DESIGN *OTHERWISE:*

Towards a locally-centric design education curricula in Jordan

Danah Abdulla

Declaration of Authorship

I hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Danah Abdulla

Acknowledgements

List of Acronyms and Arabic Terms

ADW — Amman Design Week

BA — Bachelor of Arts

BDW — Beirut Design Week

D3 — Dubai Design District

DDD — Design Days Dubai

DDFC — Dubai Design and Fashion Council

DDW — Dubai Design Week

FEP — Female Entrepreneurship Programme

GAM — Greater Amman Municipality

GCC — Gulf Cooperation Council

JDC — Jordan Design Centre

JEA — Jordan Engineers Association

JIDA — Jordan Interior Design Association

MEDEA — Middle East Design Educators Association

MENA — Middle East and North Africa

MICA — Maryland Institute College of Art

MIMAR — Madaba Institute of Mosaic Art and Restoration

MoHESR — Ministry of Higher Education and Scientific Research

PAR — Participatory Action Research

PLO — Palestine Liberation Organisation

RISD — Rhode Island School of Design

SDW — Sheffield Design Week

UAE — United Arab Emirates

Ajaneb — Foreigners

Burjwazziyah — Bourgeoisie

Mukhabarat — Secret service

Nahda — Revival/Renaissance (The term is specific to late 19th century, early 20th century events in the Arab region)

Nakba — Catastrophe

Tawjihi — Matriculation exam

Wasta — Nepotism, mediation, connections

LIST OF CHARTS, FIGURES & TABLES*

*All images and figures were taken and created by the author unless stated in the caption.

TABLE OF CONTENTS

Abstract

This research considers the possibility of a locally-centric design education curricula in Amman, Jordan by investigating the philosophies, theories, practices and models of curriculum and pedagogy most appropriate for design education. It describes perceptions of design and examines the possibilities for shifting these perceptions to move towards transforming design education.

Jordan is a neopatriarchal society, and education re-enacts the dominant structures of the state within curriculum and pedagogy centred on the authority of the educator. This thesis argues for a decolonised design education based on a student-centred pedagogy drawn from the process and praxis curriculum models—a design education and design otherwise. Working with a range of designers, students and educators, it investigates the potential of these actors to contribute to the development of a pedagogy for design education in Jordan that is relevant to the milieu and locality. It poses the following questions: *What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?*; *What potential shifts could this require and create?*; *How do we shift perceptions?*

This qualitative research uses interviews, focus groups, and design charrettes for data collection. Through participation and engagement with people that have most at stake in design education—designers, design educators and design students—I argue for an emancipatory design education that reflects on design beyond its traditional service-provider definition. Drawing on scholarship from design and education studies, and literature from fields such as history, decolonial studies, architecture and urbanism, political science, economics and philosophy, I argue for a curriculum model and student-centred pedagogy that considers design's role in society.

Literature on Arab higher education is preoccupied with reforms to help the Arab region build a knowledge-society without considering the role of curriculum models and pedagogy nor addressing power structures. In addition, within design, little literature exists on the Arab region or Jordan, leaving its design culture(s) largely undocumented. My thesis investigates design education in higher education in Jordan by concentrating on models of pedagogy and curriculum and provides an overview of Jordan's contemporary design culture.

Figure 1 — Iraqi artist Ismail Fattah's (1934–2004) bronze sculpture *Man and Mask* (1980) overlooks Amman from Darat Al Funun–The Khalid Shoman Foundation.

Figure 1.1 — Amman from the Citadel. In the distance is the second century Roman theatre when the city was known as Philadelphia.

Introduction

> That we accept the world as it is does not in any sense weaken our desire
> to change it into what we believe it should be—it is necessary to begin
> where the world is if we are going to change it to what we think it
> should be (Alinsky, 1989 [1971], p.xix).

This PhD thesis explores the philosophies, theories, practices, models of pedagogy and curriculum that inform a locally-centric design education in Jordan. My personal and professional experience inform the need to undertake this research. In 2010, I left my job at an advertising agency and travelled to Occupied Palestine where I volunteered at An-Najah University in Nablus. Since the university was short staffed, they asked me if I could teach English to third-year Engineering students. Lacking the expertise to teach a language, I decided to approach 'teaching English' from a different perspective and set up the classroom as a salon. The effect was instant with new faces appearing at every session. Through conversations with the students, I quickly realised they had never engaged in group work, discussions, presentations or critical thinking, and many expressed frustration with the dismissive attitudes from professors, the excessive attention to rote learning, and how disconnected the courses were from reality. For Palestinian students, the Israeli Occupation was a part of daily life, and it affected their education. But the Occupation was not in the textbook, and it had no place in the curriculum. The experience encouraged me to speak with faculty from the Graphic Design department, most of whom described feeling completely helpless when it came to the education system. What I realised was that design and design education served two purposes: 1) it was a major with uncompetitive admission requirements, created to absorb students who performed poorly in the high school matriculation exam (*tawjihi* as I will refer to it throughout this research) and those that could afford the tuition fees; and 2) design was limited to a service-provider role.

Despite how much our lives are tied and shaped by design, it was regarded with little importance (Charman, 2013); trivialised, perceived as completely irrelevant to anything other than absorbing students and servicing the commercial sector. Worse, people knew the education system was broken but felt helpless to change it. For me, design is a discipline that goes beyond the mere application of technique and aesthetics. It is, as Heskett (2002, p.4) puts it:

> one of the basic characteristics of what it is to be human and an essential
> determinant of the quality of human life. It affects everyone in every

detail of every aspect of what they do throughout each day.

I do not define design as a problem-solving, solution oriented field, but an opening of possibilities through negotiations with the given (Dilnot, 2005). The decision to focus on education comes from a personal belief that education is imperative to change. It is through education that we move from being passive recipients to active participants (Freire, 2000 [1970]), that we challenge the status quo and move towards undoing paralysing systems such as neopatriarchy (detailed in Chapter One).

My experience at An-Najah left me frustrated, but it encouraged me to launch *Kalimat*[1] (words)—an international and independent publication that provides Arabs worldwide with an open outlet to share their ideas, opinions, and work. It also encouraged me to pursue further education to teach at a university level. During my MA, I began engaging with the transformative potential of design when recognising, communicating and addressing social issues. Through my studies and through *Kalimat*, which had granted me access to several design and cultural production networks, I began wondering how I could highlight the design cultures of the region, and how design can be more critical, more theoretically informed, and more relevant to milieu. The new sense of hope that spread across the Arab world through the uprisings saw the development of grassroots initiatives dedicated to alternative and critical forms of creative education that were relevant to the local contexts and committed to engaging the public with their work.

But the euphoria around the uprisings has faded, where hope once again became hopelessness, and in this hopelessness "[w]e succumb to fatalism, and then it becomes impossible to muster the strength we absolutely need for a fierce struggle that will re-create the world" (Freire, 2004 [1994], p.2). The current situation region-wide only reinforces the importance of mustering this strength to imagine design education and design *otherwise*. To see design education and design *otherwise* is decolonial "[b]ecause decoloniality focuses on changing the terms of the conversation and not only its content" (Mignolo, 2011, p.2). The concept of *otherwise* is drawn from Arturo Escobar's article "Worlds and Knowledges Otherwise" (2007) where he discusses how decoloniality crosses borders of thought to craft another space for the production of knowledge. Thinking *otherwise* is another way of thinking that runs counter to the great modernist narratives—it locates its own inquiry in the very borders of systems of thought and

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1 For more on Kalimat, see www.kalimatmagazine.com.

reaches towards the possibility of non-Eurocentric models of thinking. This is tied to the idea of *delinking*—broadening the canon of thought by acknowledging (in a critical dialogue) the other epistemologies, knowledges and understandings that exist, not towards a universal world, but a pluriversal one—a world where many worlds fit (Grosfoguel, 2008). Informed by decoloniality, this thesis works with a range of designers, students and educators to investigate the potential of these actors to contribute to the development of a pedagogy for design education in Jordan that is relevant to the milieu and locality. It investigates the following questions:

- What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?

- What potential shifts could this require and create?

- How do we shift perceptions?

Problem Statement

Limited to fields such as graphic and interior design, design education in the Arab region only possesses a handful of universities offering fashion and industrial/product design. Moreover, design practice has largely been within the commercial art realm and was historically the domain of artists, architects, and printers practicing as designers and working in advertising, printing and the interior design market (Abu Awad, 2007). The latter market reached a value of approximately USD 7.1 billion in 2014 across the Middle East and North Africa (MENA) region (Dubai Design and Fashion Council and Monitor Deloitte, 2016). These elements sealed the reputation of design across the region as merely servicing the market. As I will demonstrate in this research, design education in Jordan has helped reinforce this reputation by focusing on specialised, technical skill training at the undergraduate level to produce 'industry' ready graduates, leaving students with little room to develop critical skills, to engage in critical practice, or to venture beyond their specialisation. Furthermore, based on uncompetitive admission requirements, design attracts poorly performing students looking to obtain the necessary university qualifications to join the workforce.

Since the 1990s, higher education across the region has become extensively privatised (Buckner, 2011; Hanieh, 2013; Herrera and Torres, 2006; Kanaan, Al-Salamat and Hanania, 2009; Mazawi, 2005, 2010; Romani, 2009; Sabry, 2009; Wilkens, 2011).

The market-driven privatisation of higher education—pronounced in Jordan—has replaced principles such as ethics, community responsibility and citizenship building with "individual interest and economic rationality …" raising broader questions about the role of educational institutions "in the production of an educated citizenry capable—developmentally, technically, and ethically—of serving local, regional, and global needs" (Herrera, 2006, p.418).

Globally, design and design education are undergoing transformations due in part to the blurring boundaries of the design disciplines. Increasingly, governments and organisations are using design to fuel the 'knowledge economy', particularly since a study conducted by the Dubai Design and Fashion Council and Monitor Deloitte (2016) projects that the design industry in the MENA region will reach USD55 billion by 2019. In this thesis, I argue that Jordan's current design curriculum is outdated and disconnected from its context and milieu (places, people, environments, and institutions that individuals encounter which shape daily life and inform their worldview), due in part to its blind-borrowing of curricula from the Global North. More generally, education in Jordan is an instrument of control by the state, focused on transmission and rote learning, and is a space of academic oppression rather than freedom. There is no shortage of research on the Arab world, however, Jordan is seldom studied and literature is mostly confined to historical and political events. To date, research examining design and design education in the Arab world or Jordan has been insufficient. Research on education is largely concerned with primary and secondary schooling, and locates freedom and emancipation in the realm of the market, a "long-standing struggle between the 'authoritarian state' and 'economic and political liberalization'" (Hanieh, 2013, p.4). Here, reforms and transitions from authoritarian rule require freer markets.

Design cultures in the Arab region are now becoming more prominent, however, the small body of literature on design has focused, with few exceptions, on displaying design work in the form of coffee table books rather than research about design and design education. In addition, the city-state of Dubai has heavily invested in design, although it places design in the realm of luxury and as a superficial business strategy, further disconnecting design from the public. While an interest in 'global' design cultures is growing, no research to date has examined design and design education in Jordan, and the changes undergoing design globally illustrate its necessity.

What this opportunity presented was imagining design education and design *otherwise*—a space where "different narratives [are brought] into contact with each other, allow[ing] the marginalized to reveal their own interpretation, and opens space for accommodation, contradiction, and resistance" (Rojas, 2007, p.585). Specifically, as a designer and design researcher, my interests are in investigating how students, designers and educators can contribute to design education and design *otherwise*. This PhD thesis seeks to create new knowledge in these unexplored domains.

Aim and Scope

The primary aim of this research is to investigate how design education curricula in Jordan can be more relevant to place and to its communities. Research on design and design education in the Arab region remains largely unexplored, and this research focuses on Jordan and Amman specifically. I have narrowed the research to design education in higher education at public and private institutions, and the fieldwork engages relevant actors with most at stake in design education: students, designers and design educators. This research investigates how designers, students and educators can contribute to the development of a pedagogy for design education in Jordan that is more relevant to the milieu and locality. It examines the philosophies, theories, practices, models of curriculum, and pedagogy that are appropriate; the shifts in perceptions on design and design education that this requires, and strategies for shifting those perceptions.

This thesis does not set out to create a prototype for a curriculum, as the development of a model renders curriculum static. I believe that this PhD research is one step in a long-term project, as a curriculum is never truly final but open to critical scrutiny, continuously changing, adapting, and learning. Without this, it will never be relevant to its location.

Positionality

To claim that this research is neutral or objective is to claim that knowledge is "unconditioned by its body or space location" (Grosfoguel, 2013, p.76). To avoid what Donna Haraway (1991) describes as 'the god-trick', and following Kimberlé Crenshaw's (1991, p.1244, note 8) argument that "[i]t is important to name the perspective from which one constructs her analysis …", this research is informed by the multiple

intersectional positions I occupy as an educator, a designer and a researcher, and as an Arab, Palestinian, middle-class, trilingual woman who grew up as part of the Arab 'diaspora' in Canada—itself consisting of a different experience of *being* Arab. My specific location(s) and my experience—particularly as I can 'blend into' different spaces due to the ambiguity of my first name, of how I look and speak—shape and influence my thinking in multiple ways. Despite politics and activism being a prominent part of my upbringing, education strongly affects how one views (and senses) the world. Educated in French schools all the way into university, and having studied design at an American art and design institution where design is viewed as 'universal', my understanding of design, literature and knowledge was Eurocentric. In this research, I attempted to circumvent "the conquering gaze from nowhere" (Haraway, 1991, p.188) by confronting my assumptions and adopting a subjective stance that acknowledged the experiences and the multiple worlds that make up the Arab region and its people(s). This has helped shape the research questions, the participative worldview that informs the methods used, and the selected literature that draws from decolonial theorists and Arab authors writing specifically about the experiences and interests of the region, challenging the dominant structures of knowledge and perspectives and acknowledging the importance of location. In Chapter Three, I reflect on my role as a researcher as a Jordanian who is not really *from* Jordan.

Terminologies

This thesis is concerned with design education curriculum and pedagogy; therefore, it is important to underline what I define as a *curriculum*. A curriculum is not a tangible product or a syllabus nor a statement on what knowledge and subjects students should be taught (Keirl, 2015; Kelly, 2009). An effective definition of curriculum considers that it is "an ongoing social activity shaped by various contextual influences within and beyond the classroom and accomplished interactively …" (Cornbleth, 1988, p.89). It is about the interactions of educators, students, knowledge and the milieu, and cannot be removed from its context (Cornbleth, 1988; Jeffs and Smith, 1990; Smith, 1996). As a social process, a curriculum is not—as educator A.V. Kelly (2009) states—about the subjects taught, transmitted or delivered but to examine the effects of the chosen knowledge and subjects on its recipients. A curriculum examines the values reflected in knowledge and learning and it "explicitly recognizes critical philosophical, social, and political questions

about what is taught, how, and to whom" (Cornbleth, 1988, p.89). Therefore, it should be attentive to its setting and context, open to critical scrutiny and translatable into effective practice (Cornbleth, 1988; Stenhouse, 1975). In this thesis, a curriculum is viewed in totality and is composed of the following dimensions:

- the formal curriculum is the official and planned curriculum. It includes the intentions and procedures of implementation of the curriculum planners and the experiences of students resulting from these (Kelly, 2009);

- the informal curriculum consists of informal activities that engage other sites of design beyond the classroom, and include what is termed extracurricular (Giroux, 2005; Kelly, 2009);

- the hidden curriculum is defined as "the unstated norms, values and beliefs that are transmitted to students through the underlying structure of meaning in both the formal content as well as the social relations of the school and classroom life" (Giroux and Penna, 1979, p.22).

In this thesis, I use the terms *the Arab region* and *the Arab world* interchangeably. Unlike Middle East and North Africa (MENA)—a geo-political term given to a cluster of countries after the First World War by colonial European powers (Sreberny, 2000) that includes Iran, Turkey and in some cases Israel—the Arab region/Arab world is a cultural construct that refers to the Arab speaking countries stretching from the Atlantic Coast in North Africa to the Persian Gulf in Asia and terminates in the east at Iran and to Turkey in the North and excludes Israel (Dawisha, 2003) (see map, **Figure B.2, Appendix B**). However, while the terms exclude Israel, they include the Palestinian-Arab population residing within Israeli borders who were given citizenship (though of second class) after the creation of the state of Israel, often referred to as 'Palestinians of '48'.

These terms do not assume that the countries clustered under them are homogenous. The Arab region itself is diverse, and despite some significant differences, it possesses a great deal of similarities including language, majority religion, pan-Arab political and economic organisations, political systems, history, and the experience of regional politics (Herrera, 2006). Moreover, the use of Arab region and Arab world are the most accurate translation of the Arabic terms used by participants in this research.

The term *decoloniality* should be understood as a subversion and transformation of

Eurocentric thinking and knowledge; a knowledge produced *with* and *from* rather than *about*. Decoloniality shatters the familiar; it makes people question; and calls for creating something new rather than an additive inclusion into a certain field. However, decolonial theory does not aim to be another hegemonic project, therefore, it is meant to be an option amongst a plurality of options. Particularly, I see decoloniality here as coupled with intersectionality—where "race, class, gender, sexuality, ethnicity, nation, ability, and age operate … as reciprocally constructing phenomena that in turn shape complex social inequalities" (Collins, 2015, p.2). This is important within the context of Jordan—a neopatriarchal society (discussed in Chapter One).

Moreover, to think decolonially, and to think of design decolonially is to understand that design is a contextually-based practice that is constantly evolving. This evolution is producing new mixes of designers that requires design to move beyond the single discipline—categories created within Western thoughts and experiences. With increasing engagement between designers and non-designers, projects determine precise roles and relationships rather than strict abidance to structure and hierarchy. Hirano (1991) argues that abolishing disciplinary boundaries enables early adapting to challenges and opportunities, as well as expanding the new set of challenges designers and the world face. This is now happening in both design practice and design education, although it has brought more descriptors rather than eradicated the barriers between them and remains within a Eurocentric framework.

Here, the decolonial concept of 'border-thinking'—defined by Argentinian semiotician and decolonial thinker Walter Mignolo (2011, p.282) as "thinking in exteriority, in the spaces and time that the self-narrative of modernity invented as its outside to legitimize its own logic of coloniality"—moves thinking about design beyond the disciplinary boundaries. In other words, border-thinking is a response by the subaltern to Eurocentric modernity, unifying the *how, what* and *where* we think. Therefore, design travels between and beyond traditional specialisations, inviting others into dialogue to inform the issues it tackles and to think and do decolonially. Mignolo explains the actional attribute of border-thinking where it contributes knowledge that works to eliminate coloniality and improve living conditions:

> For example: one hegemonic political concern is to fight against poverty. Research is done to help decide how poverty can be reduced. But

there is no research done to explain why we have poverty in the world. Decolonial knowledge aims to reveal the "causes" of poverty rather than accept it as a matter of fact and to produce knowledge to reduce its extension. To turn border thinking solely into an academic concern would mean to nourish "disciplinary decadence" and keep the horse behind the cart (2012, p.xviii).

With designers looking to respond to the planetary crisis, the boundaries between design and other disciplines should be eroded as new challenges cannot be seen in isolation from capitalism and imperialism (Dawson, 2016). Additionally, it could allow designers with more of a say in the final designed outcome. As designers move away from consumerism and more to the 'social' realm, border-thinking proves a useful methodology to confront problems rather than symptoms.

The use of the term *design culture* (lower case) refers to "the circumstances in which design is developed, circulated and used" encompassing "both an academic form of enquiry and a descriptive term" (Julier, 2015, no pagination). Design culture is a negotiation between design history and material culture, and explicitly recognises the relationship between humans and the artificial (Charman, 2013). *Design Culture* (upper case) is an academic field that studies "the interrelationships between design artefacts, in all their manifestations, the work of designers, design production (including marketing, advertising and distribution), mediation and their consumption" (Julier, 2015, no pagination).

I clarify what the term locally-centric design education entails in the introduction to Chapter Three, but I define it briefly here. When discussing the *locally-centric*, rather than relate to the development of a national identity or an emphasis on difference such as East/West or modern/non-modern, the local is an understanding of place, context, and milieu. Defining it by geography or national culture is static and unrepresentative of reality, defining it by a contingent reality gives it a tactile immediacy that is dynamic. The definition draws on the work of Syrian playwright Saadallah Wannous (1941–1997). Wannous' plays were highly critical of abuses of power in the Arab world, calling for the empowerment and liberation of the Arabs, which could only be overcome through critique.

He spoke of a local theatre, but did not define local exclusively in a geographical sense. In this research, I replace 'theatre' with 'design.' For Wannous, what counts is the

relevance of the story to the lives of the audience. The public Wannous discusses is the common people, not the elites. Authenticity is found in the issues design attempts to address— and design should address real problems (Wannous, 1991). The effectiveness of design is engaging the public rather than how it draws from a certain heritage (Wannous, 1991, 2004). The answers to main questions—*who is the public that design is addressing*; *what does design want to convey to the public*; and *how does it want to convey these*—"are to be searched for continuously and are bound to change with changing historical situations" (Kassab, 2010, p.54; Wannous, 2004). The purpose of this relationship between design and the public provides them both with an opportunity to contemplate their environments, to critically be aware of the issues, and in mobilising them to work towards changing these realities (Kassab, 2010; Wannous, 2004). 'Authenticity' comes only "from the authenticity of the issues it addresses and the effectiveness of the forms it uses in engaging its public" (Kassab, 2010, p.55). Therefore, design and design education curricula must always be relevant to its context and milieu, and be experimental in the sense that their purpose involves a "constant search for means of effective interaction with the public, which can often be found in the habits of the people themselves" (Kassab, 2010, p.56; Wannous, 2004).

Significance of the study

Someone once referred to Amman as the welcome mat of the Arab world—you wipe your feet then be on your way. The reference introduces several reasons why I chose to locate this study in Amman. In comparison to neighbouring countries, Jordan attracts little attention in scholarly work. This leaves much of the record on its history underdeveloped, and its capital city, Amman, often miscomprehended and reduced to clichés. Another reason for situating this study in Amman is its diverse population make-up and history as a refuge city; its contested identities provide a unique site for experimentation for exploring design and design pedagogy. A study exploring the possibilities of a locally-centric curriculum in Jordan is important for several reasons. First, it provides an understanding of the models of design education and a picture of Jordan's design culture(s), important for future researchers interested in design and design history. Second, it contributes to scholarly research on design locally, regionally and globally. Third, through its methodology, it investigates alternative forms of developing higher education design curricula produced by those most implicated in design and

design education. Researchers from other fields could also draw on the methods developed here. Fourth, it is one of the first contextually-situated studies of design education models in higher education in the Arab region. And finally, the result of this research provides a possibility of design education and design *otherwise,* to arm educators, designers and students with a process for critical testing.

Thesis overview

Although my research is within a design department, the subject matter entails a transdisciplinary approach where it simultaneously weaves between, across and beyond different disciplines. Therefore, it works *in* and contributes *to* design and education studies. In developing the concept of locally-centric, it was important to engage with voices grounded in the Arab region—some of which are unknown—particularly within design, to introduce their thinking within the discipline and to contribute to furthering design theory.

This thesis consists of seven chapters. **Chapter One** begins by introducing neopatriarchy—a theoretical framework that helps understand power and society in Jordan. The chapter situates Jordan and Amman by providing background information on the social, cultural, economic and political realities that relate to the material that follows. I discuss its history, demographics, society, economy, as well as Amman's identity crisis, and class divisions between the East and West of the city. The chapter then provides an overview of the development of design and design cultures in the Arab region. I examine the influence of Dubai's design culture—focused on elitism and luxury—on neighbouring cities. I then critique new 'social' practices in design and how these call for a redirective practice and critical thinking follows.

In **Chapter Two**, I position this research within existing literature on the main themes of this thesis: education and design education. The chapter contextualises higher education in Jordan and the Arab world by providing a brief history and laying out the issues and challenges that are particularly pertinent to the development of curriculum and pedagogy such as power, bureaucracy, language, and access. Specifically, I critique neoliberal reforms centred on developing the knowledge economy. I examine three models of curriculum (product/transmission, process, and praxis) to contextualise the model in place in Jordan, and introduce models to explore in the fieldwork. The chapter

also discusses design education, providing an overview of the programmes across Jordanian universities. I describe how Jordanian universities fall under the Westernised university model discussed by Grosfoguel (2013) and mirror the American model of design education. I attempt to identify the factors behind this influence.

Chapter Three begins with theoretical framework I set out within Chapters One and Two that defines the meaning of locally-centric design education. The chapter is a reflection on the methods I employed in this research—interviews, focus groups, charrettes. I detail these three methods and why they were the most appropriate for this research. I discuss my role as a researcher, which I describe as 'inside and out,' reflecting on my *being* Jordanian but *not being from* Jordan, and the difficulties this has presented for participation. I outline the setting, the participants and ethical considerations, and provide detailed descriptions of the process for each method, how I recorded and analysed data, and the strategies employed for validating the findings.

Chapters Four to Six are the core chapters of my thesis, where I attempt to answer the research questions by drawing on the research findings. In **Chapter Four**, I demonstrate how Jordanian universities follow a traditional model of curriculum and pedagogy and begin to outline the philosophies, theories, practices, models of curriculum, and pedagogy appropriate for locally-centric design education. Beginning with philosophies and theories, I discuss how education in the Arabic language is crucial to the success of developing a Jordanian design culture and to decolonise design. I then discuss how active participation, mutual respect, and challenging students to their own convictions are key components to change and a successful curriculum model. Moving into critical design as a theory to address sensitive topics in society, I discuss how design's role in society and the teaching of history are important for the growth of design and design education. It then goes into the practices, models of curriculum and pedagogy, where I demonstrate how research findings imply a need for a student-centred pedagogy in line with process and praxis models of curriculum.

Chapter Five addresses design's value and perceptions on design and design education. It suggests that participants feel design is considered trivial, the effects these perceptions have on designers, educators, students and the public, and how findings indicate that by addressing perceptions, we can imagine design education and design *otherwise*. The chapter explains how bureaucracy hinders progress through the

admission requirements imposed on design which impact quality and perceptions; the misunderstanding between clients and designers where design is understood as technical skill-based labour only; and the emphasis on the designer as craftsperson rather than the designer as craftsperson and intellectual. I then discuss the milieu and how Amman's identity crisis contributes to negative perceptions on design, and concludes by addressing how power and control affect learning and engagement.

Chapter Six outlines possibilities for shifting these perceptions. Working through Jordan's growing design culture, it describes different strategies suggested by participants in educating the public, designers, educators and design students on design's value. It touches on public engagement, school education, and design as a tool for soft power, before moving into strategies to counter migration and brain drain—a pressing issue in Jordan—and concludes with a discussion on the creation of a body representing designers.

Chapter Seven highlights and reflects on key findings from this research. It demonstrates how the findings answered the research questions and the implications of these on design and design education. Furthermore, I discuss the contribution of this research, its limitations, and propose ideas for future research that further arms educators with tools to imagine design education and design *otherwise*.

CHAPTER 1

A short, yet prolonged stay in Jordan

This chapter explores the context of location of this study to help understand the Jordanian and Ammani milieu in which design and design education is operating. It begins with an introduction of the neopatriarchal framework that I reference throughout the thesis. This framework will help the reader better understand how power asserts itself in the Jordanian context. The discussion then moves into Jordan's history—covering demographics, society, and economy—followed by description of Amman's identity crisis and the divisions between the Eastern and Western parts of the city. I look at key moments in Jordan's history relevant to this research and a timeline of more general historical moments is provided in **Figure A.1, Appendix A**.

I then discuss the development of design culture in the Arab region and its challenges—focusing on Dubai and its promotion of an elitist form of design that is influencing Jordan's design culture. The Arab art market has witnessed tremendous growth since 2006 and the 2010-11 uprisings further contributed to interest in the region. I will illustrate how the growth of the art market in the Arab region has spurred an interest in design.

I then move the discussion to the emergence of social design, which is impacting design practice and pedagogy globally. Moving from "objects, images and spaces to the investigation and provision of relationships and structures" (Julier, 2014, p.5), designers are tackling new problems and engaging in issues like climate change, unsustainable consumption, and social and economic inequalities (Fuad-Luke, 2009; Lees-Maffei, 2012). The methodologies I argue, while well-intentioned, often address symptoms rather than rethinking the structural conditions that contribute to these humanitarian needs (Pereira and Gillett, 2014), parachuting design solutions without attention to context, and as their influence grows and spreads, these methods translate to other locales.

1.1—Neopatriarchy

In order to understand how power, education, culture and social relations operate in Jordan, I draw predominantly on Hisham Sharabi's (1927–2005) work *Neopatriarchy* (1988) and Suad Joseph's writings on patriarchy (1996, 2002). Few works analyse the systematic implications of patriarchy across Arab society, nor consider age as a factor within patriarchy, nor patriarchy's psychological implications (Joseph, 1996).

Neopatriarchy refers to macrostructures—society, the state and the economy—and

micro-structures—the individual personality and the family. Neopatriarchy is composed of modernity—referring here to the initial break in history with 'traditionality'[2] which occurred originally in Western Europe—and patriarchy—a social-political structure containing "a specific value system and forms of discourse and practice, based on a distinctive form of economic organization" where the male holds positions of power (Sharabi, 1988, p.15). The break with traditionality created an important distinction: traditional patriarchy and modernised patriarchy, essential in understanding the *hybrid* nature of Arab society:

> [A modernised patriarchy] must be viewed as the product of a hegemonic modern Europe; but "modernization" as the product of patriarchal and dependent conditions can only be dependent "modernization": dependency relations inevitably lead not to modernity but to "modernized" patriarchy, *neopatriarchy*. Modernization, in this context, is the metonomy *[sic]* of inverted modernity (Sharabi, 1988, p.4, emphasis original).

Sharabi (ibid) argues that the patriarchal structures of Arab society were not displaced nor modernised but strengthened and maintained through "deformed, 'modernized' forms". He traces the beginnings of neopatriarchy from the Arab *Nahda*[3] (revival) of the 19th century, which failed to break down forms of patriarchy and laid the groundwork for a new type of hybrid society and culture, which is the current neopatriarchal society (Sharabi, 1988).

Neopatriarchy is neither traditional nor modern, it is a dependent and non-modern socio-economic structure that characterises underdeveloped society. Omnipresent in this structure is its inability "of performing as an integrated social or political system, as an economy, or as a military structure" while "[p]ossessing all the external trappings of modernity…" it lacks the main characteristics of modern formations: organisation, inner force, and consciousness (Sharabi, 1988, p.7). Like patriarchy, the psychosocial feature central to the neopatriarchal society is the dominating figure of the Father. In both society and familial relations, only vertical relations exist and "in both settings the paternal will is the absolute will, mediated … by a force consensus based on ritual and coercion" (ibid). Suad Joseph (1996) places kinship as central to patriarchy but suggests

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2 'Traditionality' is a term used by Sharabi in *Neopatriarchy* (1988).

3 In "Failure, modernity, and the works of Hisham Sharabi: Towards a post-colonial critique of Arab subjectivity", Stephen Sheehi (1997) critiques Sharabi's take on the *nahda*.

that age functions independently of kinship. Men and the elderly are superior to both women and younger people, which is explored in Chapters Five and Six.

A characteristic of neopatriarchal regimes is a two-state system: the military-bureaucratic structure and the secret service/police (*mukhabarat*) structure. Whereas Sharabi argues that the structures are impotent, the most effective one is the *mukhabarat* which:

> dominates everyday life, serving as the ultimate regulator of civil and political existence. Thus … citizens … are arbitrarily deprived of some of their basic rights but are the virtual prisoners of the state, the objects of its capricious and ever-present violence… (Sharabi, 1988, p.7)

Additionally, the fluidity of the public and the private domains and the civic space and the state provide no escape for ordinary citizens—family, religious sect, or the clan enact similar displays of authority and of violence (Joseph, 1996, 2002; Sharabi, 1988).

Finally, duality characterises neopatriarchy. Legal, material and aesthetic forms of neopatriarchal societies may project an outward 'modern' image, but internally, they remain rooted in patriarchal values and social relations (Sharabi, 1988). To summarise, there are four attributes to a neopatriarchal society (Kassab, 2010). The first is **social fragmentation**. The basis of social relations and organisation are family, religion, clan, and ethnic group as opposed to the nation or civil society. In Jordan, this is visible through the rulers who have attempted to construct the nation "not in terms of autochthony and territory but loyalty to the regime and the royal family" (Shami, 2007, p.228). The ruling Hashemite family have placed themselves in the continuum of Arab history (Anderson, 2005) or into larger meta-narratives such as Islam at the expense of the nation (Shami, 2007).

The second attribute is **authoritarian organisation** where coercion, domination and paternalism govern familial and state relations as opposed to equality, mutual recognition and cooperation (Kassab, 2010; Joseph, 1996; Sharabi, 1988). The patriarchy is reinforced by the ruling family, who infantilise its citizens and maintain the power structure and the political organisation amongst a powerful elite (Hinchcliffe and Milton-Edwards, 2009).

The third attribute of a neopatriarchal society is **absolutist paradigms**. "[A] closed, absolutist consciousness … grounded in transcendence, metaphysics, revelation, and

closure …" (Kassab, 2010, p.252) characterises politics, theoretical practice and everyday life rather than plurality, openness, diffusion or difference.

The final attribute is **ritualistic practice**. Customs, ceremonies, traditions, and rituals govern behaviour, as opposed to the creative, spontaneous or innovative (Kassab, 2010). Historically, Amman was made into a capital city through ceremonial practices rather than the construction of buildings (Rogan, 1996). Recently, this is made visible in the construction of a 'traditional' image of the city to attract tourism, Islamising the city by building mosques that encourage communal prayers, restoring historical monuments, and building plazas, parade grounds, and town halls (Jacobs, 2010; Shami, 2007).

It is important to outline an obstacle that could present itself within a neopatriarchal society: what is understood to be the local and milieu by research participants. The constraints of neopatriarchial societies can leave people feeling helpless and their survival uncertain (the fear of freedom of the oppressed described by Freire (2000 [1970]). For some participants, physical and economic security are prioritised over democracy and good governance. Therefore, the local and milieu can also be understood as maintaining the status quo. This means that exploring the possibilities of the local through this research is to keep an open mind to the range of possibilities and voices into what locally-centric design curricula mean for participants.

1.2—Jordan and its capital Amman

Jordan is a country of 9,912,583 million[4] inhabitants (World Bank, 2017), and borders Iraq, Syria, the Occupied West Bank, Israel, and Saudi Arabia. Its capital, Amman, has a population of four million (Ghazal, 2016). Established in 1921 by the British and Amir Abdallah—a member of the Hashemite branch of the Quraysh tribe (which claim descent from the Prophet Muhammad) from the Hijaz region in Saudi Arabia—'Transjordan' has a new history. The boundary lines created by the secret Sykes-Picot agreement in 1916—where the French and the British divided remnants of the Ottoman Empire in the Levant/Fertile Crescent between them (Hinchcliffe and Milton-Edwards, 2009)—created 'Transjordan'. This has led the country to be "perceived throughout the Arab world as an artificial and inconsequential creation by the British to pacify Emir 'Abdallah" (Dawisha, 2003, p.88). In 1946, Amir Abdallah crowned

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4 The population figures consider refugees; however, they do not include undocumented refugees.

himself King and Transjordan became an independent kingdom, renamed the Hashemite Kingdom of Jordan in 1948 (Anderson, 2005; Hinchcliffe and Milton-Edwards, 2009).

After King Abdallah's assassination in 1951, his son Talal (1909–1972—in office 1951–1952) became King. Deemed unfit to rule due to mental illness, Talal was succeeded by his son Hussein (1935–1999—in office 1952–1999). The 1950s brought great change to Jordan—most notably that from 1957–1989, it ran as a security state where all power revolved around the palace (Yom, 2009) (For more details of this period see Anderson, 2005; Hinchcliffe and Milton-Edwards, 2009; Massad, 2001).

Now ruled by King Abdullah II (1999–present), who ascended the throne after the death of his father, Jordan is categorised as a constitutional monarchy where the King holds legislative and executive power. The King exerts his authority through the army and the *mukhabarat*, and power is the privilege of the very few. Jordan's relative stability made it no stranger to waves of migrations, which have shaped its population (Nortcliff et al., 2009). The make-up of Amman's inhabitants reflects the region's turbulent history, categorising it as a refuge city. Its population began taking shape in 1878 with the settlement of Circassian immigrants from the Caucasus. The waves that followed came from the Levant, the Arabian Peninsula, Kurdistan, Central Asia, Armenia, and Palestine. The largest population influxes came in 1948 when the creation of the state of Israel made over 750,000 Palestinians refugees. The year 1948 became known as the *Nakba* (catastrophe), as hundreds of villages and towns "and a whole country and its people disappeared from international maps and dictionaries" (Masalha, 2012, p.3). Jordan (East Bank) absorbed the West Bank and formerly annexed it in April 1950[5]. The loss of the West Bank to Israeli occupation in the 1967 Six Day War exiled 250,000 Palestinians to the East Bank (Massad, 2001; Hinchcliffe and Milton-Edwards, 2009). The events in 1967, referred to as *Al-Naksah* (the set-back), saw the rise of the Palestine Liberation Organisation (PLO) (est. 1964) and its guerrilla movements. Clashes between PLO fighters and the Jordanian army in 1970—referred to as Black September—drove guerrillas, political sympathisers and many members of the bourgeoisie[6] to Beirut.

In 1975, the Lebanese civil war (1975–1990) broke out and brought back the bourgeoisie and new refugees from Lebanon. The oil boom of the 1970s and 1980s

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5 For further details on Jordan's treatment towards Palestinians, see Masalha (2012, pp.6–8) and Massad (2001).

6 Bourgeoisie is the more accurate Arabic term *burjwazziyah*, often used to refer to elites or the rich. I often alternate between these terms but each refer to the same category.

saw migrations out of Jordan to the Gulf countries, and Jordan's economy improved because of remittances being sent back, as well as foreign aid and land speculation, which skyrocketed and edged the economy towards collapse by the end of the 1980s (Massad, 2001). This period placed Jordan as one of the region's leading labour export countries, however, it also left the country with labour shortage, which Nasser Eddin (2011) links to the low female participation in the labour force. Thus, Jordan became a labour importing and exporting country as more Arabs and non-Arabs came seeking work opportunities.

The first Gulf war saw over 300,000 citizens (mostly Jordanian-Palestinians)[7] move back and over two million 'transit migrants' settle in Jordan (from Egypt, Sri Lanka, Indonesia, the Philippines), and Bosnians fleeing the Yugoslav wars. The UN sanctions in Iraq meant that a great number of Iraqis also began to settle, a number that increased following the 2003 American invasion of Iraq (Abimourched, 2010; Hinchcliffe and Milton-Edwards, 2009; Nortcliff et al., 2009; Shami, 2007; Yom, 2013). Since March 2011, Jordan has received over 660,500 refugees[8] due to the war in Syria (UNHCR, 2017).

Originally intended as a transit stop for many of these communities, for most, Amman ended up being their final destination. As Jordanian anthropologist Seteney Shami describes, the subsequent generations of communities that have settled "continue to look in two directions at once: toward home/homeland and toward a preferred temporary destination of a 'second home'" (2007, p.215). This could explain why most of Amman's inhabitants have difficulty in identifying themselves as *Ammani* (from Amman), and see it as a temporary 'welcome mat.' Shami (2007) claims that the inhabitants of the city all have complaints about Amman. These complaints—Amman is dull, austere, it lacks charm, it lacks cosmopolitanism, it lacks artistic and literary movement, it lacks student and campus life, it lacks authenticity, it lacks ethnic neighbourhoods—represent how "[e]ach segment of urban society appears to be complaining about its own failure to realize itself" (ibid, p.208). Although each 'segment' has its own explanation for this 'malaise' they do collectively agree on one explanation: "Amman is not a city" (ibid) (discussed in Chapter Four and Five).

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7 Many of these 'returnees' were second and third generation and had never lived in Jordan.

8 Figure as of June 2017. This number is likely higher because not all Syrian refugees register with the UNHCR. Ghazal's (2016) analysis of the Department of Statistics in Jordan reveals 1.265 million Syrians in the country. However, this could also include Syrians who have nationality but are not refugees.

The economy, history, social composition and spatial density are factors that explain the malaise, and other factors include the establishment of the country by a deterritorialised royalty which led to inconclusive nation-building projects, an ambiguous discourse on national identity, and the fast and arbitrary solutions to urban planning[9] (Innab, 2016). Furthermore, Amman lives in the shadow of historical neighbouring cities such as Damascus, Cairo, Fez, and Beirut; nor is it a global financial centre or major tourist destination. Amman is not traditional, nor modern, nor global—it is "decentered, fragmented, privatized" (Shami, 2007, p.211), a city "that portrays itself as in a state of permanent temporariness, a metropolis on the cusp of emerging" (Innab, 2016, p.119).

1.3—Economy

With few natural resources and a heavy reliance on foreign trade and aid, Jordan relies on the development of human capital for its service economy. This is an important area for design due to the global shift to services witnessed within practice in the 1980s. Since Abdullah II's reign, Jordan has made progress in this development by bridging the gender gap in literacy and primary school enrolment (World Bank, 2017). Its higher education system is considered to be one of the best region-wide and attracts the most students from other Arab countries (Badran, 2014; Lamine, 2010; Ministry of Higher Education & Scientific Research, 2017b)[10]. However, as demonstrated in **Table 1**, Jordan struggles with youth unemployment and low female participation in the labour force despite having one of the highest female participation rates in all levels of education worldwide (UNESCO, 2012). The second largest group of unemployed people is university graduates, one factor is due to cuts in the public sector, which traditionally provided young graduates with jobs, particularly women[11] (Hanieh, 2013; OECD/ CAWTAR, 2014).

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9   For an overview of pivotal moments in Amman's history and evolution as a capital city through the built environment, see Innab, 2016.

10   Student mobility among Arab countries remains low, and mobility from other regions and countries to pursue an education in the Arab region are practically non-existent. Historically, Arabs used to study in Egypt, but due to the rapid decline of its higher education system, this has shifted to Jordan, UAE, Lebanon and Egypt (in order) (Lamine, 2010, p.59).

11   In Jordan, women constitute 52 per cent of public employees (OECD/CAWTAR, 2014).

Table 1 — Labour Force and Unemployment in Jordan				
Youth Unemployment (% aged 15-24)	Total Unemployment Rate (% of labour force)	Labour Force Participation Rate (Females, % aged 15 and above)	Labour Force Participation Rate (Males, % aged 15 and above)	Median Age (Total)
33.4	12.8	14.2	64.4	22.5 years
Compiled from United Nations Development Programme Human Development Indicators Jordan (2016)				

By the mid-1980s, Jordan was paying over 35 per cent of its export earnings to service their debt with the World Bank and International Monetary Fund (IMF), taking out more loans to stay afloat and incurring further debts and interest repayments (Hanieh, 2013). Drowning in debt and trapped in the conditions of loan packages, Jordan's economy collapsed in 1989, forcing it to implement an IMF rescue package through aggressively adopting neoliberal reforms: lifting trade restrictions, privatising state-owned enterprises, and deregulating labour markets (Hanieh, 2013). Jordan adopted more 'democratic' reforms—cancelling press censorship, freeing prisoners, reconvening Parliament, and setting elections—thereby ending the political repression that began in 1957. Even after 'political liberalisation', Jordan remains a liberalised autocracy with a limited opposition that is constantly hounded by the *mukhabarat* (Hinchcliffe and Milton-Edwards, 2009). Political liberalisation was therefore used "to defuse popular dissatisfaction while the economic crisis played itself out" (Yom, 2009, p.154).

Despite a decade of liberalisation, a peace treaty with Israel in 1994 (where millions in debts were forgiven and rescheduled), and promised prosperity, Jordan's dependence on foreign aid expanded, and authoritarian tendencies deepened as electoral tampering established compliant parliaments (Alissa, 2007; Hourani, 2014). Moreover, as Hanieh (2013, p.47) states, neoliberal reforms have shifted "the ways in which people [meet] their basic needs, the kinds of work they [do], and their relationship to the market and the state [break] sharply with the forms of accumulation that had earlier characterized the Arab world."

Privatisation and the deregulation of the labour market have impacted employment security and wages, leading to more temporary contracts and the increased precariousness of work (Hanieh, 2013). Precariousness is a major issue within design as many design

jobs are characterised by freelance or contract work that provides little to no security (see Elzenbaumer, 2013). The state has pulled out of its responsibilities towards crucial sectors such as education, healthcare and social housing, and instead, has concerned itself with real-estate development.

The early 2000s saw the economy at the top of the agenda for King Abdullah II, who inherited 7.8 billion dollars in debt and a country mired in poverty and unemployment. For a one billion dollar write down of debts, Abdullah implemented free-trade pacts, established Qualifying Industrial Zones, Special Economic Zones, privatised state-owned enterprises [12]
, invested heavily in tourism and a competitive programme to attract foreign investment (Hanieh, 2013; Hourani, 2014; Yom, 2009). Reforms continue to increase divisions between the residents of East and West Amman, further fragmenting the landscape and the people (see Chapters Six and Seven).

1.4—A divided city, a divided public

Amal and Nour are two girls from West Amman driving through downtown (located in the East). Lost, scared, and feeling out of place amongst what they call *nawaris* (low class people), they attempt to get back to 'Amman.' Amal tells Nour "Look! A Mercedes G class, I'm sure they are going to 'Amman!' We should follow them. I'm sure they will lead us home."

The scene described above from the short film *#Hashtag* (#Hashtag, 2014) by Jordanian filmmaker Muhammad El-Khairy is slightly exaggerated by the director for comedic effect, but it illustrates a very real disconnect between citizens from the same city. Both Amal and Nour want to get back to 'Amman,' when they are clearly *in* Amman. The Amman they speak of is West Amman, home to the city's wealthier residents, luxurious villas surrounded by agricultural lands and lower density. East Amman on the other hand, is home to the city's working class, informal settlements and refugee camps (Schwedler, 2010).

The area of residence is the main determinant of class in Amman (Miles-Doan, 1992), which is also measured through income, education, occupation, lifestyles,

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12   Adam Hanieh (2013) discusses the effect of opening up to the world market on Jordan. The government cut tariffs, removed nontariff barriers, reduced regulation, and developed special economic zones. These severely impacted the domestic industries (see pp.47-73).

behaviours, honour, attitudes, lifestyles, prestige and religious affiliation (Nasser Eddin, 2011). Remittances from the 1970s oil boom in the Gulf Cooperation Council (GCC)[13] states contributed to Amman's East/West dichotomy and the city's altering landscape: increased density in the East, and land speculation, increased land prices, and a construction boom in the West. The wealth from abroad pushed the city further and further west, altering people's social networks as Amman became more scattered and the car turned into a necessity (Shami, 2007), and leaving "uneven patterns of growth, abandonment, and sprawl, …[and] gaps in the urban fabric due to the city's multimodal nature" (Innab, 2016, p.132)[14.] Gulf capital (both from remittances and aid from the GCC) transformed lifestyle and consumption and the configuration of public space (Shami, 2007).

The adoption of neoliberal reforms in 1989 and the return of migrant workers in the early 1990s developed a new visual landscape in West Amman. Adam Hanieh (2013) argues that assessments of neoliberalism often overlook the influence of GCC capital on the political economy of the region. In line with Hanieh's argument, Gulf capital has dramatically altered the landscape in the last ten years visible through Amman's attempts to lure international investment, tourism, and to promote a modern international image. In section 1.6, I discuss the evolution of design culture(s) in Jordan and in Chapters Five and Six, I argue how the establishment of cultural activities such as Amman Design Week (ADW) is a strategy used to promote Amman as a modern city.

The influence of Gulf capital is noticeable in several neoliberal urban restructuring projects across Amman including high-end business towers, shopping malls, urban islands and gated communities with slogans celebrating excessive consumption. Many of these projects are funded by GCC real-estate developers and resemble development projects in Dubai and Doha (Daher, 2013). These development projects celebrate the consumerist society (slogans include 'Let us start the pleasure of shopping'), displace populations, businesses and transportation hubs, and further enforce the socio-economic and spatial polarisation that exists between East and West Amman, and between these elite gated communities from the rest of the city, pushing the city further West (Abu Khalil, 2009; Daher, 2013).

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13 Members of the GCC are Bahrain, Saudi Arabia, Oman, Kuwait, Qatar, and the United Arab Emirates.

14 Hourani (2014) provides an excellent analysis and overview of the project.

The most reflective of this is the Al-Abdali Regeneration Project, which encompasses over 1.7 million square metres of offices, apartments, retail, hotels and entertainment. The project's aim is to re-centre Amman's downtown, while preserving some 'heritage' such as the *souk* (market) and gentrifying the rest of the area for tourist consumption. Transforming the souks into cultural spaces and Abdali into Amman's financial centre develops a new and unique cultural narrative for the city—a narrative where Amman "mov[es] along a universal trajectory from antiquity to global modernity" (Hourani, 2014, p.641).

The development of the area displaced the lower-income communities living in the Za'amtah neighbourhood and the Raghadan and al-Abdali bus terminals (Daher, 2013) used largely by the working class. The development forces locals and residents to travel around the city as Amman's 'new' centre becomes a site for tourist consumption (Innab, 2016). Abdali, built on the site of the former General Jordan Armed Forces Headquarters and secret service headquarters, is a representation of a new governmental monumentality, that of neoliberal development. As Innab (2016, pp.133-134) argues, erecting a mall over the former *mukhabarat* building:

> does not end the police state; rather, it masks it, hiding further
> expanding circles of exclusion and suppression in another form, through
> banal architecture that impedes mobility, covers up memory, and
> perpetuates a kind of everyday oppression.

The distinction between East and West helps contextualise the milieu of students and the environment in which citizen-led alternative and grassroots projects emerge. Although the privatisation of education and increased tuition fees have made it more difficult for students without the means to enrol, the majority of students in Jordanian universities attend public schools, generally associated with low-income families (Chapman, 2011; United Nations Development Programme & Mohammed bin Rashid Al Maktoum Foundation [UNDP/MRM], 2014). This distinction between the two parts of the city presents some of the local concerns, where the city is again being altered beyond recognition (Schwedler, 2010), further dividing Ammanis from each other.

Citizens are countering divisive neoliberal urban policies through neighbourhood associations committed to improving urban quality, alternative spaces for artists and activists, cultural bodies and organisations, art galleries, centres and foundations, and

film production centres reviving historic buildings (Daher, 2009). Architect and educator Rami Daher (2009) highlights how these organisations are choosing to establish themselves in East Amman, celebrating the city's urban heritage. He argues that these projects are enabling people to feel more connected to Amman by creating joint solutions between all residents through genuine collaboration. These citizen actions and responses signal a break of sorts from the malaise described by Shami (2007), however Daher's (2009) discussion fails to acknowledge the divide between citizens these grassroots projects create, despite their best intentions to work with the community (detailed in the coming chapters).

1.5—Design in the Arab world

Tracing the beginnings of design education in Jordan (and the wider region) is difficult due to a lack of documentation, furthering the need for this study. In Chapter Two, I provide an overview of Jordanian design education's current structure. Here, I will focus on design culture(s) in the region and its challenges (I attempt to provide a glimpse of these cultures through a map, see **Figure B.2, Appendix B**).

The growing body of literature on design in the Arab region reveals some areas of concern: resistance from students in working with Arabic typography and difficulty in learning the language (Plourde Khoury and Khoury, 2010; Toutikian, 2010); an absence of critical practice and irrelevance to local context that minimises design's role towards social and cultural change (Abu Awad, 2012; Joubanian, 2014; Martin, 2006; Toutikian, 2010); an emphasis on the commercial aspect of design (Joubanian, 2014; Toutikian, 2010); a reliance on Western influences affecting local and regional visual culture (Blankenship, 2005; Martin, 2006; Plourde Khoury and Khoury, 2010); design curriculum that is out of touch with global developments (Joubanian, 2014); and a traditional education system that does not support creative thinking (Alhajri, 2010, 2013).

The last ten years have witnessed an influx of books related to design from the Arab world (**Figure B.3 Appendix B** provides a list of these). These focus on Arabic calligraphy and typography, 'Islamic' design and architecture, and crafts, and tend to reinforce ideas of heritage and identity. Many of these publications are published in English and outside of the Arab region, and bilingual publications are often written in English and translated poorly into Arabic. The magazine landscape has also grown region-wide, but most focus

on architecture, art, and lifestyle with some articles devoted to design and are also in English. Two bilingual design magazines are the exception: *Trenddesign*, a monthly Amman-based publication focused on raising Jordanian and global trends in architecture, design and décor, and *Journal Safar*—an annual publication produced by Studio Safar in Beirut dedicated to design in the region.

Although English has been widely adopted in the Arab world and design is taught in English in Jordan, I cannot deny the existence of design writing in the Arabic language. However, high-impact research journals are in English, and to an extent marginalise the Arabic language (Hanafi and Arvanitis, 2016). Without translation efforts, Arabic texts remain virtually unknown and inaccessible to areas outside the Arab region (and even within it). This is further hindered by the absence of dedicated design publications and professional organisations regionally, forcing both students and professionals to look elsewhere for inspiration and standards (Blankenship, 2005). Generating Arabic design content is important as not all designers are comfortable with English.

This presents some issues related to milieu and audience. First, it positions publications outside the region, privileging émigré designers—those that trained, practice, and live abroad, and write in English—and credits them with building a regional design scene despite not living there. Here, there is a similarity with Marxist literary theorist Aijaz Ahmad's (1992) description of the 'Third World intellectuals.' Ahmad's analysis refers to intellectuals in literature departments in Western universities, but his description is applicable in my description of émigré designers. He writes:

> They can now materially represent the undifferentiated colonized Other—more recently and more fashionably, the post-colonial Other—without much examining of their own presence in that institution, except perhaps in the characteristically postmodernist mode of ironic pleasure in observing the duplicities and multiplicities of one's own persona. The East … seems to have become, yet again, a *career*—even for the 'Oriental' this time, and within the 'Occident' too (Ahmad, 1992, pp.93–94, emphasis original).

Although the efforts of these designers cannot be disregarded, they promote a specific, privileged type of designer: the one with the means to study abroad, likely bilingual or trilingual, and more comfortable speaking any other European language over Arabic. This suggests that texts written in English on design from the region represent

the *only* texts, and these émigré designers are "elevated to the lonely splendour of a representative" (Ahmad, 1992, p.98) for *all* designers in the region.[15] Furthermore, while contributions from designers in the Arab region are still limited, the émigré fits the selective admission and canonisation criteria of design history (Ahmad, 1992). It is not an accurate representation of design cultures in the Arab world, but rather what is 'global' and readily available (see Chapters Four to Six).

The second issue is with the course names in universities (discussed in Chapter Two). Since the introduction of design in Jordanian universities has been through an almost uncritical, blind-borrowing of content from institutions in the Global North (see Chapter Two), curricula teach designers to think of their design practices as inferior. This is visible in the divisions of history and typography courses found across Jordan and the region: Islamic Art and History of Art, History of Modern and Contemporary Art, Typography (Latin) and Arabic typography (see **Table A.1, Appendix A**). Why does a university located in the Arab world call it Arabic typography or Islamic Art and History of Art rather than Typography or History of Art? Is Arabic or Islamic truly alien that it requires its own special study even amongst the people who are Arabs and Muslims themselves?

Design champions itself as a universal problem-solving discipline, and the Islamic and Arabic descriptor demonstrates the power of design's 'universal' language. In typography, universal is Latin and it renders everything else as non-Latin because it is not part of the canon (see Chapter Four). As typographer Robert Bringhurst (2015, p.90) argues, typography is a practice that "was once a fluently multilingual and [a] multicultural calling" but the last hundred years has seen an increase in "typographic ethnocentricity and racism … and much of that narrow-mindedness is institutionalized in the workings of machines". For Bringhurst (2015, p.89), there are alphabets that have histories longer and more intricate than Latin, and "typography and typographers must honor the variety and complexity of human language, thought and identity, instead of homogenizing or hiding it". Categorising Arabic as non-Latin implies a hierarchy, an outdated method that ignores the multilingual audience (Pater, 2016), and some designers have called for abolishing the term (see Zoghbi et al., 2015 for a discussion on the global state of non-Latin type). Recent advances in technology and desktop

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15   A similar situation is taking place around the Middle Eastern art market (see Sahakian, 2015).

publishing have rendered the creation of special characters easier, but the 'non-Latin' category remains in place, and machines embedded with this binary.

The use of the English-language for teaching design education in Jordan is a concern (see Chapter Four). Most university students have attended public schools where they teach Arabic with English as a foreign language. Despite its introduction from school, the results from the UNDP/MRM (2014) survey conclude that language skills among university students (in both Arabic and English) are extremely poor and a cause for concern when it comes to students comprehending the materials taught, using foreign references and engaging with research in another language. Arabic is notorious for its difficulty. The vocabulary is diverse and rich and the grammatical possibilities are immense, making it "an uncontrollable beast … that makes it a problem for Arabs themselves to learn" (Hammond, 2007, p.59). There have been previous efforts made to render the language less complex, however, it remains a big challenge.

Language is the vehicle for innovation, knowledge and creativity (Fergany, 2009; UNDP/MRM, 2014) but if students lack this ability then "how will knowledge be transferred and localised in their own countries?" (UNDP/MRM, 2014, p.154). This presents problems for designers attempting to build an Arabic type library. Work by designers on mechanising typefaces based on Arabic calligraphy forms has been ongoing for some time, however the library of Arabic fonts remains in its infancy stages (Plourde Khoury and Khoury, 2010). To increase the presence of Arabic online—such as preparing texts for electronic processing—creating technological typographic solutions is crucial.

Poor Arabic skills amongst students is not only attributed to the education system, translation efforts or its difficulties in adapting to new technologies. As I will discuss in section 2.2.3, the use of language as an instrument of power in a neopatriarchal society provides another possible explanation for poor Arabic skills amongst students.[16] Hanafi and Arvanitis (2016) propose that universities should depend on Arabic as the language of teaching alongside courses in foreign languages to ensure students can use references in both languages and to advance research. Students gaining proficiency in at least one foreign language allows

> him/her to explore all realms of human thought and knowledge and
> to enrich their country's knowledge and add to the overall human

16 AbiFarès (2017, pp.197–200) discusses Arabic language literature for children and young adults, and publishers who publish books targeting youth that learned Arabic in a rigid and conservative manner.

knowledge. (…) The key is to strategically combine two languages, while not undermining the Arab national identity or creating walls of isolation between elites living in the same society in the Arab region (Hanafi and Arvanitis, 2016, p.252).

The proposed strategy becomes more important with growing design cultures in the region, which are largely skewed towards English.

In the next sub-section, I focus on Dubai's design strategy, which utilises a top-down approach with participation from the private sector and focuses on high design and design art. Its activities have been influential to neighbouring cities but the focus on high design/design art affects the value attributed to design, which, according to Julier (2014), is the most influential design category on public perceptions of design and designers (see Chapters Four to Six). The 'uselessness' or wastefulness of these objects "contributes to their significance. This is bound up with social practices that have to do with cultural capital and conspicuous consumption" (ibid, p.87).

1.5.1.1—Capitalising on design: Dubai and its global ambitions

The nature of design initiatives in Dubai promote an exclusive form of design that ties it to elitism and embellishment: *high design* and *design art* (see Chapters Four to Six). Design is about collecting "for its visual identity and implicit cultural values rather than any premium function or practicality" (Woodham, 1997, p.161), a practice synonymous with The New International Style of the Memphis Group and Alessi.

High design emphasises the concept of craftsmanship, and this also ties into what design critic Peter Dormer (1990, p.120) calls "the underlying metaphors of high design"—creating the best artefacts using the best skills, but at the same time, displaying your wealth. These objects "blu[r] the boundaries between culture and commerce" (Sparke, 2013, pp.156) and underline *authorship* where the objects appear more like museum objects (Julier, 2014).

On the other hand, design art includes expressive forms of furniture and lighting produced in limited editions. Lying between high design and fine art, it witnessed a growth in the 2000s alongside the boom in the global art market (Julier, 2014). Art collectors saw investment opportunities in design objects, therefore, design art is "as much a function of a particular commercial circumstance as a desire by some practitioners to poeticize design" (Julier, 2014, p.103). The problem with equating design as a branch of

art is that it curtails "design to personal whim [and] reduces the complexities of practice to a very simple level, which involves a severe distortion of the activity" (Heskett, 2017, p.54). However, design art pieces are functional pieces of furniture, and often tied to the work of specific designers or institutions.

In Dubai's quest to crown itself the centre of culture in the Arab region, they have capitalised on the 'creative industries', particularly art and design. The first Christie's auction in Dubai in May 2006 signalled the growth of the art market in the MENA region, and in March 2007, the region's first art fair, Art Dubai (DIFC Gulf Art Fair at the time), launched. Co-founded by investment banker Benedict Floyd and art dealer John Martin, the fair capitalised on a business opportunity due to growing interest from auction houses and several institutions from the region (personal communication with a former employee of Art Dubai, 5 April 2015).

Heavily market focused and backed by the Department of Tourism and Commerce, Art Dubai was an instant success, raising the profile of Arab/Middle Eastern artists globally. Dubai's design initiatives have grown alongside the emergence of this art market.

Pushing Dubai's cultural quest is a 'global' agenda. Marketing copy for several initiatives illustrate this, which I will discuss shortly. The success of the MENA art market presented a new business opportunity for Art Dubai Fair LLC. In 2012 they launched Design Days Dubai (DDD), a fair dedicated to collectible and limited edition furniture and design objects from international designers and galleries (Design Days Dubai, 2012)—i.e. high design and design art—that takes place at the same time as Art Dubai to benefit from the collector's already in the city.

In 2013, three different design initiatives launched: Downtown Design, Dubai Design District (d3), and the Dubai Design and Fashion Council (DDFC). The first is a curated trade fair focusing strictly on industrial design, whereas the latter two were established in hopes of diversifying Dubai's economy, attracting creative talent and raising Dubai's status as both a regional and global design destination (Dubai Design and Fashion Council, 2017). Now under construction, d3 is a district dedicated to design that will include offices and showrooms for global brands[17], and studios and workshops for local businesses alongside hotels, restaurants, and residential areas.[18] The most recent

17   The MENA is one of the largest luxury goods markets see D'Arpizio et al., (2014) and Deloitte (2014).

18   D3's leadership and board members include marketing and brand experts, people from the retail industry, corporate strategists for broadcasting, and the CEO of a real estate development company, but no designers.

addition is Dubai Design Week (DDW), established by Art Dubai LLC and d3 in 2015.

To a large extent, Dubai's design strategy neglects design education. It is hyper-commercialised and elitist; the prices, the focus on craftsmanship, the sponsors, and the retailers in d3 illustrate a sense of exclusivity associated with high design and design art. Furthermore, both Art Dubai and DDD attempt to engage the public through programming, but the locations act as a form of exclusion (see Chapter Five). These locations feel disconnected from other areas in the city and are, as Elsheshtawy (2004, p.172) points out, "exclusively associated with 'elite' global elements—those that can afford the multi-million dollar … price tag associated with these." This disconnect relates to the exclusionary development within the city itself. Like developments in Amman, Dubai's public sphere is segregated economically. Instead of driving efforts towards making the city more liveable, solving social problems or the concerns of the lower classes, Dubai "respond[s] to globalizing tendencies—tourism, large corporation headquarters, events … catering to transient populations" (ibid).

An analysis of the language used across all these initiatives emphasises being global, becoming *the* platform for design in the MENA, supporting talent, and furthering the growth of the industry regionally. An interview with DDW's director demonstrates this:

> As Dubai is a point of convergence for the world, we decided to showcase the best of our local scene but also the regional one, and of course the world. We … decided to … celebrat[e] countries from the MENASA [Middle East North Africa South Asia] region that often are not exposed to international press or visitors. With Abwab ("doors" in Arabic), we have a collection of six pavilions hosted by designers from Jordan, Kuwait, Pakistan, Tunisia, Saudi Arabia, and … the UAE (Carlson, 2015, no pagination).

Naming the pavilions *abwab* is interesting, especially since doors are not easily opened to Jordanians, Pakistanis, Tunisians, nor any other Arab passport holders who face many hurdles to gain visas to the UAE. The message being sent appears to be 'émigré Arab designers and internationals welcome.' There is a conflict in this use of language. The initiatives claim to further public education on design and want to influence policy, however they rely on the brand name appeal—the branches of the Louvre and Guggenheim set to open in Abu Dhabi,[19] luxury brand stores in d3, satellite campuses

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19 Gulf Labour, a coalition of international artists, have been actively working to ensure the protection of the rights of the migrants working on the construction of museums across the Saadiyat Island in Abu Dhabi (see Gulf Labor, 2017).

of established institutions from the US and UK—are all examples of this. Introducing an international brand name reinforces the argument that the Arab region is a consumer society, as opposed to a society that is simultaneously productive and consumptive (Amin, 1980). As Sharabi (2008, p.98) argues, "creativity cannot be acquired or imported, nor can it be studied abroad … it flowers only if afforded a suitable environment."

Behind the discourse of nurturing local talent lies a palpable profit motive that puts the otherwise optimistic marketing copy into question. By choosing the multinationals and international companies over local initiatives, it is hard to see the innovation that Dubai is attempting to promote. It illustrates more of a dependency on the 'global', an obsession with catching up, and consumerism on steroids. As Martin (2006, p.265) argues, "change enabled by design is being led mostly by [opportunistic] economic motives that hold little regard for what societies and individuals in [this] contex[t] need." Dubai has the opportunity to develop something new and innovative for the region, unfortunately it continues the cycle of what Sharabi (1988) refers to as the cultural colonisation that has accompanied the Arab region since independence. The "hegemonic hold" of this cultural colonisation is not a product of military or political control

> but from the penetration of a new patriarchal elite by Western education, and from the domination of society by Western mass media and the values and wants of Western consumer society. The institutions of higher learning which mushroomed throughout the Arab world in the post-independence period produced scientists but not science, medical doctors but not medical science, social scientists but not social science, and so forth. (…) the natural form of social change, from the standpoint of this educated class, consisted in unquestioning adherence to Western principles of development (1988, p.81).

Sharabi's (1988) argument continues to be relevant today (see Chapters Four to Six). The emphasis on the global leads to a measure of design quality that is "anomalously Eurocentric" (Aldersey-Williams, 1992, p.11). Plourde Khoury and Khoury (2010) assert this statement by arguing that the dependency on Western influences by Lebanese design students has flooded the Lebanese market with products copying a Western aesthetic without acknowledging their own visual culture and influences. Since students are an integral part of the future of Lebanon's design industry and its visual culture, changes in design education that incorporate visual culture can help sustain this future, they argue.

Although they make critical points regarding the influence of visual culture

in history, their argument is not entirely convincing. Claiming that Lebanese design students and faculty lack uniqueness in their work by only producing copies of Western design ignores works produced for decades that tie into specific social and political issues in Lebanon (see for example AbiFarès, 2017; Maasri, 2009). Furthermore, they do not acknowledge that all design is influenced by what came before (Dilnot, 1984). We have to be careful not to fall into the traps of cultural essentialism and authenticity, or in the "preconditions for dealing with the admired/ feared Other" in a neopatriarchal society, which imply identity and power (Sharabi, 1988, p.106). A neopatriarchal society values the past and it implies a superior national heritage—a heritage that provides the search and affirmation of identity.

1.6—Design culture(s) in Jordan

Unlike Europe in the 19th and 20th centuries where many countries created national design policies, design education programmes, participated in international exhibitions, established museums, design societies, and specialist and professional magazines (Heskett, 2002; Sparke, 2013), this did not occur in Jordan or the wider region. These activities made design a part of the landscape which in turn helped establish its value and place it "as an important factor in national economic planning for industrial competitiveness" (Heskett, 2002, p.176). Moreover, the structures, design policies and activities implemented—ranging from taste education to promoting certain products through design institutes (Gimeno-Martinez, 2016)—varied between governments, and were crucial in influencing the direction design takes in a particular location (Heskett, 2002).

The state's relationship to design presents a series of paradoxes as outlined by Gimeno-Martinez (2016). He outlines five paradoxes (A-E) and I will focus on paradox A and D as these are applicable to Jordan's design strategy. In paradox A, the author demonstrates how the instrumentalisation of design for different ends enables the state to take a position and participate in the design discussion. The policies it enacts or what receives the "stamp of authority" (Gimeno-Martinez, 2016, p.135) influence the promotion of design and gives meaning to the materiality it supports. ADW is one example that I discuss in more detail in Chapter Six.

In paradox D, Gimeno-Martinez (2016, p.140) discusses "[t]he creation of a

discourse on national design vs. the actual material production of a country." One example of this is crafts. Craft traditions were influential in linking design and national identity, particularly in the early 20th century where European countries searching for their modern national identities through design tied their craft traditions to more contemporary preoccupations. Promotion organisations helped revive crafts, embedding these in design education, including within the Bauhaus. Aside from the Byzantine and Umayyad mosaics in Madaba[20], Jordan has no historic tradition of crafts like neighbouring cities Damascus, Aleppo or Cairo.

Interestingly, ADW 2016 featured a crafts district that aimed to highlight the work of craftspeople:

> the pioneers or design and making … [who] have informed the vernacular of design in Jordan, and continue to inform and inspire contemporary design practices today (Amman Design Week, 2016b, no pagination).

However, this is an invented tradition that caters to one of Jordan's biggest industries—tourism—where demand for souvenirs has stimulated traditional skills by local craftspeople (Abu Al Haija, 2011)[21]. Although the tourism industry has helped develop a higher standard of crafts (The Embassy of the Hashemite Kingdom of Jordan, n.d.), the focus on crafts is less about drawing attention to a neglected industry and more about constructing a national design identity:

> When these strategies are implemented by the state, then the result is a presumably total national image based paradoxically on a selection. These representations of the state then become misleading (Gimeno-Martinez, 2016, p.140).

Jordan markets itself in the Global North as a tourist destination "with the idealised origins of the 'European' past" (Jacobs, 2010, p.319), a "response to Orientalist's worldviews in their colonial contexts" (Massad, 2001, p.321). More recently, Jordan is focusing less on its promotion of a Biblical Levant, the age of Antiquity or late 19th and

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20 In 1992, Italian government funding created the Madaba Institute of Mosaic Art and Restoration (MIMAR). Supported by the USAID project Jordan Tourism Development Project (Siyaha) and the Italian Cooperation for Development Office, Embassy of Italy, MIMAR's goal is to preserve the mosaic heritage, a significant part of Jordan's tourism. Students complete a two-year diploma in mosaic preservation and restoration, equivalent to the *tawjihi*. MIMAR is looking at upgrading into a college/applied university status (see Jordan Tourism Development Project (Siyaha), 2012)

21 Abu Al Haija (2011) describes how the development of luxury tourist attractions uprooted entire populations of Jordanian villages.

early 20th century discoveries by Western archaeologists, adventurers and explorers and towards branding Amman. As I discuss in Chapter Six, there is a move towards pushing tourism to Amman by capitalising on design, while its focus on crafts continues to promote the country within the Western imaginary of an idealised 'local'.

In "Designing the City", Julier (2009, p.42, emphasis original) describes how cities capitalise on design

> to put value into cities, contributing to their use-value through facilitating improved infrastructures in all their manifestations. Furthermore, these add to their value *in potential*. They catalyse further investment by their symbolic power.

He describes design-led regeneration in cities as a global movement, using urban planning, design and visual communication to encourage investment and the flow of human capital (Julier, 2009). Julier (2009) identifies four trends to this, and the second— the creation of a visual identity for a city—applies to Jordan.

For Amman's centennial in 2009, the Greater Amman Municipality (GAM) hired a local design agency to develop Amman's visual brand. Through the creation of a website and a logo for the city, a young German designer approached the agency to develop an unofficial typeface for Amman. The result was FF Amman, one of the largest bilingual families, featuring 22 weights, two styles (sans and serif), and upright and italic corners (see **Figure B.1 in Appendix B**). It was the first Arabic family with actual italics rather than slanted oblique typefaces (New (type) face for Amman, 2010), and the first typeface created for an Arab city, although it was never commissioned by the GAM. FF Amman soon found its way on bus stops, street signs and outside people's homes. The strategy is in line with Jordan's aspirations of a knowledge society, capitalising on its service economy to attract foreign investment.

Through ADW, Amman's strategy moves into another trend described by Julier (2009): capitalising on the creative human capital of a city, and concentrating cultural production and consumption into creative quarters. Jordan is attempting to define its design culture through a negotiation between a local identity and being 'global'.

Alongside this creation of a knowledge society that capitalises on design, another

'global' trend has found its way into Jordanian design culture(s) and design education: social design.

1.7—The Social Turn

Terms such as social design, design activism, humanitarian design, and design for good (social design as I will be using now onwards) are new formulations of design that have been appearing in greater frequency to describe a form of design that seeks to investigate the designer's role in society by tackling community, political and social issues that contribute to human well-being[22]. Design literature has attempted to define these terms, but design encompasses a sense of responsibility and segregating graphic design and social design for example only further separates them from each other.

I would argue that the similarities between the definitions of the above terms render them interchangeable. For example, Julier's (2013, p.218) definition of design activism has several characteristics associated with social design. Both imply intention and "functio[n] … in a utilitarian and a politicizing sense," in contrast to activities and artefacts (manifestos, political posters) that aim to change attitudes. Design activism develops new processes and artefacts whose "starting points are overtly social, environmental, and/or political issues, but where they also intervene functionally in these" (Julier, 2013, p.219).

In the report "Social Design Futures: HEI Research and the AHRC" Bailey *et al.,* (2014, p.15) define social design as:

> a set of concepts and activities that exist across many fields of application including local and central government and policy areas (...) Although all designing can be understood as social, the term 'social design' highlights the concepts and activities enacted within participatory approaches to researching, generating and realising new ways to make change happen towards collective and social ends, rather than predominantly commercial objectives. Social design … encompass[es] a broad set of motivations, approaches audiences and impacts.

In the definition above, the politicisation of social design is vague. Social design, by reconsidering design's role (both of its materiality and its subjects) and by attempting

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22 I have discussed the problematics of social design practice and methodologies in my paper "A Manifesto of Change or Design Imperialism? A Look at the Purpose of the Social Design Practice" (see Abdulla, 2014).

to challenge conventional ways of thinking and facilitating new collaborations to bring about sustained change[23], is political. By attempting to deal with such 'wicked problems'[24]—ill-formulated social system problems with confusing information and values (West Churchman, 1967, p.B141)—socially-aware designers take a shallow approach devoid of any political awareness towards it. Seeped in aid discourse, design solutions are often technological-fixes, utilising methods provided by the numerous toolkits devoted to the subject[25], rather than an investigation of the source of these problems, often rooted in imperialism and in neoliberal restructuring (Johnson, 2011)[26]. They have little understanding of the context they are in and capitalism is rarely critiqued:

> In neglecting the role of productive relations and state policy in producing inequality, do-good design often performs the grassroots ideological work of neoliberalism by promoting market values and autoregulation among poor constituencies. Within the humanitarian–corporate complexes, the global poor are construed as objects of elite benevolence and non-profit largesse, rather than as historical subjects possessing their own unique worldviews, interests, and passions (Johnson, 2011, p.448).

Almost all discussions on social design begin with a quote from Victor Papanek (1923–1998), author of *Design for the Real World*. Papanek (2011 [1971], p.ix) declared that "[t]here are professions more harmful than industrial design, but only a very few of them." He pleaded for designers to shift their priorities from market-led designs to socially-responsible ones, prioritising areas such as teaching and training devices for the disabled, health equipment, survival systems and breakthrough concepts, and design for the 'Third World.'

The lack of critique towards his work means his notion of designing for the 'Third World' "provide[s] a generation of designers with an easily accessible insight into the so-called 'Design Needs for Developing Countries' discourse" (Clarke, 2016, p.106). Indeed, one of social's design biggest critiques is that it continues to rely on this assumption that Western design is superior (Ansari, 2016; Johnson, 2011; Tunstall, 2013), working

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23 See for example definition of MA Social Design (Maryland Institute College of Art, 2016).

24 Horst Rittel, a former teacher at the Ulm, coined the term 'wicked problems'. He borrowed the term from philosopher Karl Popper which Rittel developed differently.

25 These include Frog's Collective Action Toolkit, Design for Social Impact Toolkit, Design, Impact and You Toolkit, IDEO's Human-Centered Design Toolkit, and IDEO's Design Thinking for Educators Toolkit.

26 For more extensive critiques of humanitarian design, see (Johnson, 2011; Keshavarz, 2016, pp.295–354).

in contexts far removed from its own and maintaining dominance over the production of knowledge. Within the Jordanian context, the danger lies with how social design discourse travels into the very places it seeks to work, arming students and practitioners with the same language. As I will demonstrate in Chapters Four to Six, this is the case with Jordanian designers, students, and educators engaging with social design and the issues this possess with the communities they work with.

Although Papanek (2011 [1971], p.140) does not believe that one is to sit in their fancy offices in New York and "plan things 'for them' and 'for their own good,'" and in the preface to the second edition described his discussion on contributions from Western designers to the 'Third World' as patronising, this appears to have gone unnoticed. *Design for the Real World*, considered the introductory text for discussions on sustainability and social design, places these fields in a Western historiography, where all countries from the Global South must be in constant competition to 'catch-up' with Western designers and their new approaches towards practice.

1.7.1—Designerly humanitarianism

With social relevance becoming the latest trend in design (Ericson, 2011b), universities across the Global North have developed social design programmes and integrated more community projects in design curriculum. Sending students to disenfranchised, poverty-stricken areas to 'design' means the community becomes the project rather than a source of collaborators. But if design community engagement projects set out to work within these communities, should not they plan *with* rather than *at* these said communities (Balaram, 2011)? The emergence of social design was heavily criticised in 2010-2011 in design magazines and blogs (see Design Observer, 2010 for a summary of the debates). What remained absent within the debate was the "voices of designers who work in the very regions and communities in question" (Popova, 2010, no pagination).

Unfortunately, several social design projects are simplistic, a series of 'trendy' installations treated like commercial design projects. The projects are apolitical, failing to prioritise research or address issues of power, class or race. They ignore the context in which they intervene altogether and "propos[e] to address these by a *[sic]* unquestioned movement through the market …" (Elzenbaumer, 2013, p.107).

These practices are making their way into Jordanian design education and practice (see Chapters Four to Six), accompanied by the same patronising attitude that reinforces class differences between East and West Ammanis (Chapters Five and Six).

Social design, I would argue, has the potential to redirect designers to focus on the milieu and context by being relevant to the audience through the issues it attempts to address and the effectiveness in addressing these. However, as architecture and design historians Helena Mattsson and Christina Zetterlund claim:

> it requires great knowledge plus massive and very long-term commitment. Otherwise, it is easy for this engagement to have an 'us' and a 'them", in which 'they' are more or less invisible in the process, which is defined by 'us' (Ericson, 2011a, p.54).

Rather than think of self-serving solutions, designers should consider factors like engagement and relevance, those implicated in these projects, and the core issues rather than symptoms (Elzenbaumer, 2013; Johnson, 2011).

Although social design aims to be inclusive of design worldwide, its Eurocentric approach frames design from the Global South outside of the main discourse. Elizabeth (Dori) Tunstall's analysis of the influential *Design for Social Impact How-to-Guide* by IDEO reveals the hierarchical position of Western design firms. Through an analysis of the images, texts, and illustrations found in the guide, Tunstall (2013, p.236) argues that such a document enables Western design firms to "guide non-Western institutions on how to solve problems." By doing so, they omit design innovation from the Global South that has responded to local challenges "often in connection with processes of imperialism, colonialism, and neo-colonialism" (ibid).

Design organisations and consultancies like IDEO are establishing themselves in 'developing' countries and bringing forth one-size-fits-all solutions without any courtesy to local context. The discourse and methods are then uncritically borrowed elsewhere, where 'well-intentioned' students and designers are looking to tackle issues in their countries.

Critiques of social design are emerging as designers are realising the dangers of being disconnected from the milieu. Designers are responding to methods and toolkits with alternatives toolkits and frameworks that challenge the neoliberal free market approach of Frog and IDEO (see for example Janzer and Weinstein, 2014; for a critique

of IDEO and Frog toolkits, and the alternative Social Design Toolkit, see Lamadrid, 2013). As industrial designer and educator Singanapalli Balaram (2011, pp.97–98) writes:

> [design education must] be geared to the cultural, social, economic and physical situation of the country where it is located. Imported design education thus creates a situation, where … we are left with graduates who have only the understanding of alien situations, alien problems and alien solutions.

Balaram (2011) summarises the need to make design education curriculum relevant to its context, and the dangers of translating social design discourses, tools, tactics and styles into different contexts uncritically (Chapters Four to Six). Understanding social design as 'doing good' reduces it to a self-interest type of charity and volunteerism rather than collaboration and engagement. It is important here that designers are aware of and question the agenda of the project and their own intentions towards it, and inform themselves on the context and the milieu they are in.

1.8—Conclusion

This chapter has provided context into the setting of this thesis. Neopatriarchy provides a framework to understand how power and social relations operate in Jordan, and in Chapter Two, I will demonstrate how educational models emulate the structures of the neopatriarchal state. Chapter One has demonstrated how Jordan's new history and its population make-up has contributed to its confused identity, evident in its landscape and the connection between the city and its citizens. Moreover, it relies heavily on foreign aid, which has led to the adoption of aggressive neoliberal reforms—reforms that have further divided the city, transformed patterns of social reproduction (Hanieh, 2013), and led Jordan to focus on attracting foreign business and tourism. Neoliberal reforms have also contributed to the growth and privatisation of education in Jordan, which I discuss in the next chapter.

This chapter has also provided a glimpse into the growth of design culture(s) in the Arab region and some of the debates preoccupying designers and design educators such as university course names and the Arabic language. The Arabic language itself presents new areas of possibilities and innovation for designers both in Jordan and region-wide, particularly for expanding the type library.

Design's shifting practices—such as the emergence of social design—are impacting

design practice and design pedagogy. However, as I argued, the methodologies rarely consider context, and designers should inform themselves of the milieu and context they are working in, and find new ways of engaging the public in dialogue and placing a value on design to change perceptions. These present important steps for design education, which provides a space for radical terrains of design without the burdens of industry, and in turn, could enable a change within it.

In contrast, high design and design art characterises the growth of design in Dubai, further alienating design from the public and reinforcing "the popular stereotype of design as a superficial, stylistic tool steeped in consumerism" (Rawsthorn, 2015, p.41). Although the government has introduced an impressive design programme, Dubai has failed to acknowledge the historical context by focusing on outdated approaches and avoiding the turn in both industry and education as designers begin to grasp their sense of responsibility. With the growing influence of GCC capital, it is important for Jordan to critically draw on some of the successful strategies and examples that have come before critically to understand the shifts in perceptions required.

CHAPTER 2

Reforms but not reformed: higher education & design education

This chapter discusses two themes that concern this research—education and design education. The purpose is to contextualise higher education to understand the milieu in which it operates by examining the models of curricula and pedagogy in place and the challenges facing design education and curriculum development. It begins with a brief historical overview of the evolution of education in the region from the first movements of reform, to the independence period and onto the present day. I then lay out the structure of education and discuss how issues of power are a major challenge to curriculum development and produce a certain type of student. I detail the development of design education in Jordan and provide by an overview of admission requirements, language of instruction, the institutional models it emulates, and an analysis of course lists and study plans. The final sections look at curriculum as product/transmission, as practice, and as praxis to contextualise the model in place in Jordan, and to introduce new models.

The English-language and translated literature on Arab education is centred around educational reforms and human development (Abi-Mershed, 2010; Bannayan et al., 2012; Laabas, 2002); concerned with addressing educational developments, goals, quality, problems, policy and privatisation (Abbas, 2012; Zughloul, 2000; Masri, 2009; Sabry, 2009; ALESCO, 2008; Sultana, 1997; Burke and Al-Waked, 1997; Haddad, 1992); and present mostly quantitative analyses of textbook content (Al-Newashi, 2012; Abu al-Sheikh and al-Khalailah, 2012; Anderson, 2001)[27]. Aside from Herrera and Torres' (2006) valuable edited collection of ethnographic studies in Egyptian primary schools, research in Arab education is overwhelmingly quantitative and does not adequately tackle curriculum and pedagogic models. Moreover, most of the literature is dated and focuses on primary and secondary schooling. It does not adequately address the effects of reforms and privatisation considering recent events region-wide. Therefore, I have assembled literature from reports produced by international agencies such as the IMF, the UNDP, the World Bank and the Brookings Institute and studies from scholars who provide a more current overview of the challenges in Arab and Jordanian higher education.

With few exceptions, these reports and studies are concerned with measurement, 'best practices' and only with economic factors rather than seeing these economic factors alongside social, political, and cultural ones (Al-Rashdan, 2009). They avoid issues of power and governance (Mazawi, 2005), and the problems these cause to curriculum

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27 Betty Anderson's (2001) article is a qualitative historical examination of the national narrative of the Hashemite family in school textbooks.

development and to learning and teaching. Despite the problematics of the development discourse underlying the reports from these agencies, they are more specific to higher education and outline the issues discussed through the research findings in Chapters Four, Five and Six.

2.1—Historical context and the challenges facing education and design education

The beginnings of contemporary institutions of higher education in the Arab region have their history from the 19th century. The period after Napoleon's conquest of Egypt in 1798 saw massive reforms in the Arab region, most notably, those initiated by Muhammad Ali (1769–1849) of Egypt. During this period, European and American universities and colleges were established by missionaries or as colonial institutions, however access to these "was limited mostly to established socio-economic groups in the major urban areas" (Mazawi, 2005, p.137). Ali's reforms attempted to model a state on western lines and translated European works into Arabic, modernising the administration, rationalising agriculture, and setting the groundwork for a preliminary phase of industrialisation (Abu-Lughod, 2011 [1963]; Hourani, 1983; Kassir, 2006). The goal of the reforms sought to strengthen the region by catching up with Europe, relying on speed as opposed to quality. Institutions relied on European teachers and content written in European languages tailored for European schools, making it incomprehensible to the native Arab student (Abu-Lughod, 2011 [1963]).

