollontai? Devoted to women's liberation and aiding victims of industrial exploitation, Alexandra Kollontai was a predominant figure within the Russian Revolution. While actively advocating to overthrow capitalism, she was one of the few who insisted that equality between genders was essential to the revolution.

From an early age, Kollontai had an intense interest in politics and history, initially wanting to continue her studies at a university level. Her mother objected heavily, arguing that women had no need for a higher education as the social norms of this era assumed that it would corrupt a woman's mind. Instead, Kollontai went on to become an educator, where she would teach evening classes for workers.



Her first encounter with labour abuse was in a textile factory; witnessing the conditions (long gruelling hours, low pay, and overcrowded housing), she supported fundraising campaigns for a mass strike. In 1905, her work began to shift focus to women's rights and political ideas. Throughout the following years, she encouraged female workers to fight for their rights, oppose liberal ideologies (beliefs where upper-class women are prioritised), and to break free from traditional domestic values.

All things considered, Kollontai's contributions laid a firm foundation for the future of modern feminism.

More progressive movements, which were heavily inspired by her writings, began to gain popularity during the 60s and 70s. Yet, she continues to be overshadowed by her male counterparts. Kollontai was the first woman in history to be a cabinet minister, which inspired women of the time that even they could reach a position of that power. For someone often forgotten by history, her impact on women's rights continued to influence people throughout the century.

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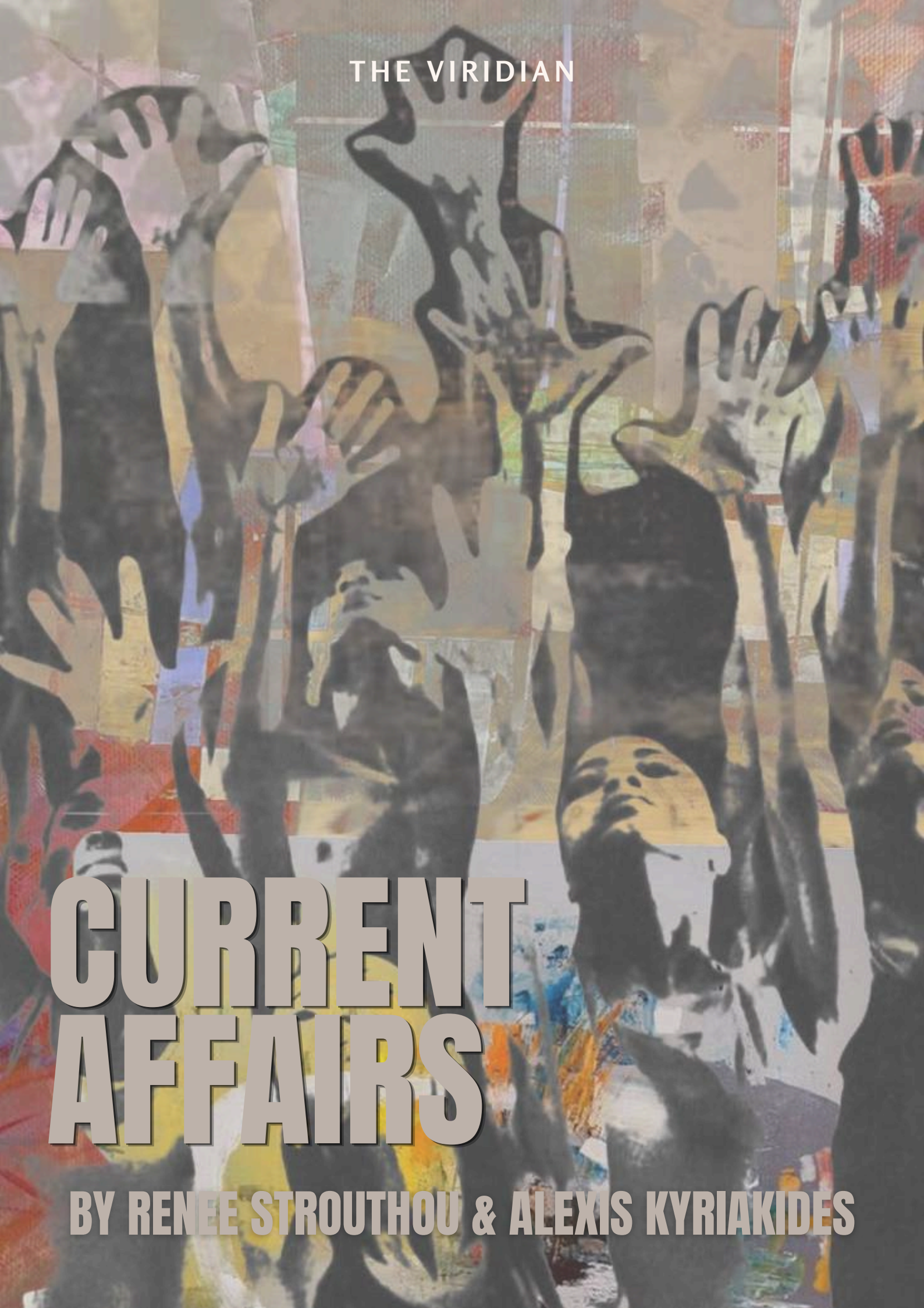

