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Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

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**RESEARCH
DEGREES
WITH
PLYMOUTH
UNIVERSITY**

**Designing Inclusivity
Reconstructing the Meaning of the Seven Pointed Star Symbol in the
Jordanian Flag through Design Thinking**

by

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A thesis submitted to Plymouth University in partial fulfilment for the degree of

DOCTOR OF PHILOSOPHY

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Author's Declaration

At no time during the registration for the degree of *Doctor of Philosophy* has the author been registered for any other University award without prior agreement of the Graduate Sub-Committee.

Work submitted for this research degree at the Plymouth University has not formed part of any other degree either at Plymouth University or at another establishment.

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Unless stated otherwise all images were taken by the author. The exception being those images attributed to other sources individually.

Abstract

This thesis is an attempt to explore the Jordanian community of today with its multi-ethnic fusion and its social practices that often appear rooted in the past. It is an examination of what possible series of symbols could be formed from a collective view of the diverse ethnicity in Jordan and that could be culturally relevant to the seven-pointed star of the Jordanian flag.

This has been an investigation structured around Design Thinking processes using a mixture of qualitative methods integrated with a social science methodology. The qualitative data collection methods involved close contact between the research participants and the author in such a way that emergent topics could be explored.

Accordingly, the first major practical contribution of the research provided a series of prototypes that established 'terminologies' that were discovered, evaluated and reflected upon through design processes and supporting documentation. This was followed by a testing stage designed to show the cultural diversity and acceptability of both the symbols/ and the final artefacts.

Three main tests were conducted in 2016:

1. Semi-structured interviews with participants selected at random from seven different ethnic groups according to country of origin.
2. Public exhibitions in Jordan and Plymouth with audiences from diverse research backgrounds (e.g. users or consumers of designs).
3. A workshop with Jordanian designers (students and practitioners).

The methodology adopted during each test included the sharing of the author's work and personal experiences and invited feedback that could be used to validate and build on the Research Question. The stories and discourse produced a wide array of social patterns that are referred to as 'findings'.

The results emphasised a relationship between social communal values and the historic stories related by the participants. It was hoped that by having the opportunity to involve users throughout the process and by discussing open-ended questions, that the most objective valuations possible would be achieved. However, a deficiency occurred during the process of testing prototypes, which had the effect of decreasing the reliability of the test. It also emerged that correlating all the data proved more difficult to produce answers as accurately and consistently as possible.

Subsequently the author is proposing a number of follow-on design research methodologies, investigating and exploring further the significant values embodied in the Jordanian flag.

Namely:

Faith in one God

Humanity

Humility

National spirit

Virtue

Social justice

Aspiration

Despite these difficulties, however, this research-based activity proved to be an invaluable achievement in terms of personal practice and recorded data as a result of testing the open ended-questions and demonstrated the ability to produce design documentation with its own unique features.

Keywords: Design Thinking, Creativity, Group, Identity, Ethnic- Diversity, Exclusivity, National Symbol, Reconstruction, Unity

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Introduction

Jordan has its own selection of national symbols, exemplified by a flag, a national anthem, a crown and a national day. These examples convey a sense of unity on a national level. His majesty King Abdullah's official website (2016) provides information about the current situation in Jordan today. With the increase in ethnicity in Jordan, it is becoming essential to find a supportive method for maintaining stability. The aforesaid communal strata of diverse social composition can mainly be described as comprising of the following entities: Jordanians, Palestinians, Circassians, Syrians, Iraqis, Egyptians and various other miscellaneous minorities. The ethnic dimension is a topic that catches people's attention. Geert Hofstede (1980) a Dutch sociologist has conducted a study of how various values are influenced by culture. He has developed a systematic framework for measuring and differentiating between cultures. When considering Hofstede's dimensions theory, one can also consider what design values should be taken into account.

In Jordan, the harmony and coexistence between the different Jordanian ethnics is not a new condition, historically it has spread all over the region and has been observed by the author's family; the father is a Jordanian country man who holds Syrian assets, and the mother was a Palestinian civilian from Yafa who became a refugee and who now holds a Jordanian passport. Today, the author is surrounded by a climate where many people from different ethnics are living together. In Amman, some of the friends, neighbours and colleagues are from Palestine, and others are from Circassia, Syria, and Iraq. For the author, who is particularly interested in symbols, and to find a symbolic design that holds the values of agreement, unity and mutual respect. In 2009 in a previous study for Masters degree at the University of Glamorgan, the author conducted a study of the swastika as a powerful contradictory symbol representing both good and evil. The symbol of the swastika has contrasting meanings which captured the author's attention and led to an interest in the power of symbols in leading cultures and the need to identify aspects of this power and bring them into larger focus. In addition, the study enhanced

the author's experience in the field of research design and refined understanding as an academic. The study also helped the author to become an authoritative knowledge based designer in Jordan, where publications which contributed to design research in Jordan was presented. There is currently very little design research in Jordan and it is rare to find a reference to current Jordanian design issues particularly those aimed at assessing a convenient or a design to represent the diverse population present in Jordan today. As a leading authority on design issues in Jordan today this study offered the author an opportunity to experiment with the possibilities of profound solutions embedded within design fundamentals.

This opportunity began with the fundamental question of what symbols could robustly represent the shared social values of the diverse ethnics of Jordan. This question has been considered from a social perspective in order to represent the idea that collective identities are important in maintaining the safety and security of a nation (Feshbach and Sakano, 1997; Skitka, 2005).

This research hoped to provide a medium with which to promote the cultural ties of Jordan by addressing two aspects of the design communication process; the diverse ethnics in Jordan and Jordanian designers.

According to David Butz (2007), who is a physiological researcher, in his dissertation, which focused on the effects of flag exposure on majority group members he indicated that the function of a national symbol was to promote 'belongingness' to one nation (p.2) and the notion that an individual's comprehension of a nation's symbol is part of their connection to the nation. He also added that national symbols not only stand for all-purpose concepts, but also concentrate on the values, knowledge and memories related to one's nation. Furthermore, national symbols have the potential to signify strong emotional attachments that are felt for one's nation (Butz, 2007).

It is argued that, there are correlations between the collective view of culturally relevant symbols and mutual toleration of the seven ethnic groups in Jordan. The intended design result

would be a national Jordanian identity that joins together different ethnics by uniting their various different tendencies under singular social strata.

Moreover, symbols have the power to combine people's visions, intentions and tendencies. For example, Dr. Hatice Sitki, the Turkish scholar who is the founder and principal consultant of 'SERSA' national myths and symbols consultancy and whose research specializations include: semiotics, myths and symbols, supports a statement made by Anthony Smith (the British historical sociologist who is Professor Emeritus of Nationalism and Ethnicity at the London School of Economics):

“Symbols can only serve to represent and reinforce the “boundary” definition of the nation and to unite the members inside it through a common image of shared memories, myths and values.” (2012, p.3)

Symbols occupy a central and vital area in the process of communication. Any identity can pass through continuous stages of growth and development which, when relatively static, become a stable situation (Smith, 1991, p.33). Jordanian society is conservative, with tight knit communities that are dominated by customs and traditions that govern decision making. Jordan's society cherishes the relatively steady miracle of peace within its communities and is proud of its ability to provide shelter for numerous ethnicities without corrupting its original identity by prioritising the values of positive diversity and amicable coexistence.

For the proposed design work to be creative, it must adopt new materials but not in such a way that could be at odds with society and that do not match the conventional trends. Here, the research follows a pragmatic approach through interpreting the collected textual data in several stages on the basis of observation, analysing and attempting to uncover the deeper meaning and significance of human experience.

This study tests the hypothesis that there could be new designs of symbols that could acknowledge and represent the experiences of the diverse communities of Jordan. The core

principle of the intended design is based on the notion that individuals belonging to social groups are a vital foundation of a proud and cohesive society (Luhtanen and Crocker, 1992).

The second crucial point focuses on the nature of these Jordanian social interactions and the importance of their inherent and deep-rooted relationship to the past.

The author has broken the common social interactions down into seven segments that represent the seven principles of the Jordanian flag (South, 2007, p.137) and the seven pillars of wisdom that are also associated with Lawrence of Arabia's experiences in the Arab lands. The author then investigated the current situation in Jordan with regard to the opinions of different ethnic groups through the use of the quantitative method of the focus group.

The overlapping data has been collected through case studies/interviews/visits/ and the results have been interpreted into a design approach for producing cultural symbols. After this stage, the author needed evidence of the outcomes from amongst the Jordanian community; this stage required some reflective feedback. Several ways have been used to test the resulting prototypes firstly, through workshops with designers to test the ability of implementing the symbols in the future market. Secondly, by interviewing the Jordanian families who were originally observed asking them for feedback about their impression of the produced symbols. Finally, an exhibition was set in Jordan as evidence of testing the proposed symbols against the different cultural components.

Through this research practice the author aimed to direct, guide, and give advice to help the designer make and implement decisions. Besides, this research cites positive and negative examples of the Jordanian design movement that can help come up with scrutinized decisions.

In fact, the Jordan-oriented design movement is in need of such an approach in its universities, schools, and reference resources. With this in mind it is hoped that this thesis will act as a reference and resource which designers can consult for works produced in Jordan, bearing in mind that there is hardly any Jordanian design material, not because there is no Jordanian identity, but due to the lack of a documented body of research or decent resources in libraries,

in effect little or no material exists. Most designers, therefore, opt to employ the quantitative copy-paste market-safe patterns that are commercially widespread and lack depth in concept or planning in design. For example, when searching for Jordanian designs you can notice the duplicated samples which contain common content such as the flag and its colours with unmatched colours or texts such as the case study of product design in Jordan illustrates (please see Appendix 3).

This research derives from an intensive study in the documentation of a certain material in a quality design. Such documented material can be used in future for deeper studies and can be instilled in the next generation who will be proud of their symbolic deep-rooted original identity and can keep amending it throughout future processes. The future may be subject to emergent technological and materialistic changes, whereas the identity, principles, and bases stay steadfast. The author deems that such a combination is necessary upon designing a material that bears the country's identity.

Aims and Objectives

The research question for this PhD is, what are the possibilities for the design of culturally relevant symbols from a collective view of diverse ethnics in Jordan through the use of design thinking? The author's objectives throughout the study stem from many aspects. The author attempts to reconstruct non-updated symbolic designs contributing to Jordan's solidarity and communal unity; this is important in light of the current multiculturalism in modern Jordan today. This research aims to understand, determine and define Jordan's identity. The debate surrounding Jordan's identity revolves primarily around one pivotal point concerning whether Jordan holds a "pristine" portrait of definite identity, or an adulterated blend-based one affected by communal diversity. The author examines this question via an experimental mode of empathic investigation, exemplified mainly by visits to the different ethnic homes (Bedouins, Palestinians, Circassians, etc.).

The author goes further in the study objectives by supporting the sense of 'belonging' that is a critical factor for attaining social interaction and communication among Jordan's people. This properly sets the stage for a Jordanian designer, such as the author, in terms of contributing to Jordan's capability to absorb Jordan's population and spread harmony amongst them. In other parts of the study, ideas are based on the fact that emulating and transferring representations of the new Jordan via its cross-cultural nature distinguishes Jordanian design. Thus, the author views that there has been a need for a more specialized form of ideological identity in the Jordanian atmosphere. This core point has been the motivating tool for the author to be innovative in this research.

To wrap up the study objectives in orderly categories, one should know that they contain the following seven components as core values:

Unity

The designs endeavour to unify the Jordanian communal situation reflecting a community that belongs to one united country.

Definition

Defining Jordanian identity from the viewpoint of the author's inspired vision and samples of the people surveyed.

Clarity

Linking Jordan's identity to the values and meaning of Jordan's flag in a social context.

Meaning

Attaining the conceptual image of belonging to the country through the overall belief in one consolidated national identity.

Communication

Achieving interaction among Jordanian designers and the community members.

Truth

Showing the author's interest in the question of whether or not the Jordanian community is composed of homogenous non-mixed identity or identities.

Creativity

Contributing to creativity in the field of design, based on the fact that the Jordanian trend to emulate and transfer the external part(s) of culture, something which drives creativity to individualize one specific identity highlighting the Jordanian culture itself.

Thesis Structure

The thesis structure was designed to reflect the research approach (shown in Figure 1.1) it is divided into four chapters, with an introduction and conclusion.

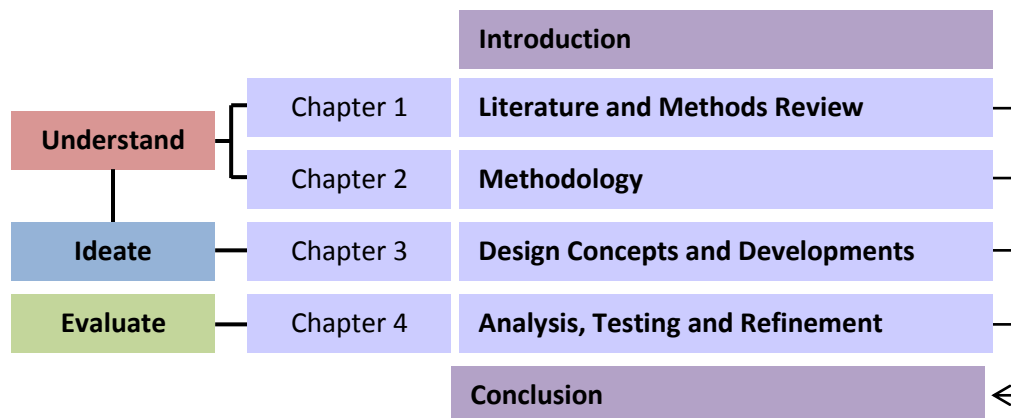


Figure 1.1: Thesis Structure

Case Studies

A range of case studies based around the notion of national identity and ethnicity were undertaken at the beginning of the research. The studies focused on loyalty and national spirit among diverse communities (please see Appendix 3).

Following the completion of the case studies a literature review was conducted to gather information about the author's perspective on Jordan's social structure. The aim of this study

was to attempt to define Jordan's identity and to consider its attributes in order to design and adapt the new proposed symbols.

The author started by giving a brief summary of the identity concept and how it has been adapted by some philosophers and sociologists with reference to group identity such as with the French Psychologist Émile Durkheim (1912). Such studies of community models were important because the related outcomes showed relevant evidence of the philosophical aspects of designing with reference to groups. Such studies can be used among traditional communities like those in Jordan.

Then the author moved to Hofstede's (1980) 'Cultural Dimensions Theory' which is a framework of cross cultural- communication and society gained values. The models which are characterized by Hofstede are one of the most popular scales for use in rating a community's orientation. The author has found that the scale supports findings from the Jordan community that has been separated into three dimensional values: individualism- collectivism, uncertain avoidance and long term orientation.

Subsequently the author focused on certain notions like ethnic groups, National, Nation, the role of allegiance and minorities in order to understand the nature of Jordan's ethnicity thus enabling the author to create a symbol that holds that reflection.

In the next stage of the studies the author sought to understand more about other practices of national design and its implementation in order to understand the role of visual symbols and their impact on people's allegiance.

Here the author moved into the field of empathic observation as well as interviews, data collection, case studies, analysis of photographs and the use of Thematic Analysis as qualitative methods to obtain strong evidence to enable the author to arrive at designs (symbols/ prototypes).

Case studies showing the symbols design process in Jordan

a. Backup case studies

These were used as start-up studies with which to obtain strong evidence of Jordanian community social orientations

b. Lawrence of Arabia literature ' The Seven Pillars of Wisdom'

c. The visits to the seven different ethnic groups in Jordan

The last two case studies explored the cross values and common traits between the different ethnics to build up a coherent identity.

It was concluded that the rule of society is important in effecting individuals' behaviours. A country like Jordan whose people share history, experiences, and interrelations could enable the author to create symbols that promote these shared values.

Ideate

This includes the developmental process of the final artefacts that were the start of a key part of the design process. The author used the analysed findings (resulting from the observational study and collected documents) in order to design the symbols/prototypes.

Evaluate

The proposed symbols/prototypes were evaluated by Jordanian focus groups of seven ethnicities and the results presented clear evidence of their positive feedback.

a. The Exhibition

The exhibition was an important source of information that created awareness and developed relationships with new perspectives.

b. Jordanian Families

The author returned to the seven families who were originally questioned to share the prototypes and gather feedback.

- c. The author also tested the proposed symbols/prototypes with an expert panel of Jordanian designers (graphic, interior, practitioners) in order to further develop other models which could be used in future research or markets.

This chapter has introduced the research subject and identified the purpose of designing new Jordanian national symbols. It has set out the methodology and outlined the aims and objectives of the research, and discussed how this relates to the overall research question.

Chapter One: Literature and Methods Review

Chapter Outline

This chapter addresses some previous theoretical studies and design theories which have looked at how a national emblem can promote communities' interrelationships and longevity. Given the lack of studies and data on national design, this chapter explores the context for the research and highlights some of the key issues relating to identity. The review begins with an overview of sociological perspectives on identity and explores what factors impact on the notion of belonging.

These studies fall within a unified framework. However, one particular concept sheds light on the dimension of communal value through cultural and societal valuing, highlighting them as harmonious interactions between community and environment, looking at the effects they have on ways of thinking, the cultural perspective through which they deal with the different issues they encounter and discuss the relevant reactions and how they are linked to design. This requires a different understanding of the collective foundations of national identity for creating an effective design.

The research into social identity was necessary to look at each of the transitional periods of society in order to inspect how much the existing capabilities can keep up the requirements for change and the role in setting the stage for the individuals to accomplish a coherent identity.

1.1 Studies around Identity

In this section the term identity is used to focus on the common concept of the shared group as a cultural attribute. The author will clarify how shared beliefs and traditions within a group culture could influence its members' behaviours in traditional countries such as the main focus of this study, Jordan.

Cultural identity was introduced in the fifties as a reaction to immigration waves and the huge demographic movement at the time. However, the study of identity was faced with systematic

and epistemological difficulties that revealed how loose the identity concept was. It is after all a set of strategies adopted by the individual and groups according to the interests or the coercions and situations that were taking place around them.

First type	Second type
<p>The Social Identity which includes communal dimensions, shared experiences, and an array of values and criteria that stands as guidelines for the group and its members.</p> <p>The theory of intergroup relationships which is concerned with interpretation of the social conflict and change, paying attention to the individual's need to positively distinguish his/her inner group versus the outer groups for the purpose of achieving a positive social identity.</p>	<p>Self or Personal Identity, Theory of social identity is concerned with a study of intergroup and kin-groups inter-relationships. It is an epistemological social theory for the groups and focuses on the positive discrimination.</p> <p>The theory of self-classifications based on considering that the common identity rejects the individual self-identity, the symbolic interactive one.</p>

Table 1: The Two Types of Community Identity.

According to the table above, there are two types of community identity:

Community that consists of individuals: Accordingly, people of this first identity type act individually in decision making and act more freely within the score of personal choices as is often seen in many western communities.

Community that consists of groups: This type of identity is concerned more with taking group decisions as we see in communities from the Arabian Gulf and Middle East countries.

Both types of identity are important in making stable and advanced counties. Each type has its own factors that contribute towards the country system. For example, if we imagine two different groups of people (with seven members in each) where in one group each member acts individually in order to create a new system, whereas in the other group the individuals act as part of the same rhythm and follow each other these groups represent the different types of community identity. The following illustration shows how the different sides act as individuals within an overall system.

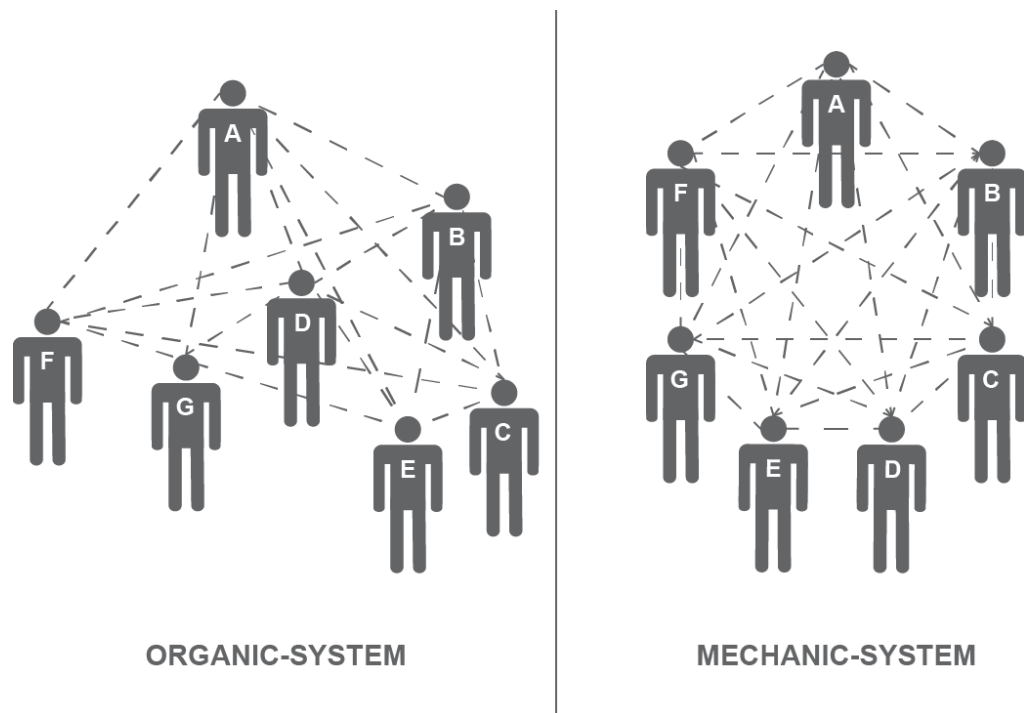


Figure 1.2: A comparative illustration by the author showing two types of community systems (Motly, 2001, p. 510).

The left side of the above illustration is an example of a creative system where the individuals (A-G) are dispersed irregularly. They represent different forms acting together towards the system. The resulting structure is an unfamiliar new form. On the contrary, on the right side, the individuals (A-G) are acting together towards the system resulting in a regular, familiar shape.

This example of a regular shape where individuals are acting together is represented in the Jordanian community where the rules of society play an important part, effecting an individual's behaviour and the decisions they make. Here, the author will investigate possible aspects of reconstructing a new symbol using creative aspects in a traditional community like Jordan. One of the famous scholars who will be addressed within the literature review and who has already indicated this point of community division was Durkheim (1979, p.256). He considered both types of community identity as positive ways in which to construct a solid community. He called the individual behaviour type "Mechanic orientation" and the group behaviour type as an "Organic orientation" (1979, p. 257). However, Durkheim favoured the group orientation in

forming a cohesive society; accordingly, the author will address his views in relation to findings of this study.

Most studies about the concept of identity have sociological dimensions that reflect a special importance in the study of minority groups. This also uncovers a deep interest in modernism that stresses individualism and aggrandizes the individual (although this is a contentious area). Within the time frame of several decades of development, the identity concept overwhelmed the whole humanistic study with complex ramifications and divided for analysis very different facts such as the psychology of individuals, changes in religions, man-woman relationships, vocational objectives, family life, immigration, and racial conflicts.

1.1.1 Adoption of the Identity Concept by Sociology

It is necessary to highlight the origins and themes that have been focused on in the study of identity in order to determine the themes which revolve around the community which has its own characteristics.

It is almost unanimously thought that Erik Erikson, a famous developmental psychologist working in the 1950's, was the originator of the term 'identity' in its contemporary sense. However, the historian and transformational technology leader Philip Gleason (1983) in the etymology syntax he suggests for the word, indicates that we have to trace other tracks for the extensive use of this concept by borrowing ideas on the concept of identification from the field of psychoanalysis. Identification is achieving self-identity or acquiring a certain identity. For Sigmund Freud, this acquisition of identity is a kind of imitation of when the child finds itself and adopts this new persona. In sociology, this means the individual's acquisition of his/her identity through the community by complying with its array of values or performing a definite role (Erikson, 1968, p. 59, 61).

Identity is a complex term that has two different inclinations, collective or individual. These themes were the central to the discussions in a seminar led by Levi-Strauss at the college of de France (1977, p. 331-332) which is also cited by Berger and Luckmann in their book the Social

Construction of Reality (1966, p. 149) that realisation of oneself is constituted with the other. It is noticeable when looking through the lens of identity studies that some collective identities may dominate and control each individual more than another.

The reference group means the group through which and within the individual can determine his/her identity, and starts borrowing values and criteria from this group without necessarily being a member of it. The theory of the reference group won favour with sociologists, especially in terms of the influence of Robert Merton (1980) the American sociologist who contributed to making the subject of identity and its derivatives more popular. Both theories gained more interest in sociology and socio-psychology in the fifties.

However, only through the Symbolic Interaction School did the concept of identity acquire decisive importance within the realm of sociology because it specifically discusses the way in which social interactions formulate one's own awareness of oneself based on common symbolic arrays. In fact, this probes the core issues concerning identity.

Despite all this, the interaction scholars didn't use this term at the beginning which might be because the founding patriarchs, the American sociologist Charles Cooley and George Mead (Farberman, 1970, p.3) addressed one's self as 'soi' (a term that won favour with the Interaction scholars in the sixties) then this school abandoned the term and shifted to the term of identity as of 1963 when Erving Goffman, a chief interactionist, published 'Stigma: Notes on the Management of Spoiled Identity' in 1966. In the same year, the sociologist Peter Berger announced the identity concept and contributed to the increase in its use through his book '*The Social Construction of Reality*' where he devoted enough space for the theory of role models and the theory of reference group and through the comparative phenomena, which he developed in his book (Berger and Luckmann, 1966, p. 14, 40-46).

1.1.2 Recognition of Minorities

The rise in popularity of studies around identity has increased the significance of the study of minorities; and increased awareness of ethnicity as an important characteristic and consideration when looking at identity.

The spread of the term 'identity' and its extensive use in sociology in the USA happened during the sixties. In addition, the political situation in the USA at this time contributed to fixing the term's use, both in popular culture and mass media as well as the sociological and political analysis. To be more specific, in the late sixties the Afro-American minority began to use the term especially with the advent of 'Black Panthers' (a national organization created to combat white oppression) in 1966. Other minorities followed suit claiming it for their own distinction, producing a 'real identity awakening' in the seventies. This was also reflected in the social sciences by categorizing numerous sections in American universities such as the Afro-American studies, called 'black studies', feminine studies, studies of Mexicans staying in the USA and Jewish studies. For all these studies, the minority identity is a primary axiomatic requirement.