The independence period (1950s and 1960s) saw many nations establish public, state-run institutions of higher education modelled on the American and continental European models (Herrera, 2006; Mazawi, 2005) and enacting policies of free education at all levels. Seen as a right for every citizen, access to education at all levels improved dramatically and jobs were guaranteed to all graduates (Galal, 2008; Mazawi, 2005; Sabry, 2009; UNDP/MRM 2014). Despite the progress made in this period, the quick rise and expansion of higher education prioritised speed and quantity and governments were unable to secure the national economies or curb unemployment. The system began to deteriorate quickly, academic standards and quality declined, and institutions were incapable of keeping up with growing enrolment numbers.

Reports and studies all conclude that these factors make the case for reforms more

compelling, and for Arab society to address growing local, regional and international challenges effectively, it must adopt different forms of development. Educational reforms in Jordan are largely market-driven, and the neoliberal ideology underlying these reforms emphasise human capital and building a knowledge society where education must develop a competitive workforce by privileging science and technology (S&T) over other disciplines. Reports and studies paint a bleak picture of the higher education system, presenting an extensive list of issues and challenges that are outlined in **Table 2**.

Table 2 — Issues in Higher Education	
lack of accountability	lack of evaluation
lack of evaluation	lack of academic freedom
poor teaching	poor and outdated curricula
poor programme quality	discriminatory admissions policies
lack of equality and equity in educational opportunities	high unemployment rates and brain drain
a mismatch of skills required in the marketplace and those taught in universities	soaring demand and high enrolment rates
limited financing options	rote learning
low expenditure on research and development (R&D)	lack of balance in enrolment amongst specialisations
small size of graduate studies	lack of community engagement and social life
poor faculty salary	poor libraries and teaching resources
poor knowledge of foreign languages	heavy teaching loads and administrative work
pressure to publish for promotion	enormous logjams of students
Compiled from Al-Adwan (2013); Badran (2014); Boissiere (2011); El-Said et al., (2012); Galal, 2008; Jaramillo, Ruby, Henard, et al. (2011); Kanaan, Al-Salamat and Hanania(2009); Khader (2009); Lamine (2010); Romani (2009); Sabry (2009); Mazawi (2005; 2010); UNDP (2009); UNDP/MRM (2014); Wilkens (2011).	

Similarly, the UNDP/MRM report (2014) claims that the region must build a knowledge society and economy in order to prosper and compete globally. The report emphasises the importance of social justice, citizenship and preserving social cohesion in the development of a knowledge society, and the need for an environment to engage these elements. However, there are difficulties with such a position. Its strategic vision for the establishment of an 'Arab knowledge society' concludes that increasing budgets to higher education and research, developing and implementing strategic objectives and action plans, and encouraging private sector contribution are the best policies to face these challenges. The report does not take into consideration the role of different models

of curriculum and pedagogy in facing these challenges, nor does it outline any strategies for empowering the youth to act. Instead, these 'solutions' downplay power and assume what Keirl (2015, p.162) highlights in his discussion on integrating sustainability and ethics in Design and Technology curricula—the implicit "assumption that the dominant model will readily accommodate" where important elements are "a tokenistic add-on, marginal and barely visible."

The connection between power and knowledge informs educational reforms aiming to establish an Arab knowledge society (see Chapter Six). This is made clear in Mazawi's (2010) critique of reports from international agencies for their limited account of power and knowledge in the building of an Arab knowledge society, and of the social groups who contribute to the development of a knowledge society—refugees, the poor, women, and the disabled to name a few—further excluding these communities from society. Endorsed by social and political movements and international institutions, reports are

> constructed around competing representations of globalization, capitalism, culture, religion, nation and state. (…) reflect[ing] competing national, regional, and geopolitical power dynamics, articulating primarily perspectives and priorities generated by urban/metropolitan and established elites (Mazawi, 2010, p.216).

Therefore, suggestions for building a knowledge society focus on employability, quickly becoming part of the duty of educators (see Chapter Four). The Precarious Workers Brigade—a UK-based group committed to developing practical, relevant research and actions in culture and education—summarise the problematics of this trend:

> By teaching students how to identify what employers want and then how to *become* it, employability normalises certain subordinating attitudes towards work and the self, promoting free labour and individualistic behaviour, which discourages collective practice and solidarity (Precarious Workers Brigade, 2017, p.7, emphasis original).

Employability and the homogenisation of education cultures, alongside the privileging of learning outcomes and transferable knowledge (Rogoff, 2010) further reinforce a product/transmission model of curriculum (explored in section 2.4).

2.2—Jordan

Jordan's first public university, the University of Jordan, was established in Amman in 1962, and it was followed by seven other public universities across the

country in the 1970s and 1980s (Burke and Al-Waked, 1997). Although claiming to be autonomous institutions, the reality was that policies were determined by the King and the government (Reiter, 2002). All-post-secondary institutions, management, planning, policies, strategies, and R&D related to higher education, are the responsibility of the Ministry of Higher Education and Scientific Research (MoHESR). The MoHESR is a government body established in 1985 by the Higher Education Law and includes the Higher Education Council (HEC), responsible for the establishment of general policy in higher education, the Scientific Research Support Fund, the Higher Education Accreditation Commission (HEAC), and assisted by technical and administrative Ministry staff from several departments (Ministry of Higher Education & Scientific Research, 2017a).

The ministry's values include words like equal opportunities, transparency, credibility, team spirit, innovation, partnerships, excellence, and service (Ministry of Higher Education & Scientific Research, 2017c), which in principle appear to provide institutions with a sense of autonomy and independence in managing both financial and administrative matters (Kanaan, Al-Salamat and Hanania, 2009). Created to determine policies for institutions and supervise them more closely, these ministries leave institutions with little to no independence as the HEC and HEAC impose a great deal of constraints (Kanaan, Al-Salamat and Hanania, 2009; Reiter, 2002).

Notwithstanding the progress of Jordan's education system at all levels of schooling, it continues to lag the international standards such as number of registered patents, published scientific papers, university rankings, R&D expenditure, and world intellectual property indicators[28]. As demonstrated in **Table 1 (p.36),** the gross enrolment rate in Jordan is high, but the country struggles with high unemployment rates amongst youth and graduates. Despite claiming to capitalise on education, expenditure on military and public security exceed the combined budgets of education and health every year[29] (Hanieh, 2013).

Growing in parallel to Jordan's neoliberal reforms, education experienced great demand in the late 1980s due to the following factors: an increase in graduates and unemployment, an economic crisis, and the first Gulf War. Pressured to create openings,

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28 For detailed statistics, see Awwad (2013).

29 Spending on military and internal security place Jordan seventh worldwide (CIA, n.d.).

public universities were unable to keep up with the growing numbers and this led to the establishment of the Private Universities Act No. 19 in 1989. Al-Ahliyya Amman University—the first private university—was established in the same year (Mazawi, 2005; Ministry of Higher Education & Scientific Research, 2017a; Reiter, 2002). Kanaan, Al-Salamat and Hanania (2009) suggest that demand for the creation of private universities came from students with uncompetitive qualifications unable to secure a seat in a public university rather than from the public. Private universities are profit-driven, with tuition fees as the main source of income, a model that "threatens to exacerbate one of the major deficiencies in Arab education, i.e. selective exclusion for the rich and powerful in good quality education" (Fergany, 2009, p.45), further fuelled by limited availability of student loans and financial aid to many low-income students (Sabry, 2009; UNDP/MRM 2014).

2.2.1—Design education in Jordan

Fourteen private and public institutions accredited by the MoHESR offer design degrees across Jordan. In addition, 22 community colleges offer diplomas in design. Acquiring information regarding the beginnings of Jordanian design education is difficult as the story itself is not documented nor are facts and figures immediately available. Although my research does not aim to produce a design history of Jordan, I attempt to provide enough historical information for context, relying on readily available materials.

Design as a discipline in Jordanian higher education dates to 1980 with the first establishment of a programme as a subsidiary of fine arts, becoming an independent specialisation in 2001. Further universities developed design programmes in the 1990s and mid-to-late 2000s.

Subject routes available in universities are Interior Design, Graphic Design, Industrial/Product Design, Fashion and Textile Design, Design of Cinema, TV and Theatre, Cinematography and TV industry, and Design for Visual Communication (see **Table 2.1, p.64** and **Table A.1, Appendix A** for detailed course list).

Housed in arts or fine arts faculties, or in architecture and design departments, there are points of convergence and commonalities between design and architecture programmes, however, architecture is distinctively a separate discipline from design within Jordanian universities and in practice, therefore, architecture falls outside the scope of this research.

University	Majors	Faculty & Departments	# of Faculty & Students
Table 2.1 — Overview of design programmes			
Institution 1 (Private)	Graphic Design • Interior Design	Faculty of Art and Design (1992): Department of Graphic Design; Department of Interior Design	**Faculty:** Graphic Design: 11 • Interior Design: 13 **Students:** 340 (Graphic Design)
Institution 2 (Public)	BA Design and Visual Communications (2008) Tracks: Product Design • Graphic Design • Multimedia & Animation • Cinematography and TV industry	School of Architecture and Built Environment (2006)	**Faculty:** 11 **Students:** 3,000 students across the university. Male: 59% • Female: 41%
Institution 3 (Private)	BA Graphic Design (2003) • BA Interior Design (1991)	Faculty of Architecture and Design (1991)	**Faculty:** Graphic Design: 8 • Interior Design: 11 | **Students:** Across the Faculty of Architecture and Design: 748
Institution 4 (Public)	BSc Design and Visual Communication (2012) (tracks: Multimedia Design • Animation)	College of Architecture & Design (2008)	**Faculty:** Design & Visual Communication: 8 | **Students:** Across the college: 230
Institution 5 (Public)	Industrial Design • Fashion and Textile Design • Graphic Design • Interior Design (BA or BSc not specified)	Faculty of Fine Arts: Department of Design (1980 – Design became a stand along degree in 2001)	**Faculty:** Faculty of Fine Arts: 9 (14 on faculty website) | **Students:** Across the Faculty of Fine Arts: 750
Institution 6 (Private)	Graphic Design (1991) • Interior Design (2005)	Faculty of Arts (1991)	**Faculty:** 6 | **Students:** N/A
Institution 7 (Public)	BFA Visual Arts in Design (Concentration: Graphic or Interior Design)	School of Arts and Design: Department of Visual Arts (2002)	**Faculty:** Department of Visual Arts: 16 | **Students:** Female: 211 • Male: 103
Institution 8 (Private)	BA Graphic Design • Interior Design • Design of Cinema, TV and Theatre	Faculty of Architecture and Design	**Faculty:** Graphic Design: 9 • Interior Design: 7 • Design of Cinema, TV, and Theatre: 2 | **Students:** N/A
Institution 9 (Private)	Graphic Design • Interior Design	Faculty of Art and Design: Department of Graphic Design • Department of Interior Design	**Faculty:** Graphic Design: 5 • Interior Design: 4 | **Students:** N/A
Institution 10 (Private)	BA Graphic Design	Faculty of Architecture and Design: Department of Graphic Design (2010)	**Faculty:** Graphic Design: 13 | **Students:** N/A
Institution 11 (Private)	Graphic Design • Interior Design	Faculty of Art and Design (2010)	**Faculty:** Graphic Design: 6 • Interior Design: 6 | **Students:** N/A
Institution 12 (Private)	Graphic Design	Faculty of Arts: Graphic Design Department (2007)	**Faculty:** N/A | **Students:** N/A
Institution 13 (Private)	Graphic Design	Faculty of Arts and Languages: Graphic Design Department (2009)	**Faculty:** 4 | Students: N/A
Institution 14 (Private)	Graphic Design	Faculty of Arts: Department of Fine Arts (2001)	**Faculty:** N/A | **Students:** N/A
Figures are from 2011-2016 based on university websites and MoHESR data			

Design as a programme of study dates back 37 years but it remains available at the undergraduate level[30] only—dominated by interior and graphic design due to the absence of an industrial infrastructure. Furthermore, Jordan does not have a design policy and the only professional society representing designers is the Jordan Interior Design Association (JIDA) (est. 2006). JIDA has a physical office in Amman, but appears to conduct no activities and maintains a limited web presence.

2.2.2—Who has access?

Despite its higher admission criteria in comparison to other universities regionally (Reiter, 2002), Khader (2009) argues that the forms in which Jordanian universities grant access are inequitable. The main form of admission is the *tawjihi* exam—a traditional exam based on rote learning and memorisation that requires students to possess knowledge in the courses undertaken in their secondary schooling (Badran, 2014). The MoHESR centralises and regulates admissions and the distribution of students for all programmes, based almost exclusively on the *tawjihi* score (Lamine, 2010). Centralising the process may seem to provide equal opportunities to all with its non-discriminatory and uniform criteria, but this is hardly the case. Centralising admissions with the *tawjihi* score as the major criterion usually leads to inequitable distribution as all students are subject to unified criteria (Lamine, 2010).

For design programmes, grades as the sole factor for admission are demonstrably iniquitous (see Chapter Five). Across public institutions, admission to design requires a GPA of 65 per cent whereas private institutions require a GPA of 60 per cent. This puts design programmes side by side with humanities, the social sciences, and Islamic studies at the bottom of the academic hierarchy (Mazawi, 2005). Although design ranks low, disproportionately high tuition further hinders access to it (illustrated in **Chart 2, p.66**). **Chart 2** also demonstrates varying costs in studying design where private universities are more expensive than public ones.

Across many universities worldwide, GPA, transcripts and portfolios are a requirement for admission alongside factors such as personal statements, letters of recommendation, completion of a foundation course, and interviews. Alongside these, some universities consider other elements with each application such as awards,

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30   There are two graduate programmes in design in the Arab region: MFA in Design Studies at VCU Qatar and Master Design Global at Université de Balamand Académie Libanaise des Beaux Arts in Beirut.

Credit Hours

Chart shows a selection of institutions based on available data from official university websites
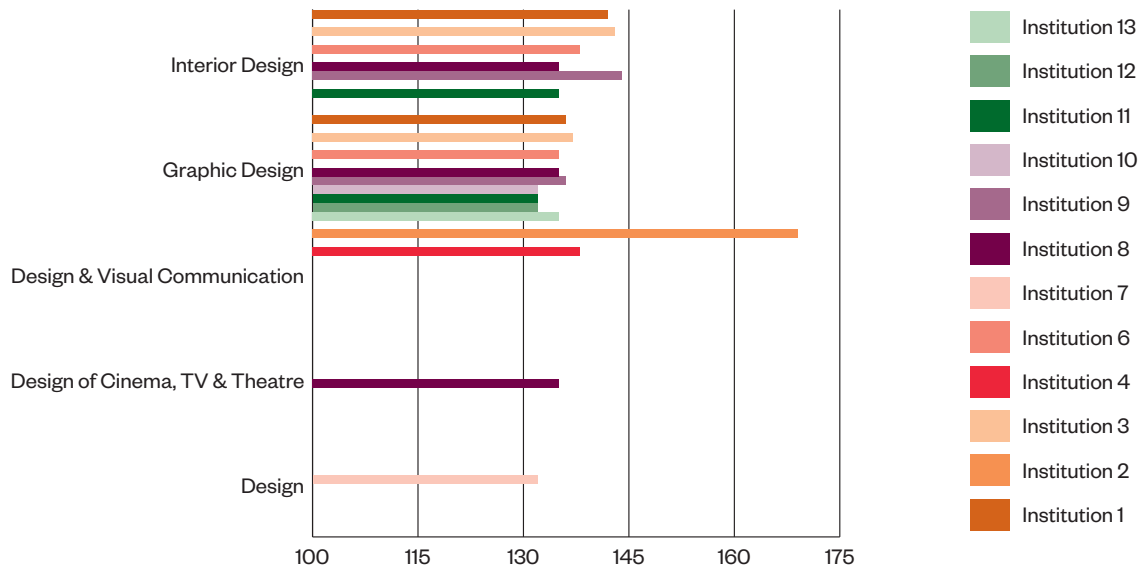
Chart 2 — Credit hours for design degrees

extracurricular activities, and interests (see **Table A.2, Appendix A**). Universities have general requirements for all programmes, such as grades and transcripts, however, each college or department has their own specific requirements. In Jordan, these are uniform across the entire university as imposed by the MoHESR. The two exceptions are Institution 1, which has a drawing exam, and Institution 2 which conducts a placement exam, an admission interview where the student must show a portfolio illustrating her/his capabilities in sketching, computer media, and photography, and require a GPA of 70 per cent. The profit-driven nature of many universities, increased enrolment, and the lack of available spaces makes it difficult to assess how diligently institutions follow these requirements.

Table 2.2 — Privileges of the King	
Sectors	**Quota**
Children of armed forces and security forces personnel	20%
Children and grandchildren of Ministry of Education and MoHESR officials and retirees	5%
Students from remote villages or weak schools	2%
Jordanians from high schools abroad	10%
Numbers from Reiter (2002) and Khader (2009)	

Other forms of access are through seat allocations and parallel programmes. *Makrumat malakiyya* (privileges of the King) are seat allocations (outlined in **Table 2.2**), where public universities allocate a certain percentage of seats for students from certain sectors of society (Burke and Al-Waked, 1997; Reiter, 2002). The official estimate for admission quotas is 37 per cent, however, Reiter (2002) estimates it is closer to 60 per cent due to the lack of transparency.

Mounting demand and a focus on profitability has led to the creation of 'parallel programmes' by public universities. Parallel programmes charge students who were not admitted to their desired programmes (due to an insufficient GPA) a higher fee (Chapman, 2011; Kanaan, Al-Salamat and Hanania, 2009). Students in parallel programmes represent about 30 per cent of the student population (Khader, 2009). Wilkens (2011) argues that parallel programmes exist due to limited public funding and little options for alternative funding, which places great pressure on countries who must rely on this model to raise funds. However, Khader (2009) argues that this model— alongside the privileges of the King—reduces the quality of education, is unfair, and constitutes a social injustice as it grants entry—at a higher cost—to students who can afford it at the expense of others (Khader, 2009). Although Wilkens (2011) makes a point that public institutions are left with little choice due to financial exigency, she fails to acknowledge how unjust this practice is. Parallel programmes are part of neoliberal reforms aimed at expanding higher education "while offsetting costs to consumers and the private sector" (Buckner, 2011, p.23). They also favour financially-able students, asserting the argument that institutions have become supermarkets (Keirl, 2015; Kelly, 2004). I would argue that Jordan's aims to build a 'knowledge economy' restricts access to it to the select few who can afford it (Sabry, 2009), in line with Mazawi's (2010) observation of reflecting the priorities of the elites.

2.2.3—Power, Academic Freedom and Language

Constraints on academic freedom and the monitoring of activities are some of the ways the state exercises its power. To critically analyse the milieu in which students and educators find themselves in, I will discuss three key challenges facing the development of pedagogy and curriculum and the way power operates in higher education: the role of women, reliance on educational models from the Global North, and language. The UNDP/MRM (2014) cites the main freedom factors hindering development as

societal, women, and inequality, and concludes that achieving equality between men and women would result in tremendous gain—both in knowledge development and societal advancement. This conclusion is not entirely convincing as the report fails to remove itself from a discourse of development or mention other factors that contribute to knowledge development and societal advancement in the case of women.

The Arab world is well-known for its thriving culture of academic oppression. Institutions of higher learning became sites of control and policing by Arab governments when "the potential of the Arab academe engage[d] the interest of opposition parties in establishing constituencies on campuses" (Romani, 2009, p.3). Academic affairs are severely strained as the government exercises control on campuses over faculty, students, and curricula, and through the intimidating presence of the *mukhabarat*, which—alongside the administration—interferes in everything from scholarly exchanges, to research topics, curricula, travel, and employment (Herrera, 2006; Herrera and Torres, 2006; Romani, 2009).

Repression faced by academics and students affects teaching, research, and university life. It contributes to the practice of self-censorship[31], which can be as damaging to academic freedom as direct repression (Docherty, 2005). This leads to brain drain— and "human capital is among the region's major exports, possibly equal to oil and gas in value" (Hanafi and Arvanitis, 2016, p.152). Most reports and studies mention brain drain, however, the reasons cited are lack of opportunities in the labour market and education's inability to cope with the building of the knowledge society (Chapters Five and Six). I argue that the main factor behind brain drain of highly skilled academics is the lack of academic freedom:

> If a bright young Arab PhD student finishes his studies in France, the best choice is either to stay in France or change profession. (...) The mostly authoritarian regimes applied a continuous process of reinforcing heightened pro-development policies, were blinded to the university environment, restricted themselves to short-term policy objectives, under-funded public laboratories and repressed reflexive thought and freedom of expression (Hanafi and Arvanitis, 2016, pp.14–15).

Additionally, two other factors are equally important: regional conflicts and

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31   According to *The Jordan Times* (Hazaimeh, 2013), 86 per cent of Jordanian journalists claimed they practice self-censorship.

terms of employment. The former drain material and human resources, interfere in the production of research, and lead to further repression on campuses (Docherty, 2005; Herrera and Torres, 2006; Mazawi, 2005)[32]. Terms of employment leave professors employed by public institutions with little autonomy as the state has total jurisdiction over academic and administrative affairs (Mazawi, 2005). Unfortunately, reports and studies downplay this overpoliticisation (Romani, 2009), recommending a complete overhaul of quality assurance systems, transparency, and calling for decentralisation, thereby focusing on matters of management and policy while neglecting "the social, cultural, and political underpinning of various governance reforms" (Mazawi, 2005, p.133). As Romani (2009) argues, the question is not what types of reforms can and should be undertaken but how can reforms address governmental involvement and control imposed on higher education?

Research—an essential aspect of any society—remains a marginal activity regionally (Chapter Four). Most Arab universities do not have research budgets and rely on external funding from foreign sources, which are often accompanied by conditions. In addition, research centres and private enterprises conduct little research (Hanafi and Arvanitis, 2016). The research environment has been critiqued by Hanafi and Arvanitis as not "favour[ing] creativity and a critical stance" (2016, p.13). They note that research is rarely connected to local social and political issues, nor have universities developed spaces for, or communities of research (journals, meetings, collaborations, training institutions). Bureaucracy and poor governance prevent highly ranked academics from producing work and forcing them to flee to other countries.[33] Indeed, Altbach (2006) argues that migration due to better salaries, working conditions, and tools for research, have played a part in weakening academic institutions in peripheral regions (other factors affecting research are outlined in **Table 2, p.60**).

Furthermore, universities do not explicitly state research in their agenda; the promotion system is not made clear to academics; and there is a rarity of local journals published in Arabic, which Hanafi and Arvanitis (2016) cite as valuable in promoting an

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32   For detailed cases, see Mazawi (2005, pp.155–156).

33   The Arab region has one of the highest rates of emigration amongst skilled academics and researchers in the world. Estimates are around 10-15% for Arab youth and 9% for graduates from higher education—double the global rate (UNDP/MRM, 2014). Hanafi and Arvanitis (2016, pp.151–152) state the following statistics: "45 percent of Arab students who study abroad do not return to their home countries … and the Arab region has contributed 31 percent of the skilled migration … to the West. (…) Over 200,000 PhD holders (80 percent of all Arab doctorate holders), unable to connect with the local economy, emigrate."

image of the discipline in society and provides researchers with a venue for diffusion of activity (Chapter Six).

2.2.3.1—Education, Employment and Women

The basis of neopatriarchal societies is the oppression of women and the most embodied form of inequality regionally is gender (UNDP/MRM, 2014). To overcome this inequality requires the emancipation of women, found through access to education, work, and economic independence (Sharabi, 1988). However, women have different experiences and agency because they negotiate and bargain with patriarchy differently (Kandiyoti, 1988; Nasser Eddin, 2011; Shaarawi, 1987). Therefore, access to education and employment depends on relational factors such as race, age, gender, sexuality, ability, class, marital status, education, and cultural values and tradition amongst similar categories (Al-Ali and Pratt, 2009; Collins, 2000, 2015, Crenshaw, 1989, 1991; Nasser Eddin, 2011).

Most reports and studies reduce female empowerment to quantifiable measures or changes of laws and implementing policies, which, as pioneering Arab feminists Nawal El Saadawi (1972) and Fatima Mernissi (1975) suggest, are not enough for change. Mernissi and El Saadawi believe that change must be radical to abolish patriarchy.

Jordan for example has reached parity in primary education and literacy (see **Table A.4, Appendix A**), and is making significant progress for secondary and higher education. While there is evidence that girls and women are better achievers in education[34] (Fergany, 2009; Ripley, 2017), and women constitute the majority in Jordanian universities (Khasawneh et al., 2008), they remain invisible in the workforce as outlined in **Table 1, p.36**.[35]

This is a crucial issue for design where the student population is predominantly female. Low female participation in the labour market is likely due to entrenched social biases and the neopatriarchal state (Sharabi, 1988; United Nations Development Programme [UNDP], 2009; Momani, 2016), leading to discriminatory hiring practices, traditional attitudes towards women, and weak governmental policies in preventing such

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34   The Ministry of Education commissioned a study on the gender gap in schools (see Tweissi, Ababneh and Abu Lebdih, 2014).

35   For further discussion on female education, females in the labour force regionally, and gender and citizenship in the MENA region, see (Abu-Lughod, 1998; Amawi, 2007; Hijab, 1988a; b; Joseph, 2000; Khalil, 2015; Moghadam, 2003, 2007; Moghadam and Khoury, 1995; Momani, 2016; Nasser Eddin, 2011; Sabbagh, 2002; Shakhatreh, 1995).

forms of discrimination (Chapter Four). There is little discussion around how to grant women a voice and a space, and the complex factors that affect women—such as the ones stated above—are not viewed through an intersectional lens but as unitary (Collins, 2015; Nasser Eddin, 2011). Despite efforts made for Arab women in freedom, citizenship, education, and political participation by NGOs, coalitions, collectives and civil society organisations[36], there remains an enormous amount of work to be done as women continue to find themselves as paralysed members of society.[37]

The UNDP report (2009, p.196) suggests how "modern pedagogy, methodologies, and technologies as aids in revamping curricula, teaching and assessment methods" can promote equal treatment between the sexes, but discussion on how curriculum and pedagogy can help address these social biases and discriminatory practices against women (and other socially marginalised groups)—i.e. how relations between men and women in society will change—remains limited (El Saadawi, 1972; Sharabi, 1988).

2.2.3.2—Language of instruction and models for emulation

Across the region, the language of instruction is dependent on policy and colonial history. The teaching of Arabic and Islam uses Arabic exclusively, while all sciences, engineering, medicine and design are in English or French (Hanafi and Arvanitis, 2016; Mazawi, 2005). In Jordan, the MoHESR encouraged Arabisation of science and research but made no mention of language of instruction requirements (Hanafi and Arvanitis, 2016) (discussed in Chapter Four). Mazawi (2005, pp.144–145) argues that

> Issues pertaining to the status of Arabic as a language of instruction are also a part of a much broader problem associated with the dependency of developing countries on knowledge produced in Western countries.

This position of dependency positions Arab universities "in a subordinate and predominantly consumerist position with respect to knowledge" (ibid, p.145). Therefore, Arab universities do not generate knowledge, but process it from Western countries, leaving them in a peripheral position when it comes to knowledge production (explored in Chapters Five and Six). What is problematic is that the knowledge itself remains

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36   To name some organisations that have worked on women's issues in the Arab region: KAFA, Sisterhood is Global Institute, the Arab Women Organization of Jordan, Equality Now, Coalition of Women MPs to Combat Violence against Women, Nasawiya, Nazra, and alQaws.

37   Kassab (2010) presents feminists critiques of the Arab region from late 20th century Arab feminists on pp.91-113, and feminist historicisation of Islam on pp.195-200.

foreign to the institutions and the economic reality due to limited links between academic institutions and the industry, as I discuss in Chapters Four to Six (Zahlan, 1999; Mazawi, 2005).

Mazawi's (2005) description relates to Sharabi's (1988) discussion on *fetishized consciousness*, to Altbach's (2006) discussion of powerful (centres) and weaker (peripheries) universities, and to what Ramon Grosfoguel (2013) terms the Westernised university.

Sharabi (1988) points to the Arab region's fetishized consciousness which led to a consumerist society, and this contributed to the absence of knowledge creation. Fetishized consciousness[38]—a recurring concept across the research—is a fixation on the 'West', on the outsider gaze, where dress, education, and modernity

> are defined in terms of translations of Western Models. It exhibits two related and mutually reinforcing tendencies, imitation and passivity. Ideas, actions, values, or institutions are validated (or invalidated) not by criticism but by reference to a model (Sharabi, 1988, p.24).

The law, police, the army and bureaucracy in the region were heavily influenced by European colonial powers[39], and European and American models influence education and culture greatly. Sharabi (1988) suggests that everything is mimicked on Western models—from kindergarten to higher education, to lifestyle, thought, literature and consumption. American influence was further imposed through the establishment of educational and philanthropic foundations, which targeted technical training, academic research, and extra-curricular activities. The greater number of people educated in the USA in the post-World War II period[40] facilitated their work (Sharabi, 1988). Although it is not easy to measure the foundations' influence of the foundations on "post-independence (English-speaking) intelligentsia in the Arab world" (ibid, p.82), Sharabi states the use of English and the privileging of empirical social science are key.

The models fall under what Ramon Grosfoguel's (2013) calls the *Westernised University*—a model that can be found globally, with the same curriculum, the same authors and disciplinary divisions as any university in the West. These institutions

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38   Fetishized consciousness co-exists with neopatriarchal organisation of society that is at odds with the trappings of modernity (Sharabi, 1988). The fixation and comparison is similar to Laroui's (1978 [1974]) idea of Europe as omnipresent in Arab reality and thinking.

39   Jordan is identical to the British structure, see Massad (2001).

40   King Hussein's support for the Eisenhower doctrine in 1957 led to the US providing Jordan with financial and political aid, replacing Britain as Jordan's main Western support (Hanieh, 2013).

promote or diffuse Eurocentric knowledge to produce Westernised elites in the Global South that act as intermediaries between the West and the Global South. Furthermore, within Westernised universities, the works of males from five Western countries (USA, Italy, Germany, England and France) compose the canon of thought in all disciplines, and these structures have become "commonsensical" (Grosfoguel, 2013, p.87). The approach taken by Grosfoguel (2013) provide an informative overview into Jordanian university models (examined in section 2.3 and Chapters Four to Six).

Similarly, Altbach's (2006) description of powerful academic systems and universities (the centres) and weaker institutions with lower academic standards and limited resources (the peripheries), compliments Grosfoguel's (2013) work. Academic centres are institutions with large amount of resources and high academic standards, dominating knowledge production and distribution. The peripheries on the other hand are usually dependent on the centres for knowledge, research, teaching, and even organisational structures. As I will demonstrate in Chapters Four to Six, Jordanian universities are peripheral, and this reliance affects curriculum content. Moreover, Altbach (2006, p.131) points to the increased use of common course materials, textbooks and syllabi worldwide that are

> stimulated by the influence of multinational publishers, the Internet, and databases, […and] the growing number of professors who return home after their study abroad with ideas concerning curriculum and instructional materials.

These materials are largely published by American, British and French institutions, and the internationalisation of the curriculum proceeds from the powerful centres (ibid). Hanafi and Arvanitis (2016) also refer to peripheral institutions (which they call non-hegemonic countries) who do not have the financial means to influence knowledge production. Therefore, research goals are set by larger countries such as the US and Japan and unions such as the European Union (EU) and the GCC. This is further fuelled by the marginalisation of other languages as legitimate research and high-impact journals are published in English (see Chapters Four and Five).

Foreign funding from larger countries is a form of soft power (see **Figure 2**)—the ability to get preferred outcomes through the co-optive means of agenda-setting, persuasion, and attraction (Nye, 2004).
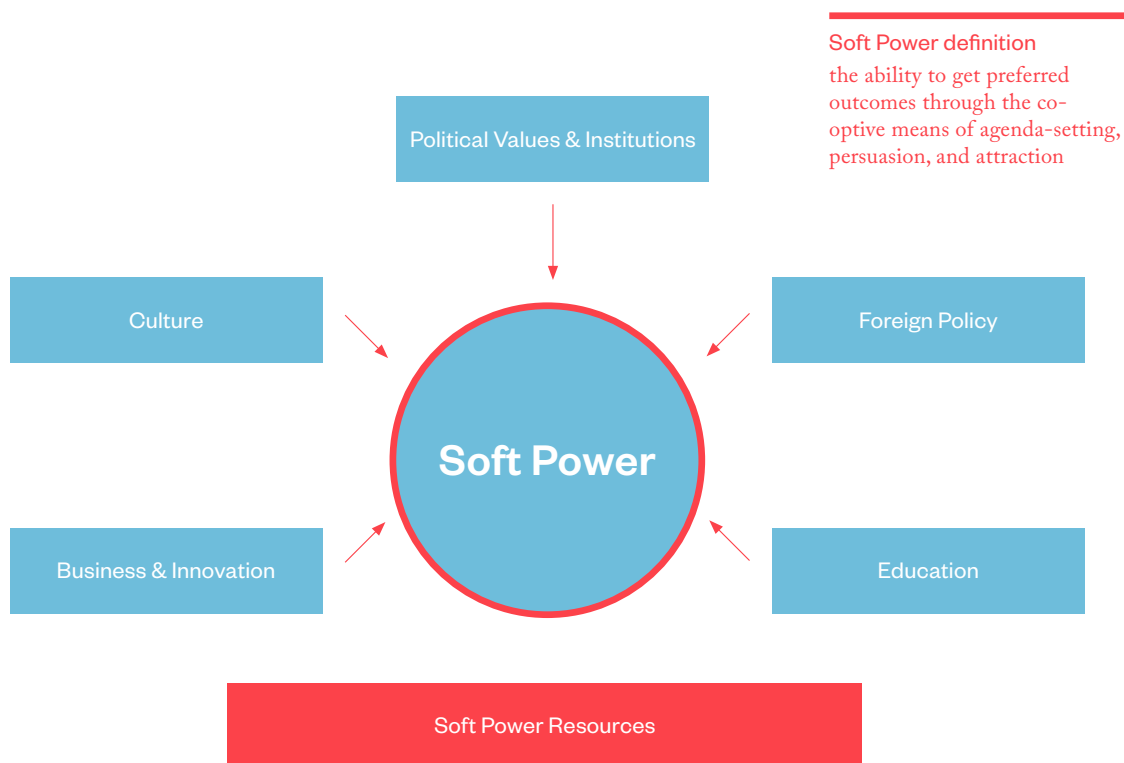
Figure 2 — Soft Power (adapted from Nye, 2004, 2011)

I discuss soft power in relation to design culture in Chapter Six[41]. This directly relates to Sharabi's (1988) fetishized consciousness, and in reviewing the course descriptions and study plans of Jordanian design programmes outlined in **Table A.1, Appendix A**, the similarities to American models is manifested. Design caters to undergraduates, focuses on professional, industry preparation, and relies on Western theories of design (for example a separation between History of Art and History of Islamic Art, History of Design and Islamic Design and Architecture, and Western Aesthetics and Islamic Aesthetics—see **Table A.1**). The course lists in **Table A.1** reveal that programmes heavily address technical skills (software skills and art practice), rarely delve outside of design to engage with other disciplines, contain limited theory and history, and are highly specialised in one area of design.

Another factor that contributes to the specialised American model of design education is the growth design experienced in the 1980s and 1990s. Most design programmes launched in conjunction with Jordan's neoliberal reforms, where many of the private universities established focused on professional training (Herrera, 2006).

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41 The discussion on the role of international institutions funding cultural initiatives largely excludes design. Discussions on the international funding of the Arab art world on the other hand are more extensive (see for example Toukan, 2011; and articles in Ibraaz Platform 005, Ibraaz, 2013).

These developments in Jordan reflect an adaptation of a global trend in design during that period, which led to a "convergence between design and other commercial practices such as advertising, management consultancy and public relations" and where design took on a more prominent commercial and public role (Julier, 2014, p.24). Although the absence of a manufacturing and export industry in Jordan has contributed to the focus on interior and graphic design, the economic and commercial changes during this period saw graphics and interior design dominate over product design globally (Julier, 2014). This lead to an increased emphasis in these two areas in Jordan. For Guy Julier (2014), three structural economic shifts contributed to this increase: 1) a growing number of corporate mergers that required rebranding; 2) the privatisation of state industries and services; and 3) the growth of corporate finance increasing the need for communication design. Although Julier's (2014) discussion is specific to the Global North, the second factor is very relevant to Jordan.

Another factor that contributes to the quantity of design programmes in Jordan (explored in Chapter Five), is one similar to Fry's (2007) description of the high demand for and the popularity of design education in Australia. He attributes this to students thinking a career in design is cool and a path to fame. Universities are responding with the mantra "'let's keep the cash flowing', as the 'customers *[sic]* is always right'" (Fry, 2007, p.131). In contrast to Jordan however, to keep up with demand, Australian design schools raised the academic qualifications required to be on par with law and medicine, the hardest schools to enter.

2.2.3.3—Language and the power of print

Although Jordan has no official language policy, and English is favoured over Arabic, the Arabic language plays a part in ensuring obedience by promoting a specific concept of pedagogy, what Brazilian educator Paulo Freire (1921–1997) calls banking education (**Figure 2.1** outlines the characteristics of the banking concept). Banking education (discussed in Chapter Five) involves the educator depositing information and narration into the student where

> [w]ords are emptied of their concreteness and become a hollow, alienated, and alienating verbosity. The outstanding characteristic of this narrative education, then, is the sonority of words, not their transforming power (Freire, 2000 [1970], p.71).

The student is instructed to record, memorise and repeat without understanding the true significance of what they are asked to learn. It becomes mechanical, turning students into "'containers' … 'receptacles to be 'filled by the teacher," and limiting their scope of action to "receiving, filing, and storing the deposits" (ibid, p. 72).
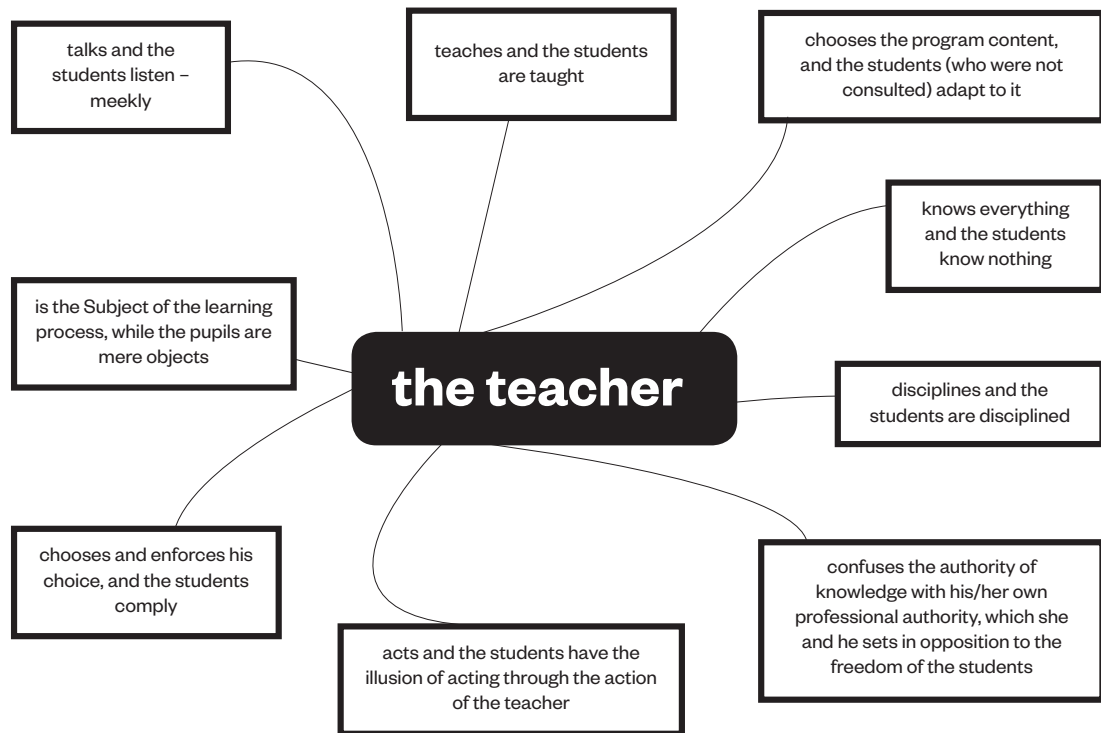
Figure 2.1 — Characteristics of Freire's Banking Education (from Freire, 2000 [1970], p. 73).

Rote learning is one method of banking education, and it is prevalent at all levels of education in Jordan and region-wide. This form of pedagogy has its roots in the Qur'anic schools, which formed the educational system until the modernisation of schools (Graham-Brown, 1984).

Classical Arabic plays a fundamental role in the manner which people raise their children and in the educational practices of society—two factors that shape the milieu and attitudes. Often taught to learn it by heart, the Qur'an is where children first encounter classical Arabic. Through memorisation and rejecting forms of questioning, children experience the break "between *learning* and *understanding*" (Sharabi, 1988, p.85, emphasis original). Rote learning becomes the standard for acquiring ideas and "internalizing values" and is a form of learning and understanding persists throughout education and socialisation (Devarajan, 2016; Graham-Brown, 1984; Sharabi, 1988).

The region uses a form of classical Arabic that is "practically unchanged as its

basic means of bureaucratic communication and formal discourse." The rift between the classical form and the colloquial form[42] has reinforced traditional social divisions, transforming knowledge into "an instrument of power" (Sharabi, 1988, p.85). Familiarity with the classical form and the ability to speak it grants one both status and power, thereby excluding the illiterate and semi-literate from power (Haeri, 2003; Sharabi, 1988).

The structure of classical Arabic, prioritising speech over writing and rhetoric over dialogue, has significant implications. Sharabi (1988) illustrates this implication through the example of printing, where the link with models of curricula and pedagogy and the types of students the system produces becomes apparent. Printing made the Bible widely available and allowed Europeans to read it, therefore spreading the Protestant revolution as it enabled the "transition from rhetoric to hermeneutics" (Sharabi, 1988, p.87). Printing made the Qur'an widely available in the Arab world in the 19th century, however reading the Qur'an was never promoted—"it is still recited, chanted, and repeated by heart but … rarely, *read*" (ibid, emphasis original). Interpretation of the text[43] is the special privilege of religious officials, because reading is subversive and liberating. It is attained through "reading (interpretation), understanding, criticism" (ibid). Reading leads to the production of knowledge, to innovation and change, then speech represents stability and the status quo (for a discussion on Qur'anic interpretation see Abaza, 1995; Abu Zayd, 1990, 1992; Sharabi, 1988).

The central feature of neopatriarchal discourse is the monologue. Monological discourse is based on absolute truth, it negates every assumption it is based on, and it takes on different forms and different voices depending on the setting: *father* (home), *teacher* (classroom), and *society* (the ruler). We can see this in the admissions process, lack of academic freedom and university life, and through curriculum planning and development (explored in Chapters Four and Five). Furthermore, monological discourse promotes a student that is obedient, silent, and who does not question. Silence reigns through censorship and intimidation, reducing the majority of society—women, youth, the poor—to listeners (Sharabi, 1988). Silence, censorship and self-censorship persist

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42   Ziad Fahmy's (2011) book *Ordinary Egyptians: Creating the Modern Nation through Popular Culture*, analyses the important role of colloquial Egyptian Arabic cultural production in constructing a modern Egyptian national identity.

43   The Egyptian thinker Nasr Hamid Abu Zayd (1943–2010) discussed the Qur'an and its hermeneutics and called for subjecting the Qur'an to new interpretations in his writings. In 1995, an Egyptian court accused him of apostasy.

throughout society and in academia, and these forms of pressure and repression inflicted by the state severely impact views of knowledge, learning (for example difficulties with learning Arabic), and dictate models of curriculum.

2.3—Course lists and Study Plans

Like American design education, Jordanian design programmes favour descriptive and technical content over the analytical and intellectual. Technique, form, technology and style provide the structure (Heller, 2005b), and an emphasis on foundation courses such as painting, drawing, sculpture, art history, technology, typography and communication concepts enables students to fully develop as market-ready and aesthetically conscious designers. Although these are important, they can also be isolating. It presents students with 'value-free' education where everything has a visual solution regardless of the cultural context (Bierut, 2007). Additionally the design curriculum does not expose students to other disciplines, leaving them isolated within design and fine art and detached from the context surrounding them (Ayish, 2012; Bierut, 2007).

Graphic designer Michael Bierut (2007) argues that value-free education is due to American graphic design programmes falling under two broad categories—process schools (Swiss schools) and portfolio schools (slick schools). Bierut (2007, p.15) defines process schools, which originated at the *Kunstgewerbeshule* in Basel, Switzerland, as ones that "favour a form–driven problem-solving approach". On the other hand, portfolio schools aim to equip students with polished portfolios that will lead to employability. Both schools place value on the aesthetic rather than content or the meaning of design (Bierut, 2007).

The course list in **Table A.1, Appendix A** exhibits similarities to American design programmes, apart from more context specific courses such as Islamic Art History, Islamic Design and Architecture, and Arabic Typography. Generally, courses are technique and skill oriented—mirrored in the mission and vision statements of institutions—which describe their graduates as 'job market ready' with 'professional portfolios.' However, the identity of programmes in Jordan—whether portfolio or process—remains unclear.

Bierut's (2007) critique of American graphic design programmes is important in describing curriculum and pedagogy in Jordan (see Chapters Four to Six). Bierut

(2007, p.16) suggests that American graphic design programmes fail to expose students to "any disciplines that unite us in a common culture." Design writer Steven Heller concurs with Bierut by arguing that "[i]t is *critical* for design students to be fluent in the language (and idioms) of design beyond the programs and styles du jour" (2005a, p.92, emphasis original). Both Bierut (2007) and Heller's (2005a) positions resonate with Jordanian design education. As demonstrated in **Table A.1**, students are rarely exposed to other disciplines outside of design and fine art, even though design programmes are in universities. I echo Bierut's (2007, p.17) critique—by not exposing design students to culture and other disciplines, they will continue to speak to and design for themselves and other designers.

American design programmes, and Jordan's mirroring of them, continue the structure established by the Bauhaus (1919–1933), Hochschule für Gestaltung in Ulm (1953–1968), and the Vkhutemas in Moscow (1920–1930), where the basis of their curricula emphasised the designer as craftsman rather than the designer as intellectual (Margolin, 1991). Unfortunately, developing art and design schools to mirror "the forces of modernism that shaped their era" was unable "to formulate a concept of design education that would have successfully addressed the function of technology, management, and social policy in the design process" (Margolin, 1991, p.49).

Fees per credit hour

Chart shows a selection of institutions and fees for Jordanian students only.
**Some universities do not have Law, Pharmacy or Language and Translation faculties.
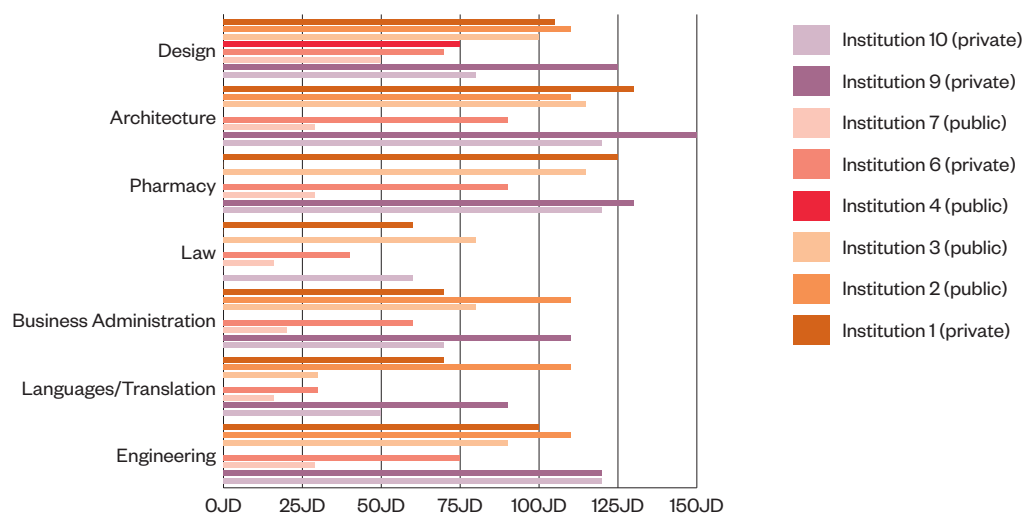
Chart 2.1 — Credit hours for design degrees

Very few programmes offer more than one course in design theory and design history (see Institutions 2, 4, 5, 9, 14 in **Table A.1**), which are optional and at times combined into one course (see Institutions 4 and 5 in **Table A.1**). None of the institutions offer any courses in design writing, design criticism, design studies, or sustainability. Moreover, even though design degrees require students to complete 132 to 160 credits—a demanding number of credit hours (see **Chart 2.1, p.79**)—there is a limited course selection.

Outdated curriculum is a recurring theme in this thesis (Chapters Four and Five), and the dated subject titles in **Table A.1** suggest that the terms used to describe the courses have not considered advancements in design or technology. To name a few:

- 'Web Browser: Structured programming and scripting' and 'Web Design Development' (Institution 4);

- 'DVD Authoring', 'Multimedia Software,' and 'Computer Visualisations' (Institution 2);

- 'Introduction to Computer Graphics,' and 'Green Building Trends and Technology' (Institution 9);

- 'Web Page Design' (Institution 6)

'Green' for example, has been criticised in design for being a commercial fad in the 1980s (Fallan, 2014). 'Web Page' focuses on a single page rather than a website that considers user experience, and 'Web Browser' refers to web browsers like Firefox and Safari used to surf the internet. Nowadays, 'Interface Design' or 'User Experience Design' would likely refer to 'Introduction to Computer Graphics', 'Web Page Design', and 'Web Browser'.

Titles are also very literal, implying a rigidity in the curriculum (Chapters Four and Five). For example, at Institution 9, courses refer directly to the software as with 'Animation/MAYA', or have titles like 'Graphic Design: Techniques and Materials and Tools,' as opposed to just 'Graphic Design.' At Institution 8, there is 'Newspaper and Magazine Design' as opposed to 'Publication Design'. Some courses appear redundant, for example 'Graphic Design New Media' and 'Digital Graphic Arts' (Institution 3), could be read as the same course.

Although it is not possible to judge the content from the title and the short

descriptions alone, a comparison of course lists and descriptions from the Maryland Institute College of Art (MICA) and the Rhode Island School of Design (RISD) reveals that universities in the US are adjusting courses to fit more contemporary terminology and considering advances in the field of design by integrating courses centred on sustainability in the curriculum (see **Table A.2, Appendix A**). I found no evidence of this integration in Jordanian universities.

2.4 — Models of curriculum

A rigid and inflexible curriculum, mixed with a heavily bureaucratic administration and constant monitoring of activity reflects the authoritarian forms of governance and make change difficult (Herrera and Torres, 2006). As I have illustrated in this chapter, neopatriarchal institutions promote a certain type of knowledge and student, and pedagogy and curriculum in the Arab region prioritise rote learning and measurable outputs, as opposed to developing the personality, or building social and critical thinking skills.

In the introduction, I defined what is meant by curriculum. The following section will focus on three models of curriculum: product/transmission, process, and praxis. The first is the model currently in place in Jordan, and the latter two, I claim, present alternatives to the product/transmission model (explored in Chapter Four). Although the writings I draw from are mostly concerned with the school curriculum, particularly in the UK, the descriptions of curriculum models, planning, and design are relevant to higher education in Jordan.

2.4.1 — Curriculum as product/transmission

Descriptions of curriculum in reports and studies illustrate that it falls under a product/transmission model. This model revolves around setting objectives and targets, developing a plan, applying that plan, and measuring the outcomes (products). It is usually an elaborate outline with documents for the teacher and the student and what Shirley Grundy (1987, p.31) calls a "teacher-proof curriculum document" which provides the teacher with step-by-step directions on teaching and testing.

The teaching action in this model is 'making' action, which implies that the act of teaching is product oriented. The product here is the student (products of the educational

system), or a material product such as a well-executed artwork or a well-written essay (Grundy, 1987). As discussed in section 2.3, course lists and study plans contain many skill-based courses. Skill is making action based on the syllabus requirements (Grundy, 1987)—the student is rewarded for her/his technical expertise and aesthetic competencies—and the success of the educator's work is evaluated by how the result "conforms to the specifications of the syllabus" (Grundy, 1987, p.62). In other words, the outcome (material product) "exists apart from the producer to the extent that it may have been produced by anyone with the same skills" (ibid, p.64).

Reports and studies conclude that for Jordan to establish a knowledge society, measurable objectives are set in motion to capitalise on human-capital and to keep up with globalisation. The product/transmission model is characterised by the transmission of subjects, where students are told what they must learn and how they are going to learn it. In this model, the central component is content, and as such, "organization becomes a matter solely of effectiveness of 'delivery' and evaluation is focussed on the degree to attainment achieved by the [students]" (Kelly, 2004, p.15).

Table 2.3 — Cumulative number of credit hours			
Institution	**Engineering**	**Social Sciences**	**Accounting**
Michigan State University	130	120	120
University of Ottawa	123-132	90-120	129
American University in Cairo	162	120	127
Cairo University	180	--	--
American University of Beirut	143*	120	120
United Arab Emirates (general)	168	132	132
University of Sharjah	142**	129	129
King Fahd University of Petroleum and Minerals	133	--	127
Jordanian Universities (general)	162	132	132
Adapted and adjusted from Khasawneh et al., 2008, p.79 * plus 36 hours in the freshman years ** 140-143 credit hours except for architecture where it is 167			

This is apparent through Jordan's unsustainable credit hour system, where **Table 2.2** illustrates how Jordan requires over 25 per cent more hours than other institutions globally—squeezing content in the curriculum wherever possible (Khasawneh et al., 2008; Lamine, 2010). Heavy workloads and demanding credit hours affect both students and faculty, deterring them from extra-curricular activities such as community

engagement and volunteerism.[44]

With a heavy emphasis on accountability and measurement, most reports and studies appear to encourage a product/transmission model. Their discussion—in line with MoHESR's vision—is framed around critical thinking, citizenship, and developing understanding and language skills (amongst many). The framing is not entirely convincing as it is under the assumption that the transmission of certain knowledges are best suited for the path towards development and a knowledge society (Kelly, 2004).

The product/transmission model is designed with behavioural objectives in mind. Associated with American educator Ralph Tyler (1902–1994), the aims-and-objectives method of curriculum planning is based around four dimensions (Kelly, 2004, p.14):

1. objectives (what we hope to achieve);

2. content or subject matter (what we are planning to cover to achieve our objectives);

3. methods or procedures (activities that are most effective in reaching our goals);

4. evaluation (the tools and devices to help us evaluate our work).

Setting targets and objectives are not educational principles but targets and objectives set by governments where the concern is to measure these and use them for statistics. In this method, the curriculum is placed outside of the context and milieu as curriculum construction is the work of curriculum specialists providing instructions on its use (Cornbleth, 1988).

The model is popular due to its simplicity (Kelly, 2004), and Grundy (1987) argues that the sole interest of this model is controlling student learning in order for the product to conform to the ideas of the original objectives, while Stenhouse (1975) believes it promotes a discourse of inequality between the teacher and the student. Aggressive neoliberal agendas that emphasise the knowledge economy and building human capital have made simplicity and measurability the norm in higher education worldwide (Keirl, 2015; Kelly, 2009). Kelly (2004) argues that education geared for economic productivity means the curriculum plan only considers what is useful for future employment and economic growth. This echoes the language used by reports who emphasise the economic,

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44   According to UNDP/MRM (2014), only 11% youth from the region participated in volunteer work or activity compared to 20.9% of American youth. The lack of citizenship education region-wide is a factor in the low numbers.

the knowledge society, building human capital and cognitive skills, increasing access to technologies, and stress the need for more vocational training and a focus on S&T as these lead to development.

The main critiques of curriculum in reports and studies centre on employers describing the curriculum as out of touch with reality, entirely theoretical and philosophical, and does not match the required skills for the workplace thereby producing students who are ill-equipped for the workforce (Al-Adwan, 2013; Al-Rashdan, 2009; Devarajan, 2016; El-Said et al., 2012; Galal, 2008; Khader, 2009; Sabry, 2009; UNDP/MRM 2014; Wilkens, 2011). As I will demonstrate in Chapters Four to Six, these criticisms are also projected to design, despite possessing curricula that lacks theory and overcompensates skills.

In design, the acquisition of skills and technique results in stylistic prowess, and upon graduation, those with the best skills and aesthetic are the most employable. Unfortunately, suggestions from reports and studies suggest private sector involvement in curriculum development and investment in education and partnerships. They do not address the issues with this curriculum planning model, nor do they consider students, the impact of these policies on them, nor "their right to emancipation and empowerment" (Kelly, 2004, p.52). As in the banking model, the pedagogic goal is for students to learn the content offered to them as effectively as possible.

This method, although simple, is linear, disconnected from the act of teaching, implies power relations where power resides with those who control the objectives (Grundy, 1987) and aims to change behaviour. It provides students with reactive rather than active power. They can be unwilling, but they have "no power to determine his/her learning objectives" (Grundy, 1987, p.30).

2.4.2—Curriculum as Process

The product/transmission curriculum model is heavily dependent on changing behaviour through objectives. If the students (product) have failed to measure up to the desire outcomes of the objectives, it is the learning process that is revised rather than the objectives themselves (Grundy, 1987).

In a neopatriarchal society, change is difficult. Revisiting the definition of the local outlined in the introduction, a key question is how design education (and all

education) can provide people with the opportunity to contemplate their environments, to be critically aware of the issues, and in mobilising them to work towards changing these realities? I claim that there are two models of curriculum that can help explore this: practice—associated with British educational thinker Lawrence Stenhouse (1926–1982)—and praxis—linked with Paulo Freire.

In contrast to the product/transmission model, curriculum as process views students as active learners and concerns itself with how they learn, and their growth and development as human beings. The process model is not a set of documents or a syllabus to cover but to translate and test an educational idea or action into practice (Stenhouse, 1975). The educator plays a central role in the process model. Stenhouse describes the educator as a critical person, "trying to achieve some degree of mutual understanding and respect between identifiably different human groups" (1975, p.131). Educators have "a proposal for action which sets out essential principles and features of the educational encounter", and by using these, they encourage dialogue and "conversations between, and with, people in the situation out of which may come thinking and action" while constantly evaluating their process and its outcomes (Smith, 1996, no pagination). In other words, action is generated *between* subjects rather than *upon* them (Grundy, 1987).

For Stenhouse, this constant interaction enables critical testing as opposed to immediate acceptance and leads to enquiry and discovery. His analogy of a recipe to describe a curriculum reveal how I approached curriculum in the fieldwork (Chapter Three):

> It can be criticized on nutritional or gastronomic grounds—does it nourish the students and does it taste good?—and it can be criticized on the grounds of practicality—we can't get hold of six dozen larks' tongues and the grocer can't find any ground unicorn horn! A curriculum, like the recipe for a dish, is first imagined as a possibility, then the subject of experiment. The recipe offered publicly is in a sense a report on the experiment. Similarly, a curriculum should be grounded in practice. It is an attempt to describe the work observed in classrooms that it is adequately communicated to teachers and others. Finally, within limits, a recipe can be varied according to taste. So can a curriculum (Stenhouse, 1975, pp.4–5).

Stenhouse's well-known work on the process model of curriculum is a detailed account that emphasises the process of exploring a curriculum and putting this into

practice (rather than equating the curriculum as *the* process) (Smith, 1996). He describes the classroom as a laboratory, and therefore, a curriculum cannot be packaged off and delivered anywhere (Cornbleth, 1988; Stenhouse, 1975). This means that behavioural objectives developed for specific outcomes are not the defining feature of the curriculum, but where content and means are developed collaboratively between the teacher and the student (Smith, 1996). Therefore, the attention is on learning rather than on teaching where the actions initiated through deliberation and understanding "emphasiz[e] interpretation and meaning-making" (Grundy, 1987; Smith, 1996, no pagination).

This model has its limitations, as Stenhouse himself outlined it as a "critical model, not a marking model" (1975, p.95). Limitations related to examinations are more applicable to the school curriculum, however, due to society placing extreme importance on examinations at all levels of education, an obsession with grades does affect design education in universities. Another limitation is teacher quality as the entire process model rests upon this factor. Reports and studies describe faculty in Arab universities as unqualified (Boissiere, 2011; Jaramillo et al., 2011; Khader, 2009; Lamine, 2010; UNDP/MRM 2014), relying on the safety of the prescribed materials from the product/transmission curriculum (Smith, 1996). To combat this, attempts have been made to develop curriculum packages focused on 'problem-solving' and 'process of discovery.' These have been mostly in the sciences but have direct relevance to design. Grundy (1987) cautions against these as they reduce processes to a set of scientific skills. The process is successfully completed if students can demonstrate certain skills (Grundy, 1987).

Therefore, actions become ends and processes become products. This overlooks a crucial element of this model, one pertinent for design: "[w]hether or not the student is able to apply the skills to make sense of the world around him/her" (ibid, p.77), i.e. meaning-making. The emphasis on problem-solving in design is a case in point. By focusing on solving a problem and by following a certain process to solve it (such as design thinking), designers forget to critically engage with the milieu— they are not making sense of their actions and how these affect the people they are designing for.

2.4.3—Curriculum as Praxis

Committed to emancipation, the praxis model is not just informed action but *committed* action (Smith, 1996). It shares many of the traits of the process model

as it developed from it, but this does not mean that the practitioner working in a process model "naturally develop[s] into a practitioner whose work is informed by an emancipatory interest" (Grundy, 1987, p.99). For process to become praxis (action that changes the world and our understanding of it), it requires a transformation of consciousness (*conscientização*)—"learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality" (Freire, 2000 [1970], p.35, note 1). This transformation in one's perceptions of and actions in the world must inform one's practice (Grundy, 1987). Like the process model, the curriculum is "constituted through an active process in which planning, acting and evaluating are all reciprocally related and integrated into the process" (ibid, p.115), rather than a product or plans for implementation. As a form of praxis, this model focuses on collective understanding and action as opposed to individual.

In opposition to the neopatriarchal society and the banking model of education that dismisses students, the praxis model values student expressions and contributions, viewing them as active rather than passive learners (hooks, 1994). It is a transformative and emancipatory space of critical engagement and engaged pedagogy that critiques perceptions and assumptions, and educators allow students to speak differently and to engage critically with the consistencies and contradictions of their experiences—challenging them to their convictions, to argue the "why" by being respectful of differences in ideas and positions (Freire, 2004 [1994]).

Open-minded, particularly towards criticism, unlike the product-transmission model, the praxis model enables a language and design problems and possibilities that speak *with* rather than *for* others. As emancipatory and transformative, it encourages students "to cross ideological and political borders as a way of furthering the limits of their own understanding" (Giroux, 2005, p.25). Its engagement with the political and social realities means is it situated, relevant to place, context and milieu. As Ira Shor (1992, p.15) states "education is more than facts and skills. It is a socializing experience that helps make the people who make society." Empowering and critical education emphasises participation, enabling students to acquire skills for work and to become "thinking citizens who are also change agents and social critics", all requirements for building a healthy society, and a healthy engagement with the community, particularly those surrounding the institution (Dewey, 1963; Shor, 1992, p.16).

Like the process model, educators play an important role in the praxis model as they empower students and enable opportunities for transformation (explored in Chapters Five to Seven). In this model, the teacher is a researcher. By testing theory in practice, the teacher studies and evaluates her/his work to increase their understanding of it and to develop and improve it (Stenhouse, 1975).

Sharing similar traits, Jennifer Lavia's (2006) critical professionalism is explicit about teaching as a political act. The teacher occupies a central role "in relation to society and embodies the notion of a critical, engaged pedagogy" (Lavia, 2006, p.289). By emphasising human agency and emancipation, teaching becomes "an exercise in critical praxis … and the construction of political identity and action" (ibid, pp.289-290).

Therefore, these teaching approaches allow for professional self-development and self-study that invite the critical testing of ideas based on the setting (Stenhouse, 1975), and ensure that everyone feels responsible to contribute and view the classroom as a community (hooks, 1994).

2.5—Conclusion

This chapter has contextualised higher education both in Jordan and region-wide. Through a critical analysis of reports and studies, I described how neoliberal reforms resulted in the privatisation of education, increasing the number of profit-driven and poor quality private institutions, and further exasperating social inequalities. Moreover, in its quest to build a knowledge society and economy, Jordan has focused its energies on employability, aims and objectives and learning outcomes, yet it has failed to alleviate the state from supplying the majority of their populations with access to higher education and to address the growing demands of the labour market (Herrera, 2006).

Geared towards the service sector, design programmes in Jordan reflect the hyper-commercialisation and reforms of the 1980s, which has confined it to service-provider and strengthening the commercial aspect of design (Dunne and Raby, 2013; Joubanian, 2014; Julier, 2014; Toutikian, 2010). Design and design pedagogy have undergone changes since that decade, but Jordanian design education remains extremely specialised with content heavy and outdated courses focused on technical skills where students are encouraged to work towards something sellable (Toutikian, 2010).

The limitations of most reports and studies is their cosmetic recommendations

that fail to address power structures and the effect of neoliberal reforms on Arab nations. Many factors prevent progress in education, most notably the governmental stake in higher education. Forms of control on students and faculty impact learning and knowledge. They hinder academic freedom and prevent academics from producing meaningful research that could link the different worlds that make up the Arab region (Hanafi and Arvanitis, 2016; Zureik, 1988).

Drawing on neopatriarchy, I illustrated the tie between Freire's banking education—associated with the product/transmission curriculum model—and the Arabic language. Through monological discourse, language prevents free questioning, renders discourse as final and closed, and truth lies with authority rather than through "discussion, exchange, and criticism" (Sharabi, 1988, p.88). A pedagogic focus on memorisation and teaching is an example of this. I concluded by presenting curriculum as process and praxis, two models that shaped the methods chosen for the fieldwork, detailed in Chapter Three.

CHAPTER 3

Towards locally-centric design education: Theoretical Framework & Methodology

Chapters One and Two laid out what I define as locally-centric design education by introducing the philosophies, theories, practices, models of curriculum and pedagogy that inform the research questions. To develop and define the philosophical and theoretical framework, I drew largely from critical pedagogy, on theories from decoloniality, and from design theory. In this chapter, I outline the proposed framework that informed this research and consider the methodology I developed to explore locally-centric design education. I discuss how a participative worldview informed this thesis and why it was best suited for this research. I then introduce my qualitative research strategies and my role as a researcher, followed by a description of the setting, the research participants and recruitment, and the ethical considerations involved. The data collection strategies, data recording and analysis procedures, and the strategies for validating the findings I undertook follow. The chapter also reflects on my positionality in the fieldwork which I describe as 'inside and out' and the lessons from this. I designed the methods employed in this research to answer the research questions, and succeeded in providing the data required. I conducted a total of 23 interviews, three focus groups, and two charrettes with a total of 55 participants.

3.1—Theoretical Framework

In the introduction, I defined locally-centric as an understanding of place, context, and milieu. By this I mean its location in Jordan, specific to the community, and to the experiences of students and educators. A requirement for locally-centric design education is decoloniality as decolonial theory provides the tools to break away from a fetishized consciousness—the fixation on the West where everything is translated and appropriated from Western models—which co-exist with the neopatriarchal organisation of society.

Locally-centric education means it must be relevant to the lives of the audiences—that is, the public. The local is authentic in the way it effectively engages with the public. The Arab world is, as Elia Zureik (1988, p.323) says, "many worlds which are at odds with each other" and this suggests that it is a *pluriverse*—"a world where many worlds fit" (Escobar, 2011, p.139). Amman is made up of many worlds through the class divisions between the Eastern and Western parts of the city. A pluriverse does not equate to a tolerance for difference or to the multiple perspectives that exist but an

understanding that reality is constituted … by many kinds of worlds,

many ontologies, many ways of being in the world, many ways of knowing reality, and experimenting those many worlds (Querejazu, 2016, p.3).

A decolonial perspective requires a "critical dialogue between diverse critical epistemic/ethical/political projects towards a pluriversal as opposed [*sic*] to a universal world" (Grosfoguel, 2007, p.212). What is important to highlight is that this is not a fundamentalist nor essential critique.

Opposed to the banking model of education, locally-centric design education could present a challenge to the neopatriarchal society through a student-centred pedagogy. Thus, pedagogy becomes an engaged and emancipatory space that invites questioning and critique; a space where politics and a pedagogy are "developed around new languages capable of acknowledging the multiple, contradictory, and complex subject positions people occupy within different social, cultural, and economic locations" (Giroux, 2005, p.13). In addressing modes of individual and social agency, locally-centric design education becomes non-prescriptive and committed to inclusion, encouraging a commitment and desire for change. It allows students to cross boundaries in a safe environment that is experimental and nurturing rather than authoritarian (Giroux, 2005).

Locally-centric design education acknowledges that all education is political, even education that restricts critical thought and action and supports the status quo. It concerns itself with public life and in conscious action for the public good (Giroux, 2005); emphasises community and collaboration by speaking to social, cultural and political issues; and engages the classroom and other sites of design (such as the studio, the agency, the city), thereby acknowledging 'informal' elements that contribute to learning.

Empowering and critical education encourages students to question what and how they are taught, and to reflect and make meaning. Therefore, the role of educators is crucial. The educators' radical teaching practice—combining the educator as researcher (Stenhouse, 1975) and critical professionalism (Lavia, 2006)—empowers students; encourages them to experiment; to question and take risks; and to enable opportunities for transformation to shake off the acritical culture of silence (Freire, 1985; Lavia, 2006). The goal of transformative pedagogy is to ensure that everyone feels responsible to contribute. Thus, educators must be willing to be vulnerable and take risks themselves if they expect students to do the same, thereby transforming

the classroom into a community (hooks, 1994).

Based on Wannous' (2004) definition of the local, I ask—how can design education provide people with the opportunity to contemplate their environments, to be critically aware of the issues, and in mobilising them to work towards changing these realities (Kassab, 2010)? Put another way, to imagine design education *otherwise?* As previously argued, a curriculum should be reflexive, prioritising critical enquiry and engagement. I drew on two models: curriculum as process and curriculum as praxis. These models contrast with the product/transmission model—the dominant model in Jordan. They both identify students as active learners concerned with how they learn and their growth as human beings. It is the process of testing ideas and actions into practice. The key difference between the two models is the praxis model is concerned with emancipation, and it requires a transformation of consciousness. Because Jordan is a neopatriarchal society, and the neoliberal educational reforms promote an adherence to the status quo that celebrate the individual over the collective, the curriculum focuses on employability. The problematic of employability calls for spaces of critical thinking and the development of alternatives to counter the trend.

Theoretically, locally-centric design education draws from several theories and discourses that arm students with the language and practices to speak differently and to engage critically with the consistencies and contradictions of their experiences. In other words, students and educators can re-evaluate their personal views and biases (Giroux, 2005). Interest by designers in investigating the designer's role in society, through tackling community, political issues that contribute to human well-being, have become more 'urgent' due to the worldwide the refugee crisis. Calls for rethinking design education, one centred around human-centred design, emanate from Western institutions and remain grounded in the same 'universal' design thinking and traditional problem-solving forms that are incompatible with the needs of designers elsewhere. However, the emergence of social design and a rethinking of design educational frameworks presents an opportunity for design in Jordan.

A locally-centric design education calling for transformation and action could present students with the necessary tools to equip them for the changing nature of the role of the designer. Designers have contributed to making this world unsustainable, and Fry (2007, p.7) calls on them "to have a practice that is both corrective and redirective"

in order to redirect their practice into one that is more sustainable. It enables them to rethink their role as designers and their responsibility towards their audience. A redirective practice requires designers to acknowledge the material and immaterial consequences of their practice and the implications on the world (and the worlds within that world) (Fry, 2017).

As Kalantidou and Fry (2014, p.5) argue, design is problem-creating rather than problem-solving, and the counter-practice is "'design as a problem-defining activity'" which involves another way of thinking and awareness of a number of aspects—such as "the origin and the destination of their projects" (Findeli, 2001, p.12).

Fry's call for a redirective practice and social design both require designers to understand their sense of professional responsibility to the world, the purpose of design, and a sense of ethics. Infused in design education is a need for designers to begin thinking of the socially-constructed world of the average Jordanian/Arab citizen: how does she/he cope with her social world and what is design's role in this world(s), and can it help these citizens make sense of it/them? It calls for a redefinition of design that moves away from solutions but seeks an *otherwise*, an opening of possibilities through negotiation (Dilnot, 2005).

For design education to engage with the world around it and be emancipatory, it must break out of disciplinary boxes and involve other disciplines in dialogue. In this way, students and designers can critically engage with the milieu, and make sense of their actions and how these affect the people they are designing for. A break from disciplinary boundaries invites border-thinking which

> produces … a redefinition/subsumption of citizenship, democracy, human rights, humanity, and economic relations beyond the narrow definitions imposed by European modernity (Grosfoguel, 2011, no pagination).

Therefore, design travels between interdisciplinary, multidisciplinary, and transdisciplinary practices, inviting other disciplines into dialogue to inform the issues it tackles. This becomes a "curricular action that challenges the dominant structure of education" (Shor, 1992, p.188), i.e. to *delink* from Eurocentric epistemologies as the only perspective (Escobar, 2007). To delink is not to replace the existing epistemologies, as these "will continue to exist and as such will remain viable as spaces of, and for, critique"

(ibid, p.187) but allows for engagement with other epistemologies, other knowledges and other understandings (Mignolo, 2007).

Finally, locally-centric design education emphasises knowledges and needs outside the West by addressing and engaging with political and social realities, questioning and contesting the 'universal' canon and dominant forms of knowledge and forming histories to imagine. It engages in Moroccan historian Abdallah Laroui's *l'historicisme* (historicism) and Syrian intellectual Qustantin Zurayq's critical history writing, which I will refer to as *critical-historicism*. Here, history is not a-historical where it is based on traditionalism and absolutes (language, culture and the past). Rather, history is self-reflective, and places "the present in real continuity and so allows us to examine it and to deal with it as a reality," and the ideas and theories are contextualised "on the basis of a serious and non-fragmentary study of its history" (Kassab, 2010, p.86; Laroui, 1978 [1974]; Zurayq, 1994). It is not simply being aware of the historical record, "but the intellectual rigor of analysis and synthesis grounded in historical facts" (Shahrough, 2009, p.78). This helps explain reality and social change—through concretisation rather than abstraction. Therefore, Jordanian designers and educators are able to appropriate the theories and ideas critically and fruitfully, applying those deemed useful (Laroui, 1978 [1974]; Shahrough, 2009).

For Laroui, authenticity is the centre of one's thought, but authenticity involves a critical approach and awareness of one's self and the Other. It must resist exclusivism, romanticism, and utopianism and the worship of culture, language and the past, "[o]therwise, one will continue to pursue the hopeless delusion of finding in them magical answers to difficult real problems" (Kassab, 2010, p.87; Laroui, 1978 [1974]). Zurayq and Laroui emphasise that if reform is to be productive, it is not to mystify the past or an imitative renewal of the old (as in neopatriarchy), but to be creative and critical. It situates everything including luminaries in their historical contexts (Kassab, 2010; Laroui, 1967; 1978 [1974]; Zurayq, 1994).

In practice, this approach enables students with the "opportunities to read texts that both affirm and interrogate the complexity of their own histories" where this production and acquisition of knowledge enables "students to rewrite their own histories, identities and learning possibilities" (Giroux, 2005, p.25). In opposition to curriculum as product/transmission, the reading of history becomes an engaged analysis rather than one by rote, where students can locate themselves within this history and shape the present beyond

current limitations and practices imposed on them, and imagine new futures (Giroux, 2005). Educators must begin to think about what is worth knowing and teaching, and how to gain access. As Elizabeth Kassab (2012) mentions, the Arab world has produced several generations who are unaware of their immediate intellectual and artistic history. She argues that this is a deeper issue that relates to self-awareness and self-esteem. Why is Descartes more of a priority than Taha Hussein (20th century Egyptian writer and intellectual) she asks? Kassab (2012) believes that writing and disseminating these works is a duty (see Chapters Four and Six).

Therefore, critical-historicism is a debate that presents new approaches to design education. It is an effort by both the Arab world and the West that must both make the critical effort to know each other as "[i]t is on this critical terrain that a true dialogue and understanding can be achieved, and … that critique can be enhanced further" (Kassab, 2010, pp.88–89; Laroui, 1967).

3.2—A Participative Worldview

Concepts and ideas of collaboration, accessibility, and looking at alternatives to entrenched views and systems inform my practice as a designer and researcher. As outlined in the introduction, I do not approach design from a solution-oriented perspective but as an *otherwise*—opening-up possibilities through negotiation with the given. In Chapter Two, I outlined how pedagogy in Jordan fits Freire's (2000 [1970]) banking model where curriculum falls under the product/transmission model, an inadequate model that renders education as instrumental and something educators transmit. By taking content as the starting point, it assumes that developing understanding and critical awareness will "by some kind of magic or osmosis" occur automatically through "exposure to their chosen content" (Kelly, 2004, p.57).

It stifles learning and avoids questioning school and society and asking *why* (Freire (2004) [1994]; Shor, 1992). An absolutist epistemology—characteristic of a neopatriarchal society—grounds this type of knowledge:

> to view knowledge as being in some sense God-given, independent of the knower, as *sui generis*, is to approach the problem of the status of human knowledge by studying knowledge itself rather than the social context and the social relations within which it is produced. It is thus a view which leads to a loss of status, and indeed of freedom, for the

individual, since objective, absolute knowledge is not to be argued or disagreed with, even in the murky area of values (Kelly, 2009, p.57, emphasis original).

Viewing knowledge in this manner is not an issue merely in an academic context, but it is also grounded in society, as I have illustrated through Sharabi's (1988) discussion on the Arabic language and within the wider discussion on neopatriarchy. Calls for reforms have moved governments to concentrate their energies on a planning by targets approach which places the emphasis on quantity rather than quality. In other words, it focuses on how many students measure up to these target levels as opposed to "the nature and quality of the experiences they are having in the process of reaching these levels" (Kelly, 2009, p.70). Planning by targets (aims and objectives) narrows education to a behavioural, instrumental, and linear activity that leads to a loss of freedom for both the students and the educators. Its focus is to change and mould behaviours to meet specific ends.

A participatory worldview intertwines with a political agenda. The end goal of exploring design education and design *otherwise* "contains an action agenda for reform that may change the lives of the participants, the institutions in which individuals work or live, and the researcher's life" (Creswell, 2009, p.9). This worldview provides participants with a voice to transform their consciousness, or contains an agenda to free them from constraints from work and power relationships (Creswell, 2009). The goal is to advance an action—in the case of this research to think design education and design *otherwise*.

In his discussion on a participative worldview, Peter Reason (1998) focuses on three approaches that highlight the different aspects of the participative inquiry process: co-operative inquiry, participatory action research (PAR), and action inquiry. I focus on co-operative inquiry and PAR as they are directly relevant to the methods employed during the fieldwork.

The idea that persons are self-determining and the authors of their own actions is at the root of co-operative inquiry. Orthodox methods of social science inquiry are inadequate because they "exclude human subjects from all the thinking and decision making that generates, designs, manages, and draws conclusions from the research" (Reason, 1998, p.264). These methods of inquiry do not see subjects as self-determining, but rather alienate them from both the process and knowledge outcomes. Co-operative

inquiry is about involving people to contribute in the entire process as co-subjects and co-researchers (Reason, 1998).

Full reciprocity is the ideal in this method, but not all those involved will contribute in the same way. Co-operative inquiry groups will "struggle with the problems of inclusion, influence and intimacy," leading to people taking on different roles where the quality and quantity of their contributions will also be different (Reason, 1998, p.264). This is because people have different experiences and experience agency differently due to several intersectional factors (Collins, 2000, 2015; Crenshaw, 1989; Kandiyoti, 1988; Nasser Eddin, 2011). The way the group can manage the differences that may arise will determine the quality of the work. As I discuss shortly, this is what took place during the design charrettes.

Paulo Freire's (2000 [1970]) ideas of critical pedagogy influence the second element—PAR—which strongly "emphasizes the political aspects of knowledge production" (Reason, 1998, pp.268–269). Here we see how this research method draws from the curriculum as process and praxis models I discussed in section 2.3. PAR concerns itself with power and powerlessness, and its main task is to empower people to use their knowledge and experience to confront this power (Fals-Borda and Rahman, 1991). PAR has two aims: "to produce knowledge and action directly useful to a group of people—through research … and sociopolitical action" (Reason, 1998, p.269), and through empowering people to raise consciousness—"a process of self awareness through collective self-inquiry and reflection" (Fals-Borda and Rahman, 1991, p.16). Therefore, PAR is critical of more orthodox forms of research and seeks to create an alternative system of knowledge production based entirely on the role of the people in the entire research process. PAR employs elements from orthodox research such as data gathering, data analysis and research design, but they are secondary to collaboration and dialogue that seeks to empower, and develop a sense of solidarity amongst the community (Reason, 1998; Tandon, 1989).

In design, participatory design and co-design (henceforth co-design) draws on ideas from the participative worldview, where reality is co-created through participation, and collaboration is highly valued (for an overview of the participatory design field, see Simonsen and Robertson, 2013). Co-design ('co' prefix is short for 'com' meaning 'with') builds on participatory design and is composed of different approaches from research and

design. It focuses on designing with others through user involvement (Fuad-Luke, 2009; Steen, 2013). The techniques and attitudes of co-design are grounded "on the concept that the people who ultimately will use a designed artifact are entitled to have a voice in determining how the artifact is designed" (Carroll, 2006, p.3). Co-design aims to be an inclusive practice promoting mutual learning between stakeholders rather than a top-down approach (Miessen, 2010). Its premise

> offers an opportunity for multi-stakeholders … to collectively define the context and problem and in doing so improve the chances of a design outcome being effective (Fuad-Luke, 2009, p.147).

It is not merely input, but a mindset and an attitude, one that is not bound by disciplines but encompasses knowledge from different disciplines. The idea is to share, combine knowledge, and develop shared understanding (Steen, 2013).

Although early forms of co-design were political, the term is used ad nauseam. As Cleaver (2001, p.36) argues in his critique of participatory methods in development "[p]articipation has therefore become an act of faith … something we believe in and rarely question". The discourse around co-design shares similarities with social design and humanitarianism. The approach focuses on techniques and tools (Cleaver, 2001; Keshavarz and Mazé, 2013), and an absence of critical interrogation renders the term "more or less meaningless" (Miessen, 2010, p.33). Co-design, as Keshavarz and Mazé (2013, p.10) argue,

> is often oriented to the practical matter of achieving consensus, or agreement upon and stabilization of a particular set of social relations, norms and courses of action.

Within this process, it is important to consider the politics of different positions, conflicts, norms and hierarchies. As Keshavarz (2016, pp.104–105) states:

> Participation is not about reaching all-inclusive agreement … to move on. Neither is it about composing different elements to envision possible futures, choices and alternatives within a given framework and setting. (…) [P]articipation is about how taking a part, sharing a part, or acting a part in an already partitioned dynamic environment, can point to various unrecognised or less recognised power relations and positions involved in any partitioned space produced by any form of participation.

However, co-design fails to recognise "models of individual agency and the links between these and social structures" (Cooke and Kothari, 2001, p.9). As I previously

stated, the constraints of the neopatriarchal state can leave people feeling helpless. For some, the priorities are physical and economic security, and thus what they consider relevant to milieu and locality is that which is already in place. Exploring the possibilities of design education through this research meant keeping an open mind to the range of possibilities and voices into what relevance to milieu and locality means for the participants. Therefore, conflict is necessary and productive (Keshavarz and Mazé, 2013) as it creates new knowledges.

3.3—Research Strategy and Design Process

Discussion on John Dewey's (1859–1952) concept of inquiry in Marc Steen's (2013) article reveals overlapping elements between co-design, co-operative inquiry and PAR. Dewey's concept of inquiry is a process that begins with a problem and moves towards a resolution by combining doing and thinking. Steen argues "that co-design can be understood and organized as a process of collaborative design thinking"; or through Dewey's concept of inquiry "as a process of joint inquiry and imagination" (2013, p.20). Dewey (1938) viewed knowledge as instrumental in exploring alternative futures, in empowering through reflection on practice and experience, in communication and cooperation, and in a desire to improve one's situation—all aspects found in the participative worldview. For Dewey, processes of inquiry are mutually produced where

> the aim is not to develop universal knowledge that represents some external reality, but to bring people together so that they can jointly explore, try out, learn, and bring about change in a desired direction (Steen, 2013, p.20).

To address organising processes of joint inquiry and imagination is an iterative process that consists of five phases (see **Figure 3, p.101**) (Dewey, 1938; Steen, 2013).

I have modelled the fieldwork around these five phases, particularly where I have used charrettes as a generative research method in my fieldwork, however, I differ from this concept through phase four and five which constitute a solution and adjusted it to present *possibilities*. There is an end-time to the charrettes, but it does not equate to a solution. Returning to my definition of a curriculum, it is never final but always ongoing. The idea of imagination is crucial to the five phases. Imagination can help create empathy amongst participants, and allow stakeholders to imagine possible alternatives by bringing together tangible and conceptual tools to produce something new (Fesmire, 2003; Hickman, 1998; Steen, 2013).