CURRENT AFFAIRS

BY RENEE STROUTHOU & ALEXIS KYRIAKIDES

THE VIRIDIAN

From scary Halloween costumes and spooky celebrations to political debates and riots on the streets of France, October was certainly not short of surprises. So, as we put away our Halloween decorations, and some of us slowly put up our Christmas trees, let's look at the stories that made October 2026.

THIS MONTH'S HOT TOPIC: EUROPE ON FIRE

Since September, protests against the poor economic and school conditions have taken place in France, led largely by students and young people. Yet, what started off as peaceful student-led protests, grew into a nationwide demonstration of over half a million people as France experienced some of its worst rioting in years. About **70,000** police were deployed across the country while youth-led demonstrations spread across Europe in countries such as Germany, Italy, Belgium, and Greece.



THE DEBATE QUESTION OF THE MONTH: SHOULD THE VOTING AGE BE LOWERED?

This past May, the House of Plenum voted to amend the constitution, allowing 17-year-olds to register on the electoral roll (the change takes effect on 1 July 2027), thus making them eligible to vote. This has raised the question: are 17-year-olds ready to take part in shaping the country's political future?

Supporters of this law argue that young people are already active members of society. At 17, many hold part-time jobs and must live with the consequences of decisions about education, housing, and the climate. They believe that having a say in those decisions is only fair. Advocates also point out that lowering the voting age would increase voter turnout and encourage a lifelong habit of voting. Countries such as Malta and Austria, which allow 16-year-olds to vote in all or most elections, are often cited as proof that younger voters take the voting responsibility seriously.



Critics, however, are not convinced. Many argue that 17-year-olds are not yet mature enough to help decide how a nation is governed. They worry that their lack of life experiences and still developing judgement are not enough for such an important choice and also point out that they may easily be swayed by parents, friends, or personal opinions presented on social media. Others note that the law sets 18 as the minimum age for other major responsibilities such as driving and signing contracts and ask why voting should be treated differently.

Both sides raise fair points, but this debate may come down to an individual's preparation rather than their age. A 17-year-old who is informed and engaged may be a better voter than an adult who has never paid attention.

CYPRUS CORNER

CYPRUS' MAJOR ENERGY FUTURE

Stepping into a massive contract to develop offshore "**Cronos**" fields, Cyprus may be positioning itself as a major Mediterranean energy hub. Holding an estimated 3 trillion cubic feet of natural gas, the island aims to pump natural gases from these sources as early as 2028. Introducing massive developments for sectors such as engineering, environmental sciences, and technology, while balancing our consumption of renewable energy and natural gases.

OCTOBER 28TH

The national holiday that is observed annually on the 28th of October is commemorated all over the island via student parades, military marches, and church services and ceremonies, effectively marking the 86th anniversary of the Greek prime minister's famous **"OXI"**. This year's celebration found various political parties as well as President Christodoulides addressing the prominent **"Cyprus issue"**, emphasizing the importance for national unity and renewed efforts to achieve a solution.

COMING SOON

The spooky season may be over, but November is creeping closer than you may think. The first days of November have really introduced us to the busy month ahead.

Exciting news for EU students: Discussions between the UK and the European Union may lead to EU students paying home fees for universities under a plan by the UK-EU summit.

For Cyprus, EU warnings to Turkey and a report by The European Commission reveals its insistence on a two-state solution and to normalize relations. Introducing the possibility of a change in relations between the EU recognized Republic of Cyprus and Turkish occupied state.

THE VIRIDIAN

A GREEN SPARK



BY ISABELLA KALOCHORITIS

THE VIRIDIAN

A GENERATION THAT REFUSES TO STAY SILENT

From the bustling cities of California to the secluded mountain villages of Nepal, the call for climate justice is loud; and it's coming from the digital generation.