Although the term appeared within social studies in the USA and quickly became more popular there, it also took hold in Europe where 'identity' became a principal concept. Of course, American history is distinguished by the importance of the issue of minorities, caused by numerous waves of immigrations, and this is a decisive factor for the growth of the concept. There are several explanations for why people feel the need to express their identity which are mainly articulated in terms of social status, such as gender, age, race, ethnicity, religion, etc. Ronni Lipton (2002) who is a journalist writer and a designer articulates this in her book stating that the use of visual design is an important role in reaching ethnicities. In the world of design users do not have the same visual preferences but through the use of creativity, individuals are able to confirm several facets of their identities, and accordingly conveying culturally coded, visual messages about themselves.

1.2 Fundamental Community Values by Hofstede:

The Dutch researcher Geert Hofstede has investigated cross-cultural differences through the use of questionnaires that included people from different countries and societies (1983, p.335-355). His studies resulted in the identification of a number of cross-cultural dimensions the most important of which are the following three:

- 1. Individualism versus Collectivism:** This dimension measures the ability of individuals to take independent actions regardless of what others believe. Here, Individualistic communities are those where individuals are able to act as they like regardless of what others may think, while in collective communities' individuals are very sensitive to their social domains, which affect their decisions and actions. The Jordanian community, for instance, scores low in this dimension as it values collectivism due to its tribal nature.
- 2. Uncertainty Avoidance:** Communities are assessed here upon their ability to handle anxiety and change factors, by either accepting threats or avoiding them, in addition to their differences in terms of the existence of social and economic rules. Being conventional, Mediterranean communities rank highly as careful (therefore avoiding uncertainty).
- 3. Long Term Orientation:** This reflects interest in the present and the future rather than the past, which affects decisions. (Park and Lemaire, 2012, p. 5)

The Arab countries are described by Hofstede as ranking highly in Power Distance and Uncertainty Avoidance, which is quite logical, as they are closely interconnected communities that highly revere the elderly, the powerful and rich, while at the same time they seek to avoid risks and prefer to work according to fixed frameworks. The lowest ranking dimension in the Arab countries is Individualism-Collectivism scoring 38 compared to an international average of 64 that shows the dominance of collectivism and the effect of family and community on an individual's decisions.

Such studies introduce us to the normality of differences and the need to tolerate them. They are also informative for studies surveying a community's opinions and those seeking to account

for certain behaviours that may seem illogical, while they are in fact quite nationally focused and rational.

Some deal with the social values as relative, that is, different from one society, one civilization, and one culture to another. Others insist that they are absolute and must be imposed forcibly or through the dominating institutions within the society.

There are some values that accept ambiguity and have the ability to envision the facts and the complications in the lived situation. Other values lean to simplification, and making matters easy and smaller due to an inability to tolerate ambiguous issues and phenomena. In psychology, it is difficult for people to deal with unclear matters, complications, and contradictions in actual life, as they prefer issues that are easy to understand. However, for this research it's important that the people must be made aware and trained to tackle the actual situation with all its ramifications and dimensions to find out real solutions.

Here, the author intends to discuss types and forms of societal behaviour in Jordan as being a fundamental means with which to help in the analysis of the identity phenomenon. However, another problem poses an obstacle to the analysis and interpretation of this. The state curbs the pluralistic attitude because some political and security calculations control its relevant movements. Such control helps generate disciplined societal symbols as much as it deters the natural growth of culture, development, and openness.

At this level, many societal identities are censored, guided, and measured. The Jordanian citizens are not being taught their values, but they receive them or see them. They inherit such values or discover them through others. This point has not been studied even inside Jordan's universities since there is no chance to learn Jordanian values and analyse them academically. It is just presented as a spoon-feeding of the inherited norms. Although links between the society and its values are neither direct nor clear, the societal attitudes have become typical, collective, and centralized, that is, institutionally legalised. Jordanians, as individuals and groups, receive

instructions from the government, the laws, religion, or the community itself, and cannot therefore separate the role of the individuals from that of the institutions. Durkheim, called for honouring the collective attitudes, which are commitments imposed by regimes and laws enforced on certain groups of the same allegiance. Citizenship is an attitude and commitment whose orientation and essence are not agreed upon (Durkheim, 1969, p.19-30).

In his first message to the nation, HM King Abdullah II defined the national identity when describing the effective citizen who shares the government's institutions in the social and political development of the country. This is the ideal picture of the perfect Jordanian citizen, which is not just a description of clothes and the outer shape of a person but is far bigger, more important and comprehensive. It starts with a feeling of one's productivity, love, and loyalty to the homeland and being committed to its steadfast values and virtues, favouring collective activities away from selfishness and other social defects. Most viewpoints already mentioned see nationalism as a collection of attitudes, feelings, or shared values. The author adopts this and considers that a regime or authority materializes such shared values.

The observational study theoretical outcomes quoted from the Geert Hofstede (1980) cultural dimensions.

- Are humans ordained or free willing
- Value of reason and values of the heart
- Values of feeling shameful and feeling faulty
- The conflict between fundamental historic values and future ones
- Masculine values and feminine values and future ones
- Abidance values and unique values
- Limitation values and creativity values

Accordingly, theoretical foundations of the concepts of identity, citizenship, and loyalty indicate that the state is the biggest circle that encompasses the different allegiances within a society

and it enacts such criteria through assigning individuals' certain duties and obligations aimed at achieving cohesion and participation for the benefit of both the individual and of the homeland. On the other hand, allegiance has the vital role of formulating many ideological, cultural, and social bodies, which the state may not be able to control because the activities of such bodies take place within families, tribes, and clans, in addition to other ideological and religious agencies. The author has already mentioned that there are shared values employed for studying certain cultural types some of which were devised by Geert Hofstede, an authority in general behavioural study. Some of the criteria depend on common values, some of which the author will consider with reference to the Jordanian society.

1.2.1 Themes

1.2.1.1 Theme 1: Are humans ordained or free willing?

Orientalists often describe Arabian culture as leaning towards highlighting destiny and doom concepts, and many Arabs believe in determined sequences and that whatever happens to them is ordained by God, not through the free will of humans. On the other hand, many other Arabs adopt the antithesis, asserting values of human responsibilities, free will, choice, and endeavour to change the existing unsatisfactory situation. The first viewpoint centres around the use of some elements of religious texts arbitrarily secluded and pulled out of their context just to testify their contention. However, it is not permissible to interpret such verses to connote passive submission to outer forces all the time since they in their correct overall context, or other verses, urge humans for change by petitioning Allah's succour, besides their own endeavouring and labouring.

1.2.1.2 Theme 2: When addressing the present, should we move back or march forward?

The conflict is between fundamental values and future ones. In the Arabian culture, there is conflict between many lines, some of which favour the old ways while others are concerned with planning for the future, starting from the current situation. The first line adopts fundamental concepts to follow the traditions of the good ancestors, whereas the second line is supported by concepts of liberation from the fetters of the past, sticking to futurism, streamlining, change, creativity, innovation, renewal, modernism, and adaptation. Other ramifications try to reconcile between old and new and call for change while preserving pristine norms, and accepting imitation by taking from other cultures whatever can be useful and rejecting what is bad and does not fit the time.

1.2.1.3 Theme 3: Imitation Values and Creativity Values:

Fundamentalists deem that creativity is not human but is an attribute of God only and that this term has been imported from contemporary Western culture. This disparages human capabilities and keeps them inert and submissive to calamities. However, throughout all stages of Arab development, there have been liberation movements and forces that create, renew, and change faced by conservative reactionary forces with which they keep clashing and still clash to this day.

1.2.1.4 Theme 4: Values of Reason and Values of the Heart:

Some derogatory generalisations about Arabian culture are that the culture of the heart, soul, and faith overcomes the culture of reason, body, and science. At the same time, the Western culture is described as dealing with reason and experimenting with science. There are also some Arab thinkers who say that the Arabian society is lagging behind due to the absence of reason and, therefore, they call for rationality. In fact, Arabic culture is a cocktail led by both reason and components of the heart despite continual frays between the two (Heggy, 2009, p.41).

1.2.1.5 Theme 5: Masculine Values and Feminine Values in Arabian Society

A study by Hofstede proved that Arabian societies are generally characterized by a culture of dominance and lean towards a preference for baby boys although females do have the same constitutional rights. This is not considered as strange because Arabic values are derived from a religion, which urges males to protect and safeguard females. This however does not prohibit females from practicing different professions as long as this does not contradict the morals of religion or values of society. It is now obvious in Jordan that females have become more open and willing to take different jobs and have effective family roles that are not of a lesser status than those of males. Yet, males still have the priority in decision-making. The author noticed this in field visits, but as a woman she was free to make decisions about preserving the privacy of other females and as a respectful human being.

1.2.1.6 Theme 6: Abidance Values and Unique Values

The author explains abidance values as those by which the group member belongs to the group and abides by their specific customs and traditions. In return, the group shelters and supports individuals against being adherent. This can engender cooperation, mutual support and commitment. However, the member here is under social coercion for strict abidance, losing much personal freedom. On the other hand, values of rebellion, uniqueness and liberalization have to be stressed and instilled in the Arab culture.

1.2.1.7 Theme 7: Values of Feeling Shameful and Feeling Faulty

Feeling shameful arises due to strong social coercion and deep-rooted coercive abidance in societies with prevailing personal relationships and face-to-face meetings. Abidance is followed to evade shame and rumours. On the other hand, feeling faulty arises from introspection of the social values. Here, people abide not due to a fear of rumours or to evade penalty but due to an inborn moral persuasion and remorse. Orientalists think that the Islamic and Arab World is

dominated by values of feeling shameful, whereas the Western societies are dominated by values of feeling faulty.

Based on the above, we will clarify each value to delineate the nature of the Jordanian society through a descriptive recounting of the author's own experience out of several field visits in Jordan. Then we will link all this with visual symbols that express Jordanian values.

Although there are certain measurable types or criteria, loyalty and patriotism are disparate among individuals because the homeland instils loyalty, which is a necessary feeling for each social being.

A country is the place that represents and instils a unique sense of belonging, pride and loyalty. The sense of belonging is not merely a material human relationship, but rather an inherent part of human nature. Philip Alperson who is Professor of Philosophy at Temple University in America, indicates that "The idea of belonging to a community seems to most people something so basic as to constitute part of what it means to be human being" (2002, p.1). Dr. Kenneth Pelletier of the Stanford Centre for Research and Disease Prevention writes: "Belonging appears to be a basic human need no less than food and shelter" (Pitonyak, 2010, p. 6). The sense of belonging is an inherent part of human nature, yet it differs according to people's experiences. When the author considers different racial, ethnic and cultural groups the author thinks of beliefs, notions of identity, religion, cultural affiliations, and much more (Alperson, 2002).

There are variant viewpoints among philosophers and scientists about allegiance, and it has philosophical, psychological, and sociological dimensions. Maslow (1943) the American psychologist addressed it through impetus, whereas Eric Fromm (a German social psychologist, psychoanalyst, sociologist, humanistic philosopher, and democratic socialist) considered it a dire need which humans have to fulfil in order to overcome their seclusion and loneliness. The American social psychologist Leon Festinger (1919-1989) through his social comparison theory considered it such an attitude that underlies cohesion of the group individuals. Some others consider it an attitude moved by a strong human motivation to satisfy vital life needs.

There are several different viewpoints with regard to the nature of allegiance whether it can be attitude, feelings, sensation, or vital psychological need (since the need is feeling that something is missing whether it is internally physiological or socially psychological such as the need for allegiance, dominance, and accomplishment) or an impetus or attitude. However, all viewpoints concur that it is impossible for people to live without allegiance that is inborn for satisfying the necessary needs. This allegiance grows as people grow and mature until it is shifted to the big society that has to satisfy the needs of the individuals.

1.2.2 Conclusion

The feeling of allegiance (joining certain groups) is an inevitable necessity and a collective attitude. People express allegiance by the need to gather and the wish to be connected or spend time with others. This need seems to be common amongst humans. The allegiance to a particular group should provide a bigger, stronger, and more comprehensive entity that keeps the members full of pride and honour. Members should enjoy mutual accord to achieve communal positive interaction. Such accord will be at varying rates depending on the nature, nationality, experience, and background of each individual. This is based on relative abstract and tangible differences like experience, feeling, standpoint, reason for residence (for work, stay, or other) reason for migration and its duration, and integration within society. For instance, the research found out that it is difficult to determine or measure the allegiance level since it is a standard individualistic feeling based on the individual's way of speaking, recounting, being attached to a certain place, or experience of that place as well as maintaining the pristine customs regardless of the period spent.

1.3 Ethnic Grouping

UNESCO defines the term ethnic group as "each sector of society distinguished from others by culture, language, or natural characteristics" (1973, p.5). Encyclopaedia Britannica defines it as

“a social group or a gathering of individuals within a bigger society bound by common links of race, language, nationality, or culture (Encyclopaedia Britannica, 1992).

Barth, the Norwegian social anthropologist defines it as “a group of people characterized by interaction and mutual communication, common culture distinctive in racial, religious, and historical aspects, and awareness of the group’s aspirations” (1970, p.12). Schermerhorn who was a professor in sociology defines it as a subdivision inside the society with real or alleged common ancestry, history, and shared memories of the past with a cultural focus on one or more of the symbolic racial determinants such as an effigy of the common solidarity.

Everett Hughes (1994), the American sociologist, states that ethnic groups are not the same. An ethnic grouping may be distinguished from other groups by a level of difference that is noticeable or measurable. Also an ethnic group can be identified as so because both people inside and outside the group are aware that those inside it talk, feel and act as if it were a separate group. He thinks this can happen only if there is a way to check who belongs or does not belong to the group. If it is easy to forsake it, then it will not be a real ethnic group.

Scientists, Aguirre and Turner, replaced the term ‘ethnic group’ with ‘subpopulation’ (1995, p. 2-3).

So, our basic subject is the concept of ethnicity, which has been relatively recently introduced to the field of social sciences although it was already being used within the field of anthropology. It became an entry in dictionaries and encyclopaedias only in the late 60’s and early 70’s, and didn’t appear in Oxford Dictionary until 1972 (Glaze, 1975). “Erikson contends that this term was used with this meaning from the mid-fourteenth century to the mid-nineteenth century when it gradually started to denote the racial ethnic characteristics” (Guiberna and Rex, 2010, p. 33). In the USA, this term was used after World War II to refer to non-Anglo-Saxon people such as the Jews, Italians, and Irish.

The word 'ethnicity' is derived from the Greek 'ethnos' which means people or folks. Ethnicity connects "the symbol, emblem, and individual's identity. It is the cultural legacy the individual inherits from the racial group he/she belongs to" (Burge, 1978, p. 226).

This definition focuses on allegiance, which means the origin that is the fundamental element and the determinant factor for all ethnic definitions in the social and political sciences. The same applies to the term 'nationalism'. Ancestry discriminates one person from another, making distinctions between 'us' and 'them'. Regardless of the origin and common ancestry, scientists working on anthropology and genes rejected this concept since

"There has never been a pure ethnicity due to frequent migrations, trans-boundary transportations, and marriage. In addition, during subsequent historical periods there had been interrelationships and intermingling among races that makes it difficult to declare that there is such a pure ethnicity free of traces from mixing with other races or nationalities." (Toland, p.2)

In fact, there can never be a pure ethnicity in our contemporary world. On the other hand, some people believe that their ethnicity has one ancestry. For example, the Japanese feel they belong to one single ancestry because they are up to 99% racially homogeneous which is a unique phenomenon.

Accordingly, the belief in common ancestry, whether it be real, false, or imaginary, is the most important criterion to define ethnicity and distinguish it from other ethnicities. This was asserted by the British sociologist, Anthony Smith, who defined ethnicity as "a group of inhabitants with the myth of common ancestry, shared historical memories, cultural norms, and specific region, and are in solidarity" (Smith, 1991, p. 39).

This definition is considered one of the most important definitions of ethnicity because it contains the following indispensable components:

- A. A group of inhabitants, which emphasizes enough numbers and a considerable ratio of population.

- B. The common ancestry is an essential indispensable component that is the fundamental basis for an ethnicity.
- C. Related to a specific region that is the physical homeland and country of the ethnicity.
- D. Solidarity, cohesion, and integration are essential conditions because a unified ethnicity is the social mortar for binding the nation and its political and economic stability.

Ethnicity can have two opposing dimensions. The positive side is the preservation of the legacy, customs, traditions, and values of a culture. The negative side, on the other hand, can undermine the national solidarity since ethnicity is usually held as negative, old-fashioned, and dangerous concept. It can be perceived as threatening when racial banners are used to achieve political goals and establish new, modern, and independent states for certain ethnicities. This was what political activists did during the collapse of the USSR and Yugoslavia. Both ex-presidents, Slobodan Milosevic and the Croatian, Tucman, utilized the ethnic issue especially during the cultural and ideological vacuum due to collapse of the communist ideology. Both attempted to revive the Serbian empire and the Croatian glory as a means of holding onto authority and establishing states in Serbia and Croatia at the expense of the other minorities living in these countries.

“If there is a dominant group that is the majority in a country, formulating its own ethnic identity will overwhelm the country’s national identity. Also, when the major ethnicity opts to stick to its identity and impose it on others, the other ethnicities will undergo disturbances” (Bacik, 2002, p. 898).

Dictionnaire de géopolitique the French political geography dictionary uses the quantitative criterion as a condition for defining an ethnicity and considers the highest numbers of inhabitants, which gives it weight and influence in the political and social life of countries and communities.

“Ethnicity is a great gathering of men and women with common characteristics, linguistic and cultural in particular. Different ethnicities are of varying sizes that can be at least hundreds of men and women, up to hundred thousand, or many millions of individuals.” (Yves, 1993, p. 623)

Due to the quantitative criterion, ethnicity has become associated with the ethnic group because ethnicity will lose its sense and meaning if not connected with the ethnic community to which it belongs.

The ethnic community may share some constituents and characteristics and may not have some others in common that is an important criterion to distinguish an ethnic community from another. This criterion can be religion (Christian, Muslim, Buddhist), language (Francophone and Anglo-Saxon in Canada, Flemish and Wander in Belgium), or ancestry (Japanese, Serbian, Croatian, Macedonian in previous Yugoslavia). The ethnic community may depend on one criterion that does not mean that the other criteria are not as important.

“The ethnic community is a group of individuals living in a bigger society and has common ancestry (of one origin), common shared history, memories, or culture, are relatives, neighbours, or with the same physique, language, dialect, tribal or religious allegiance, or any combination of these characteristics together.” (Harris, 1975, p. 898)

This definition is too loose because it includes many criteria, which could therefore, be shortened into just identity and culture. Identity, for instance, includes language, religion, and history, which made some researchers limit the definition to one component of the ethnic group. This is adopted by New Columbia Encyclopaedia, which considers culture as the most important criterion that distinguishes one ethnic group from another, defining it as “a community with such culture that is different from that of the majority of society” (Ryan, 1997, p.3-4).

Common ancestry and ethnic peculiarities are some of the most distinguishing criteria, according to Stephen Ryan who is a Senior Lecturer in Peace Studies at the University of Ulster. The ethnic community depends on the values, historic memories, and myths which are not enough since there must be a specific region and a certain name for the community to easily recognize it.

From the above, some conditions and characteristics have to be available for an ethnic community such as the geographical region, the common ancestry, etc. In this respect, the sociologist Anthony Smith (1991) devised six criteria for an ethnic community:

- A. The ethnic community must have a name to update and develop the community identity.
- B. The population of such a community must share myths and historical memories.
- C. The population must believe in their common ancestry.
- D. They must feel that they belong to a certain region.
- E. They must share the same culture based on language, religion, customs, traditions, laws, and institutions.
- F. They must recognize and be aware of their ethnicity. (Smith, 1991, P. 94)

After shedding some light on the ethnic community, the author moves on to define a similar term, the minority group. There are many terms denoting minorities in the English and French languages, which are not usually common in Arabic such as 'linguistic minority', 'ethnolinguistic minority', 'ethnocultural minority', and 'national minority' (Wirth, 1983, p. 8). However, in Arabic the term 'minority' is used without the word 'group'.

The most common definition for a minority is that expressed by L. Wirth the American sinologist who deems that:

"The minority is a group of people treated unfairly, subject to persecution, and kept secluded from participation in administration of the society due to the physiological and cultural traits that distinguish them from the rest of the community" (Wirth cited in Castellino, 1999, p. 401).

This definition is restricted to clarifying that a minority is persecuted and deprived of political participation that is not a general phenomenon and does not apply to some minorities. In fact, there are some minorities that have dominated the economic and political fields such as the white minority in the apartheid era in South Africa, the Chinese in Malaysia, the Indians in Kenya, and the Jews in several European countries. In this case, the minority does not mean its number but the role and status it occupied in the social, economic, and political hierarchy of the country.

Accordingly, there are some countries with a big minority group that have no power or influence in the government like the Huto people in Rwanda and Burundi, which gives evidence that not every small minority is necessarily persecuted and likewise not every huge minority is predominant. Nevertheless, the quantitative criterion is the prevailing definition for sociologists, anthropologists, and UN bodies especially Mr. Caportole, it's operative for the rights of segregated individuals in minorities of race, religion, or language. He defined the minority as:

“A group whose number is less than the rest of the community, who aren't dominant, who have racial, religious, and linguistic features different from those of the rest of population, and who knowingly stick to solidarity to preserve their culture, religion, and language” (Caportole, Nations Unies, Department del. information, 1995, p. 19).

Based on the above, it is possible to infer the most important elements of this definition of minority as a group with:

- A. A number less than that of the rest of population (the same criterion adopted by Wirth).
- B. A secondary political and economic status, which means it is persecuted by the majority.
- C. Linguistic and religious characteristics different from those of the rest of population.
- D. Due understanding and awareness to preserve their identity.

The UN operative for human and minority rights adopted the criteria of difference in religion, race, and language, and considered that this is enough to distinguish a minority. Yet, it appears lacking in definition and not at all comprehensive. This gap was later filled when the UN added other elements of culture, race, and traditional values; so a minority can now be defined as a group of individuals distinguished from the majority by religion, race, or other characteristics. In fact, the individual in the predominant minority may utilize his/her identity to obtain some privileges such as political or economic positions. On the other hand, the individual who belongs to a submerged minority may not reveal his identity to evade persecution, especially if his country is undergoing disturbances and racial wars. The term 'nation' refers to a common ethnicity and cultural identity shared by the population, meanwhile the term 'state' means a

political entity with region, population, and independent government controlling the country and inhabitants regardless of ethnical homogeneity.

“States and nations do not usually share common cultural and regional components” (Ryan, 1994, p. 158-159). A state can be ethnically homogeneous, with one ethnicity that is globally small, or it can contain many races as with most countries nowadays.

"If we established a state for every nation, the world would be teeming with hundreds of new states. So, there are some ethnicities without states such as the Catalonians, Basque, and Quebec citizens, but there is no nation without a geographical region despite the fact that there are some nations in exile and expatriation, longing for returning to a certain homeland, such as the gypsies” (Ryan, 1994. p.16).

1.4 The National Signification

In the Oxford dictionary, the origin of the word “national” goes back to late 16th century, from French, from Latin *natio(n-)* meaning ‘birthplace of people’.

Nationalism, by the majority of opinions, is a political ideology concerned with power and the modern state (Gellner 1965, p. 168; Hobsbawm, 1992, p. 10; Breuille, 1993) which means it is a type of collective identity such as duties, education, territories and common legal rights that impose allegiance to the nation (Gellner, 1983, p. 6) contrary to Anderson (1991) who argues that it is common culture, while there is some level of agreement or membership. In an article from the Journal of Identity and Migration Studies, Radu Cinpoes (2008) argues that what makes a culture international is constructed within an institutionalized framework (standardized language, educational systems, etc.). However, the function of symbols and values becomes more visible in national formation, as Smith (1991) argues, because they are important in binding communities together (p. 55-76).

A nation is the sum total of common shared interrelations that are showcased in the public opinion. They are integrated individuals who are lively and alive despite the fact that other factors such as ancestry, language, exchanged benefits, and environment do matter to a large extent (Hutchinson and Smith, 2007, p.39-42). Noticing that nation is defined either as pure

common ancestry or as colonial dominant entities, Joseph Stalin (1878–1953), leader of the Soviet Union from the mid-1920s until his death in 1953, opposed both definitions asserting that a nation must have in common one language, a specific country, and economic unity (Hutchinson & Smith, 2007, p.43-46). Max Weber (1864-1920), a German sociologist and political economist, contends that a nation is a holistic society with a distinguished culture. He rejects all general definitions of nation and stresses common ancestry and ethnicity and shared history. He thinks that political strategies can consolidate the nation as a distinctive entity (Hutchinson & Smith, 2007, p.47-53).

On the other hand, Karl Wolfgang Deutsch (1912–1992), a Czech social and political scientist, thinks that nation is functionally an entity with shared history, experiences, and interrelations. He contends that enforcement bodies are there to ensure the compliance of the subjects with societal norms and traditions (Hutchinson & Smith, 2007, p.53-58). Clifford James Geertz (1926-2006), an American anthropologist who published 'The Interpretation of Cultures' in 1973 declared that there used to be an ethnic side as well as a civil side in the old dominating regimes. The ethnic side promoted ancestry loyalty engendering disparate identities, whereas the civil side (still prevailing today) emphasized societal integrity that fuses all citizens in one crucible (Hutchinson and Smith, 2007, p.59-64).

Anthony Giddens the British sociologist (1938) officially defines a nation as a specific powerful state of a distinguished entity dominating and safeguarding a country of clear-cut history and geography regardless of the concept of nationalism (Giddens cited in Spencer and Wollman, 2002, p.45). On the contrary, Weber opposed such a definition believing that a nation originates from interrelated ancestry (Weber cited in Hutchinson and Smith, 2007, p.40).

Overlapping terms of community, nation, and country mainly signify a territory with observed rules, the citizens therein, or the government steering all that. In fact, the concepts of nation and ethnicity and their ramifications all converge when it comes to pragmatic functions and distinctive identity within specified confines.

Since community, refers to common or shared values and beliefs, we have to know what the word “common” exactly refers to. In order to clear up the adapted term of “community symbol”, it is important to define the concept of ‘nationalism’ whether it is a political ideology or a body of beliefs shared by citizens, or even a type of collective idiom.

The author believes that national identity is a common sense including a set of cultural values and history that can be used and transmitted within institutionalized frameworks or law.

There are several terms that define patriotism which have many common facets since it is made up of culture, history, common language, shared myths, and the state’s entity.

1.5 Allegiance Concept

Allegiance means loyalty to a certain entity with which the individual is unified and integrated as an accepted member, feeling proud, honoured, and safe inside it. Such entity can be a group, class, or homeland. Loyalty overlaps with allegiance through which the individual expresses his feelings towards the entity he belongs to.