FIVE PHASES OF ORGANISING PROCESSES OF JOINT INQUIRY

Based on Steen (2013) pp. 21-24 and Dewey (1938) pp. 101-119

1 THE INDETERMINATE SITUATION

Research Phase: Interviews and Focus Groups

- Specific situation is problematic but the problematic is not known yet
- Inquiry process begins with personal and subjective experiences

2 INSTITUTION OF A PROBLEM

Research Phase: Data Analysis – questions formulated for charrette

- Provisional problem definition is formulated
- Definition can be restated and refined throughout the process
- Wording and articulation of the problem is crucial as it decides which suggestions are considered and which ones are dismissed

3 PERCEIVING THE PROBLEM AND CONSIDERING POSSIBILITIES

Research Phase: Charrettes – the starting point

- The problem and possibilities are explored simultaneously. Process requires interaction amongst participants who share their experiences, and empathise and draw on each other's experiences to explore and define the problem
- Process of further exploring and defining the problem through perceptions (what is – looking back), and possibilities are examined and developed via conception (what could be – looking forward).
- These processes should be combined, as finding the precise problem can lead to more concrete ideas, and exploring different/more ideas helps perceive the possibilities differently or precisely

4 REASONING

Research Phase: Charrettes –idea clustering and discussion

- Participants discuss the scope and boundaries of the project, and critically discuss the means and ends and the relationship between these
- Careful evaluation of the defined problem and different suggestions for possibilities

5 THE OPERATIONAL CHARACTER OF FACTS-MEANINGS

Research Phase: Beyond the thesis

- Bringing new facts and ideas to light
- Prototyping and testing possibilities

Figure 3 — Five Phases of Organising Processes of Joint Inquiry

3.3.1—Role of the researcher: inside and out

In qualitative research, the primary data collection instrument is the researcher. Therefore, identifying personal values, biases and assumptions at the outset is important. As I described in the introduction, my personal experiences have shaped my perceptions of design curricula in higher education. Through my work with *Kalimat*, I have engaged with designers region-wide, and learned how tools (visual communication more specifically) that seek to empower and provide people with a voice can be powerful. My initial assumptions regarding education came from experiencing higher education in occupied Palestine. The Israeli occupation makes higher education in occupied Palestine unique in comparison to neighbouring countries, but there were similarities in the admissions process, centralised forms of governance, and perceptions on design. My understanding of design in Jordan comes from working with designers on projects and exhibitions, as well as second-hand experience.

Despite not being 'in the field' for prolonged periods of time, my role as the researcher is best described as *inside and out*. I am born in Kuwait to Palestinian parents who had Jordanian citizenship, who then immigrated to Canada. I completed my primary and secondary schooling and my undergraduate degree in Canada, my graduate degree in the United States, and I pursued my PhD in the UK where I also teach. I am fluent in Arabic but I struggle with reading and writing. I am more comfortable in English and French. Although I am both Jordanian and Canadian, I have never lived in Jordan, and I am Palestinian-Jordanian. Having never personally experienced education in Jordan, nor worked as a professional designer in the country, and although I am familiar with Amman and the culture, and I speak Arabic, I share more with émigré designers described in section 1.5 than most designers working in Amman. The biases that the inside and out category brings to the study are what have shaped the way I understood the data collected and interpreted the experiences. It is important that I positioned myself in terms of the diverse categories that make up who I am.

3.3.2—Ethical Considerations

From the beginning, I clarified the research to participants. I verbalised the objectives and provided them in writing. I explained my role as the researcher in every interaction and provided participants with details on the involvement required for the

project and with documents outlining timelines. Participants were also informed that they can end their participation in the project at any point. I obtained consent from participants to record the interviews, to use quotations from them, and any photographs in which they appear. I provided consent forms following guidelines outlined by Goldsmiths, University of London to participants, verbalised the risks of this research, and confirmed that their identity would remain anonymous (see **Figure C.1, Appendix C**). During the data analysis phase, I created profiles for every participant, providing participants, institutions and agencies discussed with pseudonyms (see **Tables 4** and **4.1, pp.133-134**). I signed all proper documentation and research material will be kept confidential.

3.3.3—Data Collection: Setting and Participants

I collected data using three methods: interviews, focus groups, and design charrettes. I describe the data collection by discussing the setting, followed by the participants, and finally by detailing the process for all three methods. The fieldwork took place in Amman, Jordan in three phases (outlined in **Figure 3.1, p.104**), with three exceptions: one interview took place in London in December 2015, and two interviews took place over Skype in February 2016 and June 2016.

Interviews took place at cafes or in the offices of the educators and designers, whatever location was most comfortable for the interviewee. Both charrettes took place at a design studio in Amman, which provided rooms for breakout sessions and a room large enough to bring all the participants together (Martin and Hanington, 2012). I chose a space located somewhere accessible to all participants. As an independent space, the studio had no institutional ties and made for an ideal setting. Similarly, focus groups required a comfortable space that was accessible and quiet (Tonkiss, 2012), and in a central location. The third focus group took place at a university as the educators insisted to host it with their students during class hours. Hosting the third focus group at an institution was not an ideal setting because both students and academics are closely monitored on campus. My presence at the university conducting the focus group may have aroused suspicion, and the location did influence the tone and what students chose to share (Byrne, 2004), although when I politely asked the lecturer to leave the room, students became more relaxed.

PHASE 1 • Dec 2015
INTERVIEWS
7 interviews conducted with 10 participants

TRANSCRIPTION

Feb 2016
Conducted one interview on Skype

PHASE 2 • Mar 2016
INTERVIEWS & FOCUS GROUPS
Hosted an Event, conducted 8 interviews with 11 participants and conducted 3 Focus Groups with 15 participants

Jun 2016
Conducted one interview on Skype

TRANSCRIPTION & ANALYSIS
April—Aug 2016

PHASE 3 • Sep 2016
CHARRETTES
Conducted 2 charrettes with 22 participants

ANALYSIS & FINDINGS
Sep—Dec 2016

Figure 3.1 — Fieldwork timeline

Three different types of participants—students, designers and design educators—took part in the research. I defined participants as key players throughout the project, who are essential to it, and who will influence and/or be affected by the project. The choice of participants attempted to obtain equal representation amongst positive and negative voices. But as Condon (2008, p.70) warns the process itself is not entirely democratic:

> it is a way to assemble the [participants] who would ordinarily … influence the project in such a way that they can work together toward a more favorable outcome.

Different voices were particularly important within the charrettes since I based the choice of participants on the following factors:

- Participants from the interviews/focus groups who showed interest in the project and participating in the charrettes;

- Participants with varying views and responses towards questions in the interviews and focus groups.

I advertised the charrettes publicly to gauge interest from the public. I decided to open it to the public to bring in different views and gain access to participants I did not have the chance to encounter. I utilised my own personal channels and asked participants to share the event with anyone they felt had an interest. This meant that the charrette had a few participants who were non-designers but had an interest in design, or came from an architecture background. The stakeholders approached for the interviews and charrettes consisted of:

- Students enrolled in design programmes at a Jordanian university;

- Designers working in design professionally in Jordan;

- Design educators teaching in design programmes across Jordan.

Initially, I focused on recruiting design educators and students from seven universities across Jordan to include a diversity of design disciplines. My original strategy considered a balance of location (East and West Amman and nearby cities); public and private institutions; equal representation of men and women; and the diversity in design degrees offered. However, reaching people via email was difficult where many people were reluctant to speak to me before meeting me in person as Jordan hosts a relationship-based culture.

Despite possessing many contacts, upon arriving in Amman for Phase 1, I relied heavily on the snowball sampling technique as gaining entry is easier when someone introduced me. This helped establish my credibility and people were more inclined to speak with me. When developing my recruitment plan, I was aware that I would deviate from it and that several interviews would happen by chance or on an ad-hoc basis. Although I did interview most people on my list, there were times when I received phone calls to arrange interviews on the spot, sometimes with multiple people back to back. Therefore, the interviews and focus groups were set up when I arrived in Amman.

For the initial recruitment, I relied on my design network to recommend potential participants. During Phase 1, participants introduced me to others and recommended people to speak with that altered my original participant map. During Phase 2, I hosted a recruitment event at the Darat Al Funun space in collaboration with ADW (see **Figure C.3, Appendix C** for outline). The event served as a platform to inform the design community and the public, describing the research project, and to recruit participants—particularly students from universities across Jordan and from the design community. I advertised the event through my networks and through ADW. I also sent out personal invitations to relevant people with potential interest in the project, however, anyone interested in attending was welcome. Specifically, the event served the following purposes:

- introduced me to the design community in Jordan;

- provided data at different levels of depth by enabling people to provide feedback and ask questions regarding the research;

- provided the research with credibility and helped establish rapport with future participants and the design community;

The event proved useful through the number of sign-ups received and through audience make-up. Although the majority were designers and architects, many were not, and this demonstrated interest in design from the public. Moreover, as I am not an 'insider' within the design community, the feedback provided clarifications to certain misunderstandings that may occur and any issues people had. It also enabled me to explain the research to a general audience, and in developing the presentation, I relied on Bogdan and Biklen's (2007, p.87) five explanatory questions that are likely to recur from subjects that a researcher should prepare to address:

1. What are you actually going to do?

2. Will you be disruptive

3. What are you going to do with your findings?

4. Why us?

5. What will you get out this?

Initially, I set out the following recruitment numbers from my initial focus of seven institutions:

- 1-2 educators from each university

- 2 students from each university

- 5 design professionals

The first iteration of the participant map attempted to identify people who also "benefit from the project, those who hold power, those who may be adversely affected, and even those who may thwart or sabotage designed outcomes or services" (Martin and Hanington, 2012, p.166). This strategy was an attempt to capture a range of design disciplines and a manageable number based on my timeline. I aimed to recruit between 21 and 28 participants for the interviews and focus groups, and drawing from these for the charrettes for a total of 15-20 participants for one charrette. The version evolved as the fieldwork progressed. The final total resulted in 55 participants across all three methods, and where I conducted two charrettes with different participants instead of one. Broken down, I conducted 17 interviews with 23 participants, three focus groups with 15 participants, and two charrettes with 22 participants (see **Table 4 on p.133** for participant and agency pseudonyms).

I employed the snowball sampling technique where I relied on my current design network for referrals of other potential participants in the study (Byrne, 2004; Creswell, 2009). As I previously stated, when I arrived in Amman, participants were eager to introduce me to others with an interest in the study. I did not have to make any explicit requests and it defined the meaning of 'Arab hospitality.' A limitation to the snowball sampling is that it made me dependent on the choices of people from my participants. However, the size of the design scene is small and suggestions included people with all types of experiences. Moreover, the event held during Phase 2 and opening the charrettes to the public enabled me to include a diversity of participants in the research.

All three types of participants had a direct interest in the project. Through this fieldwork, I attempted to engage with them collaboratively to explore design education and design *otherwise*. The increased focus on educational reforms and curriculum development firmly in the hands of the MoHESR leaves educators with little to no autonomy in decision-making and curriculum development. The centralisation of curriculum planning "lead[s] to the loss of *education*" (Kelly, 2009, p.214, emphasis original), and it becomes a political tool to build a knowledge society, and a path towards development—i.e. a national investment as opposed to a right for education to all. A centralised curriculum is a form of control, it teaches students "*what* to think rather than how to *think*" (Kelly, 2009, p.215, emphasis original).

Design educators are the participants with the most experience teaching design, and those who can put these learnings into practice for testing. This work is relevant to them and they are directly implicated in the production of curricula. They possess the critical skills to influence institutions and design students can reflect critically on their experience within a design programme. In a collaborative setting like the charrettes, students were equal participants to the educators and designers, particularly through the choices of groups I made. Provided with an open forum for debate and discussion, students could voice their opinions and suggestions more openly. They chose to study design—what are reasons for this? What do they want out of the programme? Involving them in the process makes the learners as subjects rather than objects that are acted upon (Freire, 2000 [1970]). Similarly, designers are equally influential to students, acting as possible role models. A certain education and practice has already shaped them, and they provide the professional training for future graduates. These designers work for, or run companies and organisations where most students will seek employment after graduation. Designers help shape student futures and the future of the design industry.

The focus groups and interviews also served to narrow the group of participants to a total of 15-20 people for the charrettes. I aimed for a manageable number to allow all participants to interact with each other during the charrette. A group that is too large may lead to the loss of ideas and some voices overpowering others. The chosen group aimed to be representative from all design fields, and it was generally balanced.

3.3.4—Process: Interviews

I used semi-structured, open-ended interviews in conjunction with focus groups and charrettes. These employed two roles:

- to gain an understanding of design and design education from participants and to develop the charrette questions;

- to finalise the list of participants for the charrettes by judging their enthusiasm, interest, and potential contribution.

Although all the methods used had an equal contribution as strategies in the data collection, the insights from the interviews enabled me to identify recurring themes, and develop a brief that served as the starting point for the charrettes (see **Figure C.6, Appendix C**). They also acted as an introduction between myself and the potential charrette participants.

Interviews elicited views and opinions from participants on design and education. Differing views are important since they provide a range of views on the topics discussed and can potentially lead to modifications of the theories (Rapley, 2004). I conducted a total of 17 interviews with 23 designers and design educators during Phase 1 and 2. The original sample for the interviews was larger to narrow down the participants for the charrettes.

I conducted the semi-structured interviews face-to-face and each lasted between 60-120 minutes. I conducted some interviews in pairs or in groups of three. While conducting the interview, I kept in mind that one person can influence the other. Most of the interviews were bilingual, which meant interpretation through translation. Engaging, active and collaborative interviewing involved producing follow-up questions; listening to the interviewees and asking them to unpack certain terms; sharing my personal ideas, opinions, and experience, or those of others (when appropriate); and vocalising my listening (Rapley, 2004). I felt that sharing my experience reduced the hierarchy and made participants feel more at ease.

Before the interviews, I developed a topic guide and question structure based on the research questions and themes addressed throughout this study. **Table 3** outlines these on **p.110** and in more detail in **Table C.5, Appendix C**, which outlines the questions, specific to each type of participant. I designed the interviews to be open-ended and

flexible where participants were able to expand on certain key-terms, provide more detailed interpretations, views, understandings and opinions (Byrne, 2004).

Table 3 — Interview and Focus Group Questions and relations to research questions		
Research questions will be referred to by numbers below: 1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?		
Question Topic	**Research Question #**	**Addressed To**
Public Engagement (status of design)	1; 2; 3	Educators and Designers
Public Engagement (in design culture locally and regionally)	1; 2; 3	Educators, Designers and Students
Role of publication, role models, design activities	1; 2	Educators and Designers
Types of graduates:	1; 2	Educators and Designers
Publication, Role Models, design events	1; 2; 3	Educators, Designers and Students
Design Education	1; 2	Educators and Students
Public Perceptions	1	Educators and Designers
Growth of design regionally	1; 2; 3	Educators and Designers
Role of publication, role models, design activities	1; 2	Students
Future in design and design education	1; 2; 3	Educators and Students
Structure and Peers	1; 2	Students
Design culture in Jordan/Growth of design	1; 2; 3	Students
Public Perceptions	1	Students
Future plans	1; 2; 3	Students
Community engagement (educator specific)	1; 2	Educators
Designers and Public Engagement	1	Students
Community Engagement (designer practice specific):	1; 2	Designers
Community Engagement (student interest specific):	1; 2	Students
Design Practice	1	Educators
Teaching Philosophy	1	Educators
Research Focus	1	Educators
Language they teach in	1	Educators
Description of Design Practice	1; 2; 3	Designers
Language they were taught in	1	Designers
Reasons for studying design	1	Students
Experience of the programme and their expectations of it	1; 2	Students

The questions changed based on the person I was interviewing (my knowledge of who they are, what I've been told about them, my conversation with them during recruitment) (Rapley, 2004). This sometimes led to a deviation from the structure and developed different questions I thought about during the interview. The topic and question structure served as a guide, whether to ask interviewees specific questions, or

share my thoughts with them and allow them to comment (Rapley, 2004). I omitted any questions considered irrelevant to specific participants. General background data, such as age, gender, original training, and how long they have been practicing design were also collected, which provided interesting patterns to note during the data analysis.

No single technique produces the best data for interviews. There are many different variables that could affect the outcome of the interview such as "who is doing the interviewing, who is being interviewed, the location in which the interview takes place and the form of questioning" (Byrne, 2004, p.180). The identity of the interviewer would alternate depending on the interview itself. As Rapley (2004, p.26) writes, interviewers can

> choose to produce themselves through their talk and other actions as more 'passive' (facilitative and neutral) or more 'active' (facilitative and self-disclosing, collaborative, active, reflexive or adversarial) or another identity.

Interview answers depend on the formulation of a question and are influenced by the person posing the question (Mishler, 1991). I acknowledged my own bias in exploring locally-centric education and I was mindful that some participants may be against disrupting the status quo. I do not believe that interviews can be neutral but that interviewing is cooperative work—I am "a *vocal* collaborator in the interaction," I disclose my complementary or contrasting ideas (if I felt they were relevant), and asked leading or neutral questions (Rapley, 2004, p.22, emphasis original). I approached the interview as a collaborative and active format, leading to a conversation where "interviewer and respondent tell a story together" (Denzin, 2002). This may have positive and negative effects, but the purpose was to engage with the respondent (Rapley, 2004).

3.3.5—Process: Focus Groups

Focus groups had a similar role to the interviews. However, unlike interviews where the unit of analysis is the individual, in focus groups it is both the interaction of the group and the discussion (Tonkiss, 2012). According to Tonkiss (2012, p.228, emphasis original) focus groups

> explore the formation and negotiation of accounts within a group context, how people define, discuss, and contest issues through social interaction. Underlying this approach is an assumption that opinions,

attitudes and accounts are socially produced—shaped by interaction with others—rather than being discretely formed at the level of the individual .... Moreover, the group context makes visible *how* people articulate and justify their ideas in relation to others.

Focus groups were conducted with design students to gain their understanding of design and design education.

Focus groups are a valuable method of data collection because they provide an exploration into how participants understand the research and the concepts and terminology of the research. They are also helpful in formulating and refining codes, raising themes for inclusion and clarifying questions. They expose the reality of the student (Morgan and Krueger, 1993) to both designers and design educators in particular. Another advantage to focus groups is the data generated "reflect[s] the social and cultural processes through which meaning, opinions and attitudes are shaped" (Tonkiss, 2012, p.242).

As the main recruitment strategy for students, the group context encouraged students to speak more openly than in a one-on-one interview. As Bogdan and Biklen (2007, p.109) state, "[g]roup participants can stimulate each other to articulate their views or even to realize what their own views are." Although this method provided a great number of benefits to the research, it is important to outline some of the issues with focus groups. Tonkiss identifies issues with sampling and selection. The main debate "is the issue of selecting *individuals* for a method that is concerned with the analysis of groups" (Tonkiss, 2012, p.236, emphasis original). She argues that "[t]his has implications for the status of the data that emerge[s] … and how far these data can be taken to reflect either individual opinion or generating social attitudes" (ibid). Bogdan and Biklen (2007) identify shyness or embarrassment amongst participants as one major problem in conducting focus groups. This may lead to participants being too embarrassed to share their experience in a group context. Furthermore, they identify other problems such as participants who talk too much and keeping the discussion on topic as other problems that can arise. I will discuss how I attempted to avoid these problems in section 3.2.5.3 where I reflect on my role as a facilitator.

3.3.5.1—Recruitment

Recruitment relied on purposive sampling—a strategy that chooses participants

based on the goals of the project, that will generate productive discussions related to the structure, and minimises bias (Morgan and Scannell, 1998). The focus groups took place during Phase Two. I conducted three focus groups with a total of 15 students. The reason for choosing focus groups with design students only is to ensure that participants are willing and comfortable to express themselves and present their opinions, feelings and experiences.

Whereas Morgan and Scannell (1998, p.94) identify demographic characteristics, experiences, and attitudes and opinions as factors that determine the composition of focus groups, I had only one requirement for recruitment: that students were currently enrolled in a design programme at a Jordanian university. A balance of male and female participants was sought, but due to females outnumbering males in design programmes, the sample was female dominated.

My initial goal was to recruit a total of 14 students (two from each university) and four or five from the event. I planned on gaining access through the educators I interviewed and through the event, however, access proved to be an obstacle and I had to diversify my recruitment technique. Although students did sign-up to take part during the event, the numbers were too small to conduct effective focus groups. A more successful strategy was to present the work in the classroom and I presented my work at three institutions and invited to take part in a jury. Students could put a face to the research, ask questions, and were eager to take part. Being part of the jury allowed students to get to know me and building trust was a key factor in recruitment.

3.3.5.2—Size

Both Tonkiss (2012) and Bogdan and Biklen (2007) state that there is no fixed rule for the size of the groups, but it should range anywhere from 4-12 participants to enable a balance between the right number of participants and generating a discussion. I conducted three focus groups that were "small enough to allow all the members to participate, but large enough to capture a variety of perspectives and enable people to bounce ideas off each other" (Tonkiss, 2012, p.228). I conducted the first with two students, the second with three, and the third with ten. Each focus group was 120 minutes in length.

When determining the composition of a group, I considered how comfortable participants were in talking to each other and the goals of the research to create a productive discussion (Morgan and Scannell, 1998). The focus groups included a mix of students from different universities and design disciplines. Participants all had different experiences, opinions and attitudes, but their occupation as 'design students' made them fairly homogeneous. Homogeneity amongst participants achieves compatibility and comfort (Morgan and Krueger, 1993)—but Morgan and Scannell caution that this is "not an end in itself" (1998, p.60). Furthermore, this reduced the time participants take to get to know each other and build trust.

3.3.5.3—Questions, Facilitating and Structure

I asked students who pledged interest in participating to fill out a form with their personal details (see **Figure C.7, Appendix C**). I provided participants with logistical details before the focus groups. I had relatively short time spans to finalise everything, however, having everyone's phone number enabled me to reach them quickly. I confirmed attendance with participants via an email which included the dates of the focus groups, the location, and my phone number, and I reminded them of the focus groups by phone the day before. Finally, I provided food and drinks and a relaxed setting to make for a more comfortable discussion.

I clarified my role as a facilitator to participants before the start of the focus group. Before beginning the discussion, I set out the practical and ethical rules of the focus groups (Tonkiss, 2012). I clarified my role to the participants as a facilitator "in guiding the process but allowing participants to take up the discussion in their own terms" (Tonkiss, 2012, p.241), I underlined that participants take turns speaking and to not talk over others, and encouraged them to share their opinions. I outlined the research through a broad overview, informed them of the running time (including breaks), reminded them that I will record the event and the purpose of this, reiterated the confidentiality and anonymity guidelines, took time to answer questions, and had them sign the consent forms.

Like the interviews, I used an open-ended and flexible topic guide and question structure (see **Table 3, p.110** and **Table C.5, Appendix C** for detailed version). I structured to foster talk amongst the participants where certain topics and questions may

be discussed more in-depth than others (Bogdan and Biklen, 2007). For the structure of the questions, I drew on the funnel approach (outlined in **Figure 3.2**) from Morgan and Scannell (1998, p.53). The analogy of this approach is that the "discussion moves from broader to narrow topics." The moderator begins with an open question to enable "participants [to] express their own thoughts on the research topic" (ibid). The middle contains the topics the facilitator wants to hear "in a wide-ranging and detailed fashion" (ibid). Moving towards the bottom, the discussion becomes more directive and focused on the core topics as the facilitator asks more specific questions that seek specific answers (ibid).

BROAD AND OPEN QUESTIONS
1-2 questions

THREE TO FOUR TOPICS
Central and longest part of the discussion

DIRECTIVE
More directive questions to concentrate on core topic

Conversation moves from broader to narrower topics
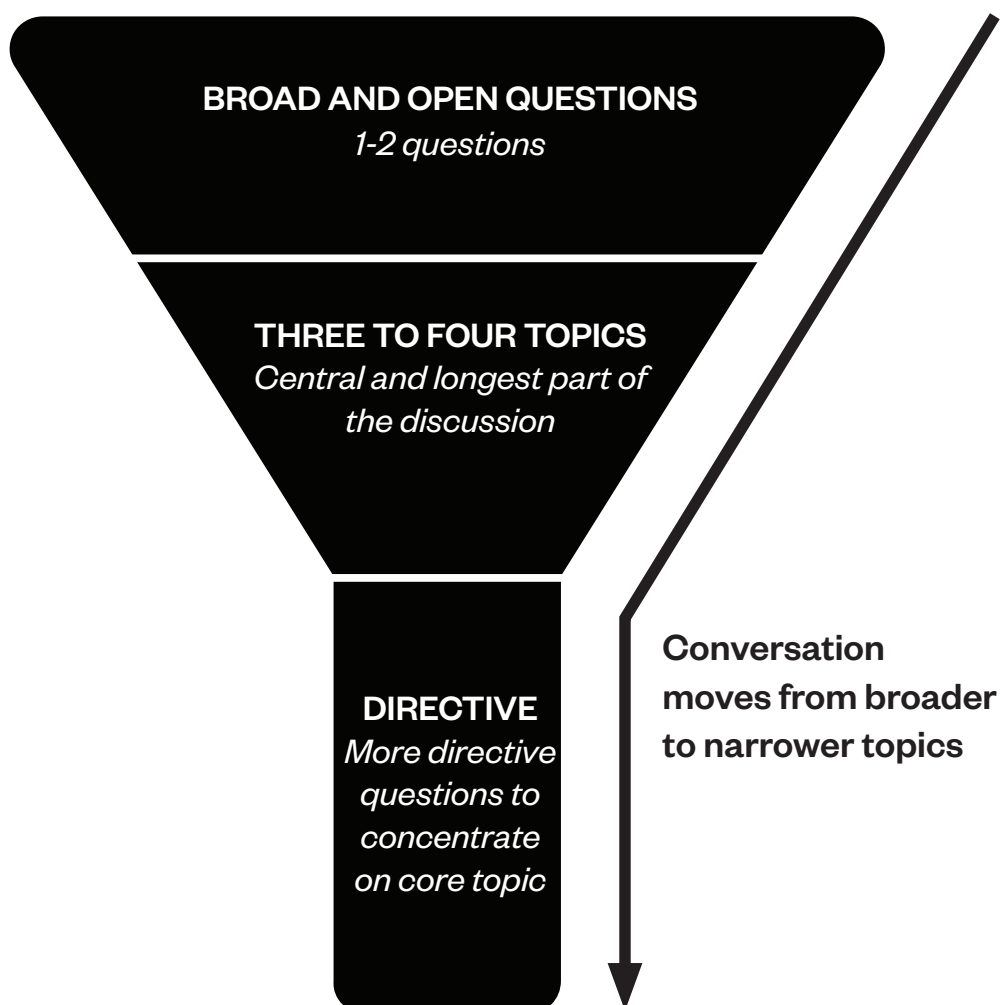
Adapted from Morgan and Scannell (1998, p. 53)
Funnel graph from Satisfactory (Noun Project)

Figure 3.2 — Funnel Approach

The quality of the data generated is always dependent on how the facilitator runs the focus group. Focus groups "allo[w] participants to work through and re-define key research concepts and questions in an interactive way" (Tonkiss, 2012, p.240) and to obtain significant control of the interaction (Morgan and Krueger, 1993; Tonkiss, 2012). This however, can prove to be disadvantageous by making the focus group harder to manage. Therefore, I drew on the following skills to ensure the focus groups ran smoothly and allowed participants the room to voice their views (from Tonkiss, 2012, p.240):

- facilitating interaction and discussion;

- enabling space for different group members to make their views known;

- keeping the discussion focused around the core themes;

- dealing with dominant or inappropriate voices;

- sustaining a pace of discussion that covers key topics without constraining or rushing the talk.

I attempted to strike a balance between my research agenda and the insights provided by participants. Therefore, I felt a moderately structured group was best suited for this project. This type of structure is

> most appropriate when a project calls for learning about both the research team's focus and the participants interests. (…) the decision to use a moderately structured approach to focus groups requires a deliberate match between the project's goals and that degree of structure (Morgan and Scannell, 1998, p.52).

Following the funnel approach described above, broad and open-ended questions began the discussion, which then moved onto the more predetermined set of topics, and concluding with specific questions. Once the discussion was over, I detailed the charrettes and directed participants to the charrette sign-up forms.

3.3.6—Process: Charrettes

The concept of charrettes originated in the École des Beaux-Arts in Paris in the 19th century. Architecture students would work until the last minute when the charrette (cart) would roll in to pick up the models for review. Nowadays, the term describes a collaborative session where designers work with stakeholders to generate solutions to a design problem. The goal of design charrettes is

to produce a design that embodies the higher-level empathy, understanding, intuition, and compassion of the design team in the form of a sustainable and implementable … design plan (Condon, 2008, p.12).

In other words, the focus groups and interviews revolve around *what is* and the charrettes imagine possibilities of *what might be*—an *otherwise*.

Charrettes take two forms: *visioning charrettes* and *implementation charrettes*. Implementation charrettes are most appropriate for implementable plans and its associated documentation (Condon, 2008, p.27), while visioning charrettes "are speculative explorations of a possible future not directly tied to a government-regulated development or redevelopment proposal" (Condon, 2008, p.17). The visioning charrette provided the structure of the charrettes as the implementation charrettes would reduce the data generated to a solution rather than seeing the data as possibilities.

Charrettes were the most suited method for this research for the following reasons (Condon, 2008):

- They are inclusive and involve those with a stake in the project;

- They are flexible, allowing the use of different tools for generating data;

- They help solve divergent problems through empathy, understanding, intuition, and compassion as opposed to just logic and proof;

- They make the ideas concrete by translating words into actions;

- They create a common language for exploring education. As discussed, seldom do any of the participants involved have a say in the development of a curriculum, while others such as the educators may be brought in to suggest content adhering to specific targets. Visioning charrettes provide them with an opportunity to share their ideas and expertise;

- No-risk process: The charrettes had no 'official' obligations, nor were any members of the MoHESR present;

- Charrettes "provid[e] a collaborative space that allows for [a] creation and cross-pollination of design ideas to occur" (Martin and Hanington, 2012, p.58). This enables design teams with the opportunity to explore questions deeply and produce a range of ideas and concepts. Although the resulting

concepts were rough drafts "[t]he iterative design process can further improve upon the superior design ideas" (ibid)

3.3.6.1—Goal and Objective

The charrette brief was structured around a pre-defined goal: to explore how design education curricula in Jordan could be more relevant to milieu and locality—what I defined as locally-centric—through a collaborative process and to research this process concurrently. I based the charrettes on 19 questions—overarching areas of concerns—that developed from the data analysed from the interviews and focus groups (see section 3.4). The objectives were to explore this collectively through the questions. The participants discussed the ideas which I then narrowed down to represent the concerns of participants. Here, I adapted this by drawing on the KJ technique, a creative problem solving method developed in the 1960s in Japan by Jiro Kawakita (1920-2009), which I discuss in section 3.2.6.4.

3.3.6.2—Length

Condon (2008, p.20, emphasis original) suggests a full week for visioning charrettes since issues are complex and it takes time for "separate members of a team to become team*mates*" and empathy and respect must be in place beforehand. He suggests talk time to build empathy, understanding, mutual respect, and trust amongst the team members. The charrettes method I employed differed from this outline. Most participants were already familiar with each other as the design community is very small. Therefore, it took less time to establish empathy and respect. My initial plan was to conduct two different four hour charrettes with the same participants. I realised this would require a lot of commitment from the participants, who had already dedicated time for an interview or a focus group, and where the charrettes required a further commitment on two different days. Moreover, spreading it two weeks apart does not guarantee that every participant would attend both. I decided to conduct two identical charrettes, each six hours in length with lunch (provided) in between.

To help stay within the schedule, every activity had specific end-times (described in **Figure 3.3**). The opportunity to conduct two identical charrettes with different participants one week apart proved useful. I could learn from the scheduling and

engagement of the first and adjust it for the second. I realised that by imposing a start and end time I had attempted a certain structure in a society that considers time differently, and participants were more relaxed about showing up late. This was a lesson in imposing certain ways of doing things in a context different from my own. The structure of the charrettes attempted to abolish hierarchy between the groups of participants through the make-up of the groups, but some participants described it as foreign (positively), which I discuss in the conclusion. Therefore, I had to accept that even those who confirmed might not attend, those that came did not all stay for the duration, and I worked with the sporadic, rolling number of participants (see section 3.2.3 for discussion on charrette recruitment).

It became apparent that I overlooked the importance of the context in the charrette design. Issues of social class with students became obvious in the structure of the activities and in attendance. Students from higher ranking institutions were much more vocal and at ease with the methods, whereas students from lower ranked private institutions who struggled with English found it difficult. It appeared alienating, and through this, I felt the extent of my being inside and out. The interaction sparked an interesting discussion amongst participants, and brought forth the importance of the Arabic language in teaching design (see Chapter Four).

The charrettes excluded a certain group of people as the material itself was only in English. Although I had the intention of translating the brief and the advertisement into Arabic, the limited resources (financial and time), prevented me from doing so. Although I stated at the beginning of the charrettes that participants could speak in any language they felt most comfortable with, some spoke interchangeably but the majority discussed in English. This is a product of the education system as many designers, students and educators cannot speak about design in Arabic (see Chapter Four).

3.3.6.3—Activities

The charrettes employed several design research methods, which helped recording the data and encouraged collaboration between participants (**Figure 3.3, p.121** illustrates these). I drew from the Launchbox Workshop handbook, a multidisciplinary design and engineering workshop approach devised by École des Mines de Saint-Étienne in collaboration with Brunel University for inspiration and some structure of the activities

(see École des Mines de Saint-Etienne, 2014). I kept in mind Freire's (2000 [1970]) caution that ready-made formulas were not possible and that each experience with a group was different from the others. Therefore, I encouraged participants to develop their own activities and techniques based on the ones I created. As discussed earlier, I drew on Dewey's (1938) Five Phases of Organising Processes of Joint Inquiry (**Figure 3, p.101**) in developing the structure of the charrettes. Before the charrette, I prepared the following:

- Complete analysis of the data from the interviews and focus groups;

- Development of questions to serve as the starting point for the charrettes based on data from the interviews and focus groups (see **Appendix C**);

- Structure of the activities;

- Design brief given to participants in advance;

- Overview presentation;

- One slide collected from each participant for an ice breaker session

Before the event, I asked participants to provide a slide responding with three words based on this prompt: *three pointers for a future of Jordanian design education.* Participants had one minute to present the words which served as 'values' for imagining design education and design *otherwise* and as ice breakers between them. Following the presentations, I divided participants into groups. In both charrettes, I had two groups (see **Table 4.1, p.134** for details).

I formulated the charrette questions from the data collected in the interviews and focus groups (see section 3.4 for details). I narrowed them down to 19 questions by analysing the most recurring statements, concerns and issues to address. Reducing the number would have omitted a considerable amount of information however. The sheer number of questions was one of the reasons participants were unable to complete all the activities planned.

I developed the activity structure utilising ideas from the Launchbox workshops, which drew extensively on the KJ technique. Often associated with project management, an iteration of the KJ Technique in design research is also known as the affinity diagram. I adjusted the method based on the data analysis and the Jordanian context. For example, the method advises that the idea generation phase be in complete silence, but this is entirely impossible in Jordan! It also suggests different colours of sticky notes

OVERVIEW AND ICE BREAKER (25 MINUTES)

- Facilitator presents an overview of the research—background information (why are we here, who is participating); presents the questions and explains the charrette purpose; and summarises the agenda of the day
- One View: participants who supplied three words present them
- Participants are walked through the brief, then broken up into groups
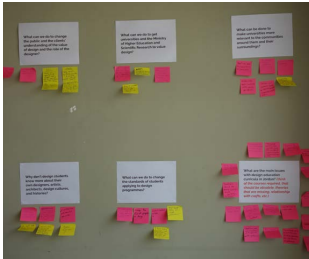
IDEA GENERATION (55 MINUTES)

- Questions are up and open
- Groups are asked to generate ideas (statements of facts, answers, possibilities, observations, whatever came to their mind). The goal was to generate as many thoughts and ideas as possible
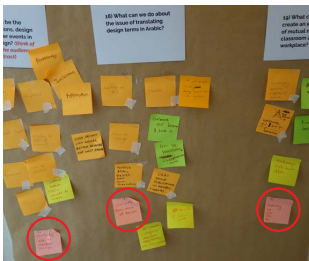
IDEA STEALING (15-20 MINUTES)

- Groups go around the room and look at ideas brainstormed by the other group. The ideas they like most and want to 'steal' are written on another sticky note and brought over to their section (illustrated as circled elements of the image)
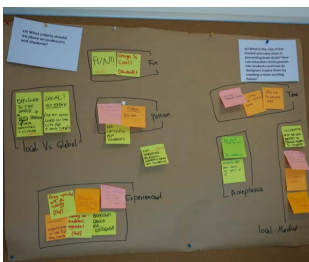
IDEA CLUSTERING & NAMING (60 MINUTES)

- Participants group similar items together, divide them into broad categories and put the sticky notes in that cluster.
- Participants were then asked to read through each cluster and write down a name that best represents each one on a new set of sticky notes.
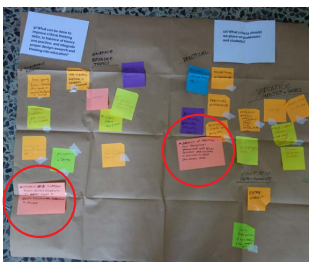
DISCUSSION & STATEMENTS (60 MINUTES)

- Participants were asked to look at the clusters and connect with other sections based on cause and effect, occurrences, interdependence, connections, and contradictions. They could modify the original clusters.
- They were then asked to choose the clusters that best answered the questions and draft a statement capturing the essential message of the facts, headers, and groups (illustrated as circled elements of the image)
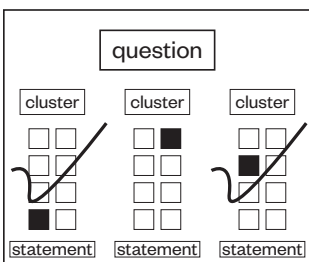
VOTING & DISCUSSION (30-45 MINUTES)

- Taking the clusters that best answered the question, participants were asked to narrow these down to the three they felt had the strongest ideas in relation to the question.
- Groups were invited to reflect on the day
- *Activity did not take place at any of the charrettes due to time*

Figure 3.3 — Activity Structure

but I considered this as too much structure that provides the sticky notes with a higher importance rather than being an easier way of sticking ideas to the wall.

The KJ technique was useful in establishing priority for groups and organising multiple ideas into clusters. I presented participants with suggestions but advised against interpreting these as instructions. The results presented divergent approaches towards the clustering of the data. For instance, Group 1 veered away from the questions and kept their groupings into clusters whereas Groups 2, 3 and 4 stayed with the questions. Moreover, as we only reached the fifth activity in both charrettes, none of the groups voted for statements but summarised some of them. I realised there would not be enough time for the last activity and I condensed the discussion and statements to allow for a 45-60-minute discussion.

Throughout the charrettes, my role was to facilitate conversations by 'dropping in', organising the groups, and participating in the final discussion. In a different way from my role in the focus groups, I did not have a question structure and did not impose an opinion on their ideas. I floated from group to group, taking pictures and engaged when participants asked me a question.

3.4—Recording data

With permission from participants (see consent forms in **Figure C.1, Appendix C**), interviews were all audio recorded and post-interview, off-tape talk was also recorded via hand-written notes. According to Rapley (2004) post-interview talk tends to stay on topic, covering new, interesting, and relevant topics, and it can potentially produce remarkably different versions and accounts from participants. I wrote the interview interactions immediately afterwards, noting my own observations and reactions throughout. I recorded the interviews in English and Arabic and transcribed and translated them into English. I could translate the meaning of the words used by interviewees due to my fluency and understanding of the Arabic language.

The focus groups were audio and video recorded, except for the third. The reason I did not video record the third was because the focus group took place on the spot when I arrived to give a presentation at an institution. Video recording has several benefits. As I facilitated the focus group, observing the interactions and directing the discussion means recording the process manually was difficult. Additionally, during the focus groups, it is

possible to ask the participants to state their name before speaking to identify who spoke when, making the transcribing process easier.

Unlike the interviews and focus groups, the charrettes were audio recorded at certain periods only—pre-activity and post activity. The methods and tools employed by participants for each activity served as recordings. Ice-breaker presentations also served as recording of the events, and I documented the charrette activities via photographs during each activity, and through some video recording.

3.5—Eight steps of data analysis

Data analysis is the process of "working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns" and data interpretation "involves explaining and framing your ideas in relation to theory, other scholarship, and action, as well as showing why your findings are important and making them understandable" (Bogdan and Biklen, 2007, p.159).

Data analysis was an ongoing process and consisted of eight steps illustrated in **Figure 3.4**, **p.124**. Data from the interviews and focus groups was simultaneously transcribed and translated (where necessary) and entered into the qualitative data analysis software NVivo. After the transcription was complete, I developed nodes based on the preliminary codebook I created related to the research questions, and developed new codes based on the data. Phrases, patterns, ways of thinking, and certain words reappeared and stood out while reading through the data. I began developing codes based on predetermined categories, however, when I began the analysis, this method did not prove useful.

Data is easier to manage and understand by dividing them into patterns and themes (Rivas, 2012) and I developed a system of overarching codes (preliminary themes) which contained other codes. I based my system on patterns and regularities in the data as well as the topics covered. I coded line by line for accuracy, however, I did not assign a code to every sentence or line (Rivas, 2012). The initial transcription generated 200 codes, which I then edited down (see **Table C.6, Appendix C** for code list).

8 Qualitative Narrative

After codes are refined, writing up discussion into a qualitative narrative broken down by theme and codes

7 Analysing charrette data and transforming codes into themes

Data from charrettes is analysed. Codes and transcripts are revisited to refine them further. Frequent codes developed into 3-4 themes.

6 Interpreting codes to develop charrette questions

The most frequent codes identified form the questions for the charrettes.

5 Interrelating Codes

Codes are reviewed, renamed, refined and similar codes are combined.

4 Coding the data (NVivo)

3 Transcribing and reading through the data

Transcription of interviews and focus group audio. Some codes renamed or coded invivo depending on content.

2 Organising & Preparing Data for Analysis

Reviewing code book with preliminary themes developed while interviews and focus groups were in process.

1 Raw Data (transcripts, fieldnotes, mindmaps)

Validating the accuracy of the information

Data Analysis
Adapted from Creswell (2009, p. 185)

Figure 3.4 — Data Analysis

1) What can we do to change the public and the clients' understanding of the value of design and the role of the designer?

2) What can we do to get universities and the Ministry of Higher Education and Scientific Research to value design?

3) What can be done to make universities more relevant to the communities around them and their surroundings?

4) Why don't design students know more about their own designers, artists, architects, design cultures, and histories?

5) What can we do to change the standards of students applying to design programmes?

6) What are the main issues with design education curricula in Jordan? *(think of the courses required, that should be obsolete, theories that are missing, relationship with crafts, etc.)*

7) What can be done to improve the connections between universities and the market and collaboration between universities?

8) What can be done to produce better graduates that are passionate about design?

9) What can be done to improve critical thinking skills, to balance of theory and practice, and integrate proper design research and thinking into education?

10) What criteria should we place on professors and students?

charrette questions

11) What is the role of the market and education in preventing brain drain? How can educators instil passion into students and how do designers inspire them by creating a more exciting future?

12) What are the models, theories, practices, philosophies that we can look to for design education in Jordan?

13) Why are Jordanian universities and designers not contributing to the larger discourse on design?

14) Why is design education not moving from the traditional and conventional forms of designing products/tech to designing for a purpose? *(think of design's role in society, how it can deal with the realities of Jordan)*

15) What are the positives and negatives of specialised programmes such as graphic/fashion/interior/product versus a more general design degree?

16) What can be done to allow for experimentation in education and the workplace?

17) What should be the role of publications, design weeks, and other events in promoting design? *(think of their role and the audience they should attract)*

18) What can we do about the issue of translating design terms in Arabic?

19) What can we do to create an environment of mutual respect in the classroom and in the workplace?

Figure 3.5 — The 19 Charrette Questions

Once I began analysing the data from the charrettes, I revisited the initial transcriptions for accuracy. I constantly compared codes, because it "ensures that your interpretations remain grounded in the data and that you are not so overwhelmed with data you cannot see the finer detail" (Rivas, 2012, p.376). This entails constantly comparing bits of data from across codes, which may lead to the development of additional codes, having one code absorbed into another, renaming categories, or creating new understandings (see **Table C.7, Appendix C** for alterations). These code iterations served as the starting point for developing the charrette questions (see **Figure 3.5, p.125**).

I analysed the charrette data by taking the raw data and transcribing these verbatim into a mind map form (see **Figure C.9, Appendix C** for process and **Figures C.6 to C.36** for data). I then coded them from the codes developed in the interviews and focus groups and generated some new codes. I then transferred these into NVivo, but documenting photographs in the software proved disruptive to my process, and I developed a more manual approach where I placed them group by group and summarised the relations in a narrative (see **Figures C.15 to C.33, Appendix C**). I transcribed audio from the charrettes in the same way as I transcribed the interview and focus group data. Once I completed the analysis, I transformed the codes into themes (see **Figure 3.6, p.128** for themes and codes) and I began writing these into a qualitative narrative (Creswell, 2009).

3.6—Validation and Reliability

To ensure the methodology and methods employed throughout the research are generating good and valuable data, I evaluated their effectiveness (Gray and Malins, 2004). Similar to the data analysis, *qualitative validity*—checking the accuracy of the findings—and *qualitative reliability*—verifying that the research approach is consistent—were ongoing processes (Creswell, 2009). I employed the following reliability procedures (from Gibbs, 2007):

- Verifying the transcripts for any obvious mistakes made during transcription;
- Verifying the definitions of codes to ensure that the coding process did not alter meanings;
- Checking the translation of certain terms through several sources.
- I conducted the following strategies to validate the research:

- **Triangulation:** examining the evidence using different data sources generated through the interviews, focus groups and charrettes;

- **Conveying findings** through rich and thick descriptions to provide readers with a detailed description of the setting and the diverse perspectives (see Chapters Four to Six);

- **Reflectivity** which involved critical self-scrutiny at all stages of the research, such as reflecting on my role as a researcher and my position, and commentary on my interpretation of the findings that helps establish validity (Byrne, 2004; Creswell, 2009). All three methods included a range of positive and negative voices. Presenting negative and discrepant information that presents contradictory information to the themes provides another account of the research (Byrne, 2004; Creswell, 2009);

- **Relevance:** This research is meant for educators, designers, students, policy makers, the MoHESR, curriculum specialists, and anyone interested in curriculum development and design. Validating its relevance means ensuring that the research is accessible to these groups for critical scrutiny and to contemplate this alternative in hopes of potentially translating it into practice. As Condon (2008, p.112) writes, "[a] charrette is only as good as what happens after it's over." Feeding the data back to participants is an important part of relevance. During the charrettes, participants were eager to read the thesis, and suggested to have it translated into Arabic to make it accessible to a larger audience. Participants stressed making the work accessible beyond a thesis, as a tool or process for educators and arming educators with it to mobilise them. I intend to do this as it is an important part of the theories that inform this research.
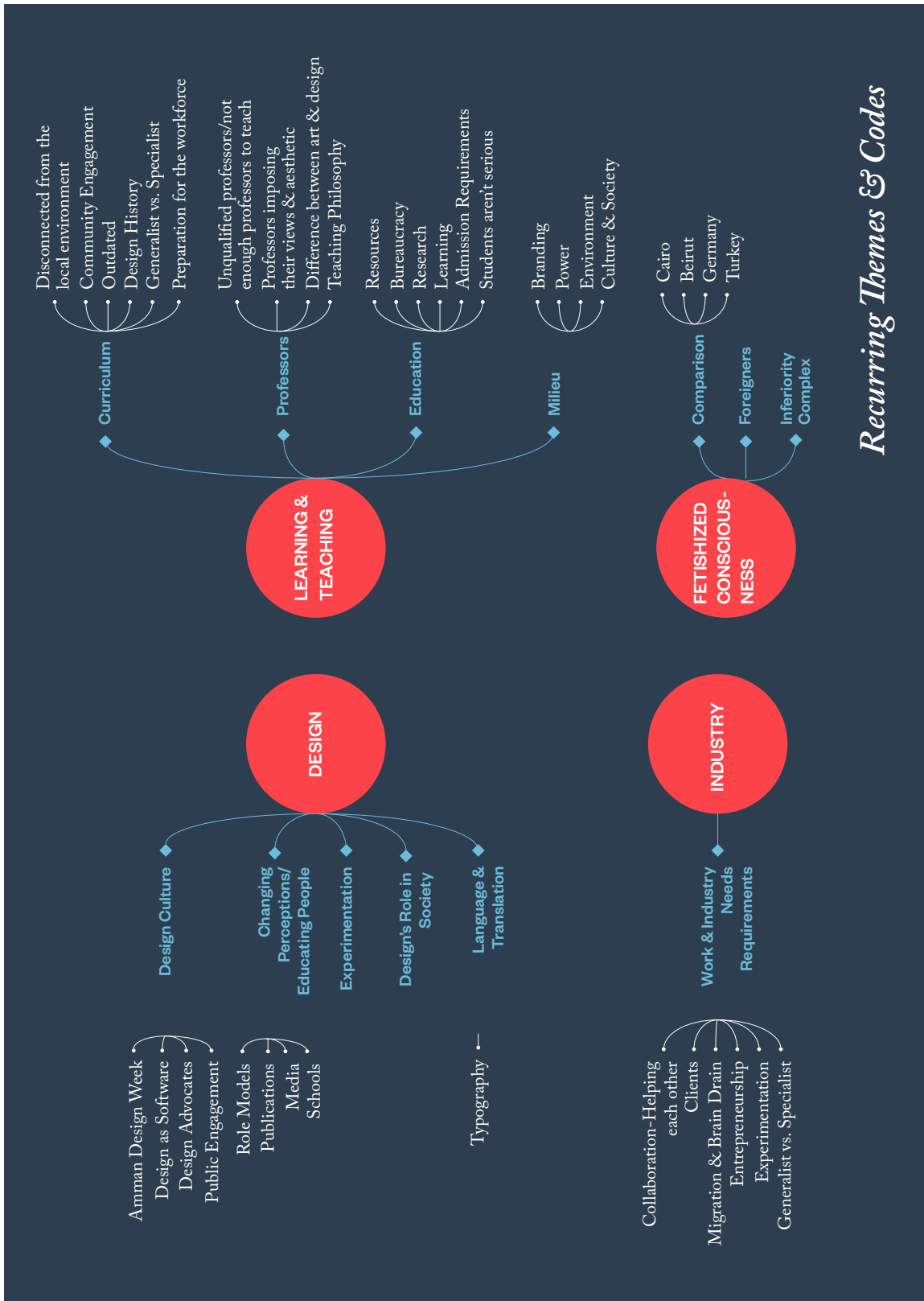
Recurring Themes & Codes

Figure 3.6 — Recurring Themes and Codes

3.7—Conclusion

In this chapter, I introduced the theoretical framework that frames this research. I discussed the research methods employed in exploring a locally-centric design education curricula and my process and reasons for each. Specifically, I designed the methodology to answer the research questions (see **Table C.4 and C.5 in Appendix C** for the relations between questions and themes and codes). I used interviews and focus groups to capture thoughts from designers, design educators and students around design and design education in Jordan. Through the data, I developed 19 questions that formed the basis for the charrettes. The methods used complimented each other—moving from the individual in the interviews, to a group within the focus group, and then mixing everyone together for the charrettes. Each method delivered different data that validated the other.

I also reflected on my role as a researcher, and how being inside and out was both a negative and positive aspect. My familiarity with Arabic, being an Arab with ties to Jordan, my status as a PhD candidate, and my roles as a lecturer and the founder of *Kalimat Magazine* gave me and this research credibility. At the same time, I attempted to impose a certain way of doing things by not being fully aware of how some participants might experience them. I also excluded certain segments from the charrettes by advertising and conducting them in English. Therefore, it is essential to recognise the limitations of this research.

Although the charrette feedback was generally positive, exclusion in the form of language was one limitation. For example, during the second charrette, three students arrived two hours into the workshop. After 15 minutes, they came to me and said: "this was great, but we have to go". When I enquired, another student mentioned the English was alienating. The encounter itself sparked a debate amongst participants regarding English and Arabic, and the language of design being English. Despite the limitations of English, the method itself proved successful in engaging people, causing moments of conflict, and stirring up discussion and debate. It generated rich data, however, the six-hour day was long and draining on both myself and the participants, and the questions were too complex for the time allocated. Spreading out the charrettes through two four hour days would have been ideal, however, this requires a lot of commitment from participants.

Drawing from the data provided through the three methods, in the next three chapters I aim to answer the research questions. Chapters Four to Six address the three research questions — *what philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?*; *what potential shifts could this require and create?*; and *how do we shift perceptions?*

CHAPTER 4

What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?

To answer the three research questions, this thesis works with a range of designers, students and educators to investigate the potential of these actors to contribute to the development of a pedagogy for design education in Jordan that is relevant to the milieu and locality. I analysed the data from all three methods to address these questions and the data revealed four overarching themes that framed the views of the participants—learning and teaching, design, industry, and fetishized consciousness (**Figure 3.6, p.128** provides a visual of the codes and themes).

This chapter answers the question *what philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?* Grounded in critique and experimentation, locally-centric design education does not translate discourses, styles, tools and tactics uncritically into another context; it should be authentic in the issues it addresses and in its engagement with the public. A decolonial critical pedagogy provides a framework for design education to be locally-centric.

I begin by identifying the philosophies and theories. I then discuss the desire to counter the dominant structure of the neopatriarchal state and the product/transmission curriculum model by placing the student at the centre of education; transforming them into change agents through Arabising education; questioning design's role as a service provider by highlighting its role in society; and challenging the reliance on the Western canon. The practices, models of curriculum and pedagogy that emerged through the fieldwork and how these relate to locally-centric design education curricula follow. Here, I look at student-centred pedagogy more closely by exploring the role of the educator, informal learning, necessary practices such as writing, typography and research and business skills, and experimentation and disciplinary boundaries. I conclude by discussing issues related to community engagement.

Table 4 outlines participant and agency pseudonyms, whereas **Tables 4.1** includes the charrette group divisions. Acronyms in parenthesis accompany the participant pseudonyms used. I refer to all types of educators (instructors, assistant professors, professors) as *educators*. I have kept the use of the term 'professor' when participants use it, whether in English or the translation from Arabic. Finally, **Appendix C** contains all data from the charrettes.

Table 4 — Participant and Agency Pseudonyms, Roles and Acronyms				
Pseudonym	**Role**	**Acronym**	**Participated in**	**Sex**
Abla	Designer	D	Interview	F
Adam	Designer	D	Charrette #2 • Group 3	M
Ali	Educator (Associate Professor)	EAP	Interview	M
Asif	Engineer	Eng	Charrette #2 • Group 4	M
Athar	Designer	D	Interview	Charrette #2 • Group 4	M
Basem	Designer	D	Interview	M
Camilia	Architect and Designer	A&D	Charrette #1 • Group 1	F
Dalia	Designer	D	Interview	F
Eman	Cultural Organiser	CO	Interview	F
Elia	Student		Charrette #1 • Group 1	M
Fairuz	Architect and Designer	A&D	Interview	F
Fareeda	Student	S	Focus Group	F
Hadi	Student	S	Focus Group	M
Hala	Designer	D	Interview	F
Haytham	Educator (Lecturer)	EL	Interview	Charrette #2 • Group 3	M
Hind	Educator (Associate Professor)	EAP	Interview	F
Huda	Student	S	Focus Group	F
Jad	Designer	D	Interview	M
Jalal	Student	S	Charrette #2 • Group 3	M
Jenna	Student	S	Focus Group	F
Karma	Designer and Educator (Lecturer)	D&EL	Interview	Charrette #2 • Group 3	F
Karim	Student	S	Charrette #2 • Group 4	M
Kenza	Student	S	Charrette #2 • Group 4	F
Khaled	Educator (Professor)	EP	Interview	M
Laith	Designer	D	Interview	M
Lara	Designer	D	Interview	Charrette #2 • Group 3	F
Layalle	Architect and Cultural Organiser	ACO	Discussions and calls in relation to Amman Design Week	F
Leila	Student	S	Focus Group	F
Linda	Student	S	Charrette #1 • Group 2	F
Lubna	Student	S	Focus Group	F
Maha	Designer and Educator (Instructor)	D&EI	Charrette #1 • Group 2	F
Marwan	Educator (Teaching Assistant)	ETA	Charrette #2 • Group 3	M
Maya	Architect and Designer	A&D	Interview	F
Mirna	Student	S	Focus Group	F
Mona	Designer	D	Interview	F
Monira	Life Coach	LC	Charrette #2 • Group 4	F
Nadine	Educator (Lecturer)	EL	Interview	F
Naji	Student	S	Charrette #2 • Group 3	M
Nawal	Student	S	Focus Group	F
Nidal	Designer and Engineer	D&Eng	Charrette #2 • Group 4	M
Noor	Designer	D	Interview	M
Rami	Designer	D	Interview	M
Raja	Designer and Educator (Lecturer)	D&EL	Interview	Charrette #1 • Group 2	M
Rashad	Student	S	Focus Group	M
Ruba	Student	S	Focus Group	F
Sabreen	Student	S	Charrette #1 • Group 2	F
Sahar	Student	S	Focus Group	F

Table 4 — Participant and Agency Pseudonyms, Roles and Acronyms				
Saida	Student	S	Focus Group	F
Salim	Designer and Educator (Lecturer)	D&EL	Charrette #2 • Group 4	M
Sana	Cultural Organiser	CO	Interview	F
Shadi	Architect and Designer	A&D	Charrette #2 • Group 4	M
Tala	Student	S	Focus Group	F
Yara	Student	S	Charrette #1 • Group 1	F
Yasmine	Student	S	Focus Group	F
Yazan	Educator (Professor)	EP	Interview	M
Zein	Cultural Organiser	CO	Interview	F
Agency 1	Design studio launched in 1998 that employs around 20 people			
Agency 2	Multinational advertising agency with 27 offices across the Arab region			
*All participants were given pseudonyms to retain their anonymity. No names of anyone who participated were replicated, they are all unique.				

Table 4.1 — Charrette Groups			
Charrette	**Group number**	**Members**	
Charrette #1	Group 1	Yara (S)	Camilia (A&D)
		Elia (S)	
Charrette #1	Group 2	Maha (D&El)	Linda (S)
		Raja (D&EL)	Sabreen (S)
Charrette #2	Group 3	Adam (D)	Haytham (EL)
		Jalal (S)	Karma (D&EL)
		Lara (D)	Marwan (ETA)
		Naji (S)	
Charrette #2	Group 4	Asif (Eng)	Athar (D)
		Karim (S)	Kenza (S)
		Monira (LC)	Nidal (D&Eng)
		Salim (D&EL)	Shadi (A&D)
*All participants were given pseudonyms to retain their anonymity. No names of anyone who participated were replicated, they are all unique.			

4.1—Philosophies and Theories

My research findings confirmed the extent to which curriculum in Jordan falls under the product/transmission model and pedagogy is teacher-centred. They revealed that participants across all three groups felt that most educators imposed their views and opinions on students; did not listen nor engage them; lacked passion for teaching; did not consider students as individuals, lacked critical thinking; and taught subjects by rote. Additionally, the findings described educators as unqualified, possessing little communication skills, and who used the classroom to re-enact aspects of domination and control like the neopatriarchal state. They did this by making students design *on their terms* to pass the class and failing to discuss concepts or provide feedback (as described by students Ruba, Fareeda, Yasmine, Elia, Lubna and Tala). For example, rather than initiate a discussion on the work to help students develop it further, students Tala, Yasmine and Lubna claimed that educators reject ideas without providing valid reasons. Students describe producing work the way the educator wants for fear of failing. Yasmine (S) explains:

> When I show my work to a professor, he never gets … what I am trying
> to say. If you don't do it the way he wants you to do it, you get a low
> mark.

For Noor (D), educators want students to share their worldview rather than allow them to form their own personalities. Karma (D&EL) described how some of her colleagues have the 'I know better' attitude. She claims this attitude reflects the larger culture in Jordan, an example of how age is a factor in patriarchy (Joseph, 1996—see Chapter One). Camilia (A&D) argued that educators have their own agendas and do not allow students to think beyond certain ideas. These statements illustrate how students are denied the ability to develop their own style.

Lack of respect for students was a recurring topic. During the first charrette discussion (which included mix groups of all participants), Elia (S) recounted his experience of the assertion of power in the classroom:

> The Dean was showing us a pyramid which said, 'levels of education'
> with his face at the top. And he says when you reach that level, you can
> discuss ideas with me.

Elia's (S) statement demonstrates the mirroring of the authoritarian and

domination of the neopatriarchal state, and bears every aspect of Freire's (2000 [1970], p.73) banking education (see **Figure 2.1, p.76**).

A recurring statement in every cluster in both charrettes was that educators approached students in a standardised way and failed to acknowledge them as individuals. Maha (D&EI) observed how this illustrates the inability of educators to tap into the skills and strengths of students, seeing them as a homogenous group. Elia (S) concurred, stating how the first few years in university shape students' thinking and their definition of design. The effect educators have on students can be detrimental, because standardising students refuses to acknowledge their presence.

However, some educators blamed admission requirements and students. Khaled (EP) and Haytham (EL) reported that admitting students into design without foundation skills leaves educators with little choice but to direct a project to get students through the degree. Khaled (EP) argued that schools should provide foundation courses prior to university to better prepare students and to begin with the specialisation immediately. The issue with educators directing a project their way centres student learning to skills and outcomes of material products rather than learning and teaching methods—for example, a well-executed design piece (Grundy, 1987). Interestingly, this appears in a subtle way during the interview with Nadine (EL) when she described the role of the educator as one of correcting students:

> Our job as instructors is to tell them this chair is wrong in dimensions, its location is wrong, this space isn't correct, this isn't good combination, etc.

Nadine's (EL) statement is in opposition to the problem-posing approach of locally-centric design education. By 'correcting students', the class turns into teacher-centred examination instead of asking questions to "extend their remarks, providing more of their own words as the foundation of dialogue … giving … contact with the way they think and use language" (Shor, 1992, p.89). Rather than focus on the act and the actor, she focuses on the outcome of the action. The result of the product becomes separate from the producer—anyone with the same set of skills obtained by conforming to the syllabus requirements could produce it (Grundy, 1987). It demonstrates how educators homogenise students by teaching 'universal' design skills emphasised in the curriculum (see Chapter Two).

The discussion in the following sub-sections demonstrates a need to shift away from this attitude and towards philosophies that place the student at the centre of the curriculum and that question the language of teaching. The philosophies and theories described point to developing students who engage with critical thinking, with content that addresses issues relevant to their milieu, and students who question their learning and teaching methods.

4.1.1—Language and Translation

In the literature review, I discussed how the marginalisation of the Arabic language leads to poor skills in Arabic and in foreign languages; limited research in Arabic that is also disconnected from the local environment; divides institutions between the centre and the periphery where the latter must rely on models from elsewhere for content; and creates divisions between local societies and the elites. Teaching in Arabic grounds education in reality—leading to translation efforts and to the development of theories and methodologies (Hanafi and Arvanitis, 2016).

The language of design education in Jordan is fluid, moving between English and Arabic. It is dependent on the person teaching, the students, or the content. This fluidity poses several challenges (see Chapter Two). Due to a lack of policy on language, design education in Jordan is taught in English and most of the country's design culture is in English. Discussions on language and translation referred to an examination of the teaching language and the language of design culture. Participants argued that a design culture that only speaks English is problematic, but there are difficulties to translating. Hala (D)—who runs an independent institute for design—claimed that if her content was in Arabic, she would attract a larger audience. However, she argued, design terminology is not easily translatable into Arabic, leading to a disconnect with the public.

Mona (D) launched her design website with English-only content. A few years ago, she decided to Arabise the whole site, which expanded her reach to a larger Jordanian public. When I asked her why she chose English initially, she provided two reasons: she studied design in English, and at the time, Arabic programming code was in its infancy[45], thus building the site in English would be quicker.

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45   Since the launch of her site, writing code in Arabic has made huge progress. Designer Ramsey Nasser developed *Alb* (heart) in 2012. A functional programming language completely in Arabic, *Alb* highlights cultural biases in computer science and simultaneously functions as a conceptual art piece (see Nasser, n.d.). Another Arabic programming language available is ARLOGO, released in 2005.

Arabic design terminology is an obstacle in both practice and education. Educators deal with the back and forth mixture of English and Arabic in different ways. Khaled (EP) told me that he prefers to use English terms, and for students with weaker English skills, he translates them to Arabic on paper. He begins teaching in Arabic and slowly moves to integrating English rather than imposing it, otherwise, people will reject him he says. Athar (D) argued that introducing more Arabic in design language would help in finding Arabic counterparts for design terminology:

> In Latin I understand the difference between logo, visual identity and brand. In Arabic, they all go under the same term: *Il hawiya il bassariya* [visual identity]. If I re-translate that into English it's visual identity, but branding is not only about a visual identity, that's one component. How will we understand the discipline in Arabic if we aren't taught? I understand why we are taught in English but we need it in Arabic at least we can communicate about design in our mother tongue.

Karma (D&EL) stated that some students prefer learning in Arabic, and it is necessary to accommodate their needs. She described how students see the language gap and challenge themselves by producing projects entirely in classical Arabic, whereas others play with the language, producing work using *dawaween* (ghetto/street) Arabic over classical. Karma (D&EL) believes that this is a learning experience, as she learns new terms through student work. She referred to an experience she had in Germany, where Arab students were discussing design in English but were unable to describe their practice in Arabic, whereas the German students easily switched to German when they were unable to describe their practice in English:

> They couldn't translate and I was surprised that it's part of the culture. Arabic wasn't moulded to accommodate design. I mean how do you translate design thinking? This affects the awareness of the average person on design.

Ruba (S) argued that there is no design content in Arabic, and the goal should be to create content *in* Arabic rather than translate it. She feels this would create something called "'Arab' design" because when she looks at her own work, and work across Jordan, the Arab element that reflects her identity—beyond the stereotypes of calligraphy, camels and *mansaf* (national dish of Jordan)—is missing. Her dilemma relates to the absence of a critical-historicism perspective in the teaching of design history and the limited documentation of works by Arab designers (see section 4.1.5). Moreover, there are few

books written exclusively in Arabic about design. The books used in institutions are mostly translations, and many bilingual books are written in English and then translated into Arabic (see section 2.4).

In the pre-charrette talk, Salim (D&EL) identified 'Arabic' as one of his three words in response to the prompt. He referred to the positive rather than romantic aspects of Arab nationalism, where Arab nationalism claimed the Arabic language was the unifying force of the Arab region and brought it to the forefront (Dawisha, 2003). Drawing from this idea, Salim (D&EL) believes it is necessary to design in Arabic first, then bilingual, then English. He argued that most people who have access to technology and information have weaker Arabic skills than the public, who are the people they design for. Salim (D&EL) felt that education should require designers to *work in* Arabic properly rather than to translate into Arabic. Here, Salim (D&EL) is arguing for a re-envisioning of the language of design in Jordan—a design education and design *otherwise*—where Arabic is not marginalised but brought to the forefront. He suggested using Arabic *with* other languages rather than at their expense, as research requires students to be proficient in both Arabic and a foreign language (Hanafi and Arvanitis, 2016).

Charrette participants shared Salim's (D&EL) sentiments. Under question #18 (see **Figure 3.5, p.125**), Group 2 argued that Arabic should be as important as English, to create 'a user generated open library for terms as a resource' and an 'open glossary'. Similarly, Group 3 called for the 'creation of simple and easy words/terms' established and used in the foundation year, and 'to make this a public cause'. To accomplish this task, they suggested a social media campaign that helps these terms become part of the overall design culture. Their cluster 'resources' called for 'more Arabic resources and research' and to 'begin translating design books'. Their 'method' cluster (see **Figure 4**) included several strategies related to Arabisation and translation.

Group 4 (see **figure 4.1, red text**) had similar suggestions to Group 3. They emphasised finding the appropriate terms rather than translating them. They also highlighted a balance in language instead of marginalising one language over another (see **figure 4.1, lone wolves cluster**).

18) What can we do about the issue of translating design terms in Arabic?

Practice

Creating easy and simple words

friendly and social words

start with basic design terms

Campaign

Gaining public support by making it a public cause

establish arabic design term from foundation

social media campaign

Method

Collaborating with language experts and produce accessible references

fixing/making concrete the Arabic terms [Arabic note]

work with Arabic language Society/ Association on that on that [Arabic note]

create ever-growing glossaries (like zines)

design as one unit. Combining Arabic language terms for design as one unit [Arabic note]

giving the chance of creating smth new terms!

work with translation or languages majors

Practice

Employing both first hand and second hand research

start translating design books

offers more Arabic resources and researches

Lone Wolf

use terms in classrooms

understanding history behind terms

NB: Figures illustrate data described verbatim.

Figure 4 — Group 3, Question #18 Method Cluster

18) What can we do about the issue of translating design terms in Arabic?

Basic Foundation in Arabic

start with the basic term of design

start doing publications in Arabic + websites...

estiblish Arabic design term from foundation

it's already in progress not a big problem

friendly and socio-words

not to translate, find appropriate terms

use the terms in classroom   translate design books

Lone Wolves

embrace our language and love it

it's not an issue, it will develop student skills in other languages

working on it!

open to change

flexible

NB: Figures illustrate data described verbatim.

Figure 4.1 — Group 4, Question #1

Group 1 emphasised the importance of English over Arabic in the cluster 'Education/Problems'. They argued that 'designers must speak English', and that students must learn English to avoid lost meaning vis-à-vis translation and to remain part of an international community. Although in line with some arguments discussed in the literature review, Group 1 prioritised English rather than calling for a balance between the two as seen in Groups 2, 3 and 4.

During the charrette discussion, participants debated the use of English and Arabic. Karim (S) referred to his learning at university being entirely in Arabic, but expressed how he needs English to further his research. Asif (Eng) referred to the need for both, because students and the population in general are weak in Arabic. Participants considered familiarity with both languages (or Arabic and another foreign language) as an asset throughout the discussion, as designers could translate relevant texts from other languages into Arabic and create new resources. The emphasis on design writing became important (see section 4.2.5), because designers can begin to write about their work in both languages and generate new knowledge. Participants concluded that familiarity with Arabic is a necessity due to the important tasks for graphic designers: digitising publications and developing new technologies and methods for these. Typography, discussed in section 4.2.6, transforms into an important practice.

4.1.2—Active participants and thinkers learning from each other

For Karma (D&EL), the studio environment of design classes forces educators to approach teaching by becoming friends with students. She approaches teaching as a facilitator:

> [I trained] to be a facilitator rather than impose my ideas or tell them what to do. It's always about asking questions and tell them things that prompt them to reflect.

Student-teacher camaraderie best categorises Karma's (D&EL) approach. Student-teacher camaraderie is an attribute of Freire's (2000 [1970]) horizontal dialogue where there is mutual trust between dialoguers based on love, humility and faith. Karma (D&EL) does not shy away from recognising that students are stronger in some practices than others, and attempts to encourage their talents. Her approach is to look at students as 't-shaped thinkers' (see Guest, 1991; Hansen, 2010). She related their competencies to being a doctor: specialised in one field (vertical) but slightly knowledgeable about

other topics (horizontal). Since design is now more accessible and affordable—aided by technological advancement, accessibility to design software and online resources, and through brands like Apple and Target (Millman, 2013)—Karma (D&EL) believes students are more aware about design and more comfortable using certain tools than she was as a student. She encourages students to take on a teaching role by enabling those who are more familiar with certain software and practices to take charge of the class and teach their classmates.

Contrary to Freire's (2000 [1970], p.73) banking concept, Karma (D&EL) does not claim she "knows everything and the students know nothing". Her approach demonstrates that she respects her students, and sees teaching as a dialogue where she learns from them as they learn from her. She tests out ideas on her students, attempting to stimulate an experimental environment, and she introduces different practices and understandings of design to expose them to clients, industry and multiple scenarios.

An educator for over 20 years, Khaled (EP) believes in training students to be problem solvers that possess different competencies. He bases his philosophy on conceptual thinking where he encourages students to:

> think more about generating ideas and implementing tools for execution
> …

Khaled (EP) attempts to create an environment where students can develop their own identity. He admitted that teaching and learning methods are improving, however he is fearful of the trend of launching design programmes. He sees these programmes as having a negative impact on teaching due to their concern with technical skills rather than viewing education as a social experience. This is further enforced by the industry's lack of interest in hiring designers who can generate ideas and apply design principles and methods. Instead, they prefer designers who can work on software and satisfy clients. While Khaled (EP) concerned himself with skills (see section 4.1), he also believes that a designer is both an intellectual and a craftsperson. Therefore, critical and conceptual thinking must complement technical skills.

In his reflection on his teaching philosophy, Ali (EAP) told me how his time as a student and lecturer in the UK inspired his "talk 10%, listen 90%" approach towards education. The 90/10 philosophy aims to encourage students to learn independently by giving them a small part of the content but pushing them to work hard independently

and to learn and share knowledge with each other. Knowledge transmits in a circular way:

> We try very hard to learn, even if we hold a PhD, it doesn't mean we
> just finished studying, we are still learning and [we continue to] read,
> and we have to give this policy to our students that you don't eat the
> information from the spoon. I found it really hard from the beginning
> and now our students or let's say my students, they know my philosophy.

Ali (EAP) argued that this is the fundamental difference between students in Jordan and the UK. He describes how students in the UK would often work independently, whereas in Jordan this approach was more difficult to implement. He told me how students in Jordan understand it is difficult to learn from themselves and each other, and this creates a healthy competition amongst them. Furthermore, Ali (EAP) emphasised the necessity of learning outside of the university, and for healthy links between the industry and the university. These links prepare students for the world of work and allows for different points of view, which he argued, is an important part of the learning process for both educators and students.

Participants highlighted the idea of motivation within learning by drawing on one's personal experience. It also related to shifting perceptions on design. Ali (EAP) described how he abolished the poster as the sole medium for graduation projects to encourage students to think of graphic design differently. For a city[46] that has no posters, there is an obsession with using the poster as a medium. The outcome of most graduation projects, Ali (EAP) explained, is an awareness campaign, which is often presented as an end unto itself. However, as Maasri (2013, p.119) writes, "[d]esigning the greatest awareness campaign does not stop people from smoking! Such work needs to be coupled with action, and with advocacy plans that could lead to new policies." When tasked with teaching the graduation project class, Ali (EAP) established his own terms and chose categories to help students understand graphic design as more than campaigns. He encouraged students to challenge themselves, rather than just focusing on obtaining good grades and landing a good job. He hopes his philosophy towards the field inspires the rest of the faculty:

> I did this … to send a message to others … don't just think posters. We
> are bigger than that, graphic design is bigger than that. Everyday there
> is a new media, and we [must] follow technology. It's going very fast and

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46   The law is known amongst residents of Jordan. The exception is during the elections where publicity is allowed until
24 hours before the polls open, see (Isaias and Jennings, 2013).

if we don't follow it, we will be very ignorant. I hope we don't reach that point.

Ali (EAP) told me he received positive feedback from students, pushing their understanding of graphic design and its purpose. Graduation projects that focus on posters box students into allowing the medium to dictate the content, presenting a narrow understanding of graphic design. This is due to the designer as craftsman model and what Bierut (2007) calls value free education, where the solution is visual without considering anything else that could inform it (see section 2.3).

Ali (EAP) and Karma's (D&EL) teaching practices challenge the traditional forms of learning. They both emphasised participation, which Shor (1992) describes as a door to empowerment, by enabling students to see themselves as knowledgeable, championing their aspirations and trusting them with responsibility. By challenging the poster as the sole format of the graduation project, Ali (EAP) challenges the way things are, by presenting alternative choices that diversify the curriculum, and by providing students with a chance to experiment beyond traditional definitions of graphic design.

4.1.3—Challenging the status quo

> You start off by having a philosophy but then you become part of the system, you become more of a robot or a machine…—Raja (D&EL)

Raja (D&EL) began our discussion on teaching philosophy by describing it through the quote above. He argued that educators start with different philosophies but they quickly become institutionalised due to the power of the system. In his approach to teaching, he attempts to break this line of thought by refusing to be part of the system:

> [I think of] designers as entrepreneurs, change agents in society, I'm not sure if so many schools or professors have this point of view, I would love to … see it more and more. Unfortunately, maybe some had it before but they fell into the system or what they should do. Teaching … can't be a relationship between and employer and an employee (...) Then you become a machine. You teach the class then you leave. There isn't that spark of innovation and creativity which is … what we should teach in design school.

Raja (D&EL) does not believe in a one-way relationship with students. Instead of being a machine, and in turn transforming students into machines (i.e. by approaching them as future employees), he resists integrating them into the structure of oppression,

and preferring to transform that structure so that they can become "beings for themselves" (Freire, 2000 [1970], p.74). Once students enter the classroom, he describes how, together, they share their "own thing":

> Especially that I am close in age to them and younger than the other professors. I try to break … this idea of being a teacher and you [must] stand in the middle…we have this vision in the Arab world that the teacher has to be like a prophet. (…) I should have the freedom to talk to them because I'll be making mistakes, they'll be making mistakes and it should be a collaborative effort. Sometimes I fail, others I do a good job. I guess this is how it should be (...) This is the beauty of teaching, you can close the door and try to experiment with your students.

He admitted that often, students are afraid to challenge his authority, but that it is important to meet in the middle because, with time, students become accustomed to it. He also acknowledges the difficulties that come with this:

> The other problem is they sometimes cross so many boundaries that it … gets messy. This is where I say I fail.

At times, students themselves are maintaining the system, Raja (D&EL) claimed. He described how students feel *he* should be maintaining the status quo. Raja (D&EL) challenges them on this but told me it is ingrained in their minds culturally. To demonstrate, he referred to his own experience sharing his opinion in the classroom. He expressed shock at how students openly disagreed with readings while he was a student in the US. Raja (D&EL) tells me how he found himself without an opinion and realised:

> it was because of the educational system and my relationship with Qur'an or the idea of Qur'an being there because we think of any book that it has been written by God. This notion of not criticising comes down to this notion 'it is Qur'an it has been written and said in this book.' And I have this issue with my students. Sometimes they come to me and say, 'it has been said in that book you can't do this!' I reply 'well that author said it, what do you think? What's your take on this?' It's really hard for them to get out of their comfort zone and not get used to that idea or to get used to a different idea.

His experience relates to the discussion on printing and the promotion of reading and interpretation (see section 2.2.3). It also demonstrates the transformation of his *conscientização* where he recognises his conditioned consciousness (Freire, 1985, 2000 [1970]) when he finds himself without an opinion and acknowledges it. However, a

meaningful praxis must accompany *conscientização* (Freire, 2000 [1970]; hooks, 1994).

Raja (D&EL) grounds his philosophy in the belief that teaching challenges prescribed worldviews and ways of thinking, and to introduce students to new worldviews to make them think critically about their work. By viewing and approaching students as change agents, he enables them to take power and question their responsibility towards society. It also encourages them to work on their own projects rather than follow more traditional routes. Therefore, Raja's (D&EL) teaching practice is grounded in praxis and in line with locally-centric design education. He believes in preparing students for the industry, but does not equate the purpose of education with employability. Rather he pushes critical thinking, collaboration, collective practice, and the development of alternative futures.

Raja (D&EL) acknowledged the difficulties of his job in a neopatriarchal society. The environment itself can be discouraging, as illustrated through his description of educators becoming machines. He believes change is possible on an individual level however, and argues the lack of role models in the country means he pushes his students to become their own role models. He explained:

> Anybody can be collaborative by nature, entrepreneur[ial] by nature, push it forward and do his own thing, but you have to uncover these things. (…) You try to push them and challenge them. You need to be with them for 2-3 years not just one class. If the whole institution does this, we would have a really great outcome.

Interestingly, Raja (D&EL) defined the entrepreneur as a collaborative and participatory change agent, in opposition to the neoliberal definition of the individualistic entrepreneur where success and failure is the responsibility of the individual (Harvey, 2005). Seeing students as change agents means they engage in changing society, rather than working towards private goals driven by their own interests.

4.1.3.1—Challenging the culture of conformity

A neopatriarchal society is one that celebrates conformity and discourages people that deviate from the norm. Despite the heterogeneous make-up of its population, participants described Jordanian culture as 'conformists'. Sana (CO) explained:

> because we have a culture that dictates a norm and we don't have a lot of people who move away from that … people try to conform.

Jordanian culture, Eman (CO) claimed, does not encourage non-conformity. In fact, some people embrace conformity and are proud of it. Mona (D) believes conformity is due to the influx of foreigners who came to Jordan while its culture was developing:

> Everyone came in from different backgrounds and ideologies, and imposed their cultures into a country that … was still very young. The culture now that you get is so schizo, I feel like I have culture shock in my own country. I'm from here I never left!

Mona (D) explained that while the communities live relatively cohesively in Amman, and despite their 'disconnect' towards the city, they have laid their rules down.

Experimentation is a necessary practice within design because of conformity (see section 4.2). Research findings indicated that the challenges to experimentation are enormous because the culture of conformity is discouraging. Furthermore, participants attributed the conforming culture to the 'I know better' attitude used to describe educators and the general population, and the limited knowledge and cultural production in the Arab region. As Raja (D&EL) described:

> we live in a culture that lacks creativity (…) we don't only lack it but the power to produce (…) Arabs in general are extinct. (…) extinct in terms of a culture that lacks creativity, the energy to produce and have an impact on the world around it. This is a big issue when it comes to design … (…) [b]ecause we define design as an act of applying methodologies and approaches to solving a broader set of issues and problems in business and society. So, we can't really separate design from society and business, we don't have so much business because the business we have … is borrowed business.

This argument relates to what Syrian poet Adonis says about the Arabs being extinct:

> If I look at the Arabs, with all their resources and great capacities, and I compare what they have achieved over the past century with what others have achieved … I would have to say that we Arabs are in a phase of extinction, in the sense that we have no creative presence in the world… (…) a people becomes extinct when it no longer has a creative capacity, and the capacity to change its world (Adonis, 2006 cited in Elsheshtawy, 2008, p.1).

The discussion moved to perceptions of design and how to instigate change. Raja (D&EL) referred to the Enlightenment and the industrial revolution where design

played a part in transforming people's lives:

> This would not have been done … if Europe had not been freed by Church laws (...) [a]nd … formed a society … based on scepticism, criticism, research, and exploration (...) Europeans were able to build a whole new definition of their society (...) In the Arab world, this did not happen (...) Arabs do not criticise themselves. We always blame others for our failures, and if we don't blame others we don't even blame ourselves (...) Do I teach this in design? I try to. I try to push the envelope, push it forward a little bit because otherwise I would be kicked out by students, not by the institution itself. Because when they go back to their homes they are taught to [criticise] others and not themselves …

Here, Raja (D&EL) argued that everyone blames the system rather than take ownership over their mistakes. The system itself is too strong, and sooner or later, your desire for change weakens and you become a part of it, conforming to it, or you leave, which he admitted he might do very soon. Ruba (S) also acknowledged this in her discussion:

> We need to step down from the pedestal that everyone is … a director, a minister, a King! We need to move away from this.

She blamed this on a population that does not read—a recurring topic throughout the fieldwork (see Chapter Two). If we are to educate the population about the importance of design, then reading is one way to start. Although Ruba (S) is enthusiastic, her final statement demonstrated a defeatist attitude:

> I don't think we [Arabs] will ever change.

The statement "Arabs don't read" arose when I asked about role models and publications (see Chapter Six). For Sana (CO), publications are valuable, but publications require a culture that reads. Mona (D) responded aggressively to this question, stating that Arabs do not read and publications would be a

> waste of paper.

The way a culture is affects pedagogy and curriculum. Maya (A&D) described her experience at university during the screening of a documentary on the work of architect Peter Zumthor. She chronicled the situation that occurred after the first scene where the camera moves through the hallways and spaces of a spa, then cuts to people's legs moving in the water:

> So a bunch of students stood up and they said 'this … is *haram* [forbidden]' and the professor was like 'I didn't know!' and they stopped the screening. To me, this sums up [my university]! (…) Is this [really] happening?

Mona (D) told me that religion interferes in design. Religion, she said, is

> the most powerful tool I've ever seen in my life.

The only thing people appreciate, she stated, is religion, despite the contradictions within people's actions, she continued. She often must censor herself in the content she posts on her website due to the backlash she receives. What Mona (D) is discussing here is not religion, but cultural conservatism (the two concepts often slide together). Similarly, Laith (D) and Rami (D) mentioned that if a client does not say no to you, society will due to

> self-policing.

Rami (D) referred to the creative limitations that discourage experimentation imposed on designers by clients, leading to "very literal and boring ideas." Laith (D) stated that self-censorship is remarkably strong in Amman that people impose the red tape themselves because:

> they are scared of the subconscious.

Interestingly, Mona (D) appeared to champion a certain conformity. As we discussed the way designers present work to clients, she argued that

> Explaining to [clients] something the way a designer would see it in all its glory and details—philosophy—… does not sit well.

Mona (D) claimed the issue lies in the way designers are taught. She champions a different approach that is more tied to business. Business acumen is a necessary set of skills for designers. However, Mona's (D) relationship to design, as per the way the rest of the conversation proceeded, revolved around a designer-client relationship, where design is a service-provider, without the embellishment of a 'philosophy', full stop. Viewing design as only a service-provider does not acknowledge its ontological condition where through design and designing, we are in turn designed by that which we have designed (what Anne-Marie Willis (2006) terms ontological designing):

> Once a chair is designed, it might be … an artefact providing a particular service to its users and consumers. However, it is always

more than that. The designed chair has already performed some sort of designation because it has manipulated the environment by the resources it has used, the skills that were used, the labour that was invested in it, and so on. And because of this, the designed chair cannot exist only in interaction with its intended environment or end-users (Keshavarz, 2016, p.87).

Therefore, design adds "complex, multiple values that embody, express and enable capabilities" (Dilnot, 2017, p.12). Mona's (D) approach to design and business contradicted Raja's (D&EL) who, like Heskett (2002, 2017), acknowledged that business has a social role.

Raja's (D&EL) calls for challenging a culture of victimhood requires a certain experimentation. For Rami (D) and Laith (D), experimentation is a necessary outlet in an otherwise stifling environment, in line with locally-centric design education. The statements around conformity referred to the habits of the people. To be experimental is, as Wannous (2004) argues, to find an effective interaction with the people, one that can be found in their habits. I now turn to a theory Karma (D&EL) has introduced in the classroom to challenge students in addressing sensitive topics.

4.1.4—Critical Design

In making design relevant to the daily lives of students, Karma (D&EL) integrated critical design as a way of thinking. Critical design seeks to challenge design as a commercial practice in the service of corporations:

Critical Design uses speculative design proposals to challenge narrow assumptions, preconceptions and givens about the role products play in everyday life. It is more of an attitude … a position rather than a method (Dunne and Raby, 2007, no pagination).