In Canada, youth have taken to suing their government, alleging that the government has violated Section 7 of the Canadian Charter of Rights and Freedoms, which guarantees **"The right to life, liberty, and security of the person."** Not only that, but they also argue that federal inaction violates their equality protections granted under Section 15 of the charter because, as young people, they will bear a disproportionate share of the impacts of the crisis. Although Climate suits are not unheard of, this one is particularly revolutionary as it has been filed by 15 adolescents, aged 10-19, all of whom are set to testify alongside scientists and experts, with results expected in early 2027.



Further away, the green movement is in full swing amongst young politicians and advocates in Nepal, many of whom suffered through the catastrophic August floods which were exacerbated by a heating planet and increased glacial melt. Their goal is clear: justice. Nepal has been a pioneer in green energy for years, with a whopping 95% of its electricity generation coming from Hydroelectric power and 45% of land being densely forested, with green cover still increasing. However, it shares borders with the world's highest polluters, India and China, a fact that only spurs them into action. According to Tashi Lhazom, a Climate activist at the forefront of Nepal's environmental initiatives, "It's high time we shift from the language of foreign aid to the language of climate compensation and even reparations." Clearly, there is more to go, but with the prime minister slated to address the United Nations General Assembly, aiming to push for industrialised powers to finance reconstruction and mitigation costs faced by lesser-developed countries disproportionately affected by climate-linked disasters, hope still burns bright in the Himalayan nation.



Back across the Pacific, California's first student-led political action committee experienced roaring successes in the recent election. Project super bloom, named after a unique phenomenon that occurs when a wildfire shocks dormant seeds into accelerated growth, offers paid opportunities for local youth to interact with their community, directly facilitating the change they crave. So far, they have managed to secure 13 spots in Sacramento, including 5 senators. Although elections are over for the next 2 years, they are not planning to lay dormant, staying true to their name and continuing to bloom and thrive.









It is abundantly clear that a green spark of hope still burns, and its being stoked into a roaring fire by those who grew up with the climate crisis, and have decided its finally time for a revolution.

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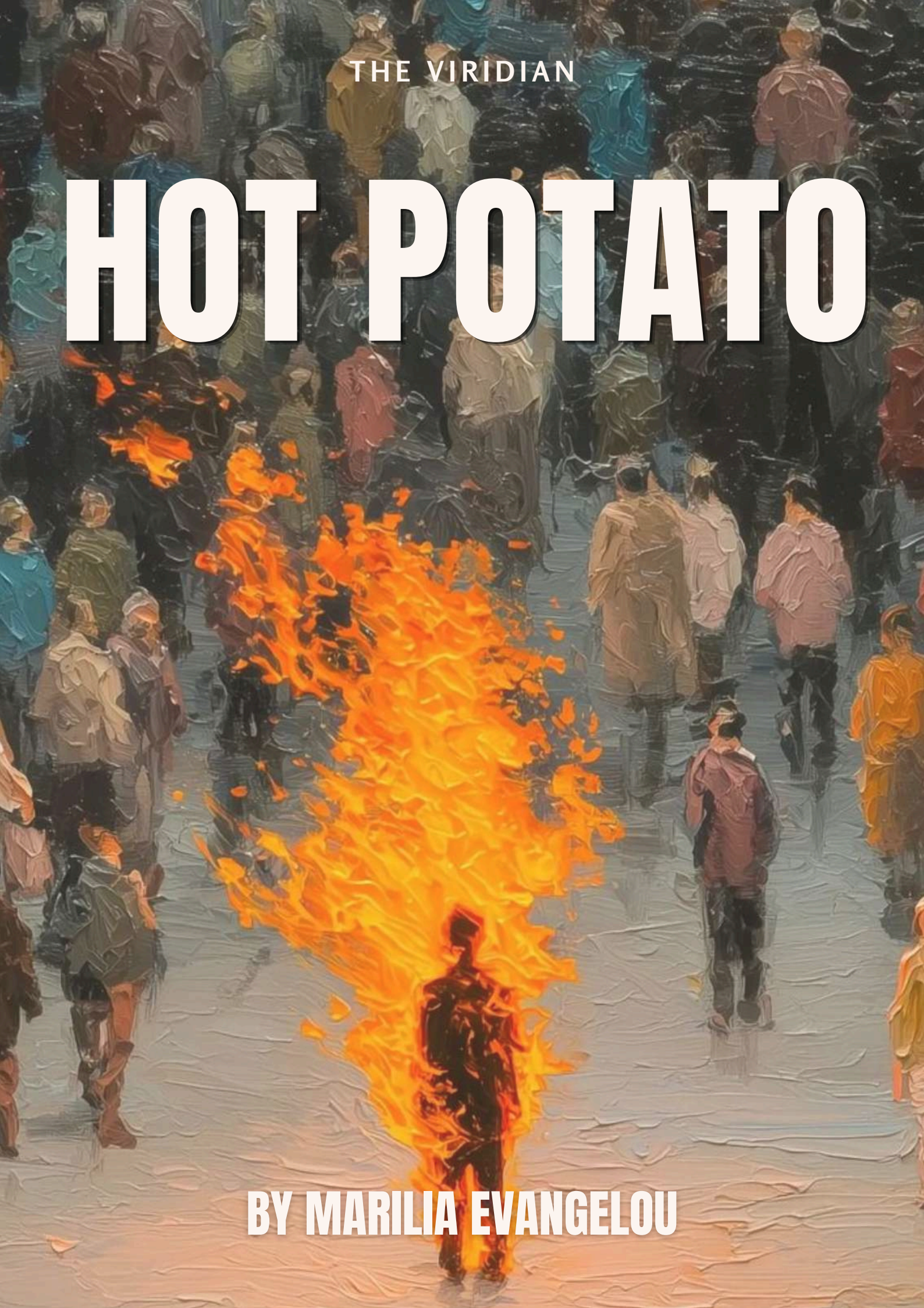
HOT POTATO