Philosophers and scientists have varying views on allegiance with its numerous dimensions whether philosophical, psychological, or sociological. Maslow the American psychologist (1943) for example addressed it through impetus, whereas Eric Fromm (1941) the German social psychologist, psychoanalyst, sociologist, humanistic philosopher, and democratic socialist, dealt with it as a dire need that the individual has to satisfy to overcome his seclusion, solitude, and loneliness. Leon Festinger the America social psychologist is in agreement with Fromm (1957) who considered it an attitude underlying the cohesion among the group members through social comparison (p.13). Others consider it a kind of preference moved by a strong motive to satisfy the essential life needs.

There are differences in the definition of allegiance with regard to whether it is an attitude, feeling, or sensation, or an essential psychological need (since need is the individual's feeling that something is missing whether it is internal physiological or socio-psychological like the need

for allegiance, dominance, and accomplishment), or a motive or preference. However, all these views assert that it is impossible for the individual to live without allegiance, which starts as soon as he or she is born to satisfy his or her essential needs. This allegiance often grows as the individual matures until it relates to the big society that is responsible for individual's needs. The individuals' feelings of prestige, safety, strength, love, and friendship can only materialise through the community because human behaviour gets its meaning only as a social standpoint or social construction

Besides, the community provides the individual with many standpoints through which he can display his skills and abilities. In addition, the individual's feeling of satisfaction, which he derives from the community, depends on the chances available for him to play his role as a member of that community or group.

1.6 Jordanian Identity

As previously articulated, national identity is a term that has many facets, however, here the research focuses on the social structure of Jordan which has been described as a tribal based country (Bin-Mohammad, 1999, p.9). The topics of migration, the multiplicity of ethnicities and nationalism have become the focus issues in Jordanian identity.

Evidence of various aspects of Jordanian social identity have been presented as case studies such as in the literature of 'Lawrence of Arabia'. Current samples from diverse ethnicities show that consolidation between the diverse groups within Jordan is often vital to the connection between migrants and their homelands, as when tribal traits such as hospitality and manners enable them to communicate. This research focuses on migrants' experiences in the country by examining migrants' ties to their homelands. The case studies provide evidence that is compatible with the presented database which is further confirmed through the author's examples of new symbol designs.

1.7 Jordanian National Identity in Design

The author's focus on the creation of the symbolic designs were on group features which represent coexistence among 'group valued community' as noticed between the diverse population in Jordan showcased in the observational study presented in Chapter 3. Design plays an active role in the creation of the national spirit through the community as it influences the public's attitudes and opinions. Today, many national images (such as cultural images) are seen as a major influence on human choices (Olins, 2002).

The Jordanian Community is an example of a group which is becoming more interested in its culture (Darabseh, 2013).

“Culture, in all its dimensions, is a fundamental component of sustainable development as a sector of activity, through tangible and intangible heritage, creative industries and various forms of artistic expressions. Culture is a powerful contributor to economic development, social stability and environmental protection. It is a repository of knowledge, meanings and values that permeate all aspects of our life. It also defines the way human beings live and interact both at local and global scales” (UNESCO, 2010).

Culture possesses various trends, being defined by many from a behavioural perspective, while others have defined it in terms of non-materialistic (rational) orientations.

The American sociologist Robert Bierstedt (1913-1998), in his book, 'The Social Order' published in 1974, has defined culture in terms of rational orientations “as substance which is composed of all what we think of as members of society” (1974, p. 123). While Sir Edward Burnett Taylor, the English anthropologist, has defined it as "that complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society” (Taylor, 1871, p.1). He is concerned about unity by means of social membership. What concerns the author among those examples is clarifying the social values of the culture of various ethnic groups in a traditional society (such as Jordan). These include the collective possessions and actions of human kind. The author summarizes the typical Jordanian communication pattern as group oriented.

Figure has been removed due to Copyright restrictions

Figure 1.3: The Power of Culture for Development (UNESCO) of Culture and Sustainable Development Recourses

The author will examine multi-models of traditional patterns of behaviours used by the diverse cultures in Jordan. In this regard, the author will consider the important dimension of population nature to determine the connection and historical value of its own national symbols and the diversity of its cultural development. philosophers, such as Plato and Aristotle, Hegel, Marx and Foucault, have already indicated that art is another form of understanding culture, where human production plays an important role in affecting the way people understand themselves (Alperson, 2002). Yet, identity in Jordan is mainly a diverse subject as it began in ancient history when Jordan was a part of Greater Syria. At that time, this connection was an important component of creating the cultures of Jordanian communities. Jordan connects east and west, north and south, forming a typical model of reflecting respect and pride of the homeland, dignity and values where customs and traditions hold loyalty to the hierarchy and leadership of the Arab nation.

The cultural traditions present in Jordanian life have made it well-known for its hospitality and generosity. For instance, Jordan provides equal rights for migrants. Dominant issues within the research, such as national unity and national integration, are not an individual process solved from either one perspective or a voiced viewpoint of a community. Rather, they are generally a comprehensive sense of loyalty and affiliation among individuals, people, groups, organizations and institutions. We are taking part in a process of identifying their Identity, which is a powerful means that provides a clarity when communicating with others. They are the key elements that serve as a point of public focus, with which various identifiers are introduced to a fundamental understanding of the essence of a nation.

1.8 Literature Review

The Seven Pillars of Wisdom (Thomas Edward Lawrence)

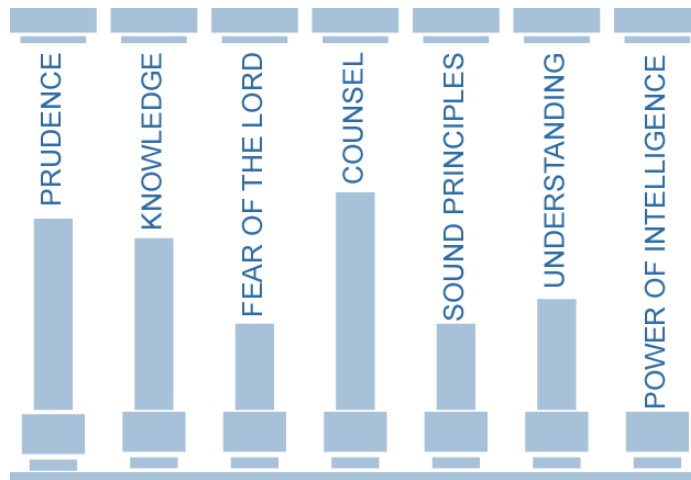


Figure 1.4: An illustrated figure showing the seven pillars that were used by Lawrence in his famous book (Origin: the Book of Proverbs 9:1).

Lawrence's book, *The Seven Pillars of Wisdom*, is one of the most referenced books classified in English literature. Authoring such a book was never going to be an easy task, since it endeavoured to address the then existing situations in an ambiguous region with equal potential possibilities for success or failure, which the Empire would declare as a clear-cut victory or defeat.

To properly recognize the environment of the east with its brewing constituents and glowing surroundings, one has to be aware first of Lawrence's own personality, numerous experiences, versatile commitments and the very new lifestyle living in Arabia afforded him. On the other hand, the factual events and circumstantial details that were happening during that period must also be taken into account.

The book, therefore, requires the reader to contemplate and read between the lines to comprehend Lawrence's perspective, vision, mission, and maybe suffering. This is why there is much debate about Lawrence between critics and historians.

For the author, Lawrence, is one of the famous Orientalists¹ who left a mark on the Arabian region, especially as his name is associated with Jordan where he was an Officer in the British forces and is best known for his role in helping the Arab forces during the Arab Revolt of 1916 against the Ottoman Empire. Through his involvement, he embodied and developed a lasting relationship with the Arabs and became known as Lawrence of Arabia.

It is very important and breathtaking to read how Lawrence describes the Arabian personality, psychology, aspirations, and archetypal concepts. That was the springboard for Lawrence to adapt, alter, and rally the quarrelling desert tribes, which had never submitted to any party before, to assemble together supported by the British against the Turks. The author accordingly gives primary importance to the comparison between Lawrence's experience, mission, and his book on the one hand, and principles of the Great Arab Revolt that aroused, unified and supported the Arabs.

This background has been combined with the Jordanian experience today in order to decode the commonly shared phenomena of the Arabian personality with its seven components. The Jordanian personality, individually and collectively, does contain one, some, or all of these components that stand for the varying allegiances or pillars of different length and durability. Even the adoption or appreciation of such pillars in one's, or the nation's, intrinsic emotions and beliefs is of such scope that they vary from one person to another as well as from one time to another.

¹Definition of orientalism in English:

Noun

Style, artefacts, or traits considered characteristic of the peoples and cultures of Asia.

EXAMPLE SENTENCES

The representation of Asia in a stereotyped way that is regarded as embodying a colonialist attitude.

Orientalist

a person who studies the languages, arts, etc. of oriental countries

1.9 Other Studies Concerned with Designing National Symbols

Studies of national designs have not drawn much attention, and most of them have addressed it through marketing, or politics and the state's reputation abroad. The following is a collection of examples of studies which have attempted to design national symbols.

1.9.1 First: A series of studies and national articles from: Designing Nationality by Sebastian Guerrini, 2008.

Sebastian Guerrini is a designer in Visual Communication, he focused on Argentina as an identity designer through pictures and relics from ancient times until 2008. He especially highlighted analytical details about the flag, money, and trophies through the following inquiry: How does the production of an image by the state contribute to the design of a national identity?

The author looked at another dimension that reflected personal experience as a designer, that is, the state's role as a political authority. This topic must be addressed within its academic dimensions much more as a creativity field than a theoretical specialty despite the fact that designers may be responsible for spreading specific pictures of the state and the prevailing ideology.

Guerrini saw that the subject picture was designed by the state's cultural monopoly due to hegemony of the government authorities. The picture was based on three elements that include national common identity, the ability to secure the institutional brand, interpretation of choice of nationality, and support of content. The common values, the national feelings, or the national identity should be preserved by the hegemony ideology that dominates the scene in a certain period of history. In other words, the changing image of identity depends on the dominating collective forces and the historical context because picture design is in fact a political process delineating politics as the mechanism that communal work could utilize in any entity according to its social effect. It also means that politics is the core of conflicts characterized by achieving the supreme interests out of which emerges a kind of identity that is fixed and unalterable.

Guerrini defined the national design as an ideological embodiment and representation in an attempt to establish and reconstruct the citizens' identity. He indicated that the national images like currency and stamps are effective tools with which to preserve the nation's memory.

What drew author's attention was Guerrini's reference to two basic approaches for addressing national identity. One can discuss the issue as a story indicating the origin and allegiance. This can also permeate the comprehension of the national identity and relationships among the different activities within the nation.

For instance, there are certain cases where religions organise national identities, cases where a shared language and a large geographical area created nationalities with successful industrialisation even where there is social awareness or utilisation of national pride. There are also cases where the majority accepts the nation's law and constitution.

The problem with this approach is that it stems from a fixed axis such as race, religion, and language, which cause inevitable conflict because it will not include the whole society. It is also difficult to come across a clear common denominator or shared history among the different sectors in any national society. However, there is another way to address citizenship that successfully combines the different identities of a population from a particular nation.

To evaluate this option, it is necessary first to reconsider the concept of identity, and the author declares here that we all have distinctive identities, not just those with the national axis mentioned above.

In addition to allegiance to a nation or political party, a person is also part of a social group who share some distinguishing characteristics. When classifying the population of a state, they must be addressed as human beings, not political beings. Nationality is not the important thing; it is the interrelations woven throughout all aspects of life that unify and integrate the social classes despite their separate identities. This is the realistic meaning of a national identity and communal coexistence.

1.9.2 Second: The New Rupee Emblem by Udaya Kumar

“As a National Pride, I feel really happy when I see people talk about it” (Udaya, 2014) Udaya Kumar Dharmalingam Designer of New Rupee Symbol India, 2009: He was interviewed many times by famous mass media networks like CNN and the Wall Street Journal. What draws the author’s attention to this particular symbol is that this man’s exultation was not just because his Indian Rupee symbol won accolades, but because it became India’s national pride.

In an NDTV report on the New Symbol for the Indian Rupee: The designer clarified that he did his best to emphasize the Indian culture after being immersed in foreign currency designs like those of the Euro, the Yen, and the Pound. He managed to add a new symbol that he felt could be internationally acceptable. Besides the Roman letters, he added Indian letters to concoct a specific merge that distinguishes India’s currency.

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Figure 1.5: The Rupee Symbol by Udaye Kumar
Source: <http://www.prokerala.com/news/finance/indian-rupee-symbol.php>

Udaya answered the following when asked about his design:

"It is basically based on the letter 'ra' in Devnagri script. In that, I have just added a strike through line to represent the Indian flag. Moreover, since I have incorporated the Devnagri script, it represents the Indianness of it because the top-line is unique and is not found in any other script. I have also tried to incorporate the Roman script 'R' within it so to have an international appeal" (Uday, 2014).

For him, Design is the output of in-depth study and wide-open exposure to the local environment. Here, the author stressed some aspects that were highlighted in the symbolic designs that were derived from motley factors that make up the unique local identity such as the acquired culture, the influential milieu, and the creative innovation.

1.9.3 Third: BNMS 2000

One example found in Wikipedia was described early in 2000 by BNMS, bearing a symbol, which is a field of research focusing on the branding of a nation's myths, and symbols. BNMS were concerned with revealing and demonstrating the meanings behind a nation's domestic myths, and symbols. According to their theory, each national myth and symbol has its own hidden meaning that may cause a misunderstanding between nations. Some argue that collective groups such as the EU do not need to be "branded" in order to improve their economic value; rather, they need to be branded to achieve their cultural goal of moving from a "poly-cultural" society to becoming a "multicultural" society. One way for this to be achieved is for nations to realise and work with the hidden meanings of their own domestic myths and symbols.

1.9.4 Fourth: Jonathan Rose, making "Pictures in Our Heads": Government Advertising in Canada / Hatice Sitki Branding (Inter) National Myths and Symbols for Peace: How to Meet Your 'Other' Turkey and Europe/EU.

A book by Jonathan Rose, who first wrote about this concept in 2000, claimed that Canada was "an unholy alliance between advertising agencies and political parties" (2000). A government which creates identities of national myths is judged by symbolic meanings, which means that the Canadian politics issues requiring popular support are more than likely to be brought to the public directly through advertising campaigns.

Hatice Sitki Branding (Inter) National Myths and Symbols for Peace: How to Meet Your 'Other' Turkey and Europe/EU. A Turkish scholar, Hatice Sitki, who first proposed this subject under the question how we would brand peace and how peace would be branded as polyculture. Poityreor Multicultural within the area of national identity of Turkey focuses on the relationship between the EU and Turkey. Sitki also stated that myths and symbols could help both the EU and Turkey to understand each other by posing the question "How would you brand peace? In addition, would it be peace-branded as poly-cultural or multi-cultural? Focusing on how they can achieve 'unified in diversity' peace together" (Sitki, 2012, p.1).

A country will always stand for a wide range of notions that are culturally relevant. As Sitki argued in her research: "Nationalism is much more than a political ideology; it is also a form of culture" (Sitki, 2012, p.2).

Now, the main aim of this study is to determine the influences of Jordanian identity and to discuss the main lines of the relationship between personal variables and organisational factors required to maintain a positive message about a country's culture that could affect its identity. Accordingly, the author will describe how the security of Jordan favourably promotes stability and assuredness through practice and communication that examines the different model reviews adopted by the Jordanian community. The views are relevant to the meaning of Jordanian symbolic indications to be investigated by the author.

1.9.5 Fifth: Nation and Nationalism in Controversial Debates and Thought: A Review of Origin of Nation and Nationalism, Canadian Social Science, Vol. 9, No. 3, 2013, pp. 61-67 Anbarani, A.

This paper discussed the Primordialists and perennialists' emphasis on nation and nationalism and questioned whether it is a natural and biological phenomenon or an invented one.

The research paper drew the authors attention because it is important to deepen the debate about the roots of nationalism and nation from before modernism and its modern denotation that accompanied modern states. The author focused on it as an approach, ideological principle, and political source, which is different from the biologists' approaches that go back to the shared ancestry.

There are varying views between those who see that the origins of nationality and the ensuing nation is a modern phenomenon and that this identity is artificial and others that think that it is naturally reared or old, natural, and international. In the research paper, there is also another opinion which is an approach based on the states of national origins and with historical dimensions (Smith, 1972, p.20). He tried to mix modern and pre-modern feelings about nation and nationalism (Smith, 1991, p.45). According to Smith, nationalism as a movement is a modern phenomenon but it has pre-modern roots.

There is ambiguity about the term 'nation' with different views. The nation could be a popular myth, common language, shared economical life, and with demarcated borders. Biologists, on the other hand, highlight race and nationality. The author thinks that nationality is the result of the modern phenomenon produced by the political celebrities, because the ideas of modernism, nation, and nationalism are commodities of the modern state. In fact, races, racial interrelations, and primary shared humanistic conditions generated assemblies with shared aspirations and memories, regardless of biological considerations. The author, therefore, asserts that the identities are recorded experiences from several periods and eras that formulated the modern national society.

**1.9.6 Sixth: Nationalities Papers: The Journal of Nationalism and Ethnicity Embodying the Nation: Football, Emotions and the Construction of Collective Identity, Vol. 36, No. 4 July 2011
Sven Ismer**

This paper investigates the collective emotions of groups in order to gain better understanding of national identity and the collective emotions with a psychological perspective on the collective attitudes taking two examples from the most popular game football of the world cup of 2006 and 1974 where both were held in Germany, measuring the dimension of Group-focused enmity (GFE). The study shows that the GFE increased after the world cup 2006, and from that point proves that Durkheim's 'effervescence' does not always come from community, but it might be influenced by nationality where this converges with the authors work about belonging which contributes to understanding social cognition and expressive behaviour.

1.9.7 Seventh: Case of South Africa's National Image:

The Marketing Council of South Africa (2000) tried to solicit and bring awareness of South Africa's² rich cultural heritage through the creation of positive and compelling culture images in

² A study undertaken by the 2012 UNODC (United Nations Office on Drugs and Crime) showing how South Africa is suffering of bad reputation on the International level for many reasons, some of which are the highest rate of crime in the world, abject pauperism, apartheid, and wide-spread AIDS. NOT CONSISTENT

free high-resolution photographs, logos, and promotional videos. The brands image of some countries, like South Africa for example, has been declined as a result of negative press coverage. At a study undertaken by the 2012 UNODC during the Fifa 2010 they noticed, for example, that there was a gap between the perception of the country and the reality of that country. During 2010 FIFA World Cup, South Africa, being the host country, had witnessed a real change in the perception of the country. There were 309,554 foreign tourists who visited South Africa as a result of the World Cup and according to statistics approximately 90% of them were considering visiting Africa again. The total awareness increased by 35% with a decline to 9% following the event. Overall, the significant improvement of South Africa's national rebranding developed and improved its image during the event. South Africa had tried its best to arouse global awareness by engaging media, promotional campaigns, locations featured, articles, newspaper, and others and succeeded.

Cultural Identity stimulates an easily accessible added value, and it can be of immeasurable benefit to a brand and to people. Nevertheless, as in the case here, in South Africa they tried to change people's perceptions. However, the numbers in which South Africa is shown by IMC indicate that it is not just about global perception. Developing an image requires much more than design. Most effective and successful communication strategies processes are based on understanding and audience profiling.

However, the wide audience is the major arbiter with their debates surrounding the concepts of the national design. Practitioners and proponents of nation branding often aim at positioning brand image at two fundamental targets: national and global reputation (Dinnie, 2007). Dinnie, the author of the famous book, *Nation Branding*, shed some light on the rebranding of the national identity of South Africa. He also points out the importance of self-presentation of a country with the aim of creating reputational capital and exploitation through different economic, social, and political interests and aspects.

This technical idiom of self-positioning will actively maintain its reputation rather than passively allow external parties of foreign media, rival nations, or the perpetuation of national stereotypes to impose their own perceptions; thus, it is conceived of as self-defined.

Therefore, upon deliberating the actual designing of a national design, there are several positive points that should be heeded like security, services, development, and any issue related to the country's reputation. Therefore, supported by a scrutiny of the society, the author focused on such positive issues as:

A. Security

Jordan is a haven and shelter for many races and those migrating because of war, so that about 70 per cent of Jordan's urban population is made up of Circassians, Chechens, Armenians, Turkmens, and more recently Iraqis and Syrians, making Jordan a very diverse nation.

B. Arab Self-Determination

Since the Great Arab Revolt, Jordan's people have focused on the principles of the patriotic *qawmiyya* movement. The Arab World was integrated and completely unified in its history, goals, faith, and interests before the advent of local territorial nationalism *wataniyya* after Jordan gained full independence in 1946.

C. Traditions and Beliefs

Jordan's faith and oriental habits and traditions have not changed regarding different pristine assets, which are historically attributed to, and are still preserved by, the Bedouin culture.

Jordan is a singular nation that uniquely combines all these minorities under one roof.

According to an article for *UK Trade and Investment* published in 2012, "Jordan depends on its educated population, its political stability, and its integration with world and regional markets".

The consideration of manpower as a valuable asset will allow for managing and enhancing reputation among externals. We all know that the purpose of graphic communication is to produce images that stimulate the way and extent information is perceived, which actually

requires enough time to understand and convert the information appropriately. Patronage of a national design is in most cases a matter of nation marketing and country policies, which determine long-term plans for actual results.

In the book, *Places* (2009), Anholt indicates that a positive reputation will open doors to those who hold certain passports, but when a country has a reputation for backwardness, the doors will be firmly closed.

Chapter Summary

In spite of the lack of studies around national design and publications around Jordanian identity, this chapter has explained the need for information to propose a new national symbols. The studies reviewed mostly concentrated on social theories in two main areas of community systems: individual and group identity. Based on these findings the author now understands elements of community value which will represent a core theme in the designs (Jordan is tribal state with its own inherent culture but at the same time it contains huge ethnic diversity). With this in mind she intends to propose new conditions to design new national symbols focusing on their valuable meaning instead of discussing common design issues like colour or patterns. Through the discussed terms of 'identity, nation and national common traits, traditions, and heritage' the literature review has allowed the author to adopt the best practice design principles and decision making to create designs that are appropriate for the diverse-ethnics, and contribute to the image of a country by conveying its unique character. These are key understandings that the designer needs to bring to the task of national design.

This research argues that the Jordanian designer exemplified by the author who has the capability to produce culturally relevant symbols. Designing a new identity for a country represented with various national symbols is very important in building a national identity and cohesion between ethnics. However, the review has been hampered by a lack of publications about Jordanian identity in design, the industry and the teaching of design in Jordan. Few studies have discussed identity design; however, the author will discuss the most important national

symbols of Jordan and their current usage. The database will give a representation of Jordanian design with its most important basis in which it will clearly distinguish the author's designs and methods of collecting data.

Chapter Two: Methodology

Chapter Outline

This research methodology follows set procedures making it bricolage in approach, process and technique. The data has been collected from participants' using both quantitative and qualitative research methods. The bricolage concept comes from the work of Denzin and Lincoln (1999), who used the term which was originally taken from "The Savage Mind" by Claude Levi Strauss (1966).

This design practice based on systematic approach in which it uses Design Thinking method which is an integrated tactic at the core of design process (Brown & Wyatt, 2010. P.33). The approach to design new national symbols are driven by understanding of Jordan social system and its cultural components which make it a cohesive community.

The knowledge is based on two types of information source: a- documents to include official documents and a literature review b- observational studies using focus groups sampled from a range of different ethnic groups in Jordan (Leech and Onwuegbuzie, 2008, p. 601). It is the different layers of data collected and the use of techniques from the social sciences, an academic literature review combined with the Design Thinking approach which make it bricolage (Freeman, 2007; Warne and McAndrew, 2009).

The overall purpose of this study was to visualize and create a symbol that could adequately represent the diversified and unique characteristics of the current Jordanian society. The research question emphasizes the following:

The first part of the question asks what symbols could be adopted for a community like Jordan in respect of its multi -ethnic fusion and its social structure which often appears rooted in the past. The aim is to create a design that reflects this diversity and the unique structure of the society as it is today in Jordan.

The second part of the research question refers to the process of creating the actual design through the use of the concept of creativity in collective societies (and the tribal community of Jordan) and asking whether it is possible for the author to develop new national symbols using a Design Thinking approach to create symbols that effectively and positively reflect the structure of the existing of multi ethnic- community.

The research question and methods are organised in a linear manner however, the development of the designs is not just dependant on the collection of historical data or document research it engages in a cycle of framing of a series of prototypes in order to explore, test and refine concepts from a real word experiment.

In order to make answering the research question more efficient a process of linking the various methodological concepts and sorting them by relevance was undertaken (as shown in as the below method figure) and this will be further demonstrated in chapter 3 (The UK design council, 2007) where a simple Design Thinking process is illustrated through the use of a double diamond diagram. At each stage of the design process the author will loop or refer back to the information gathered, this overlapping process is the core of Design Thinking (Brown & Wyatt, 2010. P.33). The process of creative thinking is based on some very specific steps, starting from a point of understanding which requires access to knowledge on the subject, and identifying the key terms and questions. Understanding the problem and its challenges makes it easier to develop appropriate solutions (Ambrose and Harris 2010, p.9).

2.1 Overview of Research Design

The intent of this research has been to identify symbols that could be adopted as a common social terminology running through the Jordanian community. The research hypothesis was derived from the author's personal experiences in Jordan with multi-ethnic groups of

people. This relationship has been described in more detail in the 'Introduction' section (Page 1) of this thesis.

Accordingly, the first phase of the inquiry was to explore the complex set of aspects surrounding the central phenomenon of the ethnic diversity of Jordanians who had a common culture. This was achieved as a result of the author describing the overall explanatory framework of her observations whilst in Jordan, during which time the historic national values of the Jordanian star came to the author's attention.

It emerged during the second phase and emphasised in most cases, that the varied perspectives or meanings held and expressed by the participants were rooted in the past. The findings of each study have stimulated the author to explore further 'terminologies'. The method focused on description and interpretation and might lead to the development of new concepts but would involve further experimental analysis of the data collected, using the participants as a source of knowledge.

The diagram below (Figure 2.1) illustrates the process of this research model and is divided into three key stages. The literature review and other methods of initial data collection are a very important part of this research and the information permeates all the different stages. Each part of the data collection refers directly to the wide range of books, journals, and other documented references the author studied prior to collecting the data from the interviews, workshops and observations.