In critical design, design is not meant to solve a problem or provide a service, but "[m]ainly to make us think. But also raising awareness, exposing assumptions, provoking action, sparking debate, even entertaining in an intellectual sort of way, like literature or film" (ibid). Although critical design can be a valuable method for envisioning future scenarios, its critics describe it as passive, safe, privileged, and lacking criticism (Prado de O. Martins and Vieira de Oliveira, 2014, 2015). Design researchers Luiza Prado de O. Martins and Pedro Vieira de Oliveira (Prado de O. Martins and Vieira de Oliveira, 2014, no pagination) caution that critical design

needs to be held accountable for its political and social positions; …
to escape its narrow northern European middle class confines; …
to talk about social change; it needs more diversity, both in its visual
representations and in the practitioners in the field.

The projects Karma (D&EL) described illustrated the sentiments above. She told me that students pushed their projects in radical directions, critiquing social and cultural issues such as sexual harassment, noise, and child labour. Some projects dealt with personal issues in powerful ways. She referred to a project by a male student who drew on his experience as a victim of rape. The student created a recipe style book about raising children designed in the aesthetic of religious books.

Moreover, she encouraged students to engage with the public when producing work. She cited an example of a student who worked with a garbage collector:

[the garbage collector] said that what bothers him is that people pass him and they close their nose…but it's their garbage not mine. So she did her whole project on this one comment. She made a perfume. The whole class she was soaking garbage (…) The whole design was fancy, it's called 'Prejudice' but you open it and it smells like garbage, but all of it is filled with this information of the chemicals he's inhaling and how it affects his health.

This project used design to create awareness around prejudices the public has towards workers that provide essential services. Introducing critical design as a theory within the classroom engages students with criticism, enabling language and design possibilities that speak *with* rather than *for* others. Karma's (D&EL) description of student projects addresses modes of individual and social agency. It becomes non-prescriptive and committed to inclusion, encouraging a commitment and desire for change. She encourages her students to cross borders to further their own understanding in a safe, nurturing and experimental environment (Giroux, 2005).

She told me that exploring critical design made students debate proposals actively in class and where they began to see:

everything as critical design!

Karma (D&EL) believes critical design and similar methods allow for experimentation. What is interesting to note in her examples is how students focused on current, real situations rather than imagining future scenarios centred on technology as is

often the case in critical design projects. Furthermore, critical design provides a practice that could be appropriate for curricula in Jordan to become locally-centric.

The idea that the purpose of education is to prepare students for employability arose when Karma (D&EL) discussed critical design. She argued that she cannot teach her students critical design because:

> If I talk a lot about critical design in my approach, I won't prepare them for the market because critical design is in the museum, it's not sold.

Notwithstanding her desire to move away from design as a service-provider, the pressure of employability draws her back to design as service-provider. Therefore, when integrating it in her classes, Karma (D&EL) asks students to

> find a problem, create a solution, then market it and sell it.

Despite this, critical design becomes a method for experimentation in design education. Additionally, it balances theory and practice, as highlighted in both charrettes. For example, Group 3 called for the 'necessity to work with current problems,' and Group 4 suggested 'more expanded set of topics in design', 'questioning and experimentation'. The latter is similar to suggestions from Group 2 (see **Figure 4.2, red text**) whose focus is on critical thinking and open minded practices.

9) What can be done to improve critical thinking skills, to balance theory and practice, and integrate proper design research and thinking into education?

Training Teachers

train teachers in the "practical" approach

ability to intergrate the idea   Training Teachers

more critical thinking questions practice = improvement

how many of our teachers are ware of the "Learning by doing" framework

Practice based + experimentation approach to curriculum

practice based + experiminting approach to curriculum   workshops!

open-minded, non-critical

Exposure to diverse + novel contexts

Exposure to diverse + novel contexts

NB: Figures illustrate data described verbatim.

Figure 4.2 — Group 2, Question #9

Group 4 highlighted experimentation by emphasising questioning and experimentation and by Group 1 in their 'Education/Problems' cluster which argued for

'allowing, accepting and supporting radical ideas where educators push students towards this.' I discuss experimentation in practice in section 4.2.8. I now turn the discussion to design's role in society.

4.1.5—Design's Role in Society

References to design's role in society encompassed elements such as social design and environmental sustainability. In Chapter One, I discussed how design is moving into more 'social' practices. My findings demonstrate that this is also the case in Jordan (see section 4.2.9). They also showed that participants felt design was under-appreciated by society who confined it to traditional modes of thinking. Raja (D&EL) attempted to explain why design's role in society is undervalued:

> The problem is not in design as much as it is in society. Design in its simplest definition is not just form and function but a comprehensive vision of humanity.

In stating that design is a comprehensive vision of humanity, Raja (D&EL) argued against a traditional view of design and for design *otherwise*. He attempts to teach students design beyond aesthetics. However, he told me that when students begin working, they find themselves in agencies where their role is merely about giving form. Raja (D&EL) argued that when society does not understand design, design becomes alienated and stereotyped as an aesthetic exercise. He blamed designers and their inability to communicate their work to society, and felt that the work of changing perceptions is the duty of the design community.

Discussion on design's role in society demonstrated how the so-called universal language of social design has travelled to Jordan, not only through the NGOisation of design (see section 1.7) but also in relation to the simplistic definitions of environmental sustainability. Within the interviews and focus groups, the term sustainability revolved around keeping the country clean and more adequate use of materials. Jenna (S) discussed her interests in sustainability and changing attitudes and behaviours around waste. She claimed that people in Jordan do not care about waste and changing this attitude will take time.

Similarly, Lara (D) described an interest in sustainability she developed through a Fashion Accessories Design class. She told me how one of the design briefs asked

students to make a dress from discarded materials:

> I wanted to … take objects that weren't garbage but that people thought were garbage. I chose water bottles. I took a bag and filled it and made a dress with it. (...) I learned about the materials, I learned about the waste, it was good for me as a designer and good for the society to see that there's waste, and there's need and you can recycle the material to something that's high fashion.

She described being more aware of waste, observing how people threw garbage on the street, particularly after she spent a year studying abroad. She believes that confining design to consumerism is "silly," as there are many people in need and "we must design for them."

Karma (D&EL) described an interest in sustainability that she integrates in her teaching. She identified an important point in her discussion in relation to knowledge production:

> We are fed up of fuelling … stereotypical topics [religion and women's rights] because … I can really talk about new processes in design and new trends. We are normal people who have normal lives like everyone else. (...) This is one of the things I try to emphasise.

Karma's (D&EL) statement demonstrates how she teaches theories and processes that are relevant to designers both locally and globally. It also shows how design from Jordan—rather than confining it to the stereotypical 'Arab design'—can build on these theories and processes. For Ruba (S), she engaged with ideas of sustainability during her year abroad, and she described how Jordanian design students must be resourceful due to the availability of materials and finding alternatives to complete the projects.

Indeed, sustainability appeared to be an important aspect of ADW 2016 programme, highlighting 3D printing, green healthy homes, city design and pedestrianism, and building some of the structures with reclaimed materials. Highlighting design's role in society through sustainability and ideas from social design in both education and practice should not be superficial nor imported wholesale. Educators and designers calling for rethinking design education with these theories in mind and with increased attention towards community engagement (see section 4.2.9), call for a redirective practice. A redirective practice requires designers to acknowledge the material and immaterial consequences of their practice and the implications on the world (and the

worlds within that world) (i.e. design's ontological condition) (Fry, 2017; Willis, 2006). Doing this enables them to rethink their role as designers and their responsibility towards their audience, thereby shifting design's role as service-provider. Moreover, sustainability is of vital importance to Jordan as the Arab region is severely affected by climate change.[47]

Through these statements, participants questioned the role of design and their responsibility towards society. Interestingly, they framed it around a collective responsibility rather than an individual one. As I discuss shortly, the call for a redirective practice and social design—which requires designers to understand their sense of professional responsibility to the world—means the purpose and ethics of design become important practices within curricula.

4.1.6—Teaching History

In contrast to locally-centric design education, students described the teaching of history and theory courses as disconnected from larger social and historical issues. This rendered them incapable of relating their own experience to the knowledge presented or enabling any form of questioning towards this knowledge. Moreover, participants describe how educators teach theory and history classes by rote. Thus, educators deposit knowledge into the students, in contrast to a problem-posing approach that:

> offers all subject matter as historical products to be questioned rather than as universal wisdom to be accepted. From this perspective, the central bank is viewed as exclusionary rather than inclusive (Shor, 1992, p.32).

Within traditional forms of curriculum, rote learning is the main teaching technique. Students described how they are taught concepts and theories but never how to apply them. They felt that projects should illustrate a sense of reality and be more applicable. Huda (S) explained:

> They should give us the basic idea and not to … know when someone was born, and where (...) It needs to be more about design rather than the designer himself. How he came up with his ideas, rather than his personal history.

Similarly, Nawal (S) struggled with learning theory and history classes by rote. Her statement illustrated a resistance to learning within traditional pedagogical processes that

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47   Nadim Farajalla summarises the effects of climate change in the Arab world in a presentation at the University of São Paulo, see (Farajalla, 2013).

deposit facts into the 'central bank'. Both Nawal (S) and Huda (S) were unable to see the relevance of the theoretical and historical topics because they are not taught in a way that connected with their own experience or with design practice—removing their presence in the classroom. Similarly, Laith (D) described his experience studying design and art history. He tells me that he learned about art deco and the Bauhaus but the educator never explained the relevance of these to design and design practice, rather:

> it's by heart, by rote.

Teaching design history by rote goes against the aims of a history of design survey course. As Lichtman (2009, p.342) states, design history should not "be taught … as a series of illustrated historical events to be memorized, but rather as a network of cultural systems integral to the histories of aesthetics, technology and materiality." Furthermore, it should always be relevant to design practice, which, as the students described, is not relatable to them.

In addition, participants questioned and contested the teaching of a 'universal' canon and dominant forms of knowledge. The research findings and an analysis of the course lists suggested a reliance on a Western canon, and naming conventions in line with the Westernised university discussed in Chapter Two. As previously stated, my definition of the 'locally-centric' is not binary, and the development of curricula is not meant to be additive. However, when we speak of context and milieu, content was generally seen as disconnected from the daily lives of students, where the Arab narrative had little room in the curriculum.

Concerned by how little Arab design students know of their own design history, Jad (D) asked:

> Where is our Arab school in graphic design? Who are these designers, who is [Mohieddin] Ellabbad, how did he contribute to design, where are his books, how can I benefit from his ideas, how did he motivate the youth? … This is an aspect I am sure is completely absent from universities. When we talk about Jordanian universities, are we going to have special designers? I am convinced that 99 per cent of them, their understanding of design is foreign. You're in an Arab university, and Arab community, where's your touch that is related to the community? That's relevant to here?

Designers Lara, Rami, Laith and Athar shared his concerns. They all expressed

an interest in being able to reference where the inspiration for their designs came from historically because it provides the story behind the creation of the work. Athar (D) also reiterated the issues around students being unaware of their own designers:

> People need to know who Hilmi al-Tuni is, who Ellabbad is … Tarik Atrissi, Nadine Chahine, Pascal Zoghbi, students need to be informed because they become role models … whether we like, agree, disagree about their work, that's irrelevant.

He cited how a design history class he took during his undergraduate studies in Beirut inspired him. The class equipped him with knowledge on works originating from the region relevant to his milieu. Another reason for the absence of an Arab design history is it is largely the story of graphic design, itself on the margins of design history. As illustrated in Chapter Two, the content of history classes in Jordanian universities revolve around the Western canon. The exception is Institution 7. Although naming conventions are in line with the Westernised university, former students Karma (D&EL) and Dalia (D) described a strong emphasis on Arab and Islamic art history, including organised trips to sites across the region. They attributed this to one of the educators—an artist and a diplomat, and the founder of the department. Karma (D&EL) described the three mandatory art classes she took in her undergraduate as life changing:

> I didn't have an identity, didn't know the difference between an Arab and a Muslim, all I knew about Islam was what the textbook taught me and people on television and my atheist parents! It changed my thinking in an unbelievable way. [This educator] is considered controversial. She prays but doesn't wear the hijab. I was like wow! I didn't know there were people like that. She always wanted to show us that the stereotype we grew up on is false and that we were an intellectual and open society historically. The issues that we have with ourselves came from outside not from us.

Although Karma's (D&EL) experience of learning and engaging with her history were life changing, this is not the norm. The charrettes provided more insight into why design students know little about their own designers, artists, architects, design culture and histories. The results point to a fetishized consciousness (Sharabi, 1988) and an absence of resources and research (Hanafi and Arvanitis, 2016) as demonstrated in the highlighted clusters in **Figure 4.3 (red text)**.

4) Why don't design students know more about their own designers, artists, architects, design cultures, and histories?

Group 2

culture sharing + leadership?

*no collabration between the two worlds

we don't yet have a "share your work"

The development doesn't reach the same level as for example European level, (or international in general)

Lone Wolf

Facilities + access

Group 4

Interests

their teachers don't know any! could (?) understand their design aesthetics.

it's not one of their aims and proper (?)

A fascination with the west, unfortunately

not interestingly presented | no interest from proff's

because they don't value the cultures

Resources

no documentation, no commemorative events/exhibitions, etc.

lack of resources | poor curculuim

no propper historic documentation

concentrated on global discourse

lack of platforms | lack of interest

Group 3

Fascination with the West

Idolising the "West"

Pinterest fetish | concentrate on global discourse

fascination with the West | Behance.net

Lone Wolf

Most are in fashion or furniture design only

Resources

Scarce resources and poor documentation

no proper historic documentation

name are not included in education

arabic sources are almost missing

no documentation, no commemorative events

Teacher Attributes

Shortcoming from the educators

maybe because their teachers don't know any!

Blame their professors!

It's a white man's world!

media

Arabs are not mainstream knowledge producers

Student Attributes

DGAF [stands for don't give a fuck]

lazy | self-loathing | can't understand their design aesthetic

NB: Figures illustrate data described verbatim.

Figure 4.3 — Groups 2, 3 and 4, Question #4

Group 3's comment 'Arabs not being knowledge producers' refers to Raja's (D&EL) comments on the extinct Arab discussed earlier.

Group 2 referred to the consumer culture again under question #13 (see **Figure 3.5, p.125**), arguing that the lack of contribution is due to the outward gaze where 'Jordan does not produce thought leaders', and 'focus on achieving something similar to the international style rather than focusing on the local and milieu'. For Salim (D&EL), of vital importance is the establishment of a regional school of thought, tied to the Arabic language, discussed in section 4.1.1.

The charrettes also cited delivery of the material as a problem. In **Figure 4.3**, Group 4 pointed to knowledge and the delivery of the content ('interests' cluster), also discussed

by Group 3 under 'Teacher Attributes' and 'Student Attributes' cluster. Group 4 also referred to the lack of interest from educators and institutions in these histories. Lack of knowledge is also due to a lack of documentation. The origins of design education in Jordan is not published[48]. The history was orally transmitted to me through Yazan (EP), one of the educators who taught on Jordan's first design programme. Student work is rarely documented, and little design publications exist locally or regionally, leaving students, designers, and educators without easily accessible references (see section 4.2.5).

The findings demonstrated that students are unable to see the relation between design theory, history courses and their own experience, which calls for the critical-historicism approach (Laroui, 1967, 1978 [1974]; Zurayq, 1994) towards the teaching of design history. As Shor (1992, p.32) reminds us, canons are

> delivered … as a common culture belonging to everyone, even though not everyone had had an equal right to add to it, take from it, critique it, or become part of it. This body of knowledge … is society's essential facts, artifacts, words, and ideas. (…) It represents them [students] as deficient, devoid of culture and language, needing to be filled with official knowledge. The transfer of this knowledge … is thus a celebration of the status quo which downplays nontraditional student culture and the problem of social inequality.

Therefore, through a critical-historicism approach, educators could begin to think about what is worth knowing and teaching and how to gain access.

4.2—Practices, Models of Curriculum and Pedagogy

In this section, I discuss teaching and design practices from the findings and what models of curriculum and pedagogy these relate to. Participants described practice, pedagogy and curriculum as outdated, an accurate description as Sana (CO) discovered in her research for ADW. She reported that some institutions change their curriculum once every ten years (only because of accreditation requirements). Cultural organisers Zein and Eman described the curriculum as something that is not serious, mediocre and trapped in time, and thus, education fails to implement practices relevant to Jordan. Raja (D&EL) claimed design programmes were outdated because they do not speak to Jordan nor its people. Referencing their own architectural education, Maya (A&D) and Fairuz (A&D) described the syllabus as "stagnant" and unchanged for

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48   Official university websites contain some history of design education.

30 years—even the books assigned are the same.

The 'outdated' descriptor can be attributed to curriculum being largely copy-pasted from Western institutions. Institutions adopt everything but the underlying philosophy of the design programme they copy. Participants discussed the notion of copying and pasting ideas within Jordan's wider design culture where everything from interventions to campaigns to ADW are copy pasted ideas. They described them as disconnected from the local environment. Khaled (EP) explained how curricula in Jordan and regionally are:

> copy and paste from other universities. (...) Even those American universities or European ones who come to teach design in Arab areas, they implement their own but it doesn't work with the local market.

The copy-paste syndrome is evident in this statement from Ruba (S) where she discussed the offering of a major without an actual market in Jordan:

> you'll graduate and your degree will say BA design and visual communication slash the major that you took. (...) I was convinced I would be an industrial designer … I got a certificate from [Germany] and when I got back here, the Ministry doesn't have something called industrial design, [because] there isn't enough [Professors] to put weight on this certificate, so they put an X on it. This gave me an issue in the Masters in Germany and Italy [for Car Design], England was the only one who accepted because it's within the arts faculty.

Additionally, the major not only suffers from non-recognition from the MoHESR, but there is a lack of qualified faculty to teach on these majors (see Chapter Five).

Although Jordanian design education is not student-centred, the findings indicated a desire to place the student at the centre of the curriculum, and create an environment of mutual respect. Therefore, student-centred pedagogy frames the practices and models of curriculum discussed throughout this thesis. Through practice, radical pedagogy "must insist that everyone's presence is acknowledged (...) To begin, the professor must genuinely value every one's presence" (hooks, 1994, p.8). Deconstructing traditional and conservative teaching models would create an open learning community as hooks (1994) argues. I discussed some of the ways the traditional and conservative forms are being deconstructed in the last section, and I now turn the discussion to descriptions of possible alternatives.

4.2.1—Student-centred pedagogy

Research findings pointed to the absence of identifying students as individuals where educators recreate the structures of the neopatriarchal state within the classroom by imposing their authority. When I asked the question *what is your future vision for design and design education in Jordan?* Laith (D) emphasised that educators need to stop only thinking of teaching the class and moving on, or sculpting a smaller version of her/himself in all students. Rather they should aim

to see what your personalities together can form.

Feminist scholar bell hooks (1994, p.7) argues that "[s]tudents ha[ve] to be seen in their particularity as individuals …and interacted with according to their needs". Educators should aim to get to know who their students, and Laith (D) emphasised that everyone should have a sense of responsibility to share and build a community within the classroom. This is similar to how Nadine (EL) and Hind (EAP) described the importance of sharing their experience as part of their teaching philosophy—centred on the idea of changing students' perceptions of design and their role as future designers. Nadine (EL) and Hind (EAP) argued that educators who relate and share their own experiences with students cultivate excitement towards the subject and a desire to learn.

Noor (D) emphasised the importance of involving students within the process:

> We had an Egyptian professor … whenever we entered her class we always had to have research on the topic we were discussing. This made us more involved. I respect her and everything she had done for us. This was the first experience we had in terms of how we research (...) They [must] make students more involved in their curriculum. We have to teach with them, that's very important to me.

Noor (D) places students as a key ingredient in the development of curriculum. Nadine (EL) told me that her university is conducting a study with students, directly involving them in curriculum development, and demonstrating progress. Khaled (EP) claimed that a reason why curricula and study plans are out of date is due to the person teaching who approaches curriculum design as a:

one man show.

He identified three integrated components to education: students, teachers and the study plan. He argued that isolating any of these from each other will result in a

negative outcome even within a well-designed plan. Khaled (EP) called for dialogue within teaching, where the teacher's voice is not the dominant one and learning becomes an open process through student participation (Shor, 1992). This is similar to how Karma (D&EL), Ali (EAP) and Raja (D&EL) approach teaching through their philosophies, and to a suggestion from Group 4 when they drew an image of the top down approach crossed off and inserted a horizontal line to demonstrate that educators and students should be on the same level (see **Figure 4.4**).
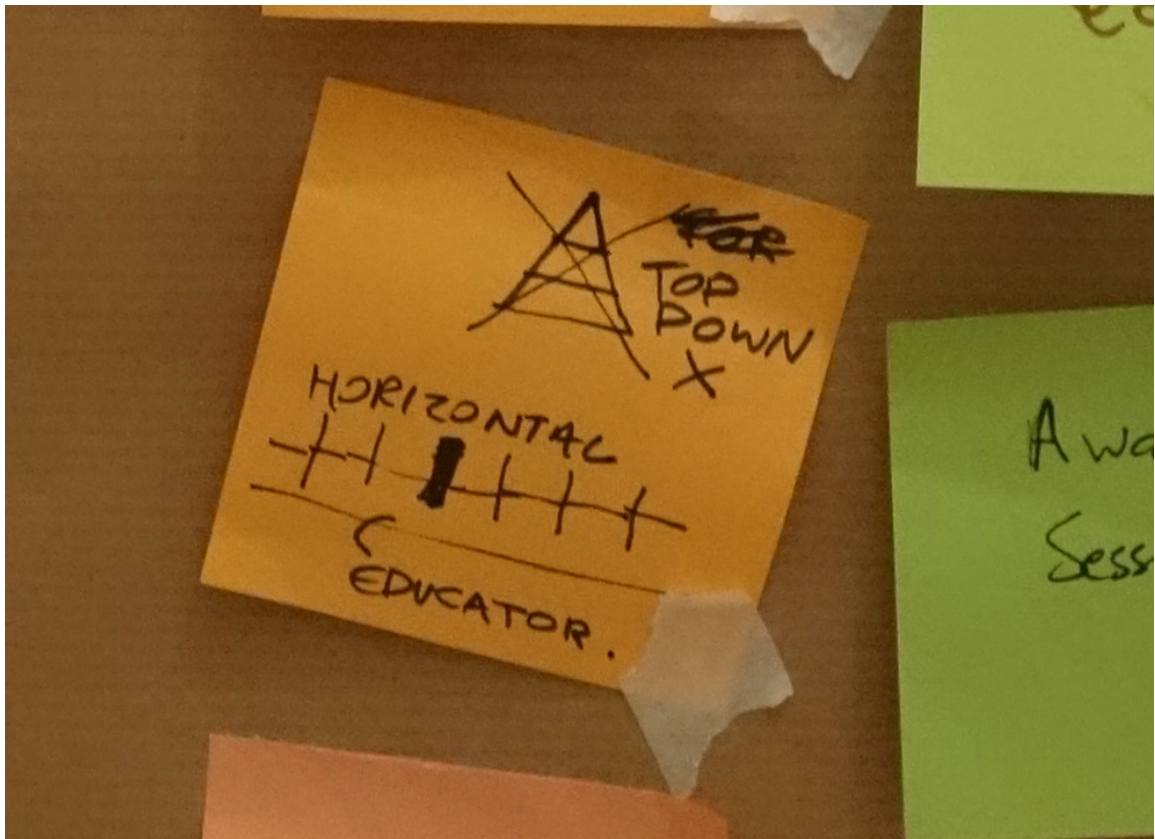
Figure 4.4—Horizontal Dialogue Sticky Note from Group 4 (Charrette #2)

In their 'work' cluster, Group 1 wrote that 'expertise on vertical specialisation serves only those who are certain'. Group 4 also included other learning philosophies (see **Figure 4.5**), where many relate to Group 3's responses (see **Figure 4.6**) which emphasised the need for professionalism and communication.
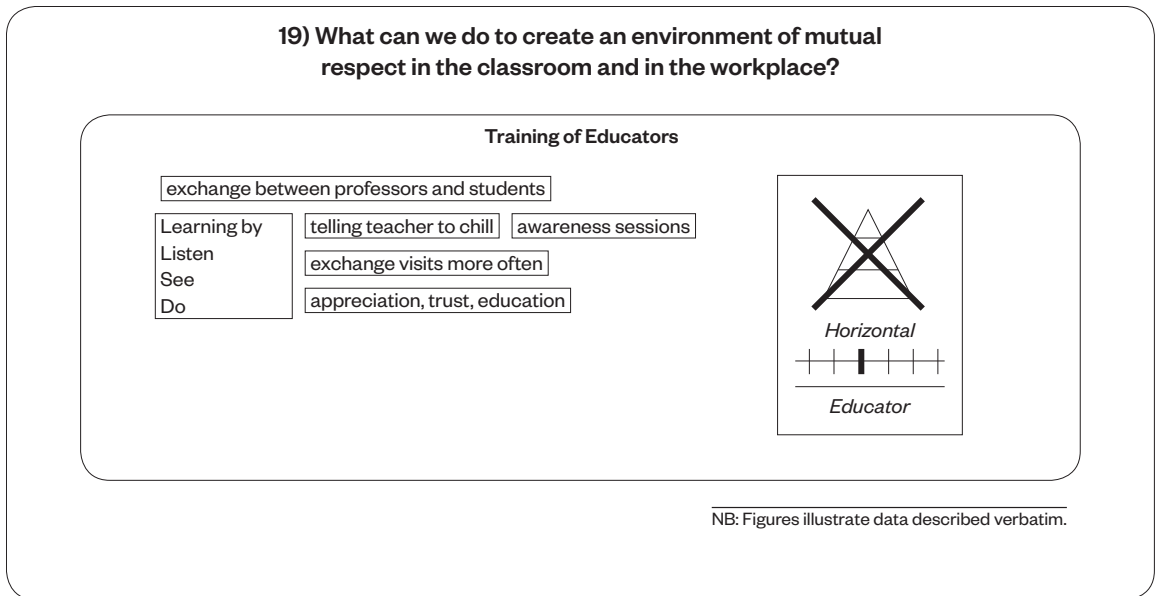
Figure 4.5 — Group 4, Question #19
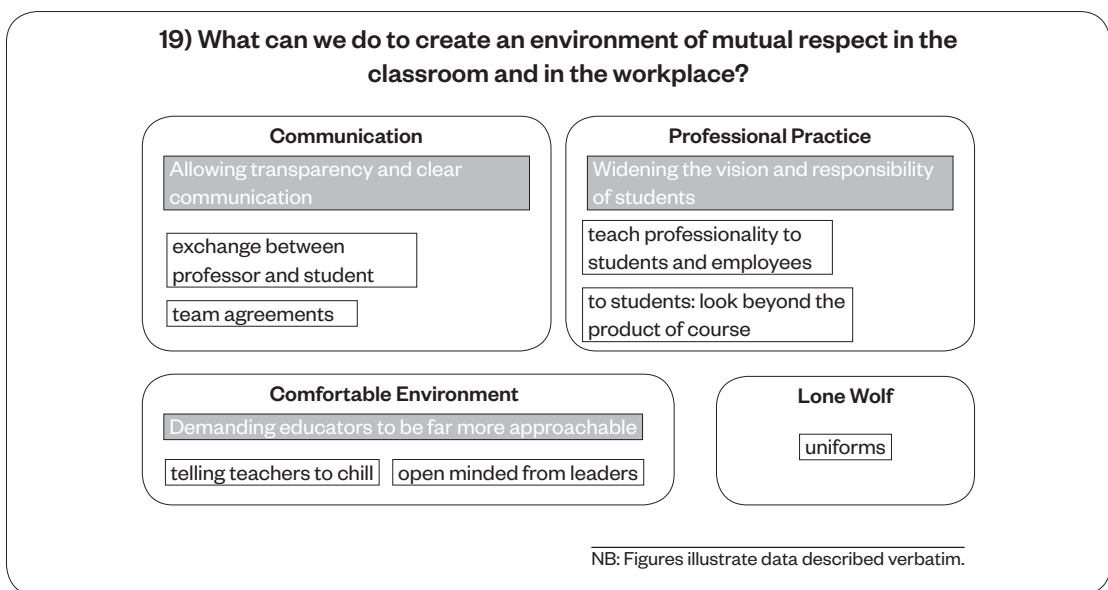
Figure 4.6 — Group 3, Question #19

Group 2 argued that educators do not respect or comprehend student learning abilities. Rather than abuse their power, they should consider students' individual needs by placing students at the centre of the learning process, understand how they comprehend language, and motivate them. They note that 'purpose will attain respect' and 'the establishment of a culture in class where values are put in place that enable respect.' Finally, they included 'individual students vs. standardised', which related to how educators standardise all students rather than see them as individuals as per student-

centred pedagogy. Group 1 suggested similar things under the 'Curriculum' cluster (see **Figure 4.7, red text**).

Curriculum

old and dated educational methodologies	*how realistic the aims are	design education curricula access to libraries
not only old professors and professionals	trusting in their student's talents	educational approaches
poor preparation of courses and course materials!	field trips/tours	incorporating young minds to the teaching system
research	positives/negatives of specialised programmes to move into "interdisciplinary majors"	focusing more on internships
educational pressure	specializing areas of design experimentations	courses
specificity of the courses	foundational incorrectness	educating the students on the value of design
Different methods of teaching	developing electives about research in universities	

NB: Figures illustrate data described verbatim.

Figure 4.7 — Group 1 Curriculum Cluster

These statements resonated with discussions from the interviews and focus groups, which all stated that a student-centred model is required. Moreover, during the pre-charrette discussion, Marwan (ETA) shared three words for his prompt:

1. personality

2. appreciation

3. diarrhoea

The first word relates to how educators and students should mutually respect each other's personalities; the second is not in the educational environment but should be a *requirement*; and the third acknowledges that everything goes wrong, and having this mindset before entering a design programme can push the educational process forward. I now turn to discuss the role of the educator within student-centred pedagogy.

4.2.2—Role of the Educator

The role of the educator is critical to education, as educators help students understand who they are and make sense of the world around them (Shor, 1992). Educators that reinforce the neopatriarchal structure in the classroom, that is, acting out the oppressive figure at the centre and considered the authority

arouses in many students a variety of negative emotions: self-doubt,

hostility, resentment, boredom, indignation, cynicism, disrespect, frustration, the desire to escape. These … are commonly generated when an official culture and language are imposed from the top down, ignoring the students' themes, languages, conditions, and diverse cultures (Shor, 1992, p.23).

This produces negative consequences by interfering with learning and leading to alienation, particularly from civil life (Shor, 1992). Generally, designers, students, and some educators, described educators as outdated and resistant to learning. It is important to acknowledge that learning is often resisted by both educators and students. There are those that resist learning and who are not interested in being in a classroom that deviates from the traditional form (hooks, 1994).

In addition, participants described the curriculum as lacking critical thinking and educators as disconnected from design practice, disengaged and depositing information into students. Noor (D) described how resistance to learning is an issue based on his experience:

> When a new professor comes in … he's teaching old stuff (…), the gap between professors and students is very wide. I'm talking about the older ones. A lot of them they are not ready to learn new things. And if he does, it's the same as teaching a small child (…) He's not professional about it.

Ruba (S) and Fareeda (S) were vocal about educators being unqualified:

> **Fareeda (S):** we have a lot of professors that don't know what they are doing [laughs].

> **Ruba (S):** [Laughs] I was just about to say that!

When I asked about the attitudes of educators, designers and students often answered the question with 'outdated':

> Old School. Stuck in the 1970s. Mostly men. (…) Even the way they look at architecture as an aesthetic.—Maya (A&D)

Basem (D) referred to outdated educators through their attitudes towards design. He described educators that romanticise design and focus their energies on teaching irrelevant content to students without understanding industry requirements. He argued that the briefs they set are far removed from the realities of industry and do not allow students to engage with relevant or interesting issues.

Basem (D) blamed them for the poor quality of graduates:

> It's really nice to study about the political Russian poster that happened 200 years ago. This has nothing to do with what's happening now. No one is going to tell me design a poster inspired by communism.

He described his experience studying design in Jordan where he claimed most educators only saw design as posters and magazine covers, and never referred to design as a strategy or a way of thinking. This left him with little idea of what working in design was. The gap lies in viewing design as a form of art rather than functionally—focused on aesthetics rather than the message. He described how understanding who he was designing for—where design work needs to speak to a wide-ranging audience rather than self-expression—was one of the hardest learning curves he faced when he began working. Only then, he admitted, did he begin to understand what he learned in university, how signage and newspapers worked beyond aesthetics.

Classrooms become sites of maintaining the status quo, rather than challenging conventional methods. Students Elia, Yara and Linda described how in practice and by using specific language, educators framed the classroom by competition, encouraging students to survey the weaknesses of their peers by openly stating how one student's work is better than another. Elia (S) argued that educators should be discussing the process instead of pitting students against each other. A culture of competition should be healthy, but instead, it allows the educators to abuse their power in the classroom by using tactics they think are motivating when they are demoralising. Students in the charrettes described educators who destroy their work to set an example when they approach projects differently, where the purpose was to instigate fear and establish one's authority. Or in Freire's (2000 [1970], p.73) terms "the teacher disciplines and the students are disciplined." In addition, some educators openly favour students from 'pure' Jordanian backgrounds. Fairuz (A&D) described:

> The professor comes, I am in the front row with three friends and he asks the first one, what's your name, 'my name is so and so' and he says, 'oh from Karak, our relatives, *'ahla wa sahla* (welcome)'. The second girl, she is Circassian, '*ahla wa sahla*', then the third, Palestinian, 'mmm' he's not so pleased [laughs], then it's my turn: … 'I'm Egyptian.' '*Shou* (what)?' and the whole lecture hall is laughing at his reaction.

Through this story, we see how educators make some students feel unwelcome from

the start, which can lead to alienation. The educator imposes a Jordanian nativist attitude (Massad, 2001), opposed to non-native others (despite being Jordanian citizens), and reminding them of their 'inferior' status, thereby establishing her/his authority as not only a teacher but as a native Jordanian. It closes off the discussion before it begins. Fairuz (A&D) realised that her result in the class is dependent on this educator who has already established his dislike for non-native others.

Those with intellectual openness struggle in Jordan—because often, educators themselves are not interested in teaching, and an absence of role models, events, and platforms makes seeking out new knowledge difficult. Furthermore, a traditional education with a passive and top-down curriculum evokes negative emotions within students:

> Until students experience lively participation, mutual authority, and meaningful work, they will display depressed skills and knowledge, as well as negative emotions. Teachers will be measuring and reacting to an artificially low picture of student abilities (Shor, 1992, p.21).

One way to combat this is through hiring educators who are practicing designers.

4.2.2.1—Educator as design practitioner

The need for educators to be designers—whether through formal training or as practicing designers—was a recurrent discussion. Educators acknowledged the positives of this, however, many obstacles stood in their way, including government control and bureaucratic measures that do not allow educators to work part-time; packed teaching loads and administrative duties; and resistance to running a studio and teaching from powerful unions such as the Jordan Engineers Association (JEA)[49].

Although encouraged to practice design, Karma (D&EL) and Raja (D&EL) described how finding the time is difficult. Karma (D&EL) admitted she used to blame herself for not being able to practice, but she realised she was working two jobs due to the poor teaching salaries. Raja (D&EL) acknowledged the difficulty of being both an educator and a designer, especially since there is no option for part-time lecturing. He expressed the necessity for part-time practice as it prevents a disconnect between industry and education and allows him to stay up to date. Charrette participants shared Raja's

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49 This mostly affects architecture faculty but applies to design faculty depending on the institution.

(D&EL) feelings, and suggested this criterion to impose on educators.

Relating education to practice through sharing one's experience is something designers and students feel is beneficial to their education. Basem (D) described how as a university student, he benefitted from Khaled's (EP) twenty-plus years of experience running his own studio:

> We had a professor who worked and he had a studio, he would tell us about the experience. (...) [Khaled] [is] not the most exposed but at least he wants to give you everything he has. 'Come use my studio, let me show you magazines.' I feel that we have to as [design] studios, do this.

Basem (D) argued that educators should be practitioners but also for studios and agencies to become informal spaces of learning. In the charrettes, Group 4 cited the 'need for educators to have theoretical and industry knowledge', and under question #10 (see **Figure 3.5, p.125**), the common thread amongst all groups is that educators should be practitioners and have design experience to teach.

An educator's training influences the identity of the students, as it represents how they understand and engage with design. Both Khaled (EP) and Nadine (EL) explained how students graduate feeling 'lost' about who they are. In interior design, Nadine (EL) claimed, graduates are trapped between engineering and art, but not one nor the other. Khaled (EP) described a similar scenario for graphic design graduates and attributes this loss of identity to design programmes who are unable to differentiate between design and art, and that are far-removed from industry. He stated that employers are also to blame because they are not interested in people who can generate ideas, but in someone who can work on software, a view shared by Group 2.

A recurring discussion was how many educators lacked a design background and came from fine art and architecture instead (see Chapter Six). Research findings illustrated a desire from participants to recruit more educators with design backgrounds, that understand what design is, attribute a value to it, and instil a passion for design in students. Being a designer, as Basem (D) told me, is a part of life, echoing László Moholy-Nagy (1947, p.42) that "designing is not a profession but an attitude", and part of one's way of being, way of life.

Design as an attitude resonates with Stenhouse's (1975) concept of the educator as researcher, where educators are examining "one's own practice critically and

systematically." However, as Stenhouse argues, the research-oriented educator "[m]ay train a student in a tradition of observation by observing the student and inviting the student to observe him" (1975, p.156). This requires a relationship of mutual respect between the student and the educator. The self-reflective educator leads us into a quality educators and students both share—that of passion and self-learning.

4.2.2.2—Passionate and encouraging leaders

Discussion on the roles of educators was simultaneously a conversation on the roles of the students. Educators and designers expressed that students lacked passion or desire to learn anything beyond what educators teach them. The situation, however, is not one-sided. While blame pointed to admission requirements, instilling passion requires a stimulating learning community (Shor, 1992). Informal elements that contribute to learning are another way. Athar (D) pointed to ADW, which he believes has the potential to educate current and future design students about the importance and the value of design and instilling passion in them.

Noor (D) referred to ideal graduates as those that are "hungry for knowledge", and Basem (D) described the importance of self-learning. He told me when he was a student, he began having doubts and this pushed him to work beyond the knowledge provided by his educators. Although he emphasised the importance of self-learning, he also identified the importance of an educator that is a role model, stating design education should be a mix of both. Jad (D), who does not have a university education in design, described how he worked on himself due to his passion for design. Maya (A&D) and Fairuz (A&D) described how much of their education was self-initiated because of outdated and disinterested educators. Fairuz (A&D) described how having mentors from the university made a difference to her experience. In the post focus group talk, students mentioned that much of their learning was self-initiated. Student-centred pedagogy encourages self-learning but the environment must enable this.

The idea of the 'self-learner' came up in the charrette discussion. Maha (D&EI) described how designers tackle wicked problems in different fields and they need to be comfortable with them. Therefore, by default designers must be self-learners if they are to jump from subject to subject. What she described is the designer who possesses knowledge in some disciplines and can manage the process of bringing different fields

together– i.e. a designer who engages in border-thinking.

Participants identified self-learning as a key asset for designers. Similarly, charrette groups argued that educators should encourage self-learning. Group 2 argued that educators should be passionate and engage students by listening to them; by allowing exploration and to 'arm them with a purpose'. These ideas are similar to Raja's (D&EL) notion of the change agent, and an important aspect of locally-centric design education. Purpose was also highlighted by Groups 3 and 4. Moreover, under question #10 (see **Figure 3.5, p.125**), a commonality between all four groups was the use of words like 'passion' and 'motivation'. Group 2 argued that students and educators should be 'models of inspiration to each other' and highlight 'a need to revise standards and the unrealistic expectations put on students by educators'. They also felt that 'educators need to respect students' and 'help them develop rather than terrorise them', a view shared by Group 3 who suggested that educators should be 'exposed to the world' and 'open minded'. Group 1 believed educators should be 'communicators and facilitators'. Group 3 raised an important point for locally-centric design: local educators who are familiar with local concepts and culture are vital to education. Group 4 called for 'multicultural educators' and 'flexible leaders', and for students to be 'passionate' and 'well-read.' Participants described the role of the educator as someone who takes pride in her/his work; who respects the students and understands their individual personalities, who is knowledgeable about the topic s/he is teaching; and who challenges students.

Group 3 mentioned another aspect of locally-centric design education. They wrote that educators and students should be more 'fun.' Fun refers to hooks' (1994) notion of pleasure in the classroom. As communicators and facilitators, they bring a sense of excitement to the classroom. The call for excitement in the classroom challenges the traditional forms of education. It emphasises how teaching as a pleasurable experience can be an act of resistance, countering boredom, disinterest and apathy of traditional classroom experiences (hooks, 1994). Excitement also refers to informal learning.

4.2.3—Informal learning

Informal learning is as important to design education as the 'official' curriculum. Locally-centric design education engages other sites of design such as the studio, the agency and the city. These informal elements contribute to learning as this engagement

with political and social realities situates it, making it relevant to place, context and milieu. Moreover, it challenges outdated curricula. Maya (A&D) and Fairuz (A&D) highlighted the need for informal spaces of learning to counter outdated curricula. They argued for small-scale competitions to involve people to think deeper about their work, to push boundaries, and create spaces of experimentation that trigger conversations. However, some educators see these competitions as a threat, as Fairuz (A&D) reported:

> Remember I told you about Project Manifesto? We first did a competition. And the competition … was imaginative, be crazy. (...) [some] professors forbade the students of putting posters promoting the competition, and forbade the students from participating. (...) according to them, competition outside the university is to steal ideas, that was the excuse. I recall writing a letter to the university saying this is not the case (...) Every university participated except [that institution]. There's the culture of designers that isn't here.

Other sites of design, such as ADW, also act as informal sites of learning. However, Eman (CO) and Zein (CO) questioned the model itself. They felt that ADW lacked a long-term vision because it copies and pastes the design week model without questioning it. To understand the solution to the design problem in Jordan requires years of research rather than copying an existing model, Eman (CO) and Zein (CO) argued. They propose that ADW's invest their funding in an open call for design projects instead.

As our discussion moved into people's connection to Amman, Zein (CO) contended that the disconnection from the city is also due to

> art and design are taught in a way that is very disconnected from the city…and I see this in the artists and designers I work with … the more interesting ones are a lot more curious, but most of them just want to copy what they see online. They don't have curiosity to go see patterns, systems.

The city itself could be a space of informal learning that enables students to observe and engage with design and visual culture. Confining design to a studio denies that it is all around us. Design is the way we experience things, and the way we experience a city impacts how we understand design. In the pre-charrette talk, Salim (D&EL) discussed a project he worked on with his students in Egypt where they created open source fonts based on urban signage, creating a real interactivity between the craftsmen and designers. Engaging with the city through design helps students understand the ways in which

design shapes the city, our lives, and constructs identities.

Although Shami (2007, p.208) suggests that "Amman is not a city," perhaps design can begin to shape an understanding of what Amman is. What is important however is arming students with critical thinking skills to enable them to engage critically. I now turn the discussion to research and design thinking as two practices that arm students with these skills.

4.2.4—The need for research and design thinking

In the literature review, I outlined how design from Jordan contributes very little to the advancement of theory and practice, and I also pointed to the obstacles that prevent the production of research (see Chapter Two). Research findings indicated that limited avenues for publishing, time and the quality of teaching staff affect research. Khaled (EP) has been working on attracting better qualified teaching staff to his university. To encourage research and raise the university's research profile, he offers about 1000JD (more than a month's salary) to any educator who publishes in a reputable international journal. His challenge however is not to get educators to publish for the financial incentive and base research on 'strategic' objectives, but to implement curiosity-driven research which, as Hanafi and Arvanitis (2016) can lead to unexpected results and breakthroughs.

Approaching research in this way is important because as research findings indicated, design faculty generate poor research outputs. Raja (D&EL) complained of the lack of research, information and avenues for publishing where studies are not related to the Arab context or society. The irrelevance of studies relates to who controls research and knowledge. Karma (D&EL) attributed the limited research and knowledge produced to the low number of design-based academic journals and an absence of graduate degrees in design. The limited knowledge production discussed in Chapter Two poses a very real problem to educators in design programmes across Jordan, as is the absence of graduate studies.

Designers reflecting on their experience studying in Jordan often felt that research and design thinking were missing from the curriculum. The curriculum focused on logos, corporate identities and brands, but the integration of design into daily life, according to Abla (D), is not taught. The design as service-provider focus in education, she argued,

prevents designers from pursuing community work. She believed a proper application of design thinking in finding problems and solutions, to be able to communicate these and motivate people should be priorities in the curriculum. Abla's (D) colleague Basem (D) described how design thinking has shaped who he is:

> design … has led me to think [of] break[ing] down the problem to the smallest thing possible and then piece if back together to get the solution that is innovative.

Design thinking, he claimed, is not taught in university. Instead educators use a literal approach that strips the students' imagination. Sana (CO) cited the lack of knowledge around design research as one of the main findings of her ADW research. Participants revealed that research is not defined nor understood properly, and the case was bleaker when discussing design research. Karma (D&EL) reported how she went for an interview at Agency 1 in Jordan, and when she explained her work, the owner told her:

> 'I can't hire a design guru, that comes every morning fills the wall with post-it notes and goes home.'

The experience discouraged her, but interestingly, one year later, the same agency advertised a post for a design researcher, demonstrating a shift within industry's understanding of design research. The design researcher as someone who pins sticky notes on the wall in a conference room during brainstorms has paralleled the prevalence of design thinking. Rather than understanding design research as part of the design process, research becomes a simple set of tools: a few hours, a team of people, sticky notes, and markers. Moreover, it reduces design thinking to a scientific method that revolves around tools and techniques to get desired results. Despite this, design thinking provides a different way of thinking about design that invites critical thinking into the practice. Educators claimed that design students undertake little to no research in university, and they attributed the misunderstanding of research to its limited exposure in the curriculum. Haytham (EL) stated that no design department in any university requires undergraduate students to produce research. He told me that students often copy and paste from online websites, similar to a comment by Group 3, where they cited a 'Pinterest Fetish' and 'Behance' as a problem with students in design.

Researching online and copying off image-heavy websites such as Behance, Pinterest, and Dribble is common practice worldwide and is not unique to Jordan. The

use of online sources in the design process can inspire students when they are stuck. Examples and tutorials provide quick and easy ways for designers to share ideas and obtain feedback beyond their immediate network (Tan and Yuen, 2014). Indeed, Sana (CO), Hadi (S), Basem (D), and Mona (D) all highlighted the importance of videos for learning about design despite their focus on teaching software skills. Therefore, social media acts as an important supplement to the design process. What is important is for educators to emphasise the different forms of research to make students aware of these, and teach them how to conduct research, including research ethics.

But if educators are not taught research, how can the uninformed teach the uninformed? Haytham (EL) explained his own struggle with the absence of research and how he taught himself:

> The research we learned in school was copying from textbooks …
> and now our students copy paste from Wikipedia. But there's no
> understanding of the concept of … research … had I not did [graduate]
> education I would never have learned.

Athar (D) blamed the admission requirements and the curriculum's focus on the designer as craftsperson rather than critical thinker for poor research skills amongst students. Sana (CO), Haytham (EL), Noor (D), and Hind (EAP) called attention to this point, stating that without research, the designer is only a craftsperson rather than a critical thinker. Stronger research skills were also emphasised within the charrettes, which described the curriculum as 'lacking a theoretical backbone'. Groups 1, 3 and 4 mentioned the value of research, and under their cluster 'Curriculum', Group 1 wrote 'the need for electives on research'. The discussion here brings up the notion of the educator as researcher (see section 4.2.2.1). It also introduces writing as a practice that leads to research generation in design.

4.2.5—Writing as Practice

In section 4.1.5, I discussed the teaching of design history. Findings demonstrated that curricula devoted little room to local and regional histories. Participants attributed this to disinterested students, uninformed educators, and an absence of research, resources and documentation. The results revealed a poor value given to design and a poor understanding of design culture and design history locally and regionally by participants. The issue affects the entire education system. Several generations in the Arab world are

unaware of their intellectual and artistic contributions as these are not taught in schools. The duty of writing and disseminating these is crucial[50] (Kassab, 2012).

In design programmes, Karma (D&EL) reported how the curriculum does not require students to write about their projects. Students discussed concepts superficially rather than the deeper meanings of their work. Her goal is to make students think deeper about design decisions. When educators ask students to write, Karma (D&EL) claimed that students become angry and it causes issues. She reported that the final thesis is no more than ten pages, and educators do not provide students with any intellectual tools on how to write it.

Resistance to writing from designers is a global issue. In her article "What has writing got to do with design?", Anne Burdick (1993, p.4) asks why design students and professionals are resistant to writing. She writes:

> Graphic design [tends] to view historical work for its interesting surfaces while overlooking the contributory elements that make those surfaces interesting. (...) In the shadow of that agonising contradiction between design rhetoric and practice, where designers profess to admire one thing (culture) but base their practice on another (commerce), too little attention has been paid … to the relevance of writing to graphic design.

The rise of independent publishing both online and offline has led to an increase in regionally produced content. However, design publications and documentation remain rare in the area. Although participants described the lack of content on design in Arabic and on the region in general, the task of educators to encourage students to write about their work is paramount as "[w]riting can feed the profession in two ways: through the challenge of critical analysis and through the exploratory freedom of self-initiated work" (Burdick, 1993, p.4). Writing creates a discourse, a dialogue, and enriches the design culture of a certain place and a field (ibid).

Publications are forums, spaces to pose questions where designers can challenge and reflect on their work. This "critical introspection" is a requirement as it "can help broaden our understanding of what we accept as natural. We can then choose to accept

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50   Elizabeth Kassab's (2010) detailed and rigorous book *Contemporary Arab Thought: Cultural Critique in Comparative Perspective* is one of the first English-language works that considers critical responses from Arab intellectuals on events during the second half of the 20th century. Kassab's work connects debates by Arab thinkers—many of which she translates from Arabic and French—to issues in Latin America and Africa.

it as it is, or to change it for the better" (Burdick, 1993, p.4). Furthermore, as Poynor and Rock (1995, p.57) argue, writing creates a historical canon that indicates "what work is of value, what is worth saving, what is excluded" to influence future designers. However, design educator Teal Triggs (2013, p.36) warns that criticism is less about developing a design canon but about "engag[ing] with the process of revealing a paradigm shift in the role that design itself might be taking."

Therefore, the role of writing as a practice in design programmes and publications becomes crucial in documenting local design culture and history, and becomes a forum for students, designers and educators to share ideas and write about design.

4.2.6—Typography

Earlier, I discussed how research findings emphasised Arabic as the language of design and design education. Within this philosophy, typography is crucial. The teaching of typography becomes more necessary when discussing the digitisation of books and documents, and the creation of type libraries. Technology has progressed, but education has not kept up and training in typography is behind. In section 4.1.1, I suggested designing in Arabic while maintaining a balance between English and Arabic. How can typography reflect this balance?

In Chapter Two, I demonstrated the marginalisation of Arabic typography, where design programmes offer only one class in four years of study on Arabic type and one on Latin type. On the other hand, students can take up to three typography courses at Western institutions. In the case of these institutions, all three courses are devoted exclusively to Latin type, whereas in Jordan and the Arab countries, a region that is largely bilingual, students can only take two courses for two completely different languages. These courses prioritise Latin over Arabic. While we cannot dismiss the importance of bilingual learning, it is often at the expense of Arabic. The privileging of Latin over Arabic in an Arab country makes the case for decolonising typography.

Saida (S) voiced concern about how educators teach typography. She told me when she compares her work to what she sees online, she feels incapable of ever reaching that level. Although I would argue that this is a case for specialisation, the issue is not specialisation but *choice*. There are not enough classes offered to enable students to focus on typography. Ali (EAP) argued:

If you want to be a typographer, you [must] create a typeface … with its family and classifications…

This is difficult as students rarely take classes on the topic. When they do, as Basem (D) stated, they teach typography like art. When I asked Athar (D) if he feels there is enough focus on typography, he replied:

They are not doing it properly (…) we need to follow a Western system even in Arabic typography, we need to encode our glyphs, although the language and letterform is different. And the arrangement of letters with four variables, three to five variables for each letter we're just stuffing it into a system and tweaking that system for it to work rather than create something that functions for us or caters to our language.

Athar (D) believes that a well-rounded understanding of the subject is necessary to further the design discipline, particularly by creating systems relevant to the complexities of the language itself. This ties into the use of language in the classroom, and he championed more classes in Arabic typography. Designers Athar, Basem and Dalia discussed how they learned more about typography working in industry than in their education. One way of providing students with valuable learning would be to engage more typographers and studios specialising in typography, through workshops or internships and work placements (see section 4.2.7.2).

Alongside additional Arabic Typography courses in the curriculum, participants suggested expanding the Arabic type library. Laith (D) argued that the Arab world has no equivalent to Helvetica—a typeface that works everywhere. He believes that the standard of Arabic type is lagging, and it is imperative to develop it. His discussion referred to how new financial investments in the Arab region have developed demand for new visual identities and typefaces (Abdel Baki, 2013; Pater, 2016). What often occurs with Arabic typeface design is that it "is made to fit an existing Latin typeface. When a Latin script is used to dictate the form, the Arabic script becomes secondary, disregarding the visual and cultural heritage" (Pater, 2016, p.31). As with the creation of content in Arabic rather than translating it, findings suggested the necessity of creating Arabic fonts over Arabic companions to pre-existing Latin typefaces.

4.2.7—Preparing for industry

The findings revealed a strong emphasis on employability: preparation for the

industry was a necessary part of design education, in line with directions of neoliberal reforms. Does design education adequately prepare students for working in design? Is the sole purpose of the university to train employees? Participants emphasised the necessity of implementing employability within education but findings demonstrated contested views.

Conflicting responses emerged, ranging from claiming the curriculum and educators prepared students for industry (Lara (D); Fareeda (S); Ruba (S); Leila (S)) to confusion about what to do with what you are learning (Rashad (S); Yasmine (S)). Educators Karma (D&EL), Haytham (EL), Nadine (EL), Hind (EAP), Ali (EAP) and Khaled (EP) emphasised their task in preparing students for the industry, while designers like Dalia, Basem and Athar acknowledged that working in industry expands the skills you learn in university and bring the role of learner and designer as critical thinker into perspective.

My findings highlighted the needs of the industry—relegating the role of the university to training for the 'real world' where the curriculum reflects the designer as service-provider. In the charrettes however, the discussion moved into the aims and values of the university itself. In the literature review, I argued how aggressive neoliberal agendas focus on employability, with an emphasis on the knowledge eeconomy and building human capital (Keirl, 2015). More recently, design schools are being driven towards professionalization. Guellerin (2012) argues there are two reasons for this: the awareness that design is an engine for growth and increases business competitiveness; and the diminishing influence of the graduation project as the judge of institutional quality. Quality is now based on the job opportunities acquired for students. In Jordan, the development of design programmes has been largely financial; confirmed by the mission and vision statements of universities teaching design where the purpose is to train a labour force, in line with Jordan priding itself in training labour for export (Zughloul, 2000).

The critique of employability is that it is usually at the expense of critical thinking, where teaching focuses on transmitting skills and facts. By avoiding any questioning of the learning process or the subject, the curriculum restricts student "potential for critical thought and action …" (Shor, 1992, p.12). With employability, educators focus on implementing what is useful for future employment and economic growth

while disregarding other important aspects of learning (Kelly, 2004). It transforms the classroom into what Simons and Masschelein (2012) describe as new pedagogies, where the classroom becomes a space to acquire competencies for employability and a place for specific results, the 'return on investment'.

Rashad's (S) response to the question around how prepared students are for the industry illustrated this return on investment. He stated that they learn many skills through projects but are never taught how to use them in a work scenario. Rashad (S) claimed these competencies are being taught, but he is not necessarily seeing the return because he is not taught how to *explicitly* use them. In his statement, he demands the educator shows him what to do in a practical manner rather than relying on the knowledge gained and how he applies it in different situations. His classmate Jenna (S) replied that the first two years prepared them and that it has changed her thinking, but she remained confused on what they did, demonstrating the disconnect between what students learn and their experience as argued throughout this chapter. How can students begin to see how their learning applied in practice? If denied the ability to question knowledge, how can they question the industry itself?

In the focus groups, students described the way they should learn, in one way, vocalising their learning philosophies. For example, Yasmine (S) expressed frustration with educators allocating too much time for students to produce design work. Added pressure and tighter deadlines would better prepare students for careers in industry:

> When we finish our work, we [must] show the professor because there's mistakes or no mistakes, but in the working world, there isn't this type of thing. The professor usually says no to everything.—Yasmine (S)

Her classmate Tala (S) added to her statement, claiming that the entire four years could be completed in one year:

> There are some things that have no use, and things that are supposed to be of use were not taught correctly.

When I asked how the teaching could improve, Tala (S) replied that educators should be open to discussion and provide valid feedback to students.

Students believe learning requires a dialogue with educators. However, the students' statements frame the dialogue within a skill-set—a material product. This is the effect of a teacher-centred pedagogy, where students are not seen as individuals and where

educators impose their views and ideas on them. Statements by students Yasmine, Tala and Rashad concluded that the university studio class should emulate the design studio or agency. The statements demonstrated two issues: students are not happy with the work they produce, because they are incapable of developing their own style. Being provided time to produce work should allow students to focus on conceptual issues.

The statements argue against a teacher-centred, banking model of education which denies students the ability to engage in mutual dialogue. The emphasis on dialogue could be that educators themselves fail to provide students with meaningful knowledge where they link the content of the course with the students' experiences (hooks, 1994). Or they fail to engage students with different meanings of design beyond design as a service-provider. What emerges in student reactions around time allocation and how educators identify the flaws of their work is the denial of a problem-posing approach. Students are unable to think critically about their work nor engage with "knowledge as a field of contending interpretations" (Shor, 1992, p.15).

Despite a focus on employability, discussion on industry preparation showed a disconnect between clients and designers and industry and education. If design is to be taken more seriously, this disconnect should be addressed. One strategy that participants mentioned was business and communication skills, which they considered as an essential part of the curriculum.

4.2.7.1—Business and Communication Skills

I draw on Heskett's (2017) definition of business skills as both management (instrumental skills) and an understanding of basic economic theory. The latter is more relevant to communicating with clients and people and helps designers understand and articulate their value. Karma (D&EL) was a strong proponent of introducing business and communication classes within design, because she felt designers lack the training. She argued that this lack of knowledge affects how small studios run their business. Mona (D) told me how the absence of any business education in design programmes made it difficult for her to make sense of the business end of her start-up. She considered giving up her start-up after one too many business-related mistakes. Mona (D) argued that incorporating client and pricing skills in the curriculum would help designers. How to price work is a question designers around the world grapple with. In the data collected

for Designers' Inquiry (Brave New Alps, 2013), an investigation into the social and economic profiles of designers living in Italy, the research reveals that

> young designers are primarily applying somewhat arbitrary measures in order to define their fees and often undersell their labour-power thus lowering the general perception of the money-value of design work (Elzenbaumer, 2013, p.97).

Freelancers are particularly affected because of the absence of an accessible scale of fees that is adaptable to a range of work levels (ibid).

Business skills also came up in the charrettes, where under question #1 (see **Figure 3.5, p.125**), Group 2 proposed 'business skills as a way for designers to better understand the clients' business.' Under question #11, Group 2 referred to business and management classes to 'help designers acquire complementary skills'. In the post-charrette discussion, Elia (S) argued that designers have much to add to the process but not all the assets, so how can a collaboration happen with other professionals that is relevant to today's problems? He claimed that by confining everyone to their role, designers are unable to realise that different problems require different forms of expertise. Maha (D&EI) argued studios and agencies are incapable of tapping into the talent they possess due to management issues. Thus, she asked, how can we surface talents and skills to generate self-awareness and awareness of others to create effective collaborations?

Maha (D&EI) and Elia's (S) points call for abolishing disciplinary boundaries, which as Hirano (1991) argues, enables adapting to challenges and opportunities. The location of Jordanian design programmes in universities presents opportunities for cross-departmental collaborations. Although they operate in silos, the placement of design programmes provides an easier opportunity for educators to break these silos and introduce students to new methodologies and epistemologies from other disciplines (see section 4.2.8). Design schools are now located in business programmes, in hopes of teaching business leaders the design process and design thinking. But why not the other way around? Designers need business and communication skills to develop and run successful businesses. To gain new clients and convince them of their ideas and articulate design's value, designers should be persuasive, especially if they are trying to present something new. An important element here is teaching designers to communicate and work with clients. As Hirano (1991, p.58) mentions:

At least half of a designer's time is spent meeting and working with everyone from the company president to the machinists who finally assemble the product. If a designer is not only to convince decision makers about new design ideas but to promote full understanding, which leads to total commitment and effective follow-up, then working with people will take an inordinate amount of time. Without the recognition and comprehension of this designer role, I see little chance for even the best design to be realized.

Hirano's (1991) point highlights the importance of writing, speaking and presentation skills. Moreover, research findings suggested that client-designer communication is a significant issue, as well as educating clients and changing their perceptions (see Chapter Six). Therefore, findings demonstrated that the integration of business and communication skills—or practices from the fields of organisational communication, management, and economic theory—are necessary for preparing designers to work in industry. Although these provide valuable theoretical knowledge to a designer's education, practical experience was also deemed important.

4.2.7.2—Internships and Work Placements

Internships and work placements came up frequently within my research findings. The charrettes focused on the need for an internship module integrated within the curriculum. Every group made mention to internships under four different questions, highlighting their importance within curriculum. Under question #8 (see **Figure 3.5, p.125**), Group 4 made a direct reference to the value of mentors, whereas Group 2 suggested strategies for relevant jobs and internships that do not consist of 'donkey work' (see **Figure 4.8**). Like Group 2, Groups 1 and 3 suggested internships.

8) What can be done to produce better graduates that are passionate about design?

jobs that are relevant to skillset

jobs that are relevant to skillset

make student confident, not doubt their skills

teach them how their skills can be implemented in real life

produce better grad...internships!

internships should offer good jobs for interns, no donkey work.

offer good paying jobs. ⚠

Career Counceling

Career Counceling

how may we help students explore different interests? interest grown passion

Create more possibilities, new internships that actually benifit

Passion can only come with purpose. So by helping students make informeed career

Incentive to "leave"

Incentive to "leave"

a la zapos?? pay employee @3 months in if they want to leav

NB: Figures illustrate data described verbatim.

Figure 4.8 — Group 2, Question #8

Research findings indicated that students felt unprepared for industry work, and designers argued that students were inadequately prepared. Contrastingly, educators described preparation for industry as their duty. The industry and educators should not bear the burden alone however. Jordan has 14 design programmes that cannot keep up with demand and where degree options are disconnected from the industry. Do design programmes provide opportunities for students to work in Jordan or do they encourage 'brain drain'? Are opportunities for designers too narrow and force students to seek opportunities elsewhere?

Findings clearly illustrated an absence of dialogue between universities and the industry. Educators must teach students theory that is applicable within practice, enable them to value design and see how they can carve alternative career paths outside agencies and studios. Participants proposed several short-term solutions: a more extensive programme of visiting lecturers/workshops and public talks, and student competitions organised by industry. Finally, the implementation of a critical work placement/internship should take place. However, it is important that the embedding of a placement or internship does not normalise unpaid or low paid work.

While demand from students is inevitable, particularly due to job uncertainty and mounting debt, Precarious Workers Brigade (2017, p.19) outline important points in countering uncertainty. They argue that framing work experience/placements/internships as more than just a way into a profession would "[s]upport and empower students to

have more autonomy" in the work place (ibid). Before undertaking an internship or placements, educators should prepare students through workshops that provide a critical outlook on work placements and internships; an overview of labour rights; contracts; the role of unions and bargaining; and on asking for a wage/fee. Paying attention to the working conditions of the industry and the students' experience encourages students to think critically of their placement/internship.

The Precarious Workers Brigade suggest offering students the opportunity to critique and share their experience with others. Their next suggestion, to "[d]iscuss different models of survival and subsistence and conceptions of success that artists and cultural workers use and the relationship their art practice has to earning a living" (Precarious Workers Brigade, 2017, p.20) is an example of how visiting lecturers can introduce students to alternative models of making a living as designers. These ideas resonated with some statements made during the charrettes. For example, Group 4 emphasised 'mentorship', whereas Group 2 cited 'relevance', 'jobs that are not "donkey work"', 'decent pay', and 'instilling confidence' as requirements from industry towards graduates.

These suggestions conclude that a critical work placement/internship module allows students to reflect critically on their experience. The module should be in collaboration with industry to enable the employers offering these placements/internships to be self-reflective of their role in it. A critical model for placements/internships could bring up an important discussion: that of women and design education. As mentioned throughout, women outnumber men in design education but remain invisible in the workforce. I now turn to this discussion.

4.2.7.3—Women and Design Education

Women make up the majority of students in design programmes. The perception is that art and design are feminine domains of study, as Huda (S) recounted in a frustrating manner when I asked what she will do after graduation:

> I am going to learn to cook. I know a lot of people who have a lot of potential to become great designers. I know someone … he taught himself design and I asked him why didn't you study at school, he said people will look at me weirdly. Society accepts women studying but does not accept a man studying arts. Society doesn't help, but if you study

abroad, yes. Here I am limited by the company, by people, by society, I can't do anything like I want so I don't have to work. That's how I see the world.

Huda's (S) statement demonstrated how studying design is gendered, and how women view it as an appropriate field for the sake of obtaining a degree, as outlined in the World Bank report (2009). I then ask her if she is going to feed into the role imposed on her, she replied:

I am trying to leave to go to the US. (...) Over there they give you an ability to work. It's not about 'oh you can't do that because society doesn't accept it.'

Huda's (S) comments sparked a debate as her classmates disagreed with her and debated their plans after graduation:

Nawal (S): But not everyone can go study abroad. What are you going to do just sit around and not work?

Danah: You all want to work, right?

Several female students: Yes!

Danah: That's great! Because many people just want a degree and go off and get married!

Huda (S): 90 per cent of Jordan!

Nawal (S): Many people think this way.

Yasmine (S): I want to build myself, have a job, have a career. I don't want to sit around the house cooking and wait for my husband to come home…that's not how I see myself.

A noticeable issue is the ratio of female students to female educators. Educators across institutions in Jordan are predominantly male as outlined in **Tables 4.2 and 4.3**, and the figures are outstandingly low.

Table 4.2 — Academic Staff at Jordanian Universities					
	PhD	**MA/MSc**	**BA/BSc**	**Diploma**	**Grand Total**
Fine Arts total	137	124	44	1	306
Fine Arts female total	16	66	33	1	116
Percentage	11.67%	53.22%	75%	100%	37.9%
All disciplines total	8,194	2,163	275	43	10,675
All disciplines female total	1,424	1,231	173	8	2,836
Percentage	17.3%	56.9%	62.9%	18.6%	26.56%
Data based on 2014-15 numbers (from Ministry of Higher Education & Scientific Research, 2015a, b) • Design is not a separate category and is collated with the Fine Arts data.					

Table 4.3 — Female Educators in Fine Arts Programmes							
	Full Prof.	**Associate Prof.**	**Assistant Prof.**	**Instructor**	**Teacher**	**Lecturer**	**Total**
Fine Arts total	24	47	79	76	29	51	306
Fine Arts female total	3	4	13	44	20	32	116
Perce\tage	12.5%	8.5%	16.45%	57.8%	68.96%	62.74%	37.9%
All disciplines total	1,762	2,541	3,749	1,278	244	1,101	10,675
All disciplines female total	129	372	897	698	145	593	2,836
Percentage	7.32%	14.63%	23.92%	54.6%	59.42%	53.86%	26.56%
Data based on 2014-15 numbers (from Ministry of Higher Education & Scientific Research, 2015a, b) • Design is not a separate category and is found within the data on Fine Arts							

During the third focus group—composed of nine female and one male student—students mentioned they had one female educator out of seven and began laughing. Their laughter displayed the absurdity of the situation. Students and designers discussed how some women reinforced design's gendered role. For example, Lara (D) described how some of her colleagues had no idea what design was and many female students

> would say that 'I'm in design because I'm a girl!' Imagine how horrible is that!

Dalia (D) told me that when she was a student, some of her peers had no interest in working in design and only wanted the degree. Moreover, while she was an educator,

she described how some female students only wanted to graduate and get married. I asked that if these women only want to get married and have children, then why did they go to school to begin with? Dalia (D) replied:

> Because they have to. (…) She cooks, she cleans, she takes care of the kids, but she *has* to go to school and university…

As I previously discussed, Jordan has bridged the gender gap in universities but the country suffers from a low female employment rate. Yet a university degree in Jordan is an asset for women. In her PhD thesis on the intersections of class and gender amongst women in West and East Amman, Nof Nasser Eddin (2011, p.204) argues how women resist and bargain with patriarchy:

> education gives women more employment opportunities and through generating income for their households women might become in control of financial resources, which can allow them relative power and space to challenge patriarchal control.

Women in education presents a challenge to the culture of conformity. But education empowers women in East and West Amman in different ways. Women in the latter area utilise it to obtain necessary skills and make decisions for themselves, including choosing a marriage partner, whereas women in the former use education for freedom of movement (Nasser Eddin, 2011). Why then do women still represent such a small number of the labour force, particularly where design programmes are female dominated? Najmabadi (1998, p.102) points to the woman's role transferring from house to manager of the house, where women became "the manager of the household … instead of being subject to his [husband's] management". Education became important for women because uneducated women were not suitable mothers or spouses (Najmabadi, 1998; Nasser Eddin, 2011). Based on this, Nasser Eddin (2011) concludes that due to assigned gender roles, the goal of women's education is marriage, and economic activity is secondary to this.

The traditional educational system helps reinforce this notion by teaching students to depend and follow authority (Shor, 1992), in opposition to a locally-centric design education where students are socialised into "critical thought … into autonomous habits of mind" (Shor, 1992, p.13). This form of pedagogy empowers women to form their conception of self and of the world, and through the role of critical educators—females

in particular—critically reflect on it and relate it to their own experience, challenging the neopatriarchal society and the roles imposed on them. Therefore, to speak of the industry—and a collaboration with industry—is to question the invisibility of women within it. I now turn to experimentation, cited as an important practice for design and design education in Jordan.

4.2.8—Experimentation and disciplinary boundaries

Participants defined the term experimentation loosely, as demonstrated in the contradictory statements on the subject. Context and milieu are important to consider when discussing experimentation and its limits. My findings demonstrated that designers were cognisant of their cultural environment. Although participants vocalised an interest in disrupting the norm to instigate conversation and change, they knew when to draw the line. Limited experimentation took place within both industry and education. Findings demonstrated that this is partly due to the 'self-policing' culture where people hesitate to experiment for fear of public backlash and the university administration. Experimentation also points towards debate around the generalist or the specialist designer. Research findings demonstrated that participants were both for and against the concept, and the question itself brought out a lot of interesting arguments.

In comparing his experience of studying for a BA in Jordan and an MFA in the US, Raja (D&EL) identified the focused approach from the beginning in the US, whereas in Jordan the course moves slowly into the idea of graphic design. There are two reasons for this: 1) he is comparing an undergraduate programme to a graduate programme; 2) he completed his BA at Institution 5, within a college of fine arts situated in a university, whereas he completed his MFA at an independent art and design school. He argued that his BA was better as it introduced design overall:

> It was jumping through it and learning a little bit of everything and mov[ing] forward towards more specific learning.

Despite these positives, the curriculum in Jordan continues to be a model adopted from other countries. This is often at the expense for what works for the country, Raja (D&EL) argued. He described the curriculum at Institution 4 like a salad with all types of colours and flavours: there is cinema studies and cinematography, computer graphics, design methodology, branding and animation. He does not argue against the diverse

majors but against how most majors do not necessarily fit in Jordan.

The other issue is that students must choose a track in their final year of study. Although Raja (D&EL) felt that the outcomes produced a nice hybrid, the programme, as Fareeda (S) stated, should be more focused to enable graduates to specialise. Students agreed with Raja's (D&EL) comment:

> you can … focus on multimedia or animation, but … there isn't a lot of stuff that makes you feel you've specialised. We specialise in the last year, why not at first? —Fareeda (S)

Even when students specialise, there are barriers preventing them from exercising choice because the university is understaffed and choices are based on faculty availability. The situation is similar at Institutions 2 and 7 where the programme offers too many tracks and students lack focus.

Khaled (EP) argued against a generalist programme as it leads to an identity crisis amongst students. He believes the curriculum should target more specialised routes that are relevant to industry requirements, and a curriculum should be forming industry-ready graduates. He admitted that there are benefits to general design education that offer an overview of the discipline, however, there should be an opportunity for students to specialise in the final year:

> Otherwise, the market will be disrupted. And it is disrupted now, those who graduate from interior design let's say, they might be weak in housing interior design or commercial interior design. In graphic design, he's not capable to work in branding or corporate identity.

Karma (D&EL) believes design degrees should be five years instead of four. She based this on her experience as a student at Institution 7, where she learned a bit of everything and left on her own to decide what to do. She felt that the extra year should allow focus on a specific design area to help graduates. This is similar to Khaled's (EP) recommendation of specialisation in the last year. Dalia (D), who also studied at Institution 7, felt that the entire four years could have been one year of foundation because topics were not dealt with properly or in depth. The structure of the programme meant students are pursuing either interior design, branding or web design in one semester only.

Athar (D) told me that he appreciates the programme at Institution 7, however he

believes the programme structure leans towards the concept of designer as craftsperson at the expense of critical thinking, design history, and milieu:

> If I am creating something I need to understand the milieu of what I am creating it for.

Karma (D&EL) argued for a balance between design programmes housed in architecture departments and those in colleges of fine arts, who both approach design differently. A "utopian design programme" is one that balances these two aspects. She explained:

> I can teach my students to solve any problem in design but if they can't communicate it, they failed. If they are really good [at] communicating ideas visually but the message is weak or it doesn't solve anything, it's useless. There has to be a balance…

Again, she referred to the designer as a t-shaped thinker that can do a little bit of everything but specialises in one. She reiterated this during the pre-charrette talk through her choice of 'cross-disciplinary and interdisciplinary' as words for the prompt. She highlighted that each design team consists of people from different fields working together, which is important for informing design practice. These comments are similar to those made earlier by Maha (D&EI) and Elia (S).

Mixing disciplines comes in handy, as Basem (D) explained. His first two years of study were general, where interior and graphic design students took the same classes. He told me that this helped him understand aspects of modelling and space in thinking about brands in a space. Zein (CO) felt that design programmes are too specialised and believes that moving towards general routes makes sense for Jordan:

> because the other option would be just to apply an existing system. …
> it's much more interesting to try and create your own system and not
> really work in these specific disciplines.

General design programmes are, as Eman (CO) and Zein (CO) noted, more relevant to the work currently produced in the cultural field. Eman (CO) cautioned that this might be occurring within the creative and cultural 'bubble,' where more disciplines come together, thus it does not reflect the industry. Zein (CO) believes that a less rigid system allows for more experimentation, and Eman (CO) argued that if people are not labelled experts in something, they are more willing to delve into experimentation.

Charrette participants were more open to the notion of a generalist design education and emphasised experimentation. Under question #9 (see **Figure 3.5, p.125**), Group 3 argued the 'necessity to work with current problems', which related to design's role in society and the relevance to milieu as well as a 'general multi-disciplinary approach'—similar to suggestions under the 'Community' cluster from Group 1. Group 4 highlighted the need to 'embrace broader topics' generally and in design, to question and to experiment. This is similar to Group 2's 'exposure to diverse and novel contexts' and comments in their cluster 'practice based and experimentation approach to curriculum', where they discussed 'open-minded practice-based experimentation'.

Conflicting ideas emerged under question #15. Some groups stated a general education is more realistic in terms of industry, and others argued that specialised is considered easier for industry. But Group 2 concluded that 'multi/interdisciplinary majors are necessary' and 'provides students with broader knowledge in the curriculum'. On the other hand, participants described specialist design programmes as 'not experimental' but they also claimed that Jordanian design programmes are generalist. What becomes clear is that participants are referring to general *graphic* design where specialised would be typography for example.

In referring to design's role in society, Group 1 emphasised the need for 'multi-input design projects', and to 'move into interdisciplinary majors' under the 'Curriculum' cluster. Group 4 also believes 'specialisation is narrow and closed' whereas 'generalist design allows graduates to evolve more organically'. They argued that it could be a 'jack of all trades, master of none' problem. Group 3 referred to specialised programmes as 'static', but providing a 'general understanding would ignore the needs of the profession by focusing on theory'.

Although the discussion centred around industry requirements, Amman's grassroots cultural scene makes the case for more generalised education and presents an interesting avenue for experimentation. Zein (CO) and Eman (CO) cited experimentation at the core of their work. They both felt that the specialisation factor did not come into play within independent initiatives in Amman, as people were experimenting in fields outside of their expertise. Since design education is stronger than art education in Jordan, they believe it is easier for designers to experiment in art without labelling themselves artists. Zein (CO) felt that Amman's grassroots nature provides her with more room to

experiment. This, she told me, makes for more interesting work than if she lived in Beirut for example, where there are expectations to produce a certain type of work. This relates to Draxler's discussion when he argues that narrow economic frameworks require more experimental design, and the issue is when this experimentation—the subcultural—then becomes an economic strategy itself (Gretzinger, 2012).

Both Eman (CO) and Zein (CO) felt that Amman's 'uncool' factor enables them to experiment with ideas as there are no expectations towards their work. However, Eman (CO) argued that recent expectations presented on Jordanian creatives are coming from the "NGOisation" of society. Lacking government funding, private initiatives are critical to the survival of Amman's cultural scene (Khan, 2013). Eman (CO) described soft-power initiatives in Amman where the funding is tempting for practitioners without access to money from other sources.

Athar (D) argued the red tape that surrounds both students and lecturers means that both parties play it safe. He felt that universities should provide students with the freedom to explore because it is one of the only places where they are able to do so. The university, Athar (D) said, should offer students the

> flexibility to explore and give them the ability to see what they like and what they don't like. I think probably it's a scaring mechanism.

By doing so, students will no longer fear the system, he argued. The absence of experimentation is also attributed to a stagnant and unchanged curriculum. For Sana (CO), Karma (D&EL), Fairuz (A&D) and Maya (A&D), experimentation also related to collaboration with craftsmen, a collaboration that is non-existent within the curriculum. ADW created a crafts district in the first edition, where local craftsmen sold products, however, aside from putting craftsmen and designers in the same 'district', they were not necessarily brought together to collaborate on projects, thus they remained separated. Karma (D&EL) described that most of her frustration comes from a lack of openness from industries and from sub-standard finishing and poor work ethic which she referred to as a cultural issue.

Despite contradictory statements, what emerged is in fact the need for a more general approach towards education. Border-thinking within locally-centric design education does not disregard the concept of specialisation, it cautions against "strictly vocational education [that] turn[s] to the quick breeding of specialists with a rather

narrow horizon" (Moholy-Nagy, 1947, p.61). Design education requires a broad scope—highlighted in the findings—and without exposure to other disciplines that share a culture with design, designers will continue to speak and design for themselves (Bierut, 2007).

As argued in Chapter One, design and designers are now dealing with different challenges and opportunities. To combat these challenges and opportunities, to engage with the world around them, and to be emancipatory, design must break out of disciplinary boxes and connect with other disciplines in dialogue. In this way, students and designers can critically engage with the milieu, and make sense of their actions and how these affect the people they are designing for, enabling border-thinking. This is important for social design and community engagement in particular that requires designers to be aware and informed of the context they are working in.

4.2.9—Community Engagement

Community engagement arose in relation to projects produced by students, within the practice of both designers and educators, and through observations on projects conducted in universities. Raja (D&EL) discussed the question by referring to universities who include community engagement in their mission statement. However, he argued that institutions only support this through words because it is never applied in practice, leaving it to educators to implement it within their teaching. Although universities claim to engage with communities, Raja (D&EL) pointed to the large gates imposed at the front entrance that

separate the city and its surroundings.

Referring to the institution where he works, he argued how separated the institution is from the city nearby, restricting access to the university to students, faculty, and staff. When I asked if he knew the reason behind the presence of these gates, he replied that it could be due to a lack of understanding on behalf of the person who designed the university. A university should engage the community and society and be open to the public:

> [it] should be a place of knowledge, one where you go [to] be
> enlightened. [Instead] they close them (…) I'm alumni at Institution 5
> but I can't get into it. Can you imagine? [laughs].—Raja (D&EL)

Gates are present at campuses region-wide, but the reasons behind them remain a mystery. Their appearance is a reminder of state control; a sense of being watched. Rather than providing a space of openness, these gates lock students in and confine learning to the university walls during designated hours. Universities generally close at 6pm, and students require permission to work late. The gates and early closure are a sort of metaphor for the curriculum as product and transmission.

Research findings suggested a strong interest in community engagement both within education and in design practice. Designers cited different takes on community engagement within their educational experience. Lara (D) mentioned that during her studies, educators rather than students encouraged community engagement. When students attempted to engage, they often produced superficial projects. She cited the painting of the downtown Amman stairs and the umbrellas suspended on top as an example. The umbrella project was initiated by design students from the nearby university as an attempt to engage with the community. What concerned Lara (D) was that the umbrella project was copy-pasted from the Centro Abierto de Actividades Ciudadanas project in Cordoba, Spain.

In Cordoba, the installation aims to connect the local neighbourhoods, the railway station and the urban areas. Equipped with a drainage system to help the city deal with water issues[51], the parasol provides shade during the day and light in the evening. Amman's version is merely aesthetic with umbrellas suspended on top of the stairs. Lara (D) argued it was un-relatable due to the use of umbrellas and because the idea was copy and pasted from another context. She described it as an aesthetic exercise with no relation to the neighbourhood rather than a functional one, and she blamed the absence of design thinking in the curriculum in bringing forth a more researched and viable solution.

Fareeda (S) described a redesign project for a children's hospital that she worked on in her class. Although the project was never implemented due to a lack of funds, it made her realise her passion for this type of work. She believes that her university allows her to engage in similar projects. However, one obstacle to integrating these projects lies in bureaucratic procedures (see Chapter Five). Her classmate Leila (S) discussed a class project for a volunteer organisation that cleans up hiking sites. The project was never completed due to time constraints. Here we see the issue of time and commitment; how

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51   ParedesPino Arquitectos produced the project (see Pham, 2011 for more details on the project).

can educators encourage students to continue working on projects once the grades are in and the semester is over?

Students were enthusiastic and empowered about the projects, but this enthusiasm is not enough to sustain a project. In Maasri's (2013, p.120) discussion on her class at the American University of Beirut (AUB) 'Design in the Community', where graphic design students engage with society through issues of concern to them and their community, she claims that "mark[ing] the city their voice" and granted with the ability "to act on the very structure that dismissed them as rightful citizens" empowered students. However, she understands that classes like these may also lead students to believe that only design can change the world, and they must learn that change is only possible if coupled with action:

> Design needs politics … to effect any change in society, and designers need to collaborate with others and immerse themselves in realities outside those of their own profession (ibid).

I discussed the new formulations of design in Chapter One and highlighted their relation to developmentalism where aid programmes provided by industrial, Western nations such as NGOs, the UN, and philanthropic foundations frame many design activities (Willis and Elbana, 2017). With the influence of ideas from social design spreading, educators and students must approach community work more critically and be well informed of the context. Students described uneasy feelings in relation to assigned community projects. For example, Rashad (S) described how educators ask students to go downtown, choose a store and rebrand it. Shop owners are not pleased with this and are sceptical of student intentions. Jenna (S) recounted how community work around the university often brings up class divisions:

> Where are you coming from? It's sort of like we are an upper-class people that we see ourselves above them and it's hard to escape it. (...) so they have this attitude towards us. (…) People are defensive asking what do you want from me, etc.

Students felt as though the university is more concerned with itself than bettering the community. Rashad (S) said this negatively affects the surrounding area as the university's location creates a gap between the students and the community. While meant to be more strategic, he believes that the relocation of the campus has displaced local businesses. This displacement has worsened the situation for the community rather than allowed the university to engage with their surroundings. To have the design school

located in an older area of Amman where craftsmen still work should encourage the students to seek out new collaborations and make it easier for them to produce their work. So far, this has not been the case. Ruba (S) believes that isolation will continue because of the social class of the students. The majority come from more affluent backgrounds, and she described the negative effects this has on the local community:

> [Students] consider the area cool but they don't engage. We will always be closed. (...) If we want to go down to the high street we [fear] the people on the streets. I wouldn't go down to a shop unless the Queen went there for example. I feel we are still stuck with this. [University projects ...] asked us to go down and engage. So we worked on projects to get involved but then we close and go back to our own society.

Through these statements, students are aware of the difference between their own milieu and the one they find themselves in. Instead of opening their minds, they pursue the projects to get assessed but quickly disconnect. My findings demonstrate that educators should make their intentions clearer and teach students how to approach the community in a more sensitive way through an official dialogue between the university and the community. What is obvious is not only a lack of research where students jump to solutions without first addressing the fundamental issues at hand, but because design is depoliticised. It appears that both educators and students are unaware of the time involved in understanding the challenges of the community, of the milieu and the context the students are rushing to work in. They "target symptoms rather than confront the complex problems themselves" and these problems "require a long-term immersion into the social, economic, historical, geographical, political … sides of the problem" (van Helvert, 2016, p.22).

These statements highlighted the absence of critical community projects from the curriculum. Although educators are attempting to implement this type of work, there is a deficit in researching and critically thinking about these projects. Here is where the value of research methods courses and of border-thinking becomes evident. Emphasising research throughout the curriculum can create links between different social worlds, class, locations, places, interests and objects (Hanafi and Arvanitis, 2016, p.14), and could enable students to think differently about the multiple worlds that make up the Arab region (Zureik, 1988), in line with locally-centric design education.

Jad (D) presented one solution for bridging these worlds and instilling a sense of

responsibility. His design practice provides design services to the community for free by applying creative interventions and introducing these as a way to share them with the public. Jad (D) and his design partner in this initiative feel that these interventions are

> important in a culture where 'design' as a concept is not a priority. In many communities, it is an unaffordable privilege, and therefore almost completely absent ((Wajha, 2016, no pagination).

Moreover, the project aims "to redefine and reshape the city's identity" and stimulate the public to talk about design and "respond to these creative interventions" (ibid).