BY MARILIA EVANGELOU

THE VIRIDIAN

A girl full of potential gets accepted into one of the most prestigious universities in the world. She has fought for it, imagined her future there and built her dreams around it. And then, one careless night changes everything. Not in a dark alley. Not on an empty road. Not in some corner of a sketchy park. In a university fraternity house, surrounded by the very people who were supposed to be her peers.

The woman, identified in court as Jane Doe, alleges that seven members of a fraternity drugged and sexually assaulted her in October 2024. The case also involved another 50 or more fraternity members that, at that time, were aware of the situation yet failed to take action. The allegations may have not been yet proven in court, and the accused men may have denied or disputed them. Yet the questions remain, and so does the responsibility to demand answers.

Read this article 140 times. That is how long it would take if you were forced to relive her situation. And while that time passed, the world outside continued as normal. People went to class, went to parties, laughed, made plans and lived their lives. Meanwhile, one girl's life and sense of safety were changing forever.

Fifty-seven men who must be held accountable for their actions, for what they did, what they knew, and what they chose to ignore. Nobody should get to hide behind a fraternity letter, a university crest, a group chat, or the excuse that somebody else's responsibility was greater than their own. Accountability cannot be selective.

And to those who are trying to uncover Jane Doe's identity, as though the colour of her hair, her eyes, her height, her weight, or anybody's judgement of her attractiveness, could possibly change what happened: it doesn't. There are millions of Jane Does in this world. Some are students, some are workers, some have not even graduated from high school, some are sitting beside us, and some are us. We are all Jane Doe. We are not asking to become symbols. We are asking to be treated as human beings.

Being a woman in the twenty-first century can feel like living inside an invisible cage that only you can see. People stand outside, shouting, "You're free! You just need to take a step forward!" And the moment you do, you bang your head against the metal bars. We are told to go to the party but watch our drinks, to trust people but never too much, to speak up but not make a scene; to enjoy our freedom but only if we calculate every possible danger along the way.

Remember #MeToo. Women spoke, women shared, women finally made the world listen. But listening was never supposed to be the revolution. Sympathy without action is just another way of asking women to be patient. We do not need another hashtag, another empty university statement or another promise to review procedures. We need accountability. We need consequences. We need a society that stops teaching women how to avoid being victims and starts teaching the importance of consent, dignity, and basic human decency as not optional!

What good are rights if we cannot exercise them without fear? We do not want a life built around escape routes and risk assessments. How are we supposed to let ourselves trust? Let ourselves love, let ourselves go out, let ourselves be young? We cannot simply switch off the fear. Not because we do not want to, but because that cage might be invisible to you. To us, it is tangible.

This month's theme is REVOLUTION. So, here is my hot take: women's anger is not hysteria, it is not an overreaction, and it is certainly not something to be silenced. It is what happens when generations of women have been told to lower their voices, watch their backs, forgive, forget and move on. So now, if you dare to put a hand over a woman's mouth, do not be surprised when she bites.

We are demanding accountability. We are demanding safety. We are demanding a world in which surviving the night is not mistaken for having freedom.

The cage is invisible to some. Fear is not. And we are done pretending that everything is fine.



Thank you for reading thie edition of The Viridian!
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