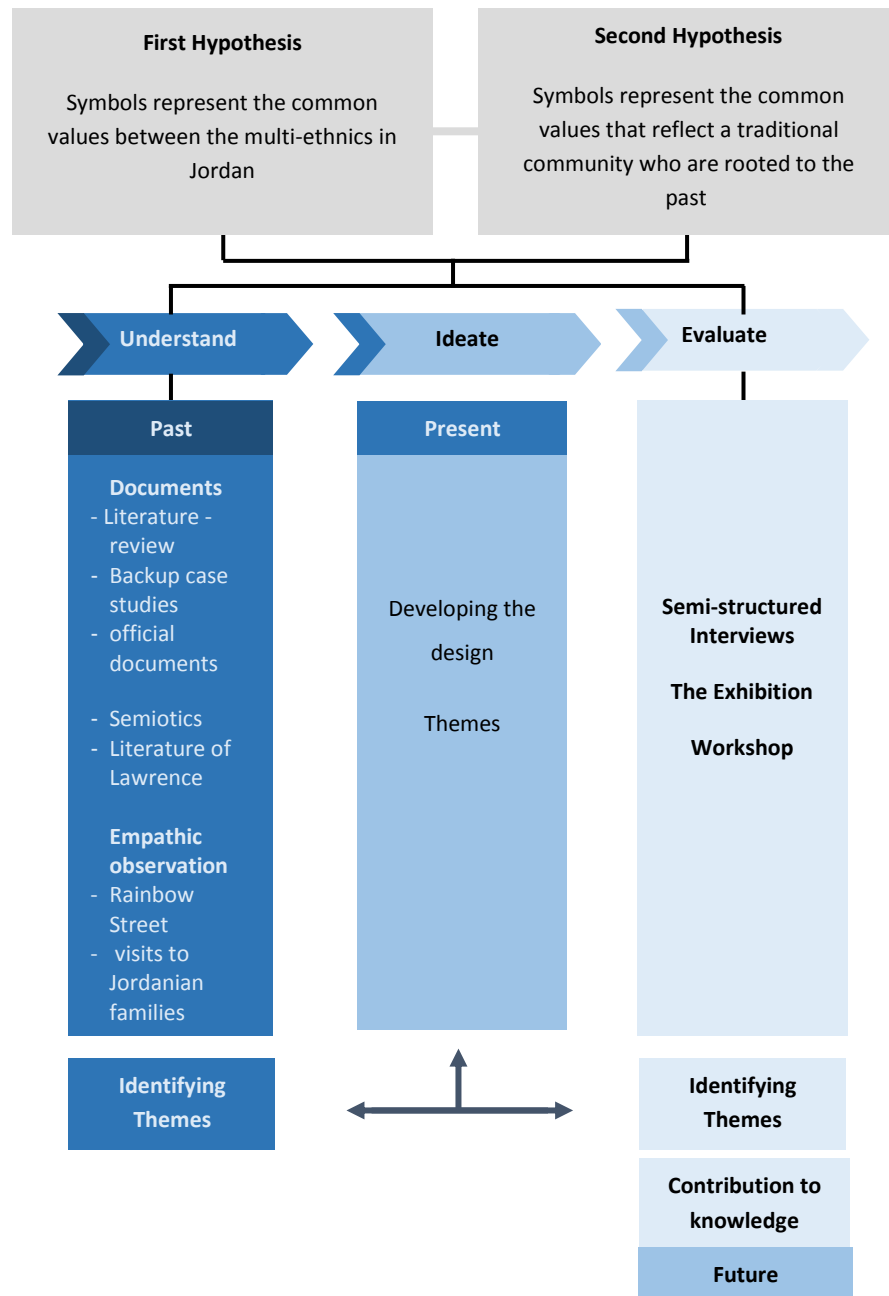


Figure 2.1: The Research Model through Design Thinking as an overall process with feedback loops.

The reason the author used a mixture of data collection methods to include interviews and observational data resulting in a blended research methodology was that the social and cultural influences encode creativity in a logical manner (Brown, 2009, p.66). In addition, by studying the text sources in the initial literature review, it was possible to apply many of the ideas sourced here to the Design Thinking process. For example, some documented files were obtained from

important local resources such as the Jordanian Geographical Centre which has over many years, collected information on the nature of the Jordanian demographic. The demographic features of Jordan were a very important aspect of categorising the participants and in framing the nature of the interview questions and the format of the prototype testing. Other important reference material was in the form of official royal speeches as well as other numerous official manuscripts on Jordan.

The sociological theories employed in the research analysis focused on an ancestry approach to decoding the Arabic identity. Some theories address the ethnic groups, the structure of society, and its attitudes, however the author was also able to recount and cite some texts relevant to personal experiences in Jordan as a primary source for recalling the past and the historic community composition in Jordan through the use Lawrence of Arabia's famous book. Through the use of interviews and observational data some of the artistic and design works display the Jordanian communities' viewpoint on design. An important aspect of this research is that the literature review and data collection are crucial aspects in tackling the study's main question which refers to a reconstruction of the symbols of Jordan, and have ultimately informed the entire design process and eventual prototype development.

This aspect of the research methodology is qualitative, providing a rich vein of descriptive data which when interpreting the author will focus on coding into particular themes. The nature of this research is somewhat complex and necessitates a particular type of analysis that combines all aspects of data collection, intertwined with the evidence gathered in the initial literature review. Several key themes were clearly identified after reviewing the data, however, just collecting information and data is not enough to produce an absolute solution to the question. In fact, a crucial aspect of this research is the author's own experience and location as a researcher. This includes childhood which was defined by experiencing different cultures extending from east to west and her ongoing puzzle at finding an accurate reflection of the

Jordanian culture and values, placing the author in a unique position from which to address the enthusiasm, feelings and reactions of the selected groups of Jordanians which adds a nuance to the research which would be difficult to replicate.

2.1.1 Research Nature and Approaches

The following table clarifies the philosophy of the research and the data analysis approach, which was quoted from Christopher Frayling’s “How to Conduct Art and Design Research”. (Frayling, 1994, P.1-5) He states that art and design research predominantly focuses on the individuals’ personal experience, their experiments, and activities (Robson, 2011, p.195-196). This research focused on interpretive patterns around qualitative data gained from social experiments as part of an overall Design Thinking process.

Research Field	Ontological and Epistemological Influences	Type of Research	Methods	How was the Research Conducted? (Frayling, 1993)	The Focus of the Investigation (Cross, 1999)
Design and Communication	Interpretivism	Bricolage (quantitative & qualitative)	<ul style="list-style-type: none"> - Literature review - semiotics - observation and interviews 	Through Practice	People

Table 2: PhD Summary: Research Approach and Focus (Frayling, 1994, p. 1-5)

2.2 Time Line and Design Thinking Process

As part of the research used to inform the Design Thinking process the author relied on comparing the Jordanian experience throughout a time triad (of the past, present, and future).

2.2.1 The Past:

The author used a literature review to inform the Design Thinking process. The research focused on finding different social types of communities in Jordan and then the testing of findings on different groups within the Jordanian community. Values that came from the past as socially inherited, and the religious instructions that came from religious resources urged the society towards tolerance, truthfulness, and knowledge in dealing with others. This historical data was collected from sources such as Lawrence's famous book, 'Seven Pillars of Wisdom' (1922), and his experience with Prince Faisal. Since Lawrence himself was not Jordanian, his book has been recognised, for the purposes of this research, as an objective, neutral authority providing factual insight into the Arabian personality and psychology.

2.2.2 The Present:

The author tested the social values she found from within the Jordanian community through applying empathic observation. She found that traits which are derived from the past, are tied to the values found in Jordan today with a new openness and a shifting of preference towards democracy as well as loyalty to the state represented by the royal regime. The author then used the data gathered from these observations for producing a variety of prototypes/symbols.

2.2.3 The Future:

Based on Design Thinking which was the method used in the overall design process, the author continued to test prototypes further by presenting them to other designers who in turn developed other designs which were inspired by the author's proposed symbols. With reference to the research model and feedback loop diagram (Figure 2.1), the following diagram (Figure 2.2) shows the time line of the research in a circular format covering the past, present and future of the research. The outside band of the diagram shows the past and the general knowledge gained through the literature review, the second band shows the present and the common norms that over the time have formulated the new Jordanian identity and the middle of the

diagram shows the future where it is hoped that in the long-term the proposed designs/symbols will transmit to other Jordanian designers who can apply them as reflective of the new Jordanian identity.

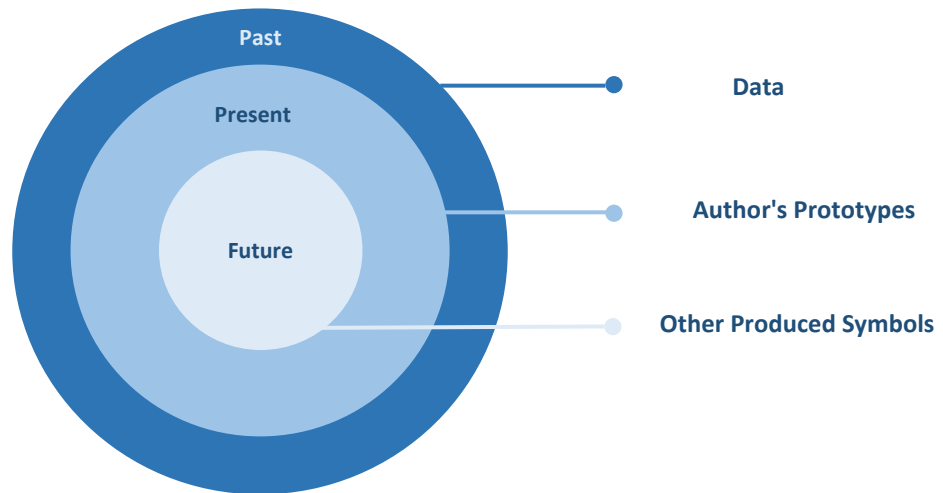


Figure 2.2: Research Timeline Loop

The Seven Pillars of Wisdom	The Seven Revolt Principles
Fear of the Lord	Faith in one God
Knowledge	Humanity
Prudence	Humility
Counsel	National Spirit
Sound Principles	Virtue
Understanding	Social Justice
Power of Intelligence	Aspirations

Table 3: A Comparison of the Seven Related Values of the Pillars of Wisdom, the Great Arab Revolt Principles, and the Authors Seven Values of Community

In Table 3 (above) the author noticed the harmonious convergence of the regime and the seven components of identity that emerged. Religion, belief in Allah the Almighty, and compliance with the customs and traditions are the most essential ingredients of this identity, which affected it maximally, restricting the individuals, channelling them into their families and society, and imbuing them with altruism, love, respect, and an appreciation of others.

2.3 Creativity in a Traditional Society

Upon clarifying the different viewpoints concerning the concepts within the research question, the author is concerned with the concept of creativity and whether or not it is restricted to advanced societies?

An important aspect of this research is the process of employing creativity in a traditional multi-diverse society. Creativity is mostly about producing novel frequent solutions (Mayer, 1999). The term creativity has many definitions however the definition set out by Mayer in 'Fifty Years of Creativity Research' was chosen by the author due to a need to discuss whether creativity can be attributed to traditional societies. Tim Brown The CEO of IDEO (International Design and Consulting firm) has stated this point; that designers often miss the opportunity to consider culture and the needs of all the people living in the community (Brown & Wyatt 2010 p.32)

This research seeks to convey to the Jordanian public the potential of Jordanian designers to design creativity. Emile Durkheim (1912) adds that innovation is a social phenomenon and a relative production that is subject to time and place. It is not based on individual genius but is social and societal since it needs a public admiring it and appreciating it. Accordingly, Durkheim deems that creativity can be accredited to specific social factors.

However, this does not mean that social theory belittles the value of the individual's role. In fact, the individual is the one, who starts the work and executes it.

Because every culture has its own mind set, for example the style of design in the western culture is completely different to that in the east. Stewart and Bennett (1991) summarize the typical western communication pattern as “problem oriented, direct, explicit, personal, and informal” (p. 155).

Here the research endeavours to look at creativity and studies that interpret the nature of the relationships among the diversified society and the social nature of Jordanians. Design Thinking can be used to describe a set of ideas applied by diverse people to wide range of problems (Brown, 2009, p. 6). In addition, the author has also made a close, empathic study of the Jordanian community which involves diverse beliefs, attitudes, norms, values, and behaviours shared by the group. Moreover, empathy is the most distinctive feature between Design Thinking and academic thinking. (p. 49)

In this next section the author intends to make available some uniform symbolic items concerned with the social nature and extent of the symbolic meaning that unifies Jordanian society, and discusses the features of novelty and harmonious diversity.

2.3.1 Participants

The nature of the Jordanian population in terms of ethnic consideration is a very important aspect of this research. The author has dealt with the topic in detail using evidential statistical data and aerial maps of the main areas with high population density in Jordan that show evidence of the rapid population growth in the recent years (for more information see Chapter 3). The sample used for the field study was taken randomly in respect of the diversity of population which was then divided into seven separate groups. 'Jordanians, Palestinians, Syrian, etc.' In addition to that the author has taken into consideration the participants gender so that the study reflects male and female opinion objectively. However, in some observational cases the selected groups reflected the social reality in terms of male control and domination in

Jordan's society, however, there were many female participants who helped the author with findings.

2.4 The Role of Gender from the Perspective of the Female Author

Gender roles occur through design attributes. They are based on standards determined by society. In Jordanian society, female roles are associated with subordination and conservatism. Although the situation for women in Jordan has vastly improved in recent years to a point where women now hold government positions and have careers like men, they still face the problem of a cultural bias toward men. This bias was experienced first-hand by the author in the process of collecting data, for example she could not visit any family without having a companion. The format of the interview was in this respect easier with other females as they tended to interact better with the author when she was asking questions. The author has tried to reflect the situation subjectively without bias. These patterns of behaviour had a noticeable impact on the author's practice and in response the issues surrounding gender roles are reflected and demonstrated in the design series.

2.5 Ethical Considerations for the Research

Before commencing the empirical research, confirmation was sought that all the requirements of Plymouth University concerning ethical research methods were met. Research designs were submitted, where appropriate, to the Plymouth University Ethics Committee.

The author used a variety of different group samples for different aspects of the project. During the investigation, the author considered all the accredited ethical protocols. This research contains different methods of practice and has used samples of different groups both in nature and size. Participants who took part in the focus groups and interviews were from a random sample that contained people from a range of different ethnic groups, with a variety of ages and backgrounds. Each case study will provide a detailed outline of the method of investigation, taking into consideration the ethical protocol (please see Appendix 6: Ethics). The consent form

was written in Arabic and was designed to outline the following items to ensure voluntary agreement of all participants: purpose and objectives of the study, duration of participation, explanation of the method and process of the study, benefits, confidentiality, and right to withdraw at any time. The information on the consent form was compiled to be easy to understand, clear, and comprehensive. It included name, signature and date which are intended to be written by the participant or the person escorting the participant in case the participant was illiterate or had difficulty in writing due to age or condition. Ethical obligations were considered when collecting personal information and when conducting interviews or case studies with the focus groups. Confidentiality comes among the most important aspects of ethics. The author has used the consent form which was informed by the University of Plymouth Arts and Humanities studies principles role as presented in the following table:

<p>i. Informed Consent: Participants will normally be asked to sign a Consent Form to record agreement to take part in the studies. This Involves details on how participants will be recruited and how consent will be obtained. However, children who are included in this investigation will normally be considered as giving permission to participate in research by parental consent or an individual who can give consent on behalf of a parent such as teachers or the administrator director.</p> <p>ii.</p>
<p>iii. Openness and honesty: The author has provided an information sheet showing the study nature and purpose and what information she will use to devise a new symbol for Jordan.</p>
<p>iv. Right to withdraw: The investigator will ensure that all participants understand that they are free to take part in the studies or to withdraw without giving any reason. No pressure will be placed on any individual participants, and any individual wishing to withdraw will be assured that all given data, including recordings, will be destroyed. However, for those who choose to take part in investigation, the data will be stored as stated:</p> <p style="padding-left: 40px;"><i>"The university's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password protected computers or laptops, and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required."</i></p>
<p>v. Protection from harm: The nature of this research is such that there is no danger that it will include any physical or mental harm to the individuals involved. Nevertheless, the author is aware of the risks of using private information; therefore, the author is clear about the fact that the confidentiality of all data will be respected.</p>
<p>vi. Confidentiality: Confidentiality has played a very important role and has been maintained in this research. All the information used was willingly shared by the participants to benefit the study.</p>

Table 4: Basic Principles of Ethical Practice During the Research.

2.5.1 Informed Consent and Data Sharing

The purpose this study was to investigate whether it is possible that Jordan could provide an ideal atmosphere/testing ground in which to design and display a collection of culturally relevant symbols reflecting mutual toleration and if so whether this enables the reconstructing and repurposing of national symbols for the Jordanian community using Design Thinking techniques?

The author has obtained informed consent - either written or verbal from every participant. The consent is freely given with sufficient information provided on all aspects of participation and data use.

The research draws and reflects upon the author's past experience of living in Jordan and the previous design practice experience in traditional environments. The research was completed by using a mixture of qualitative research methods such as observational studies and interviews. It took place in the areas of Amman, Irbid and Zarqa in Jordan where there is increasing interest in the subject of creativity. People's perceptions of creative thinking and life practice are a key resource making this research highly innovative. The interview, and observational studies were used in order to identify both the range of community phenomena taking place and to identify the various influencing factors determining the identity of each group, sometimes made obvious by the constraints imposed by some of the interviewees.

The author wanted to investigate and discover what the most common behaviours and thoughts were among Jordan's diverse community. The study included several different factors from within the social environment, including its physical, social, cultural and emotional characteristics, and the effects these had on Jordanians creativity and ability to accept new things. One of the questions specifically focused on whether the use of a suggested United Communal National Symbol would be an ideal notion for Jordanians. Most Interviewees appeared enthusiastic about the construction of a new National Identity especially in the context of marketing added value. This research has shown that the use of National Symbols can facilitate state policies and stimulate visitor attraction towards a country as illustrated earlier in the case study on South Africa's National Image. Therefore, it is hoped that the use of a New Jordanian National Symbol could raise Jordanian designers interest in creating their own lines and styles, promoting world participation, and helping them take an active role in making connections between the state and the outside world.

2.6 Methodology

The author used a mixture of quantitative research methods to collect the data, informed by a rigorous review of all the possible appropriate research methodologies (Creswell, 2009b; Locke, Silverman and Spirduso, 2010; Marshall and Rossman, 1999). In addition, various different documented sources of Jordan's current national symbol were used, as well as geographical aerial maps and references to some key concepts within semiotics used in the research design (details are included in Chapter 3).

2.6.1 Documents

A key aspect of the author's methodology is the literature review. In particular, the "Seven Pillars of Wisdom" penned by Thomas Edward Lawrence (known as Lawrence of Arabia) as mentioned before (the quotes and analysis texts are a part of review of literature in chapter 1 and analysis in Chapter 3). The author analysed the key themes that emerged in the book in relation to the experience of today's community in Jordan which the author concluded had themes which were conceptually similar to those covered in the fieldwork.

2.6.2 Empathic Observation

This research involved a consideration of empathy through the author's observations of different groups and ethnics (such as the Bedouins) taking into account their daily activities through which they contribute positively to serving their families, community, and outsiders. This assertion of their inherited values in part inspired the new designs and helped with the reconstruction of existing designs.

Bedouins are one of the original pristine groups making up the population of Jordan. The Bedouins' lifestyle is very simple and they reside in geographically remote and often harshly, inhospitable parts of the country. Whilst visiting parts of the Bedouin community, the author found out many fascinating etiquettes such as the welcoming manner and the way coffee and tea were served. Upon visiting the group, the author was greeted and welcomed into the home

of Mr. Ahmad Al-Edwan, as he is known in his surrounding culture. The warm welcome the author received as she entered the tent that made up Mr. Ahmad's home was a necessary part of the Bedouin culture. Looking around, the author observed many handmade symbols some of which were designed and built by Ahmad's family and some by the community; for example, the tent was made of real camel hair woven with various colours and fabulous patterns; also various pillows, cushions, and carpets that filled the lounge area were designed with many beautiful colours, drawings and other patterns which reflected the beautiful art of Bedouin.

Another group within the Jordanian community are the Circassians, who are known to have migrated to Jordan in the late 18th century. They are known for cherishing deep family roots which are practiced through honour, respect and loyalty. In accordance with the research, a visit was made to a Circassian household in Jordan to get a better feel of their way of life in today's modern society. The author was welcomed by Mr. Yagan and was surprised to see him serve tea, coffee and traditional Arabian sweets as other Jordanian families would do, allowing the author to conclude that many of their own cultural rituals may have been put aside or are no longer part of their everyday lifestyle.

In this next section the author is going to address the question of design reconstruction. Jordan has experienced many cultural, economic and political changes, and the designs require innovative and educated designers to best use design symbols that really embody the feelings of people on the street and reflect both the Jordanian aspirations and the national hopes.

The author has engaged closely with the community to embody concepts relating to today's common values in Jordan. For example, one of the findings through the author's visits to several families in Jordan, was the importance of the Sheikh to the community as he is the chief empathic individual responsible for solving problems and checking values and virtues within the tribe. Ideology is a process of producing and enforcing ideas within the very singular (individualistic) environment of people. Men in general, and the Sheikh in particular (mentioned

by the author before as a symbol of wisdom and generosity), are the ones who have priority in discussion, decision-making and providing solutions within the tribe. Women have fewer roles in such matters as they are considered action receivers rather than decisions makers. However, their role, though inferior, certainly cannot be deemed valueless.

2.6.3 Semi-structured Interviews

The participants in the study were involved at two stages during the research as following:

- Pre-design

During the design process the author conducted a number of interviews in Jordan with individuals and groups of the different ethnics. The interviews focused on the social manner of welcoming in Jordan and the role of the family.

As already stated, seven groups of diverse ethnics were taken into consideration, each group was asked questions relating to their role in society and their responsibilities toward family and their relationships with other ethnic groups around them.

The interview questions were of an open design and developed according to the nature of each individual interview and their interactions. Whilst interviewing the author took notes and photographs that would help in building the design.

- Prototype

The author also conducted a series of interviews with the same groups who were used in the initial observational studies. The building of the prototypes aimed to capture and reflect the findings of the research.

2.6.4 Focus Groups

During the final stages of the design work of, the author employed a small group to gather information about designs. The author used a range of different groups at different stages during the testing of the proposed designs.

The exhibition: the author has used a group of Jordanians who represent the varied ethnic profile in Jordan for the purpose of recording responses and gathering written and oral reviews of the designs.

Workshop: the author also gathered a number of students and practitioners from the design department to test the effectiveness of the proposed designs (the workshop and exhibition outcomes are included in Chapter 3 and the Appendix).

2.6.5 Photographs

A number of photographs and notes were taken to capture the participant's actions, especially with reference to “empathy”, a term used by the author to observe the responses of audiences. The visual analysis is an important tool used here to look more closely at the responses and to help the author to observe details and to remain objective by describing the photos not from personal perspective but from the responses of others. The author focused on interpreting the images through the emotions evoked from the strongest element that is represented in the photo to identify the viewers' response to the central subject.

2.6.6 Open Questionnaires

Small samples of the questionnaires have been provided through testing the design in the exhibition and workshop. The questions discussed the participant's common relation to symbols, values and meanings. They were designed in a way that focused on the form of description, interpretation and evaluation of the questions.

2.6.7 Validity and reliability of Research Results

Through the three stages of the research; understanding, gathering information and prototype development, the testing of the final results of the prototype was conducted to ensure its validity.

The following table shows the methods used to address the validity of the research results. Applying a variety of methods ensured that the qualitative/ quantitative information could be

collected through different phases of this multi-method approach. The results of these different studies complimented each other and increase the validity of the results.

Study	Relevance to Research question	Methods	Description of Participants	Source
The workshop: Testing the new designed symbols of Jordan driven from the flag seven principles	Testing the proposed symbols as a visual identity of Jordan with professional bodies through multi forms that ca be on future markets	Qualitative (TA)analysis of Semi-structured interviews and open ended questioners	Focus group of 10 designers - 5 Graphic designers - 3 Interior designers - 2 Practitioners	Field study in Jordan
Public-exhibition	Testing the proposed symbols with the public (opinions and reviews)	Qualitative (TA)analysis of Semi-structured interviews and open ended questioners	- Focus group of 15 Jordanians from different ethnic group	Field study
Visits to the homes of Jordanians different ethnic groups	Testing the proposed symbols and its reflection on Jordanian families' day life	Qualitative (TA)analysis of Semi-structured interviews and open ended questioners	7 Jordanian groups of the stated 7 ethnic groups	Field study in Jordan

Table 5: PhD Summary: Research Validity

2.6.8 The Role of the exhibition

The exhibition was the central communication point where a diverse public was able to view the work and was the primary approach for displaying the author's collections. Connecting with community members was at the forefront of the objectives for the author, creating a medium for presenting and interpreting the design work and facilitating social engagement with audiences.

An exhibition is an interpretive method that allows visitors to interact with the collection on intellectual, visual, and emotional levels. This exhibition was guided by considerations for space, story, and people. The overall objective was to create a strong narrative that would enable the participants to relate to the prototypes according to their own experience and the author

therefore staged the material in the best way she could to engage the visitor, and to contribute towards understanding and personal reflection.

2.6.9 Research Analysis

The author utilised methodological approaches to collecting results and used Thematic Analysis (TA) to interpret them, which is the most common form of analysis in qualitative research (Braun and Clarke, 2006). The flexibility of thematic analysis allows for rich and detailed descriptions of data to emerge. The interpretation of the data here focuses on discovering common perspectives and patterns from the response to the proposed symbols.

Chapter summary

The findings of the above investigations were used to identify the necessary elements involved in the development and design of a new symbol for Jordan.

The wide scope of the research, the range of findings and the quality of the information and data obtained, have confirmed the suitability of the chosen methodology. Chapter 4 presents an account of the findings of the investigations conducted in Jordan. The responses give insight into the perception of the proposed symbols with the aim of discovering whether, if successful, they might find their way into future design markets and further areas of research.

Chapter Three: Design Concepts and Development

Chapter Outline

This chapter introduces the key terms used by the author in the research to produce in the final designs.

One clear observation the author made regarding the Jordanian group's orientation and traits were the welcome rituals which are inherited and linked to past, therefore, the author has used Lawrence's historical account of his experience in the Middle East as a starting point for the evaluation of this data. By referring to the historical accounts in his book 'The seven pillars of wisdom' and comparing them to the current life experience in Jordan the author hopes to get some insight into how things may have changed within the diverse communities that now inhabit Jordan. The quantitative data analysis revealed several patterns and themes, which have been further informed by the literature review. Looking at the data from the fieldwork and evaluating it alongside the feedback from the focus groups has led to the development of several concepts and ideas linked to a generation criterion. These themes were then used in the developmental process that resulted in the final design conceptual sketches that were then transferred to the actual prototypes.