After conducting a workshop at a university in Saudi Arabia that encourages students to contribute 20 to 40 hours of community service a year, Jad (D) suggested that universities in Jordan should make community work a condition for the completion of the university degree. Inspired by his workshop, he described how one of the students continued working on her project as part of her community service. She worked with women-run stores across Jeddah, a sensitive topic in the country. What this example illustrated is how engaging within design work can help students understand their surroundings and the local political situation. Furthermore, the action could initiate conversations and opportunities for change. Mandatory volunteering could encourage students to continue working on community-based projects beyond the allocated class time, or seek projects out themselves.

4.3—Conclusion

This chapter has outlined several concerns within education such as an outdated and disconnected teacher-centred curriculum; the authoritarian educator hindering critical thinking; and the absence of research and experimentation. Despite these obstacles, a picture of curriculum as process, and at times, praxis, begins to emerge. The different philosophies, theories, practices, models of curriculum and pedagogy discussed reject the notion of education as facts and skills and highlighted the importance of the student in the learning process. Educators should value student expressions and contributions, not dismiss them—signalling a need for a student-centred pedagogy. Participants acknowledged the difficulties of bringing in new ideas within a culture that encourages conformity, and nonetheless strive to challenge students to question

and experiment by introducing new practices. Moreover, an acknowledgment of Freire's *conscientização* surfaces, which enables students and educators to care for each other, and highlights the power of student agency.

Educators demonstrated a desire to redirect their practices by challenging the traditional role of the educator in a neopatriarchal society. Furthermore, there is a to and fro amongst participants between a generalist or a specialist design programme and where the debate becomes more pressing as findings indicated a concern with design's role in society. Despite conflicting views on perceptions of design and defining design's purpose, my research findings showed that all participants are interested in education that enables exploring design beyond the traditional service-provider role by emphasising design thinking, critical thinking, research and analysis, and integrating more writing, business and communication skills. Tackling social issues by keeping design highly specialised does not necessarily allow for an integration beyond something additive. Within a more general programme, it acts similarly to Findeli's (2001) basic education, where social issues remain within a designer's education throughout the duration of the degree. Is this a matter of injecting industry experience through placements and internships? Or should the final year prepare students for more specialised training? Or is it rethinking design education that could be theoretically and pedagogically ahead of the industry and enabling experimentation and critical thinking? As a curriculum is a recipe (Stenhouse, 1975), it requires critical testing before implementation and a dialogue with industry.

The process and praxis models of curriculum permit both educators and students to examine their learnings, to "make meaning and act from reflection" (Shor, 1992, p.12). This is visible in questioning the *lingua franca* of design and education where the importance of Arabic, translation, and an Arab design history were recurring topics. What is evident through my findings is that students, designers and some educators vocalised the need for change by attempting to challenge the traditional ways of teaching in different ways. By emphasising educators as practitioners and integrating research, we see a drive towards a process model of the curriculum. By encouraging students to be change agents and highlighting design's role in society and community engagement, this moves towards curriculum as praxis. One thing is clear however, that reforms are to be radical and experimental.

CHAPTER 5

What potential shifts could this require and create?

In the last chapter, I discussed the philosophies, theories, practices, models of curriculum and pedagogy appropriate for a locally-centric design education curricula. Through these, larger issues related to perceptions emerged—how designers, students, educators and the public view design—and the limited value attributed to it. Participants cited perceptions as a major obstacle towards change. Research findings indicated a concern with design's value, and in Chapter Four, I touched briefly on design's value in society. In this chapter I will answer the question *what potential shifts could this require and create?* Here, I focus on both education and more general ideas around design's value and perceptions. I will briefly touch on strategies for combatting these perceptions in this chapter, and more extensively in Chapter Six.

I first focus on admission requirements where I look at how the *tawjihi* score as the main admission criterion for design is problematic as it projects negative perceptions towards the discipline. I then move to other admission requirements such as portfolios, exams and interviews as possibilities for reforming the system. Next, I look at bureaucratic red-tape and how practices such as accreditation and the quantity of design programmes and graduates prevent change from occurring. Then I move to discuss the way clients perceive the work of designers. Designers argued that part of their task is to educate clients on their role. Furthermore, designers described that clients bypass them, failing to see the connection between the designer, production and consumption.

In the final sections, I draw attention to the city as one reason for the undervaluing of design. Here, I examine the fragmented identity of Amman and how this contributes not only to a lack of citizenship, but also how the hodgepodge cityscape is the result of a lack of appreciation for design. I conclude the chapter with a discussion on power, resources, and spaces of learning, and how shifts in perceptions begin by addressing these.

My arguments in this chapter lead into Chapter Six, which discusses the strategies proposed for changing these perceptions. In this chapter, I combine the findings and discussion based on the themes from the data analysis (see **Figure 3.6, p.128** for a visual illustration), by first bringing together arguments relevant to perceptions within education, followed by perceptions within design as a whole (see **Table 4, p.133** for pseudonyms, **Table 4.1, p.134** for charrette groups).

5.1—Bureaucracy

> Thus bureaucracy—in government, the military, education, business—projects a modernized exterior, but internally its structure is essentially patriarchal, animated by an elaborate system of personal relations, kinship, and patronage. These are all neopatriarchal institutions (Sharabi, 1988, p.131).

In Jordan, bureaucracy manifests itself in different ways within education and in the design industry. A characteristic of Jordanian bureaucracy is an overcentralisation of authority due to government being "dominant and overreaching in all aspects of society" (Jreisat, 1989, p.98). This centralisation of authority "has conditioned successive generations of over-compliant administrators seeking to patronize the political order" (Jreisat, 1989, p.100).

Bureaucracy affects curriculum as well as learning and teaching. An obsession with red tape creates hurdles for educators through admission requirements, accreditation, the recruitment process, and classroom content. Leila (S) demonstrated the overreaching power of the MoHESR:

> We had a class called Culture in Design, it was about making the younger generation, people in schools, [learn] about design. We did workshops. (...) but then a rule came out from the ministry that they didn't want an interaction between the university and the schools. It has to be [a] formal … agreement.

Similarly, Karma (D&EL) claimed that piles of paperwork complicate agreements for external projects and educators often miss out on projects awaiting approvals.

Raja (D&EL), Hind (EAP), Nadine (EL), and Haytham (EL) argued that the MoHESR focuses on ticking boxes instead of curriculum development. Raja (D&EL) claimed that this is the reason behind the outdated and disconnected curriculum. Curriculum is not only copy pasted from Western institutions, but the MoHESR does not perform a quality check on the curriculum, he argued. Haytham (EL), Hind (EAP) and Nadine (EL) were concerned with the university requirements and faculty/college requirements imposed by the MoHESR (see **Table 5, p.202**), which they felt prevents educators from covering the necessary subjects. In discussing credit hours, Haytham (EL) broke down the actual hours dedicated to design subjects to around 90 to 100, where educators cannot cover all the design subjects, also stated by Nadine (EL) and Group 3.

Table 5 — University, Faculty, Specialisation/Department Requirements			
Type of Requirement	**Credit Hours**	**Compulsory**	**Electives**
University Requirements	27	12	15
Faculty Requirements	24	15-18	6-9
Specialisation/Department Requirements	81	69-78	6-18
Data based on all institutions except Institution 2 where a design degree takes five years to complete as opposed to four. Design programmes range from 132-143 credit hours			

Students Tala, Huda and Yasmine were also critical of these electives and requirements—such as Arabic Language and Military Science for example—claiming they were irrelevant and replicated content from high school. Haytham (EL) concurred with this and would rather use the hours to teach research skills.

The MoHESR imposes these requirements on every programme across universities. Additionally, rather than accommodating its differences, the MoHESR treats design similarly to any other discipline. When it comes to teaching, practice and research, the requirements lead to precarious working conditions for educators. Educators struggle with low salaries and a five-day work week, which makes running a design studio or practicing design challenging (discussed in 4.2.2.1). The situation is even more difficult for educators teaching at universities outside of Amman, where 90 per cent of studios are based (Abu Awad, 2012).

Educators that possess only an MA or MFA degree, and to some extent educators with PhDs, work in precarious conditions. Although acquiring a PhD or publishing makes educators eligible for a promotion, based on MoHESR laws, design practice and what it produces—such as exhibitions—is not considered research, and the requirements imposed on design means moving up the ranks is difficult. Haytham (EL) recounted a story:

> There are often honorary ceremonies at our university, and we are probably the only department … whose name never comes out. (…) there is a professor who has had his PhD since 1974. He is still in the same role, Associate Professor. Staff are not advancing because of standards that the university have set. He is asking to be raised to a Professorial role based on exhibitions …

The story illustrates how the outdated rules and uniform criteria applied to design hinder research and progression of the field. On top of this, Haytham (EL) argued that

time is the primary factor, where administrative duties and teaching hours leave educators "burnt out" and with little time for research and publishing.

In the next sub-section I will investigate how grades as the sole admission requirement for design affect perceptions, and demonstrates adherence to the curriculum as product/transmission.

5.1.1—Admission Requirements, Choice and Values

In the long list of bureaucratic requirements imposed on design educators and within higher education, admission requirements were a controversial topic. However, this issue is broader than a set of admission requirements and encompasses choice and knowledge on the topic. The discussion on grades centred around admission requirements and the low *tawjihi* score that permits students to enrol in design. Khaled (EP) described the admission requirements as:

> abuse for the discipline of design by the MoHESR.

Research findings affirmed the critiques on admission requirements discussed in the literature review. In the charrettes, Groups 2, 3 and 4 cited grades as an insufficient admission criterion, and Groups 3 and 4 explicitly emphasised that it makes people perceive design as the 'failure course.' For most participants, to take design seriously, admission requirements were the first area to reform. Khaled (EP), Haytham (EL) and Nadine (EL) identified the following as other reasons for choosing design:

- Design entails a good salaried job and social rank;

- Rejection from other disciplines;

- Perceiving design as 'easy';

- Student needs a degree "to hang it" — Nadine (EL).

Additionally, programme names are lost in translation when translated to Arabic, as Leila (S) recounted:

> When we first started, we were 75. Three quarters of them [students] had no idea what the major was! The name in Arabic is confusing '*alttasmim walttawasul albasri*[52]' (Design and Visual Communication) people thought it had something to do with eyesight and glasses! [laughs]

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52   *Albasri* refers to visual and to optics/ocular/optical.

She blamed university websites containing little information regarding majors for the confusion. The only way to acquire information is in person by asking either the faculty or current students, she said. Leila (S) felt it is the responsibility of both the university and schools to inform students on their options, a point emphasised by in the charrettes by Group 3 and Elia (S).

Leila (S) proposed a solution where students organise a workshop educating applicants on the majors and for design students to work with the university on a booklet featuring all the majors for prospective students. Rashad (S) liked this idea and agrees that this is a big issue because design is a demanding major:

> You can't study this for four years and realise you don't want to work in it.

The statements highlight Shor's (1992, p.87) "qualities of classroom dialogue"—an important aspect in locally-centric design education. Shor states that providing students with information and details on the structure of the programme prior and during their studies is imperative. Classroom dialogue was also discussed in relation to the aims and values of institutions. In the post-charrette talk, Elia (S) referred to how institutions all have different aims which leads to confusion and limits choice:

> They tell me we are preparing you for the market, other institutions would tell you we are preparing you for your utmost potential in the design field. Another institution would have another answer. But universities do not show you what their aims are. That's very important. (...) A university that is preparing you for the market might actually suffocate other aspects of your creative process—they do not give you the right to choose. It affects the courses, student mentalities, the general vibe of the uni.

Camilia (A&D) said that universities should be more transparent with their aims—are they training students for the industry or focusing on user-experience or human-centred design she asked? She argued that universities are attempting to sell everything, but catering to all areas is unrealistic. The discussion resonates with Bierut's (2007) process vs. portfolio school argument discussed in Chapter Two. In Jordan however, the type of school is not explicitly defined and Raja (D&EL) explained that it is dependent on how others dealt with it. He cited that institutions must decide on the aims and values of their design programmes.

Uncertain values leave both educators and students confused as Paul Nini (2005, p.63) argues:

> Values are embedded in our students' work and reflect what we as educators have determined to be important. (…) First, we [design educators] must examine our own convictions, and determine which of those we wish to stress through our courses and the experiences we provide to our students. Second, we must take every opportunity to make our values clear to potential students, so that those values can actually play a part in a student's decision to enroll in a particular design program.

The values of a programme become clearer to students when they are well into the course, but this is not always the case. Without established aims and values, there is little value attributed to design. What emerges is the unintended side-effects of the hidden curriculum.

This reflects a sense of carelessness on the part of the MoHESR towards the discipline. Further fuelling this is the limited exposure to forms of art and design education in elementary and secondary schooling, as Khaled (EP) explained:

> Most … administrations in the school think that they can change any class of art for … mathematics, science, whatever, because …they don't need art. That's why first year is not enough to create a student who is able to be equipped with the foundation.

Because art and design are not a priority in primary and secondary schooling, students begin their studies with limited skills and knowledge and educators struggle with teaching foundation courses. Khaled (EP) has attempted to counter his inability to change admission requirements by developing a training course in drawing and colour theory for prospective fine arts and design students. Through it, he attempts to develop a culture for art and design, placing the artist and designer as important to society as the doctor or the engineer.

Knowledge of what design is before choosing a university major can be beneficial to students who might be interested in design but do not necessarily understand what it is, a point made by Groups 2 and 3 in the charrettes. Both groups argued this should be done either in schools or through pre-university courses like Khaled's (EP) suggestion. As Ruba (S) explained, she always had a passion for problem solving and making, and design was exactly what she was looking for but she was unfamiliar with the term:

I was more focused on technology and cars, and the answer was always mechanics and engineering because that's what people knew. (...) I didn't know that there was something called industrial and car design. I went to the Open Day ... and (...) [t]hey introduced us to design and I thought 'this is it.' The more I studied, I became more convinced and this is what I always looking for.

On the other hand, Fareeda's (S) high *tawjihi* score placed her in the faculty of pharmacy. Her sister was studying graphic design and she became intrigued with the work and the process. After auditing some classes, she changed her major to design.

What these stories illustrate is the absence of choice provided to students. It follows a traditional pathway, and removes student agency in making their own choices. Moreover, student obsession with grades persists throughout the duration of the degree, an issue that I now turn to.

5.1.1.1—Abolish grades, embrace failure

For Karma (D&EL), grades are a problem for learning and teaching and student engagement. The MoHESR prioritising grades over portfolios in design does not help with student progression, she argued. Karma (D&EL) reported that students engage throughout community engagement and client projects, until they "get their grades and they go," leaving projects incomplete. The challenge is for students to take the projects beyond the classroom, their peers and tutors. Karma (D&EL) cares about the students' experience working on projects more than the actual assessment, but how can students understand the value of something beyond their grades?

A grades oriented approach is synonymous with the product/transmission curriculum model, where the product is the well-executed project. Karma (D&EL) claimed that prioritising grades over portfolios in design prevents students from progressing. What sells you is your portfolio, not your grades, but unfortunately, the system revolves around grades because of the MoHESR, she argued. If students had less pressure to get good grades, they could see the value in their projects and continue working on them, she said. Furthermore, the MoHESR should treat design programmes differently as they are different from other disciplines, she argued. She cited Germany as an example, where all universities had the same system but design had different requirements for registration, and the university based admissions on a

portfolio of work instead of grades.

What Karma (D&EL) described is a desire for a process curriculum model. A process model is critical and provides alternative and more relevant ways of assessing design work because it is focused on *understanding* the subject as opposed to grades. Ali (EAP) and Raja (D&EL) shared her point of view. In his teaching, Ali (EAP) attempts to guide students away from grades and towards a career path within their graduation projects.

Maha (D&EI) pointed to the standardised grading matrix for marking. Although design is qualitative, it is based on a quantitative measure such as grades, a point Raja (D&EL) agreed with. Camilia (A&D) pointed to the problem of how educators and students focus on the results rather than the design process:

> We were not taught how to get to the solution through process.
> Focusing on process can open up a discussion.

Maha (D&EI) argued that education must foster a culture of failure, one that understands failure as a starting point rather than an end. Revisiting his comment of the teacher as a prophet, Raja (D&EL) argued that a culture that embraces failure would allow interaction and sharing rather than a culture of fear. Maha (D&EI) referred to the idea of vulnerability—an important factor in locally-centric design education:

> Professors do not share vulnerability, they project an image of perfection and this is a problem. How much you share determines the make-up of the class.

The argument against grades as both an admission requirement and a form of assessment is in line with a locally-centric design education, where statements reveal a desire to move away from traditional classrooms and into more experimental forms of education that allow students to question.

I now discuss why this admission requirement is harmful to perceptions on design, and consider other possible methods for admission.

5.1.2—Standards, Passion and Interest

The privatisation of education, discussed in Chapter Two, has contributed to diminishing standards. According to Ruba (S), ever since the university increased tuition fees and became more profit-oriented, admission standards have dropped and the

focus has shifted to prospective students who can afford to attend. Similarly, Laith (D) described how admission requirements changed:

> they used to take people who deserved to be there, now they take anyone who can afford the price …. This [practice] ruined the college …

Basing access to design on the *tawjihi* score and fees means that design has a reputation for recruiting poorly performing students. Reforming admission requirements will enable people to appreciate and value design, otherwise, people will continue to see it as a discipline that intakes failures, Athar (D) argued.

In addition, high tuition fees prevent certain sectors of society from accessing education. Group 4 highlighted design's inaccessibility by writing 'scholarships', an option that could attract more diverse students from different social classes. Acceptance based on grades means students often lack passion for design and the quality of the work is substandard. This is visible through the quality of graduation projects that Noor (D) described as:

> tragic.

He explained how previously, students would prepare for this project the whole year and think about their future career, but this is no longer the case. Rather, students

> g[o] out and sees something he likes, prints it and that's it.

Similarly, Dalia (D) described graduation projects that felt like a week-long assignment rather than a year-long project, and Athar (D) argued graduation projects lack depth because they demonstrate little critical thinking and research. The graduation project is a significant part of a students' portfolio, as it presents their work in front of potential employers who attend graduation shows to recruit. Participants also highlighted a difference in quality between universities (Leila (S), Jad (D), Abla (D), Rami (D), Laith (D), and Basem (D)). Dalia (D) described a distinction between students taught by educators with design backgrounds who produce stronger work.

Furthermore, in describing their peers, students claimed many were 'not serious'. The strong relation between low grades and design diminishes its value. As Fareeda (S) explained, design students often had low *tawjihi* scores, and therefore

> People always think that design is worthless because anyone can enter it (…) They don't understand the importance of design.

Rashad (S) also described how people think design is an easy thing to study in comparison to other disciplines. People associate design with students who performed poorly in high school. In relation to his own classmates, Rashad (S) described many as clueless and only enrolled to tell people they attend university to increase their social rank. Jenna (S) felt at least half the class engages with the content, are curious, and take the subject seriously, while others are just waiting for it to be over. Similarly, Lara (D) described her former peers as very indifferent about design and chose it because they thought it was interesting and required minimal studying. She reported students sitting in class, bored and disconnected from the content, putting nail polish on each other while they had a guest lecture. Abla (D) also described stark differences between students who enter design by choice and those who enrol only to obtain a degree. Therefore, people perceive design as an easy major, without much studying or traditional exams.

However, design is demanding, requiring all-nighters and manipulation of materials. Athar (D) recounted how the difficulties he encountered in his first year studying design made him appreciate it:

> The whole four years are demanding, but you grow into it … and you start to dedicate your whole life towards design. (…) for a student coming from school, I used to cry in the dorms working on a colour project (…) but it made me appreciate design as a discipline. I came back to Jordan during Christmas break, she [professor] has this ritual, she gets underperforming students … she looks at the colour and says it's a hair more yellow than it should be. I am mixing gouache, it's very subjective. For me this is orange, for you it's probably more yellow. At Christmas, she came and said I think you need to reconsider … design school … you're not gonna pass my class. I graduated top of my class … so she had an impact on me. She was basically saying take it seriously or leave. Design is not a piece of cake.

Dropout rates are high as students are unable to keep up with the workload or lack the passion for it as described by Basem (D) and Yasmine (S).

For Dalia (D), students do not take design seriously because it is likely their last option. She claimed that most applicants have no knowledge or interest in design, it is entirely based on grades or *wasta* (nepotism, connections, mediation), and want to obtain the degree with no intention of working in design. These statements illustrate the problem of the 'diploma disease'. Some parents force their children to attend university, and design is one option for students who are not interested in 'studying'

in the traditional sense. The 'diploma disease' could be a factor in the low number of women in the workforce, particularly as design programmes have a higher percentage of women than men.[53] Khaled (EP) argued the diploma disease is also a social class issue. Students, who are mostly from middle to upper middle class backgrounds, particularly those coming from the GCC, see obtaining a degree in fine arts or design as a luxury that increases their social rank. He claimed that foreign students do not necessarily pursue careers in design, and the same is applicable to Jordanians from the same social class. This also reinforces design's luxury and elitist reputation, which I discuss in section 5.4.1.

Lara (D) blamed the parents, particularly those sending their students to Institution 2. She argued that parents look to the institution because of the privileges it offers: their child will spend a year abroad and learn a language, but they are not concerned with design. Although students began appreciating design while studying it, this is not made easy as educators are often incapable of instilling a passion and appreciation for design in students. Fareeda (S) explained:

> You come and go and still have no idea what you're doing or what you're going to do. So students don't know what they are doing, their parents can't understand, so everyone has no idea what they are doing.

She felt that students should be more educated about their discipline and future careers to help explain their studies to peers and parents. Although this is a short-term solution, the main issue is admission requirements, which do not require portfolios or interviews before acceptance. This brings up the question: what are some perceived shifts that this would require from educators and the industry to allow students to be more engaged with design? I explore these in section 5.3.

5.1.3—Portfolios, Exams and Interviews

Participants Noor (D), Basem (D), Sana (CO) and Karma (D&EL) felt admission requirements should include portfolios and an interview that asks prospective students why they want to study design. Similarly, in the charrettes, all four groups mentioned portfolios as requirements for admission. Noor (D) emphasised the importance of the interview that asks students about their experience and ambitions and why they want to study design, which could help educators identify areas of focus for specific students, a point made by Group 1. He argued for an interview over the drawing exam because

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53   Women outnumbered men in every university I visited.

not every designer can draw, a point reiterated by Athar (D) who claimed people often perceive designers as 'people who draw.' Institution 7 conducts an interview; and Laith (D) detailed how in his interview, they asked him if he went to museums or knew of any. When he replied no, they rejected his application. He describes feeling 'uncultured' at that moment. The entrance exam can act as a form of exclusion to students from certain sectors of society. Referring to her own experience, Yara (S) explained the "uselessness" of the entrance exam due to limited access to art and design education in schools:

> The entrance exam … was around a box and make it into perspective, but students did not know because schools don't teach this. (…) I did not know what perspective was. The exam was hard because I was unaware. (…) We don't do portfolios because students do not understand what this is, as the people conducting the exam told me.

Yara's (S) story demonstrates the necessity of other forms of assessing student interest in design, through interviews or letters of intent for example. It also illustrates that students are unaware of basic art and design terminology. This is where Khaled's (EP) work on foundation courses in schools could open design to different members of society without access to art education.

Jad (D) compared the university admission requirements to the high school where he studied. From 1995 until 2000, a grant from the Italian government funded a high school called Amman Graphic Arts School. Jad (D) provided an account of the school:

> This school was an excellent example of how government schooling can be at a high level. It was a technical school, we were taught design and printing (…) The teachers studied in Italy, and [some were…] Italian. (…) curriculum was all about graphic design, theories, we even had a photographic lab … Apple computers (…) It was a wonderful experience for me (…) They had a nice library … my class had ten students. It was truly something.

He described how admission to the school had two parts: an exam where he had to sketch a logo, and an interview where they asked about his thoughts on design and how it would affect his future. Because the school was government run, it was accessible to different sectors of society.

Discussion on testing presented views that were both for and against, but what participants meant by test remained unclear. Groups 3 and 4 proposed redesigning the test, and to introduce a probationary period where students take another test after two

years. Ironically, Group 4 included 'STEM acceptance criteria', even though design is already assigned the same admission requirements as STEM fields, and without considering how STEM courses are different from design and the field requires specific requirements suitable for it.

The case for higher admission requirements is also due to growing student numbers. Every year the intake increases, but faculty numbers stay the same. Raja (D&EL) described how he teaches a studio class of 40 students on his own[54]. This not only affects perceptions as design moves away from the studio and into a lecture format, it also affects pedagogy where educators—unable to keep up with the increasing numbers—approach students as a homogenous whole (as discussed in Chapter Four).

As stated in Chapter Two, many universities worldwide require a portfolio for admission. Other admission requirements include personal statements, letters of recommendation, foundation diplomas, interviews and extracurricular activities (see **Table A.2, Appendix A** for outline). The MoHESR imposes uniform admission requirement criteria across the university.

Moreover, MoHESR requirements favour public institutions over private ones, and Nadine (EL) and Haytham (EL) argued that there is a huge disparity between public and private institutions, where the former has priority to better performing students and can be selective. Private universities have a limited number of applicants and are forced to take each one regardless. Haytham (EL) argued that most students enrol in design because it was the only programme that accepted them or because they thought it was easy, which makes it very difficult for educators. He explained:

> the level … of the student is lower, and maybe he has the funds to pay the fees, but he's not coming because he wishes for the specialisation. He's coming just to get the degree.

The diploma disease and grades pose huge issues for educators, students and designers, but design also suffers from other perceptions that decrease its value which I now turn to: design means a job, design is cool, and design is software.

5.1.4—Design is: a job/cool/software

The research findings indicated that some students pursue degrees in design

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54   USA topped the list of best student to staff ratio, followed by Japan, see (Minsky, 2016). Al Adwan (2013) states that student to faculty ratios in Jordan are not on par with international standards.

because they think it guarantees them a job, while others see it as a 'cool' thing to study. Although design is low on the academic hierarchy it ranks higher than Fine Arts as the common perception is that employment opportunities exist for design graduates. Universities have capitalised on this, seeing profit in establishing design programmes, which both Khaled (EP) and Basem (D) referred to. Furthermore, for people looking to pursue fine arts, design is often a more acceptable field of study, Eman (CO) explained:

> At least for [designers] a design degree or an architecture degree guarantees them a job (...) No one's parents are happy in Jordan when their child studies art.

Zein (CO) concurred, saying that the lack of work and the low-quality art education are the main reasons.

Finding a job after graduation becomes increasingly important for students paying high tuition fees, and adds pressure on educators to focus on employability. Competition for jobs is tight due to a surplus of graduates caused by the number of students graduating from universities, community colleges and technical centres[55]. Haytham (EL) explained the issues this poses for university graduates:

> when a graduate with a diploma [community college] wants to work, and a low wage job is offered to him, he accepts it because he isn't too deep in debt, whereas the graduate with a bachelor's degree has studied for four years and accumulated debts won't accept a low wage.

The increase of institutions teaching graphic design has, as Haytham (EL) and Khaled (EP) described, reinforced the perception that graphic designers work on computers (one tool in the production process). In addition, this increase enables anyone with a few days training in design software to call her/himself a designer.[56] For Jad (D), several universities teach design as software rather than design thinking and its conceptual tools. He described graduates with a "bizarre" definition of graphic design, and with no desire to learn anything beyond what they have learned. Khaled (EP) blamed those who run design studios because they hire graduates for their technical skills rather than to generate ideas and concepts. Similarly, Ruba (S) and Yasmine (S) described condescending attitudes from clients who limit their role to execution—no research, no

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55   Interestingly, the DDFC/Deloitte report on MENA design (2016) claims the region needs over 30,000 design graduates across different fields to meet the need growth ambition self-sustainable (a nine-fold increase).

56   Abu Awad (2012) differentiates the technician from the graphic designer on p.193

concepts, or ideas.

At the same time, students voiced their concerns about only being taught the basics of software, or not being taught enough software. As Haytham (EL) described:

> some of the students … think that if they want to work in design, they jump on the computer and begin working on 'design' immediately.

He attempts to distance students from this thinking by focusing on the steps and processes of designing and to show them that the computer is a tool to execute work. Similarly, Nadine (EL) stated that interior design students often equate interior design with painting and furnishing a room.

Even designers who attempt to raise awareness of design are guilty of promoting it as a hobby, such as Mona (D) through her website. She claimed that her website attempts to:

> Help build the creative ecosystem in the Arab world because it really needs a lot of work.

Her target is the public, not the small percentage of talented designers, she told me. Moreover, she discloses how her developer proposed that she rolls out a service like Fiverr or 99 Designs, websites where hobbyists and designers alike offer their services for as low as $5USD. She argued that it will bring in some income and generate traffic. However, her debate with her developer is around the damage this does to the design scene. She began having a moral dilemma while answering the question, justifying the idea through the online design courses she offers, thinking about the survival of the company, and potentially:

> enabling the ecosystem more. People who don't want to design, it's confusing for me. I can't even decide.

When I argued against the comparison between offering courses and a model like Fiverr, she replied that people need to make money to survive. Mona (D) does acknowledge that the users of her site are mostly hobbyists delving in design software rather than professional designers. But with a few big-name clients cited as users of the site, what type of message is this sending out to clients about the value of design? It further reinforces the culture of 'competition', leading designers to undersell their services by reducing their fees due to the number of designers looking for work. Although she told me that her platform is not targeting 'good' designers because they do not need it,

it could be that the platform is devaluing design at the expense of these 'good' designers who might struggle to find work due to platforms like hers.

Despite her intentions, and due to the nature of her website, the question is, what type of standards are being set? I would argue her methods are harmful to design by encouraging entryism by hobbyists and associating design with software skills. It avoids discussion on design thinking and concepts and a critique of the precariousness of design work. But for her, baby steps are important:

> [Now…] we desperately need creativity, open minds, and people … I meet people they never got into design, but they love the concept of it (…) But design and art … is not something you look at here and say, 'oh my son is an artist or a designer'; they don't like it (…) some of the best designers … are actually self-taught and it's because they want to learn.[57]

Paradoxically, later in the conversation, she reported how religion interferes on her site, where some members begin to cause issues online when something she posts is not in line with their thinking. She admitted that she complies and self-censors herself. Is she about opening minds or conforming and maintaining the status quo? Mona (D) argued that the public in Jordan is decades behind the West in design. "You cannot impose something," she said, it must be accomplished through "baby steps." For now, to begin moving forward, she offers classes on software skills and typography due to demand before moving into design thinking and other concepts.

Mona's (D) strategy is the exception to most participants in this research. Designers, educators and students brought forward strategies on how to best combat these perceptions, which I examine in Chapter Six. Before turning to client perceptions on design, I discuss other bureaucratic practices in place that require reforming to shift perceptions.

5.1.5—Faculty Recruitment

Bureaucratic measures create difficulties for recruiting qualified faculty. Participants described many educators as unqualified:

> **Rashad (S):** The problem in our university, people graduate and they start teaching in it. Last term I was studying with someone and now

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57   According to McCoy (2005, p.4) "The early luminaries of graphic design … were nearly all self-taught visionaries …. (…) This early reliance on the individual's brilliance remains a significant value among many designers today." However, it is doubtful these represent most of Mona's (D) website users.

he's teaching. They don't come prepared because they have no experience teaching.

Leila (S): Anyone who is available they give him a post.

Rashad (S): This is a big problem. (...) They don't know what they are doing. They just give assignments and say do this, and then the next class do this. (...) There's only three that really teach and have a devotion to … teaching.

Jenna (S): they are usually not specialised in what they are teaching.

Students are referring to teaching assistants, used by the university as a cheap source of labour, and who cannot move up the ranks without further education and publishing. Recruiting the 'right' candidates is an unnecessarily complex procedure. Khaled (EP) argued there are many qualified designers with bachelor degrees, but accreditation laws prevent universities from hiring them and

> feeding our institutions with those who are creative and able to do something we need.

He explained how accreditation means educators flock to Europe to obtain Masters or PhDs because they think this is

> a passport to be an educator.

Basem (D) had an issue with the law that you must have a Masters or PhD to teach. He argued that although he only has a BA, his knowledge and experience is more valuable to students than some of the educators teaching:

> Our director sends us to give small lectures to students. I [once] went to a school … he sent me last minute [and] half the class wanted to study design.

Khaled (EP) and Haytham (EL) shared Basem's (D) disapproval of the rules. They described to me the bureaucracy behind accrediting new programmes. To accredit a new programme, universities must have four PhD and four Master's degree holders, which both Haytham (EL) and Khaled (EP) identified as a challenge within design and demonstrates the failure of the MoHESR to understand what requirements design actually needs. On top of the educational requirements, Haytham (EL) told me that some institutions require that half of the faculty be Jordanian citizens, limiting external recruitment.

Both Khaled (EP) and Haytham (EL) argued against certain accreditation rules, as they feel that not everyone with a PhD is a good educator. In 2003, Khaled (EP) worked on changing the rules, but due to what he terms the bureaucratic "mafia", nothing changed because some educators were resistant to change. The negative effects are attracting unqualified educators:

> [when] a student graduates from a Bachelor degree and goes to a Master's degree in certain Jordanian institutions, he's not going to gain any new competencies. He's going to add a few written papers and he doesn't even know how to write it, and why he's writing it, but at least he's doing what the supervisors wants. (…) [W]hen they come up to join us, we are forced to apply them, but they don't stay more than one or two semesters, because … they are not able to improve themselves, so they cannot stay in a strong environment where the student is strong as well. [Students want] a tutor who is capable of teaching [them].

Khaled (EP) is using his position as Dean of the College to attract better candidates. He told me that the university is sending promising students on scholarships to Europe to feed the institutions with new ideas, knowledge and thinking. However, his statement demonstrates an inferiority complex, equating sending people to study abroad with the intent of acquiring of a more open mind. The statement views the Arab world as inferior, as Khaled (EP) told me that he refuses to send students on scholarships to Arab countries. However, the dearth of graduate studies in design regionally means that most faculty in Jordanian universities have completed at least one of their degrees abroad. Most faculty studied in European or North American institutions; out of the educators I interviewed, only two completed all their degrees in Jordan or an Arab country, whereas the others completed both degrees abroad or an MA and/or PhD abroad. Khaled's (EP) thinking demonstrates a fetishized consciousness; is the knowledge found by seeking it outside or through efforts at radically reforming and decolonising the educational system?

The lack of qualified candidates affects learning where universities offer too many majors and courses. This demonstrates the disconnect from the local environment and the copy-pasting of other programmes. It is also at odds with the qualities classroom dialogue discussed in 5.1.1 where sessions should have a known start and end time within a structured programme known to students beforehand (Shor, 1992). But any form of structure is not provided to students as Ruba (S) explained:

> If you look at the syllabus … they have a class and no one to teach it (...)
> you never know when you can actually take it.

Students are often taking different classes with the same educators repeatedly as Fareeda (S) claimed. Findings demonstrated student frustration with this matter and how some programmes encourage graduates to migrate or shift careers as the MoHESR does not recognise certain majors, and students have no options for work (highlighted Chapter Four).

Requirements imposed on full-time educators leads to more applicants from fine art and architecture backgrounds teaching on design courses, which I now discuss.

5.2—Recruit designers

Due to its close relation to art, stemming from the influence of the European Enlightenment and the French Beaux-Arts tradition (Akkach, 2014), design is often confused with art. Distinguishing the two can also be complex and controversial (Charman, 2013). Historically, in comparison to art, design has a low value. Helmut Drexler (Gretzinger, 2012, p.62) attributes this to its institutionalisation, as there is "no truly relevant design museum that secures its prestige". While in the late 19th and early 20th century some European countries saw extensive efforts through governments of placing a value on design (Sparke, 2013), this was not the case regionally.

The other issue lies with architecture where many educators teaching on design programmes come from architecture backgrounds. In Jordan, design sits either in the faculty of fine arts, faculty of art and design, or the faculty of architecture, and this presents three challenges:

1. people perceive designers and artists as the same thing;

2. designers trained at a university with an artist or architect mindset;

3. the lack of respect from architects towards designers and design.

Around ten to fifteen years ago, most design educators in Jordan came from fine art and architecture backgrounds and completed their studies in Damascus, Baghdad, Cairo or Moscow. Both Khaled (EP) and Basem (D) described them as excellent in technique, but lack the designerly mindset, treating design as artistic, concerned with feelings and aesthetics over function, and disconnected from design practice. Group 2 stated that viewing design as art and expression rather than having a function is due to the presence

of educators trained in fine art. Group 4 shared this view, arguing Jordanian curricula was 'arts driven'. This outlook is also shared by Jad (D), who said that training a student with a fine art mentality changes the way s/he understands and engages with design, whereas for Basem (D), romanticising design strips its strategic aspect, design thinking, and design as a way of life.

Khaled (EP) described an obstacle with educators claiming to be specialised in design when they are not, and insist on teaching in design departments even though they are fine artists or art historians:

> There is a type of show off, whatever you'll ask them they'll say we understand, we know, and this is critical. But when it goes to the lecture room, [it makes us] sad sometimes.

Unlike major professions such as law, architecture or medicine, design's status as a minor profession means it does not have national or industry standards. It exhibits diverse curricula, is not professionally regulated, does not require a licence to practice, and design associations focus on promoting design rather than best practices (Heskett, 2002; Julier, 2014; Margolin, 1991). The negative effect of this is that it makes design prone to entryism (Julier, 2014), increased by the limited value attributed to it, which leads to the rise of do-it-yourself design (Gretzinger, 2012).

The tension between the architect and designer was consistently at play throughout the fieldwork. Both Karma (D&EL) and Raja (D&EL) attributed this to the difficulty in gaining respect from architects, claiming that some architecture faculty members think design is about "painting pictures." Karma (D&EL) confessed that this attitude is alienating and disheartening. She described attitudes that architects have towards designers:

> [architects are] very territorial over their work. (...) When [ADW] brought us together to brainstorm, I … found myself with five designers … everyone else was an architect. They didn't like that I spoke up about this. The problem is, there are people, [that…] make fun of design a lot.

Her statement ends on a positive note, where through engaging with design, architecture students learn to understand it:

> There are some architecture professors that appreciate design, for example when a student wants to [work on] wayfinding, the professors tell him to go work with someone from design on it. I've had students

who took my class as an elective from architecture and they really
enjoyed it and it changed their perceptions.

Students were also concerned about the absence of design educators trained in design. Ruba (S) felt it was a problem, despite her interest in architecture and citing architects as her influences, which she claimed is because:

I don't know designers, in university they introduce us to architects more than designers.

Sana (CO) admitted this is due to the limited number of designers serving as role models and influences in Jordan, and consequently a few big-name Jordanian architects such as 'Ammar Khamash and Sayel Hiyari serve as inspiration for design students.

Architecture education is stronger and more established in Jordan. In some universities, architecture is located within the Engineering department, and is considered an 'acceptable' profession culturally due to its association with engineering. Both Maya (A&D) and Fairuz (A&D) told me how they are taken more seriously because they have 'engineering' on their degrees. Fairuz (A&D) described how the JEA, despite her issues with them, makes navigating permits and approvals much easier:

sadly, we [architects] don't have our own entity to act for us, but there is somehow some form of regulation for the profession. Because we are 'engineers.' (...) it made a huge difference. For those that work in design communities, they really feel like they are on their own. There are no contracts, no healthcare, no order, no benefits.

Architects in Jordan have also established alternative institutions that host talks, exhibitions, workshops, conduct research, and serve as experimental avenues such as the Center for the Study of the Built Environment, Studio-X Amman (run by Columbia University Graduate School of Architecture, Planning and Preservation), and an Architectural Association (AA) Visiting School.

Perceptions are changing however as institutions begin to recruit more educators trained in design. Jad (D) described a change in the last decade as more educators are now specialised in design, and designers Jad, Basem, Laith and Rami were enthusiastic about Institution 2 and its stronger standard of design education. On the other hand, Karma (D&EL) attempted to see the positive of art training in design. She described this through her BA studies, focused on design and visual arts, in comparison to her MFA at a design school:

I went to the US and realised I am not an artist—I don't speak for myself or my feelings … I want to do […what] is most convenient for the user. I think every designer goes through this: 'I am against art, art is useless, I'm a designer, it's an offence to call me an artist.' I was an advocate of this concept. After I started teaching … I realised we need some good visual skills that are … related to art, because if I found the biggest solution to people … and I couldn't communicate it, I failed. We need to know about these things.

Athar (D) was not as optimistic. In describing why many design educators are fine artists or architects, he said:

First I started thinking because perhaps there's a lack of designers but there isn't, we are here. You have a selection. I think probably the education system here is not lucrative enough to attract such people.

His point raises the issue of precariousness and the MoHESR hiring requirements. To change perceptions on design requires a change to the value attributed to the profession of an educator. Although this discussion exceeds the scope of this research—and notwithstanding the extent to which teaching in higher education is considered more prestigious than teaching at a school level—it is worth noting that some of the factors that prevent people from pursuing teaching in higher education include low pay, heavy teaching loads, increased administrative duties and little control and academic freedom.

5.3—Clients and the Design Industry

Designers demonstrated frustration with clients, claiming there is a culture of bypassing designers and misunderstanding their roles. This adds an additional layer to their job: educating the client. Students had a cynical attitude towards clients, claiming their views and expectations of designers prevent the growth of a design culture. Ruba (S) argued that clients misinterpret, misunderstand and do not appreciate design; repeatedly reducing her job to drawing and working on software, and claiming that design is a job anyone can do. In her experience, Huda (S) reported that most clients are not interested in listening:

I started researching [and working] and … at the end, he said 'I want three triangles in colour.'

She expressed her frustration at clients who do not understand the roles and responsibilities of a graphic designer. When clients approach her for work, she expressed

how they begin to dictate exactly what it looks like rather than trusting the process, leaving her questioning what her role is. Her comment is manifested by Laith (D) who described client working relationships where clients act as though they are the designer:

> the moment you sign the contract … it becomes that you are both designers. That's the problem.

Rami (D) compared this approach to a picture circulating online called designer services price list, which summarises working with clients (see **Table 5.1**). He expressed his frustration with the experience, where clients become "designers overnight", reducing the role of the designer to a tool.

Table 5.1 — Recreated Designer Price List	
I design everything	$100
I design, you watch	$200
I design, you advise	$300
I design, you help	$500
You design, I help	$800
You design, I advise	$1,300
You design, I watch	$2,100
You design everything	$3,400
Source: Digital Synopsis, 2015	

Rashad (S) proposed removing the liaison between the client and the designer, which would enable better communication. His solution affirms the need to integrate business and management skills within design curricula to help designers better speak about their work (see section 4.2.7.1). Abla (D) was more positive about client engagement with design. The growth of the design scene has made people are more aware of design, and although clients still need educating, they are beginning to grasp certain concepts she said. However, the bypassing of the designer overshadows these small steps, as highlighted by Sana (CO), Maya (A&D), and Fairuz (A&D).

Confusion over what design is leads to a break between the cycle of production, consumption and the designer. **Figure 5, p.223** illustrates how the *designer* shapes form and content and includes the features that inform the process, such as "the peculiarities of the professional status of design and the discourses which influence and mediate among designers and between them and their public" (Julier, 2014, p.14). Under *production*, he

includes "all forms of conscious intervention in the origination, execution, distribution and circulation of goods and services" (ibid, p.15). This considers the influence of the materials, technologies and manufacturing systems used and the communication channels. Finally, *consumption* includes data and its interpretation, for example, what are the reasons and meanings behind consumption? This triumvirate acknowledges that these three elements do not function in isolation but interact and inform each other in constant exchange (Julier, 2014).
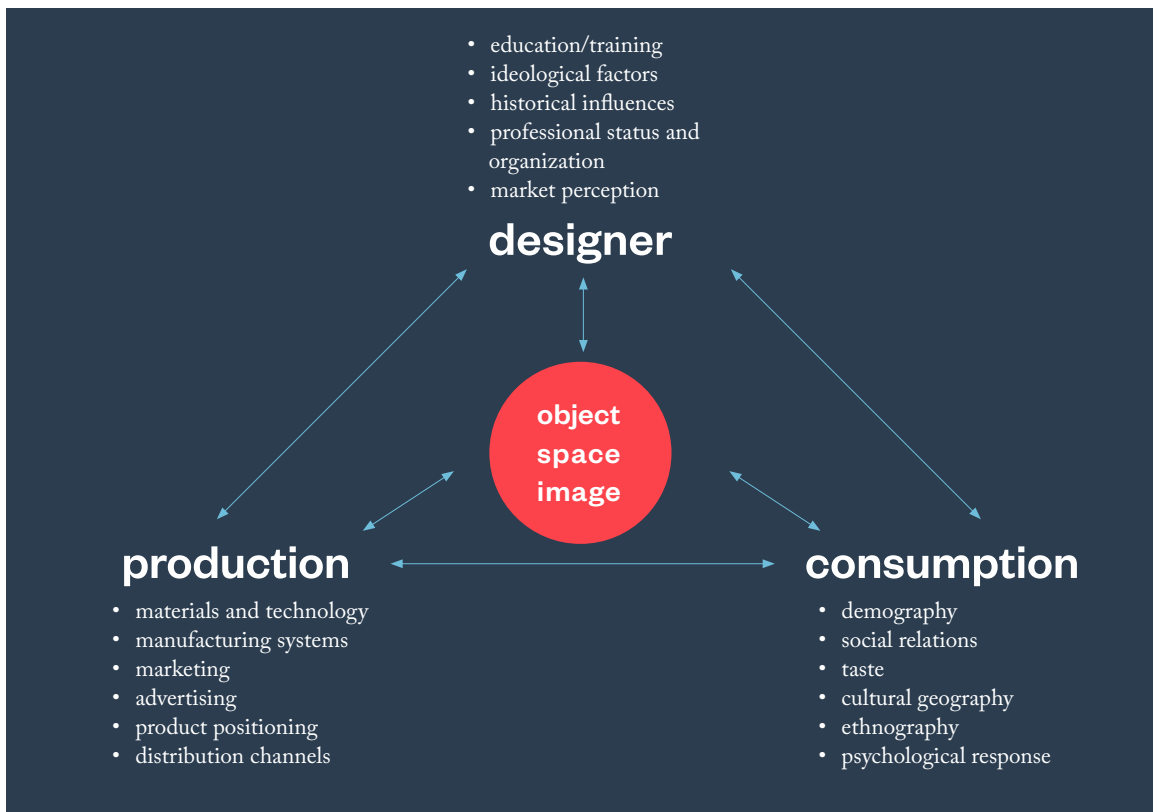
Figure 5 — Domains of design culture (from Julier, 2014, p.15)

According to Fairuz (A&D) and Maya (A&D), most clients are incapable of differentiating between the designer and the production person, often skipping the designer and going straight to production. They argued that it is part of the Jordanian 'work ethic', and they point to storefronts as the most visible sign of this act. Production on storefronts is mostly the work of print houses rather than graphic designers. Similarly, Karma (D&EL) and Rami (D) referred to the Jordanian work ethic as the core problem. For Rami (D), the issue is how often clients speak at you than listen to, similarly to how participants described the attitudes of some educators. Karma's (D&EL) frustration is with the "lazy work ethic" which she described as:

Stick on stick on (…) this affects how students produce work, how they present it to clients, and what client expectations are.

Work ethic and bypassing the designer lead to a misconception of the designer's role, and designers must add an educational layer to their work. Fairuz (A&D) told me that in her contracts, she emphasises her role and work plan in the first few pages:

> People don't know. They think, just give us the design. Even architecture, an old profession … people don't know. And we worked on a project where we got a client and he skipped us and went straight to the contractor. (…) [laughs] we were solving the spatial problem. But for him it was … a matter of taste. 'I will tell the contractor, I have good taste!'

Similarly, Noor (D) described the prevailing attitude from clients as:

> why should I pay extra? I can get this for free or the printer can do it for cheaper.

Sana (CO) heard similar statements from designers in her research for ADW. She found a disconnect between clients and designers, where designers felt obliged to educate the client on their role because clients did not value design. She believes that this is a problem globally, but it is pronounced in Jordan as clients often bypass the designer to get the work done:

> they won't go to an architect, they go to a builder. They won't go to a graphic designer, they go to a sign maker. They don't go to a fashion designer, they go to a tailor. Design it themselves. Complete misunderstanding of the designer as a critical thinker in the process.

What are the causes of this misunderstanding? Basem (D) and Rami (D) point to the focus on sales, which they argued hinders the creative process. It leads to little experimentation and conformity. Both the public and the client's way of perceiving design is why the work is literal according to Rami (D). Khaled (EP) argued that a stifling creative environment leads talented designers to migrate. Indeed, a recreation of the patriarchal authoritarian figure—a 'you work for me' attitude—is stifling for creativity. It forces designers to work in a one-way vertical relationship rather than engage in dialogue and see it as a client-designer relationship. Migration is discussed by Karma (D&EL), who argued there is a strong correlation between the work ethic and migration:

> We have one issue with all citizens, everyone is killing themselves to leave the country. The new Arabic behaviour let's call it.

Migration is draining Jordan of its talent (see Chapter Two for discussion), and for people who choose to stay and build their life in Jordan, she claimed that they are often mocked for attempting to improve things and this is discouraging:

> It affects people's connections to their culture, their country, this affects progress from every area, not just design. But on design because it barely exists and everyone is leaving, this is a big problem.

Rami (D), Laith (D) and Raja (D&EL) all shared her sentiments. They described Jordan as a culture of maintaining the status quo; a country that provides nothing to its citizens and consequently, people seek a better life elsewhere and do not bother investing any effort.

There are designers attempting to fight this defeatist environment however. Rami (D) and Laith (D) reported that part of the reason they launched their own studio was to offer something new and innovative in a country that desperately needs it. They yearn to produce design work as they see it and change client-designer relationships in Jordan.

Part of the reason little opportunities are available for designers is the high number of graduates and limited job opportunities available, which is not necessarily attributed to a lack of jobs, but a narrow understanding of the design field, which I now turn to.

5.3.1—A myriad of graduates and limited jobs

With 14 universities and 22 community colleges offering 'design', what market could absorb approximately 1,400 graduates a year, Khaled (EP) asked? On top of this trend of launching design programmes, there are over 120 training centres teaching design software, and graduates of these refer to themselves as designers, as discussed earlier.

Graphic design faces the issue of entryism by hobbyists and interior design graduates face stiff competition from an expansive architecture practice where graduates compete with architecture graduates for jobs as Nadine (EL) pointed out. Interior design is not taken seriously, and because architecture covers several domains, if offered the choice between an interior design graduate or an architecture graduate, companies will opt for the latter. Therefore, half of the students who graduate do not find a job in the profession Nadine (EL) told me. Students are aware of the lack of jobs and industry in Jordan, and either seek work abroad or leave design altogether she said.

In addition, advertising is the largest employer for designers in Jordan—participants Dalia (D), Karma (D&EL), Raja (D&EL), Rami (D), Laith (D), Ali (EAP), Basem (D) and Athar (D) all worked in advertising at one point in their careers. The link between advertising and design is close, and most design graduates understand design as advertising and think this is the only option for them upon graduation. Until recently, regional job hunting websites such as Bayt.com or Akhtaboot.com did not have design as a category, but 'art' or 'advertising,' Karma (D&EL) reported. She claimed this is a worldwide issue, however, in Jordan, people are less aware of design and both the average person and designers are not on the same page, and often designers are not on the same page with each other.

Laith (D), who freelances for advertising agencies to "pay the bills", argued that not everyone has the willpower to work in advertising, and many of his friends gave up and pursued other careers due to the agency environment. He felt there is a problem with thinking that advertising is the only option, and this is because institutions think of design graduates in the same way as business graduates where the only option is an office job. Although critical of advertising, Karma (D&EL) stated that advertising agencies provide stability, particularly since there are little options for students upon graduation. Comparing Jordanian design graduates with those in the Global North, she said:

> I sensed that there was a luxury for students to do what they wanted because the basics are covered. They can't here.

She is referring to free education, health care, welfare, and other social services that are not necessarily available in Jordan, and graduates must find jobs to survive.[58] Karma (D&EL) also blamed the industry that prevents experimentation for discouraging students from pursuing their graduation projects beyond university and leaving them with little options.

Sometimes the advertising experience can lead to new endeavours. After working at an advertising agency for six months, Rami (D) left because of how clients understood design and discouraged experimentation. Rami (D) and Laith's (D) frustration encouraged them to launch a different type of studio that encourages experimentation. Launching an independent studio in Jordan is risky and it requires resources and business

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58   Jordan divides its health care system between public and private. Although its health services are some of the best in the region, only 66 per cent of the population have medical insurance (Ghazal, 2016). Additionally, school education is compulsory and free in government schools but higher education is not.

skills. Laith (D) and Rami (D) were both excited and scared of the possibilities, but felt that the positives outweighed the negatives. Providing a space that encourages experimentation can be attractive to new graduates, and operating in opposition to the norm presents young designers with role models in a country without any. But they identify the monetary aspect—which they argue is cultural—as an obstacle to success:

> a student might come work with us and not make that much money but … sees his friend who tells him I'm working at X and I'm making 1,500JD, are you stupid? In all honesty, he's right. This is a cultural issue, for everything not just design.—Laith (D)

Rami (D) claimed that when a job pays well and provides interesting work, it is worth the time. Amman is a city with many small businesses that cannot afford to hire big advertising or branding agencies for design work, and this could provide opportunities for smaller studios to build client lists.

Although Jordan's design industry appears saturated, this is because of a narrow-minded view that confines design to advertising agencies or studios illustrated by the statements above. Maha (D&EI) referenced this during the post-charrette talk, where she claimed that students are unaware of the opportunities available to them as designers. Indeed, Group 2 referred to more relevant jobs and less 'donkey work', whereas Group 4 felt that 'students should be aware of the opportunities available to them when they enrol'. Group 3 made a direct reference to the curriculum being 'commercial', and emphasise the need for 'industry to move beyond advertising' and offer different opportunities to designers. Similarly, Group 1 called for 'more opportunities and being more realistic in terms of work' and for 'more experimentation within the industry'.

Only in shifting perceptions and establishing design's value can non-design industries begin to see the value of design's placement within their work[59]. Furthermore, it can help with migration and brain drain. Haytham (EL) believes that if society can comprehend the role of the designer, the field can develop and create new job opportunities, a view shared by Hind (EAP). Nadine (EL) acknowledged that once the current social, political and economic problems of the Arab region settle, more opportunities will surface—a remarkably optimistic statement—whereas Khaled (EP) proposed a solution through the creation of a stakeholder (discussed in Chapter Six).

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59   In the Design Economy Report (Design Council, 2015, p.41), there are 1,014,300 design occupations in non-design industries.

Like with education, bureaucracy holds both industry and experimentation back. For example, while preparations were underway for ADW 2016, the organisers planned on having a 'MakerSpace', however, Jordanian policy bans individuals from owning 3D printers and subjects companies to severe regulations for their issue (Al Nawas, 2016). The policy, in place due to the possibility of printing a gun with a 3D printer, has led several companies to close and move to Dubai, Sana (CO) told me. She blamed this policy on the lack of awareness regarding 3D printing and its potential in revolutionising everything rather than addressing it is mainly about Jordan's "perennial obsession with security hampers" (Kassir, 2006, p.21). As of this writing, Jordan has reversed the policy, however, the law requires any person or business who owns a 3D printer to register it.

Another way government control and bureaucracy holds industry back is through registration practices for businesses. When Laith (D) and Rami (D) wanted to register the company as a design studio, there was no such option. They had to register under advertising and commerce, and when they explained their work further, the Ministry of Industry and Trade suggested they register under 'printer.' Although the MoHESR does not regulate the number of design programmes—favouring quantity over quality— Jordanian ministries do not even acknowledge the field when designers want to register their companies.

5.4—Milieu

Milieu is defined as places, people, environments, and institutions that individuals encounter which shape daily life and inform their worldview. These conditions influence the environment in which someone lives and acts in. In the previous chapter, I outlined the disconnect between design education and the milieu. This means that one key ingredient in how people perceive design is not addressed: relevance. Research findings demonstrated that the milieu influences people's engagement and understanding of design, and the value placed on it. In this section, I look at aspects of the Jordanian and Ammani milieu that affect design perceptions. I begin with a discussion on the perception of design as elitist, followed by citizens' engagement with the city and their connection to Amman, and concluding with a discussion on design's relevance to daily life.

5.4.1—Design is Elitist

In section 1.3, I touched briefly on social class in Jordan. Throughout the fieldwork, the topic came up indirectly—through discussion of student backgrounds, elitism in design, community engagement, and salaries. Participants reaffirmed Drexler's (Gretzinger, 2012) argument that designers are often from middle class backgrounds. For example, Raja (D&EL) felt that designers fell under the 1-2 per cent income bracket[60], and design work for this demographic. Therefore, society sees design as elitist and he proposed more engagement with pro-bono work to change these perceptions, a suggestion also made by Jad (D). Agencies already partake in pro-bono work, however, Raja (D&EL) and Jad (D) argued for more engagement from all designers rather than agencies.

As previously mentioned, Khaled (EP) claimed that many students studying design come from middle and upper middle class backgrounds. Similarly, Karma (D&EL) introduced the notion of class in relation to students:

> One problem with Institution 2 is most of the students come from similar classes, unlike Institution 7 [where] [w]e had people from all around Jordan, all around the world (...) We were exposed to all kinds of people before we went to the market. As for here, I have students who are best friends from school, they enrol in our programme, they graduate together and are still friends.

An interesting point that Karma (D&EL) brought up during this discussion was around how design programmes mould students to think in a different way. She argued how, through exposure gained on the degree, students become more open and experimental, challenging the culture of conformity. However, although their thinking changes, there remains the issue of fetishizing people from lower classes when it comes to community engagement projects in the curriculum, which I discuss shortly.

Research findings demonstrated a concern with design's relevance to daily life, discussed in the coming section. In Amman, there exists what Maya (A&D) and Fairuz (A&D) called the "design bubble", consisting of "the same ten people" who attend every event. Centred in Amman, the design bubble ignores larger communities of design and architecture practice in other parts of the country. Maya (A&D) claimed that designers

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60 Most designers sit in the mid-income bracket for most of their careers unless they become creative directors (as is the case in the UK, US and Germany see Adrem Admin, 2017; AIGA, 2014; Elzenbaumer, 2013, p.42).

acknowledge this bubble, and while events continuously happen within it, it is difficult to get out because she felt these spaces cannot exist outside of neighbourhoods like Jabal Weibdeh and Jabal Amman. Moreover, even if they tried to get out of the bubble

> they are going to come back eventually because outside this bubble, it's horrible.

Why do designers come back into the bubble? Maya (A&D) believes it is difficult to engage the public and make them understand because their perception of design is one of luxury and elitism:

> People don't feel like they need it or deserve it.

Here, she refers to Amman's status as a refuge city (see Chapter One), where generations have relied on necessities, and thus design is not considered a need, but a luxury; a perception transmitted from generation to generation, she argued. In contrast to Cairo and Beirut, where people have grown up with a sense of design, it is not a part of Jordan's identity she concluded. Amman, she claimed, is entirely about necessity, and the need for design is only now being grasped. Maya (A&D) argued that people reject design because of this perception, but she provided no solution because of design's placement within the bubble and its inability to escape from it.

Her claims that designers are unable to escape the bubble recall Draxler's (Gretzinger, 2012) argument regarding design's middle-class origins, which is why they often raise the issue of responsibility. This concept of making things better is a typical middle class impulse, an expression from a position of privilege, and consequently designers come in to find problems and fix them (Gretzinger, 2012). For Zein (CO) and Eman (CO), an example of this is ADW. Their critique of ADW, despite acknowledging the organisers' efforts at engaging the public, is the message it sends, as Zein (CO) stated:

> there are problems with putting so much money in a one-week event downtown where we all go down and see how beautiful the area is … it also shows the world that the only time we are interested in fixing your systems is when we need to go down and visit.

This frames design as a luxury and elitist as Maya (A&D) claimed, which is the problem design now suffers from (see Chapter One). How can engagement be genuine? For Zein (CO), it is essential to align intention and practice as we cannot only rely on people's good intentions. She would like to see the GAM, who are working with ADW,

on using the systems put in place after the event is over. She cautioned that designers need to stop assuming:

> they have the solution to every problem and they come in and fix it and they leave without even engaging.

Her caution of dealing with symptoms is more necessary as designers engage in social design, discussed in 5.4.4.

Initiatives such as Hala's (D) institute, which offers workshops and short courses in design, also suffers from dealing with symptoms. For example, the jewellery and interior design courses are mostly attended by wealthy house wives living in West Amman, which she argued has obvious effects on the community. To counter this, she is thinking of building a vocational centre for East Amman, teaching sewing and other skills, rather than addressing the placement of the school and the cost associated with the courses for example. Lara (D) referred to how design represents luxury when it enters more affluent areas in Amman, and people perceive design as:

> high design, new, modern or coming from outside. (...) They [must] have it because it makes them look good and it becomes more valuable since it's from outside.

This perception of design enforces a fetishized consciousness, and people consider design from Jordan as substandard in comparison, she argued. Changing how people see design begins with people accepting each other socially and psychologically before they can begin seeing design and its uses she told me.

Athar (D) argued that designers across the region have caught the 'Dubai bug' (see section 1.5.1.1), creating products to become status symbols. Brands find their market—generally the *burjwazziyah*—and they continue to cater only to this market:

> rather than create something that informs and [that] has significance to be eventually put as a reference (...) In ten years I wouldn't look back at their work, it doesn't define.

Charrette participants were also proponents of designers better integrating themselves in society, where Groups 3 and 4 suggested 'instilling social responsibility with the surrounding location' and 'emphasise design's role in society by creating design relevant to the community', in relation to community engagement within the curriculum.

In Chapter Six, I discuss more strategies for public engagement with design. I now turn to how the city affects perceptions on design.

5.4.2—Experiencing the city

Amman is a sea of visual pollution, due to the lack of attention from regulatory bodies and development that do not consider "the effects that unregulated commercial signs had on the aesthetics appearance of the city" (Abu Awad, 2012, p.1). A visually polluted landscape signifies a lack of value attributed to design, and detracts from the appearance of the city. For Abu Awad (2012), the solution is not confined to regulation, but training sign designers to ensure less clutter.

In Chapter One, I discussed some of the historical conditions that have contributed to Amman's 'schisms' (Innab, 2016) and hodgepodge urban solutions, the way in which spaces cause 'lost space', and excludes certain members of the population. My findings identified Amman's visual pollution and lack of identity as an issue, and a factor in influencing people's perceptions on design. Ruba (S) compared her experience studying abroad, where she described amazement at how valued design was:

> [A] system (...) you don't know the value of it until you actually live in it …designers are appreciated, there's respect for human beings. How professors deal with students when you introduce a new concept and how the reaction is. Here they shun you, [there] they say this idea is different, let's talk about [it] (...) Respect, respect for human beings. This is something that doesn't exist here.

Ruba's (S) year abroad made her realise how the visual environment of a city affects people on a personal level. She described how the city was alive, filled with museums, galleries and historic places; unlike Amman where much of the city lacks cohesion, composed of random things piled on top of each other. She referred to something as simple as clothing shop window displays, which are inviting and produced properly, unlike in Jordan.

Similarly, Fareeda (S) highlighted the clarity of the signs and mapping system in cities she visited, compared to Amman which she described as absolute chaos (for discussion on signage and visual clutter in Amman see Abu Awad, 2012). For Fareeda (S), the ease of navigation on a tram was very different from her experience in Amman:

> If you take a Jett Bus from Irbid to Amman, if you want to stop

somewhere, you have to ask more than one person, ask the driver, it's not made simple at all.

Ruba (S) expressed her excitement about the transportation map for Amman developed by Agency 1 in collaboration with the citizen-led advocacy group *Maan Nasel* (arriving together). The volunteer project attempts to map the city's public transit network using a colour coding system.[61]

Ruba (S) and Fareeda's (S) examples demonstrates how students see a system and less clutter as something that affects the way they experience the city. Furthermore, they see and interpret the experience through the artificial (design and the designed): wayfinding, signage, mapping, window displays, and architecture, directly related to the overarching statement of this research—*working with a range of designers, students and educators, this thesis investigates the potential of these actors to contribute to the development of a pedagogy for design education in Jordan that is relevant to the milieu and locality*. The examples identified the importance of a practice that engages the public with design; how design interacts with the city and allows citizens to navigate and experience the city; and how design education curricula should consider practices and theories around people. It also relates to public engagement with design and how their experience of it within the city could potentially increase design's value. Finally, it reflects arguments discussed in the next chapter where showing the public good design will teach them to appreciate it.

Cheap/bad design sends an unconscious message that one is not of value (Dilnot, 2016). Design remains elite and for people that are 'higher class', as though people are undeserving of quality—related to an aesthetics or 'taste of necessity.' Returning to Maya's (A&D) argument, people perceive design as a luxury and elitist and they do not feel they deserve durable 'good design.' One issue that contributes to this is the bypassing of the designer and the poor work ethic discussed earlier.

The universities themselves reflected cheap/bad design through a lack of attention to design. The environment where students study design is itself not concerned with design and branding. I do not confine branding to the realms of service and retail, but an experience that provides people with an ownership over something you can touch and feel (Millman, 2013). In my own reflections on campus visits, I noticed stark differences

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61   The map is available as a PDF download and *Maan Nasel* is working on mapping out routes with the help of volunteers through a geotracker app.

between the appearance of universities. Private universities had proper signage and were easier to navigate, and had better facilities and newer buildings. The external, aesthetic appearance of the campus is more of a concern for the university then teaching, Yasmine (S) mentioned, and this is possibly one way of justifying high tuition fees to parents. When I paid a visit to Institution 4 (public), the design building gave me an immediate shock. This was a new building, but it looked dated. Graffiti filled the beige walls, people hung out in the staircases due to the lack of spaces to sit, the smell of stale cigarettes filled the air, wayfinding and signage were non-existent, and the toilets were in a terrible state. Indeed, when discussing the environment of the university in the first focus group, Fareeda (S) reported that the toilets had no electricity for an entire semester.

In his critique of universities, Basem (D) referred to the branding of the university, and how future students and the public interpret it. He described everything from the logos, to the advertising materials, to the signage, the wayfinding and the websites as:

> horrible.

This lack of attention reflects how universities feel about design and their disregard for it, he argued. Although he focused on the visual identity aspects of a brand in his critique, his discussion on the overall experience of the university earlier in the interview is part of the brand experience. Raja (D&EL) referred to this more directly when he discussed the security gates located at every entrance of every Jordanian university (discussed in section 4.2.7). Therefore, the branding of these universities reflects the experience students have: one of control that confines learning strictly to the classroom rather than acknowledging the informal spaces of learning.

Laith (D) blamed the admission requirements as a reason for poor design and visual pollution across the country. He referred to 'filtering' within universities to train designers who are more aware of design and its applications. He used the example of the café where the interview is taking place as an example of what happens when people do not understand the value of branding or the designer:

> [This café] he wanted to work with us. We gave him a price [and he went to Fiverr]. It works for him. The price of coffee hasn't changed, it still sells, it doesn't matter to him [what] the logo [looks like]. But it makes a difference, you leave the store and it leaves no mark on you. It looks clean and nice and there's a brick wall but it's not enough. If you filter, it'll change the situation … Branding is important. (…) Branding

is made by the owner, we make the visual identity, and we help. It's an image, presentation (…) the image is important.

Dalia (D) was more critical in her discussion on changing perceptions through more design engagement:

> In all honesty, I feel here that no matter how hard people try, it's out of their hands. Because they have no taste. Look at the roundabouts, they are hideous. Everything has to do with *wasta*, or its commercial. There will be some that appreciate, but the [whole] country … I don't know. (…) I hate being this way but this is how I feel, no matter how hard they try, it's ugly, it's hopeless. When I lived in San Francisco, like the numbers, the colours, the type, you sense there's a sense of taste. Here it's hasty (…) It's unimportant. They don't see it as something beautiful.

The low value placed on design, the absence of a strong design culture and representation for designers contribute to these issues. Additionally, the statements show the bypassing of the designer, where clients alter most design work after the designer has completed it. But the city's visual culture also brings up the absence of a Ammani identity. In Chapter One, I discussed how Amman is not a city because its inhabitants constructed their identity in reference to their cities of origin (Shami, 2007). Research findings indicated a concern from participants regarding Amman's lack of identity, while others acknowledged that this is changing, thanks to a growing design culture and youth feeling more connected to the city. Can design help shape an identity for a city? I examine the Ammani identity in the next sub-section.

5.4.3—Ammani Identity

Participants reflected on the notion of being from Amman, but described Jordan's 'boring' reputation as an advantage for experimentation:

> **Zein (CO):** In time, I have realised that this is great. I like that people behave this way towards Jordan because it gives us a lot more space and freedom to experiment. Nobody gives a shit.

> **Eman (CO):** It's not 'cool.'

> **Zein (CO):** It's a lot more grassroots, the work that comes out of here. It gives me … more room to experiment with my work …

However, Eman (CO) argued the aid system in the country presents a sort of boundary towards freedom and dictates the type of work produced. She is happy that

Amman attracts no interest from curators, although Zein (CO) felt it is on the cusp as curators from larger institutions begin to visit the city and plan exhibitions. Eman (CO) and Zein (CO) referred to the art and design work coming out of Amman as more 'real' but feel what it lacks is demonstrating Amman's diversity:

> **Zein (CO):** You don't have a choice in Amman. It's a lot more real. You have to deal with the reality of the situation.
>
> (…)
>
> **Eman (CO):** But the diversity doesn't show. It's not celebrated in anyway.
>
> **Zein (CO):** It's not celebrated but I think it's less object based in Jordan, which is why it doesn't show. (…) a lot of what we do is discussion based. We love to sit and talk and analyse and brainstorm. (…) I don't think we have the same drive to be famous and internationally recognised, which is not necessarily a good thing in terms of having enough money to support yourself as an artist or designer.

When our conversation moves to Shami's (2007) article and how people connect to the city, they argued:

> **Eman (CO):** I think our generation is one of the first that has these ambitions of connecting with the city. Our parents, not at all.
>
> **Zein (CO):** I don't know because I once had a huge argument about this topic. I agree with you and it dictates the production and flow of it, it's sort of home but it's not. The reason I feel so strongly about it is because I had a conversation with people who were involved in the arts (…) she was saying Amman is a transit city. … the reason she was saying this was because that's obviously what she hears from … people (…) And I thought as a Jordanian … this is home to me, it was insulting. (…) my parents never felt this way. (…) It never occurred to me that Amman was that [a transit city] until I started working in this field.

For Zein (CO), because art and design are taught in a way that is disconnected from the city, Amman is understudied, and artists and designers are not as interested in engaging with it, making the work produced by many artists and designers in Amman disconnected from the milieu.

In a similar way, Laith (D) felt that the growth of design has failed to contribute something *Ammani*. Although Rami (D) agreed with this argument, he felt that Laith's

(D) other studio created a 'Amman' look. Laith (D) explained the inspiration:

> We took from here and here and here until we were able to make something that comes out and says ['our studio.'] But in Syria there is, Iraq there is, in Egypt, Beirut, a bit. But Amman style or a school, from my end, there's nothing.

He argued that Amman's visual culture does not provide designers with inspiration that could translate into something visual—aside from the old stencilled street signs. Although Amman has a bit of every community that lives in it, identifying one visual is difficult, Rami (D) stated.

On the other hand, Ali (EAP) claimed that the growing design culture is generating a Ammani design identity. He credited t-shirt brands Jo Bedu and Mlabbas for developing a Jordanian identity by translating Jordanian street lingo visually, and have expanded their brand regionally. However, Rami (D) and Laith (D) were very critical of the identity promoted through these brands, who they claimed capitalise on trends and cater to *ajanebs* (foreigners):

> Ten years ago, the only person that had Arabic on their clothing was the street cleaner in Amman (...) It used to be [considered] ugly, like why are you wearing a t-shirt with Arabic writing on it? Then slowly this became cool. Now it's a trend, and trends die.—Laith (D)

Despite the 'lack of taste', an absence of a Ammani identity, and a disconnect that remains between clients, designers, and the public, in response to the question on the growth of design culture, research findings indicated a growth both locally and regionally in the past ten years. However, the growth has failed to create a culture of designers, and designers continue to be under-appreciated from institutions, clients, and the MoHESR. Recognition within society is crucial before fixing the curriculum, Karma (D&EL) argued. Therefore, it requires a change in the culture, and one way is to make design more relevant to daily life, which I now turn to.

5.4.4—Social Design and Relevance to daily life

The research findings of this study indicated that for people to see the relevance of design to daily life and appreciate its value, it must speak *to* them. As discussed in Chapter Four, community engagement plays a significant role in locally-centric design education. Its goals, aims and implementation however, must be genuine. Charrette

participants emphasised community engagement and social responsibility. Group 4 argued that 'designers should integrate themselves in society better', and Groups 2, 3, and 4 cited 'more projects with the community' and 'voluntary service', as well as 'working alongside them' and 'connecting with them'. Group 3 stressed 'social responsibility within the local community by creating relevant projects', 'field research' and a 'more relevant curriculum'. Social class and elitism and the perception that design is a luxury and elitist poses obstacles to this however. If design was more visible across the city, and its value in opening possibilities highlighted, it could be both an inspiration to students and a way of including communities that feel excluded by design. Although this is taking place, projects attempting to 'inject' design into the city succumb to the traps of elitism and exclusion (see discussion in section 1.7 and 4.2.7).

In my interview with Sana (CO), she told me these are issues the ADW team attempts to tackle. For the 2016 edition, reactivating spaces for public use was one of their priorities. They attempted to address issues such as traffic, parking, public transportation, and the pedestrian experience. One way they addressed parking and public transportation was through branded ADW buses provided by the GAM to take visitors from one destination to the next. For some people, this was likely their first experience riding in public transportation in a city with more cars than people, and where a massive stigma around riding public transit exists. The question is, how many people saw it as an 'experience' that fetishized the working-class way of life, as opposed to having a discussion on the importance of transit?[62]

Indeed, Jordan has caught the 'do good' design bug, evident in the copy of ADW 2017, titled *Design Moves Life and Life Moves Design*, which is all about 'design for change' and 'immersive experiences.' Referring to our current times of "transformative movements that could not be foreseen," the copy references mass migration, climate change, technology and mobility. It places design as "a driving force through which we strive for physical, mental, or emotional freedom through 'motion'" (Amman Design Week, 2017a, no pagination), and designers are the saviours at the forefront of solving these problems (see **Figure D.1 in Appendix D** for full text). Alarmingly, the depoliticised copy appears to disregard the Jordanian context. Mass migration has always played a role in the region, and in Jordan particularly, and climate change affects

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62   The article "The Troubling Trendiness of Poverty Appropriation" by July Westhale (2015) provides an interesting analysis of appropriating poverty lifestyles out of choice.

the MENA region significantly (Farajalla, 2013). These should not be described as unique to this era, nor should they be separated from the fundamental issues that cause them. Furthermore, like social design discourse, the copy includes buzzwords such as transformative, innovating, conscious, creative, and impact, and it caters to a specific class of people. In a similar way to the knowledge economy discourse, placing designers as 'saviours' does not acknowledge that design consists of "very different collaborators, quite different commitments, and more or less tolerable forms of compromise" (Tonkiss, 2014, no pagination). Moreover, it disregards design's ontological condition:

> we design … we deliberate, plan and scheme in ways which prefigure our actions and makings—in turn we are designed by our designing and by that which we have designed (i.e., through our interactions with the structural and material specificities of our environments); that this adds up to a double movement—we design our world, while our world acts back on us and designs us (Willis, 2006, p.80).

Here the importance of locally-centric design education curricula in changing perceptions is evident. Although it is important to stress the value of design and its role in society, the methodology is also crucial. It cannot be through the blind-borrowing of terms and methods developed *elsewhere,* nor through a superficial notion of empathy towards the vulnerable individuals and groups designers engage with by using trendy terms such as 'mobilise', 'participation' or 'collaboration', nor through placing designers as problem-solving saviours but rather acknowledging the role designers play in making this world unsustainable and redirecting their practice (Fry, 2007, 2009, 2017).

In the final section, I discuss the notion of power and how this prevents work on changing perceptions from taking place, first through bureaucratic measures and an absence of critical thinking within the curriculum, and how designers must become aware of the position they are looking from if they are to engage with communities.

5.5—Power

In Chapter Four, I outlined how power plays out within the institutions and interferes in learning and teaching. It creates a system of fear, where students view educators as prophet like due to their authority. The authority figure—or the concept of the saviour/the hero/the leader (Adonis, 2006)—within neopatriarchial society is paralysing. It offers a "sense of security to people who are afraid of freedom" as

Adonis (2006, no pagination) argues. An environment that discourages criticism and experimentation removes the students' opportunity to explore and acts as a scaring mechanism, Athar (D) argued. Similarly, Sana (CO) believes that these barriers prevent people from thinking and appreciating design in a certain way, and because of these, she does not blame people for not innovating. Despite all the control, Athar (D) felt that this should not prevent people from acting. He told me about his final year undergraduate project, when he came back to Amman and stuck illegal posters around the city:

> I was putting them and running because I [did] … not [want to] go to jail but … if I kept on blaming control, I would do nothing in my life.

Raja (D&EL) argued that it is not only the students that suffer from fear, but educators and society as well. They become part of the system (see Chapter Four), and he pointed to the consumer culture and the culture of victimisation prevalent across Jordan as a reason for inaction and fear. He also referred to the absence of influential national brands in Jordan, which he described as a sign of an ill-defined society. If there is no well-defined society, then this plays out in business, similar to Heskett (2017) who saw business as a social activity. Aside from the historical and contemporary causes of the consumer society (such as imperialism and the internalisation of capital), there are three other factors with relevance to education we can attribute to Jordan as a culture that consumes rather than produces design:

1. Designs based on opportunities disconnected from the needs of the society (Martin, 2006);

2. An absence of resources where students are not able to create prototypes;

3. A conforming culture that discourages experimentation and entrepreneurism.

The first relates to the disconnect of the curriculum to Jordan, the second is a bureaucratic issue and linked to the little value the MoHESR places on design, and the third ties into the attributes of a neopatriarchal society.

Entrepreneurship often came up during discussion around the design industry and migration, as well as the type of graduate the system is producing. But what do participants mean by 'entrepreneurship'? Raja (D&EL) used the term differently from the neoliberal definition centred around the individual. He argued against the purpose of design education as employability and emphasised the role of entrepreneurs and

innovators as people who challenge the status quo. By encouraging students to be design entrepreneurs and change agents who act as their own role models, they create new opportunities rather than settling for the limited options available. He acknowledged that not everyone will be their own boss, but having more leaders and entrepreneurs is necessary as it pushes design in different directions. Similarly, Rami (D) and Laith (D) supported entrepreneurship as they deviated from existing patterns of conformity and 'disrupted' the system by opening their own studio in downtown Amman.

Discussion on entrepreneurship leads to the notion of power in the hands of designers. Power, as design theorist Clive Dilnot (2016) argues, is that which designers are terrified of but not taking, and yet moaning about not having. Generally, designers have an ambivalent attitude towards authority, where they too easily agree to clients. Design remains peripheral; a mere service provider. But boxing design as only a service provider dismisses the role designers have had in making the world unsustainable, and does not allow us to see it as a serious contender for challenging the status quo. Although I look at some strategies in the next chapter, it is important to highlight that for this to occur, a shift in perceptions in how designer's themselves view design must take place. Returning to Fry's (2007) redirective practice, designers should design new practices to change the milieu. Designers need to understand the effects of their 'stuff' on the world and their role in reproducing a way of living which is unsustainable—and to change it into one that is.

Grasping a certain amount of power and engaging in experimentation requires resources, which are lacking across Jordan. I now turn to discuss the effects this has on perceptions.

5.5.1—Resources

Resources refer to both human (labour) and capital (money, tools and equipment). Although high tuition fees would imply that students receive access to necessary resources such as studios, workshops and computer labs, this is not the case. Lara (D), Fareeda (S) and Ruba (S) described universities with limited access to computer labs and facilities for making, and poorly stocked libraries. Computer labs remain crucial for collaboration during school projects, access to printing, and access to design software, which can be costly for students.

Both Fareeda (S) and Ruba (S) argued that the lack of tools and labs required to complete design projects limits their work. For example, although there is a 3D printer at her university, Ruba (S) claimed that students are not permitted to use it (likely due to the Jordanian policy in place at the time). In addition, clay modelling is a necessity in industrial design yet it was not available. Ruba (S) compared this experience to her year abroad, where she could make models for objects with the actual materials, and use the 3D printer. While completing her graduation project in Amman, she made a car but had to experiment with different materials resulting from unavailability. Sana (CO) argued that the lack of resources causes a gap in learning, as designers cannot *make* and do not understand materials:

> How many of [these universities] have workshops and how many of them actually build models? It's shocking.

Charrette participants also focused on the necessity of materials and labs. Group 2 suggested that encouraging experimentation required the necessary labs, materials and technology and to apply fewer restrictions for using them. They emphasised resources such as woodworking, etching and 3D printing, and highlighted 'failing and learning'. Groups 1 and 4 referred to technology, and Group 1 suggested that universities should supply the necessary facilities and services to develop a well-rounded set of designing skills. Interestingly, these resources were formerly available through the Jordan Design Centre (discussed in Chapter Six), however, due to bureaucracy, it was shut down.

The absence of resources increases the division between designers, clients (see section 5.3), and craftspeople. Designers cannot find manufacturers for their prototypes, and few craftspeople are willing to experiment and manipulate materials due to the 'it does not work' mentality in the country, Sana (CO) argued. In her research for ADW, she found that product designers tend to outsource their production, which slows down their process. She cited this as one of the reasons ADW 2016 chose to focus on digital fabrication and 3D printing. Other options for students would be the institute Hala (D) runs, which has a product design studio and a jewellery making studio, but courses cost around 250JD, a price tag that is unaffordable for many.

Furthermore, Jordanian universities also lack studio spaces for students. The absence of studio space and labs dismisses the formal and informal spaces of learning, crucial to locally-centric design education. Once the classes are over and the buildings close,

students must go home. However, a university space, as Allaq (1997, p.95) argues,

> is the lecture halls, the corridors, the parks, the façades facing them, the restaurants, the clubs, the libraries, the reading-rooms, the laboratories, the playgrounds, the hostels, the smell of books, the intimate talks, the free interaction … the dialogue of minds (…) It is all these details that help students to mature mentally, psychologically, and physically and to grow into strong, effective citizens imbued with the spirit of initiative.

Early closure and lack of spaces dismiss other parts of the university that contribute to learning and point to a traditional outlook towards spaces of learning. Moreover, a lack of studio space means that students struggle to meet deadlines. Rashad (S) and Fareeda (S) described how for them to use labs or the studio space after hours, they must fill out official paperwork and wait for approvals. Yasmine (S) and Tala (S) struggled to find places to work as the library and the university both close at 4pm. Nawal (S) told me that they search for lecture halls to work in but they cannot use them without supervision from a staff member. Not only do opening times regulate the hours of learning, the need for a staff member to be present puts the students' studying time under constant observation. What is the importance of the design studio in design education? Athar (D) described the studio as:

> an enriching part of [a] design programme … if I want to be with other[s] … to bounce ideas off and brainstorm, work together so I don't feel alone and I need feedback, I would pull all-nighters with others and I had easy access but here they don't. At 6pm school is done you go home.

How can spaces of learning be fostered if students cannot find places or time to work once class is over? Additionally, students not only battle to find materials and places to work, but they struggle to find a crucial resource: books. My findings revealed a consensus that books and magazines on design in both Arabic and English are lacking, causing issues for research, self-learning, and class readings. In the post interview talk, Lara (D) described the poor state of library and how people only have the web as a resource, whereas students Fareeda, Ruba and Huda described difficulties in finding content related to design. Athar (D) told me that when he gave a workshop at a university, he brought some books catered to student projects, and students asked if they could borrow them:

> It shows they want them and they are eager for resources but they are
> not available to them which is very sad.

The solution, he said, is for educators to provide the resources when they are not available. Furthermore, he felt the lack of reading and writing on design degrees is clear in the graduation projects produced by students. This demonstrates the need to integrate more writing in the curriculum as discussed in section 4.2.5. However, the shift in perceptions should be to encourage more reading within a culture that does not read (tied to Sharabi's discussion language and the Qur'an see section 2.2.3.2). Although this is beyond the scope of this research, the next chapter discusses the establishment of publications and how engagement with well-designed visual communication materials can engage the youth in design and reading.

5.6—Conclusion

In this chapter I have presented the different perceptions on design and design education and the value attributed to it revealed through the findings. I discussed how admission requirements lead to low perceptions of design, and touched on how clients and the public viewed design. Participants identified key areas of focus such as admission requirements, resources, and milieu, and around common perceptions of design that reduced it to aesthetics, software and elitism. My findings demonstrated that these perceptions were due to the absence of design thinking, concepts, and critical thinking in design curricula that led to design being misunderstood and undervalued by society.

Some participants acknowledged that the public is now more aware of design because of a growing design culture; but work remains, particularly within education. Reforming admission requirements was at the top of the list, where participants called for abolishing grades as the sole criterion for entry. Participants pointed to the admission requirements and the absence of art and design education in schools as the reasons for low-quality student work. Although efforts are being made to counter this through pre-foundation courses in high schools, based on research findings, the foundation year also appears to be insufficient. A possible solution is Findeli's (2001) basic design education, where foundation courses run in parallel with studio classes throughout the duration of the degree, rather than in the first year as in the Bauhaus tradition.

Additionally, findings demonstrated a need to rethink requirements imposed on

design as bureaucratic obstacles and limited resources disrupt learning, prevent design departments from recruiting qualified faculty and from producing meaningful research or practicing design.

This chapter also demonstrated how participants attributed value to design and how these are then transmitted onto students. If educators and designers themselves lack passion and assign little value to design, how do they expect students to place any form of value on their own education? Through the implementation of locally-centric design education, the unintended side-effects of the hidden curriculum that emerge become "not as an impassable boundary, but … a possible direction for focusing educational change" (Giroux and Penna, 1979, p.32).