3.1 Background Data

Public and Official Documents

Studies of National Design: Individual and Institutional Symbolic Samples from Jordan. Due to the partial absence of a Jordanian design trend, the author surveyed a small specimen of Jordan's existing design profile, in order to address and identify some of the discrepancies amongst the nation's institutions of design past and present. In the introduction, it was discussed that Jordan has had a relatively swift growth in population due to immigration of communal groups. Jordan is geographically small and in the past was built up gradually over several years, yet in recent years, population masses have been settling and accumulating, from

several nearby regions such as Great Syria and Palestine. In addition, as Jordan has a large desert within its borders, this has led to the formation of nomadic Bedouin clusters grazing their livestock. Many of these changes have influenced both the communal as well as individualistic structure of the Jordanian population, causing a sort of dependence and singularity in decision-making. Moreover, creativity has declined, which is a core issue. In this context, the occupants of stereotypical communities appear to have sought to emulate newcomer social groups as a source of inspiration and a jumping board for expression.

Although Jordan is well known for possessing a tribal infrastructure, this has not deterred from the establishment of a democracy, which has allowed all kinds of opportunities to be available for all its citizens. Nevertheless, Jordan's development is still proceeding at a slow pace with regard to its aspired transformation towards a more modern state, with most people knowing that it is bureaucracy and a lack of strategic planning that are the culprit factors in the slow pace of development.

Jordan is deemed a country of insufficient recourses, a fact that has rendered it a hostage to critical stereotypes. Remarkably, what is interesting here is how this aspect has negatively influenced designers. A close look at the streets reveals randomly spread ads and billboards, which are of vulgar arrangement and poor attractiveness, especially considering that most of the ads portray their message in a direct manner, whether it is written slogans or visuals. Even if the ads were worthwhile, they have clearly adopted a Western style, whereas the focus in this study is to try to discover a Jordanian identity and to represent it through related design works. Therefore, it is essentially important in this thesis to profoundly derive inspiration for the symbols and designs directly from Jordan's environment, the rich culture, the beautiful natural environment, the sky, the water, the stones, and of course the principles represented in the Jordanian flag. However, regretfully within the existing design community this method has not been adopted, as images are typically nothing more than just a sticker with a background image

designed in a non-professional manner, that is uninspiring and unrepresentative of Jordan artistically in both form and content. However, Jordan still hosts pioneering artists and designers, and other forerunners who have actively been contributing to transforming Jordan into a modern country, but currently they lack support and funding.

Here the author is going to introduce some samples of various design experiments from Jordan. Most of the designs represent a national landmark model derived from the most critical and generally honoured designs which constitute the character and productions of typical Jordanian artists, so that we may set an example of fine methodological material which, hopefully, is sufficient and useful in this context, and which might serve as a reasonable reference.

3.2 Jordanian Designs Study Aims

- i. The aim in this section is to attempt to identify some general characteristics of Jordanian design by looking at a range of work produced by existing Jordanian designers. One of the first observations is that it is quite hard to identify a typical Jordanian design characteristic in terms of its difference from other available Arabic (oriental) designs.
- ii. Detailing the process of how the Jordanian design market deals with the artistic materials from a general viewpoint, and then also how the national Jordanian micro-community deals with them more specifically. This may be attained by conducting a survey on a sample product, which carries a national image, and by specifying the means of dealing with the national image whether it is contained within a marketing framework, or within an artistic one, which holds aesthetic values.
- iii. Linking various designs to a national concept, in terms of their meaning and considering these as a part of each individual artist's identity depending on the country in which they reside. This is possible because there is currently an absence of national symbols, whether at arts exhibitions, design workshops, or markets. The author will locate elements of national identity, through discovering and clarifying the most important national vocabulary at the very present moment, within a frame of fixed social notions such as history, religion, habits,

traditions, and similar fixed norms described as stereotyped patterns which could be listed within a framework of solutions that are modern, fitting and convenient. This vocabulary would not fade away and become lost, leaving discrepancies in the body of Jordanian artistic stereotypes; thus it is necessary to analyse that vocabulary setting through a systematic approach, which is achievable via preserving fixed designs and artworks, and nourishing them, as well as getting rid of variations, aiming at reaching the peak of its effect.

- iv. Benefiting from past design experiences. The Jordanian artistic soil is still infertile: new graduates have been influenced by the old artistic orientations, under the pretext of consumer market needs, due to the absence of research at Jordanian institutions and universities on the one hand, and the absence of organisational support and the fostering of art and design on the other hand. The government's aim and priorities are economic, as already mentioned, Jordan is a country of limited resources that currently places the heaviest focus on its human resources.
- v. A critical artistic description of a stage involving setting determined general measures that define the Jordanian trend and design movement; the author mentioned that it is a temporary stage characterised by randomness and collective inertia. At this point, and through activating the said measures, one can grasp a good idea about the design at this stage, through which we can call for forming a design activity with evident features, that could enable us to obtain tangible objects to which we can refer and which we can utilise in setting convenient solutions that meet the design needs of citizens.
- vi. Specifying the level of the current design stage in terms of its style or characteristic features, whether it was successful or not, so that we can uplift our level and the future of designers, in order to help them benefit from the mistakes of previous works.
- vii. Triggering Design Thinking in a classical community, like Jordan, through a widening of the horizons of designers and intellectuals via the process of rethinking and brainstorming, not only within the framework of the problem or its solutions, but also through the course which

this problem and design goals take, and also through a view focused on public opinion, in an attempt to come up with solutions through the community itself and its designers.

3.3 The Discrepancy between the Negative Stereotype and Positive Stereotype

Based on a journey through Jordan, the author deals with an assessment of what is generally perceived to be stereotypical behaviour within Jordanian society, however this in no way means that, by investigating the human communities, the designer is not focusing on creativity, but some of the subject groups required profound studies in general human behaviour in order to address key aspects of their identity. Durkheim (1893) has described such groups as 'organic' and in relation to the author's study this is one of the positive stereotypes, which brings about the continuity of societies. In this context, stereotyping in the behaviour of a general society is a form of methodology or something which requires our consideration for, as designers nowadays in particular, we often hear and read that creativity itself is what distinguishes an individual from others, and that part of design requirements when using Design Thinking is embodied in viewing the individuals' special needs, in order to generate fresh and novel ideas which may enjoy promotion through motivating the human feelings, but as mentioned before there are some concepts which need a general outlook. However, even a deep look into that behaviour may not suffice to comprehend the stereotype of the said behaviour, yet what integrally suffices is conducting experiments about it and about the new ideas which suit it, in a way that these ideas are to revolve around fixed behavioural designs and artistic works, like those related to human consolidated norms (e.g. habits, religion, and general observed rituals) as well as other intermediary factors which impact groups. To follow Durkheim (1893), the author is observing a couple of behavioural stereotypes, which are outlined as follows:

3.3.1 Positive Stereotype

A positive stereotype depicts studying the general pattern of the groups behaviour in a certain society, such as studying the national character, knowing that this does not negatively affect

creativity; thus, this subject necessitates deep study and research into the general concept of mutual actions, targets, terms, and vocabulary among groups of that society, which in turn has the mark of distinguishing between one society and another, deepening and solidifying the concept of identity, and unifying the inhabitants viewpoints and orientations tendencies, which are possible through a design fitting the society and its individuals, and unifying its tastes.

3.3.2 Negative Stereotype

A negative stereotyping may on the contrary, be termed “traditional” since stereotyped (typical) tradition more or less views a certain matter and transmits it as it is or in a way that does not fit a given society, such as the process of importing from the West (to the East, here Jordan), or the transfer of technology or history, or structural forms that are not feasible or refreshed. All this is something disliked when studying it is without open eyes, or a wide vision, especially since some negative stereotypes (patterns) are mostly featured as being random. Furthermore, it is quite difficult to distinguish the identifying marks of these stereotyped designs, which are regretfully far from representing the typical behaviour of a society, for they involve the process of transmission between one person and another, whether positively or negatively. An example of this is the patterns spread among the Jordanian markets, the follow-up of which gives an individual the impression of mimicking a random pattern stereotype spreading into most commercial stores. Through visiting a certain trade centre, we are to assume that it is representing the remaining commercial establishments. That is one example, and another one is featured under the pretext of the speedy and technological age, which involves the existence of social networks as well as scientific and instructive websites; in this context, browsing any Jordanian website reveals a substantial communality in links and images produced elsewhere by the internet. Remarkably, this kind of stereotyping is quite negative, especially as it appears to dull the ability and process of creativity which instead has to always search for and fetch relevant matters and solutions in a more profound manner, as well as thinking of both the reasons and

results; for a designer has to manage and scrutinize *Design Thinking*, which in turn is not solely a new process, term, or concept adjusted to the current age, but also a training and research system which aids us to observe the human behaviour and present a solution(s) for it via design where every designer can enjoy his own special method in interpreting behaviours and needs. Accordingly, social design in the eyes of the author who has dealt with it as the subject of the study, is a matter that is concerned with rectifying the general stereotyped behaviours and orientations, which in turn have their own special traits, to newly interpret those behaviours and actions in an especially notable and creative manner, so that through this the designer may produce a certain means that is shared by the individuals in a society which would have a distinct identity.

Having identified what the author meant by typicality (stereo typicality) that is considered to be invariable communal values as already defined by the author, there is a perplexing point with regard to it as a tradition tied to the negativities of boring, stabilized and undeveloped trends (negative typicality) or blind tradition, far from envision into the subject's frame of reference. Typicality rather deals with choosing solutions or redundant topics having met a prior success in arriving at the land of safety; but what the author has called for is standing steadfast when holding the society's values and viewing its capacities, through invariables settled upon by the community and capable of distinguishing it to be a special personality that has not come out of a sudden or in an occasional way, but rather has gone through structural stages and temporal spans, which altogether have contributed to building it thousands of years ago. Anyhow, the Jordanian personality has not had a rooted onset, nor has it been documented except through the Islamic era, because of the nature of religion, which motivates obligation and values to ethnics, after which the Jordanian nation has been established to compose a community of deep-rooted Arabic origin. So, those stages could be outlined as follows:

3.3.3 The Islamic Phase

In the mid-seventh century, Jordan joined the Islamic regime, becoming a part of Great Syria from the early Islamic era until the Umayyad, passing through the Abbasid, Fatimid, Seljuk, and Ottoman periods. The Umayyad desert resorts and relics, like Quser Amra, Hallabat, and Al-Kharaneh have assisted in finding a connecting link between the Umayyads on the one hand and the Bedouin tribes on the other. The Umayyad Caliphs used to send a crowned prince and some children to stay temporarily in the desert to inure them and introduce them to the proper and original way of the Arabs. Such dwelling and linguistic factors helped establish marriage linkages between the two sides. Based on previous information, the author collected from Jordan's temporal and historical line (past times and historic occurrences) and some of the ideals, models, patterns or styles that could be revived, meanwhile investigating the process by which the Jordanian citizen was instilled with an uplifted personality, the traces of which have lasted until this moment. These characteristics are not historic traces from cities or tools, but rather notions that look at the profoundness of the Arabic personality in particular, and the Jordanian one in general as Jordan has passed through phases which embraced many consecutive civilizations, in addition to the three heavenly religions (Judaism, Christianity, and Islam). All this has eased the construction of social values and principles, which are already the extract of religion and its related applications, and which have been preserved and refurbished during the passage of various civilizations, rendering the community to be one of peaceful nature.

3.3.4 The Foundation Phase

Jordan was established after the time of the Great Arab Revolt, not forgetting to acknowledge the role of Sharif Hussein Ibn Ali in this respect; the Sharif (i.e. Noble) had already fought the Ottomans, and this phase was known for its nationalism (i.e. backing up Arabism and seeking independence, which came true in 1946). Thereby, the temporary name "Transjordan" became the Hashemite Kingdom of Jordan.

The foundation phase resulted in an independent country having many consecutive governments. The early stage was known to be an extension for the embryonic historic phase of instability as the Arabs had revolted against the Ottoman rule, and called for Arabism, ending up scattering and thus forming many separate states, knowing that Jordan was a country of Arab rebels who had historic honourable values and principles.

3.3.5 The Settlement Phase

The last phase was highly influenced by the late King Hussein Ibn Talal, who helped Jordan settle down with a sense of stability. The deceased had built institutions and foundations, which were aimed at improving citizens lives (economic, political, and social). His Majesty also paid attention to the human element stating that of human resources are important and need to be and nourished. King Abdullah II however has been fulfilling the remaining part of his father's pledge, calling for openness and development in his reign, especially in response to the variation in population groups residing in the Kingdom, as explained in the previous chapter. In this phase, the Jordanian character is noted for its ability to remain flexible and open in spite of preserving our conservative methodology and glorious history; for the Jordanian is a sociable person who is mostly religious.

3.4 Design Samples of the National Symbol of Jordan

In the section above, the author has discussed aspects of the Jordanian character and the historical events that have affected it and its development. She has also identified the certain core traits from the Jordanian character (behaviourally and stereotypically). Furthermore, the author has shed light on stereo- typicality in introducing the form and characteristics of any society, differentiating it from negative typicality which impacts on society's individuals by degrading its identity and entity, a negative stereotype which can be called "tradition" is such a typicality which renders a society with no clear features, something which suppresses the process of creativity and design in a particular sense. In addition to this the author will introduce

sample groups and case studies from Jordan's society. These samples, which will be analysed and categorized accordingly to illustrate the artistic facets and designs of the Jordanian society since its foundation as an independent body who hoisted the national Jordanian flag and were the first to announce independence in the region.

We shall address the national artistic and design attitudes of a sample of domestic designers who have distributed their works in Jordanian markets and local and international exhibitions, as well as a sample of national works designed by some artists and designers from the second half of the twentieth century, when artistic and design movements and trends started to appear in Jordan, and arts institutions and centres were opened. The author will then proceed to investigate the patterns from designers working in Jordan. Accordingly, the national designs will be divided into two specific groups as follows:

- **First:** The formal (governmental) designs concerning a country and the symbols of its regime and the public.
- **Second:** The National consolidated designs used as informal (non-governmental) designs by local or other interested designers.

3.4.1 Firstly: The Formal (Governmental) Designs

As we have mentioned before, these comprise of those designs concerned with a country's symbols as well as its system regime, in terms of a formal use of those symbols. Of course, the first symbol that may come to our minds when talking about national symbols is the national flag.

Jordan's Flag: On 16 April 1928 the formal use of the Kingdom's Flag began. It is derived from the flag of the "Great Arab Revolt" announced by Sherif of Mecca, Hussein Ibn Ali, according to article 4 in 1952 law; it is described as having four colours: The black taken from the Abbasid state flag, white from the Omayyad, Green from the Fatimid, and red signifies the banner of the

“Great Arab Revolt”. The flag is the most important symbolic denotation of the country’s independence and is a sign indicating the establishment of a country’s identity. The triangle presented on the Jordanian Flag denotes the Hashemite descent, whereas the seven-angled star inside the triangle indicates the unity of Arab countries, and the seven verses of “al-Fateha”. In addition, an example of its use is the International Association of Jordanian varsity of Soccer which for its logo combines the flag and the Kingdom’s symbol of the falcon which represents power. Another example is the use of the flag colours is in the formal Royal Crown in the local Jordanian satellite channel.

Figure has been removed due to Copyright restrictions.

Figure 3.1: The Flag of Jordan

Source: https://en.wikipedia.org/wiki/Flag_of_Jordan#/media/File:Flag_of_Jordan.svg

The Royal Crown: It is the symbol of the Hashemite Kingdom of Jordan. It consists of five sides resting on a base studded with rubies and emeralds, supporting five lilies symbolizing purity and chastity. Above the crown, one can notice the velvety scarf, which symbolizes pride, and there are also two banners signifying the flag of the Great Arab Revolt, while the hawk represents power and exaltation.

The above delineates the most pivotal symbols of Royalty and the nation of Jordan; in particular, they reflect the nation’s independence, values and the royal regime. In the section following this, the author sheds light on some of the designs and uses of symbols stated previously as displayed the domestic streets.

Figure has been removed due to Copyright restrictions.

Figure 3.2: The Royal Jordanian Airlines Logo

Source: <http://4vector.com/free-vector/royal-jordanian-53306>

Case of we all Jordan: Design Characteristic Relevance to the State Policy

Although the characteristics of the design are to be drawn from the depth of the Jordanian community, it is suggested that national and diplomatic symbols are also relevant, and perform a similar role in enhancing cooperation and strengthening public relations among the different ethnic groups of the community.

A national symbol also enhances Jordan's image on the international level, as well as strengthening national unity through being closely affiliated with different religious and ethnic groups, or groups that speak the same language or share the same aspirations. The Hashemite royal regime has been playing a pivotal role in sustaining unity among these different groups, which made the Jordanian nationality a factor of high importance in the life of Jordanians, and is being manifested in various aspects including politics, community, economy, national security and culture.

The political regime in Jordan is a major catalyst of national stability through the adoption of institutional democracy as the most effective approach to achieve Jordanians' different aspirations (Jordanian Armed Forces, 2010). Unity and democracy are acknowledged as the most important components of this quest. The Royal Commission has stated that the Jordanian people are part of the Arab nation, and that Arab unity is the only path leading to bring about national security of all Arabs in their different countries, safeguarding stability and ensure their development and progress. Jordan is not a self-sufficient country in resources; it rather depends heavily on well-educated and youthful manpower, especially through ranking high in education rates among Arab countries. This entails faith in Jordanian people, a principle that had been emphasized by the late King Hussein who declared: "People are our greatest asset" (Saqr, 1999). Jordanians are the main driving force in opting for the nature of their own future. They are the most decisive component in their own country; this is a comprehensive vision that has made Jordan, with its different citizens, the most stable country in the region. King Abdullah II is adopting the same path of his late father towards achieving stability, security and economic growth. In July 2006, His Majesty launched the "All-Jordan" initiative which reiterated national consensus. In the figure above, Jordan's image assumes the form of connected hands that symbolize interaction and dialogue in the processes of decision making among national components in the community, which is based on the image of the national flag colour and patterns. Here, the author would suggest a different symbol that accounts for the 'Jordanians story' or their life in a country where national unity among different social groups is a major priority.

3.4.2 Secondly: The Country's National Symbols

These are the symbols that represent the special features of a country, and are used by both governmental and non-governmental parties; for instance: landmarks, nature, and animals.

Plant Symbols: Jordan enjoys the variety of its nature; the country boasts a range of significant plants such as the following:

The Black Iris: It is a unique rose which grows only in specific environments worldwide; that is why it has special significance in Jordan. It is a seasonal flower and is deemed a symbol of pride and beauty due to its unique colour (somewhere between dark violet and black). The symbol of the Black iris has been incorporated in a number of facilities such as hotels; one is named the Black Iris Hotel in Madaba, which the author visited during staying in the neighbourhood. The hotel was so named, as the author was told by the manager, simply because the flower grows in Jordan and is a symbol of the country. The hotel enjoys an original Jordanian style of the food, decors, antiques and hospitality where the author was served with Arabian coffee after they accepted the invitation to be interviewed. Another famous example using the black iris symbol is a local newspaper, which deals with Jordan's news reporting on both local and global issues.³

Olive: It is not a formal (governmental) symbol, but it has a symbolic notion in the Kingdom, as they denote the geographical nature of Jordan as a part of the Mediterranean Basin. The olive tree has a sanctified value in the holy books, the Bible and the Quran. A description of the Middle East region was recounted by Prophet Moses who told the Israelis that Canaan was "a land of olive oil" (Deuteronomy 8:8). The olive has also been mentioned in a number of verses in the Quran. They are as follows: "Allah is the Light of the heavens and the earth. The parable of His Light is as (if there were) a niche and within it a lamp, the lamp is in glass, the glass as it were a brilliant star, lit from a blessed tree, an olive, neither of the east (i.e., it neither gets sun-rays only in the morning) nor of the west (i.e., nor does it get sun-rays only in the afternoon – but it is exposed to the sun all day long), whose oil would almost glow forth (of itself), though no fire touched it. Light upon Light! Allah guides to His Light whom He wills. And Allah sets forth parables for mankind, and Allah is All-Knower of everything." [Surah al-Noor 24:35] "And He it is who causes gardens to grow, [both] trellised and untrellised, and palm trees and crops of different [kinds of] food and olives and pomegranates, similar and dissimilar. Eat of [each of] its fruit when it yields and give its due [zakah] on the day of its harvest. In addition, be not excessive. Indeed, He does not like those who commit excess. [Surah al-Anaam, 6:141] It is a blessed tree upon which God has bestowed very long life and which was the plant of the Mountain on which

³<https://www.assawsana.com/portal/>

Jesus spent some time. It is also symbol of productivity in Jordan, and served as main common dish in the Jordanian meals, especially breakfast. The symbol of olive signifies peace and harmony, depicted as a pigeon holding an olive twig. This symbol has stemmed from the “the biblical story of Noah's Ark. It has been referred to many times as an international symbol; Jordan itself, for instance, was known to have used it as a peace symbol in the Jordanian-Israeli peace treaty.⁴ The olive in Jordan has been used as a symbol for the production of olive oil as well as for farmers and peasants.⁵ The author has observed that the symbol of the olive is a national, political, religious and holy sign, besides being one of staple sustenance products in Jordan.

Animal Symbols:

The Sinai Rose finch, which is a small bird with rosy colour similar to Petra rocks. It resides in the southern regions of the Kingdom and lives in cliffs. The bird symbolizes beauty and nature.

Figure has been removed due to Copyright restrictions.

Figure 3.3: An image of Rose finch which is a national Jordanian bird symbol
Source:https://en.wikipedia.org/wiki/Sinai_rosefinch#/media/File:Carpodacus_synoicus_-Jordan_-pair-8.jpg

The Falcon: The author has already mentioned above that this bird has been a symbolic sign of power and exaltation; this symbol has been related to the notion of a country with simple *Bedouin* and falconry traditions earlier and its emblems later such as the Royal Jordanian Falcons.⁶

⁴Wadi Araba Peace Treaty: The peace treaty between Jordan and Israel which had taken place at Wadi Araba in 1994.

⁵Olive oil well- known to produce it as a primary material for staple provisions for most Jordanians in north and south of the Kingdom.

⁶ The Royal Jordanian Falcons is a perennial national aerobatic team formed in 1976 by the initiative of His Majesty the Late King Hussein Ibn Talal. It has an international reputation for precision, professionalism and spectacular performance.

Royal Jordanian Falcons function as a highly specialized asset for the promotion of Jordan's image and lively participation, serving as the country's "roving ambassadors".

<http://www.rjfalcons.com/rjf/en/index.cfm>

Figure has been removed due to Copyright restrictions.

Figure 3.4: Royal Jordanian Falcon logo

Source: <http://www.rjfalcons.com/rjf/en/media/index.cfm>

Special (Locative) Symbols:

Petra (The Rose-red City) is one of the seven world wonders, it is a historical city carved into the solid stones of towering mountains in the Nabatean period, and is renowned for its important temples, unique sculptural architecture and versatile tourist venues. Jordan is associated with Petra for its special formation of landmarks that are distinguished and honoured globally.

The following outlines some of the official bodies that refer to Petra as a symbol of their entities:

- Petra News Agency is a formal Jordanian agency; it refers to Petra as a linguistic symbol namely Al Petra as an integral subsidiary to the Jordanian Media Corporation founded in 1969.
- Another example is Petra University, which is an eminent Jordanian university that employs the symbol of Petra with its wonderful Treasury to represent art, wealth, and glory.

Figure has been removed due to Copyright restrictions.

Figure 3.5: University of Petra Logo

Source: <https://www.uop.edu.jo/en/AboutUOP/QualityAssurance/Pages/SPQA.aspx>

The Jordan River is one of the most important locations in the country as it literally draws the border with the West Bank portion of Palestine, and is a collectively common shared symbol that links a variety of religions and regions in historic Great Syria. This renowned River has three important tributaries flowing from the mountains of Greater Syria, namely, Baniyas from Syria, Eleddan from North Palestine and Elhasbani from Lebanon. The symbol of the River Jordan is

not only confined to Jordan, but also signifies global unity of faith and it is a historically holy symbol to believers of the three heavenly religions. The River denotes a sacred symbol for the representation of the Baptism of Jesus Christ at a certain spot in the river on the hands of John the Baptist.⁷ In addition, it has been mentioned in Islam as a venue for decisive battles, past and future, one of which was between the Byzantines and the Muslims that took place at the banks of its tributary, the Yarmouk.

One of the most important institutions in Jordan that utilizes the symbol of the Jordan River is *the Jordan River Institution* which is a charitable organization concerned with the needy, that fosters those without work finding for them vocational vacancies such as crafts and manual jobs such as weaving, upholstery and kitting textures, as well as assisting them to design handmade glassware and pottery. The Jordan River is unanimously associated with humanity and unity, which are priority primary prerequisites for the national emblem, the development of which the author focuses on work.

Figure has been removed due to Copyright restrictions.

Figure 3.6: The Jordan River Institution logo
Source: <http://www.jordanriver.jo/?q=ar>.

The Roman Amphitheatre located in the Eastern part of Amman city has been used for plays since olden times. It is surrounded by a variety of antiquity, antiques and relic shops, which sell heritage and traditional materials as well as hand-made symbols. It is considered one of the

<http://www.tenthousandfilms.com/Baptism-of-Christ-film.html>⁷

most important symbols representing the old Amman and downtown area. This therefore justifies its symbolic exploitation by Greater Amman Municipality.

Figure has been removed due to Copyright restrictions.

Figure 3.7: The Roman Amphitheatre in Amman

Source:

[https://en.wikipedia.org/wiki/Roman_theater_\(Amman\)#/media/File:Roman_theater_of_Amman_01.jpg](https://en.wikipedia.org/wiki/Roman_theater_(Amman)#/media/File:Roman_theater_of_Amman_01.jpg)

So far, the author has discussed a range of various national symbols, which altogether are utilised in Jordan by many official institutions, private bodies and individuals to express national allegiance and identity.

There is a point at which, symbols go beyond just being cultural expressions, for they themselves become a kind of humanistic study that depicts many notions conceived in accordance with what they mean to each person. Similarly, there are many other symbols used in Jordan that express perceptions of nationalism. However, there are public symbols shared by communities throughout Jordan such as the symbolic typical Jordanian meal “Al -Mansaf”. As well as, the red-kefiya headdress “Al-Shemagh” which for Jordanians symbolizes the formal costume and folkloric male clothes in Jordan, indicating pride of their origin, nationality and identity. It also signifies support to Jordan and a sort of homogeny by non-Jordanians who wear it. “Al-Shemagh” might also be just loosely worn around the neck on the shoulders not only as a fashion item, as in some instances is the case, but also to express the aforementioned quests. Notably, the author has oftentimes witnessed a large number of school and university students (with suits, or just shirts and trousers) placing the red “shemagh” on their shoulders, especially during ceremonies, the festivals, and national holidays (e.g. Independence Day and the national day) to stress and boast their faithful Jordanian identity. For example, during research the author

questioned a local shopkeeper, *Mr. Abu Majed*, about his “shemagh”. He commented that it endows splendour, protects him from sun heat, and maintains a substantial tradition which runs through his family and his ancestors. *Abu Majed* also said that the: “Al-Shemagh” used to be worn often by the late King Hussein which reflects the due gravity of its meaning.

3.4.3 The National Day (25th March)

Jordanians annually celebrate the national day of their homeland that was initiated in 1946, when the UN announced a resolution and an end to the British mandate, recognizing Jordan as an independent state. This is a substantially important day permeated by explicit indications of belonging and nationalism. As part of the research, the author undertook many tours at a number of schools, universities and markets while the celebrations were underway. She noticed common celebration manifest among considerable parts of the community such as at governmental departments, schools and universities all over the Kingdom. A large number of citizens were noticed to be wearing the red “Shemagh” either on their heads or loosely on their shoulders, there were also flags wavering. The rhythmic folkloric public dance (Dabkah) was being performed with the traditional joining of clasped fists of the dancers in a dynamic circle of exuberant, energetic participants, singing and jumping delightfully up and down with harmonious steps following the traditional folkloric music, chanting and often praising the King for all his feats. At the same time, during this eventful day, the author witnessed plenty of sweets and decorations inside the educational institutions and some other public buildings which was in contrast to the streets downtown and most other day to day activities which seemed to go about their business at a normal pace.

3.4.4 Design and the Reality of National Identity

The time span extending between 1920-1950 is deemed a critical transitional period for design. It involved many artists and designers, artistic foundations, as well as colleges and universities interested in design; since that time, a transitional stage depicted a transformation of the

community from its nomadic and suburban lifestyle into an urban community, especially due to the population growth following the first Palestinian exodus in 1948. The advent of the arrival of the Palestinians crystallized the emergence of modern Jordan at the onset of fifties and Jordan started a new movement in terms of education, infrastructure, and economy. All this has been associated with disparities in social levels as the Kingdom shifted into a stage of openness and pluralism in the Jordanian community. In this period, numerous colleges, universities, and educational centres were established. Meanwhile, design and art started embodying cultural values; however, the pace was slow due to the absence of communal movements, especially in the sixties, a span known as the era of pioneers when Jordan hosted a plethora of artists and designers from around the world, especially from Europe, so Jordanian art was impacted by global characteristics which in turn produced quality and splendid art and design models, but with the classic global Western style. The seventies after the second migration of Palestinians in 1967, was a period characterized by degradation of artistic principles and momentum, and the emergence of hackneyed stereotype patterns and intense competition. Consequently, identity momentarily disappeared from Jordan's designs and art work. The designers became indecisive and simply abided by the market needs, and the consumers put Jordanian design into a puzzling maze of loss and divergence, as well as disorientation.

Yet, Jordan today lives in a time of inflow of many designers who still track the steps of their ancestors. Keen viewers of the domestic art movement can discern abundant displays, field dynamics, and an impression that can assist the author to view an overall vision; also, the design methodology is dependent upon the availability of general features that possess a certain international identity.

3.4.5 The Social and Cultural Structure of Jordan's' Community

There are a number of global disasters currently, that have taken their toll on parts of the world's population to include financial difficulties, disasters caused by earthquakes and floods

brought by Mother Nature. In the Middle East, many regions are facing different types of global change or phenomena: the uprising of people against their leaders and/or governments. The topic of this research is inevitably partly influenced by such affairs. Many cultures have taken steps towards the removal and/or change of their current leaders; as such, the aftermath of this movement has affected the entire region.

Today, the Hashemite Kingdom of Jordan faces many potential and real repercussions by what has taken place throughout the surrounding countries such as Iraq, Egypt, Syria and Palestine. Jordan has a high number of refugees who are currently residing within its borders. This diversity in population would inevitably impose clear changes in the social structure in general, and in the government and its economic capacities in particular; yet despite that diversity, Jordan is still more or less conservative about the variations which have befallen the kingdom, and have mostly been far from individualistic orientations and alternatives (i.e. customs and traditions) since the Jordanian culture is a comprehensive one and impacts every individual within its borders. It is also harmonious and supportive to others' quests, and this is innate in Jordanians, which in turn is somehow close and similar to other global cultures. This is so because the cultural diversity in Jordan is just a fragment of the whole, meaning that it is one element inside an overall or collective framework. We, as a nation, believe in an open-door policy that is practiced by our government as we share a relative rather than an absolute view. In this context, the power of culture, which emphasises belonging, within a community, is one of the basic rules of building a new national identity. Furthermore, the bedrock on which a community stands comprises of its beliefs, traditions and values, which is the basis for forming a solid society.

Research shows that various members of different ethnic groups residing in the same community have to maintain a multinational language, which is related in part to a shared history and culture. Furthermore, the lifestyles and cultures of these ethnic groups keep connected through their interactions with each other through daily activities, habitation, and

businesses all over the community as a whole, thus bringing forward the main frame of the author's designs.

Designers are seen as part of the basic rule for communications that reflects the diverse community through implementing their ideas, values and perceptions. Communication is not such an easy task when considering the disparities and determination, which lurk within certain individual views and ideals. Therefore, a designer must be clear when interpreting a certain model by demonstrating ideas and forms that depict the true cultural designs and/or identity, thus preserving their value.

This section investigates aspects of culture diversity in relation to communities, and how they relate to social attributes and/or cultural designs. Accordingly, many debates on the analysis of the current symbols have taken place, while considering the importance of the identity of the surrounding population. Throughout history, it had been Jordan's ingrained nature to open its doors to all of the surrounding cultures in the region, thus making it difficult to determine an accurate reflection of pristine Jordanian culture and values within its own national symbols, which in turn makes it difficult to create a sense of a real Jordanian identity. Nonetheless, developing empathy to create a mind-set of being aware of a community is an important avenue for directing meaningful and effective visual communication.

The main hardship the author faced was in observation, as it is well known that many diverse cultures exist side by side with various communities. As such, one must be careful while collecting information, which pertains to certain beliefs, traditions and history. Many of the current populations inhabiting Jordan are very much affiliated with other ethnic groups histories; thus, one should scrutinize all questions prior to interviewing. For example, if the author is planning a visit to a person or family that is part of the Palestinian culture, traditions and beliefs system, then he or she should be encouraged not to hide his or her cultural

background and tendencies. The same should be followed throughout the entire research when it comes to collecting data and /or ideas from the population living within Jordan.

The above-mentioned research is related to the community's perception, which is seen through the designer's message. Furthermore, the identity of a national symbol should converge all views of individuals and/or groups that contribute towards the construction of a nation's image, taking into consideration the value of other opinions which may differ by certain criteria, such as culture, history and identity of a design symbol, thus bringing forth solidarity which covers all of the population in the area, not only as individuals, but also as tribes living amongst each other and holding different ideas and values under one caring flag.

The meaning of community is related to many common things.⁸ One general meaning of community, indicated by Philip Alperson,⁹ is "fellowship". Alperson referred to the word community within the realm of human relations to refer to as any population or grouping found living together in a particular environment or habitat (Alperson, 2002). Since communities are raised from shared coherent values and norms, traditions are valued so highly in many cultures (Alperson, 2002). In referring to Jordan's community, it is becoming progressively more sophisticated and complex particularly in some specific areas, such as Amman, where the large number of immigrants has a huge influence on the community as a whole. Other parts of the kingdom without many immigrants, such as the south and north, are still fairly stereotypical. In addition, it is noticeable that customs are more likely to be honoured in southern cities such as Madaba, Karak, and Tafelah, where a larger percentage of the population are Bedouin whereas in some northern parts, like the city of Irbid, the majority of the population are villagers. There are still a few noticeable differences between the habits of Jordanians and Palestinians as well

⁸ Etymology of *community* in Oxford dictionary: Late Middle English: from Old French *comunete*, reinforced by its source, Latin *communitas*, from *communis* (see common).

⁹ From Diversity and Community List of Contribution: Philip Alperson is professor of philosophy at Temple University. He is the author of articles on aesthetics, The philosophy of education, creativity, and value of theory. He has edited three books on aesthetics: *What is Music: An Introduction to the Philosophy of Music* (Heaven Publications, 1987); Penn state press, 1994), *The Philosophy of Visual Arts* (Oxford University press, 1992), and *Musical Worlds: New Directions in Philosophy of Music* (Penn State Press, 1998). He was also editor of the *Journal of Aesthetics and Art Criticism* for many years.⁷

as some of the other ethnic groups; however, there are still plenty of common shared traditions between Jordan, Palestine, Syria and Lebanon, which are collectively called *Bilad Al-Sham* (Greater Syria) since this legacy is historically connected to the major centre of Damascus.

3.5 Aims of Study

Gathering information requires multitasking in various areas of importance, especially those specifically outlined in the methodology; as such, the author combined information that reflected on methods defining the diversity of the multinational population in Jordan. This information will also portray the younger generations and their potential view of the current National Symbols, and how it reflects their values in relation to the marketplace, residence, region and future. Furthermore, the support of such symbols should be considered by all related parties that believe in their true identity. The following is a breakdown of the information mentioned above:

3.5.1 The Diversity of a Multi-National Population: “The cultural wealth of the world is its diversity in dialogue” (UNESCO/Culture, Matsuura, 2001).

Considering the importance of Jordan’s characteristic as a population that by nature is affected by the migration of different ethnic groups, meaning the population is made up of Palestinians, Chechens, Armenians, Turkomans and other minor ethnicities, in addition to these existing migrants recently, large numbers of Iraqis and Syrians have also come to Jordan as refugees. This cultural diversity creates favourable conditions for a renewed dialogue among cultures, which constitutes an integral part of social cohesion.

1- Considering the Upcoming Generations and Their Potential Views of Current National Symbols:

In view of the multinational culture that prevails in Jordan, and considering the ongoing interactions through marriages, one must keep in mind the new generations’ potential view towards the current era. Furthermore, we must pave the way for communicating through

common symbols could act as a bridge for Jordan's policy with other worldwide parties, by preparing generations who would support their country in tackling complex issues that will arise in the future.

2- National Symbols and How They Reflect Values in Relation to the Marketplace, Residence, Region and Future:

A new national symbol should represent all aspects which pertain to the community as a whole, part of which must represent an overall familiarity. Its purpose and value should be common as well as systematic whilst integrating it within residences, marketplaces and regions.

3- Supporting the Identity of a National Symbol by its Population:

With regard to the support of a national symbol, both the private and governmental sectors should be in alliance, supported by the community in balancing all ventures that keep alive the spirit of identity. Furthermore, a clear outlook towards the symbol's present and future should be practiced on a continuous basis.

4- Participation by All Related Ethnic Groups Through Their Inspiration Towards Promoting New National Symbols:

The birth of a national symbol and its main purpose has always been for the people, and thus, for a symbol to thrive in all related aspects, the people should participate in its creation and develop awareness of its cause and respectability. Accordingly, promoting and integrating the symbol identity should be inspired by all communities in one single country, such as Jordan.

3.5.2 Community and Diversity

“Culture should be regarded as a set of distinctive spiritual, material, intellectual and emotional features of a society or social groups, and as encompassing art, literature, lifestyles, ways of living together, value systems, traditions and beliefs.”¹⁰ (UNESCO, 2002, p.4)

The main subject of this research is a study of an existing culture, structured from the consequences of differing regional identities. Jordan has taken major steps, after gaining full independence in 1946, to advance its own future. Jordan, like all Arab countries, has been tied closely to its neighbours: Palestine, Syria, Saudi Arabia and others. Not only do they have common environmental and geographical features, but also historical and adjacent connections. The Hashemite Kingdom of Jordan has been chosen as one of the foremost symbols of independence and unity in the Middle East. Moreover, it is considered a stable country though it has become a refuge and shelter for many races and migrations from wars to the extent that about 70% of Jordan's urban population is made up of Palestinians, Circassians, Chechens, Armenians and Turkomans, and more recently, Iraqis and Syrians.

This country has faced many challenges in developing its own unique character. The cultural diversity of the refugees makes it hard to create a strong sense of a unique identity based on its own beliefs, which historically originated from a Bedouin culture and is proud of its Arabian heritage. On the other hand, it has been trying to be a developed country without clashes among ethnic groups by establishing a strong movement towards unity, which feels like a sense of rivalry to other parts of the world.

¹⁰ This definition is in line with the conclusions of the World Conference on Cultural Policies (MONDIACULT, Mexico City, 1982), of the World Commission on Culture and Development (Our Creative Diversity, 1995),

3.6 Nature of Community in Relation to its Demographic Features

Jordan is a small country that has a complex mixture of cultures such as Bedouins, villagers, urbanites and multinationals.

3.6.1 Bedouins

Jordan has created for itself a sense of identity through a model based on the country's Arab heritage (Shoup, 2007). Bedouins founded the first fundamental grounds of the Jordanian culture and society.

3.6.2 Villagers

Like many other ethnic backgrounds, villagers keep a simple way of life, as is evident in the design of their homes, to fit their daily work requirements. They wear the simplest kind of clothes and their meals are very typical.

3.6.3 Urban

This model represents those who are living mostly in one of the three major cities, Amman, Irbid and Zarqa.

3.6.4 Multinational

Jordan is a mixture of many nations due to its borders being open to other people migrating from adjacent territories. In addition to being a part of Greater Syria¹¹ in the past, home of one of the oldest human settlements, Jordan's geographic position facilitated ethnic migrations to this country.

¹¹The name of Greater Syria was first given by the Greeks to the city of Tyrus (now Tyre (Sur) port in Lebanon) -Sur in Arabic- and then applied by them to whole of the region. In World War I, the term Syria was referring to a geographical Syria, which extends from the Taurus Mountains in the north to the Sinai Desert in the south, and between the Mediterranean Sea in the west and the desert in the east. After the First World War, the French Mandate of Syria was a League of Nations' mandatory system, and according to the Sykes-Picot Agreement, which was signed between Britain and France during the war, the British held control of the Ottoman province of Mesopotamia (Iraq) and the southern part of the Ottoman province of Syria (Palestine and Jordan), while the French controlled the rest of Ottoman Syria (modern Syria, Lebanon, and the Hatay province of Turkey). <http://www.glaphyridae.com/Biogeografia/NEL.html#.htm>

3.7 What is the Current Situation and Treatment of Other Ethnicities by Jordanians?

Most of the sources¹² on this topic indicate that the diverse Jordanian population is generally tolerant, and the other ethnicities that have become a part of the country's population, like Palestinians, Iraqis, Syrians and others, are well integrated in the Jordanian society. It appears, however, that in order to maintain balance in this formula, the social groups tend to avoid racial issues so that all Jordanians have now become one group. Nonetheless, while the region's regimes appear to be concerned about nationalism in their countries, the same does not apply evenly to the local context in Jordan.

This distinction is reiterated in that while Jordanians and other ethnics in Jordan display mutual respect towards each other, a certain distance between them is maintained, most likely to avoid any threat to the current coexistence.

Considering this feature of Jordan's population it is important to explore the disparate social attitudes, which contribute, to defining social formula. Currently, the new political orientation is steered towards creating more harmony and unity in the diverse Jordanian society.

3.7.1 General Situation

Based on a range of resources like the United Nations Relief and Works Agency (UNRWA) and the Jordanian government, the author will consider the important dimensions of Jordan's population nature that is affected by migrations of different ethnic groups due to wars and political crises. Furthermore, there are no current formal and accurate details on the numbers of ethnic groups due to national security considerations. However, according to the UNRWA,¹³ Palestinian refugees make up around 42% of Jordan's total population of 6,249,000. The Amman

¹²Sources like the 2010 report of the Australian government "Refugee Review Tribunal", and the US Department of State's "International Religious Freedom Report for 2009".

¹³Department of Statistics (2012). 'Population & Growth Rate Estimation, 1999 - 2011', Overview [Online], available: http://www.dos.gov.jo/dos_home_e/main/ehsaat/alsokan/1.pdf.pdf [Accessed 2 February 2012].

Governorate, with an area of 7579 km², constituting 8.54% of the whole Kingdom's area, has an estimated population of 2,473,400 (Department of Statistics-Jordan, 2012). Moreover, the Department of Statistics -Jordan (2012) has stated that 30% of total population are Jordanians while refugees make up around 70% which is shown in the pie diagram below. 92% of Jordan's population is Sunni Muslim, while Christian citizens' estimates vary from 1.5 to 5% of the population with a majority of Greek Orthodox. According to church heads, there are around 150,000 Christians in Jordan.¹⁴

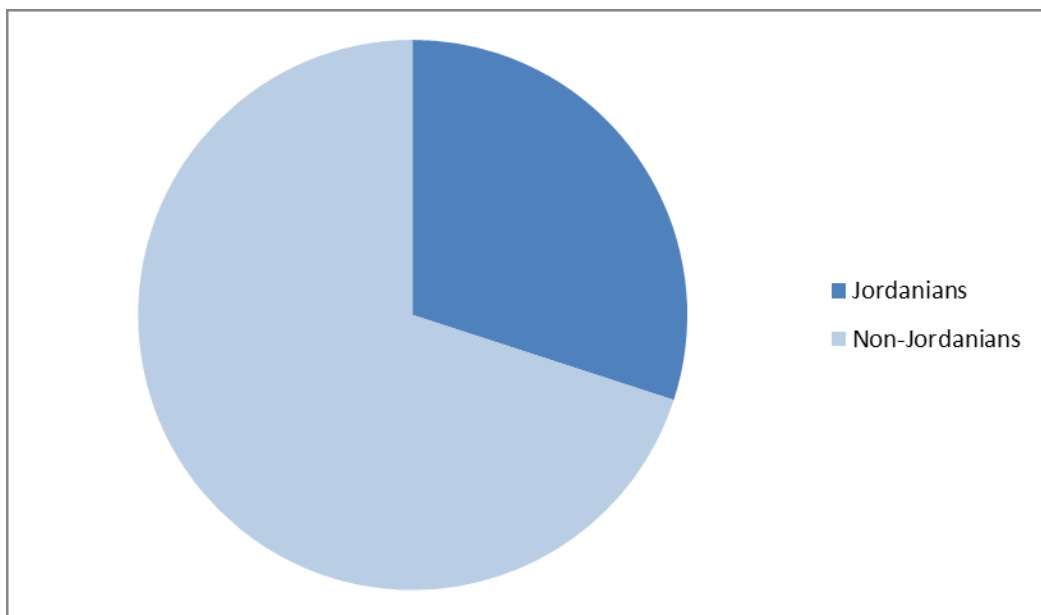


Figure 3.8: Estimated Population Pie Chart.

Throughout history, parts of Jordan were incorporated into the classical civilizations of Greece, Rome and Persia, the relics of which are scattered across the Jordanian landscape. Jordan's geography has endowed it an important role to play as a path for trade and communications,

¹⁴US Department of State 2009, International Religious Freedom Report for 2009 – Jordan, 26 October, Section 1. – Attachment 1; International Christian Concern (2003) Middle East: Jordan International Christian Concern

- Other Ethnic Groups: There are other minor ethnic groups that make up the rest of Jordan's population such as Armenians, Chechens and others who have migrated to Jordan due to conflicts in their homelands or in search for a better future. These groups have contributed to Jordan's cultural and economic growth, partly by their trades and professions.

connecting east and west, north and south. Jordan continues to play this role today. Now, with Jordan's position in the centre of the Arab countries, the conflicts and crises around it have made it responsible for many regional refugees.

3.7.2 Reconstructing a New Design Symbol That Reflects All Communities Within Jordan:

Jordan faced many challenges in weaving its own unique character. Nonetheless, it has created for itself a sense of identity through a model based on the country's beliefs, which can be partially attributed to the Bedouin culture, which is proud of its Arabian heritage. On the other hand, trying to be a developed country, not competing but composing a strong movement, feels a sense of rivalry to the world; Jordan continues to preserve common traditions as a coherent part of its original identity.

Diversity has played a major role in determining the preferences of the wider community and the level of belonging. While tradition remains functional for many Jordanians, a new design for those of rural villagers and Bedouins would retain national identity as an essential part of that design.

3.7.3 Defining Jordan's Image in the Eyes of Population

The most representational image that portrays Jordan is the link that different people and approaches have in common. Designers are partly responsible for communication between the two sides as well as for influencing the creativities, which express the identity of a nation and how it corresponds to its population.

3.7.4 The Jordanian Demographic Features through the Timeline in the Region

Jordan's identity is drawn from both national and state entities. The ethnics precipitated from the conflicts and the domestically unstable situation around the region have predominantly overwhelmed it. The following pictures are aerial photos taken by the Royal Jordanian Geographic Centre (RJGC), which include the main cities of Amman, Irbid and Zarqa.

According to the Department of Statistics (2012) Jordan has systematically seen a high annual population growth rate with a steady increase from 2.3 million to approximately 6 million by the year 2010.

Figure has been removed due to Copyright restrictions

(RJGC) Aerial Maps of *Amman* Show the Population Growth in 1918, 1953, 1978, 1992 and 2010

Figure has been removed due to Copyright restrictions

(RJGC) Aerial Maps of *Irbid* Show the Population Growth in 1953,1978, 1992 and 2010

Figure has been removed due to Copyright restrictions

(RJGC) Aerial Maps of *Zarqa* Show the Population Growth in 1953,1978, 1992 and 2010

Figure 3.9: **(RJGC) Aerial Maps of *Amman, Irbid and Zarqa***: the maps are showing the population growth in 1953,1978, 1992 and 2010

In view of the above, and in relation to the author's purpose of investigating the growth of Jordan's demographical area, this brings us to understanding the complexity of the different views of individuals as well as groups residing within the country.

Furthermore, to be aligned with the author's aims in defining a ***national symbol*** that unites majority of the population's image, views and culture, we must maintain a clear vision for planning and designing a national symbol, which carries characteristics that represent a message of balance and unity, reflecting an overall image of the nation as a whole.

The aerial photos were taken in different periods of time, from 1918 until 2010; they present us with an overview of the population growth over the years. They describe how Jordan has developed in such a rapid timeline. Furthermore, today Jordan faces a real challenge in improving the construction of landscape through means of transportation, housing, infrastructure and business districts, to better serve the needs of its population. One must

examine the country's complex demographic circumstances towards improving all of the major elements in order to meet the fast pace-growth of Jordan.

3.8 Semiotics

Symbols play an important role in understanding the human society since the society and culture envision symbols as harmonic cultural systems. Geertz in his book *The Interpretation of Cultures* (1993) described cultures as a format of meanings contained in symbols transmitted over history, and as a system of inherited visions which are in turn expressed in symbolic forms and as a way of communication among people while pursuing and building up both their knowledge and orientations toward life. Since culture is composed of a cluster of styles and norms; such as religion, ideology, public sense and art (Taylor, 1871, p.1), then these models are also formats of symbols, which involve unity and correlation in-between. Furthermore, the author shall hereby sum up some social cultural characteristics and social functions, which have attracted the scientists of anthropology and sociology to investigate symbols, on the one hand, and to rely on them in studying society and culture on the other hand. One should note what follows:

3.8.1 First

Symbols are characterized to be collective. Durkheim has stated that community is a collective phenomenon. Moreover, according to Timothy Shortell, a Sociology Professor in the Department of Sociology at Brooklyn college Durkheim believed that harmony, rather than conflict, defined society (Shortell, 2006); in other words, they pass through the existence of multi- individuals, and are among the hands of all, as well as being embedded in the behaviours and actions of these individuals. Very briefly, we notice that the collective visions in the eyes of Durkheim signify symbols, and although this signification does not mean that those symbols are the creation of one single individual himself, still they can be characterized by individualism, meaning that one person only may embrace and believe in their importance in his or her personal life; here the collective symbol becomes a personal and private symbol in the life of that person himself, yet this privacy and personal trait still does not oppose the fundamental characteristic of symbols, which is common among many participants of a certain community. Even more briefly, symbols are founded historically, and are exploitable individually or personally, yet they continue and remain to be social in nature. Moreover, the importance of the collective common symbols is manifested in the fact that individuals involve and use them in their daily lives, as without these common symbols there would be no notions or meanings, and hence there would be no collective groups in the beginning.

3.8.2 Second

Symbols are types of expression, as manifested in religious and political symbols, national clothes, flags, written statements, drawings and sculptures, which all raise solid affections around unity with the culture or group as symbols motivate people to think and convey their thoughts due to their continual and rich indications, flexibility, easy composition, and being expressed in more than just one form. This characteristic (symbols being distinguished types of expression) appears in its clearest form in the symbols carried by the verbal or national heritage,

expressing legends, myths, tales, songs and proverbs, as well as body language, national arts, various accents, traditions and music.

3.8.3 Third

Symbols are critical tools of communication and societal interaction in terms of being a form of expression and a cluster of moulds containing meanings and notions. Symbols aid individuals to communicate and interact collectively, a process that is critical in replacing the terms that are symbolized. People think and express their thoughts in words, which in turn are symbols and images easing the said process. For instance, two individuals quite different in their organic senses, interests and feelings, can understand one another if their ideas about something or someone are identical or similar. If these mutual thoughts are expressed in agreeable symbols then the symbols themselves would be the subject of thinking for each individual, as they stand for things or ideas. In addition, symbols are exploited or included into symbolic actions and symbolic behavioural systems dominant in certain communities. Performing a certain ritual or a symbolic activity allows a person to conduct their thoughts and rephrase them utilizing a minimal amount of words, or even without using words at all. (Peirce, 1978, p.14)

3.8.4 Fourth

Symbols have the potential to clarify abstract meanings after diagnosing them, a fact which made Turner (1967) declare that symbols are the smallest units and related to ritual which are substantial in the process of communication and achieving knowledge in the still-growing societies (p.19). Turner also adds that symbols represent storage of knowledge for both the object and the doer, or the research and the author, or the very anthropology itself. The process of symbolic conception is considered to be a giving of abstract clarification of a general trait involved in accurate and too many details; this means that information and meanings relating to a certain subject or subjects can be represented and stored in a single symbol that may be a word, thing or action. Additionally, a symbol can point to a complex image tied with a certain

value, which allows its conceiver to represent a complex composition of thoughts, ideas and reactions, some of which may turn into symbols.