Value means designers and educators must be aware of their positions, particularly in dealing with community projects. The denial of power to designers, educators and students prevents them from tackling perceptions that design is purely superficial and therefore, they train future graduates with a narrow understanding of design. Furthermore, a small design industry concentrated in Amman means competition for jobs is high, and the stifling work environment leads graduates to migrate and work elsewhere. As design intersects with new fields, it is important to challenge the narrow understanding of where design activity happens. As per locally-centric design education, engaging in border-thinking can help the acquisition of new knowledge that could produce this change.

The discussion on power demonstrated an emphasis on leadership and entrepreneurship. However, in opposition to the individualist 'entrepreneur', participants define the design entrepreneur as someone who goes against the traditional roles set out for her/him in society and challenges the status quo. Acting as role models, they create new opportunities and pave the way for future designers and the growth of Jordan's design industry. Rather than authority figures, which students encounter daily, educators can begin to act as these role models (discussed in Chapter Six).

Finally, this chapter asks how can we begin to change common perceptions and educate people on design and its value? How does design move away from being an activity of the middle classes? The next chapter begins outlining some strategies that can help towards this.

CHAPTER 6

How do we shift perceptions?

The previous chapter introduced the shifts in perceptions on design and design education that moving towards a locally-centric design education curricula might require. Findings indicated that despite the growth of design culture in Jordan, design remains undervalued by clients, the public, the MoHESR, and amongst designers, students and educators. Moreover, bureaucratic measures such as admission requirements and lack of resources contribute to low perceptions that associate design with aesthetics and software, leading to clients bypassing the designer and misunderstanding their role. Finally, design's disconnect from the milieu and society associates it with elitism, and some participants emphasised the need for society to begin accepting each other before expecting people to value design. Chapter Five concluded by asking how can we begin to change common perceptions and educate people on design and its value? How does design move away from being an activity of the middle classes? Considering all these challenges, they require shifts in perceptions in areas that span the public to education to policy makers.

In this chapter, I investigate the strategies for beginning to shift these perceptions by answering the research question *how do we shift perceptions?* Throughout the research findings, participants provided solutions for attributing more value to design and in turn to design education. Presented as the main challenge for all participant groups, addressing perceptions on design should occur before transforming design education. The chapter consists of three sections—growing design culture, migration and brain drain and design advocates—and the strategies presented are then related back to the concept of a locally-centric design education curricula (see **Table 4, p.133** for pseudonyms and **Table 4.1, p.134** for charrette groups).

6.1—Growing design culture

Although design education in Jordan dates to 1980, the country has yet to form a well-established and respected design industry. As demonstrated in Chapter Five, Raja (D&EL), Karma (D&EL) and Lara (D) all pointed the issue as a societal one, because society and its institutions do not want to transform. If people do not accept one another (i.e. a change in society), they cannot begin to accept design and its uses, they argued. Khaled (EP), who described design as "a visitor to the country because it did not originate in the Arab world", argued that for design to transform, Jordanians must develop a bilingual design culture, with Arabic as the priority, similar to arguments made

by Salim (D&EL) in the charrettes and discussed in Chapter Four.

Participants Fareeda (S), Rashad (S) and Leila (S) acknowledged that design culture has grown in the past ten years, referring to businesses in Amman—who are displaying more attentiveness towards the design of products, branding and the experience—as a sign of a growing design culture. Sana (CO) concurred by pointing to how restaurants now pay more attention to the interior design and branding. Karma (D&EL) cited the success of local brands as an indicator, and these provide case studies for students to research. Ruba (S) referred to the growing design cultures in Beirut and Dubai as a step in the right direction. She argued that more design activity regionally—such as expos, fairs, design weeks, and the design district in Dubai—provide eye-opening experiences to society where design is being acknowledged. Others referenced the growth of design programmes as an indication, despite the approaches towards it. For Ruba (S), the development of more progressive design programmes at Institution 2 and 4 are a step in pushing a design culture in Jordan. However, Lara (D) and Jad (D) argued that design education continues to lack in teaching design as an idea, a way of thinking, and a method, and the focus should be on transforming curriculum to teach design theories, design's role in society and design thinking. Similarly, Athar (D) argued that he has seen a growth within design practice but not in education. The past 10 years has made the work of local designers much more visible:

> I'm trying to figure out why this growth but probably because
> at a certain time there was a niche in the market. People started
> understanding what graphic design was so more people were studying
> it? Or practicing it? It's like a natural progression perhaps.

Maya (A&D) and Fairuz (A&D) provided possible answers to this growth. They argued that the newer generation are keen on building a design culture in Jordan. Having graduated during the 2007-08 financial crisis and impending recession, and without any prospects for employment, they began organising events, competitions and talks around architecture. Maya (A&D) believes an increase in design related events and practitioners indicates the growth of design culture, however both her and Fairuz (A&D) acknowledged that there continues to be few exhibitions centred around design, leaving designers with limited opportunities. Spaces such as Darat Al Funun cater to artists, and their experimental space The Lab has limiting rules that drives work more towards art than design.

Fairuz (A&D) argued that although there is an increase in events they are:

> only for an elite layer.

Referring to the design bubble (discussed in Chapter Five), she proposed a possibility to break away from it:

> a design institute with a section for exhibitions, a museum, a café (…) there has to be a decent institute created, that is part education; [and] within education to get random people that are interested in design (…) at the same time, there should be complementary spaces that would build a decent community with talks, exhibitions, activities, etc.

Similarly, Abla (D) suggested the development of a school dedicated to all design branches, one that collaborates with industry across the country, that integrates with its context, and works outside the 'bubble.'

Athar (D) cited exhibitions, talks, and publications as methods for raising awareness where people can understand design as *design* rather than *design as art*. He is optimistic about the role ADW will play in generating design related events and creating awareness for both the public and design students, where he hopes people will begin to understand the value of design. He also believes that by producing events that cater to designers, designers will feel more attached to Amman and settle here. Jenna (S) stressed that the only way exhibitions can be effective is if they are free and accessible while Lara (D) argued the need for design events and weeks because

> The outcome is beneficial to everyone.

She acknowledged the bubble, claiming current events, talks and exhibitions remain focused on designers and those who understand design. Therefore, designers should combat this perception through meaningful public engagement, and regular programming that reflects on itself.

6.1.1—Public Engagement

In the question related to public engagement during the interviews and focus groups (see **Table C.5, Appendix C**), participants identified obstacles to proper engagement with the public that I interpret as possibilities. Lara's (D) point related to audience. She believes most design work does not speak to the right audience, and this is a key component overlooked by designers. She cited publications as an example, claiming

that designers often write and design for other designers and forget their non-designer audience. Keeping in mind budgets and points of sale, she related this back to her own practice by telling me how, when she wants to illustrate a book, she first thinks of her audience by asking herself:

> would my parents read it? (...) would my friends at uni read it?

Similarly, Basem (D) described how designers design for each other rather than think of making design relevant to people's lives. These points relate back to the discussion in Chapter Five, where participants identified the disconnect from the milieu and lack of relevance to daily life as one reason why design is not valued. How can we shift perceptions? Students Fareeda, Ruba and Yasmine cited awareness campaigns as a way of changing perceptions on design. They mentioned a campaign to give legitimacy to their studies. Ruba (S) reported that she organised workshops and interviews to get people to discuss car design and industrial design. She believes schools, universities, workshops, art spaces and museums can help change perceptions on design. Rashad (S) mentioned how design should be on television—as a long news feature for example— and this could help with engaging the public. Here, he calls to integrate design into the mainstream conversation, which he felt would increase awareness about design's value to society. Referring to his own attitude towards certain issues, he admitted it is difficult to get people to care:

> If we want to change things from a larger perspective, we have to make things big and to show its importance. (…) Otherwise, people might not notice it, and let's say they did, they might not know why they should be concerned with it.

Raja (D&EL) told me how design students once developed a concept for a design clinic, similarly to a doctor that solves problems, where the purpose was to promote design and make people understand what it means. But he felt a stronger design community should be present to undertake this work as students often feel responsible to give legitimacy to their studies due to a lack of public awareness.

How do you make design matter to the Jordanian population? How do you address them so that they can listen? Although access to publishing tools, video tutorials, portfolio websites and other online resources have increased engagement with design, these are often centred around software skills or sharing work for feedback, and are

generally catered to designers and enthusiasts rather than the public.

Charrette participants extended the concept of awareness. Group 3 focused on involvement and learning through the cluster 'Media and Publicity', which contained both formal and informal ways of engaging the public. Under this cluster, they propose 'public courses', 'talks' and 'campaigns'. The latter was also suggested by Groups 2 and 4.

Public courses are one strategy Hala (D) utilises with her institute that she claimed fills the gap left by Jordanian universities. Targeting professionals and design enthusiasts, her institute offers workshops for companies to learn about design thinking, basic design skills, design management, and social media management. She also organises design summer camps for teenagers, and provides designers with advice on preparing portfolios. Through these, Hala (D) attempts to engage more people with design and change perceptions, but access remains available only to those who can afford it, and its placement within an area in downtown that is undergoing gentrification presents a barrier to certain segments of society.

Campaigns and awareness were recurring themes within the findings. Group 2 pushed the idea of campaigns by proposing ideas for possible content. They proposed to demonstrate what life is like without design—highlighting design's role in society and its value. Moreover, they suggested 'quick and digestible media platforms similar to *Vox* and *Buzzfeed* for design' that can become accessible media platforms. In a similar way, Group 1 included 'public posters and campaigns to illustrate design's contribution to the daily life of residents'—making it more accessible to students and the public. They recommended several activities under their 'Activities' cluster (see **Figure 6**).

Activities

- sharng designers design process
- talks. seminars. workshops.
- TV ads
- competitions
- sponsoring these activities

- workshops seminars. crossdependent projects
- community specific activities
- curating university specific exhibitions/seminars talks at other campuses
- interviews with designers

NB: Figures illustrate data described verbatim.
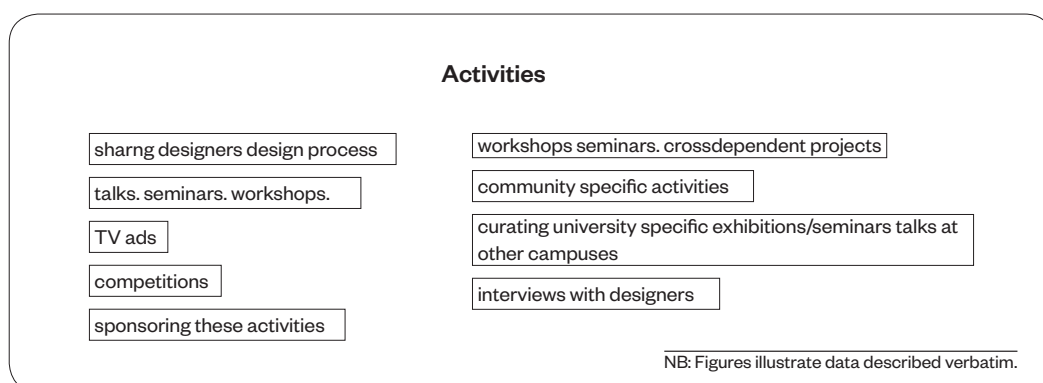
Figure 6 — Group 1, Activities Cluster

These strategies are closely related to collaboration between universities and between industry discussed in section 6.2.2.

Under question #8 (see **Figure 3.5, p.125**), Group 3 argued that more 'media coverage for design' would help. Mentioned again under question #13, both Groups 3 and 4 claimed a lack of media coverage is to blame, whereas Group 2 called for 'more media coverage' as one way of contributing to the discourse. They provided a more concrete strategy answering question #14 where they argued that designers should make the public aware of the design process and that social media users should emphasise the work of local and regional designers. Utilising a website as a tool for awareness is how Mona (D) utilises her web platform. To change perceptions and engage the public, she focuses on hobbyists (discussed in Chapter Five), rather than targeting what she calls "the small percentage of talented designers."

Another interesting solution proposed by Groups 3 and 4 is to 'talk about design during the Friday prayer'. Here is a relation to the power of religion in society highlighted by Mona (D) (see Chapters Five and Six). Group 3 argued that Friday prayer is one way of capturing the public's attention because it becomes part of their interests—i.e. religion. Religion—and culture more specifically—are incredibly powerful in a neopatriarchal society. Although the suggestion is more tongue-in-cheek, it is relevant to injecting design in daily life because as per Wannous (2004), effective interaction with the people comes from within their habits.

Overwhelmingly, all participant groups felt to properly engage the public with design, exposure to design should come before university, which I now turn to.

6.1.1.1—Early exposure in schools

Jordanian primary and secondary school, particularly government schools, lack proper art and design education, which is normally limited to the elite (Mikdadi, 2015). To combat this issue, Khaled (EP) has employed a strategy to introduce pre-foundation courses for high school students (discussed in section 5.1.1). Research findings prioritised exposure to design from schools, particularly with the low admission requirements imposed on design and where students enter without any knowledge of the discipline. In Chapter Five, I detailed how findings stressed portfolios, interviews and exams as a way of changing perceptions that design is an easy subject to study.

For participants, exposing students to design in schools could change perceptions in design education. In the charrettes, Group 4 argued that the absence of early learning on design has trapped design in traditional forms. Similarly, Dalia (D) argued that reaching people at a young age would change perceptions on design. She provided examples of how this is possible, such as teaching the colour wheel and teaching local and regional design history classes in schools.

Similarly, Basem (D) argued that because design touches everything, it should have more of a voice in schools. Rami (D) and Laith (D) also believe engagement with design must come before university. As Rami (D) explained, students enter university without knowledge of their chosen subject, and schools should make links between subjects to educate students—such as using Cubism and Picasso in discussing mathematics. Interestingly, Rami (D) and Dalia's (D) suggestions all mix design with art and reduce both to aesthetics rather than teaching design as "an activity at the core of human existence and how we construct ways of surviving and giving meaning to life" (Heskett, 2002, p.59).

Although limited art and design education exists within primary and secondary schooling, private schools are beginning to integrate design within the curriculum. Zein (CO) and Eman (CO) recounted that things have changed since they attended private school in Amman, and art and design are now integrated within the curriculum. However, Ruba (S) was critical of the way private schools have implemented it:

> the way they are putting it in, unfortunately, is noisy and the purpose is
> to show off to the parents that we have design labs, your son works on
> AutoCad and 3D software without knowing what design is and how to
> think in a design way.

Furthermore, design agencies are being contacted by private schools across Jordan to present talks and workshops, which can be the first exposure students have in the field. Despite educational initiatives such as the Queen Rania Foundation that prioritise art education in the school curriculum, there remains an enormous gap to fill. Art and design education in public schools continues to be invisible with access to it currently confined to the more elite sectors of society.

Further to this, these initiatives use 'design' interchangeably with 'art', often stripped down to their superficial definitions, and consequently, dismiss design's ontological condition.

Another suggestion proposed by participants to engage students with design early was through the design of children's books, particularly school textbooks, considered important tools in the education process (Al-Newashi, 2012). Laith (D) referred to the *Bassem and Rabab* books that were used to teach Arabic to children. Designed and illustrated by the late Syrian artist Mumtaz Al Bahra (1938-2017), Laith (D) described how these books considered design principles by featuring professional illustrations and consistency throughout, unlike the books of today. Jad (D) referred to *Nazar* (vision/sight), a magazine produced and designed by Egyptian illustrator and designer Mohieddin Ellabbad (1940-2010),[63] which centred on visual culture in the region and contained articles on design targeted to children, and where the text and the illustrations were well-thought of and designed[64]. The quality of graphic design, illustration and type treatment in children's books from the 1960s and 1970s was far superior Jad (D) argued, visible through the quality of the design, the illustrations, paper, printing and colours. The idea behind the balance of the text and the images is that children should enjoy the text as much as the illustrations, he stated. The conversation moved into the teaching of Arabic, which, as discussed in Chapter Four, is an area of concern.

Design plays a role in how students learn the Arabic language, particularly in how children engage with books. Rami (D) and Laith (D) referenced a television show from the 1980s called *Al–Manahil* (sources).[65] The show's purpose was to teach children Arabic. Both Rami (D) and Laith's (D) faces lit up when they discussed how the hero of the show—*Abu al Huroof* (master of letters)—would fly in and mend the errors set by the villain *Kharboosh* (scribbles) (see **Figure D.2, Appendix D**). Laith (D) described how he, as a child, would finally relax when Abu Al Huroof arrived because he came to save the day.

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63   For an interview with Ellabbad shortly before his death see (Ellabbad, Bidoun and Traboulsi, 2009). Ellabbad's work has influenced Arab designers who created the 'Allabad' typeface inspired by and named after him (see MyFonts, 2017).

64   Dār al-Fatā al-'Arabi, the first Arab publishing house dedicated to children's literature, published these books. For more on Dār al-Fatā al-'Arabi and its design history (see AbiFarès, 2017, pp.235–320).

65   The Jordanian show ran for six seasons from 1987.

A diverse number of initiatives aimed at engaging children with learning Arabic exist, however, textbooks continue to be designed with little care, cited as a concern by participants. The Ministry of Education's Department of Curricula and Textbooks centralises textbook production, and they are responsible for writing, producing and developing textbooks for schools across Jordan (Al-Newashi, 2012).

A more short-term solution for public engagement and design education has presented itself in Amman, that of ADW, which I now turn to.

6.1.2—Amman Design Week

When I began conducting the fieldwork in Phase 1 (see **Figure 3.1, p.104**), preparations for the first Amman Design Week were underway. Most of the designers I interviewed were enthusiastic and hopeful about the possibilities for design and design culture in Jordan that ADW would bring. The event was originally called DesignerJO and was spearhead by Her Majesty Queen Rania Al-Abdullah's office, who had an interest in promoting the creative industries. Initially, the plan was to host the event in Abdali (the 'new' downtown), and the idea was to focus on exhibiting products, jewellery and furniture. The Queen's office approached Layalle (ACO) to design a pavilion for the event, and Layalle (ACO) began asking them about the vision and the programme. Unable to provide her with answers they handed her the project and asked her to define it. She recruited Sana (CO), who was sceptical at first as she felt the impact would be minimal. The Queen's office provided both women with the ability to set their own vision and objectives for the event, and they began by pursuing a two-month long research which gave them an overview of the problems and challenges and the industries that required most attention. The research helped produce the mission and vision for what they called Amman Design Week. Sana (CO) explained:

> my condition for doing it [was that it should be] primarily in Arabic, and it cannot be an elitist exhibition event, not just jewellery for the elites of Abdoun [a posh area in West Amman] to come in.

Part of their mission was to 'reactivate' spaces around the city. For Sana (CO), ADW celebrates Amman by focusing on the local and revitalises the city through 'interventions'. The goal was to:

> ge[t] to people's neighbourhoods rather than expect them to get to the exhibition.

To achieve this, ADW aims to enable the public to see design through their television, the internet, or within their neighbourhood, she argued. This is no small feat, and some participants centred their critique of ADW around how the event parachuted in concepts from West Amman into the East, reinforcing class structures and design as a luxury and elitist discussed in Chapter Five. Since the event was under the patronage of Queen Rania's office, we cannot dismiss the role of bureaucracy and control over ADW's content, and this introduced some challenges.

Criticism around ADW came from Raja (D&EL), Athar (D), Eman (CO), Zein (CO), and Karma (D&EL). Raja's (D&EL) main concern was the name 'Amman Design Week.' He argued that using the name of a place institutionalises the event. For Raja (D&EL), the city will use ADW as a tool to project a certain image of the city outward, rather than focus on design and celebrating design culture. His criticism is not far from reality. As I argued in Chapter One, ADW uses design as a device to brand and promote Amman for tourism rather than genuine government interest in design.

Promoting Amman now is crucial, particularly as Syria is amid a civil war and Lebanon is always volatile. Amman becomes a centre for Jordan's innovation and stimulating a knowledge economy, which I discuss shortly. Indeed, in the 2000s, the GAM began to re-Orientalise Amman, "to reflect Orientalist imaginations of an Arab city" (Jacobs, 2010, p.321). This included 'renovating' downtown by erecting oriental fountains, remodelling shop entrances with Arabesque motifs, and establishing a traditional marketplace. Amman projects an image of what could have been, a city for consumption, ready for investors (Daher, 1999; Dietrich, 2002). The shift is now towards restoring modernist buildings, an initiative started by residents and now funded by international organisations. 'Nostalgic modernity' replaces 'colonial nostalgia'. These ideas are like ADWs mission statement, where a more 'grassroots' approach is being taken to create districts, walking routes, and re-activating spaces. GAM is capitalising on design to push their project, and as a strategic partner of ADW, some workshops reflected this agenda. The workshop 'Designing Cultural Heritage', facilitated by Studio Mieke Meijer, a Dutch design studio, took place during ADW 2016, and is a representation of the 'nostalgic modernity' with a touch of Orientalist imaginations by highlighting crafts. The copy reads:

Historic buildings, archaeological sites, crafts and rituals are often

defined as heritage (...) The notion of heritage is based on aspects of the past that have defined us socially, culturally and economically. It is a constructed narrative that we want to integrate into society … to survive and transfer to future generations. Heritage reflects both good and bad events, and the varying experiences of a wide range of individuals and social groups, creating an authentic society. This workshop explores how heritage can be a significant resource for designers in order to develop unique, recognizable, relevant and meaningful designs that will stand the test of time (Amman Design Week, 2016a, no pagination).

It is interesting that this workshop is being put on by a Dutch studio and sponsored by the Dutch embassy in Jordan, reinforcing a fetishized consciousness, where a foreign studio facilitates local designers to interpret their heritage, likely without the knowledge of or considering the social, political and economic issues at play in utilising heritage as a design strategy.

Other criticisms of ADW revolved around limited designer involvement since the main organisers are all architects rather than designers (Karma (D&EL)), while Zein (CO) was sceptical about ADW incorporating a conventional way of thinking of cultural projects by developing a platform to exhibit works but without the infrastructure to support it:

Sort of like skipping everything and going for the last thing.

She argued that ADW is a chance to experiment with something different rather than to apply an existing concept. Eman (CO) felt that the event will positively affect public perceptions of design, however, she disagrees with spectacles that have a small impact. Both Zein (CO) and Eman (CO) would prefer to invest the funding in new, long-term design projects. They saw this suggestion as an option that ADW organisers could implement. As Zein (CO) explained:

this could … be part of like a long-term project, where eventually after three or four years, we have ADW. The results of years of work and research and try to understand what needs to be done. Not just copy paste.

Zein (CO) and Eman (CO) commended the effort by the organisers to change the location, but they were critical of investing money into a week-long event centred around one area, reproducing Amman's East-West division (discussed in section 1.3).

In addition, they argued that the event reinforces one of Amman's core problems:

copy-pasting and ill planning. Sana (CO) described how she and Layalle (ACO) had set out their terms with the Queen's office, however, rather than challenge or question the design week model and pursue further research on what a possible alternative could be, they adopted the model wholesale.

Zein (CO) and Eman (CO) voiced concern about the funding coming from the Queen's office, and why the organisers were not challenging this more specifically[66]. Athar (D) liked the way the office was supporting ADW because it raises awareness and presents the event with more legitimacy, but what worried him was how much interference in the content and curation this support entails. He remained optimistic in ADW's role as a trigger for change.

ADW's goals were unclear to some, particularly to students like Rashad, who when asked about design events, seemed uninterested and claimed he did not understand the bigger picture. A year after the conclusion of the first edition, ADW's website features no information regarding results, only photos and videos of events, and a programme for the 2017 edition. As ADW prepares its second edition, it is important to discuss how governments use design weeks, and design more generally, to induce soft power.

6.1.3—Fetishized Consciousness: Design as Soft Power

Design weeks are often launched in third tier cities to stimulate the knowledge economy. Like the language and goals set out in the UNDP, World Bank and IMF reports about the Arab region, "[t]he mandate to attain a 'knowledge economy' is implicitly a mandate to forget about the societal problems and challenges and make the activity visible internationally, no matter the cost" (Hanafi & Arvanitis, 2016, p.7). Moreover, it downplays power as the connection between power and knowledge shapes these development discourses and what reforms contribute to the knowledge society (Mazawi, 2010). As I argued in Chapter Two, language from these reports provide a limited account of the social groups who contribute to the development of a knowledge society—refugees, the poor, women, and the disabled—further excluding these communities from society (Mazawi, 2010). Design weeks adopt similar language to describe their aims and goals.

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66   I found only one article written by the news outlet *7iber* (hiber, meaning ink), published in Arabic, that criticised elements of the event (in which I am quoted). ADW's press clippings section never linked back to it however: http://www.7iber.com/culture/amman-design-week/ (in Arabic).

Analysing the contents of the 2016 ADW programme, there are several events where vulnerable communities present 'projects'. Take for example the press release titled "Amman Design Week Wool-Weaved Installation Re-designed into Blankets for Underprivileged Families" (Amman Design Week, 2017c, p.1), where ADW redistributed wool blankets from a 350kg installation to "underprivileged Syrian refugees and poor Jordanian families, as part of an initiative to recycle materials used during Amman Design Week." The press release goes on to describe the installation as a

> collaboration between local fashion designer Raya Kassisieh and NADAAA, a Boston-based architecture and urban design firm led by MIT professor Nader Tehrani (…) The local craftswomen who knitted the piece dismantled it themselves and transformed it into 38 finished individual blankets that were handed out (ibid).

Interestingly, the local craftswomen remain in the background, unnamed, without attributing them a descriptor, and downplaying the role of these women in the knowledge society. Closely tied with knowledge societies and economies is the focus on 'international recognition,' as demonstrated in the about section of ADW's Facebook page:

> ADW will stimulate learning, innovation, and imagination by building a platform that will bolster Jordan's design sector and move it towards international recognition and acknowledgement (Amman Design Week, 2017b).

Accompanying local events was an international programme, featuring designers from the UK and the Netherlands. The Dutch Embassy in Jordan sponsored NExAR, an initiative connecting the Netherlands to the Middle East, which saw four Dutch designers hold workshops and talks around designing cultural heritage and social design, and in exploring techniques for communication, leadership and innovation.

In addition, in March 2016, ADW organisers invited me to attend an event hosted by the British Council where the director of Sheffield Design Week (SDW) shared his experience. After his presentation, some members of the ADW team, the SDW director, a British Council employee and I went to one of the royal palaces for a meeting where they both 'consulted' the ADW team on what they should do. The context of the two cities could not be any more different, however, rather than understand Amman's context, they treated it like a standard design week. Sharing experiences between design weeks is beneficial and provides key learnings, yet its placement within the British Council

frames the discussion where the expert (SDW) is consulting the developing city (ADW). The British Council's interests in ADW recalled Eman's (CO) statement about the NGOisation of society dictating the type of work produced in Jordan (see section 4.2.8).

Reliance on foreign funding for cultural activities is the norm in Jordan. As recounted by Yazan (EP), the beginning of design education was largely the work of internationals (himself, a US-graduate from Nigeria, two Brits and an American), as was the funding and proposals for establishing design centres (which came from Japan and the USA). Foreign funding is a form of soft power and is often accompanied by an agenda related to wider geopolitical, economic, or cultural objectives in the region. The most illustrative example of this is the Education UK Design Mini-Fair (sponsored by the British Council) which took place at ADW 2016 where university representatives from seven UK institutions answer questions about studying design in the UK. Another example is the Female Entrepreneurship Programme (FEP) in Design, organised by the MENA Public Diplomacy Hub of the Dutch Ministry of Foreign Affairs. The programme, which took place in the Netherlands in April 2016, had the goal of empowering female entrepreneurs and/or decision makers aged 25-40 with a talent and passion for design. The former encourages brain drain—rather than allow Jordanian universities to seek out potential candidates, it provides the space for likely private school educated students to seek places in UK institutions, further reinforcing a fetishized consciousness where education abroad is always the better option.

Charrette participants referred to this obsession with 'international recognition.' Under question #13 (**Figure 3.5, p.125**) Group 2 identified 'the outward gaze' as the main reason. They described Jordan as a 'consumer culture without thought leaders' where they are more 'concerned with achieving something like the international style rather than focusing on the local and milieu'. Their solution is through 'more publicity' and 'design advocates to strengthen the country's design culture' by providing 'more resources' and 'motivation'.

How do these two examples demonstrate design as tool for soft power? I illustrate this using Nye's (2011, p.14) example of three aspects of relational power:

> Third Face: A helps to create and shape B's basic beliefs, perceptions, and preferences. B is unlikely to be aware of this or to realize the effect of A's power.

As Nye (2004, p.13) reminds us, using the US as an example:

> Commerce is only one of the ways in which culture is transmitted. It also occurs through personal contacts, visits, and exchanges. The ideas and values that America exports in the minds of more than half a million foreign students who study every year in American universities and then return to their home countries, or in the minds of the Asian entrepreneurs who return home after succeeding in Silicon Valley, tend to reach elites with power.

The education fair "uses attraction and/or institutions to shape … preferences" (Nye, 2011, p.91), and the FEP example frames itself as a sort of exchange and dialogue, however the Dutch expertise in entrepreneurship and design is superior over the Jordanian one. Agenda-setting by foreign governments is also present in examples Yazan (EP) discussed when developing a design lab in Jordan, but what is more evident is a fetishized consciousness. In 1993-94, an expert from the Royal Court[67] approached Yazan (EP) and told him they are conducting a study to develop the Jordanian industry to export products to the European market. He described how he was first visited by an Irish expert followed by a French expert. The French expert sent him a 27-page report, the conclusion of an eight-month long research:

> But the conclusion was, that … for Jordan to improve its industrial production and be eligible to enter the European market, the products should be designed by Jordanian artists, not foreign artists (...) If we can guarantee this, and guarantee the quality of these artists, then we have no problem of entering as Jordanian industry in the European market. Because they thought that … to look different, the European market, you have to be genuine with yourself. This is the guarantee. I really respected that and liked it very much because this would give us, people in fine arts and design, a credit. And would make the government … realis[e] the value of our education. And that would give us a niche where we would really gain some [political] support."

The report he referred to stated that one must be genuine—but the meaning of 'genuine' is unclear. As Yazan (EP) explained, the report makes no statement for creating a promotional body for implementing design policies, for example, how Japan used modern variants of mercantilist principles to build their industry which moved from producing imitation goods to world-leading, well-designed and technologically superior

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67   The Royal Hashemite Court acts as the administrative and political link between the King, the central government, the armed forces and the *mukhabarat*. It claims to be a vital link between the King and the Jordanian people (Government of Jordan, n.d.).

products, a model successfully followed by Taiwan and South Korea (Heskett, 2002). Would this lab rely solely on foreign funding? This could expect Jordan to produce stereotypical products, influenced by the cultural policies of the countries involved, particularly by using words like "to look different". Yazan's (EP) statement illustrates Sharabi's (1988) fetishized consciousness. The Royal Court hired outside experts to conduct research that the university could have undertaken as they are familiar with what they teach and their graduates, or at least could have involved the university in the research. Yazan's (EP) conclusion of making the government value design and art education demonstrates the effect of fetishized consciousness where an 'expert' from Ireland or France must pinpoint this to be taken seriously. All these activities promote—in one way or another—migration and brain drain, which I now turn to.

6.2—Migration and Brain Drain

The following section will look at areas to shift perceptions to prevent migration and brain drain. In the literature review, I discussed how migration and brain drain are one of the biggest issues facing the Arab region. It was also one of the most discussed topics in the fieldwork. Participants expressed a defeatist attitude towards migration and brain drain, describing how talented people and intellectuals leave the country, settling anywhere but the Arab region. Raja (D&EL) said this is a shame and he is still attempting to discover the reason for it, but he admitted he might leave sooner or later because he does not feel any attachment. As discussed in Chapters Two and Six, a reason why brain drain and migration is unusually high is because of the limited attachment people feel to Amman. Other contributing factors are the narrow outlook of design where a small design industry that limits experimentation exists, and the low value attributed to design and design education. The situation is even acknowledged by higher ups in the Jordanian government. Raja (D&EL) recounted a story as we discuss the types of students the universities in Jordan produce:

> A [Jordanian dignitary] his son studied in [the UK]. He went to the ceremony … and he invited people for the graduation dinner (...) he had two other [Jordanian] friends (...) The head of the department was asking the other Jordanians 'oh are you going back to Jordan after this?' they said, 'no we are staying here.' So the head of the department was asking [the dignitary], he said 'what do you think of this? Jordanian students got a very good degree here and are refusing to go back, what

is your take on brain drain in Jordan?' The dignitary says, 'brain drain is better than brains in the drain.' This is a dignitary and he is thinking this way. He thinks of his own country as being the drain!

This illustrated how desperate the situation is, and how those that are in power are aware of it yet provide no solutions to it. As previously argued, Khaled (EP) claimed that designers cannot find an environment suitable for their creative output and that is why many graduates migrate. The disconnect between industry and universities is also a cause for brain drain. Khaled (EP) argued that a mutual non-recognition—where industry does not recognise universities or their graduates and the other way around—is the cause. He suggested the establishment of a stakeholder who builds a connection between universities and the design industry to clarify the design needs of Jordan and the type of designer required for the future. Otherwise, he argued, curricula will remain copy and pasted from outside models, where universities offer majors such as industrial design without assessing them, and the needs of the country will remain unknown.

As Jordan relies on foreign funds and remittances from the Gulf countries, the 2008 financial crash deeply impacted the economy. Maya (A&D) and Fairuz (A&D) claimed that most of their contemporaries left the country to find work elsewhere during that time. Sana (CO) described how difficult it was to hire people on a short deadline for ADW because qualified people find jobs abroad due to the lack of opportunities. Even if universities reformed curriculum, who would be there to implement the changes, she asks. She claimed that pay is one reason, and rethinking the financing of universities and pay scale could attract better candidates (discussed in Chapter Five).

Alongside poor pay, another reason for migration of academics is the lack of academic freedom (see Chapter Two for discussion). In Chapter Five, I discussed recruitment and admission requirements as obstacles for universities. My findings referenced the low value placed on design and design education from the MoHESR. Participants argued that for the MoHESR to value design and understand the requirements of design education, perceptions on design in society must change first. For example, under question #2 in the charrettes (**Figure 3.5, p.125**), Groups 2, 3 and 4 emphasised collaboration and working with the MoHESR to change perceptions and demonstrate design's value and its role in society. Group 3 argued to utilise the language of the state to sell design by emphasising the return on investment, promoting design as

a national treasure, and tying it to the knowledge based society. They stated that if the public begins to understand design, the MoHESR will follow. Group 2 suggested more exposure to human-centred design and design processes in the curriculum which they argued will help the MoHESR understand design by seeing its value through student work.

The structure of design programmes themselves encourages students to migrate. As discussed in 4.1.1, the aims and values of programmes remained unclear to students. This, as Maha (D&EI) argued, leaves students unaware of the opportunities available to them and where they can carve their place in less traditional sectors that require designers. Indeed, in the focus groups, students spoke of graduating and leaving the country. Many students end up studying at Institution 2 for the opportunity to spend a year abroad, which they felt would open doors for them in the future, and female students expressed concern around society accepting their work. For instance, Ruba (S) was very interested in car design, but found no respect when discussing her ideas nor opportunities for work. For her, leaving was the only option to pursue her career. Society is a barrier for women, but being a designer in a society that does not understand the role of a designer is an issue that affects both males and females. Left with little options in Jordan, designers mostly find work in advertising. As discussed in Chapter Five, the opportunities for design are narrow and traditional. Before discussing one possibility to help with this, I turn to one aspect designers describe as part of their job: educating clients.

6.2.1—Educating Clients

Design practice is mostly located in the business and commerce context and designers often work for employers or clients, therefore, these contexts "must … be viewed as the primary arena of design activity" (Heskett, 2002, p.167). Designers in Jordan describe educating the client on best practices as part of their job. Being informed of her/his design decisions, designers can articulate these in speaking with clients—a difficult task as both business and writing skills are absent in the curriculum. Participants presented strategies in how they dealt with client education on design, which they hoped would begin to shift perceptions and attribute more value to their work.

Noor's (D) approach is to present the client with well-produced design and involve them with it, through seeing and touching good design for them to sense the difference.

To illustrate his approach, he describes a project with a wood supplier targeting carpenters. Traditionally, carpenters conduct their sales via the telephone, and the design brief wanted to move this to online platforms. Noor (D) explained how things are already changing. Formerly, a carpenter carried a catalogue to show clients, but nowadays:

> the carpenter has a Facebook page, a logo, his pictures, and he has a tablet to show users. We are getting there. (...) His experience...for him to get to good design, then others will appreciate it and they want more from it.

In a similar way, Basem (D) believes that to educate someone, you need to offer them something in return—this goes for both the public and clients. He argued that designers should demonstrate how design affects life, and to create work that enables clients to see the value of the designers' ideas. Design must be relevant to people's lives, a point emphasised by Laith (D). To demonstrate how the public can engage with design, Basem (D) referred to Agency 1's unofficial bus map of Amman. He argued that when people start using the map, they begin to understand design's value. Another example of public engagement—of seeing design in action—was when Amman's then mayor Omar Maani (in office 2006-2011) placed street names and numbers across the city typeset in the FF Amman typeface (see section 1.6). Basem (D) claimed people who did not have a number on their house began to call and request it, beginning to understand the function of the numbers.

Found on signs across the city (see **Figure 6.1**), the use of FF Amman is a prime example of the isolation of production, consumption and the designer (bypassing of the designer, discussed in Chapters Three and Six). The inconsistency of the signs begins to play out within the city, where some signs are typeset in Arial and Impact (see **Figures 6.2 and 6.3**).

Figure 6.1 — FF Amman in use on street signs in Amman. Photo by Hussein Alazaat (2014) (Creative Commons licence)

Figure 6.2 — Arial in use on street signs in Amman. Photo by young shanahan (2014) (Creative Commons licence)

Figure 6.3 — Arial in use on street signs in Amman. Photo by Sprengr On Flickr (2013) (Creative Commons licence)

The charrettes presented similar strategies. Group 3 focused on 'involvement' and 'learning' as key aspects of engaging the public and clients with design and the design process. Group 4 called for 'more engagement from clients and publics', and to 'enforce critical thinking within education'. Like Noor (D) and Basem (D), they talked about 'showing good design and its value'. Group 2 discussed the 'client only seeing designers as labour' and propose to 'integrate business skills in the curriculum to enable designers to understand clients' business'.

In relation to showing good design and its value, a strategy for public engagement was to host 'talks' and 'engage people with design', which could also function as strategies for educating clients. Clearly, descriptions of working with clients demonstrated the lack of design consciousness in companies and organisations. An "understanding of design has yet to penetrate corporate decision making" in most companies (Heskett, 2002, p.171), and this is evident in Jordan. The limited power possessed by designers and design educators leaves them struggling to show alternative options for work that could prevent brain drain. Findings revealed strategies where industry and universities collaborate to meet each other's needs and build an understanding, which I now turn to.

6.2.2—Collaborations

Research findings indicated that dialogue between the design industry and universities could be a strategy to improve understanding between the two and better prepare students for a career in design. Furthermore, to enhance collaboration, participants cited interaction between students and universities locally and regionally as a requirement. Collaboration, or more appropriately dialogue between industry and academic institutions, is a way of dispelling common views the design industry has about the academy and vice versa. Dialogue between universities presents an opportunity for exchange and to build a design community that influences Jordan's design culture and design education.

Findings revealed that students demand more live industry projects, and where both educators and designers expressed an interest in introducing industry practices to students. The problem lies in the lack of dialogue between the two. How can we bridge this gap? Ali (EAP) cited the UK as a good example where there is a constant flow of industry people coming into the academy. He attempted to replicate this by bringing in designers to give lectures, workshops and sit on juries to prepare students for the industry environment and encourage understanding between industry and academia. He has also built a relationship with Agency 2 which prioritises his students and graduates for job and internship opportunities.

Raja (D&EL), Khaled (EP) and Karma (D&EL) also bring in industry experts to sit on juries, present lectures and share their experience. Hind (EAP) argued that bringing in real client scenarios motivates students and assists them in relating to the industry environment and expectations. Both Rami (D) and Laith (D) felt that bringing in designers to share their experience is important for students to understand that there are different career trajectories available to them. Inviting designers from the industry allows learning for both students and educators as it presents different points of view and topics not covered extensively in the curriculum.

Although faculty members had invited several designers I interviewed to sit on graduation project juries, this does not happen often. Ali (EAP) blamed educators, who he claimed have an inferiority complex and do not want to appear weak vis-à-vis a professional designer. However, the distrust is mutual. Khaled (EP) contended that designers working in the industry—particularly the older generation—are psychologically

fearful of the newer generation. He reported how they become defensive and claimed that the university does not teach students the skills required for the industry. Khaled (EP) believes these accusations are unfounded and caused by the misunderstanding between universities and the design industry.

Within the charrettes, all four groups proposed similar suggestions to combat these perceptions. Group 3 called directly for collaboration which provides students with industry projects to work on, and 'real life examples from industry,' also suggested by Group 4. Both Groups 1 and 2 suggested 'competitions', and in a similar way, Group 4 proposed 'tournaments and prizes', 'sponsors for projects', and 'real internships'. They also wrote 'give purpose and meaning', 'engage', 'motivate', 'appreciate' and 'providing exposure to designers through the offering of opportunities', while Group 2 notes 'the setting of a good environment' and 'inspiring examples, such as role models', as ways of collaborating.

Alongside collaboration with industry, findings highlighted partnerships between universities across Jordan to create a community of designers and learn from one another. For example, Khaled (EP) organises online exchange workshops with universities in the UK, and he claims that over 200 students from five different universities have enrolled in the workshops. In addition, he organises design lectures where attendance is open to students from across Jordan, and through his network of Arab educators, he has generated dialogue between tutors country-wide. Khaled (EP) is optimistic about this collaboration as he felt it will lead to policy change in the future.

Karma (D&EL) was also a proponent of collaboration between universities, particularly with curriculum design and publications. She argued that universities should focus their energies on collaborating to establish design as a serious profession to the industry and the MoHESR and to provide the youth with role models. As a strategy to improve the connections between universities, all charrette groups proposed collaboration and competitions between universities. Under their cluster 'Activities', Group 1 felt that 'university specific exhibitions', 'talks' and 'seminars at other campuses' could encourage exchange.

Promoting collaboration and exchange can lead to dialogue between industry and institutions and amongst institutions and the MoHESR. It also enables universities to capitalise on the resources they have and sharing them with other institutions—through opening attendance to guest lectures to design students across Jordanian universities

or enabling access to labs for example. The latter allows students the opportunity to use materials they did not have access to and to create prototypes for their work. The same strategy is applicable to increase dialogue between industry and universities where universities could offer industry designers access to university resources. Finally, a collaboration could also begin to form a stronger design culture and introduce new role models.

6.2.3—Role Models

What is the importance of role models? First, I define the term, drawing on Donald Gibson's (2004, p.136) definition:

> a cognitive construction based on the attributes of people in social roles an individual perceives to be similar to him or herself to some extent and desires to increase perceived similarity by emulating those attributes. (...) individuals may also observe role models whom they perceive as similar on some dimension for … learning how to avoid certain attributes or behaviors; that is, individuals may have negative role models.

The question *what do you think is the role of publications, role models and design related activities in helping change perceptions?* was posed to all three groups of participants (see **Tables C.1-3, Appendix C** for full list of questions). Students Fareeda and Leila responded by naming educators who inspired them, such as Yazan (EP), while Ruba cited celebrity designers Zaha Hadid (1950-2016), automobile designer Chris Bangle, and local architect 'Ammar Khamash, as well as referring to movements such as modernism and the Bauhaus. Rashad (S) cited the design processes of the Swiss style and the International Style, which he learned about in a history class, as influential on his work. Both Rashad (S) and Leila (S) replied that they look to movements and ideas they learned about in their classes more than people for inspiration. Similarly, Jenna (S) finds inspiration in how things are designed, the materials used, design work that is simple and attentive to the user. Raja (D&EL) argued that students have no local role models and therefore, educators must make students their own role models. He attempts to accomplish this by encouraging students to develop the intellectual capacity to become design entrepreneurs and change agents as discussed in Chapter Four.

Do students feel role models are important? Both Rashad (S) and Jenna (S) responded positively as you can learn and develop from them, but admitted that role

models are not chosen in a conscious way. As students cited educators as their main role models, this brings up the urgency of recruiting more women to teach in design. Female students outnumber male students in design programmes, yet the faculty does not represent them. Revisiting hiring practices allows women to relate more to their education through role models and mentors, particularly as women are often excluded from the traditional male-oriented design histories and knowledges. Furthermore, the inclusion of women as an integral part of the university faculty is both empowering and a challenge to the dominance of neopatriarchal society. Some women educators could arguably present different points of views, themes, languages, conditions and cultures within the classroom.

The most well-known Arab designers are without exception male. Aside from graphic designer Rana Salam[68], Huguette Caland (better known as an artist than a fashion designer), and fashion designer Reem Acra[69], design history has largely excluded females, and although work is underway to write these histories, it remains in its infancy stages[70].

In their responses, designers highlighted the necessity of role models, particularly in education. Dalia (D) argued that educators are important and influential to students and should act as role models to them. Referring to her experience as an educator, she felt it was important to bring and share her work with students to provide inspiration and motivation. She also highlighted the influence of role models by drawing on her experience studying abroad. Jordanians are constantly looking outward to designers in the Global North, and only when she moved to the US for her MFA did she feel the need

> to learn about something Arab … because I felt like my work was
> ordinary.

This is when she sought inspiration in something that made sense to her and that she had a connection with. The role of educators as role models—both by being role models and introducing students to them—is important, as students often learn about different designers and movements through educators.

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68   Rana Salam is best known for branding the restaurant Comptoir Libanais (Rana Salam Studio, 2017).

69   Beirut Design Week 2017 held an exhibition called *Critical Mass: Women in Graphic Design* highlighting the work of four female Lebanese designers (see Beirut Design Week, 2017).

70   Ece Canlı (2016) cautions that although efforts are underway to bring in works by female designers and architects, it follows the same pattern of modernist historiography—monographs, pioneers and stars that are already privileged (see also Gorman, 2001).

In the charrettes, participants highlighted a further issue. They described educators being uninformed of local and regional design history and culture, leaving students also unaware. For Athar (D), the reason is because the curriculum is devoid of these:

> People need to be informed, and that's what I liked in design history [where I studied] (...) we studied about Egyptian cinema posters (...) about people in the Middle East. (...) we need to understand who in our milieu is creating what and doing what. Agency 1 … brought in famous Jordanian architect Bilal Hammad. He came to talk about his graphic work from 15 years back that no one knew about. It was a treasure. (...) he created [logos] … publications, he adapted typefaces from Latin to Arabic. He's an architect, but … a lot of our Arabic typefaces ten years back were created by architects, it was a common practice. I need to understand why and how they were creating it. He is a renowned architect now and no one knows about his graphic work because we don't have books to talk about these things.

Although charrette participants described educators as lacking knowledge of design history and culture, they emphasised their importance as role models. Under question #10 (**Figure 3.5, p.125**) Groups 2 and 3 described educators as role models, Group 3 focused on the 'need for them to be familiar with local concepts and cultures', and Group 4 called for 'multicultural educators who are flexible leaders'. Group 4 also described educators as role models under question #11, whereas Group 3 wrote the 'need for educators to be role models to create an environment of mutual respect' and the 'need for mentorship' under question #12.

The word mentor was mentioned by Basem (D) who told me that while he was in university, a great deal of his learning was self-initiated; however, he would have appreciated an educator that could have been a mentor:

> it's nice to have a professor like you for example. Right now, I am imagining a student sees you, you look cool, stylish and you know design methods, so if I came and asked you you'd give me good feedback. We didn't have that.

Basem (D) believes that students deserve real mentors, but in Jordan, they must rely on self-learning to better themselves. Similarly, Rami (D) identified role models as a tool to combat brain drain. He also referred to the absence of design history and archives as one reason why Jordanian designers need to become role models. Local designers launching their own studios and producing work are the models for people to aspire to,

because they are doing something against all odds:

> We need to become—us [points to himself and Laith (D)]—role
> models. I'm not trying to be narcissistic but we are opening a [studio]
> and it might fail. (...) It's nice if I inspire someone who just graduated
> to do what he wants rather than follow the path that he is supposed to
> follow.

This is vital to the sustainment of a design industry in the country. Historically, Rami (D) argued, Jordan has no design role models or influences, and for this reason, contemporary designers should be examples to students and new graduates that they could accomplish something by staying in the country. In Chapter Five, I discussed passion and interest for design transmitted from educators to students and the educator as a design practitioner. The emphasis on educators as role models through the findings called for revisiting of the recruitment process to attract better qualified candidates. The importance of role models and mentors is a new strategy implemented for ADW 2017, targeting high school and university students (see **Figure D.3, Appendix D**). The mentorship programme is an important step in exposing the youth with design and designers early on, and providing them with a space to produce work to exhibit. It also makes designers working in the country visible.

Another way students can find out about local and regional design is through publications, one form of the media exposure strategy discussed earlier, and which I now turn to.

6.2.4—Publications

Publications have a role to play in changing public perceptions as they disseminate information to that public. They are a less intimidating form of acquiring knowledge but can also be highly influential in creating a following. For example, reading *Monocle* and *The Economist* signals a certain lifestyle. Being a subscriber to *Monocle* signals the type of lifestyle a person chooses to lead (as the subscription costs more than buying the magazine off newsstands). Additionally, publications all over the world have copied Monocle's layout—set only in Plantin and Helvetica. Is the power of publications in the 21st century—where social, economic and technological conditions have transformed the way we engage with content both online and offline— being overestimated? Although I would argue the role of magazines has shifted as content moves online,

they remain influential[71].

More importantly than influencing lifestyles is the way in which publications help designers engage with their own discipline. The term 'publications' encompasses both print and digital forms—websites, books, electronic books, print and online magazines and journals, blogs, social media sources, videos, exhibition catalogues, and other ephemera such as documentation of works done by designers in Jordan and regionally historically, drawings, and photographs. Unfortunately, most sources are not collated nor easily found, and accessibility is difficult to those interested in doing research or are curious about design. Without a platform to bring them together, these resources remain scattered, and the stories behind them untold. Furthermore, as Hanafi and Arvanitis (2016) argue, local periodicals with good stature serve as both disciplinary ventures and an image of a discipline in society, but as discussed in Chapter Two, the absence of credible academic journals forces researchers and academics to publish in international English-language journals (Hanafi and Arvanitis, 2016; UNDP 2009).

In section 5.5.1, I discussed how students have limited access to design books. There is clearly demand, and for most students, the university library remains one of the main areas they can access this information. Discussion on publications generated mixed responses. When I asked students about having access to design publications, particularly from the Arab region, Rashad (S) and Jenna (S) argued that publications benefit them, but they felt that publications would do little to change public perceptions. Rashad (S) argued that to encourage the public to concern themselves with design, a publication must include something strange, new and interactive to entice them. Hadi (S) felt videos and online portfolio websites were more relevant to him as a designer and source of information and this provides a possible avenue for thinking of a design publication that combines interactive web elements with engaging articles.

Publications have a role to play in shifting perceptions but whoever is conceiving the publication should be aware of their audience, Lara (D) argued. Audience becomes a critical point of discussion as it presents obstacles in avenues for publishing. Ruba (S) recounted her experiences of writing on design and looking for platforms to publish her work. She said she was unable to find any magazines willing to publish her writing, as

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71   A recent example is the cult-like following of Portland-based magazine *Kinfolk*. *Kinfolk* has built a movement of followers around the promotion of its 'slow living' lifestyle and through its Scandinavian minimalist publication design.

they claim what she writes is not in demand or what the clients want to read. Unable to find an outlet, she uses her Facebook page to publish her design writing. Rami (D), who has experience working as a designer in magazines, explained that the absence of publications is largely due to the type of market for them in Jordan: tabloids are good business and they generate a lot of money through ads. Despite being the key to the survival of publications anywhere, even magazines with alternative editorial calendars and substantial advertising budgets shut down because of sales he told me. The type of magazine market refers to the culture that does not read even though Jordan boasts around 270 publishing houses (informal conversation about documenting publishing houses in Amman, 18 December 2015).

Another obstacle is access. Gaining access to design books and magazines in English and Arabic in Jordan is difficult; and distribution and shipping to the country can be expensive and a logistical nightmare, discouraging designers from seeking them. Access is why Athar (D) and Adam (D) display their personal design library to the public in their studio. Similarly, Rami (D) and Laith (D) wanted to have a section dedicated to design magazines and books in their studio space, where students could browse and buy, but they faced countless hurdles when registering their business. Their lawyer advised against including a library and selling publications because they would go through another round of checks with publishing and the *mukhabarat*. The Jordanian government considers the sale of publications and a public access library a 'publishing house,' and publishing houses are constantly monitored by the government.

With a myriad of publishing houses, why are there no publications on design? Karma (D&EL) argued the landscape is changing however, as there are now more magazines about the region:

> During my time … there was only *Bidoun*. Now there's *Kalimat*, *Brownbook*, *the Carton*, etc., and online. (…) People are writing on design from the Arab world which is super important for students so that they are aware of things and see them more critically, provides them a sense of responsibility, and see what others are doing.

The magazine landscape has changed in the last decade, but most of the publications Karma (D&EL) mentioned are English-language magazines that are not design specific. Therefore, they are accessible only to an English-speaking audience and exclude designers more comfortable working in Arabic as discussed in section 1.5.

Moreover, when it comes to design research, scholarly journals are rare and contribute to the difficulties educators face in publishing research, as Raja (D&EL) described:

> the lack of research means there is a lack of data and … information. A lack of everything, so what we do is primary research … but there is no secondary research that you can … reference, or a study that has been done somewhere.

He argued that this lack pushes researchers to submit their work to foreign publications, and all references are from foreign studies. In Chapter Two, I argued extensively about the lack of knowledge production identified in the reports around education in the Arab region. This lack poses a real problem to educators in design, as was the absence of graduate studies.

In the charrettes, Group 2 attributed the lack of publications to Jordan being a mere 'consumer of ideas rather than a producer'. The solution, they argued, is in 'more publicity', and for 'designers to move toward being producers of content rather than consumers'. Group 1 recommended 'interviews with designers' under their 'activities' cluster as a possible solution to change perceptions on design. Although they did not specify how, these require a platform for dissemination such as a publication. Group 3 clustered solutions into 'nurturing,' 'engagement', and 'design'. 'Nurturing' provides inspiration, support and motivation for students and universities. Here is a link to Khaled's (EP) stakeholder—but this can also extend to publications that provide students with inspiration and expanded possibilities for participation, as highlighted in their 'nurturing' cluster. In the discussion around translating terms to Arabic, Group 3 outlines several strategies (see **Figure 6.4**).

Group 3 emphasised Arabic, but as discussed in Chapter Four, Group 1 called for bilingualism to allow designers to engage with international ideas, a view similar to Salim's (D&EL) arguments in the pre-charrette talk when he discussed the importance of Arabic and of bilingualism. The emphasis on Arabic and on bilingualism demonstrated the desire of participants to engage with design globally, rather than remaining closed off to it. Here, findings illustrate how a pluriverse within locally-centric design education could function. The emphasis does not deny the multiple design scenes that are at play locally and regionally, but it invites a critical dialogue between them.

18) What can we do about the issue of translating design terms in Arabic?

Practice
Creating easy and simple words

friendly and social words

start with basic design terms

Campaign
Gaining public support by making it a public cause

establish arabic design term from foundation

social media campaign

Method
Collaborating with language experts and produce accessible references

fixing/making concrete the Arabic terms [Arabic note]

work with Arabic language Society/ Association on that on that [Arabic note]

create ever-growing glossaries (like zines)

design as one unit. Combining Arabic language terms for design as one unit [Arabic note]

giving the chance of creating smth new terms!

work with translation or languages majors

Resources
Employing both first hand and second hand research

start translating design books

offers more Arabic resources and researches

Lone Wolf
use terms in classrooms

understanding history behind terms

NB: Figures illustrate data described verbatim.

Figure 6.4 — Group 3, Question #18

My findings showed that publications are more valuable to designers than the public. However, it is important to remember that design publications provide content that is relevant to anyone interested in informed and critical writing on design and visual culture. As Victor Margolin (1990) points out, both literary and legal theory appear in popular magazines as people can see the importance of these to their lives, however, design remains invisible. How can publications begin to change that? Establishing design publications provides students and designers with an outlet for their work, playing a role in their development, and beginning to encourage a culture of reading, research and writing on design. In that way, future designers who write about design can begin to write about it in more general publications.

A publication dedicated to design locally and regionally can provide a resource for the study of design history, as it would collate materials not easily accessed due to a lack of archiving and documentation. The publication itself becomes an influence, a research tool for designers and educators. One example is Emigre Magazine, formerly a quarterly publication dedicated to visual communication which ran from 1984 until 2005, Emigre is now run as a digital type foundry. Highly influential for its typography faux pas and its experimental approaches to design, Emigre was vital to designers for information, inspiration and ideas, and relevant to theorists and practitioners alike (Poynor, 1994).

Described by design writer and critic Rick Poynor (1994) as an essential research document for digital design in the 1980s and 90s, the magazine was distinctive and successful because of its editor Dutch designer Rudy VanderLans. Disregarding editorial balance or themes, Vanderlans would devote large percentages of an issue to a designer barely out of school if he believed in the work. By doing so,

> he made them seem important. (…) VanderLans and his rule-bending, postmodernism-embracing, design establishment-snubbing readers would never have used the term, but Emigre radiated authority (Poynor, 2005, no pagination).

The task of establishing an influential publication—whether in print or web form—could be the responsibility of design advocates, which I now turn to.

6.3—Design Advocates

Composed of organisations that range from professional associations to unions and councils, the goal of design advocates is to represent designers, to promote design, and "the systematizing or safeguarding of its practice" (Julier, 2014, p.51). Organisations such as the Design Council, ICOGRADA, and AIGA provide design with a voice, with measures and standards that the design industry should abide by, and attributes value to the field. In Jordan, the absence of design advocacy—aside from JIDA—means designers lack representation, measures and standards for the profession and education, benefits, and resources (such as help with clients and contracts). Representation is an issue region-wide where only two other design associations claim to represent designers: the Lebanese Graphic Design Syndicate (est. 1976) and AIGA Middle East (est. 2013). These are both based in Beirut but have contributed very little to design in Lebanon or regionally. Moreover, the international affiliation to the American AIGA, and the use of English in all its communication materials is problematic. It piggybacks on a brand and excludes designers working in Arabic. Furthermore, the use of the term 'Middle East' encompasses countries like Turkey and Iran; countries with different histories, who speak different languages, and with established design histories and cultures. Within education, there is the Middle East Design Educators Association (MEDEA) (est. 2008), a platform for design educators in the Middle East that seeks the advancement of design education and research.

Throughout the fieldwork, participants cited difficulties with students largely

uninformed about design, a lack of awareness amongst the public, amongst designers, the MoHESR, and the absence of a body representing designers and their interests. Ruba (S) argued that with an association representing designers, designers would have a sense of value, and this value could enable the public to take design more seriously she says. Furthermore, the absence of credibility towards design from society and the MoHESR diminishes its value, and gave her more reasons to leave the country to pursue her career.

Abla (D) and Jad (D) felt that the establishment of a design association would regulate design education. This is one way of taking design seriously, they argued. In section 5.2, I discussed how design is a minor profession due to the diversity of the practice, and it would not benefit from an organised structure similar to the style of major professions such as medicine, law or architecture (Heskett, 2002). But Jad (D) and Abla's (D) suggestion referred to standards of programmes, where regulating design programmes could prevent universities from developing programmes concentrated on teaching software and placing higher standards for admission.

Karma (D&EL) argued that a serious issue is the work ethic, and representation might introduce regulations and standards to help fight this. She claimed that art[72] and architecture have more importance and weight largely because they have associations representing them:

> when people know there is an association and the government
> recognises them, people look at it differently.

The shortage of representation enables anyone to work as a designer and the salaries are poor, which turns people away from working in design, Khaled (EP) argued. He felt that the establishment of an association or council could regulate the design industry and provide studies and standards that do not presently exist.

Representation was a dominant theme in the charrettes, and the concept of design advocates appeared both implicitly and explicitly through multiple questions. Under question #13 (**Figure 3.5, p.125**), Group 4 claimed there is 'no appreciation from society', 'a lack of media coverage', 'support', 'money', 'platforms' and 'apathetic designers who are not motivated to take on these responsibilities because of the effort involved'. Group 3 also referred to apathy amongst designers, who they described as lacking social

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72   Karma (D&EL) is referring to the Jordanian Plastic Artist Association, a government recognised, non-profit organisation established in 1977 to represent artists residing in Jordan.

responsibility and 'simply don't care,' which they attributed to a 'lack of media coverage'. In the cluster 'Design Standard', Group 1 argued that the 'majority of local design is of poor quality' and 'not on par with global standards', and one reason is because 'most designers do not have the skills and motives to connect with designers elsewhere'. They proposed to 'focus less on aesthetic and standards' and instead to 'have a broader sense of these' and 'more measurable design solutions'. Under the 'market' cluster, they argued that the industry fails to focus on the future and is 'conditioned to serve commercial purposes'. Both Groups 1 and 4 claimed that design in Jordan does not contribute to the larger discourse because of the missing link between universities and industry (see section 6.2.2), and an absence of funding and time.

Under question #11, Group 2 suggested 'access to resources' and 'for education on accessing grants and funding early on to help designers fund their work'. This could imply training and resources through a design association or through business/management classes that help designers acquire complementary skills as discussed in Chapter Five. Group 3 cited funding and international competitions under question #16. They argued that these could motivate students and the suggestion resonated with Zein's (CO) comments on where ADW should direct their funding discussed earlier. These statements indicated a call for a form of design advocacy where work can begin in shaping a stronger design culture and design education in Jordan, and providing resources and motivation to designers, educators and students.

Throughout the charrettes, the consensus was that promotional activities such as publications, design weeks and events should serve to enhance design's value and its role in society. Group 4 highlighted the absence of research, resources and platforms for information on designers, design cultures and histories. They argued that design, local and regional design cultures and design history are attributed a low value, and this gap can be filled through documentation, the task of a design association. Group 2 believes in fostering connections and collaboration, an engagement that could develop new ideas, create new sources for reference, build credibility and enrich the culture. They stated the necessity of documenting impact—similar to the reports and case studies on design produced by the Design Council UK. These suggestions clearly demonstrate tasks that a design association could undertake.

In a similar way, Group 1's recommendations outlined in section 6.1.1 under

the 'activities' cluster called for collaboration between different universities, but also a body that facilitates such activities like a design association or even a publication (for example the suggestion for interviews and sharing processes). These are similar to answers provided by Group 2 and 4 under question #1. Under their 'engagement' cluster, Group 3 argued that design must be dynamic and interactive in its engagement with the public and emphasise a bridge between the city and designers—like Group 1's suggestion for 'small scale interventions in cities or communities' under their 'Community' cluster. Similarly, Group 4 emphasised a need to connect the public and educate them on design. They argued that design must be inclusive rather than elitist through simplified and accessible content that is relevant to the community and *in Arabic*. This relevance can play a significant role to market design and in raising awareness, they claim. Both Group 3 and 4 argued for design events to highlight design's role in society, with the aim of spreading an understanding of its value to change perceptions.

These statements all pointed to the lack of representation that could develop standards in design and design education, but they also outlined possible aims and activities if a representative body were to be created. Research findings indicated that the development of a body that represents designers is of interest to all groups of participants. Although participants provided a blueprint into the types of activities that would be the responsibility of this body, this specific development requires further research. The creation of a body representing designers is not straightforward due to Jordanian bureaucracy. The fate of the Jordanian Design Centre (JDC) serves as a case study to designers in Jordan looking for a form of representation.

In my interview with Yazan (EP), he detailed the process of establishing the JDC starting from 1999 until 2009, as well as an independent design lab located at Institution 5. Inaugurated in 2007 by King Abdullah II, Yazan (EP) reported how people from Germany, Jordan and other countries worked on preparing documentation, policy, and production for the JDC. The JDC possessed machinery, tools and technicians and funding from the university and other international funding bodies. Shortly after the King's visit however, conflicts and egos prevented it from moving forward, or as Sharabi (1988) argues, the neopatriarchal bureaucratic system based on patriarchal social relations prevented it from moving forward. Yazan (EP) explained how the centre was shut shortly after:

> I had a conflict with the new president. (...) He wanted me to do
> something and I refused and he took the stand that no more JDC. I
> said to myself to take my sabbatical leave. (...) Beginning of September
> nothing happened, waiting for the new director [of JDC]. (...) I find no
> chance that the new director will come and take place. (...) So I left.

He described how the president excluded him from any further JDC activities, although he had secured three international contracts for production. His story referred to Khaled's (EP) point about institutionalisation. The establishment of a design association should not associate itself with a specific institution as this ties it to money and power and changes the direction of the project, Khaled (EP) argued. Although the JDC was independent, its placement at an institution and Yazan's (EP) insistence of involving the Vice President and President of the university in the dealings institutionalised it. The placement of the JDC at a university is both positive and negative: machinery that is accessible to students provides the necessary access to resources for making, however, by connecting it directly to the President and Vice President, this meant involvement from people who have their own agendas which conflicted with the JDC's mission.

6.4—Conclusion

In this chapter I have outlined the strategies proposed by participants to begin shifting perceptions on design and design education. In relation to the research questions, the development of design education rests on how design is viewed and understood, which contributes to the success of the philosophies, theories, practices, models of curriculum and pedagogy outlined in Chapter Four. Concern with public engagement, value, and design's role in society are all strong features in locally-centric design education and findings point not to how design is traditionally understood as aesthetics, but its relevance to people and its value to society.

Although participants identified awareness through media platforms as a way of shifting perceptions, the traditional 'awareness campaign' also requires action. The main finding was the establishment of a form of design advocacy with the interests of designers in mind, one that speaks on behalf of design and designers, and builds links with industry, the public, and with the MoHESR. An advocate for design could devise ways of challenging brain drain by strengthening design education and Jordan's design culture, expanding the design industry, enabling room for experimentation, and

developing Arabic and bilingual resources including publications and events. In other words, beginning to imagine design education and design *otherwise*.

The development of ADW could be one possible avenue towards the creation of this advocacy. This would require moving away from the one week event, further research into what the best way to present Jordan's design community would be, and a stepping away from foreign funding and neoliberal agendas. Currently, ADW is more of a tourism strategy than a government policy embedded in formal documents that utilise design in economic planning and to strengthen a country's competitiveness. By having a partnership with the Queen's office, ADW's direction will influence the government's direction with design and design education. Capitalising on gaining government support but remaining independent in decision-making of the government and of foreign funding is crucial to its success. It begins to abolish the fetishized consciousness, to develop self-awareness, and to decolonise (Fanon, 2004 [1963]).

CHAPTER 7

Towards design otherwise: final remarks

This thesis opened with a quote from community organiser Saul Alinsky (1909–1972) who stated that to begin changing the world, we begin from where it is now (Alinsky, 1989 [1971]). Throughout this thesis, I have attempted to carve one possibility towards changing it. This possibility is a decolonised locally-centric design education. The gravity of decoloniality lies in its aims: to shatter the familiar and to make you question. It is not about reclaiming alternative histories, but to create something new; a design education and design *otherwise*. My research has attempted to provide an understanding of design in higher education in Jordan and a glimpse into the country's design culture. In this final chapter, I demonstrate how I answered the research questions by recounting the main findings and recommendations, discuss the limitations of my research, and propose ideas for future research.

The aim I set out in the introduction was to investigate how design education curricula in Jordan can be more relevant to place and to its communities, to imagine a design education and design *otherwise*. To achieve this, I examined different philosophies, theories, practices and models of pedagogy and curriculum; the perceived shifts in perceptions on design this requires; and possibilities for shifting these perceptions. As discussed in Chapter Two, reports and studies from international NGOs and agencies call for reforms in higher education, and in research policy and planning to meet the region's current needs by presenting challenges and solutions such as overhauling governance (Al-Rashdan, 2009; Kanaan, 2009; Wilkens, 2011; UNDP, 2009; UNDP/MRM, 2014). Framing the discussion in developmental discourse where the Arab world must catch-up with global standards, reports and studies fail to address aggressive neoliberal reforms adopted by Jordan that fuel these issues; acknowledge the role of the Westernised university in the limited research outputs; or the models of curriculum and pedagogy that are devoid of critical thinking and disconnected from society at large. Moreover, results rely on quantitative measures and provide simplistic band-aid solutions.

My research suggests that reforms cannot take place without understanding the structure of the neopatriarchal state and its institutions and how education mirrors these structures. It calls for the reveal of the causes to issues rather than focusing on the now and neglecting the past and the future. For example, academic freedom is a requirement, yet it is simple to say this is a point of reform without addressing *why* academic freedom does not exist. To breakdown the structures of a neopatriarchal society is not,

as Sharabi (1988) warns, an all at once process. This research presents one possibility to challenge these through decolonial discourse: to address reform, it is vital to re-evaluate the pedagogic and curricular models in place by looking at the philosophies, theories, practices, and models that define the types of people and the type of society education wants to build. It questions the Westernised university model, and focuses on design education, a field that warrants little to no scholarly attention in Jordan and the Arab region. This research suggests that studies on higher education should take creative fields like design more seriously, particularly as the state is capitalising on design to brand Amman and build a knowledge society.

As design's interest in social practices grows, I argue that designers in Jordan must redirect their practices; shifting design from a problem-solving, solution oriented field that provides a service and into a space that opens up possibilities grounded in reality (Dilnot, 2005; Fry, 2007; Kalantidou and Fry, 2014). Finally, rather than focus solely on educators and policymakers, the research sample is composed of designers, students and design educators—participants who have the most at stake in design education.

7.1—Student-centred pedagogy: process and praxis

This thesis worked with a range of designers, students, and educators to investigate the potential of these actors to contribute to the development of a pedagogy for design education in Jordan that is relevant to the milieu and locality. It then posed a) *what philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?* b) *what potential shifts could this require and create?* And c) *how do we shift perceptions?* Because there is no traditional route to undertake design research, "where design becomes as much a medium and process of research, as a result" (Büscher et al., 2010, p.4), I used three different methods to answer these—interviews, focus groups, and charrettes—drawing together several actors to explore *what is* and possibilities for *what could be*.

Research findings confirmed the assumption that education mirrors the structure of the neopatriarchal state because curriculum is teacher-centred and based on the product/transmission model. I illustrated this through descriptions from participants of teaching and learning methods. It was also evident in the bureaucratic measures that hinder change. In Chapter Four, which tackled *what philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?* I explored the philosophies, theories, practices

and models of pedagogy and curriculum for design education proposed by participants. The evidence from this chapter strongly suggests that curriculum must move into a process and praxis model and pedagogy should be student-centred.

Educators emphasised the need to view students as individuals, critical thinkers, and change agents (Shor, 1992) rather than a homogenous whole. Educators also demonstrated a focus on collective learning with a desire to build the classroom as a community, through listening, encouraging students to learn from each other, challenging students and their own convictions through respectful exchange, and recognising that learning reaches beyond the classroom by inviting other sites of design and acknowledging the professional aspect that informs learning (hooks, 1994; Freire, 2000 [1970]; Giroux, 2005; Shor, 1992). This is a direct challenge to the current banking model of education (Freire, 2000 [1970]) outlined in Chapter Two, one that rewards the obedient student and centres on the authority of the educator. The emphasis on students learning from each other inspires a meaningful form of participation that encourages students to question the subjects taught and the learning process and to reflect and make meaning, in opposition to the curriculum as product/transmission based on technical expertise (Grundy, 1987), where the central component is content and controlling student learning and behaviour (Cornbleth, 1988; Kelly, 2004). This enhances their potential for action and for critical thought, visible through student reflections on how they should learn.

Findings revealed a strong sense of self-learning and resourcefulness from students that resist the obstacles to learning, as well as the development of their own learning philosophies. The theories and practices introduced link to enabling student agency—challenging students to engage outside the traditional boundaries of design (Giroux, 2005)—and presenting them with opportunities for *committed* action as in the curriculum as praxis model discussed in Chapter Two (Freire, 2000 [1970], 2004 [1994]; Giroux, 2005; Grundy, 1987; Shor, 1992; Smith, 1996). Despite the curriculum's focus on Western design theory and practice, participants questioned this reliance and showed an interest in engaging and developing their own design histories and narratives, questioning the position of dependency Jordanian universities have on Western models discussed in Chapter Two (Altbach, 2006; Grosfoguel, 2013; Hanafi and Arvanitis, 2016; Mazawi, 2005; Sharabi, 1988). Students are then able to create spaces for their own histories and

narratives; challenging the design history canon by arguing for the inclusion of an Arab narrative, and address taboo issues through experimental forms. Although not necessarily a break from the disciplinary boundaries, it calls for border-thinking that invites participants to travel between disciplines and experiment. Moreover, this interest begins to move away from claims in the literature that reliance on Western influences is affecting local and regional visual culture (Blankenship, 2005; Joubanian, 2014; Martin, 2006; Plourde Khoury and Khoury, 2010).

Design's role in society, shifting the understanding of what design is, presenting opportunities to explore design beyond the traditional service-provider definition and questioning design as an individual rather than a collective practice were all concerns for research participants. Training designers for industry and questioning what the country needs were also strong interests. Participants stated training in design writing, business and management skills, and more diverse opportunities for placements and internships as necessary. Moving beyond the idea of designer as service-provider and introducing design in other sites than the agency or studio, as well as moving towards a student-centred pedagogy, requires a radical teaching practice: the teacher as researcher and critical-professionalism (Lavia, 2006; Stenhouse, 1975). As I demonstrated in Chapter Four, educators expressed interest in engaging critical thought and action rather than restricting it, questioning their role as the authority figure. These require a redirective practice (Fry, 2007, 2009).

Finally, my findings demonstrated how participants called for decolonising the curriculum by making Arabic the *lingua franca* of design education while providing attention to English to engage internationally. This demonstrates an emphasis on the local language but not closing the doors to a global engagement, in opposition to Dubai's strategy outlined in Chapter One that focuses on the global, and a strategy for beginning to introduce new voices to represent the design culture(s) in Jordan and the Arab world. Arabising education requires an official policy, one Jordan does not have. Additionally, work on translating terms is an essential project as it can help design progress locally, regionally and internationally, and provide a comfort of speaking about one's work in their mother tongue. It also enables the design scene to engage with designers working exclusively in Arabic, and begins to break down class barriers between designers. However, while participants expressed frustration over the lack of Arabic design terms,

contradicting the claims in the literature that students have difficulty in learning the language through the findings, what emerges is that the Arabic language itself is not accommodating to design. Work on both translation to and from Arabic, and generating content in Arabic are imperative to the success of design in Jordan.

In contrast to the claims by Plourde Khoury and Khoury (2010) that students are reluctant to work with Arabic typography, findings showed that students are interested in engaging with Arabic type. As discussed in Chapter One, work on mechanising Arabic type is a necessity to grow Arabic language content, but design education—as demonstrated in the findings—remains behind in the teaching of typography.

The calls to decolonise design education begins with abolishing the hierarchy that exists between Arabic and Latin typography courses. However, decolonising education in general requires imagining teaching Arabic *otherwise*—by breaking away from the banking model discussed in Chapter Two.

7.2—Toppling inefficient bureaucracies

In Chapter Five, I addressed the question *what potential shifts could this require and create?* The chapter identified that shifts in perceptions on design should precede changes in design education. Reports and studies on education called for an overhaul of university governance, and research findings supported this, indicating a need for bureaucracy to move away from *wasta* and towards providing services to its citizens. Bureaucratic red tape stands in the way of growth and change. For example, lack of resources such as materials, labs and studio space prevent students from accessing spaces for learning and collaboration where they can experiment with making and share ideas with their peers. Early closures and paperwork disrupt student learning, and an absence of spaces denies a university atmosphere, a culture of interaction and learning experiences.

Overwhelmingly, design admission criteria concerned the participants. Findings revealed a carelessness on the part of the MoHESR, forcing the same requirements on design as other disciplines, which are detrimental to recruitment of students and faculty, and to the production of research. Findings call for the abolishing of grades as the only criterion for admission—which participants argued defined design as an easy thing to study—and supported other factors such as portfolios, interviews, and exams. Placing little criteria on acceptance through current admission requirements denies design the

capacity to train organisers and leaders (or entrepreneurs and change agents in the words of participants) that can redirect their practice and acquire new knowledge. Furthermore, it leads to a high number of students enrolling solely to obtain a degree, high dropout rates, confusion over what design means, and poor quality of work.

Educators also voiced frustration with recruitment and conducting research—in line with the discussion in the literature from Chapter Two, 2006; Hanafi and Arvanitis, 2016; Khasawneh et al., 2008; Lamine, 2010; Mazawi, 2005, 2010). The findings called for a rethinking of the research requirements imposed on them by balancing teaching time to enable faculty to conduct research and practice design, and to rethink criteria for recruiting faculty that is more aligned with design's needs. Students and designers were also concerned with faculty recruitment. Educators argued that some faculty were not qualified and recruitment should prioritise practicing designers with design backgrounds over architects and fine artists. The lack of qualified faculty led to an absence of the qualities of classroom dialogue (Shor, 1992), and revising recruitment criteria and the majors offered would enhance this dialogue. Through better communication to students (prospective and current), universities could offer majors and courses they are able to fulfil.

Dialogue related to one of the chapter's main findings: for universities to have clear aims and values. Educators and designers transmit their perceptions and values of design onto students. Due to this, being clear on aims and values is important. Therefore, universities should capitalise on the design expertise of their faculty and on the uniqueness of their surroundings (i.e. milieu). Value becomes of essence as educators and students engage in community projects. Perceived as elitist and an inconsequential activity of the middle classes (Gretzinger, 2012), the chapter findings suggested that design should be more relevant to daily life and designers should better integrate themselves in society, similar to changes in design practice and pedagogy taking place globally with the introduction of social design discussed in Chapter One. Participants identified drawing on social design practices and emphasising research as strategies to break these perceptions and attribute more value to design. Interestingly, while social design discourse has travelled, participants emphasised a focus on community projects centred on local communities, in contrast to social design projects from the Global North.

7.3—Valuing and representing design

In Chapter Six, the discussion focused on strategies for breaking perceptions on design to move forward in transforming design education and practice. My findings demonstrated that the development of design pedagogy rests on how design is viewed and understood, which plays a role in the success of the philosophies, theories, practices, models of curriculum and pedagogy outlined in Chapter Four. Otherwise, design will be inconsequential, and pedagogy will remain disconnected from its milieu and context as outlined in Chapter One (Abu Awad, 2012; Joubanian, 2014; Martin, 2006; Toutikian, 2010).

Public engagement, value, and design's role in society were concerns for participants and they pointed possibilities towards its relevance to people and its value to society. For example, design weeks, exhibitions and events were considered irrelevant if they failed to engage the public. This demonstrates a move away from the elitist Dubai model described in Chapter One. The development and credibility of the profession are crucial in allowing designers more decision-making power in corporations and organisations. Moreover, through public engagement, and exposure to design in school, participants felt this would integrate design within national life.

A key strategy cited was awareness through media platforms. Participants described designers as apathetic and lacking power, and for this reason, they acknowledged that awareness requires action (Maasri, 2013). One possibility is through a form of design advocacy, whether a professional association or a union to represent designers, providing them with a voice in society, and building links between universities and industry and with universities locally and regionally. Design advocacy can begin to organise design professionally, to represent their interests to governments, the press, industry, and the public, and contribute to how designers view themselves (Heskett, 2002). Most importantly, participants voiced concern over the limited opportunities available to designers and the absence of experimentation within design practice. Findings revealed a need for design to move into other spaces to create more opportunities. The emphasis on value, society and new areas for design practice requires a redirective practice amongst designers and stresses the necessity of representation for designers. Investing in strengthening design education and the design industry by allowing room for experimentation and highlighting the work of designers following alternative paths could

offer designers looking to leave Jordan with the desire to stay as it introduces them to role models they can relate to. It also offers educators an outlet from the academic repression they face within the institution discussed in Chapter Two (Docherty, 2005; Hanafi and Arvanitis, 2016; Herrera, 2006; Herrera and Torres, 2006; Mazawi, 2005; Romani, 2009).

Design activities, beginning with ADW, act as incentives and provides students, designers and educators alike with learning opportunities within the informal curriculum. Unlike the developments of design in Dubai discussed in Chapter One, the findings demonstrated that design should be relevant to its context and not perceived as elitist or about luxury. Finally, the strong desire for an Arab design culture that also considers bilingualism calls for the creation of resources such as publications that could benefit designers locally and regionally. It could also begin to contribute to design history discourse and to decolonise Jordanian design culture and the Westernised university model discussed in Chapter Two (Altbach, 2006; Grosfoguel, 2013).

7.4—Resisting neopatriarchy, redefining design: curricular elements

In this thesis, I have argued for a locally-centric design education—a design education and design *otherwise*. Education must decolonise for design to move into this space—a possible space amongst many. In this section, I outline the possible curricular elements that spread across the formal, informal and hidden curriculum that emerged through the findings and provide a framework for future research. As outlined throughout this thesis, a curriculum is process and praxis. It is reflexive and transformative—dedicated to empowerment, experimentation and emancipation (committed and informed action). It encourages critical thinking and asking why where students can engage critically with their experiences, surroundings and reality. Necessary to this is viewing the educator as a researcher, who sets out to critically test her/his ideas into practice, i.e. critical professionalism. Pedagogy is student-centred and focuses on how they learn and ideas of the collective where the classroom becomes a community and everyone feels responsible to contribute. Educators are interested in the growth of students as human-beings, rather than seeing them as "receptacles to be 'filled' (Freire, 2000 [1970], p.72). They encourage enquiry, discovery and support students to become active learners who engage with the world around them to equip students with the tools

for the <u>changing nature of the roles and responsibilities of the designer</u>. By breaking out of the disciplinary boundaries, a curriculum engages in <u>border-thinking</u>—challenging the status quo and the dominant educational structures in place.

The findings showed a rejection of the neopatriarchal structures within education. Participants agreed that education should seek to equip students with creative and critical thinking skills that encouraged curiosity and questioning to empower them as critical thinkers, as communicators and citizens to become "change agents and social critics" (Shor, 1992, p.16). My findings demonstrated an interest in design relevant to people and society. However, a society and an education system that does not value the field makes them question its purpose. For designers, they must be aware of design's value—how—to quote Heskett (2002), design matters profoundly because it is part of being human and it affects everything. This is to be cognisant of the ontological nature of design and designing (Willis, 2006), and how design contributes to an unsustainable world (Fry, 2007, 2009).

The call within the research findings to integrate an Arab story of design is a direct challenge to design history's narrow focus. By adopting the critical-historicism approach towards design history (Laroui, 1967; 1978 [1974]; Zurayq, 1994) and by critiquing the methodologies of social design adopted in the Global North that find their way into Jordanian design education and practice, calls for a delinking from Eurocentric epistemologies. Furthermore, my findings were critical of adopting a design as luxury and elitist approach. These provide an interesting example for the direction of design-related events and initiatives and the development of a form of design advocacy, imperative in shifting perceptions on the discipline and beginning to produce change. Design becomes increasingly important as the state capitalises on it to brand Amman. The reality is that ADW is a soft power initiative highlighting Amman as a knowledge economy, and the initiative is part of the neoliberal reforms Jordan has aggressively undertaken to attract tourism and investment discussed in Chapter One. Although I do not contest ADWs presence, nor government funding to design, I question its intention and purpose. Design events and initiatives, as per what I defined as locally-centric, should decolonise to rid themselves of the fetishised consciousness. The first step is by acknowledging that design should serve and speak to the public—not the elites. Decolonisation requires design "to connect views and theories with the concrete realities at hand" (Kassab, 2010, p.338).

An overhaul of the bureaucracy that stifles higher education and design must accompany changes however. Government expenditure on higher education is insufficient as discussed in Chapter Two (Awwad, 2013). Therefore, it is necessary to devote efforts to increase funding for public institutions, finding alternative forms of income other than tuition fees for private institutions, and abolishing unequal measures of access such as parallel programmes (Al-Rashdan, 2009). Since the Arab world is a high exporter of brains, rather than educate scholars abroad, scholarships should be created for students in Arab universities, and provide opportunities for students to stay. Moreover, preventing brain drain would consist of giving students, designers and educators a sense of hope—through role models they can look up to for example. Educators are predominantly male (see **Tables 4.2 and 4.3, p.186**) whereas design students are overwhelmingly female. Furthermore, women represent only 12 per cent of the workforce. Empowering them with the presence of critical female educators could encourage them to join the workforce. But this is not possible if they constantly find themselves in male-dominated environments. The literature on higher education regionally discussed in Chapter Two calls for the emancipation of women, but only through reforming laws (see UNDP/ MRM 2014). This is not enough for emancipation that requires a fundamental and radical shift in relations between the sexes (El Saadawi, 1972; Hatem, 1993; Sharabi, 1988).

Expanding the design industry is another crucial finding for preventing brain drain. The narrow outlook and stifling environment of the design industry forces designers to migrate. But for experimentation to occur, it requires a shift in society. Participants are cognisant to not cross any lines, but to challenge the neopatriarchal society is questioning its discourse—the *impensé* (unthought) and the *non-dit* (unsaid) (Sharabi, 1988). A radical shift is a step in beginning to avoid the implications of the hidden curriculum where "social roles … sex *[sic]* roles and attitudes to many other aspects of living" are learnt accidentally (Kelly, 2009, p.10). To return to the definition of the locally-centric, this includes finding experimental ways of speaking to the public.

One reason curriculum is, as the research findings indicated, disconnected from the milieu and the lives of society is because university departments operate in silos. Grounding education in reality enables engagement with meaningful community work and to challenge the neopatriarchal society. Research should be meaningful to the lives

of the people, and dialogue with different disciplines and approaches—to invite border-thinking—is key.

The learning environment is essential as it makes up the formal, the informal and the hidden curriculum, and universities should provide a suitable one to students. But acknowledging that the classroom is not the only place where learning occurs is necessary. Since bureaucratic red tape prevents access to resources that enhance student experience and experimentation such as facilities, studios and books, there are two possibilities. Based on my findings, although the JDC has closed, it could still be in possession of the machinery and equipment. Therefore, educators could think of ways to provide students with access to the machines and equipment for making. Furthermore, interest in community engagement and social design could benefit from engaging the city as an informal learning space, for example as a field trip within studio courses, making it part of the informal curriculum. Designer engagement with Amman could help further research on how citizens engage with the city, define themselves through it and imagine possibilities of how citizens connect with Amman.

Within the planning aspects of the formal curriculum, recruitment requires a review of the admission requirements to better fit design's needs and ensure better student/faculty ratio. Furthermore, faculty recruitment and the aims and values of institutions should be rethought and the latter clarified. This is to ensure that majors and courses offered are relevant to Jordan's needs and based on the faculty's expertise. It could help educators review the curriculum structure to integrate majors better, to encourage inter-multi-transdisciplinary approaches to design, and inject research and business and management courses as well as critical placements and internships. This also means challenging university and faculty requirements imposed by the MoHESR. Additionally, research findings indicated a strong preference for educators who are also design practitioners, thus, options for part-time teaching should be available for lecturers interested in maintaining a practice and supplementing it with teaching. Encouraging regional recruitment could help keep up with demand, diversify expertise, and attract educators with design backgrounds and those who approach design differently.

The marginalisation of research region-wide (Hanafi and Arvanitis, 2016), and its absence in design departments calls for a review of requirements imposed on design faculty for research and a serious consideration for graduate studies. Conducting research

should be curiosity-driven rather than about economic and strategic objectives (Hanafi and Arvanitis, 2016). It should have the aim of building a design research community, including publications, conferences and seminars. In addition, the establishment of design advocacy could supplement these activities and contribute to the informal curriculum by enabling other collaborations and translating this research to the public. Conducting research that is relevant to both the academy and social reality could decrease reliance on foreign sources of funding, encourage universities to support research and put design research on the agenda, and allow the establishment of research centres and research by private enterprises. Recognising research in design and building a tolerant and autonomous environment for it are necessary for its success in linking the different worlds that make up Amman, Jordan, and the Arab region.

The question of language is an important one. For a truly decolonial approach, Arabising the curriculum is not only about rewriting textbooks, but a *break* in the way Arabic is taught. Arabising education must not follow the same steps as Arab nationalism that undermined minority communities and their languages through the imposition of a monolingual policy favouring Arabic over any other language. A truly decolonial approach to education is pluriversal—an understanding of the many worlds that make up the region—and it adopts the historicism approach to calls for Arabisation.

7.5—Relevance and Implications

My findings challenge the simplistic solutions proposed in most literature on higher education regionally. They question literature on design and design history that fails to acknowledge whose history is being written and in what language, and the apolitical and universalist rhetoric of social design that does not consider context and milieu in the act of designing. This work contributes to scholarship on education and on design by providing an understanding of curriculum and pedagogic models of design education, tracing the history of design in Jordan and its design culture, the shifts in how design is understood, valued and practiced, and developing a methodology that considers alternative possibilities for imagining contextually-situated education. It suggests that design is a field that should be valued and taken seriously by providing a framework in which to understand how different disciplines are taught and practiced depending on context. The implications of these findings for design and design education suggests

that if reforms are to be effective, they must be radical and require a transformation of consciousness.

My findings are relevant to students, designers, design educators, design studios, agencies, institutions, policy makers, ministries of education and higher education, and the citizens of Jordan. Education affects all citizens as students graduate to become thinking citizens. My research provides a possibility of rethinking the teaching of design education in Jordanian higher education. The findings established the concerns and demands of the participants with the most at stake in design education to policymakers and the MoHESR. It also provides an interesting avenue for reforming bureaucracy. Because design and art programmes have different requirements from other disciplines, studying the needs of the field could provide some insight into research on reforming bureaucracy.

The thesis is also relevant to the design community. As Jordan's design culture grows, it provides possibilities on new directions for practice that could encourage designers to produce design that is relevant to Jordan's needs and its people. Moreover, the findings could establish events and initiatives that speak to everyone and not just to the 'design bubble', that engage the public, help shift perceptions, and enhance design's value. It puts forward possibilities for rethinking how design engages with the city and how decision-makers consider design in city and urban-planning that affect citizens.

7.6—Research Limitations and Future Research

While reflecting on this research, I found several limitations to discuss. These limitations are due to a lack of resources. The first is the research sample. Although the participant list displayed the diversity of the design community in Jordan, I am aware that it was biased to English-speaking designers. This is my own shortcoming and comfort with academic Arabic. Despite my abilities to provide choice to participants by attempting to conduct interviews, focus groups and charrettes in both languages, my research could have benefited from professionally translating the questions and all public materials into Arabic, and conducting the recruitment event in Arabic. This would acknowledge the multiple sites of design within Amman itself—the Arab and the English.

The sample could have included more designers who owned their own businesses

and from an older age group. Age was not a consideration in the sample, however, several designers and educators who participated were in their thirties. Expanding the age group to include different generations could have produced contrasting results. Finally, the original participant map included samples from seven different institutions but four institutions dominated the final list. Targeting more universities could also produce different results and forms of engagement. Although I intended on including these participants, cancellations and a reliance on the snowball technique limited me. This leads to another limitation: the time spent in Amman conducting the research. Due to my circumstances, I was only able to spend two weeks during each phase. Conducting the fieldwork for a six-month to a one-year period would have benefited this research. As little research exists on design and design education in the Arab region, a gap which this study helps to fill, these limitations open future areas for research:

- Studying teaching and learning methods in the classroom and paying close attention to the interrelations—such as interaction between students and educators, teamwork and peer-to-peer experiences of students East vs. West— across different universities;

- One participant suggested I speak to the public to understand how they view design. Studying how the public perceives and values design would be a valuable addition to understanding how to shift perceptions and make design more relevant to citizens;

- Utilising the philosophies, theories, practices, models of pedagogy and curriculum suggested in this research and attempting to put them in practice. Participants suggested simplifying my thesis and translating it to Arabic to provide it to educators for critical testing;

- Including policymakers within the sample to gather their thoughts and ideas. The initial plan was to include them, but I decided against it to allow participants the freedom to express their opinions in a more relaxed environment where they are not observed.

The curriculum elements laid out in section 7.4 could be applied to design curriculum in Jordan, however, this is not without its difficulties. As I discussed in the introduction, this thesis does not set out to create a prototype for a curriculum, but presents possibilities to be critically tested. For example, beginning to decolonise

education is a long-term process as it requires a societal shift—a spirit of openness and tolerance—however, considering the curriculum elements outlined is one step in thinking *otherwise*. Applying such a curriculum in Jordan would require the cooperation of educators who consider the elements outlined in their teaching practice and begin to test them in their respective institutions. Many of these elements could be implemented within the classroom, such as integrating teaching practices that encourage reflection, experimentation, critical thinking, and questioning, and making the classroom a community by not homogenising students but viewing them as individuals and considering their experiences. They also involve educators being critical of their own convictions and practices and shifting away from a classroom centred on the authority of the educator. In addition, it requires committed action from designers, students and educators to work collaboratively on strategies that they bring forward to the MoHESR.

A shorter-term strategy in applying these elements to begin influencing larger changes is through the creation of design advocacy. A form of advocacy could act as the official representative for designers to speak to the MoHESR and campaign for changes to the planning elements within the formal curriculum. Changes to entry requirements, recruitment, and assessments are all necessary first steps in considering the curriculum elements outlined in this research, particularly as educators play a central role in the process and praxis models. As I argued however, the MoHESR leave institutions with little independence and impose several constraints. Therefore, strategies must be well-developed and argued (i.e. backed by a form of testing), to be considered by the MoHESR and reforming education.

Design advocacy could be influential in integrating these elements. First, as outlined in the findings, collaboration between industry and universities was cited as necessary. This could be through opportunities for internships and work placements and on joint research projects on design in Jordan. This joint research could begin to expand the Jordanian design industry outside of the traditional studio or agency. Moreover, because Jordan does not have an official language policy for universities, educators and designers, working alongside students and translators, can begin to experiment with developing Arabic terminology for design terms as a first step in building a bilingual design culture and generating Arabic material and possibilities for teaching design *in* Arabic. In addition, works on translating texts into Arabic, and writing texts in Arabic

can be encouraged by a design advocacy and through collaboration with publishers. However, this requires more research funding and institutional support for educators.

Since design departments located within universities, educators could begin to consider how to apply border-thinking within the curriculum. This could be as simple as writing in a collaborative project between design students and students from other departments within the syllabus and cross-department teaching by considering subjects that are valuable for designers.

Encouraging students to engage with their surroundings could be implemented in aspects of both the formal and informal curriculum. Beginning to work *with* the community through informed projects presents possibilities for shifting perceptions on design and encouraging critical thinking with students to become change agents. Additionally, the city as a site of design could provide students with a better understanding of their milieu and context and establish a stronger connection with ideas of being *Ammani* by encouraging them to enquire, experiment and discover.

7.7—Pessimism of the intellect, optimism of the will

The past five years have been an incredible learning experience for me. I began this research in 2012, when the world was a very different place, and with the naive intention of producing a curriculum toolkit. The first two years were an adjustment in learning how to grapple with research, with literature, and with the core issues of this study. I realised the effects of my milieu and of uncritical design education on me as a researcher and a designer. During my studies, I began teaching, and taking on the role of lecturer has enabled me to put into practice the ideas I was grappling with in my thesis. Although a very different context from Amman, it nonetheless helped me practice compassion, being vulnerable in the classroom, and most importantly, to reflect on the power of critical pedagogy. This has been a long and difficult journey, but, as bell hooks (1994, p.48) says, the experience has made me live my life as "a living example of [my] politics."

This research is situated—informed by my own milieu and practice as a designer and researcher—but I hope that educators, designers and students find inspiration in the ideas presented in this thesis to mobilise and put them into practice. Despite the faded euphoria around the Arab revolutions, I assert Sharabi's (1988, pp.151-152) caution that

Waiting for the revolution to change the status quo is not a

revolutionary stance. Truly radical action will undertake the difficult task of addressing feasible possibilities: possibilities to be found in the structures and institutions of the status quo, not in a utopian vision.

Therefore, we must not succumb to the fatalism of current events, but to utilise criticism to transform consciousness and imagine an Arab world *otherwise*.

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APPENDICES

CONTENTS

APPENDIX A

APPENDIX B

APPENDIX C

APPENDIX D

APPENDIX A

Jordan/Design education in Jordan

The following pages contain supplementary information on Jordan and design education in Jordan.

1916

Arab Revolt: The Arab revolt erupts under the leadership of Sharif Hussein of Mecca.

1921

Transjordan established: 'Abdullah bin Hussein appointed Emir of Transjordan

1945

Arab League: Transjordan founding member of League of Arab States (later Arab League).

1946

Independence: Jordan is granted independence as a kingdom, and Emir Abdullah is crowned King Abdullah I.

1947

Partition: The UN recommends partition of Palestine.

1948

The Nakba: Arab-Israeli war breaks out. State of Israel created in Palestine. 750,000 Palestinians flee to neighbouring countries.

1950

Annexation: The West Bank is annexed and Transjordan renamed the Hashemite Kingdom of Jordan.

1951

A new King: King Abdullah assassinated in Jerusalem. His son Talal becomes King.

1952

Constitution and King Hussein: The new constitution promulgated by King Talal. In August, King Talal is declared mentally unfit to rule, and his son Prince Hussein becomes Jordan's ruler.

1956

Dismissal: King Hussein dismisses General Glubb and other British officers in the Arab legion.

1958

United Arab Federation: Iraq and Jordan merge to form the Arab Federation in response to the United Arab Republic formed by Syria and Egypt. Union ends after the Iraqi Revolution when the Iraqi Hashemite monarchy is overthrown.

1967

Six Day War: Jordan loses all territory in the West Bank including Jerusalem. 200,000 refugees flee to Jordan.

1968

Battle of Karameh: Jordanian army and PLO fighters repulse attack by Israeli armoured unit.

1970–71

Black September: Major clashes between government forces and Palestinian guerrillas resulting in thousands of casualties in a civil war. The PLO is exiled by the Jordanian army and settle in Beirut.

1973

Yom Kippur War: Jordan does not participate in the Third Arab-Israeli War.

1978

Peace Treaty: Egypt and Israel sign the Camp David Peace Agreement. Jordan and other Arab countries impose sanctions on Cairo.

1987–88

Uprising: The first Palestinian Intifada breaks out. King Hussein publicly backs the uprising against Israeli rule. In 1988, Jordan formally breaks links with the West Bank. King Hussein accepts that Jordan cannot realistically purport to represent the interests of the Palestinians.

1989

Riots and General Election: Widespread rioting across Jordan over price increases and removal of subsidies. Emergency programmes implemented to rescue the economy. In April, the first general election since 1957 takes place.

1990

National Charter and Invasion: National Charter drafted to liberalise and regulate political life in Jordan. In August, Iraq invades Kuwait, and Jordan comes under severe economic and diplomatic strain as a result of the Gulf crisis following the invasion. Influx of refugees from the Gulf to Jordan.

1991

Martial Law repealed: The King repeals martial law in force since 1957.

1993

Oslo Peace Agreement: Secret talks between Israeli and Palestinian negotiators conclude with the signing of the Oslo Peace Agreement.

1994

Peace: Jordan signs peace treaty with Israel, ending 46-year official state of war.

1996–97

More riots and Boycott: Food price riots after subsidies removed under economic plan supervised by the IMF. Parliamentary elections boycotted by several parties, associations and leading figures. Also protests against draconian press laws.

1999

Abdullah II: King Hussein dismisses Hassan as Crown Prince and appoints his son Abdullah. After the King's death, King Abdullah II is crowned.

2002

Rioting in Ma'an and Jordan First: Riots erupt in Ma'an following the death of a youth in custody. In October, the 'Jordan First' campaign is launched to strengthen the foundations of the Hashemite state and develop Jordanian national identity.

2005

Hotel Blasts: 60 people are killed in suicide bombings at three hotels in Amman. Al-Qaeda claims responsibility.

2010

Revolution: A Tunisian street vendor sets himself on fire in protest, sparking protests across the region.

2011

Protests: The King appoints a new prime minister to carry out reforms after large-scale protests

2015

Air strikes and Muath Kasasbeh: Feb: Islamic State (IS) publishes a video where Jordanian pilot Muath Kasasbeh is being burned alive. Jordan steps up its anti-IS air campaign, and executes prisoners. Mar: Jordan takes part in air strikes rebels in Yemen.

2016

Elections '16: Key opposition groups participate in elections due to changes in Jordan's electoral law.

Figure A.1 —Jordan timeline of events Sources: (BBC, 2017; Milton-Edwards and Hinchcliffe, 2009)

Table A.1 — Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 1	**General** History of Art (Ancient World) • History of Art (Modern World) • Aesthetics • Principles of Architectural Drawing • History of Islamic Art • Computer Skills (II) • Optical Language • Art Criticism • Studies in English • Computer Architecture Rendering • Painting I • Principles of Scientific Research • Artistic Anatomy • Introduction to Drawing • Drawing (I & II) • Colour Theories and Techniques • Image Processing Digital • Topography (I & II) • Principles of Graphic Design • Introduction to Painting • Theories and Studies Design • Design Sociology • Photography • Descriptive Perspective **Interior Design** Principles of Interior Design • Interior Design (I, II, III, IV & V) • History of Interior Design • Models • Show Architectures • Principles of Construction and Architecture • Computer Aided Design and Drawing (I & II) • Basics of Furniture Design • Interior Detail and Construction • Materials Technology and Workshop • Light and Sound Techniques • Quantity Surveying and Cost Elements • Principles of Industrial Design • Special Topics in Interior Design • *Also an option for an internship called 'Field Training'* **Graphic Design** Graphic Design (I, II, III, IV & V) • History of Graphic Design • Theories of Communication • Printing Techniques • Animation • Marketing and Design • Computer Aided Design and Drawing (I, II, III) • Principles of Interior Design • Painting (II) • Principles of Etching and Printing • *Also an option for an internship called 'Field Training'*
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 —Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 2	**general electives & requirements** Fundamentals of Design (I & II) • Technical Graphics (A & B) • Freehand Sketching (I & II) • Computing Fundamentals for Architects and Designers • German (IV, V & VI) • Comparative History of Arts • Comparative History of Architecture • Architecture in the Islamic Context • Visual Arts in the Islamic Context • Typography (Latin) • Calligraphy and Ornaments • Software Packages for Visual Communication Design • Rendering and Presentation Techniques • Principles of Photography • Cinema and TV Studio • History of Visual Communication Design • Theories of Visual Communication • Realisation Print • Branding • Composing Techniques I • Editing and Montage • Audio Techniques • Excursion: International Design and Media • Dramaturgy • Public Relations and Marketing Concepts • Typography (Arabic) • Anatomy for Artists • Character Rigging • Storyboard • Illustration • *Also an option for a local internship and an international internship*
	Graphic Design Magazine design • Book design • Public Relations • Branding and Advertising • Signature Design • Corporate Design • Information Design
	Cinematography & TV Production Documentary Films (I & II) • Experimental Short Films • Realisation of TV Productions (I & II) • Advertising and Image-Film • Film Production in TV Studios • Creative Photography (A & B)
	product Design Packaging Design • Exhibition Design • Urban Utility Design • Fashion Accessories Design • Product Design (I & II) • Scenic Set Design
	Multimedia & Animation Web Design (I & II) • Interactive Design (I & II) • Film Animation (I & II) • Computer Game Design
	technical, visualisation & theory Electives Design Theory • Text and Copy Writing • Script Writing • Special Topics in Design and Visual Communication (A, B & C) • Signs and Symbols in Design • Animation Software • Multimedia software • Hardware Experimentation • TV Producing • DVD Authoring • Computer Visualisations I • Design Visualisation • Model-Making Techniques • Woodcut, Etching and Relief Printing • Media Technology • Composing Techniques II • Workshop Technology • Packaging and Prototype Production Techniques • Design Technology
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 — Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 3	**General** History and Theories of Art and Architecture in the Old Ages • History and Theories of Art and Architecture in the Medieval Ages • History and Theories of Art and Architecture in the Islamic Period • Basic Design • Research Skills • Free-Hand Drawing • Aesthetics and Art Appreciation • Local and Regional Architecture • Documentation and Conservation of Architectural Heritage • Painting • Technical Manual & Workshops • Design and Graphic Art • Theory of Semiotics in Design
	Graphic Design Ornament in Interior Design • Special Topics in Interior Design • Specialised Furniture Design • Advanced Working Details • Technical Installations in Buildings • Construction Materials (I & II) • Technical Drawing & Perspective • 3D Basic Design • Graphic Design Principles • Colour Theory and Techniques • Computer Applications in Graphic Design • Traditional & Electronic Illustration Design • Visual Communication Theories • Graphic Design Techniques, Materials and Tools • History of Graphic Design • Modern and Contemporary and its Applications • Etching Techniques • Digital Photography • Typography • Book Design & Modern Printing Techniques • Animation (I & II) • Advertisement & Promotion Design • Web Design • Design Psychology & Methodology • Traditional & Electronic Publication Design • Package Design • Field Training • Multimedia Design • Design History & Theories • Graduation Project (I & II) • Arabic Calligraphy and Ornamentation • Pottery • Graphical Presentation • Design of Permanent and Mobile Exhibitions • Textile Design and Printing Techniques • Marketing and Consumer Psychology
	Interior Design Architectural Drawings for Interior Design • Shade, Shadow and Perspective • Principles of Interior Design • Colour Theory • Presentation Techniques • History of Modern Architecture & Interior Design • Computer-Aided Design (I & II) • Interior Design (I, II, III, IV & V) Sociology and Psychology of Interior Design • Lighting and Acoustics • Working Drawings • Textiles and Furnishings • Furniture Design (I & II) • Field Training • Analysis and Criticism in Interior Design • Specifications, Quantities and Professional Practice • Interior Garden Design • Graduation Project (I & II) • Ornament in Interior Design • Special Topics in Interior Design • Specialised Furniture Design • Advanced Working Details • Technical Installations in Buildings • Construction Materials and Techniques (I & II)
Institution 4	General Calculus (I) • Architectural Drafting • Visual Communication (I & II) • Basic Design (I & II) • Computer Aided Design (I)
	Design & Visual Communication Design: History and Theory • Animal Drawing and Anatomy • Model Making • Visualisation and Concept of Storyboarding • Design Method and Creative Thinking • Cultural Awareness in Design • Computer Graphics and Illustration • 3D Modelling • Design Training • 2D Character Design and Drawing for Cartoons • Background Painting for Animation • Design and Visual Effects • Advertising Design • Web Browser: Structured Programming and Scripting • Interactive 3D Graphic • 3D Motion Graphics • Time-Based Media ROR the Art Gallery • Media Theory in Broadcast Design • Branding and Corporate Identity • Hard Surface Modelling • Intermediate Animation • Particle Effects • 3D Character Animation Studio • Action Analysis • Cinematography for Broadcast Design • Directed Study • Introduction and History of Multimedia • Inspirational Art for Animation • 2D Animation • Texturing and Lighting • Media and Interactivity • Design Criticism • Typography • Web Design Development • Techniques of 3D Animation Experimental • Introduction to Computer Games • Cinematography • Intermediate Digital Compositing • Management of Design Projects • Video and Sound Editing • Post Production
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 —Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 5	**General** Introduction to 3D Design • Introduction to Aesthetics • Materials Science • Design Theory and History • Colour Theory and Applications (I & II) • Principles of 2D Design • Principles of 3D Design • Design Psychology • Quantity Surveying • Design Methodology • Computer Graphics • Introduction to Drawing • Islamic Design and Architecture • Ergonomy • Workshop (I, II & III) • Arabic Calligraphy (I & II) • Technology of Interior Design • Technology of Materials • Technology of Graphic Design • Technology of Textile Design • Technology of Photography • Field Study in Design • Special Topics in Interior Design • Special Topics in Industrial Design • Special Topics in Graphic Design • Special Topics in Textile Design • Special Topics in Photography • Creative Studies • Seminar in Aesthetics • Seminar in Design Methodology • Introduction to 2D Design • Drawing (Still life) • Sculpture, Materials and Techniques • Drawing and Painting Techniques • Ceramics, Raw Materials & Techniques • Print Making: Materials and Techniques • Modern Art • Art Criticism • Stage Scenery Techniques • Musical Perception **Interior Design** History of Graphic Design • Technology of Graphic Design • Typography • Photo Graphics • Advertising Design • Packaging Design • Animations • Advanced Studies in Interior Design **Fashion/Textile Design** History of Textile Design • Technology of Textile Design • Textile Design and Printing • Applied Textile Design • Mural Textile Design • Sculptured Textile Design • Environmental Textile Design • Advanced Studies in Textile Design **Industrial Design** History of Industrial Design • Technology of Materials • Industrial Spatial Planning • Static Industrial Design • Dynamic Industrial Design • Industrial Equipment Design • Industrial Graphic Design • Advanced Studies in Industrial Design **Graphic Design** History of Interior Design • Technology of Interior Design • Spatial Planning • Lighting • Residential Interior Design • Commercial and Tourist Interior Design • Environmental Design • Advanced Studies in Graphic Design
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 — Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 6	**General** The Art of Writing and Expression • The Art of Speech and Dialogue • Introduction to Communication • Research Methods in English • English Language Skills (II)
	Interior Design Literary Appreciation • Arabic Library and Dictionaries • Development and Organisation of Society • Thinking Skills • Reading Comprehension • Aesthetic Appreciation • History of World Art • Principles of Architectural Drawing • Descriptive Perspective • Interior Design (I, II, III & IV) • Computer Graphics • Free-Hand Drawing • Interior/Design Technology and Materials • Workshop • History of Interior Design • Interior Design Accessories • Human Engineering • Computer Design Techniques (I & II) • Technical Studies in English • Theories and Methodologies of Design • Lighting and Acoustics • Art in the 20th century • Painting • Model Making • Interior Design Studies • Colour Theories and Applications • Photography • Design Sociology and Psychology • Islamic Art • Special Topics in Interior Design • Restoration of Historic Buildings • Environmental Design • History of Art and Architecture (I & II) • *Also an option for an internship*
	Graphic Design Aesthetic Appreciation • Art Criticism • History of Art (I & II) • Design Basics • Theory of Colour • Photography • Drawing and Perspective • History of Graphic Design • Graphic Design (I, II, III & IV) • Techniques of Drawing and Painting • Printing (I & II) • Islamic Art • Computer Design Techniques (I & II) • Typography • Materials, Quantities, and Practice • Printing Techniques • Aesthetics • Theories of Design • Animation (I & II) • Psychology and Sociology of Design • Arabic Calligraphy • Digital Photography • Graphics in Jordan • Technical Studies in English • Webpage Design • Marketing and Promotion • *Also an option for an internship*
Institution 7	**Design** Media Technology • 3D Design • Industrial and Commercial Design • The Fundamentals of Web Design • Computer Design (I & II) • 2D Design • Graphic Design New Media • Digital Graphic Arts • Free Drawing (I, II & III) • Etching (I & II) • Intaglio Printing and Relief Printing • Silkscreen I • Lithography (I & II) • Graduation Project (I & II) • Communication Skill/Arabic (I) • Communication Skill/English (I) • Introduction to Art • Basics of Sculpture and Ceramics • Art Terminology • Industrial and Commercial Design • The Fundamentals of Web Design • Media Technology
	Faculty Requirements & Electives Museology • Psychology and Sociology of Art • Computer Art • Ceramic Murals • Islamic Decoration • Multi – Media Technology • Anatomy for Artists • Scenography • Methodology of Art History • Digital Art and Installation • Auto CAD/Architectural Drawing • Metal Casting • Silkscreen (II) • Computer Skills (I & II) • History of Art (I & II) • Introduction to Art (I) • Art Terminology • Fundamentals of Art Criticism • Movement and Rhythm • Music Appreciation
	Specialisation Requirements Theory of Colour • Fundamentals of Graphic Art • Basics of Sculpture and Ceramics • Free Drawing (I & II) • Basics of Design, Perspective & Projection (I & II) • Western Aesthetics • Islamic Aesthetics • Principles of Islamic Art • Contemporary Art in the Islamic and Arab Countries • Theories of Modern Art • Post-modernism
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 —Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 8	**Interior Design** Drawing and Painting (I & II) • Digital and Traditional Photography • Design Principles (I& II) • Visual Communication Skills (I) – Architectural Drawing • History of Art and Architecture (I & II) • Advanced Studies in Contemporary Art • Aesthetic Culture • Theories of media • Digital Animation • Multimedia • Computer-Aided Design (I) • Workshops and Model-Making • Principles of Interior Design • Residential Interior Design • Materials Technology • Interior Fixtures and Construction • Textiles and Accessories • Computer Aided Interior Design (I & II) • Commercial Interior Design • Industrial and Administrative Interior Design • History of Interior Design • Theories and methodologies of Interior Design • Practical Training • Human Engineering • Furniture Design • Lighting and Acoustics • Plumbing and Air Conditioning • Touristy and Environmental Interior Design • Professional Practice and Specifications • Colour Theory • Visual Communication Skills (II – Shades, Shadows and Perspectives) • Visual Communication Skills (III) – Architectural Presentation • Research Methodology for Architecture • Interior Landscaping • Restoration of Historic Buildings • Advanced Skills in Computer Aided Interior Design • Selected Issues in Interior Design • Psychology and Sociology of Design • Criticism in Art and Architecture **Graphic Design** Free drawing • Aesthetics • Digital and traditional photography • Design history and theories • Painting and Drawing • Psychology and Sociology of Design • Graphic Design Materials and Techniques • Trademark and Logo Design • Latin Script and Typography • Arabic Calligraphy and Ornamentation • Western Art History • History of Islamic Art • Computer Graphic (I, II, III, IV) • Colour Theory and Application • Newspaper and Magazine Design • Printed Ad and Poster Design • History of Graphic Design • Theories and Methodologies of Graphic Design • Website Design • Illustration • Silk Screen Printing • Printmaking Techniques • Packaging Design • Marketing and Advertising Campaigns Systems • Advanced Printmaking Techniques • Photography for Advertising • Professional Practice • Animation Design • *Also an option for an internship called 'Field Training'* **Design of Cinema, TV & Theatre (course list translated from Arabic)** Introduction to Music and Sound Effects • Introduction to Cinema Photography and Television • Introduction to Art of Directing and Acting • Independent Subjects • Research Methodologies • Perspective • Aesthetics • Free Hand Drawing • Design Principles (I & II) • Field Practice • Communication Skills and Work Ethics • Artistic Workshop • Lighting and Digital Photography • Media Theories • Advanced Skills in Computer Architecture • Criticism in Art and Architecture • Psychology and Sociology in Design of Cinema, TV and Theatre Design • Colour Theory and Application • Computer Drawings I • Cinema and Television Techniques • Fashion Design and History • History of Cinema • History of Theatre • Interior Decoration I – Cinema and TV • Interior Design I – Cinema and TV Interior Design II – Theatre • Animation • Children Theatre • Drama Production • Scenario Writing Skills • Drama Theories • Schools and Art Directions in Design • Contemporary Theatre Studies • Intro. to Montage Art • Interior Decor (II)/ Theatre • Fashion Design • Applying Decor and Fashion • Light Design • Advertising Design for Drama Production • *Also an option for an internship called 'Field Internship'*
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 — Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 9	**Faculty Requirements** Introduction to Film Making • Introduction to Computer Graphics • Introduction to Creative Arts • Introduction to Musicology • Introduction to Theatre Arts **Interior Design** Computer Aided Drafting I/ArchiCADI • Media in Architecture and Design • Introduction to Drawing and Perspective (Studio) • CAD Portfolio Review • Colour Theory & Applications (Studio) • Design Principles & History • Marketing and Branding in Architecture and Design • Regional issues in Architecture and Design • Responsive Design Strategies, Climate in Architecture • Green Building Trends and Technology • Fundamentals of Interior Design • History of Islamic Interior Design • History of Modern Interior Design • Current Issues in Interior Design • Interior Construction Works (I, II, III & IV) • Interior Design Studio I- Residential • Interior Design Studio II- Commercial Spaces • Computer Aided Drafting I/ Auto CAD + 3D Max • Design Sociology and Psychology • Design Strategies and Marketing • Computer Aided Interior Design (I & II) • Interior Design Studio III-Administration • Interior Design Studio IV- Environmental • Colour, Light, and Space • Lighting Design • Interior Design Studio V - Touristic • Furniture Design • History of Architecture and Art I • Interior Environmental Systems (I & II)• Architectural Media, Graphics, Photography and Representation • Occupational Health and Safety • Project Management and Site Organisation • Utility Planning and Design I • *Also an option for a local or international internship* **Graphic Design** Computer Skills in Video Editing • After Effect Techniques • History of Arts • Art Symposium • Orchestral Instruments • Music in Life • Computer Skills in Audio editing • Theatre and Society • Intro. to Drawing and Perspective • Colour Theory and Applications • Design Principles and History • Design: Theory, Methodology and Professional Practice • Design Psychology • Techniques of Drawing & Colouring (studio) • Digital Photography • Design Concepts and Systems • Typography & Layout Design (I & II) • Graphic Design: Techniques and Materials and Tools • Illustrations, Editorial, Publications and Magazine Design • Digital & Motion Design • Advertising & Marketing • History of Modern Art • History of Islamic Art • Branding & Packaging Design (I & II) • Website Design and Production • Animation / MAYA • Design Technologies & Illustrations • Design and Print Media • Aesthetics • Printing Techniques • Graduation Project (I & II) • Printing/Advanced Screen Printing • Seminar in Design Methods I • Special Topics • Seminar in Contemporary Design • *Also an option for a local or international internship*
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 —Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 10	**Interior Design** Fundamentals of Art & Design (I & II) • History and Theories of Art and Design • Colour Theory and Applications • Perspective and Technical Drawing • Digital and Optical Photography • Interior Design History • Design Sociology and Psychology • Materials Science and Technology • Design Studio II (Commercial) • Fundamentals and Theories of Interior Design • Computer Aided Design • Free Hand Drawing and Illustration • Design Studio I (Residential) • Media, Graphics, Photography, and Representation • Furniture Design (I) • Furniture Design (II) • Fabrics and Accessories • Islamic Art & Design History • Global Art and Design History • Design Studio III (Industrial) • Design Studio IV (Hospitality) • Interior Construction Works (I & II) • HVAC and Utility Planning • Lighting & Acoustics in Interior Design • Model Making • Interior Design Marketing Strategies • Interior Environments & Human Behavior • Contemporary Issues in Interior • Design • Project Management & Site Organization • Occupational Health & Safety • Design Studio VI (Graduation Project II) • Computer Aided Interior Design (I & II) • Design Studio V (Graduation Project I) • Professional Practice • *Also an option for an internship* **Graphic Design** Methods of Scientific Research in Architecture & Design • The Basics of Design (I & II) • Free-hand drawing (I & II) • Aesthetics Science • The History of Islamic Art and Architecture • Optical Communication Skills • Creative Thinking • Porcelain Art • Advanced technology in Colour • The Art of Anatomy • Photography and Editing TV • Design and Textile Printing • Trade Promotion • Book Design & Modern Printing • Programming for Students of Engineering and Architecture • Photography • Colour Theory and its Applications • 2D Design • 3D Design • Principles of Graphic Design • Graphic Design • History of International art (I & II) • Photography and Digital • Technical and Materials of Graphic Design Computer Graphic Design (I, II, III & IV) • Computer Aided Graphic Design • Introduction to Digital Programs in Design • Traditional and Digital Illustration • Arabic Calligraphy and Decoration • History of Graphic Design • Printing Techniques • Computer graphic design • Packaging Design • Animation Graduation Project (I & II) • *Also an option for an internship*
Institution 11	**Interior Design** History of Art (I & II) • Aesthetics • Drawing (I, II & III) • Colour Theory and applications • Graphic Art (I & II) • Sociology and Psychology of Design • Design Theory and Methodology • Digital tools (I & II) Basics of Graphic Design • Perspective Drawing • Basics of Interior Design • Basics of industrial design • Cost and Quantities • Building Construction and Working Drawing • Technical and architectural drawing • Internal Environment and Consumer Behaviour • Graduation Project • Model making architectural Presentation • History of Interior Design • Interior Design Materials and technology • Computer Design and Drawing (I, I & III) • Technical Equipment and Lighting for Buildings • Interior Design (I, II, III, IV & V) • Ergonomics and Furniture Design • Special Topics in Interior Design • Painting (I & II) • Typography (I & II) • Graphic Art I • Plastic Anatomy • Photography: Traditional and Digital • *Also an option for an internship* **Graphic Design** History of Art (I & II) • Graduation Project • Aesthetics • Drawing (I, II & III) • Colour Theory and Applications • Graphic Art (I & II) • Sociology and Psychology of Design • Design Theory and Methodology • Digital Tools (I & II) • Basics of Graphic Design • Typography (I & II) • Plastic Anatomy • Graphic Design (I, II, III, IV) • Theories of Visual Communication • Graphic Design Production • History of Graphic Design • Painting (I & II) • Illustration: Traditional and Digital • Photography: Traditional and Digital • Graphic Materials and Techniques • Computer Animation (I & II) • Perspective Drawing • Design and Marketing • Special Topics in Graphic Design • Basics of interior design • Basics of Industrial Design • *Also an option for an internship*
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

Table A.1 —Courses Offered in Design Programmes	
university	**required and elective courses**
Institution 13	Graphic Design (course list translated from Arabic) Design Methodology and Psychology • History of Art • Carving and Printing • Modern Art History • History of Art in the Middle Ages and European Renaissance • Web-page Design • Animation II • Computer Graphics (I, II & III) • Arabic Calligraphy and Decoration Skills • Graphic Expression and Movement • Drawing (I & II) • Artistic Anatomy • Design Basics • History of Ancient Art • Graphic Design History • Colour Theories and Application • Aesthetics and Art Criticism • Graphic Design Technology • 2D and 3D Design • Ores and Design Tools • Photography / Digital Photography • Illustration • Packaging • Typography • Press Releases and Prints - Photography • Model Making • Design for Advertising • Animation • Field Work • Graduation Project Research • Graduation Project (Graphic) • History of Graphic Design
No data available for Institutions 12 or 14 • All programmes include 1-2 courses for graduation projects • Data gathered from official university websites	

NOTE:

The table below is an analysis of different admission requirements for universities in the US, Canada and the UK. I chose private, public, traditional art and design schools and universities.

Table A.2 — Application Requirements Comparison			
University	**Programme**	**Location**	**Requirements**
Central Saint Martins, University of Arts London	BA Graphic Communication Design	London, United Kingdom	• Foundation diploma in art and design • Passes in GCE A Level and GCSEs • If student application is successful, portfolio of 10 images is requested, followed by a full review of a 30 image portfolio • Statement related to portfolio • Letter of intent
Concordia University	BFA Design	Montreal, Canada	• Portfolio (15 works maximum under four categories) • Letter of intent (500 words) • High school transcripts with an average of 65% overall • Letter of reference (optional) • CV (optional)
Goldsmiths, University of London	BA Design	London, United Kingdom	• A Level: BBB score • Studies in art and design • Portfolio featuring 2-3 projects (only if student is invited for an interview • Interview
Maryland Institute College of Art	BFA Graphic Design	Baltimore, USA	• Portfolio of 12-20 pieces • Essay (250 words minimum) • Letters of recommendation • Activities and Interests • Transcripts • SAT scores (or equivalent)
OCAD University	BFA Graphic Design BFA Industrial Design	Toronto, Canada	• High school transcripts with an average of 70% overall • Creative portfolio
University of Tennessee	BA Graphic Design	Tennessee, USA	• Short essay • Personal statement (optional) • Letters of recommendation (optional) • Extracurricular or leadership • Special talents and awards • Transcripts • SAT scores (or equivalent)
Figures compiled from university websites			

Table A.3 —Higher Education in Jordan Facts & Figures (2015-2017)			
Public Universities	10		
Private Universities	19		
Gross Enrolment Rate (Jordan)	44.9%		
Gross Enrolment Rate (Global)	35.7%		
Academic Staff (Total)	10,675		
Academic Staff (Private)	3,016		
Academic Staff (Public)	6,640		
Students Enroled (2014-15)	Private	Public	Total
	76,140	214,193	290,333
Data drawn from MoHESR (2015 a, b) statistics, based on 2014-15 numbers and World Bank (2017)			

Table A.4 —Higher Education in Jordan Expenditure, Literacy Rate & Unemployment (2012-2013)	
GDP	38.655 billion (2016)
Annual Expenditure (Public Universities)	$576 million
Annual Expenditure (Private Universities)	$330 million
Total Annual Expenditure (Universities & Community Colleges)	$906 million
Literacy Rate (15-24 years) Male	99.002% (2012)
Literacy Rate (15-24 years) Female	99.203% (2012)
Literacy rate, adult total (% of people ages 15 and above)	96.7% (2015)
Compiled from Badran (2014), MoHESR (2015a, b), World Bank (2017), UNDP Human Development Indicators Jordan (2016) • All figures in US dollars	

Table A.5 — Tawjihi Scores required for university admissions		
Discipline	**Public Institutions**	**Private Institutions**
Medicine	85%	N/A*
Engineering & Architecture	80%	80% (Software Engineering 60%)
Law & Nursing	70%	70%
Design	65%	60%
All others	65%	60%
Community College	50%	50%
Academic staff at art colleges	45.0	72.5
Academic staff at science colleges	35.2	67.6
Figures from Badran (2014) * Medical Education is not available at private institutions		

Table A.6 — Course titles from Maryland Institute College of Art (MICA) and Rhode Island School of Design (RISD)	
Course Title	**Degree & University**
Design Thinking	Graphic Design • MICA
Sustainable Graphic Design	Graphic Design • MICA
Epic Fail (a course about experimentation and failure)	Graphic Design • MICA
Design for Change	Graphic Design • MICA
Information Visualization	Graphic Design • MICA
Front End Web Development	Graphic Design • MICA
Design for User Experience	Graphic Design • MICA
Interface Design	Graphic Design • MICA
Design Ethics and Sustainability	Product Design • MICA
User-Centered Design Workshop	Product Design • MICA
Social Innovation Workshop	Product Design • MICA
Material Ecologies	Product Design • MICA
Speculative Design	Furniture Design • RISD
Social Entrepreneurship	Furniture Design • RISD
Practice of Interaction Design	Graphic Design • RISD
Graphic Design For The Web	Graphic Design • RISD
Wkshp: Web Programming	Graphic Design • RISD
Collaborative Study	Industrial Design • RISD
Sustainable Design for the Near Future	Industrial Design • RISD
Business Principles: Design And Entrepreneurship	Industrial Design • RISD
Data compiled from official university websites (see (Maryland Institute College of Art, 2017a, b; Rhode Island School of Design, 2017a, b, c).	

Design Culture in the Arab World

The following pages contain supplementary information on design culture(s) in the Arab world.

FF Amman Sans

Starting Price

+ FF Amman Sans Std Thin	🛒 Add to cart
+ *FF Amman Sans Std Thin Italic*	£39
+ FF Amman Sans Std Light	£39
+ *FF Amman Sans Std Light Italic*	£39
+ FF Amman Sans Std Regular	£39
+ *FF Amman Sans Std Regular Italic*	£39
+ FF Amman Sans Std Medium	£39
+ *FF Amman Sans Std Medium Italic*	£39
+ **FF Amman Sans Std Bold**	£39
+ ***FF Amman Sans Std Bold Italic***	£39
+ **FF Amman Sans Std Extra Bold**	£39
+ ***FF Amman Sans Std Extra Bold Italic***	£39
+ **FF Amman Sans Std Black**	£39
+ ***FF Amman Sans Std Black Italic***	£39

Figure B.1 —FFAmman Styles, screenshot from fontshop.com

Figure B.2 —Mapping design cultures of the Arab world

*MAP NOT TO SCALE

MOROCCO
Younes Duret Design | Loummess | Casablanca Design Week | Design Maroc | Africa Design Days

TUNISIA
Flayou

LEBANON
Signs of Conflict | Visual Politics | Kashida | House of Today | Creative Space | Starch Foundation | MENA Design Research Center | Beirut Design Week | AIGA Middle East Imagination Studio | Visual Politics | Carwan Gallery | Nada Debs | 29LT Fonts | Debakir | Studio Safar | Penguin Cube | Visualizing Palestine | BokjaDesign Studio | Maajoun | Arabic Type Design | Journal Safar | Rana Salam Studio | Studio Kawakeb | Waraq Association

PALESTINE
Rock Paper Scissors | Shams Ard Studio | Disarming Design | AAU ANASTAS | Local Industries

JORDAN
Jo Bedu | Mlabbas | Design Institute Amman | The Spring Sessions | Yislamoo | Turbo Studio | Eyen Collective | Wajha | Fann Fun | The Studio | Uraiqat | Naqsh Design House | Amman Design Week | Herz Khazeen | Sahar Madanat Design | Aperçu Designs | Syntax | Abno Designs | Studio-X Amman | Warsheh | TasmeeME | KeesChic | Arini | Made of Labs | Zawayed | Abjad Type Foundry

EGYPT
Design is a Verb | Reform | Alchemy Design Studio | +20 Egypt Design | &Cairo | 1001 Chairs | Nayzak Studio | Cairo Design School | Cairo Design Magazine | Kief Type Foundry | QAF Studio | Cairo Observer | CLUSTER | Studio 39 | Kilim | Menn Baladha | Found Khatt | Khotout West el Balad

KUWAIT
Nuqat | Khaleejesque | Zeri Crafts | Experiments Lab | Raw Design Studio

BAHRAIN
Bahrain Design Week

DOHA
Tasmeen Design Conference | Arka

SAUDI ARABIA
Saudi Design Week | Oasis Magazine | Desert Designs | Rukun Gallery

UAE
Design Days Dubai | Brownbook Magazine | Fashion Forward | 1971 Design Space | Downtown Design | Dubai Design & Fashion Council | d3 | Tashkeel | WTD Magazine | Nakkash Gallery | Dubai Design Week | designMENA | Warehouse421 | Abjad Design | Möbius Design Studio | KALO

PUBLICATIONS ON DESIGN FROM THE ARAB WORLD:

This is by no means the most extensive list, and excludes catalogues accompanying exhibitions and projects, but I have highlighted the most recurring themes for publishing.

Bourquin, N., Wittner, B. and Thoma, S. (2008) *Arabesque: Graphic Design from the Arab World and Persia*. Berlin: Gestalten.

Hakim, L. (2017)

Khoury Nammour, Y. (2014) *Nasri Khattar: A Modernist Typographer*. Amsterdam: Khatt Books.

Maasri, Z. (2009) *Off the Wall: Political Posters of the Lebanese Civil War*. New York: I.B. Tauris.

Nachabe Taan, Y. (2014) *Hilmi Al–Tuni: Evoking Popular Arab Culture*. Amsterdam: Khatt Books.

Nachabe Taan, Y. (2017) *Abdulkader Arnaout: Designing as Visual Poetry*. Amsterdam: Khatt Books.

Rjeily, R. (2011) *Cultural Connectives: Bridging the Latin and Arabic Alphabets*. Brooklyn: Mark Batty Publisher.

Sakkal, M., Zoghbi, P., Chahine, N., Rahal, F. and Zakariya, M. (2009) *The Arabic Font Specimen Book*, Smitshuijzen, E. (ed.) . Amsterdam: De Buitenkant.

Smitshuijzen, E. (2013) *Sculpting Type: An Introduction to CNC Typography*. Amsterdam: Khatt Books.

Smitshuijzen-AbiFarès, H. (2001) *Arabic Typography*. Amsterdam: Saqi Books.

Smitshuijzen-AbiFarès, H. (ed.) (2010) *Typographic Matchmaking in the City*. Amsterdam: Khatt Books.

Smitshuijzen-AbiFarès, H., Apelian, K., Assouad-Khoury, L., Al-Yousef, M., Khoury-Nammour, Y., Sarkis, K., Shawkat, W. and Zoghbi, P. (2013) *Arabic Type for Beginners: An illustrated guidebook*, Smitshuijzen-AbiFarès, H. (ed.) . Amsterdam and Dubai: Khatt Books and Tashkeel.

Wittner, B. and Thoma, S. (2011) *Arabesque 2: Graphic Design from the Arab World and Persia*. Berlin: Gestalten.

Figure B.3 —Publications on Design from the Arab World

APPENDIX C

Fieldwork

The following pages contain supplementary information related to the methodologies undertaken for the fieldwork and the data analysis.

Table C.1 — Interview Questions for Educators	
TOPIC	**QUESTION/PROMPT**
Their education	Where did you study and what did you study?
Teaching Philosophy, Research Philosophy and Practice	How would you describe your teaching philosophy?
	Do you have a research focus?
	Are you currently practicing design or are you just teaching?
General thoughts on education and design education	What are your thoughts on design education in Jordan and on education in general?
	Credit hour requirements • Funding • Research • Curriculum • Extracurricular activities • Admissions process and quota
Growth of design and design education in Jordan	How do you think the status of design as a discipline in Jordan can help engage the public, and help Jordanian designers contribute to the larger international discourse?
Growth of design regionally	What are your thoughts on the growth of design historically? Its current status?
Community engagement with surrounding area	In the university where you teach, do students engage in any community projects related to design?
	Does the university encourage this thing?
Public engagement with design	In Jordan: How do you feel designers are engaging with the general public in Amman?
	In the Arab world : How do you feel designers are engaging with the general public in the Arab world?
	Vis-a-vis world: How do you feel this compares with public engagement for design in the rest of the world?
Types of graduates	What type of graduates does design education here produce?
	What future do these graduates have?
	What type of future do you wish they had?
Language	What language do universities teach in?
Perceptions of design	How does the general public perceive design?
	What can be done to help with this?
	What do you think is the role of publications, role models and design related activities in helping change perceptions? (In Jordan/in the Arab World)
	In relation to publications and role models, do you think there is too much dependence on larger design cultures for this information?
Future vision for design and design education	What would you ideally like to see in design and design education in Jordan?
	What do you think should be implemented?

Table C.2 — Interview Questions for Designers	
TOPIC	**QUESTION/PROMPT**
Their education	Where did you study and what did you study?
Their practice	Do you currently work as a designer?
	If no - why not?
	If yes – How would you describe your practice?
General thoughts on education and design education	What are your thoughts on design education in Jordan and on education in general?
	Credit hour requirements • Funding • Research • Curriculum • Extracurricular activities • Admissions process and quota
Growth of design and design education in Jordan	How do you think the status of design as a discipline in Jordan can help engage the public, and help Jordanian designers contribute to the larger international discourse?
Growth of design regionally	What are your thoughts on the growth of design historically? Its current status?
Community engagement with surrounding area	During your studies, did you engage in any community projects related to design?
	Does the university encourage this thing?
	What about in your practice?
Public engagement with design	In Jordan: How do you feel designers are engaging with the general public in Amman?
	In the Arab world : How do you feel designers are engaging with the general public in the Arab world?
	Vis-a-vis world: How do you feel this compares with public engagement for design in the rest of the world?
Types of graduates	What type of graduates does design education here produce?
Language	What language was your education in?
Perceptions of design	How does the general public perceive design?
	What can be done to help with this?
	What do you think is the role of publications, role models and design related activities in helping change perceptions? (In Jordan/in the Arab World)
	In relation to publications and role models, do you think there is too much dependence on larger design cultures for this information?
Future vision for design and design education	What would you ideally like to see in design and design education in Jordan?
	What do you think should be implemented?

Table C.3 —Focus Group Questions for Students	
TOPIC	**QUESTION/PROMPT**
Reasons for studying design	What made you choose to study design?
Design culture in Jordan and the Arab World/Growth of design	Do you think there is a growing design culture in Jordan?
	What do you like about it?
	What is lacking?
	Have you seen growth of design cultures in the Arab world?
	Is this helping with perceptions of design for the general public?
	Do you feel that if design engages more with the public that people will appreciate it more?
Perceptions of design	How does the general public perceive design?
	What can be done to help with this?
Community engagement with surrounding area	During your studies, did you engage in any community projects related to design?
	If no – students are asked to describe a project they would have liked to work on
	Does the university encourage this thing?
	Is the university disconnected from its surroundings?
	Does community engagement interest you?
Publications, role models and design related activities	What and who are your influences?
	What do you think is the role of publications, role models and design related activities in helping change perceptions? (In Jordan/in the Arab World)
	In relation to publications and role models, do you think there is too much dependence on larger design cultures for this information?
Community engagement with surrounding area	During your studies, did you engage in any community projects related to design?
	Does the university encourage this thing?
	What about in your practice?
Public engagement with design	In Jordan: How do you feel designers are engaging with the general public in Amman?
	In the Arab world : How do you feel designers are engaging with the general public in the Arab world?
	Vis-a-vis world: How do you feel this compares with public engagement for design in the rest of the world?
Design education	What are your thoughts on design education in Jordan?
	Experience of the programme and their expectations of it
	Describe your experience studying in a design programme vs. your expectations of it
	What are you enjoying/not enjoying
	Thoughts on current structure, peers and professors
Future	What would you ideally like to see in design and design education in Jordan? What do you think should be implemented?
	What do you plan to do upon graduation?

PROJECT TITLE: Towards a locally-centric design education curricula in Amman (PhD Research)
RESEARCHER: Danah Abdulla dabdu002@gold.ac.uk, +44(0)7956294544 Goldsmiths, University of London, Department of Design
SUPERVISOR: Professor Kay Stables K.Stables@gold.ac.uk, Goldsmiths, University of London, Department of Design
WHAT'S INVOLVED: As a participant, you will be asked to answer questions relating to your personal research, practice, and views and ideas on design and design education.
POTENTIAL BENEFITS AND RISKS: The development of alternate design curricula specific to Jordan that may be used as an example for the Arab region. There are no known or anticipated risks associated with participation in this study. **The Goldsmiths Media Ethics form can be found at www.gold.ac.uk/media/research-ethics.pdf**

I volunteer to participate in a research project conducted by Danah Abdulla from Goldsmiths, University of London. I understand that the project is designed to gather information about design and design education from designers, design students, and design educators. I will be one of approximately 40 people being interviewed for this research.

1. My participation in this project is voluntary. I understand that I will not be paid for my participation. I may decide to withdraw at any time, or to request the withdrawal of my contributions to the data. I may do so without any penalty or loss of benefits to which I was entitled to receive prior to the start of the research.

2. The researcher aims to provide information for you about what to expect at all stages of the research. If I wish, I may decline to answer any questions or decline to participate in any component of the research. **My identity will remain anonymous.**

3. If I feel uncomfortable in any way during the interview and/or focus group session, **I have the right to decline to answer any question or to end the interview**.

4. Participation involves being interviewed by the researcher. The interview will last approximately 40-60 minutes. Focus groups will last approximately 90 minutes. Notes will be written during the interview. An audio tape of the interview and/or focus group and subsequent dialogue will be made. Video recording will take place during the focus groups only. If I do not want to be taped, I will not be able to participate in the study.

5. I understand that the researcher will not identify me by name in any reports using information obtained from this interview or focus group, and that my confidentiality as a participant in this study will remain secure and anonymous. Subsequent uses of recordings and data will be subject to standard data use policies which protect the anonymity of individuals and institutions.

6. Only the researcher and the researcher's PhD supervisors at Goldsmiths will have access to raw notes or transcripts. This precaution will prevent my individual comments from having any negative repercussions.

7. Results of this study may be published in reports, journals, students theses, and/or presentations to conferences. In any publication, data will be grouped with responses from other participants in an aggregate data set. Only the non-identifiable aggregate data set will be used. Use of quotations from interviews, focus groups or workshops will not be attributed to me as my identity remains anonymous. Images or recordings of me or my property will not be published without my permission. *I will be able to access the results of the study through the researcher Danah Abdulla (see contact details supplied above).*

8. All of the information that you provide to this study is considered to be confidential. During the course of this research the research team will only retain your name and contact information for the purpose of contacting you. Your name and contact information will not be linked to the aggregate data set.

9. I have read and understand the explanation provided to me. All my questions have been answered to my satisfaction and I understand that I may ask questions at any time. I voluntarily agree to participate in this study.

10. I have been given a copy of this consent form.

Thank you for your assistance in this project.

NAME: _____

DATE: _____

SIGNATURE: _____

Figure C.1 —Consent Forms provided to participants

Calling all **designers, design educators** and **design students**: we are interested to hear about your ideas and experiences on design and design education in Jordan.

Thursday 17 March at 6pm

The Lab at Darat Al Funun
13 Nadeem Al Mallah Street, Amman

Register: **designedujordan.eventbrite.co.uk** or email **danah@kalimatmagazine.com**

Figure C.2 —Recruitment Event at the Lab at Darat Al Funun poster

The content of the 30 minute talk I will give relies on advice provided by Bogdan and Biklen in *Qualitative Research for Education: An introduction to theories and methods* (2007).

AGENDA

1) PROJECT OVERVIEW
I will introduce myself and my work – background information, thesis details – what is the study about. Not lengthy but specific explanation. The presentation will avoid using research jargon and would break down the research for all to understand.

2) PURPOSE AND WHAT I HOPE TO ACHIEVE
Why is this important – for me, for Jordan, for them? What do I want to achieve with this thesis?

3) DETAILS ON INTERVIEWS, FOCUS GROUPS AND CHARRETTES
I will outline the structure of the fieldwork:
• Interviews (length, question topics (without stating what the questions are, very brief details))
• Focus groups (ibid)
• Charrettes (length, utilising design research methods, how many, follow up)

4) PARTICIPATION DETAILS (INCLUDING TIMELINE)
Expected participation time, tentative timeline for progression of events, what happens after, anonymity, where the data will appear.

5) QUESTIONS
Any questions regarding what I discussed from the audience

6) SIGN-UP/CLOSING
After the event, people can chat after to sign up (or not). It would also provide a more informal time to ask questions and find out more about the research.

EVENT

Purpose:
Recruiting individuals to participate in the interviews/charrettes

Advertised:
Around two weeks before the event begins, first week of March, last week of February

Length & Location:
• 1 hour (30 minutes presentation, 30 minutes Q&A and sign up)
• The Lab at Darat Al Funun

Date:
17 March 2016

Participants:
• No limit
• Recruitment: sent through Kalimat network, personal networks, and network of location where event will be held. People who have already participated in the interviews will also be contacted, as well as educators from several institutions.

Sign-up sheet:
• Name
• Association if applicable
• Status: student/educator/professional designer
• Contact Details and best time to be reached
• Availability
• Why are they interested? (why did they attend this event)
• How they heard about the event

Figure C.3 —Recruitment event details and agenda

WORKSHOP: REIMAGINING DESIGN EDUCATION IN JORDAN

DATES

- **SATURDAY 3 SEPTEMBER – 11am-5pm**
- **FRIDAY 9 SEPTEMBER – 1pm-7pm**

Both workshops are the same, please choose the most suitable date for you
Workshops are scheduled for 6 hours. They might be shorter.

LOCATION

- **HAYYEZ,** 24 Ibrahim Tuqan Street, 1st floor, entrance to the left
  www.facebook.com/Hayyez

OTHER INFORMATION

- **Contact:** 0770505220 | danah@kalimatmagazine.com
- **Recording:** Workshop will be video and audio recorded for transcription purposes only. All data will remain anonymous and is protected.
- **Language:** Workshop is conducted in English
- **Facebook Event:** www.facebook.com/events/1084061351684081
    - *Please share with anyone you think would be interested*
- Participation is free and each workshop is limited to 16-20 participants. If you are interested in taking part in the workshops, register on:
    - www.eventbrite.com/e/workshop-reimagining-design-education-in-jordan-tickets-27349453953
- Food and Drinks will be served

PURPOSE

This PhD research examines what philosophies, theories, practices, models of curriculum, and pedagogy are appropriate references for a locally-centric design education curricula in Jordan. It investigates design education in Jordanian universities and includes all design disciplines but excludes architecture. After several interviews and focus groups, this workshop is the last phase of the research. Through design research methods, it attempts to reimagine what design education in Jordan could be by working with those directly implicated in design: designers, design students and design educators.

WHAT WILL I HAVE TO DO?

Together, we will explore a number of questions and problems in groups through design research. The main purpose is to get participants to work together and provide their ideas and opinions. Participants are asked to prepare the following in advance:

- One slide with three words based on this prompt: *Three pointers for a future of Jordanian design education*
- Send me the slide via email prior to the date of the charrette you are attending

Figure C.4 — Charrette Brief

Towards a locally-centric design education curricula

Name: _____

Gender: ○ Male ○ Female

Age: ○ 12-17   ○ 25-34   ○ 45-54   ○ 65-74
         ○ 18-24   ○ 35-44   ○ 55-64   ○ 75 years and older

Educational Level: What is the highest degree or level of school you have completed?
If currently enrolled, highest degree received.

○ No schooling completed   ○ Some university/college   ○ Master's degree
○ Until 8ᵗʰ grade   credit, no degree   ○ Professional degree
○ Some high school,   ○ Trade/technically/   ○ Doctorate degree (PhD)
  no diploma   vocational training
○ High school diploma   ○ Associate degree
  or equivalent   ○ Bachelor's Degree

If you are not currently studying, did you study design? *If yes, please state at what level(s)*

○ Yes   ○ No   ○ College   ○   Bachelors   ○ Masters

Ethnicity: ○ Arab (Jordanian) ○ Arab (Other, please state) ○ Other (please state)

_____   _____

Occupation: _____

Are you currently studying design at a university in Jordan?   ○ Yes   ○ No

If yes, what university are you studying at and what programme are you enrolled in?

_____

Do you currently teach at a university in Jordan?   ○ Yes   ○ No

If yes, what university are you teaching at and on what programme?

_____

How did you hear about this event? _____

Phone: _____   **Email:** _____

Availability and best time to be reached: _____

Thank you for your help and support!

Figure C.5 —Event Questionnaire

Table C.4 —Analysis Codes, Associated Charrette Question Number	
Most Recurring Codes	**Associated Charrette Question**
Amman Design Week	1 • 17
Bureaucracy	2 • 3 • 5 • 9 • 17 • Literature Code
Changing Perceptions/Educating People	1 • 2 • 3 • 4 • 5 • 6 • 8 • 9 • 11 • 12 • 13 • 14 • 15 • 16 • 17
Clients	1 • 4 • 5 • 6 • 7 • 8 • 10 • 11 • 12 • 13 • 14 • 15 • 16 • 17 • 18
Comparison	1 • 2 • 4 • 7 • 12 • 13 • 14 • 15 • 16 • 17 • 18
Collaboration-Helping each other	1 • 2 • 6 • 8 • 11 • 12 • 16 • 17 • 19
Control	1 • 2 • 3 • 6 • 8 • 9 • 10 • 11 • 12 • 13 • 14 • 16 • 19 • Literature Code
Community Engagement	3 • 17 • Literature Code
Culture & Society	1 • 2 • 3 • 4 • 5 • 6 • 8 • 9 • 10 • 11 • 12 • 13 • 14 • 16 • 17 • 18 • 19 • Literature Code
Curriculum	4 • 6 • 8 • Literature Code
Design Advocates	1 • 4 • 5 • 7 • 11 • 17 • Literature Code
Design as Software	1 • 2 • 5 • 6 • 7 • 8 • 9 • 10 • 11 • 12 • 13 • 14 • 15 • 16 • 17
Design History	4 • 7 • 9 • Literature Code
Design's Role in Society	1 • 9 • 16 • Literature Code
Difference between art & design	3 • 6 • 9 • 12 • 14 • 15
Disconnected from local environment	4 • 6 • Literature Code
Entrepreneurship	8 • 9 • 10
Entry Requirements	4 • 5 • 6 • 8 • 10 • 11 • 19 • Literature Code
Experimentation	16
Fetishised Consciousness	4 • 6 • 11 • 13 • 17 • Literature Code
Future	11 • 16
Generalist vs. Specialist	3 • 6 • 7 • 9 • 12 • 15 • Literature Code
Grades	2 • 5 • 6 • 8 • 9 • 10 • 11 • 12 • 14 • Literature Code
Growth of (design culture)	1 • 4 • 11 • 12 • 13 • 14 • 17
Language & Translation	13 • 18 • Literature Code
Learning	3 • 8 • 10 • Literature Code
Migration & Brain Drain	2 • 7 • 11 • 12 • Literature Code
Milieu	1 • 7 • 12 • 14
Outdated	3 • 4 • 5 • 6 • 9 • 10 • 12 • 14 • 15 • 16 • 19 • Literature Code
Preparation for Workforce	6 • 7 • 8 • 9 • 11 • 12 • 14 • 15 • 16 • 19
[Professors] Imposing their views and aesthetic	9 • 11 • Literature Code
Publications	4 • 9
Public Engagement	1 • 3 • 17
Research	6 • 9 • 12
Resources	4 • 6 • 9 • Literature Code
Role Models	1 • 2 • 4 • 6 • 7 • 8 • 9 • 11 • 12 • 13 • 14 • 15 • 16 • 17 • 18
Schools	1 • 2 • 4 • 9 • 17
Social Class	3 • Literature Code
Students aren't serious	2 • 4 • 5 • 6 • 8 • 10 • 11 • 19
Teaching Philosophy	3 • 4 • 7 • 8 • 12 • 13 • 15 • 16 • 18 • 19
Typography	4 • 6 • 9 • 11 • 12 • 18 • Literature Code
Unqualified [professors]/not enough professors teaching	1 • 2 • 4 • 5 • 6 • 7 • 8 • 9 • 10 • 11 • 12 • 13 • 14 • 15 • 16 • 18 • 19 • Literature Code
Work-Industry Needs/Requirements	1 • 6 • 7 • 8 • 10 • 11 • 12

Table C.5 —Interviews/Focus Groups Associated Research Questions and Codes			
Question from Interview/Focus Group	**Research Question**	**Codes Developed**	**Addressed To**
Public Engagement: How do you think the status of design as a discipline in Jordan can help engage the public, and help Jordanian designers contribute to the larger international discourse?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Amman Design Week • Changing Perceptions/Educating People • Clients • Culture & Society • Design as Software • Language & Translation • Public Engagement • Research • Role Models • Students aren't serious	Educators and Designers
Public Engagement: *In Jordan:* How do you feel designers are engaging with the general public in Amman? *Arab world / Vis-a-vis world:* How do you feel this compares with public engagement for design in the rest of the world?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Amman Design Week • Comparison • Control • Design as Software • Grades • Public Engagement • Schools • Work-Market Needs/ Requirements	Educators, Designers and Students
Role of publication, role models, design activities: What do you think is the role of publications, role models and design related activities in helping change perceptions? *In Jordan; Arab world*	1) What potential shifts could this require and create? 2) How do we shift perceptions?	Amman Design Week • Changing Perceptions/Educating People • Clients • Comparison • Culture & Society • Design Advocates • Future • Publications • Resources • Role Models • Schools	Educators and Designers
Types of graduates: What type of graduates does design education here produce? What future do these graduates have? What type of future do you wish they had?	1) What potential shifts could this require and create? 2) How do we shift perceptions?	Comparison • Control • Culture & Society • Design as Software • Entrepreneurship • Grades • Learning • Schools	Educators and Designers
Publication, Role Models, design events: In relation to publications and role models, do you think there is too much dependence on larger design cultures for this information?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Amman Design Week • Bureaucracy • Changing Perceptions/Educating People • Clients • Community Engagement • Comparison • Control • Culture & Society • Design Advocates • Design History • Future • Learning • Outward Gaze • Publications • Role Models • Schools • Typography	Educators, Designers and Students

Table C.5 —Interviews/Focus Groups Associated Research Questions and Codes			
Question from Interview/Focus Group	**Research Question**	**Codes Developed**	**Addressed To**
Design Education: General thoughts on design and design education in Jordan	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create?	Bureaucracy • Changing perceptions/Educating People • Clients • Community Engagement • Control • Culture & Society • Design Advocates • Design as Software • Design History • Design's role in society • Disconnected from ocal environment • Future • Generalist vs. Specialist • Language & Translation • Learning • Outdated • Preparation for the workforce • [Professors] imposing their views/aesthetic • Research • Typography • Unqualified Professors/Not enough Professors Teaching • Work-Market Needs/Requirements •	Educators and Students
Public Perceptions: How does the general public perceive design? What can be done to help with this?	1) What potential shifts could this require and create?	Amman Design Week • Changing Perceptions/Educating People • Clients • Comparison • Control • Culture & Society • Design as Software • Public Engagement	Educators and Designers
Growth of design regionally: Historical; Current	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Comparison • Design as Software • Design's role in society • Growth of • Future • Language & Translation • Outward Gaze • Schools • Students aren't serious • Typography	Educators and Designers
Role of publication, role models, design activities: What and who are your influences? What do you think is the role of publications, role models and design related activities in helping change perceptions? *In Jordan; the Arab World*	1) What potential shifts could this require and create? 2) How do we shift perceptions?	Changing Perceptions/Educating People • Culture & Society • Comparison • Publications • Resources • Role Models • Schools	Students
Future: What would you ideally like to see in design and design education in Jordan? What do you think should be implemented?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Branding • Changing Perceptions/Educating People • Clients • Control • Comparison • Culture & Society • Experimentation • Future • Migration & Brain Drain • Publications • Preparation for the workforce • [Professors] Imposing their views and aesthetic • Role Models • Schools • Work-Market Needs/Requirements	Educators and Students
Structure and Peers: Thoughts on current structure, peers and professors	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create?	Culture & Society • Design as Software • Entry Requirements • Students aren't serious • Unqualified professors/Not enough Professors teaching	Students

Table C.5 — Interviews/Focus Groups Associated Research Questions and Codes			
Question from Interview/Focus Group	**Research Question**	**Codes Developed**	**Addressed To**
Design culture in Jordan/ Growth of design: Do you think there is a growing design culture in Jordan? What do you like about it? What is lacking? Have you seen growth of design cultures in the Arab world? Is this helping with perceptions of design for the general public? Do you feel that if design engages more with the public that people will appreciate it more?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Changing Perceptions/Educating People • Clients • Comparison • Control • Design as Software • [Professors] imposing their views and aesthetic • Schools • Unqualified professors/Not enough professors teaching	Students
Public Perceptions: How does the general public perceive design? What can be done to help with this?	1) What potential shifts could this require and create?	Changing Perceptions/Educating People • Clients • Collaboration between industry and amongst universities • Comparison • Design as Software • [Professors] imposing their views and aesthetic • Unqualified professors/Not enough professors teaching	Students
Future plans: What do you plan to do upon graduation?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Control • Culture & Society • Migration & Brain Drain	Students
Community engagement: In the university where you teach, do students engage in any community projects related to design?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) How do we shift perceptions?	Changing Perceptions/Educating People • Community Engagement • Comparison • Control • Culture & Society • Growth of • Learning	Educators
Designers and Public Engagement: Do you feel that if design engages more with the public that people will appreciate it more?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?	Changing Perceptions/Educating People • Clients • Comparison • Control • Culture & Society	Students
Community Engagement: During your studies, did you engage in any community projects related to design? Does the university encourage this thing? What about in your practice?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) How do we shift perceptions?	Changing Perceptions/Educating People • Community Engagement • Comparison • Culture & Society • Learning • Publications	Designers

Table C.5 —Interviews/Focus Groups Associated Research Questions and Codes			
Question from Interview/Focus Group	**Research Question**	**Codes Developed**	**Addressed To**
Community Engagement: During your studies, did you engage in any community projects related to design? Does the university encourage this thing? Is the university disconnected from its surroundings? Does community engagement interest you?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) How do we shift perceptions?	Changing Perceptions/Educating People • Community Engagement • Comparison • Collaboration between industry and universities • Culture & Society • Design's role in society • Learning • Publications • Learning • Preparation for the Workforce • Social Class	Students
Practice: Are you currently practicing design or are you just teaching?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?	Design's Role in Society • Typography	Educators
Teaching Philosophy: How would you describe your teaching philosophy?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?	Collaboration between industry and amongst universities • Culture & Society • Design as Software • Migration & Brain Drain • Teaching Philosophy	Educators
Research: Do you have a research focus?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate?	Control • Culture & Society • Research	Educators
Language: What language do universities teach in?	1) How do we shift perceptions?	Language & Translation	Educators
Practice: Do you currently work as a designer? How would you describe your practice?	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create? 3) How do we shift perceptions?	Branding • Changing Perceptions/Educating People • Clients • Comparison • Control • Culture & Society • Design as Software • Design's Role in Society • Experimentation • Language & Translation • Learning • Typography	Designers
Language: What language was your education in?	1) How do we shift perceptions?	Language & Translation • Learning	Designers
Reasons for studying design: What made you choose to study design?	1) How do we shift perceptions?	Culture & Society • Grades • Comparison	Students
Experience of the programme and their expectations of it: Describe your experience studying in a design programme vs. your expectations of it	1) What philosophies, theories, practices, models of curriculum, and pedagogy are appropriate? 2) What potential shifts could this require and create?	Control • Culture & Society • Curriculum • Design as Software • Difference between art and design • Preparation for the workforce • Students aren't serious • Typography • Unqualified professors/Not enough Professors teaching	Students

Table C.6 — Codes from data analysis	
Name of Main Code	**Child Codes**
Amman	. Attitudes towards Ammanis . Basic necessities . Gentrification
Background Information	
Bureaucracy (Literature Code)	
Collaboration-Helping each other	

Community Engagement	. Example of a project worked on . Example of a projects or topics they would have liked to work on	. in design practice . Observations . University
Culture and Society	. Culture of Conformity . Culture Shock . Gender . Migration and Brain Drain . Oliver Twist (Literature code)	. Posters . Religion . Scapegoating . Social Class . Work Ethic . Monetary Aspect
Design Culture	. Amman Design Week . Design Advocates . Design's role in society . Difference between design and art	. Growth of . Exhibitions . No culture of designers . Public Engagement . Recognition for Design in general
Design History	. Archiving and Documentation . Historicism	
Education (General)	. Academic Freedom (Literature Code) . Accountability . Grades (Literature Code) . Opening Hours . Poor Pay (Literature Code) . Registration	. Resources . Schools . Science . Tawjihi (Literature Code) . Technology . Tuition (Literature Code) . Websites and information

Entrepreneurship	
Experimentation	

Fetishised Consciousness	. Foreigners
	  . Superiority Complex
	. Inferiority complex
	. Comparison–Cities and Countries
	  . Beirut
	    . Beirut Design Week
	  . Cairo
	  . Dubai
	  . Germany
	  . Turkey

Grassroots	

Table C.6 — Codes from data analysis	
Name of Main Code	**Child Codes**

Design Education	. Balance between departments
	. Collaboration between industry and universities and amongst universities
	. Conventional and Traditional
	. Courses offered
	. Compulsory vs. Non-Compulsory
	. Courses from Architecture programmes
	. Foundation
	. Curriculum
	  . Business Skills
	  . Copy and Paste
	  . Disconnected from local environment
	  . Doesn't prepare you for the market
	  . Outdated
	    . Outdated Curriculum
	    . Outdated Teaching
	  . Presentation Skills
	  . Problems with curriculum
	    . Critical Thinking
	    . Design Thinking
	    . Design Writing
	    . Teaching Software
	    . Sustainability
	    . Too much theory
	. Design is not important
	. Design is serious
	. Expectations
	. Future
	. Generalist vs. Specialist
	. Graduates
	  . Difference university to university
	  . Unqualified
	  . Understanding who they are
	  . I am sure I will graduate and realise that all in all it was a good experience
	. Learning
	. Logistics
	  . Class Hours
	  . Early Closure
	  . Entry Requirements
	  . Number of students admitted
		. Positives-Negatives
		  . Pressure and Timelines
		  . Sense of freedom
		  . Variety
		. Preparation for the workforce
		. Problems with
		  . Disorganised
		  . Lack of postgraduate education
		  . No course description
		  . No courses offered
		  . No studio culture
		  . Teaching Evaluations
		. Professors
		  . Architects or Fine Artists
		  . Architecture and Architects
		  . Can't practice and teach
		  . Helping you grow
		  . Mostly the assistants not the professors
		  . Number of Female and Male
		  . Professors imposing their views and aesthetic
		  . Racism
		  . Recruitment
		  . Teaching Philosophy
		  . Unqualified-Not Enough Professors to teach
		  . Old school and stuck in the 70s
		. Students
		  . 'Average' students
		  . Competition
		  . Diploma disease
		  . Exchange
		  . Foreign students
		  . Reasons for choosing design
		  . Sometimes I feel they know more than I do
		  . Student Projects
		  . Student's aren't serious

Influences and Role Models	. Inspiration
	  . Online
	  . Sustainability
	. Role Models	

Language and Translation		

Table C.6 —Codes from data analysis		
Name of Main Code	**Child Codes**	
Level of Education and Place of Study	. BA-BFA . Diploma . High School . Jordan . Lebanon	. MA-MFA . Pakistan . PhD . United Kingdom . United States
Milieu	. Branding . Environment . Visual Culture	

Perceptions	. Changing Perceptions and Educating People
	  . Alternative Forms of Education, Exhibitions and Events
	  . Clients
	    . Educating Clients
	. Media
	. Publications
		. Common Perceptions of Design
		  . Design as Advertising and Marketing
		  . Design as Aesthetic Exercise
		  . Design as Colours and Drawing
		  . Design as Crafts
		  . Design as Engineering
		  . Design as Optics
		  . Design as Software
		  . Design as Telecommunications
		  . Interior or Graphic Design
		  . Luxury and Elite
		. Value of Design
		  . Role of the designer
		  . Universities do not see the value of design

Power	. Architecture of power . Censorship . Control . Freedom of expression . Neopatriarchy (Literature Code) . Status Quo . System . Wasta	
Research	. Design Research . Research Philosophy	
Solutions	. Fix the industry . Fix the system	
Typography		

Work and Industry Needs-Requirements	. Employers
	. Engineering Union
	. Experience and Qualifications
	  . Ad agency
	  . Design Studio
	  . Freelance
	  . Ran their own studio
	  . Side projects
	. Precarity	

Table C.7 —Merged, Deleted, Renamed and moved codes Underlines represent top-level codes, and italic represent child level codes	
MERGED	*Unmotivated* merged with *Unqualified-Not Enough Professors to Teach*
MERGED	*Experience and qualifications* merged into <u>Work and Industry Needs-Requirements.</u> Deleted all child nodes under *Work* and moved those under *Experience and Qualifications*
MERGED	*How students find out about design* merged with *Reasons for choosing design*
MERGED	*University branding* and *Branding* were merged
MERGED	*Not enough professors to teach* was merged with *Unqualified-Not enough professors to teach*
MERGED	*Publications* from <u>Design Culture</u> code was merged into *Publications* from <u>Perceptions</u>
MERGED	*Migration* and *Brain Drain* merged to *Migration and Brain Drai*n
MERGED	*No time for practice, not allowed to practice* merged with *Can't practice and teach*
MERGED	*The internet and social media* merged with *Media*
MERGED	*No time for practice, not allowed to practice* merged into *Can't practice and teach*
MERGED	*"It's important for the educator himself to provide students with resources even if they are not available"* merged with *Helping you grow*
MERGED	*Public transit* merged with *Visual Culture*
MERGED	*Wayfinding* merged *Visual Culture*
MERGED	*Environment* merged as a child node under <u>Milieu</u>
MERGED	*No tools or labs* merged under *Resources*
MERGED	*Conforming* merged into *Culture of Conformity*
MERGED	*Lack of* under *Exhibitions*, under <u>Design Culture</u>, was merged into *Exhibitions*
MERGED	*Bubble* was merged into <u>Design Culture</u>
MERGED	*"Progression in practice but not in education"* was merged into *Growth of* under <u>Design Culture</u>
MERGED	*Growth of design culture in the Arab region* merged under *Growth of* in <u>Design Culture</u>
MERGED	*Growth of design culture in Jordan* merged under *Growth of* in <u>Design Culture</u>
MERGED	*Business and Design* under *What I'd like to see and learn* merged into *Business Skills*
MERGED	*Adopting a model from outside* merged into *Copy and Paste*
MERGED	*Creating a safe space* merged into <u>Amman</u>
MERGED	*Arab Design* merged into <u>Language and Translation</u>
MERGED	*Lost in Translation* merged into <u>Language and Translation</u>
MERGED	<u>Literature Codes</u> was deleted and the child nodes became: • *Historicism (Literature Code)* went under <u>Design History</u> • *Neopatriarchy (Literature Code)* went under <u>Power</u> • *Oliver Twist (Literature Code)* went under <u>Culture and Society</u>
MERGED	*Self-policing* merged into *Censorship*

Table C.7 —Merged, Deleted, Renamed and moved codes
Underlines represent top-level codes, and italic represent child level codes

MERGED	*Enforced by the public* merged into *Censorship*
MERGED	*Educating People* merged into *Changing Perceptions and Educating People*
MERGED	*Exhibitions* merged into *Alternative Forms of Education, Exhibitions and Event*
MERGED	*Designers as technicians* merged into *Design as software*
MERGED	*Graphic design as fashionable* merged into *Universities do not see the value of design*
MERGED	*General Public* merged into *Value of design*
MERGED	*Establishing Design programmes for money* merged into *Universities do not see the value of design*
MERGED	*Society* merged into <u>Culture and Society</u>
MERGED	*Suspicious of students* merged into *Example of a project worked on*
MERGED	*Sending students abroad* merged with *Exchange*
MERGED	*Unable to differentiate between Advertising, Marketing and Design* merged into *Design as Advertising and Marketing*
MERGED	*People, Thoughts on influences and role models*, and *Movements* merged into *Role Models*
MERGED	*"Design researcher that fills the wall with post-its"*, *Designer has no right to speak* and *Skipping the middle man* all merged into *Role of the Designer*
MERGED	*Collectible design* merged into *Luxury and Elite*
MERGED	*"Their level is bizarre, there's a problem with their understanding of what graphic design is"* merged into *Unqualified* under *Graduates*
MERGED	*"He only knows what he is taught at university and that's a problem"* merged into *Unqualified* under *Graduates*
MERGED	*Description* merged into *Graduates*
MERGED	*History of design education* merged into <u>Design History</u>
MERGED	*Reasons for choosing design* became stand alone and *Easy subject* and *They don't know what the major is* were merged under it
MERGED	*"Enter design because it's cool"* merged into *Reasons for choosing design*
MERGED	*"People think design is an easy thing to study"* was merged into *Students aren't serious*
MERGED	*In the Arab region* merged into *Exchange*
MERGED	*Dismissive* merged into *Professors imposing their views and aesthetic*
MERGED	*"I was trained to be a designer and think like an artist"* was merged into *Difference between design and art*
MERGED	*"In education, I don't think the students are informed about who in the Arab world is doing what"* merged into *Role Models*
MERGED	*Work* was deleted from under *Experience and Qualifications*, all child nodes were moved under *Experience and Qualifications*
MERGED	*Germany, Beirut, Turkey* and *Dubai* were merged under <u>Comparison</u>
MERGED	*"The transformation needs different type of tutors"* merged into *Professors*

	Table C.7 —Merged, Deleted, Renamed and moved codes Underlines represent top-level codes, and italic represent child level codes
MERGED	*Lack of passion* merged into *Students aren't serious*
MERGED	*"To me the answer to this is to have a full-time job with a little bit of flexibility so you can work on things on the side"* merged into *Side Projects*
MERGED	*Disconnected from* merged into *Work and Industry Needs-Requirements*
MERGED	*Directly related to* merged into *Work and Industry Needs-Requirements*
MERGED	*Quality* was merged into *Unqualified-Not enough professors to teach*
MERGED	*"We have to involve the fresh graduates that want more"* was merged into *Graduates*
MERGED	*Number of students* merged with *Number of students admitted*
RENAMED	*"Old school and stuck in the 1970s"* renamed *Outdated*
RENAMED	*'Balance between design in art departments and architecture departments* renamed to *Balance between departments*
RENAMED	*Expensive Tuition* renamed *Tuition (Literature Code)*
RENAMED	*Changing Perceptions* renamed *Changing Perceptions and Educating People*
RENAMED	*Architecture or Design Institute* renamed *Alternative Forms of Education, Exhibitions and Events*
RENAMED	*Engineering* renamed *Design as Engineering*
RENAMED	*Design as colours* renamed *Design as colours and drawing*
RENAMED	*Making things pretty* renamed *Design as Aesthetic Exercise*
RENAMED	*Design as advertising* was renamed *Design as Advertising and Marketing*
RENAMED	*People don't understand the value of design* renamed *Value of Design*
RENAMED	*Design Associations* renamed *Design Advocates*
RENAMED	*Choice* renamed *Disorganised*
RENAMED	<u>Culture</u> renamed <u>Culture and Society</u>
RENAMED	*Documentation* renamed *Archiving and Documentation*
RENAMED	*Comparison with Germany* renamed *Germany*
DELETED	*What I'd like to see and learn*
DELETED	*Creating a safe space*
DELETED	<u>Literature Codes</u>
DELETED	*Not Encouraging*
DELETED	*Easy subject*
DELETED	*"They don't know what the major is"*
DELETED	*In the Arab region*
DELETED	*Arab World*
DELETED	*"For us to reach a point where we graduate designers, design education needs a complete overhaul"*
DELETED	*Institutes, Workshops, Exhibitions and Events*

Table C.7 —Merged, Deleted, Renamed and moved codes
Underlines represent top-level codes, and italic represent child level codes

DELETED	*Scapegoating*
MOVED	*Exhibitions* moved under *Growth of*
MOVED	*Sustainability* moved under *Inspiration*
MOVED	*Business Skills* moved under *Curriculum*
MOVED	*Neopatriarchy (Literature Code)* moved under <u>Power</u>
MOVED	*Clients* moved under *Changing Perceptions*
MOVED	*Educating Clients* moved under *Clients*
MOVED	*Design as Aesthetic Exercise* moved under *Common Perceptions of Design*
MOVED	*"Oh so you can draw"* moved under *Design as Colours and Drawings*
MOVED	*People don't understand the value of design* moved under *Value of Design*
MOVED	*People think design is an easy thing to study* moved under *Students*
MOVED	*Reasons for choosing design* moved under *Students*
MOVED	*Monetary Aspect* moved under *Work Ethic*
MOVED	New category called *Common Perceptions of Design* created and the following moved under it: • *Design as Advertising and Marketing* • *Design as Aesthetic Exercise* • *Design as Colours and Drawing* • *Design as Crafts* • *Design as Engineering* • *Design as Optics* • *Design as Software* • *Design as Telecommunications* • *Interior or Graphic Design* • *Luxury and Elite*
MOVED	*Student Projects* moved to *Students*
MOVED	*Work* under *Experience and Qualifications* moved to <u>Work and Industry Needs-Requirements</u>
MOVED	*Student Projects* moved to *Students*
MOVED	*Design Advocates* became a stand alone code under <u>Design Culture</u>
MOVED	*Amman Design Week* became a stand alone code under <u>Design Culture</u>
MOVED	*Tawjihi (Literature Code)* moved to <u>Education (General)</u>
MOVED	*Visual Culture* moved to <u>Milieu</u>
MOVED	*No courses offered* and *No course description* merged under *Disorganised*
MOVED	*Fix the system* and *Fix the industry* moved under <u>Solutions</u>
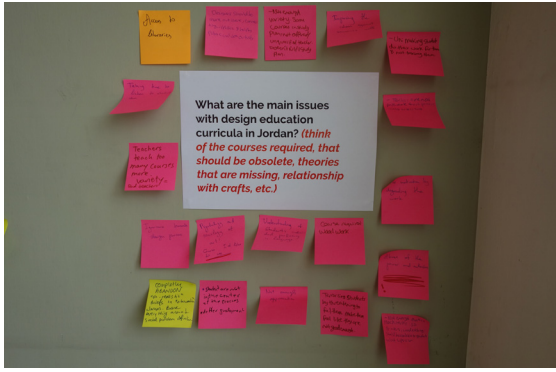
1 Images taken during the workshop after idea generation phase for every group
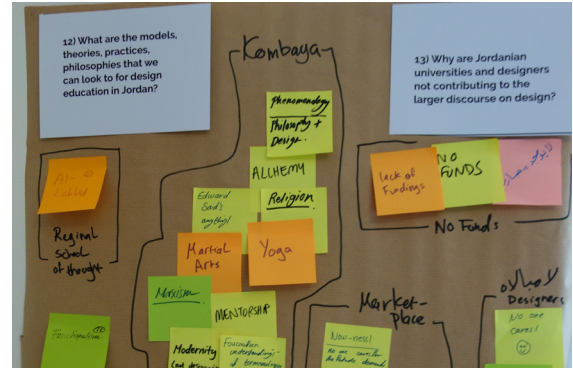
2 Images taken at the end of the workshop for every group. Group number and question number marked
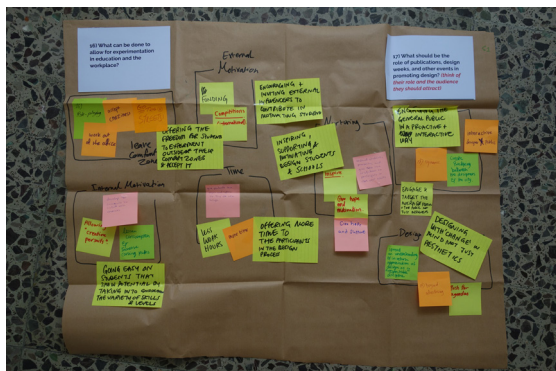
3 Photographs verified against the original files after the workshop and marked

4 Transferring them into digital graphs on Scapple software
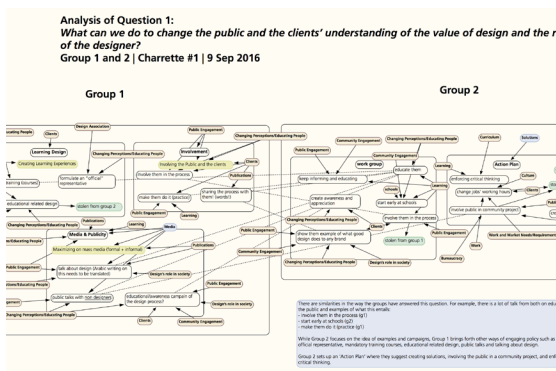
5 Coding each question for every group in each charrette individually and comparing group by group. Summary of the results created and new codes are possibly generated.
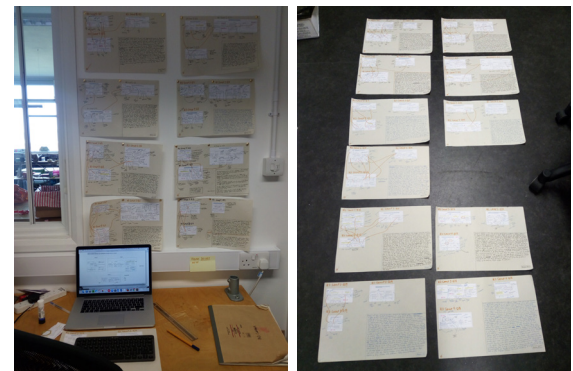
6 Comparing all groups from both charrettes and writing up summary of each question compared all charrettes, then comparing these to focus groups and interviews (see Appendix C, pp. 380-401 for scans)

Figure C.6 —Charrette Analysis Process

Charrette #1 • Group 1 Results, End of Workshop

For the last stage, this group worked outside of the questions. They decided to cluster ideas together, name them, then remove them from the questions altogether. Out of all four groups in two charrettes, they were the only ones who decided to go forward in this way.