3.8.5 Fifth

Symbols have the potential to be used as a form of social control. What a symbol denotes can be of value itself, and such value can render the symbol and the symbolized, such as a religion landmark or a flag or home country, a respectable and honourable conception, and render the societies members respectable in terms of not shaking the balance of that society. In other words, symbols play a vital role in social control in its wider meaning, including the mechanisms involved in controlling the society in more than one field. For example, religious clothing becomes a symbol of social control (Laderman and Leon, 2003, p.398). On the one hand, symbols are used as references, and proof or support before behaviour becomes a problem. In this case, referring to symbols becomes necessary on the basis that they represent certain values that individuals are able to abide by and not breach. Therefore, the function of symbols here is preventing a problem from occurring; and such symbols differ from using physical force as a tool for imposing order as social control. Ancestors and grandparents acknowledge that featuring certain behavioural systems, as well as governing and gathering masterpieces from culture, are all symbolic references that individuals consult to confirm and match their behaviour (conduct) to within the laws and criteria of a particular society. On the other hand, symbols bring about control when they are placed directly at the hands of those willing to affect and control the conduct of others. Wright Mills the American sociologist states that people in authority attempt to justify their control over systems by linking their authority with moral symbols, which are believed in by all, such as Holy logos, and legal rules derived lawfully from religion. Based on the above clarification, this research includes a comparative analysis that will be one of the author's approaches through which the symbolic meanings of the seven-point star and triangle will be compared as follows:

Symbol	Meaning	Association	
The Red Chevron (The Triangle of the Jordanian Flag)	<ul style="list-style-type: none"> • The Arab Revolt • The Hashemite Dynasty 	<ul style="list-style-type: none"> • Number Three, (Trinity) • The Kingdom's Motto (God, Country, The King) • Creation (Past, Present, Future) 	Unity
The Seven- Pointed Star from the Jordanian Flag	<ul style="list-style-type: none"> • The seven Arabian Values • The Reiterated Initial Seven Verses of Qur'an (and many other seven-part items therein) • The Seven Hills of Amman 	<ul style="list-style-type: none"> • Number Seven of Divinity • The Seven Pillars of Wisdom (Thomas Edward Lawrence) • The Seven Pillars of Proverbs • Relationship Between God and Mankind 	Diversity

Table 6: The Symbols and Meanings of the Jordanian National Flag.

3.9 In this motto triad

The main topic centres on the approach and recommended solutions used to formulate novel symbols that emulate the diversity of the society; so, this research will employ the analytical ancestry theory to interpret the data based on the following concepts:

3.9.1 Allah

refers to the country's religious authority, which sprang from the creed of the ruler and the people, and was promoted by the Hashemite lineage, asserted in the constitution, and embodied in the religious toleration and homogeneity of the population who are both Muslim and

Christian. It provided the state and society with the strength and solidarity to drive back the chaotic useless ideologies and intruding social maladies within an Islamic, Arabic, and civilized context that is wide-open to the world.

3.9.2 Country

refers to the national authority and asserts allegiance to Jordan as our final resort which we belong to, build, preserve, safeguard its accomplishments and supreme interests, feel proud of serving it and prioritizing allegiance to it, a vow to protect its territory, inhabitants, regime, and accomplishments, and endeavour to promote its solidarity and cohesion under a total national identity, surpassing the other primary minor linkages.

3.9.3 The King

asserts being proud of the Hashemite identity of the regime, declaring loyalty to head of the state (the King) and supporting him. This also refers to the Hashemite authority formulated since the first establishing the first Hashemite Jordanian political entity which features religious, historical, and Arabic depth that doesn't discriminate against the people of any ancestry or region. The King in this triad is the supreme final authority for all the constitutional bodies, the nation, and its institutions.

This motto crystallizes our norms and authority references, which have been the bedrock of Jordan's onward march. The author calls for highlighting such items in our thoughts and behaviour on both official and civil levels, in institutions of both the public and private sectors, in education, culture, mass media, and youth welfare agencies. Moreover, the Jordanian political parties can have an important role in materializing this set of authority references and abiding by its stipulations in thoughts and behaviours. Such commitment also encompasses syndicates, forums, clubs, unions, and all civil society institutions.

3.9.4 The Trinity

includes meanings of common values that signify solidarity. The triangle encompasses the seven-point star, which signifies the Hashemite Dynasty and the Great Arab Unity. As for the author's "unity" concept: is it derived from unity of the Arabs revolting against the Ottomans? Is it more comprehensive? Is it different?

The number "Three" occurs in many religions symbolizing unity in diversity. It is mainly the number of divinity in Christianity and emphasizes the overall concepts of creation: spirit, mind and body; birth, life and death; past present and future (Fontana, 1994, p.64).

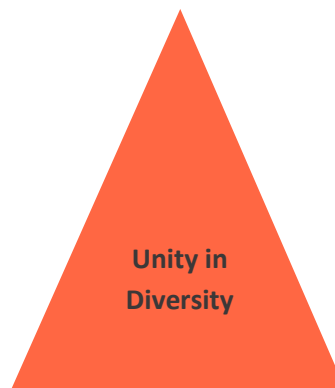


Figure 3.10: Unity in Diversity: The Associated Meaning of the Trinity Symbol According to Bible Verses e.g., **Matthew 28:19** - Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost.

3.9.5 The Seven-Point Star

inside the triangle, as already mentioned, symbolizes the Arabian values that are derived from the Arab's revolt against the Turkish rule. It also signifies the oft-iterated introductory verses of the Quran, as well as the seven mountains of Amman, the capital.

"The seven points represent faith in one God, humanity, humility, national spirit, virtue, social justice, and aspiration. The star also stands for the unity of the Arab nation." (South, 2007, p.137)

The table is showing the related values for each character according to the above results concluded about the seven community themes of (are human free willing... etc.), the author's background of Jordan and the collected evidential data.

“Seven” represents the macrocosm and microcosm, and expresses the relationship between God and humanity. Accordingly, the world was created in seven days, the seven stages of initiation, the seven heavens, the seven grounds, God’s most favoured seven righteous persons, seven electronic layers of the atom, seven colours of spectrum, seven parts of the body’s perfect prostration, seven dates for perfect breakfast, supplications and evocations repeated seven times, going around Ka’aba seven times, marching Sarah’s path (Safa and Marwa) seven times, recreation after seven-year work or exploitation, and seven days of the week. The number was sacred to the Greek god Apollo and Ishtar, the Babylonian goddess of fertility” (Fontana, 1994, p. 64).

Fear of God	Jordanian society is characterized by religious piety, adopting faith as a code of jurisdiction and a way of life governing the society with such heavenly rules and laws. Religious aspects permeate non-materialistic societal relationships such as humane attitude, dealing with others, toleration, and keeping one's word. In concrete matters, abiding by religion is clear in decent clothes, women's scarfs, and attending Friday's sermon.
i. Humanity	Humanity in the Jordanian society is evident in the interrelations among individuals towards building up a cohesive entity, and is materialised in welcoming the strangers as well as the relatives and paying due respect towards others of different nationalities which may in turn leads to familiarity and marriages that contribute to augmenting their big society.
ii. Humility	Humility is a feature of the Jordanian society. It is evident in modesty, a welcoming smile, being gentle and helpful to the guests, and considerate and respectful to the elderly.
iii. National Spirit	Despite the diverse ethnicities of the population, Jordanians support a unified society in which they live equally and safely.
iv. Social Justice	Justice in all aspects prevails in the Jordanian society. Laws are fair with women in education, work, and social positions. Women are no longer kept in the home doing housework and bearing children, but can share jobs and responsibilities with men.
v. Virtue	Virtue characterizes the Jordanian society and is heeded upon dealing with individuals who are well-wishers and endeavours to help others in need.
vi. Aspiration	Ever since the Great Arab Revolt the Jordanian society has been embracing Arab unity. Jordanians nowadays prioritize education and inuring different professional manpower cadres. They work hard to raise versed, all-round, and open-minded generations who strive for the ultimate success.

Table 7: The values represented in the Seven Pointed Star

The research aims to extract symbolic Jordanian items that combine societal values. These values are typical norms inherited by Jordanians. They are the embodiment of the religious, societal, and legal commitments and most of them are therefore derived from the past, still surviving despite rapid changes, and have to be preserved for the future.

3.10 Lawrence's Societal Experience Overview and Analysis

Lawrence described the details of his visits to the area and the intervening events and experiences via his narrative of daily life delineated in his book "Seven Pillars of Wisdom". He detested the infighting of the Arab tribes. He helped them by recruiting them to contribute towards, participate in, and reify the Great Revolt's principles of their national unity that was, for him, a belief, principle, ethics, and manners. Below the author has listed twelve important themes drawn from the book that are applicable to the research. They represent what the author feels are key societal values and principles that Lawrence noted and that are still evident in today's Jordanian society.

3.10.1 Theme 1: Trust

"Arabs believe in persons, not in institutions." (p.4.)

Lawrence understood that he was not dealing with society but with certain individuals whose mission was reviving and actuating the uprising. Lawrence focused on the personalities and individual's importance for the Arabs in terms of the community, objectives, issues, and principles. This is testified by the nation's ultimate support for the Hashemite dynasty, as well as by the recent Arab Spring.

3.10.2 Theme 2: Affable Genial Amiable

"I was sent to these Arabs as a stranger, unable to think their thoughts or subscribe their beliefs, but charged by duty to lead them forward and to develop to the highest any movement of theirs profitable to England in her war." (p.6)

He was not just an English soldier making use of an Arab movement that could be profitable to England. He understood the implied meaning of Arab manners, rituals and traditions. He started as a stranger but quickly cohabited with them, ate their meals and bread and drank their water in the middle of the desert and wore the same clothes that he quickly found to be very convenient. He became so popular within the Arab community that they called him Lawrence of Arabia. Reading Lawrence's book, the author wondered whether he, as an educated man was charged to coexist with the Arabs or actually loved their lifestyle and was homogenized. As a British, non-Jordanian witness of previous events, and after the establishment of the Jordanian state, Lawrence mentioned in his book that things around him were natural since the area was in turmoil and he had not expected luxury in the desert for a soldier in a revolt, considering the very different culture and language. He admitted it was affectation, but he seems to find the Arabs affable and friendly.

3.10.3 Theme 3: Retardation

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Lawrence adds that he found it difficult to live in such a circumstances far from the aspect of urbanization; he opted to exist among the Arabs, but it was his mission to serve the Empire, so he roved the desert although he was refined, educated, and used to urban luxury in Britain.

3.10.4 Theme 4: Common-sense

"There was a language called Arabic; and in it lay the test. It was the current tongue of Syria and Palestine, of Mesopotamia, and of the great peninsula called Arabia on the map. Before the Moslem conquest, diverse peoples, speaking languages of the Arabic family, inhabited these areas. We called them Semitic, but (as with most scientific terms) incorrectly. However, Arabic, Assyrian, Babylonian, Phoenician, Hebrew, Aramaic and Syrian were related tongues; and indications of common influences in the past, or even of a common origin, were strengthened by our knowledge that the appearances and customs of the present Arabic-speaking peoples of Asia, while as varied as a field--full of poppies, had an equal and essential likeness. We might with perfect propriety call them cousins--and cousins certainly, if sadly, aware of their own relationship." (p.8)

"The hills of the west and the plains of the east were the parts of Arabia always most populous and active. In particular, on the west, the mountains of Syria and Palestine, of Hejaz and Yemen,

entered repeatedly into the current of our European life. Ethically, these fertile healthy hills were in Europe, not in Asia, just as the Arabs looked always to the Mediterranean, not to the Indian Ocean, for their cultural sympathies, for their enterprises, and particularly for their expansions, since the migration problem was the greatest and most complex force in Arabia, and general to it, however it might vary in the different Arabic districts.” (p.9)

Lawrence highlights an important point here, also asserted by the author, that Jordanian identity relies on a shared culture therefore it involves both a sense of unification and loyalty. Arab unity was logical because all Arabs are of shared Semitic ancestry, language, culture and likeness. He was knowingly sure that different Arabs are still cousins and feel their national priorities. He elaborately stressed that Arab groups, originally stemming from the same region and tribe, had become of varying nature and local concerns due to frequent migrations and continual fighting.

3.10.5 Theme 5: Clannish (Group Oriented)

If tribesman and townsman in Arabic-speaking Asia were not different races, but just men in different social and economic stages, a family resemblance might be expected in the working of their minds, and so it was only reasonable that common elements should appear in the product of all these peoples. In the very outset, at the first meeting with them, was found a universal clearness or hardness of belief, almost mathematical in its limitation and repellent in its unsympathetic form. Semites had no half-tones in their register of vision. They were a people of primary colours, or rather of black and white, who saw the world always in contour. They were a dogmatic people, despising doubt, our modern crown of thorns. They did not understand our metaphysical difficulties, our introspective questionings. They knew only truth and untruth, belief and unbelief, without our hesitating retinue of finer shades.” (p.11)

He shrewdly recognized that Arabs have common elements with hardness of belief and clear-cut register of vision that is free of metaphysical obsessions. There are several similarities between villagers and Bedouins because the differences in social nature are superficial and caused by their typical mentality, especially in arbitrary solutions and brevity decisions.

3.10.6 Theme 6: Indolence

“They were a limited, narrow-minded people, whose inert intellects lay fallow in incurious resignation. Their imaginations were vivid, but not creative.” (p.11)

However, Lawrence described that the Arabs do not exhaust their minds, but just typically receive orders and laws without arguing. He thinks they have clear, not creative, minds. Their

allegiance is just to the tribe or clan. For them, the clan's Sheikh has the final and supreme verdict that is decisive and irrevocable.

3.10.7 Theme 7: Obedience

"Their largest manufacture was of creeds: almost they were monopolists of revealed religions." (p.11)

Lawrence noticed that beliefs and rules are heeded by the Arabs. It might have occurred to him that their clear minds and sympathetic hearts made them Godly and loyal to faith to the extent of sacrifice and full devotion which, combined with chivalry and ambition, took them to Spain in the west and China in the east.

3.10.8 Theme 8: Assertiveness

"They were assertions, not arguments; so they required a prophet to set them forth." (p.11)

The Arabs are neither argumentative, nor sophisticated. They assemble around the elderly and their seniors and are inclined to gather and obey their leaders. Lawrence admired the simple lifestyle and felt the aspirations of the Bedouins. So, no wonder that faith in the desert and its people overwhelmed towns and remote territories.

3.10.9 Theme 9: Conventional

"Arab civilizations had been of an abstract nature, moral and intellectual rather than applied; and their lack of public spirit made their excellent private qualities futile. They were fortunate in their epoch: Europe had fallen barbarous; and the memory of Greek and Latin learning was fading from men's minds. By contrast, the imitative exercise of the Arabs seemed cultured, their mental activity progressive, their state prosperous. They had performed real service in preserving something of a classical past for a mediaeval future." (p.14)

Obedience and compliance are the most obvious Arab traits. They enjoy self-restraint, they are generous, they keep to the rules and traditions, responding to emergencies, and helping the

weak and the vanquished. Lawrence deemed that such people of knighthood chivalry could easily launch a limited warfare in the fringes of the Ottoman Empire.

Lawrence mixed with all kinds of people and consequently attained enough experience and got sharp insight into the Arabs' reality and their policy. He felt them become disaffected and predicted the collapse of Turkey.

Lawrence identified in the Arabs' nature elements of human nature that are based on values, ideals, spoon-fed ideas, aesthetics, and ceremonial affectation. He acknowledged the real service they offered for world civilization when they preserved the classical Greek and Roman past for the medieval future.

3.10.10 Theme 10: Conservative

"In the Bedouin's he enjoyed the little vices and luxuries--coffee, fresh water, women—that he could still preserve. In his life, he had air, winds, sun, light, open spaces, and a great emptiness. There was no human effort, no fecundity in Nature: just the heaven above and the unspotted earth beneath. There unconsciously he came near God. God was to him not anthropomorphic, not tangible, not moral nor ethical, not concerned with the world or with him, not natural: but the being thus qualified not by divestiture but by investiture, a comprehending Being, the egg of all activity, with nature and matter just a glass reflecting him." (p.12)

However, he criticized the way life for the women within the houses, doing household work despite the adverse climate conditions. On the other hand, despite some gloomy spots, there was an important point and indication of hope for Lawrence when the Arabs allied with the Germans and rebelled against the Turks, who are Muslims, just to live free and in peace, and preserve their language and identity.

3.10.11 Theme 11: Faith

"Of religious fanaticism there was little trace. The Sherif refused in round terms to give a religious twist to his rebellion. His fighting creed was nationality. The tribes knew that the Turks were Moslems, and thought that the Germans were probably true friends of Islam. They knew that the British were Christians, and that the British were their allies. In the circumstances, their religion would not have been of much help to them, and they had put it aside. 'Christian fights Christian, so why should not Mohammedans do the same? What we want is a Government that speaks our own language of Arabic and will let us live in peace. Also we hate those Turks.'" (p.45)

In short, Lawrence's experience that documented the initial stages of establishing the Jordanian state is utilised here to stress the historical Arab typical issues and attributes which still prevail.

Have there been any similarities or differences between old times and new?

Despite all the progress and development, the Arab society still respects the elderly and seniors as well as women who are deeply appreciated. Women are never degraded as housemaids or servants. Instead, they are respectable workers whose achievements are acknowledged and opinions listened to. They are a weighty half of the society. Their decent clothes represent respect for others as well as for themselves, their persuasions, and religious views. They are dutiful to their families and society.

3.10.12 Theme 12: Sluggishness

"He was that rarity in the desert, a man without sense of argument. He would or would not, and there was no more to it. When others finished talking, he would announce his will in a few flat phrases, and wait calmly for obedience; which came, for he was feared. He was old and wise, which meant tired and disappointed: so old that it was my abiding wonder he should link himself to our enthusiasm." (p.305)

Lawrence explains his visions of Arab society through his westernized perception. The reader can feel Lawrence was truthful in his account. It can be noticed that he moves between positive and negative emotions as shown in the analysed results; he wrote about what he felt without exaggeration or emotional confusion, it was factual as if it was a military report.

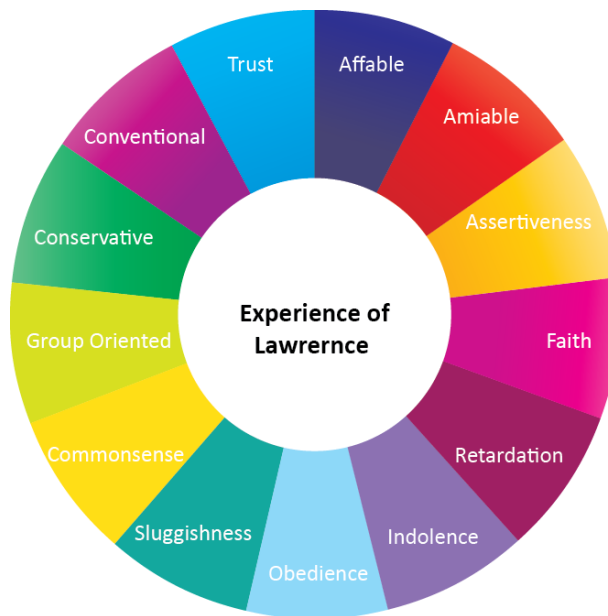


Figure 3.11: How Lawrence Perceived the Arabic Culture
 Lawrence was a witness of his period, and his commentary on these times was objective. However, the Arabs derive their values from the rules, ethics, and religion, such ideas are influenced by personal feelings, interpretations, or prejudice.

Today the Arab attitudes are still typical and change very slowly, but they indicate such values and principles imbedded in their identity that has to be preserved and maintained. This is why the author designed a number of symbols related to societal notions, that is, their identity. Such designs should remain meaningful since they are relevant to history, religion, the King, and the country. "Like any other identity, national identity has to be learned. Important instruments in any learning process are various kinds of audio-visual aids, and are so in the school of national identity construction. This is why national symbols—flags, coats-of-arms, national anthems—play such a crucial role in nation-building and nation-maintenance." (Kolsto,1998, p.1).

3.11 Back up studies

This research contains a set of studies carried out by the author at the start of the research journey and during stay in both Jordan and Plymouth in the UK (please see Appendix 3: Back up case studies). Each study has been cited separately in terms of the nature of the sample,

questions, purpose, methods of research, added value and results, but they all aspire toward the **research question**, which is the possibility of representing an agreeable collection of culturally relevant principles, values and mutual toleration through using Design Thinking to create a national symbol or symbols.

The case studies fall under the practice design category. Each practice or case study is different in terms of content, when they are seen all together they form a cross analysis of a number of objects, ideas that try to reflect the stereotyped thinking in Jordan. The studies took place at the beginning of the author's journey and assisted with refining the aims of the research. One particular example of a case study that was carried out in Jordan took place in an area known as Rainbow Street and was the catalyst for the development of the initial concepts of this research as is demonstrated below.

3.11.1 In Rainbow Street, 5th Jan 2013:

This study aimed to explore the traits of the famous place, Rainbow street in Amman. The outcome of the study will be the development of visual map that represents the cross-cultural elements among the diverse people of this market space.

3.11.2 The Research Problem:

Rainbow street is one example from Jordan that represents a complex web of cultural elements. The heart of the problem here lies in determining a Jordanian Identity through a place.

Questions according to hypothesis:

- *Which type of value behaviour is being formulated in today's Jordanian community?*
 - *Was the Jordanian identity influenced by the transitional period?*
-

3.11.3 Recent Trials to Modify the Jordanian Identity in Rainbow Street

Rainbow Street is one of the oldest streets in Amman. Lately, it has been modernized by the Greater Amman municipality. The project was designed by the architectural office "Turath"

and was hoped to become one of Jordan's best-known districts. The updates that took place, were part of a process of reviving the existing heritage in the region. Architecturally, the regeneration project included refurbishing the streets with coplestone tile, unifying the shops signs and providing public spaces. It is worth mentioning that Rainbow Street is part of the history of Jordan and it represents the past of Amman in the twenties. It retains much of its architectural heritage and urban character and numerous instrumental figures. It contains ancient houses and shops such as the King Talal house, the Jordan River heritage expiation and the traditional Souk of Jara. The new design of the street provides a traditional atmosphere, which has led to a new transfer from one of the most ordinary places in Amman to a tourist attraction for visitors from around the world.

3.11.4 Design/Methodology/Approach

A qualitative research design was employed. Data collection was based on Ethnographic Methods Analysis and Reporting Audience Participation using Videotaping, Photography, Arial maps (RJGC, 2011). The authors assumed that such factors as degree of collectivism would create a specific, collective, and mutual identity within the Jordanian community, and would suit the general and current situation that Jordan has been experiencing, from the communal perspective embraced by the social spectral composition of diversity.

3.11.5 Research Limitations/Implications

Since this study was conducted among the community members of Jordan, the results could be affected by factors unique to this specific case. Thus, future research should investigate the influence of other factors such as the rooted culture, or occupational groups on sharing behaviours.

3.11.6 Practical Implications and Future Value:

The connections among these context entities creates a huge global network of potential interactions for the future, which would create a specific, collective, and mutual identity

within the Jordanian community, and would suit the general and current situation that Jordan has been experiencing, from the communal perspective embraced by the social spectral composition of diversity.

3.11.7 Originality/Value:

The impact of diverse-culture factors on national identity has been largely neglected in the literature and the findings will assist knowledge of who is charged with the design of national projects.

3.11.8 Insight:

The following map depicts the conceptual perspective of investigating Jordan's national and social symbols. This also addresses the overlapping complexity quality of the research. The following area in Jordan represents the cross-cultural elements among the diverse people in the famous place of Rainbow street in Amman.

Through this model, different actions presented various Jordanian culture practices in Rainbow Street where there are many cultural and global activities taking place in different parts such as restaurants, cafes, traditional markets, and others.

3.1.1.9 The Street Map

The locations were determined according to a street map provided by the Royal Jordanian Geographic Centre for the year 2011. Mostly, the map shows different stores, restaurants and institutions. These places are very popular not just among Jordanians but also amongst other visitors from all over the globe.

Through this map of the market; different actions represent various Jordanian social practices in Rainbow Street where there are many activities taking a place such as those in the many restaurants, cafes, and also the more traditional markets spaces.

In the above map, the viewer is directed to a variety of Jordanian social themes e.g. in the many restaurants in Rainbow street that serve food in traditional manner which reflects generosity. Another example of this is present in the cafes, as they are places for people to meet and it can be noticed that the Hookah and Playboard are common activities that happen there. Both of these places represent a social atmosphere.

3.11.10 Study Conclusion:

Jordan today is a dynamic country with ongoing changes in the social structure appearance and the scope of integration in relationships; however, the systems of values and norms are apparently being altered slowly since we still notice that Jordan is a conservative and traditional country, which preserves its own identity, culture, and norms. The changing pace and differences attributed to Jordan are superficial. It is true that people, for instance in Amman, seem different in a number of aspects (like dress, vehicles, architecture, etc.) yet this change has been slow. Regions other than cities are usually more conservative and traditional. They tend to stick more closely to their ancestor's conventions, values and virtues. The variation in Jordan's population, in spite of their survival in a relatively small geographical spot, is one of the most special marks about the Kingdom today since Jordan enjoys the bliss of stability and distinguished status in the region. This has been attracting refugees from all over the Middle East, adding to its reputation for openness and cultural toleration. The various cultures have

melted in one amicable crucible and have enriched each other making it hard to separate one group culture from another. The case studies focused on this population and its communal structure, but the aspirations and social behaviour of this population is also an important part of the study material. Accordingly, outlined below are a range of further visits that were carried out in Jordan and that aim to provide a breakdown of the key elements and common traits of each individual ethnic groups.

3.12 Observational Study: Multiple Local Visits

The author observed seven families of different ethnic groups from May 2013, starting from original Jordanians and ending with the minority groups using description records and photography as follows:

3.12.1 Original Jordanians:

They constitute coherent families whose householder is the oldest male member of the family. The first family the author paid a visit to is the Al-Edwan Bedouin family. In this instance the grandfather was leading the conversation although the father was present. The ladies kept silent unless asked to speak, this is a cultural value that represents a kind of respect toward the males. The author addressed the families with some personal questions surrounding ancestry and the number of family members. Furthermore, it was noticed that the family's pride in their pristine Jordanian blood, proven by their expressions and warm welcome as well as their good hospitality (such as treats of Mansaf typical dish, kunafa dessert, Arabic coffee, and sweet tea). The various ethnic and racial groups in Jordan have a very thin differential web that has almost no tangible discrepancies (cultural, social ideological, symbolic, etc.) "This means that we all melt into one."