Activities

- sharing designers design process
- talks, seminars, workshops.
- TV ads
- competitions
- sponsoring these activities
- interviews with designers
- workshops seminars, crossdependent projects
- community specific activities
- curating university specific exhibitions/seminars talks at other campuses

Work

- More realistic in terms of work
- internships realistic in market
- "expertise" on vertical specialisation serves only those who are certain, rarely any/is
- More opportunities
- market experimentation
- gaining intercommunication and soft skills and applying them affectively
- testing and evaluation of students work on a long run

Community

- community related courses and small scale interventions in the cities or communities
- expanding design's footprint in the societal function
- why design is not moving from traditional to design for a purpose? disregarding the impact of design in society
- engaging with socio-cultural concerns
- attracting young minds through leveled design activities
- design awareness
- more societal engagement
- more design respect
- student engagement
- incorporating traditional and local issues as a part of the problem solving curriculum in universities
- low design exposure
- breaking steriotypes

Admission standard

- Quality of the students
- "universities accept students based on acedemic merit
- submission of portfolios, CVs
- Quality of current design students
- interviews
- focusing on students' potential to succeed

Design Standard

- not all designers are good designers
- rarely do you ever encounter a 1 dimensional project like so anymore
- poor quality of the majority of local design
- quality of local designers
- practicing designers to teach
- not working on the international standard
- "broader sense of aesthetics and design
- not all designers have all the soft skills and motives to outreach to the outer design world and other designers
- designers are hard to approach
- design solutions should be more measurable
- less focus on the designers design aesthetic and standards

Curriculum

- old and dated educational methodologies
- not only old professors and professionals
- poor preparation of courses and course materials!
- research
- educational pressure
- specificity of the courses
- Different methods of teaching
- "how realistic the aims are
- trusting in their student's talents
- field trips/tours
- positives/negatives of specialised programmes to move into "interdisciplinary majors"
- specializing areas of design experimentations
- foundational incorrectness
- developing electives about research in universities
- design education curricula access to libraries
- educational approaches
- incorporating young minds to the teaching system
- focusing more on internships
- courses
- educating the students on the value of design

Design Publicity

- understanding design's contribution to the daily life of the urban resident
- local design publicity
- they should be more accessible to students and the public

Lone Wolves

- being selective of the professors
- focusing on post-occupancy evaluation and user experience
- the balance between functionality and the aesthetics
- Jordan's geographical footprint

Design Contributions

- design collaborations
- public posters
- how design can help in a resilient community!
- campaigns
- human-centered design approaches.

Student Catalysts

- a student pass. to all uni campuses no discrimination
- full permeability of university courses

Education/Problems

- allowing and accepting and supporting radical ideas
- meaning can be lost
- designers must speak english
- trusting in their student's talents
- what are the – skills completion, not well rounded skill set for designing
- service the institution
- incorporating english education within the design educaion
- Different methods of teaching
- technological advancement

Education

- Students
  - Communication
  - Knowledge
- Professors
  - Support experimentation
  - Experience/ knowledge
- Colleges/Universities
  - Services
  - Facilities

Summary: Design education at local university must target a multitude of spectrums. Students must be pushed to radical experimentation / as well as incorporating different communicational methodologies as a part of the educational curriculum. That being said student who's first language is not english must be taught english in the pursuit of not only restricting the student from international ideas but to also allow them to engage and take part in the international arena.

Figure C.7 —Charrette #1 • Group 1 Results, End of Workshop

Charrette #1 • Group 2 Final Results • Questions 1-8

1) What can we do to change the public and the clients' understanding of the value of design and the role of the designer?

Showcase impact (by example/by contrast)
- Set the examples of the design work that really made an impact on society and their lifestyle
- 3) Metrics how can we enable designers to understand and around the clients' business kitts
- short film/poignant photography project to show a bland life without design and designers, bland streets, no movies
- show them what life is like w/out color/symbols [street signs]

Surfacing design value by simplifying access
- Public: having an equivalent of "Buzzfeed" and "Vox" type of material video; that illustrates design value
- Clients: Being aware of 1) documentation of process + not just time sheets
- i.e. simple accessible content, foster a culture that appreciates design

2) What can we do to get universities and the Ministry of Higher Education and Scientific Research to value design?

Lone Wolves
- adapt the "if and fail" and learn
- Access + Archives?
- Psychology and sociology of art Course I'd like to see
- More exposure to methods of design, more room for mistakes, workshops
- ?"case cracking" techniques used in consulting interviews can actually be inspiration
- Universities + cultural institutions SO out of sync with tech. resources don't surface

evidence by competition or projects
- evidence by competition or projects
- discuss a challenge facing education + conduct a limited # of "design centred" experim.
- create a project that can show the true value and importance of design
- what can we do to get univ... competitions
- Add or actually figure out a way to show the "science" of design
- Globalization. Too much focus on West on TV and internet. Design week just started so maybe after they will know
- much more human centric design teaching

5) What can we do it change the standards of students applying to design programmes?
no clustering done for this question
- "start before college*
- not base entry on GPA change the all in all
- submission of portfolio
- quan revisit criteria/merit
- focus more on art/critical thinking in schools: make arts = to math in terms of importance
- entry criteria qual vs. quan
- perspective on design

7) What can be done to improve the connections between universities and the market and collaboration between universities?

Reinventing job fair
- job fairs
- discard "job fairs" in favour of a more comprehensive experience
- reinventing job fairs
- no wasta/employ ppl who are qualified

bridging market
- bridging market
- in between design lectures we include "market" lectures to open up their minds on how they function
- exploit (yes - exploit) the program's last year to bridge market challanges with student resources + abilities

Cumulative Access in B/W univ
- *initiatives by universities
- *collaboration centers
- have visiting schools over universities
- cumilative access in b/w univ
- student pass to all uni campuses

3) What can be done to make universities more relevant to the communities around them and their surroundings?

engage+ interact with direct community
- engage+ interact with direct community
- make uni safe by connecting into community
- needs to be more core/rules [safety/?] given by govt. officials
- design unis students should be allowed to decorate community surrounding them!!!
- *locally centric approach
- use facilities around uni carpentries

purpose
- Psychology and sociology of art Course I'd like to see
- uni making students do their work for them and not taking them
- completely ABANDON "un-realistic" brief in "intervention" classes. Base everything around social problem
- definition | purpose

instit. standards + context
- instit. standards + context
- ignorance towards design process

teachers' engagement
- teachers' engagement
- teachers teach too many courses more variety = bad teachers
- taking time to listen to students ideas
- teachers are not passionate about teaching only criticizing

the need to diversify courses + material
- not enough variety. Some courses in study plan not offered/ unqualified teacher. Doesn't fulfi study plan
- the need to diversify courses + material
- imposing the ideas against someone's will
- course required: wood work

facilities
- facilities | access to libraries
- not enough modern machineries: 3D printers, wood etching! should be available to students w/out supervisor

4) Why don't design students know more about their own designers, artists, architects, design cultures, and histories?

culture sharing + leadership?
- *no collaboration between the two worlds| we don't yet have a "share your work"
- The development doesn't reach the same level as for example European level, (or international in general)

Lone Wolf: Facilities + access

6) What are the main issues with design education curricula in Jordan? (think of the courses required, that should be obsolete, theories that are missing, relationship with crafts, etc.)
no clustering done for this question
- fake motivation by degrading the work
- terrorising students by threatening to fail them. make then feel like they are not good enough.
- abuse of the power and authorities [red marker highlighted below]
- *deffer judgment
- not enough appreciation
- *student are not in the center of the process
- sensativity to indiv. [individual] student needs, potential + requirement
- understanding of student's individual proficiency in language

8) What can be done to produce better graduates that are passionate about design?

jobs that are relevant to skillset
- jobs that are relevant to skillset
- teach them how their skills can be implemented in real life
- internships should offer good jobs for interns, no donkey work.
- make student confident, not doubt their skills
- produce better grad..internships!
- offer good paying jobs,

Career Counceling
- Career Counceling
- how may we help students explore different interests? interest grown passion
- Create more possibilities, new internships that actually benfit
- Passion can only come with purpose. So by helping students make informeed career

Incentive to "leave"
- Incentive to "leave" | a la zapos?? pay employee @3 months in if they want to leav

NB: Figures illustrate data described verbatim.

Figure C.8 —Charrette #1 • Group 2 Results, End of Workshop, Question 1-8

Charrette #1 • Group 2 Final Results • Questions 9-16

9) What can be done to improve critical thinking skills, to balance theory and practice, and integrate proper design research and thinking into education?

Training Teachers
- train teachers in the "practical" approach
- Training Teachers
- ability to intergrate the idea
- more critical thinking questions
- practice = improvement
- how many of our teachers are ware of the "Learning by doing" framework

Practice based + experimentation approach to curriculum
- practice based + experiminting approach to curriculum
- workshops!
- open-minded, non-critical

Exposure to diverse + novel contexts
- Exposure to diverse + novel contexts

10) What criteria should we place on professors and students?

Revising Standards
- Revising "Standards"
- teachers as well as students have to be a source of inspiration to each other
- not much criteria, keeping up w/standard for teachers
- more respect teachers vs. student
- no develving
- too high/not realistic expectation for students esp. beginners
- [developing?] terror/humiliation when critizing work

Professional current experience for prof
- Professional current experience for prof
- Professors ability to facilitate + communicate >> degree
- Professors HAVE TO HAVE worked in there field recently

Make experimental culture safe for students
- experimental culture safe 4 students
- Students: remove the fear, anxiety + stress of "choosing the wrong major"
- be okay with failing FAST + EARLY short time frames

11) What is the role of the market and education in preventing brain drain? How can educators instil passion into students and how do designers inspire them by creating a more exciting future?

Scouting opportunities
- scouting opportunities "cluster model"
- with the knowledge economy + the possibility of remote working we can prevent this by "clusters" models

Access to resources
- Access to resources
- set a successful example that will inspire
- Motivate a person to think by creating a good environment for it
- educating designers early on "funding structure + grants"

12) What are the models, theories, practices, philosophies that we can look to for design education in Jordan?
*no clustering done for this question

- less is more
- I believe that any practices and theories or philosophies have to have a merge with Jordanian culture as well as European for people to really understand the ideas.
- increase room fur individual creativity. not everything should be same as old ways: golden rule

13) Why are Jordanian universities not contributing to the larger discourse on design?

moving from consumers of culture to producer
- we don't believe we can be THOUGHT leaders comsumer -> producer
- moving from consumers of culture to producer
- They focus too much on achieving the same style as international designers they don't actually think of their own way.

community + publication support
- community + publication support
- why are Jord...Local designer publcity?

14) Why is design education not moving from the traditional and conventional forms of designing products/tech to designing for a purpose? (think of design's role in society, how it can deal with the realities of Jordan)

Focus on realities of Jordan source of purpose
- social media/users should emphasize on Arab/local designers
- Focus on realities of Jordan source of purpose
- int. brands stealing our cultures b/c we are not taking ownership of our culture!!!
- produce better grad... internships!
- not modern tool to help develop, criticize/solve problems
- Clients: Public understanding being aware of the process
- Free/non-judgemental environment = ppl who can criticize critically = solve problems to make ppl's lives easier.
- Viewing it as an art, as a way to express themselves, instead of viewing design as something with a purpose
- it introduces society to variety of design possibilities (more specialised programmes)

15) What are the positives and negatives of specialised programmes such as graphic/fashion/interior/product versus a more general design degree?

multidisplinary better suited for market/art vs. problem solving
- multidisplinary better suited for market
- I believe we need to move into "interdisciplinary majors"
- Older designers should support new areas [?], not bein rivalry
- students have broader knowledge of design areas=can choose what they want/interested in w/out changing majors
- Art vs. problem solving
- Market vs. education

specialised may be "easier" to understand by market
- specialised may be "easier" to understand by market

Lone Wolves
- Disregarding the impact of design on the society
- More realist in terms of work
- not thinking out of box. their design doesn't solve problems, they are more like art not design.

16) What can be done to allow for experimentation in education and the workplace?

Encourage "failing + learning"
- Encourage "failing + learning"
- being more openminded [?? underneath]

Resources to experiment
- Resources to experiment
- Access to new technologies and materials
- timeboxed experiments that don't drain resources

*Magnet icon by Edward Boatman from the Noun Project
NB: Figures illustrate data described verbatim.

Figure C.9 —Charrette #1 • Group 2 Results, End of Workshop, Question 9-16

Charrette #1 • Group 2 Final Results • Questions 17-19

17) What should be the role of publications, design weeks, and other events in promoting design? (think of their role and the audience they should attract)

no clustering done for this question

fostering connections + collaborations	visit companies	building credability
	engagement in the events to develop new ideas	adding the "documented impact" if design on a inter/national level
have brainstorming/meeting sessions with designers, design students and designers	enrichment of the culture	new sources to get references from

⚠️

18) What can we do about the issue of translating design terms in Arabic?

no clustering done for this question

the issue stays, because if someone will apply for international jobs, they'll have to translate it all over again

Make Arabic as important as English

user generated open library for terms

19) What can we do to create an environment of mutual respect in the classroom and in the workplace?

no clustering done for this question

student must/should be valued	realize $ implement the fact that ppl are differents
user generated open library for terms	have different talents
the individual student class values + culture vs. standardised	understanding design contribute to daily life –
autonomy + purpose once present	respect
respect is a non-issue	understand that each student is an individual
class values + culture	A teacher has no right to tell or make a student feel like they can't do smth just b/c they don't know how to do it at first

Figure C.10 —Charrette #1 • Group 2 Results, End of Workshop, Question 17-19

NB: Figures illustrate data described verbatim.

Charrette #2 • Group 3 Final Results • Questions 1-7

1) What can we do to change the public and the clients' understanding of the value of design and the role of the designer?

Learning Design
Creating Learning Experiences

- manditory training (courses)
- formulate an "official" representative
- produce educational related design

Involvement
Involving the Public and the clients

- Involve them in the process
- sharing the process with them! (words!)
- make them do it (practice)

Media & Publicity
Maximizing on mass media (formal + informal)

- talk about design
- "Talk about design at the jum3a khutba/ sermon" (Friday prayer) [Arabic note]
- public talks with non designers
- educational/awareness campain of the design process?

2) What can we do to get universities and the Ministry of Higher Education and Scientific Research to value design?

Educating the Public About Design
Educating the public about the value of design

- if the public get the value of design then the MOHE will do
- educate them about design benifits
- look around
- prove to them it's imortant. Heritage to preserve
- TV and media!

Investment
Positioning design as a legitimate investment

- foster the idea of us being a "knowledge based society" contextualise design as a "national treasure" to make everybody invest in
- conince them with the R.O.I. of design

Collaboration
Fostering collaborative opportunities to lessen the gap

- work with them
- do thinks together
- invite into the educational process

Authority
Engaging w/ official authority and decision makers

- "Bidha wasta." "It needs wasta." [Arabic note]
- rebel
- occupy their offices (or send nice emails)

3) What can be done to make universities more relevant to the communities around them and their surroundings?

Community Work
Allowing communities to be involved in education

- community work
- collaborate with them
- workshops
- work on projects for + with community
- projects to serve communities

Social Responsibility
Instilling concious design

- do designs that could be significant for them
- instill social responsibility (with the surrounding location)

Lone Wolf
- Location

4) Why don't design students know more about their own designers, artists, architects, design cultures, and histories?

Fascination with the West
Idolising the "West"

- Pinterest fetish
- concentrate on global discourse
- Behance.net
- fascination with the West

Teacher Attributes
Shortcoming from the educators

- maybe because their teachers don't know any!
- Blame their professors!

Student Attributes
DcAf! stands for don't give a fuck

- lazy
- self-loathing
- can't understand their design aesthetic

It's a white man's world!
Arabs are not mainstream knowledge producers
- media

Resources
Scarce resources and poor documentation

- no proper historic documentation
- name are not included in education
- arabic sources are almost missing
- no documentation, no commemorative events

Lone Wolf
Most are in fashion or furniture design only

5) What can we do it change the standards of students applying to design programmes?

Pre-uni
Incorporating design into high school/pre-uni education

- start from the school
- school education
- being clear with the programs and their potential
- stop promoting design as a failures path or just graphic

Fundimental
Offering the option of academic trials before full commitment

- Probation period
- Second test after two years
- "Probation period" in unis
- conductig a pre-university cources

Scholarships
Offering scholarship to attract students from different backgrounds
- Scholarships

Assessment
Assessing applicants in a more innovative manner

- tests
- portfolio reviews

6) What are the main issues with design education curricula in Jordan? (think of the courses required, that should be obsolete, theories that are missing, relationship with crafts, etc.)

Market-place opportunities
Allowing the potential of the market place to affect the formulation of curriculum

- Beyond advertising
- inter-disciplinary practice
- give more room for internship module

Curriculum
Creating a balance between theoritical + practical education

- Merge some theoritical cources together and give more space for practise
- lacks theoretical backgrounds
- implementation

Fascination with the West
Allowing the curriculum to be the knowledge producers inspiration not fully importing or copying

- it's all imported!
- obsession with the product

7) What can be done to improve the connections between universities and the market and collaboration between universities?

Community Building
Creating alternative informal activities

- bootcamps (design ones, not church or fat ones)
- unofficial meetings (parties!)
- talks

Integration
Integrating the market place w/ educational institutions

- involve them with teaching and assessing
- for students: training; for employees: courses
- support industril links offices in schools

Constrains
Understanding what the constrains are trying to work around them

- Time frame
- Feedback
- Limited

Show off
Supplying "bragging rights" for their work

- exhibits/showrooms
- recognition
- projects together
- recognition

NB: Figures illustrate data described verbatim.

Figure C.11 —Charrette #2 • Group 3 Results, End of Workshop, Question 1-7

Charrette # 2 • Group 3 Final Results • Questions 8-15

8) What can be done to produce better graduates that are passionate about design?

Purpose

Demonstrate that you! (Student) and Design have a purpose

showing that it actually is making a difference | demonstrate the value and important of design

arm them with a purpose

Academic Engagment

Engaging the students in shaping academia

collaborate with other design schools | curriculum | allow time for personal projects

support your students don't be afraid of competition | improve the inputs |

educators grow with their students' growth | let them try everything then decide the direction

Lone Wolves

weed out the timewasters | More media coverage

---

9) What can be done to improve critical thinking skills, to balance theory and practice, and integrate proper design research and thinking into education?

Research

Highlighting the significance of research

embrace scientific method in problem finding

Give value for research

Educational Models

Seeking alternative improving educational forms

rethink the graduation requirements

don't use traditional methods of education

study other sciences than visual | workshops! dealing with current problems

change education paradigms

---

10) What criteria should we place on professors and students?

Experienced

being up to date with the industry (prof)

Local: have proffesion experience\ open minded (professors)

Professors: experienced in the field they teach

professors should be (working) designers | having an academic agenda! (prof)

Local vs. Golbal

Exposure to the world + be very familiar w/ local industries + culture (profs)

Local! No expats (or at least lived in the city for a long time) (profs)

Passion

have the passion to be a designer (students)

Students: Driven

Fun

Fun!! (profs)

Design is cool! (students)

Lone Wolves

not imposing personal concepts and ideas on students

no criteria for students

---

11) What is the role of the market and education in preventing brain drain? How can educators instil passion into students and how do designers inspire them by creating a more exciting future?

Local Market

collaborate with the local market to provide projects to students

competition prizes

real life examples

Time

Change job's working hours

allow time for personal space

Acceptance

you can't instil passion, you identify it

accepting that brain drains are apart of it

---

12) What are the models, theories, practices, philosophies that we can look to for design education in Jordan?

Design Thinking

Inforcing the existance of theoritical backgrounds locally and internationally

Japanese design thinking! (this was there 3 times)

design thinking

Regional School of Thought

Al-labbad

Kombaya

phenomenology philosophy + design

religion | mentorship | yoga

Edward Said anything!

Foucaultian understanding "s" of termenologies and methodologies

alchemy | martial arts | Marxism

modernity (not design-wise)

Lone Wolves

basic drawing computer/software skills | design theory and philosophy

functionalism

---

13) Why are Jordanian universities not contributing to the larger discourse on design?

Market-Place

now-ness! no one cares for the future demands

advertising agencies and sharks

conditioned to serve commercial purposes

because of the miss-connection between universities and the marketplace needs

Community

Apathetic community. Like not caring or moved by certain things [Arabic note]

lack of media coverage

lack of support

Designers Apathetic Designers [Arabic note]

lack of social responsibility

no one cares! ☺

Lone Wolf

no time

No Funds

"There is no money." Or "No money available" [Arabic note]

lack of fundings | no funds

---

14) Why is design education not moving from the traditional and conventional forms of designing products/tech to designing for a purpose? (think of design's role in society, how it can deal with the realities of Jordan)

Educators

Encouraging design educators to be up to date to current technologies and new design field

stone-age pre constructs on design and designer evolution

Professors getting stuck in what they learned ages ago and not adopting new methods

lac of education | because of the educators potentionals and stucking corrcula plans

Economy

Understanding economy and how it works to work within it towards reforming the system to be design related

the market controls the education system

capitalism! | consumer culture

Lone Wolf

general problem in Jordan

---

15) What are the positives and negatives of specialised programmes such as graphic/fashion/interior/product versus a more general design degree?

Neg

they tend to be more restrained than focused (theory vs. application)

generate closed minds, creates borders!

no overlapping skills

focusing on theory and ignoring profession needs

Pos

a more defined discipline

variety: deeper understanding

general understanding of topic always as

Lone Wolf

go to the streets

Figure C.12 —Charrette #2 • Group 3 Results, End of Workshop, Question 8-15

*Smiley Face by Davo Sime from the Noun Project
NB: Figures illustrate data described verbatim.

Charrette # 2 • Group 3 Final Results • Questions 16-17

16) What can be done to allow for experimentation in education and the workplace?

Internal Motivation

Going easy on students that show potential by taking into consideration the variety of skills and levels

allowing creative pursuits | lessen consumption and increase carving paths

develop the curricula to includ such cources

Leave comfort zone

Offering the freedom for students to experiment outside of their comfort zones and accept it

role playing | accept craziness | go to the streets | work out of the office

External Motvation

Encouraging + Inviting external influencers to contribute in motivating students

funding

competitions international

Time

Offering more time to the participants in the design process

less work hours | more time

give students the time and space to try do new things

17) What should be the role of publications, design weeks, and other events in promoting design? (think of their role and the audience they should attract)

Nurturing

Inspiring, supporting and motivating design students and schools

expand students possibilites and give them the confident to participate in the next events | give hope and support

inspire | give hope and motivation

Design

Designing with 'change; in mind not just aesthetics

spread an understanding and in return appreciation of design as a "respectable" discipline

beyond advertising | push for agendas

Engagement

Engaging the general public in a proactive + interactive way

interactive designer x public | dynamic

engage x target the average person + the public not just designers

create bridging between the designers and the city

Figure C.13 —Charrette #2 • Group 3 Results, End of Workshop, Question 16-19

NB: Figures illustrate data described verbatim.

Charrette # 2 • Group 3 Final Results • Questions 18-19

18) What can we do about the issue of translating design terms in Arabic?

Practice

Creating easy and simple words

friendly and social words | start with basic design terms

Resources

Employing both first hand and second hand research

start translating design books | offers more Arabic resources and researches

Lone Wolf

use terms in classrooms | understanding history behind terms

Campaign

Gaining public support by making it a public cause

establish arabic design term from foundation | social media campaign

Method

Collaborating with language experts and produce accessible references

fixing/making concrete the Arabic terms [Arabic note] | work with Arabic language Society/ Association on that on that [Arabic note]

create ever-growing glossaries (like zines)

design as one unit. Combining Arabic language terms for design as one unit [Arabic note] | giving the chance of creating smth new terms!

work with translation or languages majors

19) What can we do to create an environment of mutual respect in the classroom and in the workplace?

Communication

Allowing transparency and clear communication

exchange between professor and student

team agreements

Professional Practice

Widening the vision and responsibility of students

teach professionality to students and employees

to students: look beyond the product of course

Comfortable Environment

Demanding educators to be far more approachable

telling teachers to chill | open minded from leaders

Lone Wolf

uniforms

NB: Figures illustrate data described verbatim.

Figure C.14 —Charrette #2 • Group 4 Results, End of Workshop, Question 1-10

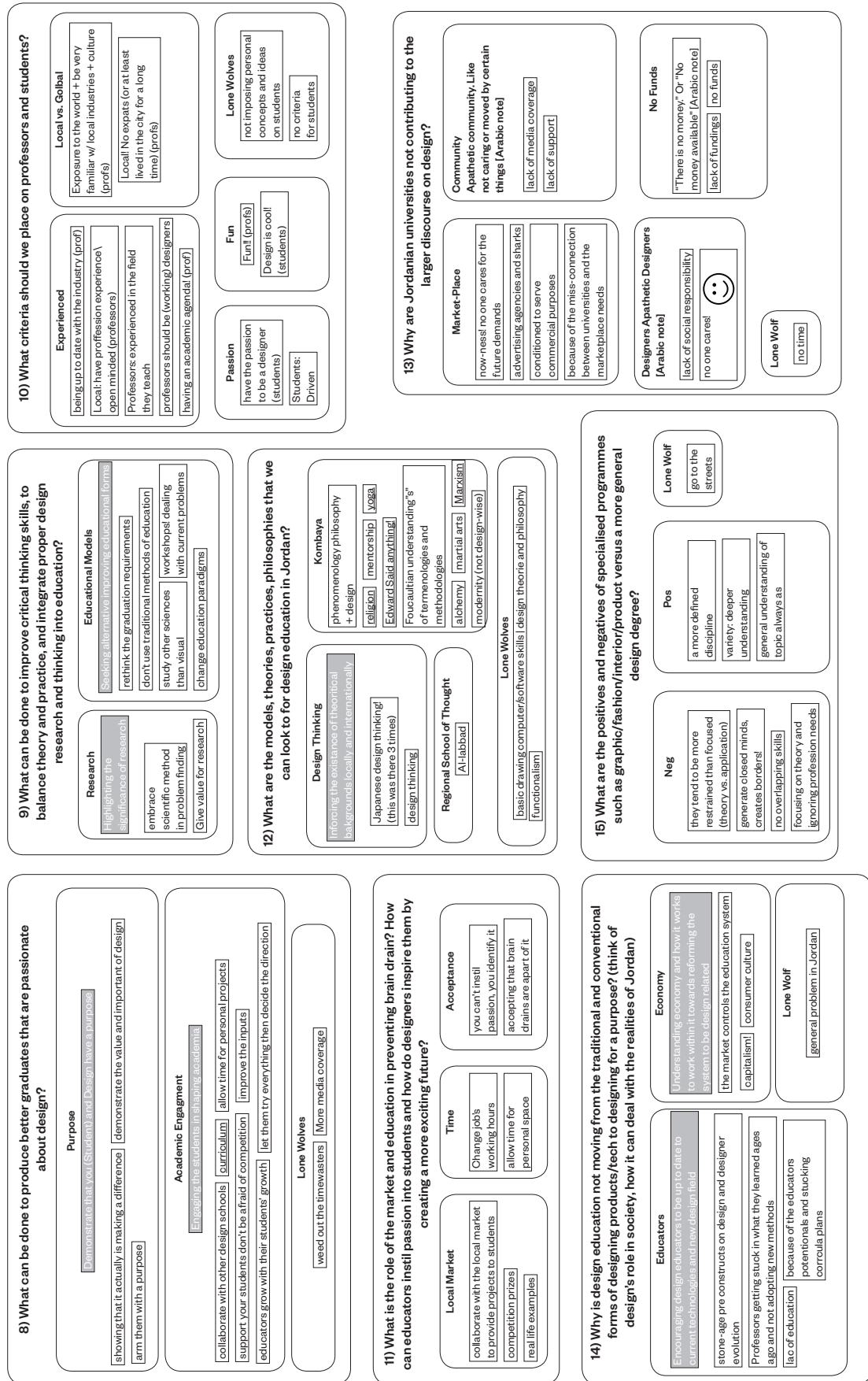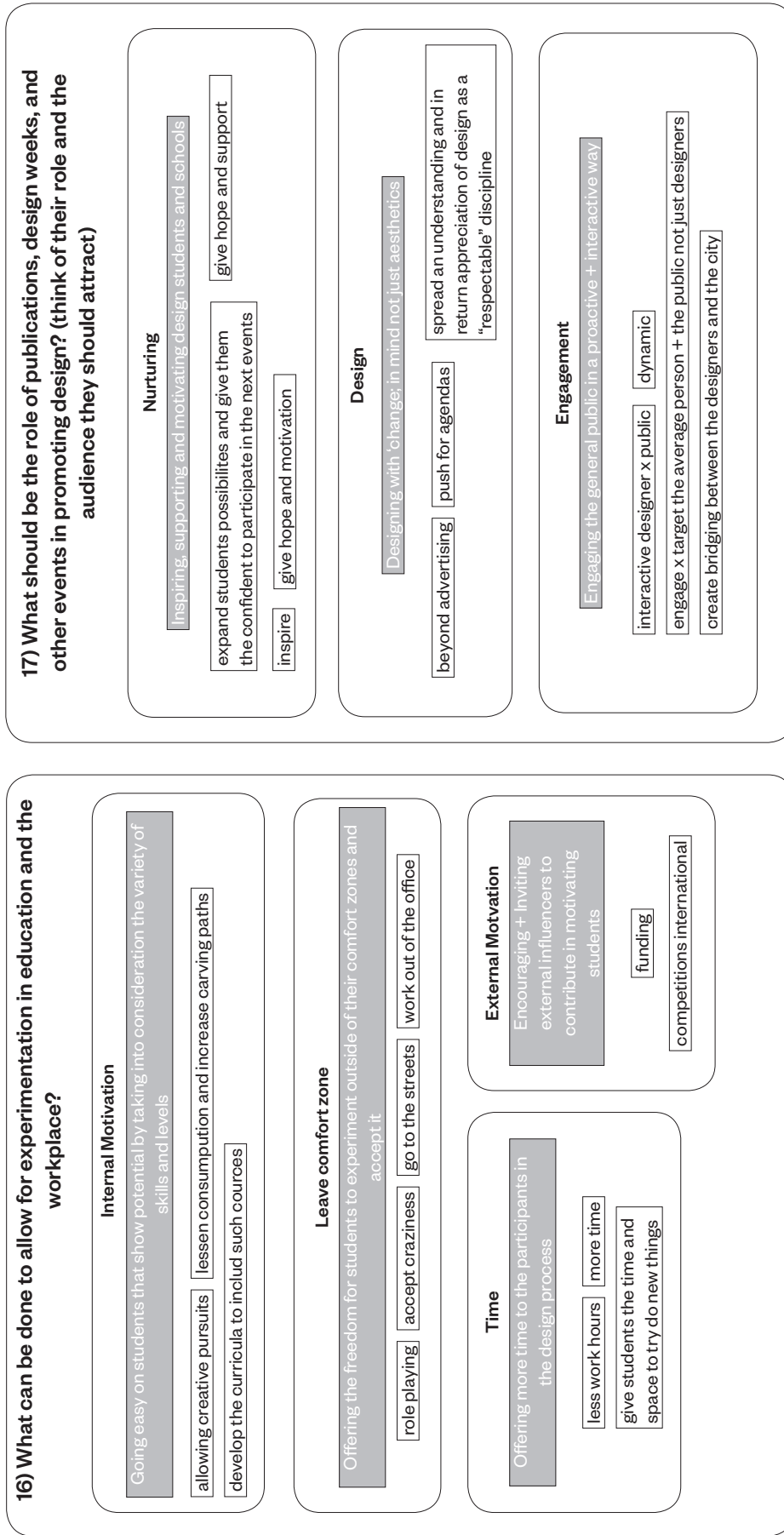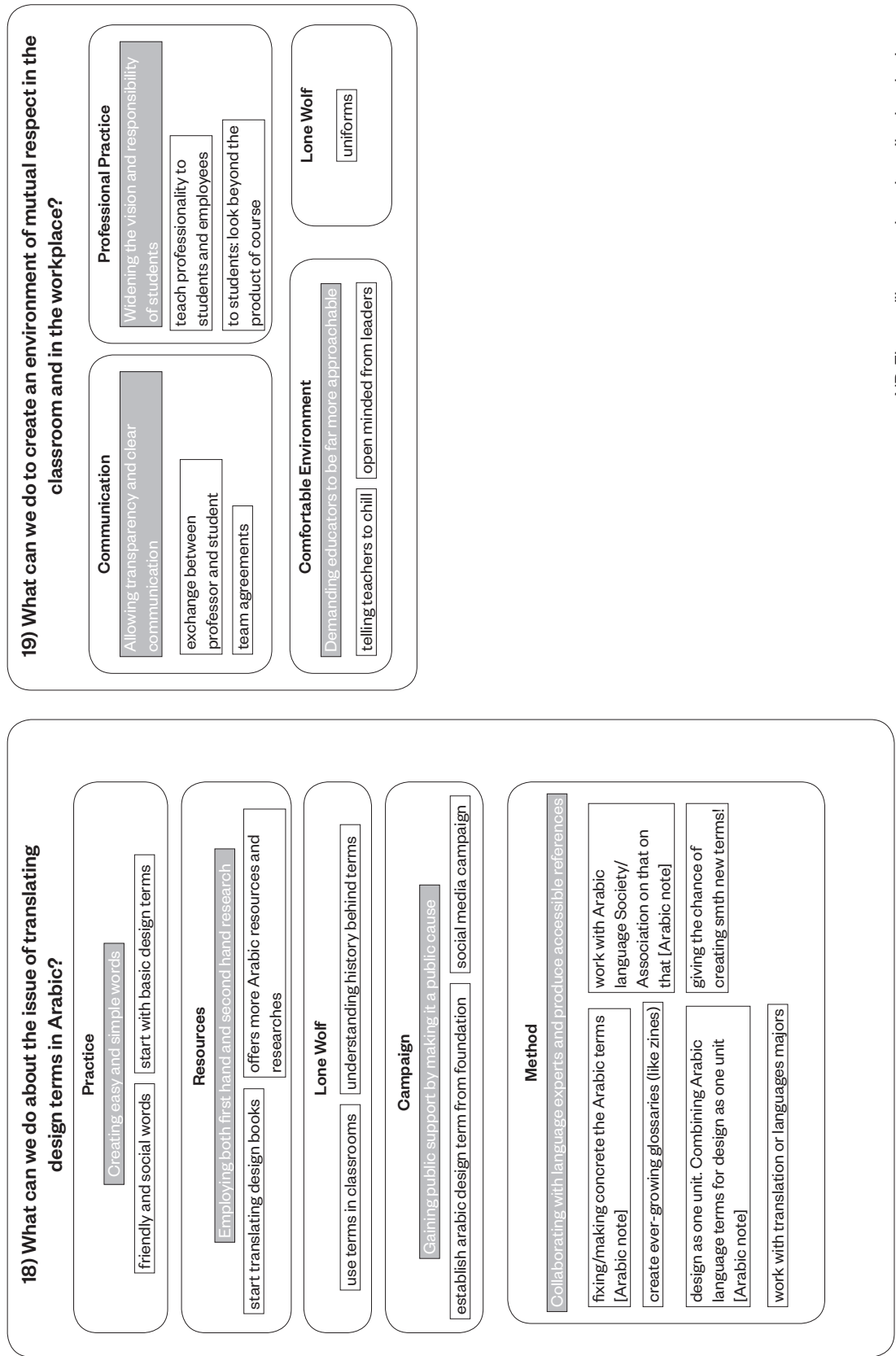# Charrette # 2 • Group 4 Final Results • Questions 1-10

1) What can we do to change the public and the clients' understanding of the value of design and the role of the designer?

work group
- keep informing and educating
- create awareness and appreciation
- involve them in the process
- start early at schools
- educate them
- show them example of what good design does to any brand

Action Plan
- enforcing critical thinking
- creating solutions
- change jobs' working hours
- involve public in community project

2) What can we do to get universities and the Ministry of Higher Education and Scientific Research to value design?

Awareness
- talk about design
- Talk about design at the jum3a khutba/sermon (Friday prayer) [Arabic note]
- show actual outcomes
- to understand design and it's application!
- Talks! Seminars

Involvement
- integrate ourselves in society better
- do think together
- work collaboratively with such organization
- produce education-related designs

3) What can be done to make universities more relevant to the communities around them and their surroundings?

Physical Involvement + Interaction
- projects on the local community
- collaborate with them
- to make open day for communities
- location and good transportation
- Lecturers and professors must be asked to connect
- have design schools better integrate in the context around it
- community work
- field research
- have curriculum that is more relevant to the needs of society
- camping and voluntary service
- connect universities to schools

4) Why don't design students know more about their own designers, artists, architects, design cultures, and histories?

Interests
- their teachers don't know any/ could (?) understand their design aesthetics.
- it's not one of their aims and proper (?)
- A fascination with the west, unfortunately
- not interestingly presented
- no interest from proff's
- because they don't value the cultures

Resources
- no documentation, no commemorative events/exhibitions, etc.
- lack of resources
- poor curculuim
- no propper historic documentation
- concentrated on global discourse
- lack of platforms
- lack of interest

5) What can we do it change the standards of students applying to design programmes?

Aptitude Tests
- Allow for " probation period" in universities
- redesign the aptitude test
- portfolios
- have more STEM acceptance criteria
- make a second aptitude test after the first two years

Lone Wolves
- stop promoting design as a path for failed students
- open resources

6) What are the main issues with design education curricula in Jordan? (think of the courses required, that should be obsolete, theories that are missing, relationship with crafts, etc.)

Outdated
- Stuck in the past
- lacks a strong theoretical backbone
- conditioned to serve commercial purposes
- not flexible
- limited
- all copy-paste
- more arts driven
- terms are out of this world!

Potential Solutions
- presenting new tech in design
- create decorated design platforms in universities
- smart technology which saves money, time and needs less effort

7) What can be done to improve the connections between universities and the market and collaboration between universities?

Social Responsibility
- "Integrating Design projects that require collaboration benefits both student and the market"
- link education with practice
- exhibits; showrooms
- voluntary service
- real common projects for higher semesters
- to integrate design students in their society
- allow time for personal side projects

Platforms for compititions + collaboration
- competitions
- creating the system
- sharing projects among universities
- design and event partnership between universities and markets
- Support young guys to make them ideas
- creat a competition projects between students

8) What can be done to produce better graduates that are passionate about design?

Values and Purpose of Design
- demonstrate the value and importance of design
- "understanding" explaining design and it's application then leaving the choice
- mentor programs; be a value model freedom
- Arm them with a purpose

Exposure
- Make them proud of their progress by exposing it regularly to the public, allway remind them of the "big picture" of what they are doing.
- more media coverage
- create special local websites
- Mix with companys before grad

9) What can be done to improve critical thinking skills, to balance theory and practice, and integrate proper design research and thinking into education?

+solutions advice
- "interest in broder topics allows students to adopt a multi-disciplinary approach to design
- hire young and new educators who have a strong background in design
- pre-experience in design
- rethinking the graduation requirements "success!"
- responsible freedom give value for the research

embrace broader topics
- Embrace the scientific method in problem finding
- change education paradigms
- workshops!
- study other sciences than visual
- studying different topics and sciences
- open to questioning mindset!

10) What criteria should we place on professors and students?

Practical
- "Balance of practical and theoretical knowledge with broad general knowledge. In addition to their specialised skills
- Theoritical experience
- Professors should be designers
- Being up to date with the industry (Prof)
- Know about what company's want, not theory only
- Practical experience

Entry Requirements
- Entry exams?
- Giving breif overview of each program and their prospect jobs

Versatile Character + Skills
- Flexibility
- Innovative graduate projects
- Professors they have to be leader
- Students should be well-read
- Student be enjoy the study
- no overlaping skills
- Multi-cultural professors; Well-read student; Students with passions and hobbies

NB: Figures illustrate data described verbatim.

Figure C.15 —Charrette #2 • Group 4 Results, End of Workshop, Question 1-10

Charrette # 2 • Group 4 Final Results • Questions 11-19

11) What is the role of the market and education in preventing brain drain? How can educators instil passion into students and how do designers inspire them by creating a more exciting future?

Psychological Support
- Designers are people who require physical and psychological support
- engage | Motivate | appreciate
- accept that brains drain are a part of it
- Give purpose and meaning
- Give real life examples

Exposure
- Find sponsors for exciting projects!
- Real internships
- Tournaments and prizes

Stay updated
- check how others did, other models
- re look to the curriculum!

12) What are the models, theories, practices, philosophies that we can look to for design education in Jordan?

Models
- The works of Al-Labbad | STEM methods
- regional inspiration + collaboration
- Japanese design thinking | functionalism

Advice
- Unlock your pottential
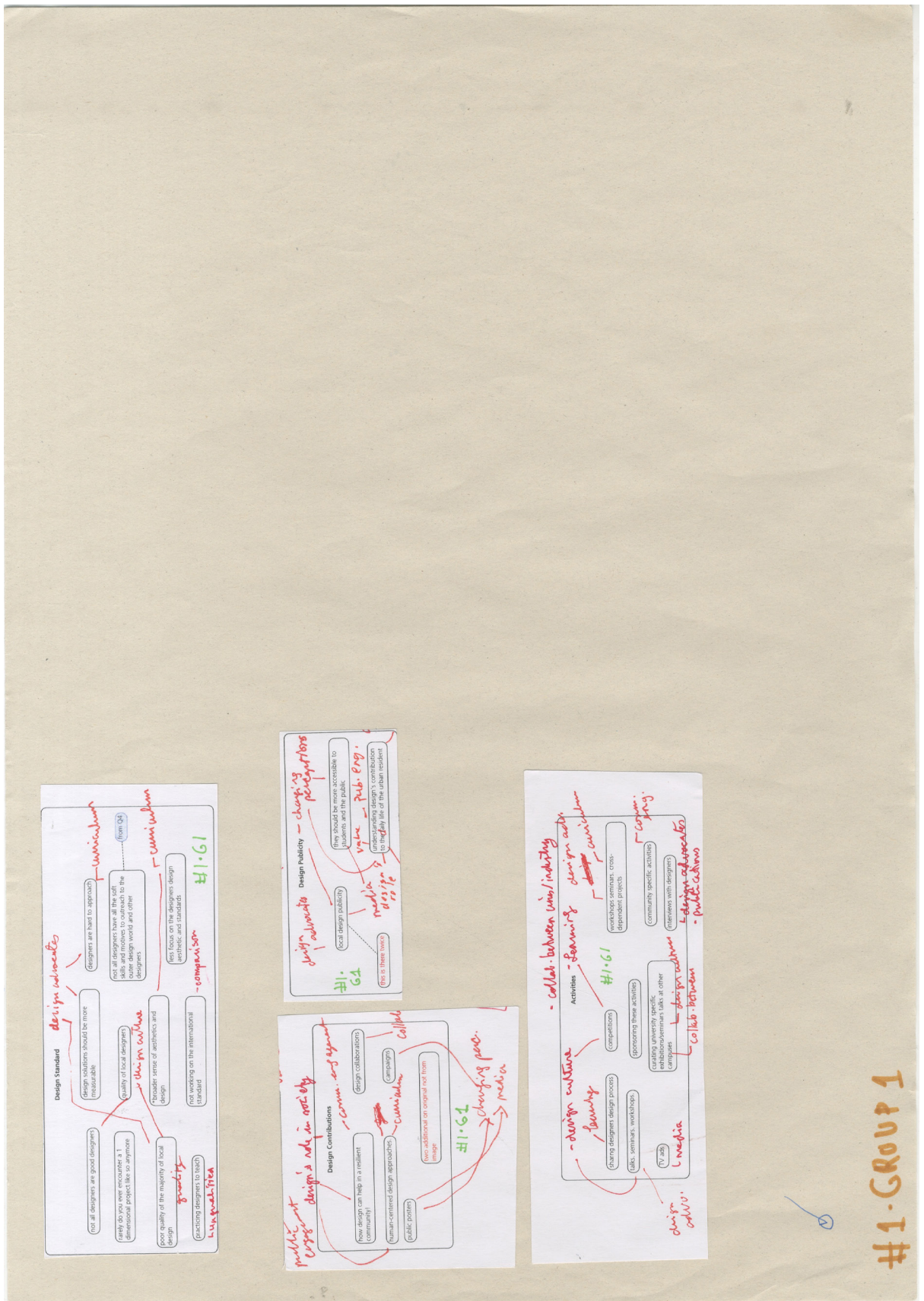
13) Why are Jordanian universities not contributing to the larger discourse on design?

Lack of knowledge
- Lack of space and time | No appreciation of the society; Lack of media coverage
- Lack of knowledge, lack of time | Bureaucracy; Lack of time, no previous examples
- Lack of awareness | professors stuck in what they know
- Who said we aren't? | Ignorance that they can do!
- Design as an afterthought

Support
- Summary: Lack of financial support and logistical services
- Lack of support | Lack of platforms!
- Don't have money! You don't can makes discourse
- They don't get support and financial issues

Self-Motivation
- Everybody waiting [for] everybody to take step
- no research intent
- (initiation) requires a lot of effort. In Arabic: Could mean "Jarr You3alek" rolling, stopping it, to stop things from falling apart needs a lot of effort" "who hangs or suspends"

14) Why is design education not moving from the traditional and conventional forms of designing products/tech to designing for a purpose? (think of design's role in society, how it can deal with the realities of Jordan)

Lack of Awareness/Outdated Education
- Educational Design institutions in Jordan mostly do not introduce the role of design in social development
- Cuz we don't think how to solve problems coz they are not connecting it with real life
- design is taken for granted
- curriculum is old fasion "démodé"
- It's a general problem of education in Jordan
- there is no basic in early learning

Capitalism – Commercial Interest
- Design has mostly been overshadowed by advertisements which is strongly connected to commercial industries
- I personally have started that in Egypt | Innovative Designs
- Disconnection from what is happening on the global level
- Design and Technology go hand in hand | Capitalism
- no insertion of an idea in the design | consumer culture

15) What are the positives and negatives of specialised programmes such as graphic/fashion/interior/product versus a more general design degree?

Negative
- static | jack of all trades, master of none
- they generate closed minds and create borders
- Mastering, not broadly educated

Positive
- Specialized education could produce experts but it can and create limits or closed minds while general degree can allow graduates evolve organically into something more solid
- there's no integration of design in sites | design thinking is the goal no matter what the education is!
- Less job vacancies; More competition; More productivity

16) What can be done to allow for experimentation in education and the workplace?

Out of the box
- funding | go to the streets | games
- integrate traditional | role playing
- design with digital design
- invite foreign elements in the classroom and workplace

Self-Expression
- Breaking the template of the traditional education method based on real life situation while staying relevant to the students life and environment
- make your space | allow for self expression
- allow educators and designers to have a say

17) What should be the role of publications, design weeks, and other events in promoting design? (think of their role and the audience they should attract)
*no clustering done for this question

- awareness | dynamic | simplified
- connect; involve public; educate the masses
- good design can equal better revenues for most brands
- in local language | not to be for elites!
- relative to life of community | fun!
- beyond advertising | can be tested
- can play big role to market design
- to let them understand the design language
- inclusiveness | appreciation

18) What can we do about the issue of translating design terms in Arabic?

Basic Foundation in Arabic
- start with the basic term of design
- start doing publications in Arabic + websites...
- estiblish Arabic design term from foundation
- it's already in progress not a big problem | friendly and socio-words
- not to translate, find appropriate terms
- use the terms in classroom | translate design books

Lone Wolves
- embrace our language and love it
- it's not an issue, it will develop
- student skills in other languages
- working on it!
- open to change
- flexible

19) What can we do to create an environment of mutual respect in the classroom and in the workplace?

Training of Educators
- exchange between professors and students
- Learning by | telling teacher to chill | awareness sessions
- Listen | exchange visits more often
- See
- Do | appreciation, trust, education

Horizontal / Educator

NB: Figures illustrate data described verbatim.

Figure C.16 —Charrette #2 • Group 4 Results, End of Workshop, Question 11-19

Figure C.17 — Group 1 data analysis (1 of 3)

Figure C.18 — Group 1 data analysis (2 of 3)

Figure C.19 — Group 1 data analysis (3 of 3)

Figure C.20 — Question 1 data analysis, Groups 2-4

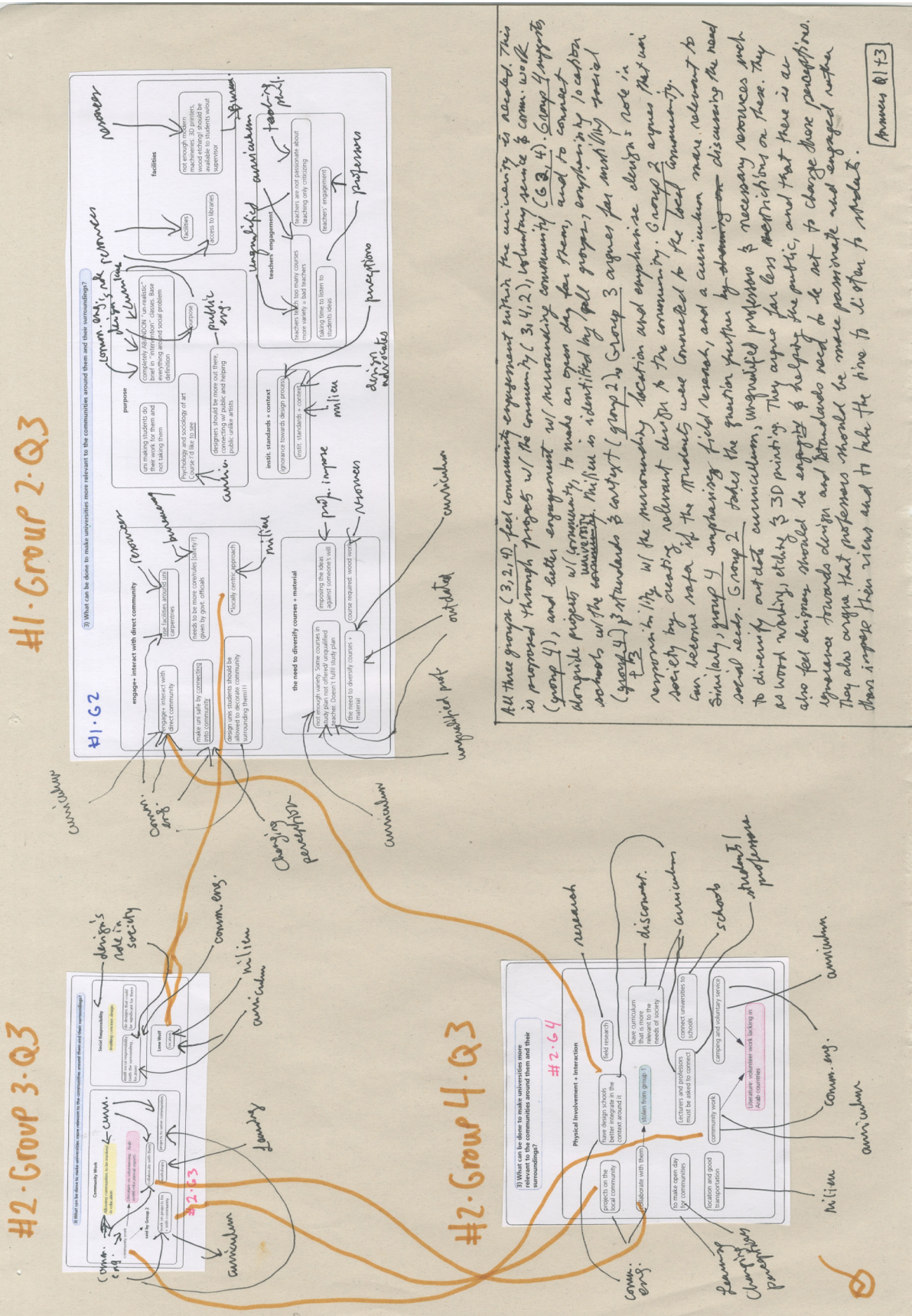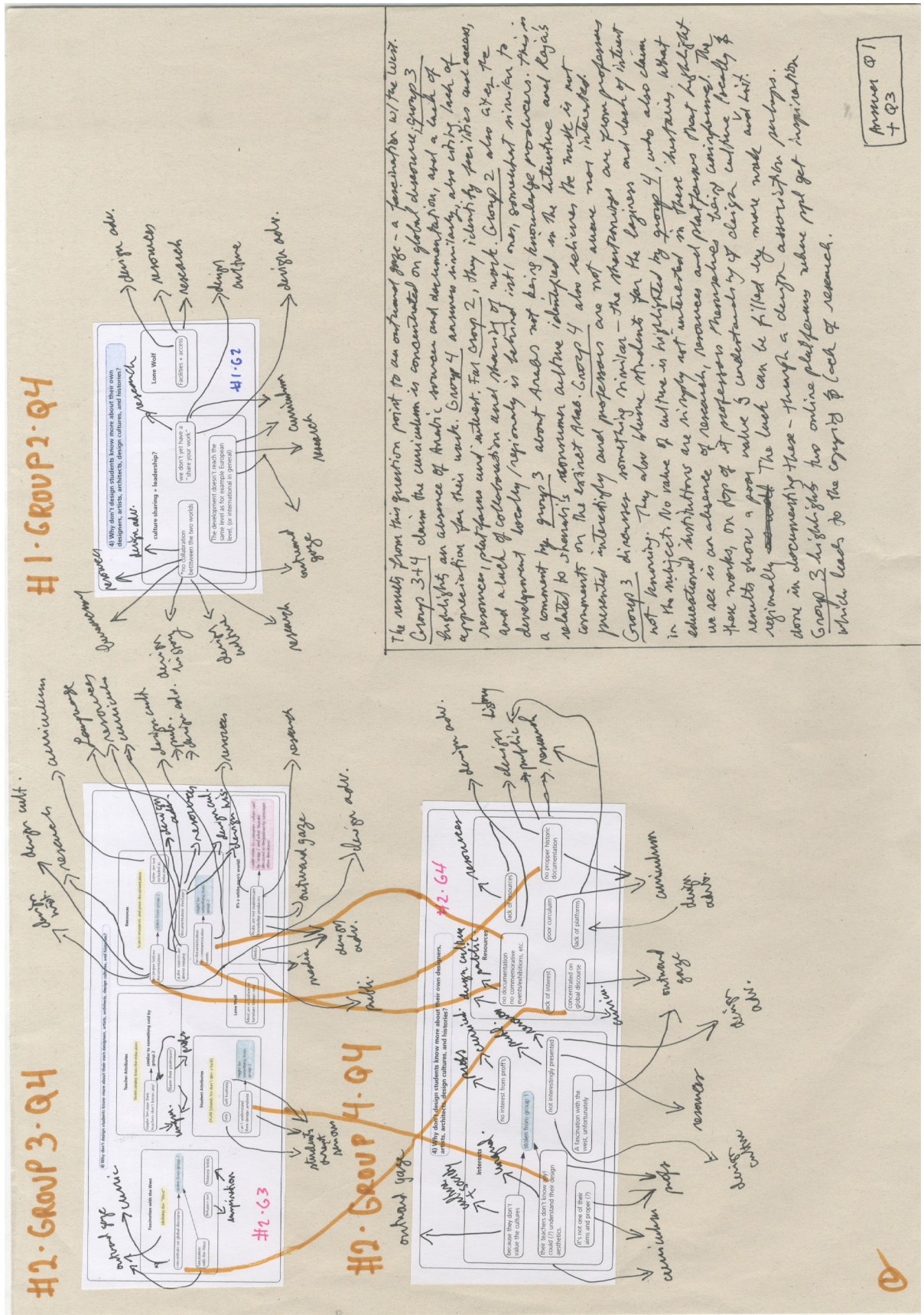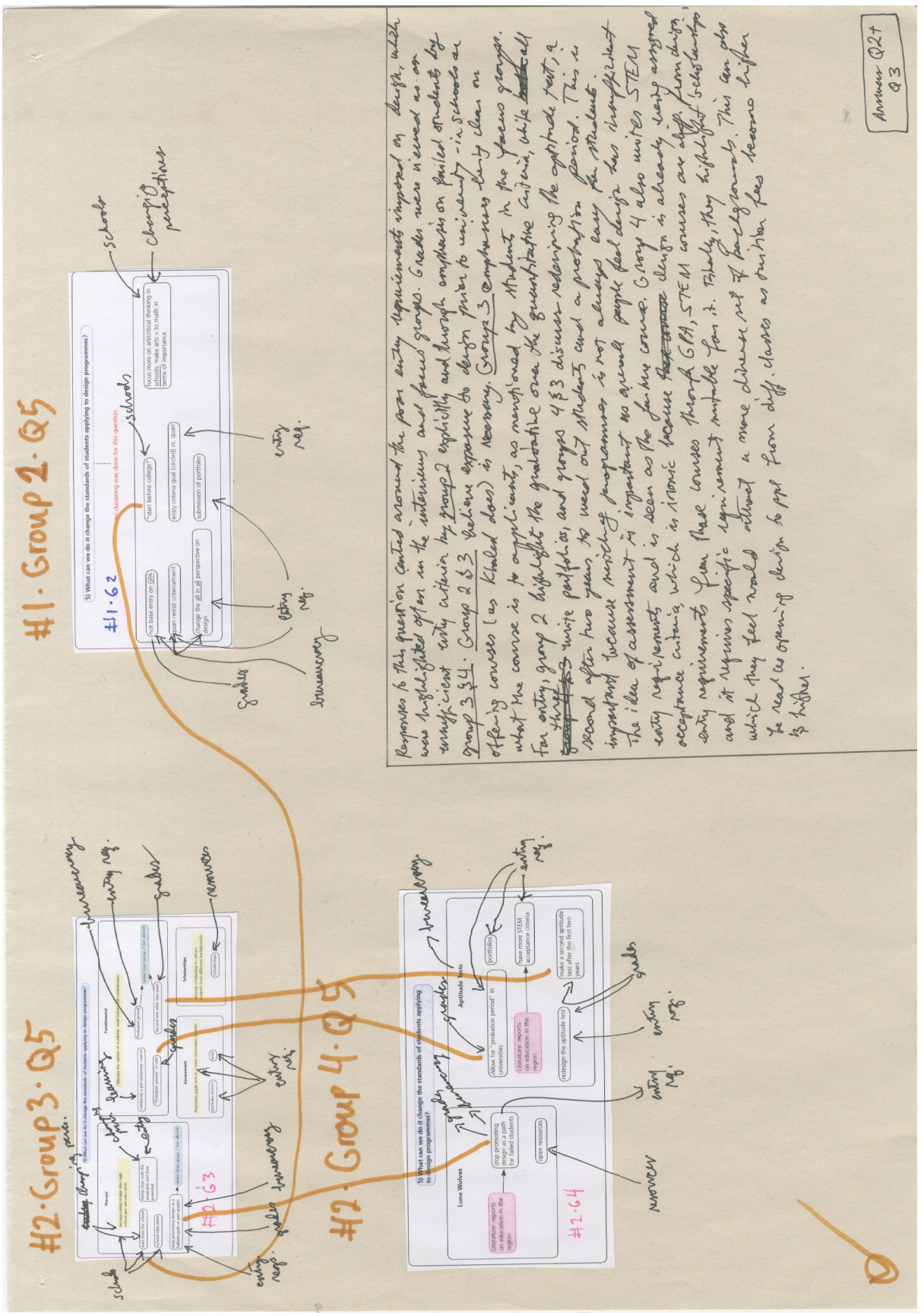**Figure C.21** — Question 2 data analysis, Groups 2-4

Figure C.22 — Question 3 data analysis, Groups 2-4

Figure C.23 — Question 4 data analysis, Groups 2-4
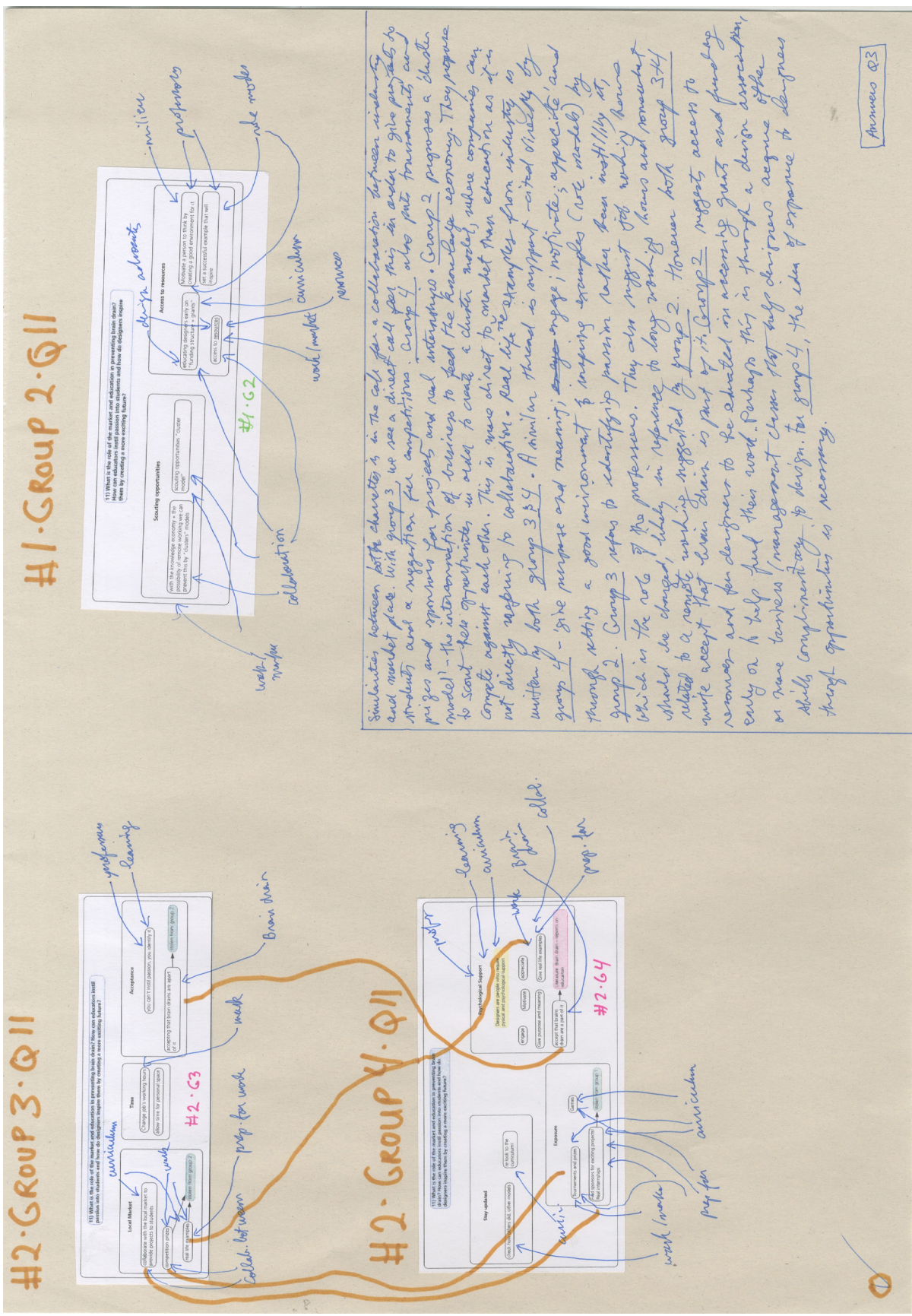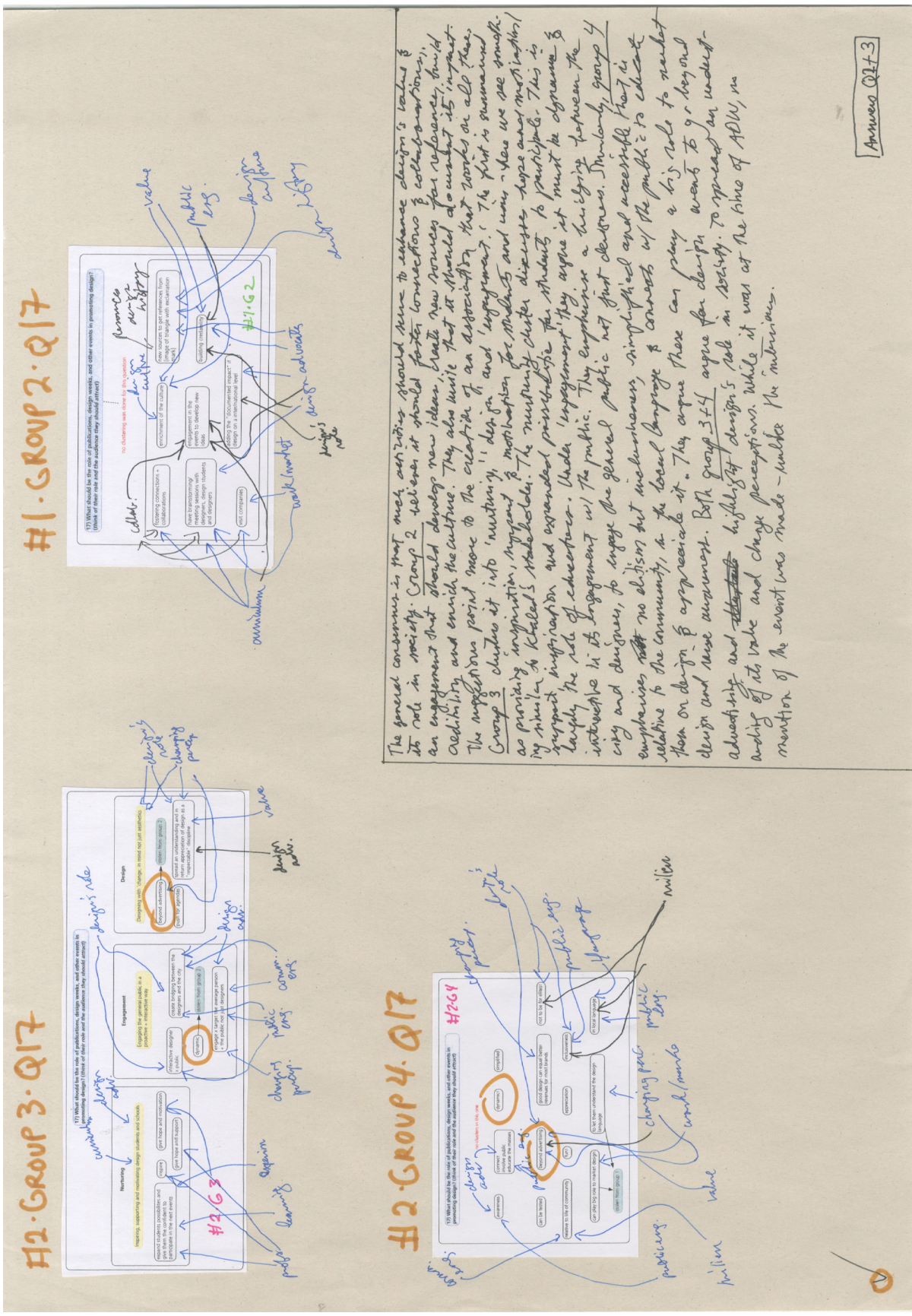
Figure C.24 — Question 5 data analysis, Groups 2-4

Figure C.25 — Question 6 data analysis, Groups 2-4

Figure C.26 — Question 7 data analysis, Groups 2-4

Figure C.27 — Question 8 data analysis, Groups 2-4

Figure C.28 — Question 9 data analysis, Groups 2-4

Figure C.29 — Question 10 data analysis, Groups 2-4

Figure C.30 — Question 11 data analysis, Groups 2-4

Figure C.31 — Question 12 data analysis, Groups 2-4

Figure C.32 — Question 13 data analysis, Groups 2-4

Figure C.33 — Question 14 data analysis, Groups 2-4

Figure C.34 — Question 15 data analysis, Groups 2-4

Figure C.35 — Question 16 data analysis, Groups 2-4

Figure C.36 — Question 17 data analysis, Groups 2-4

Figure C.37 — Question 18 data analysis, Groups 2-4
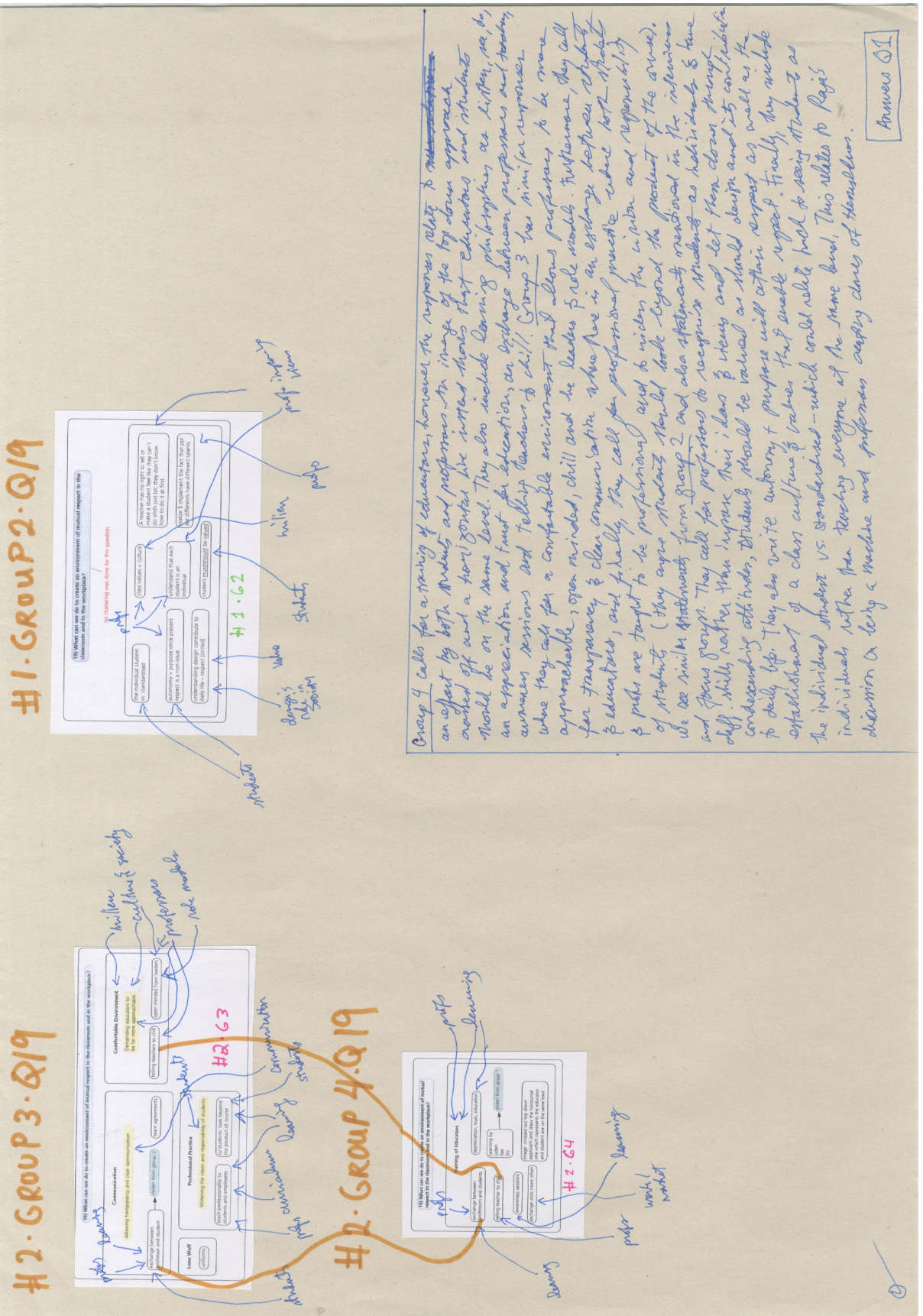
Figure C.38 — Question 19 data analysis, Groups 2-4

Figure C.39 — First charrette, members of Group 2 working

Figure C.40 — First charrette, members of Group 1 working

Figure C.41 — End of second charrette, collecting the data. Photography by Farah Maaita.

Figure C.42 — End of second charrette, Group 3

APPENDIX D

Design culture in Jordan

The following pages contain supplementary information about design culture in Jordan referred to in chapters four, five and six

2017: DESIGN MOVES LIFE MOVES DESIGN

By Amman Design Week On Monday, February 13, 2017

We are in an extraordinary era defined by vital, transformative movements that could not be foreseen. In a time characterized by mass migrations, interactive technology, hyper-connectivity, as well as issues of accessibility and strained mobility, design offers a driving force through which we strive for physical, mental, or emotional freedom through 'motion'.

Movement presents new opportunities through the exchange of expressions, stories, and ideas, but also introduces new challenges as we dive into an unpredictable future. Whether faced with the movement of people and goods, shifting perspectives, or the drastic fluctuations in climate, designers are constantly confronted with a world in flux. As natural problem-solvers, they carry the responsibility of anticipating and responding to the ebb and flow of change – innovating to propel us into the future, while also allowing us to slow down in appreciation of the past.

Amman Design Week embodies the active spirit of a movement – one that gains momentum with the participation of many, and serves to empower people to take control, make an impact, and rise up to challenge the status quo. With the evolution of technology, science, and crafts, designers contribute new solutions that define how communities and individuals can advance society through conscious design. Design moves life, and life moves design.

The intellectual, cultural, and commercial vitality in Jordan gives designers an exceptional point of departure to set off a series of rhythms, a new pace of life, and new attitudes. Amman Design Week 2017 celebrates the creative power that is generated when people mobilize, collaborate, communicate, and exchange knowledge, skills, and inspirations.

Figure D.1 — Design Moves Life Moves Design text from Amman Design Week website (Source: Amman Design Week, 2017a)
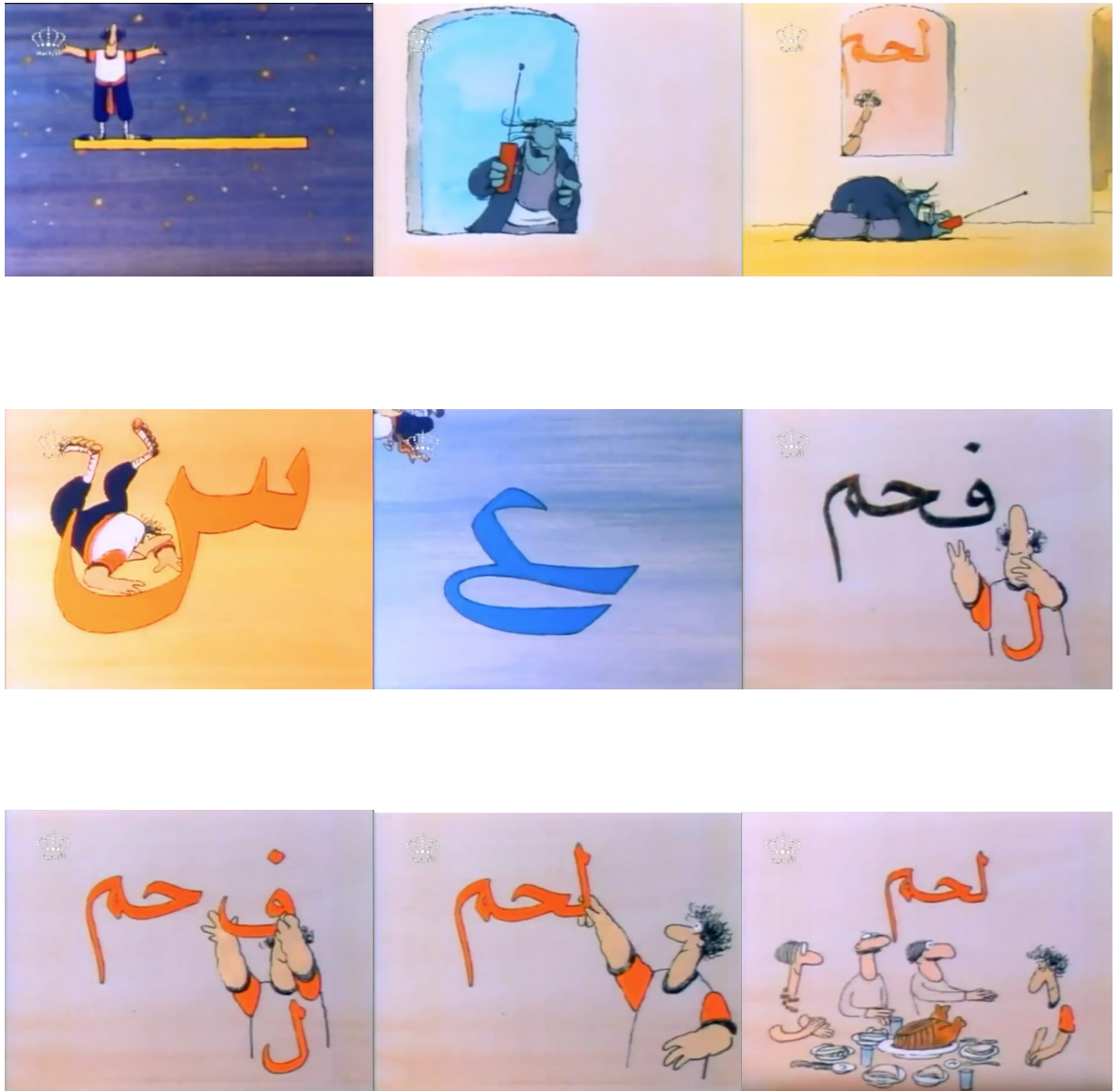
Figure D.2 — Stills from *Abu al Huroof* (Master of Letters) and *Kharboosh* (Scribbles) from *Al-Manahil* (sources)

ANNOUNCING OUR 2017 STUDENT MENTORSHIP PROGRAM

By Lena Kassicieh On Monday, May 08, 2017

Under the umbrella of Amman Design Week's 2017 student program, the mentorship program provides an opportunity for young designers to exercise their minds and create connections with established practitioners and experts who offer real life experiences in the field. The mentors will provide an extracurricular learning activity for students that push the boundaries of traditional education models.

Through an apprenticeship, mentors will guide students through the design development of their ideas, and then assist them in realizing and producing the work, which will then be exhibited during Amman Design Week as the young designers' debut participation. Amman Design Week also offers seed money to each participating student designer to facilitate the production. Rewards will then be offered to outstanding participations.

List of mentors:
- Ammar Khammash (Multidisciplinary: Architecture, Landscape, Furniture Design)
- Basel Jumaa (Graphic Design)
- Suliman Innab (Furniture Design)
- Dina Fawakhiri (Illustration)
- Nada Jaffal (Critical Design)
- Edelina Joyce Issa (Fashion Design)

Alongside the student exhibition and mentorship program, Amman Design Week also offers opportunities for other students in the form of job placements, internship and volunteer opportunities. We also facilitate training programs that offer job advice to aspiring designers

Figure D.3 — Mentorship programme text from Amman Design Week website (source: Kassicieh, 2017)

Figure D.4 — MADAFA cultural space and pavilion at ADW 2016. Curated by Arini, designed by Rasem Kamal and Saja Nashashibi. Photography by Husaam Da'na, courtesy of Arini

Figure D.5 — 100 Best Arabic Posters Exhibition at ADW 2016, La Locanda Boutique Hotel

Figure D.6 — Studio Turbo in downtown Amman. Photography by Turbo (Mothanna Hussein and Saeed Abu Jaber). Image courtesy of Turbo

Figure D.7 — Eyen Collective Studio in downtown Amman

Figure D.8 — "Studio 54" typographic neon light installation, ADW 2016

Figure D.9 — Tiles installation by Warsheh at the Hangar Exhibition, ADW 2016
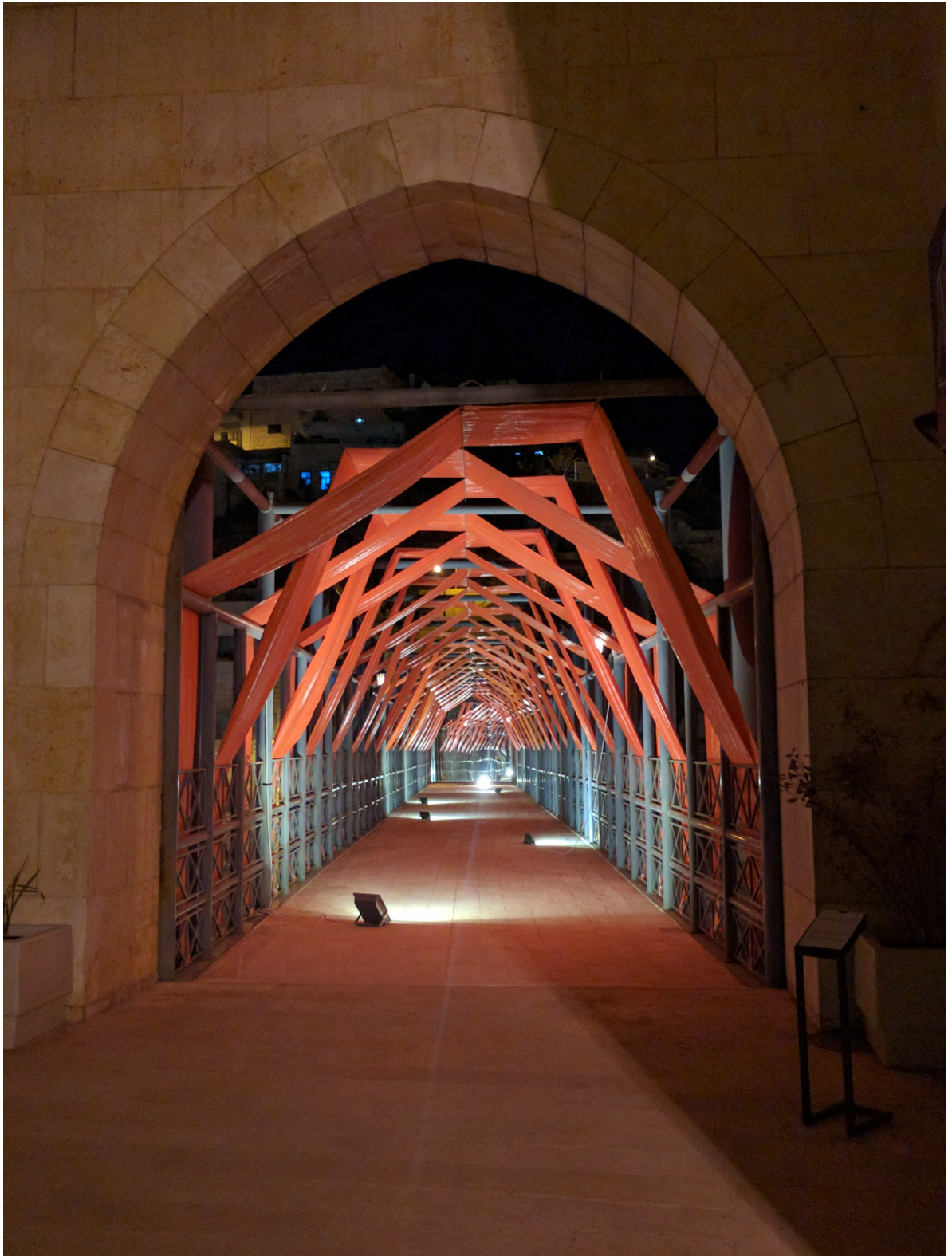
Figure D.10 —The Crafts District, Raghadan Tourist Terminal at ADW 2016. Curated by Dina Haddadin, installation by Dina Haddadin