The popular Bedouin meal of Integrated Marketing Communication Conference “Mansaf” is shared publicly among almost all citizens whether pristine or naturalized Jordanians. Other traditions, like frequent visits between those with kinship has gradually spread among all residents until it has become a common habit today.

Yet, the author is still conservative to a certain limit about deciding whether the above cohesion holds water in an absolute way or not. There are many similarities in customs and traditions between the research samples in the different categories of the Jordanian society although there are slight individual differences. The author suggests that the ethnic and racial groups in Jordan keep mutual moderate links. However, the author is concerned with the prevailing typical trends which can be utilized to design national symbol(s).

3.12.2 Villagers

Villagers conduct traditional behaviours that can be seen as reflecting a simple life. Further, villagers see that the development of culture has carried their heritage designs, like crafts, artefacts and arts, using many colours and drawings to make intricate geometric designs. Many of the pieces such as baskets, jewellery, fine rugs, cloth, and art in clay are used in daily life. Today one can find that most of the handmade curios and artefacts used to attract tourists are made by villagers.

3.12.3 Family profile

The author also conducted a visit to the Khasawneh's family who live in a village called "Neamma" to the north of Irbid. The family consists of eight members, the father "Aun", the mother "Ameneh", and three sons and five daughters.

The father is a government employee and the mother is a housekeeper; the children are all students. The oldest girl, Alla, is in her third year studying civil engineering. The next son is in his second year at the business school while the rest are still in the primary school.

3.12.4 Observation Case:

Among many other ethnic backgrounds, villagers take pride in keeping a simple way of living. During one of the visits made, to a small community in the outskirts of Amman (Neamma), the author found numerous homes that were made in a very simple manner using materials such as bricks and concrete. Most of the rooftops of these homes consisted of very thin steel sheets; some were painted and others left in their raw form. Being warmly greeted, the author entered one of the typical simple homes with basic furniture and some modest mattresses placed on the ground to make up their bedrooms. The guest rooms, also very simply furnished, with Bedouin carpets laid on the ground with a few cushions placed on top of each other and divided by many pillows and a couple of simple tables. Although these villagers commute almost on a daily basis to more modern areas of Jordan for work or business purposes, they choose to keep their traditional way of life. Some typical values were manifest throughout our visit like hospitality and generosity. For example, a guest is first greeted and expected to enter the house, normally being seated in the living room, and served with a cup of the local tea and a dinner treat. Prior to leaving, the guest is offered a traditional cup of coffee. Like Bedouins, villagers often grind their own coffee beans which formulate one of the basic beverages kept within most of the homes. During many visits, interviews were made by the author regarding the study at hand. It is found that most villagers are warm-hearted and hospitable. The objective was to learn all about their current identity and implement their views and opinions which would reflect the Jordanian culture. Taking into consideration that most villagers' families visited showcased various attitudes; this offered a clear understanding of the signs of cultural adaptation in many areas up to this date.

3.13 Bedouins

After the collapse of the Ottoman Empire, villagers were left with no protection from raids by Bedouins who formed tribal entities to enhance their offensive force. Besides, numbers of Bedouins were increasing in the period of loose Ottoman rule. They settled as extended families and groups who had their own mannerisms, customs and traditions. The result of the growth of the Bedouin population and their associated culture has permeated through Jordan's population. Bedouins are known for living up to and adapting to their traditional lifestyle. For example, Bedouins pursue customs for building strong family ties in view of their heritage for improving their lives. Bedouins are known for their age-old handicrafts which have been appreciated by many, such as traditional belts, cummerbunds, headdresses, purses, jewellery, scarves, cushion covers and beads that are devised with embroidery patterns. Bedouins are also probably the most famous for weaving their tents from goat and camel hair. The tents are normally designed with different attractive patterns and symbols that reflect their traditional lifestyle. Bedouins are also known for their excessive generosity and hospitality. Today, we can find that their age-old traditions have been carried out through ways of receiving tourists within certain areas of the country, such as Wadi Rum, Petra and Karak. The setting normally includes a traditional Bedouin tent, set up in a desert location occupied with individuals that are either Bedouins or villagers who take part in welcoming tourists and/or neighbouring communities. The atmosphere provides the guests with an actual conventional lifestyle of the past.

3.13.1 Family Profile

The author also paid a visit to Mr. Ahmad Al-Edwan's family that consisted of five members, the grandfather "Ahmad", the grandmother "Firial", and their three sons. They lived on the first floor whereas the youngest son, "Gazi", and his wife, "Sara", and their new-born baby lived on the second floor of the same building.

The grandfather is a government employee and a farm owner, the grandmother is a housekeeper, the son a pharmacist who works with the Jordanian Armed Forces, where the wife is a medical doctor.

3.13.2 Observation Case

The author took part in a visit to a Bedouin community located in the eastern region of Jordan, close to the town of Petra, named 'Wadi Mousa', with the purpose of experiencing the actual environment to further observe closely the Bedouins cultural ways. The Bedouin's lifestyle is very simple and is similar to the villagers, but has a few more fascinating and beautiful objects from a designers' perspective, such as the colourful patterns on pillows, coffee cups, carpets and cushions. These were designed to portray their symbols. The author was greeted and welcomed into the home of Mr. Ahmad Al-Edwan which is the norm in his culture. Looking around, we observed many handmade products and symbols that were designed and built by his family along with other members from the community. For example, the tent was made of real camel hair, woven with various colours and patterns which filled the reception area, portraying the image of the art of Bedouins. The author started the interview with Mr. Ahmad by asking various questions about his daily routines and his family's lifestyle in general. Mr. Ahmad seemed to be a very proud family man. Also gathered around us were his sons alongside the other part of the wonderfully designed tent. A partition drape made out of the same material as the tent allowed for a separate section that housed the females of Mr. Ahmad's family. It is a custom that has been practiced by most Bedouins to keep their females in separate sections of the tent due to the continuous flow of guests. We started the conversation as one of the sons served us with a glass of tea. The Bedouins' tea is well known to be strong and very sweet. Mr. Ahmad seemed to look towards his family prior to answering questions which shows strong family ties and respect. Moreover, many different questions with just the same answers filled the room while arguments which required definite answers kept the author's pace in

accordance with the diverse views of Mr. Ahmad's family, knowing that Mr. Ahmad has three sons, the youngest of whom was still living in the house, the second who was studying abroad, and the oldest who lived in Amman, and thus the age factor came in play with the views of each individual related to his own understanding.

3.14 Urban: Observation Case

In Jordan, the author moved around many Jordanian cities, especially Amman. Citizens there have a global¹⁵ attitude, especially towards the West. They always seem to be very busy and short of time, due to the comparatively more technological and industrial nature there. Although they differ in nature and daily routines, the "Jordanian blood" still seems to run through their veins; in other words, they still conserve the Jordanian values, traditions, cultural notions, and social attachment.

3.14.1 The Multi-National Model / Circassians

The Circassians are known for putting value in their way of life by practicing due respect, honesty and deep family loyalty. Furthermore, the Circassians are characterized by their conservatism, spotless moral fibre, rigorous discipline and high standards of personal and communal ethics. They are also famous for their folk clothes, the traditional costume that is composed of a coat, shirt, pants, and vest, as well as many varieties of hats, shoes, and belts. Dresses are made of expensive fabrics such as silk and velvet that are decorated depending on the region, class of family, occasions, and tribes. The traditional colours of women's clothing rarely include blue, green or bright-coloured tones, but rather have mostly white, red, black and brown shades. The traditional male costume includes a coat with wide sleeves, a shirt, pants, a

¹⁵Global: Turning towards globalization, the Jordanian lifestyle has become partitioned into old and new. On the one hand, Jordanians are tracing recent trends in technology and design in building their own future. On the other hand, other tribes have chosen to remain traditional in their outlook, influenced by conventional values and strict traditions. From this perspective, the Jordanian community is full of several major categories which correspond to the social and cultural makeup of its people. (This point will be explained further on the following chapter).

dagger, a sword, and a variety of hats and shoes. In addition, different colours of clothing for males were strictly used to distinguish different social classes. For example, white is usually worn by princes, red by nobles, grey, brown, and black by peasants. The Circassian people are also famous for making carpets decorated with images of birds, horses, plants, and the Sun.

3.14.2 Family profile

The Circassians were the only family visited with non-Arabic roots. The family consists of five members: Mr. Yagan and his wife Nahla and two daughters and a son. The father is a doctor while the mother is a housekeeper, and the rest of the members of the family at university studying in different schools.

3.14.3 Observation Case

The author paid a visit to one of the Circassians homes in order to observe their daily lifestyle. The ushering welcome by Mr. Yagan started the interview. The author was surprised to find his house full of the latest modern furniture. Instantly we were served with tea as we conversed about their way of life, their views and their traditional customs. The author was served with coffee and traditional Arabian sweets prior leaving, a sign of the traditional hospitality and a welcome ritual that is still practiced today throughout the Circassian community.

3.15 Palestinians

Palestinian traditions and customs are very similar to those of the adjacent Arab countries. They are well known as an agricultural society. However, they became more interested in education since their exodus during creation of the State of Israel in 1948. Losing their land, they became scattered throughout the neighbouring countries, the Gulf States, Europe and America. This brought serious challenges for them to maintain their traditions and customs. One of the main factors that kept the Palestinian traditions alive was the strong support for family values. Further, in today's modern whirl, we still find clear evidence of their past cultures practiced among their communities through wedding ceremonies and various celebrations showcased in their pristine form. Palestinians are recognized by their dress codes and various colours known

to be worn by their ancestors testifying to their insistence on, and preservation of, their traditions and customs which are held with strong values and beliefs. The majority of Palestinians who reside in Jordan have kept their national identity that reflects their style of living, national pride, beliefs and values.

3.15.1 Observation Case

Palestinians are well-homogenized with the rest of the population in Jordan. The integration of both cultures started in 1948 when conflicts began between Israelis and Palestinians, thus the migration of many Palestinians was towards Jordan, which set the stage for a unified society. The Jordanian and Palestinian communities reside side by side and dynamically communicate in many different ways throughout the country, indicating the importance of defining the basic and complex levels of interaction between the two communities. On the one hand, the Jordanian way of life has become as well advanced in various ways as the Palestinians. On the other hand, the balance of traditional values and cultures should eventually play a common rule. The basic rule for Jordanians has always been goodwill and acceptance of citizens of all neighbouring countries without any prejudice. However, complexities and complications emerged due to the ongoing flux of neighbours permeating its region, which led to a setting and passing of certain rules and regulations, which define the policies of the government, and the region. In order to comprehend the overall importance of these rules, one must define neutrality and balanced harmony to interact with others. This formula has been established between both parties. The Palestinians and Jordanians form a major part in the study, revealing similar allegiance to, and opinions about, life and traditions.

3.16 Iraqis

Iraq's majority makes up 77% of the population with different backgrounds. They are well known for their very deep-rooted traditions, such as hospitality and honour, which is considered an important family value. Pride and honesty are related to their daily lifestyle, and keeping their word is a major part of the true meaning of dignity. Due to war and conflicts which took

place as of the year 2003, a vast number of Iraqis migrated to Jordan in search of a better way of life and security for their families. As such, many of those entering Jordan were wealthy and well educated. Today, we can find that Iraqis have contributed much to various areas of business throughout the Jordanian economy some of which include enterprises in many restaurants, hotels and travel.

3.16.1 Observation Case

This study investigates various communities of Iraqi ethnics residing mostly in the district of Amman, and practicing their daily lifestyles in ways that are similar to those of the Jordanian community in the sense of modern way of living.

3.17 Syrians

Syria is located at the eastern end of the Mediterranean Sea. Its neighbours are the Lebanon, Israel, Turkey, Iraq and Jordan. Syria became independent in 1946 after the revolution. Syria has cities that are of large historical value and cultural importance. Its population is approximately 22 million inhabitants of different ethnic backgrounds. Part of their culture drives women to wear proper clothing in order to preserve a conservative lifestyle along with the rest of population. Syrians are tailors that exert large efforts while designing clothing to reflect their traditions and cultural lifestyles. A unique style of implementing mosaic within patterns on clothing symbolizes different classifications of people. Syrians are also known to be craftsmen influenced by culture and common beliefs, making them extremely proud of the various landmarks which exist within their country. Furthermore, ancient methods for building houses had been practiced throughout the region, and can still be seen today. Such houses are utilised by the tourism industry, such as in hotels and restaurants. Their architecture differs in the sense that an open space is usually kept in the centre of the home, and used as a garden which usually has a fountain of water in the centre. The idea was to keep the open space providing sunlight that floods the entire area of the home. In addition to masonry, they also have a professional

in the area making furniture by designing a method of carving each section of furniture made out of wood. What makes their style different is inlaying different patterns or some mosaic within brass, copper and silver. Today, we can find many of this typically designed furniture in different markets throughout Jordan and the Middle East.

3.17.1 Observation Case

While investigating the downtown area in the capital Amman, the author paid a visit to Jordan's markets, finding that most of shops and food industries were run by Syrians. Syrians migrated to Jordan due to conflicts or in search of a better future. They contribute to Jordan's cultural and economic growth partly by their trades and/or professions. Different shops offered traditional Syrian food such as kubba, and baklava, and some other traditional shops that displayed original Syrian furniture with defined patterns which look like those in the Jordanian traditional crafts. The findings among many of the Syrians have reflected many cultural attributes similar to those of the Jordanians. The Syrians are also hospitable. The author was offered tea and coffee during visits to Syrian restaurants and families.

3.18 Egyptians

Egypt is located northeast of Africa, with an estimation of 80 million people. Egyptians follow a mixture of tribal customs and they hold traditions that presumably go as far back as the Pharaohs. A traditional family normally relies on men to provide their home with food and water while women weave, housekeep, and work in the fields. Further, a family is the core unit, which relates to social life, followed by kinship, honour, and respect. Certain ethics are followed through traditions such as the Egyptian dress codes like skirts and dresses for women that should cover the knee and most of the arm. As for men, a traditional dress is normally referred to as "Dishdahsa or Jallabeiea" which is a kind of long dress of common colours like white, grey and black. Many Egyptians have recently been migrating to various neighbouring countries, especially Jordan, and often work as farmers. They make up a small part of the population and have been in search of a better pay in order to support their families back home.

3.18.1 Observation Case

Through a visit in the capital Amman where the author paid a visit to the Egyptian community, many of the Egyptians residing there were observed to be earning their living as farmers and labourers, and recently a large number have begun working as security guards in residential construction sites throughout the capital. With respect to the Egyptian culture and customs here, one can barely notice that among residents. Throughout interviews made with some groups of the Egyptian community, it was very clear that the majority of them had little feedback about their current culture; most are proud of the Pharaohs' history and their ancestry. Egyptians appreciate oriental values such as pride and nobility.

3.19 The Modern (Global) Model

Jordan is a traditional country. It is noticeable that traditions are more likely to be applied in southern parts, such as Madaba, Karak, and Tafelah, where a larger percentage of the population are Bedouin, as well as in some northern parts where the main population are villagers. The capital Amman is more liberal, especially in the western quarters of the city where there are more varieties of people from Palestine, Iraq and Syria, and even other ethnics from Eastern and Western Europe. Diversity has played a major role in determining the preferences of the wider community and the level of belonging. The diversity of a community barrier may take place in the consolidation of Jordan. However, throughout the observational visit of Jordan, the author noticed through the photos taken (see Figure 3.12) that there are only the two circled women from many men around. This shows that tradition still remains functional for many Jordanians; where women are still conservative and act according to the roles of the society. We conclude from the above that the changes that occurred in the population structure have not altered the core values or the way people think of honour, family, hospitality, respect and generosity which are still cherished by all Jordanians whether original or of different ethnics (Shoup, 2007). Despite the convergence of diverse races in Jordan, there is a paradoxical mental

picture conceived between how Jordanians perceive other different traditions and how they embrace common traditions as a coherent part of Jordanian identity.



Figure 3.12: Observational study in Downtown Amman (Photo c, d, e, f Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

3.20 Observed Themes

In the text below the author has presented a collection of themes that represent a number of nationally significant elements in Jordan. These themes emerged through the case studies as important and valued within Jordan's communities. Each theme manifests itself as an important aspect of Jordanian society and its group identity will be reflected in the final designs. The seven themes are also linked to the seven values present in Jordan's flag (Humanity, Humility, etc.) since the flag is a crucial symbol within this research.

3.20.1 Theme 1 Nature:

Jordan enjoys a considerable domestic (local) distribution of plants, trees, verdant large landscapes and pastures, due to its moderate climate. The author has undertaken a number of tours in order to sufficiently witness these natural factors, and has camped in some typical geographical spots in Jordan.





Figure 3.13: Rural Areas Visited by the Author in South Amman.

The author was astonished to have seen a number of peasants and farmers cultivating and reaping vegetables and fruits in the green, airy fields. Males and females were witnessed to be working hand in hand together, to ensure they were reaping the blessings of nature while contemplating the natural creation. The author was both impressed and inspired by such notable nature when initiating the design works.

The author symbolized Jordan's nature in the designs by representing young females collecting olives, grapes, pomegranates and other crops from Jordan. The hands embody nature, generosity, commitment, perseverance, and bliss. The author has titled the model "the Jordanian Paradise" as denoted by the holy books.¹⁶

Even more, it was notable that the holy side of Jordan's nature, which in turn is strongly intertwined with the overall 'Terra Santa'. Jordan's territory is the secret essence of its nature,

¹⁶The word Paradise occurs in the Hebrew Scriptures: The valley of the Jordan became 'the paradise of God' (Genesis 13:10). In Christianity the Jordan River is revered by Christians as the place where John the Baptist baptized Christ.

In Islam, the Holy Qur'an says that God absolutely blessed the land "for all beings."

²The Israelis crossed the Jordan River with Joshua who, as willed, buried Moses beyond the west bank of the river. Since then, they have been called the "Hebrews (Ha'ibreem)" which means those who crossed the River.

alongside with its climate. Its land is bountifully fertile in many portions of its aggregate area, thus producing the mentioned fertility besides being a holy geographical spot as documented in the Torah, Bible, and Quran. In the Holy Writ, Jordan is dignified by being the land of Jesus' Baptism, while in the Quran, Jordan is the sacred land crossed by Joshua, Moses' commander, when the Israelis fled the cruelty of Pharaoh of Egypt.²

3.20.2 Theme 2: Tradition and Custom

This term refers to the norms, manners and behaviour, as well as the patterns of favourable conduct. Jordanians are usually recognised by their deep-rooted abidance attributed to their parental and familial values, which are considered to be quite a noble characteristic for every individual. The observational studies have reflected clear features of Jordanian lifestyle and ways of living and especially noted the strong ties and mutual respect embraced within the Jordanian character. Even naturalized Jordanian residents have become accustomed to the systematic framework of purely original values, which they seem to have found conducive to living a typical good and grateful life. The author, furthermore, has examined a number of Arabic library books and booklets produced mainly by Jordanian authors like Sameeh Masaud (1967), Maroon Al lahham (1981), Ruslan Ramadan (1981), finding out that there has been considerable due attachment to values and norms by majority of Jordanians. No doubt, Jordan has had a long history since the sacred times of the prophets who divinely have commented on it during their holy missions. The author has read a number of spiritual books affirming all that, such as but not limited to, the historical events of the baptism of Jesus in the River Jordan and Moses' staying on Mount Nebo, an elevated ridge in Jordan overlooking Jericho, supplicating and contemplating. This has all contributed to founding many cultural facets in Jordan, such as the religious commitment of a vast majority of the Jordanian community and frequent construction of churches and mosques throughout the country. They respect their land for many reasons including Jordan's divine nature. Generations have cherished these attributes willingly,

contributing to the cultural foundation of Jordan, along with the other said cultural factors, being social strata and heritage. The first signifies the diverse social divisions building up the Jordanian macro-society. The social sub-divisions, like the Palestinians, Circassians, different sectors of refugees and so on, have been effective elements fused in one common crucible to compose today's Jordan which is a cultural diversified, yet united and stable, entity. Also, the other different but harmonious social sectors composed of Chechens, villagers and Bedouins have been positively endowing Jordan's culture with meaning and realism. Especially notable is the Bedouins' fingerprints which historically carved not only the early basics of Jordan's culture, but have also contributed enormously to Jordan's recent culture as well.



Figure 3.14: Mr. Al-Edwan Hosting the Author (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

The author, ought to acknowledge the unforgettably warm welcome provided by the “Sheikh” of a Bedouin tribe, Mr. Al-Edwan, when he fervently introduced the author to his typical Bedouin tent and treated to the famous Jordanian, or rather the Bedouin, meal named “Mansaf” followed by the classic sweet “Kunafa”, and the traditional three cups of tasty coffee with

cardamom directly from the Bedouins' coffeepot held by the host, or his son, standing and kneeling. Last but not least, legacy has been another contribution to the Jordanian culture, which in turn goes back generally to the previous very ancient and vast "Bilad Al Sham" meaning the extensive countries of Greater Syria and its surroundings, and particularly to the more recent ancestry of the Jordan's entity with its corresponding neighbourhoods. Remarkably, the author has symbolized the Jordanian values by an image of an elderly respectful head of family (Sheikh) who enjoys insight and wisdom, and represents the Jordanian values, be they generosity, gallantry, or all other familial and tribal values. The author names him "Al- Nashmi", meaning "the Chivalrous".

3.20.3 Theme 3: Heritage

Jordan's heritage stems from history, social strata, and culture. The overall outcome is the up-to-date Jordanian culture which is rather complex when considering all its intricate symbolic designs, which the author attempted to investigate in an explicit manner as much and as far as possible. The author has symbolized Jordan's "Heritage" in the designs through the use of an image of a very dedicated woman wearing an overall veil, elaborately conducting her daily manual duties toward her household, mostly grinding, baking and making pottery, baskets and mattresses. The author has named her (Al- Hajjeh) meaning the (Female Pilgrim). Al-Hajjeh here represents a decent, serious, busy figure, participating and managing the new situations in a new society with the dutiful and foresighted attitude of the ancestors. She is an active, influential member of society with no pretensions, extravagancies, or follies.



Figure 3.15: The Author Experimenting with the Coffee Grainer (Source: Taken by Abdullah Abu- Sharkh a freelance photographer)

Legacy not only describes how inheritance is related to the past but also refers to what has been utilized and what is still maintained. In Jordan, for example, legacy belongs to the tools, implements and materials that a woman might use in her kitchen regarding meal preparation, baking, grinding grains and coffee beans in particular, as well as the tools associated with other manual works and handcraft like making baskets, weaving rugs, and devising ornaments.

The role of women in Arab societies has over time developed from being primarily about family care to education, and doing jobs and having employment outside her home environment, and occupying an administrative position, which means women have now actually become a weighty half of the society, and this is true of Jordanian society in particular. As the author is a female and felt it is important to properly represent Jordanian women. Not only for the value of their role as a typical woman in a traditional society, but also because the female role in Jordanian society is evolving with the passage of time which has had a direct effect on the author to work

freely with men in leading roles. These vital changes are an important aspect of the research and of the use of Design Thinking to reconstruct a new image of the Jordanian woman of tomorrow. However, Jordanian women are represented and symbolized here through the use of traditional images in the form of traditional home objects such as pots. The purpose of this is to give Jordanian women a standard identity of being an integral part of society and as a historical symbol of women's unforgettable efforts.

There has been tremendous transition in Jordan that has generated equal opportunities meaning women now enjoy a life in a range of employment roles such as, as teachers, educators, doctors, engineers, and ministers. However, some erroneous religious misconceptions and personal misunderstanding about women still lurk here and there, without any more reverberating echoes in most Arab societies, including Jordan, and some others may go back to ignite ignorant fossilized concepts disguised in religious fervour.

In fact, nobody and nothing can deprive women of their own rights for freedom and proper participation under the norms and values observed by the society. The Arabian woman, and the Jordanian woman in particular, has an effective and positive say in family matters and can work in a range of employment situations whilst complying with religious tenets and traditional rituals. She works while wearing decent clothes, acting with noble conduct and honourable manners, whilst paying the best attention to her household, familial relations, and children at the same time.

Jordanian women of whatever origin still wear traditional clothes and complete the traditional daily routines like baking bread in conventional ovens which are often emulated by local commercial bakeries aspiring towards mass production but aware they can never be as good as house-made fresh bread (by Al-Hajjeh) and delicious brewed coffee which always remind of the woman's presence in the Jordanian subconscious. The author depicts the Hajjeh doing domestic works, wearing decent clothes, and full of wholesome energy, kindness, and generosity.

3.20.4 Theme 4: Gathering

Jordanians are keen on gathering, as it is part of both their social and cultural habits. The author has witnessed this since childhood; Jordanians gather on many occasions: for celebrations, sad events, death, amusement, spending free time, weddings, and many other occasions. They love to participate, to visit and to be visited. A warm welcome is one of the basics that every interested person should know about Jordanian homes. In other words, hospitality “runs in the Jordanian’s blood”. Even naturalized Jordanians of other ethnics have copied and adjusted as even children’s stories address and adhere to these societal rules, youngsters learn very early about the pleasures of offering a warm welcome, mostly from their mothers and their grandparents. Therefore, children grow up saturated with this virtue. Therefore, it is no wonder that the Jordanian community is known for its love of gathering and hosting.



Figure 3.16: Dabkah Gathering (Source: Taken by Monther Abu Tarha a freelance photographer)

The author lived for many years in such an environment, and undoubtedly has been impacted by it. The author has attached a photo from a participant celebrating at a Jordanian wedding by

laying the Jordanian flag on his shoulders and dancing Dabkah side by side with professional dancers who are wearing traditional outfits.

The author was surprised to find similar merits while taking a number of visits to the homes of naturalized Jordanians like Circassians, Chechens, and Palestinians. Normalization, in the sense of domestication and taming, affects behaviour and is a term used and referred to within sociological writing and research.

(<http://www.ablongman.com/html/productinfo/thompson/contents/020541365X.pdf>, 2005)

The symbol, the author has developed to represent this gathering facet of Jordan's community and identity is a single body having seven (heptagonal) combined heads, to represent unity and gathered people. this symbolic model was named "Asheerah", meaning the "clan or family members". Remarkably, and as one of the most significant points in this thesis, is the heptagonal notion, as exemplified by the above gathering/socializing seven-head model. This heptagonal trend is further examined in theme 5 in terms of both detailed comments and applicable models, suggesting the common figure of 'seven' among a number of designs and/ or artistic symbols.

3.20.5 Theme 5: Regions

Jordan has diverse demographic features which are rich with nature. Historically, this attracted the older civilizations to settle in the country and build historical and recreational places, which not only attract foreign tourists today, but also form an entertainment platform for local visitors (Jordanians). Again, the division of seven notions is to play a role here; the author again refers to the notion of seven under this section. The seven items refer to seven geographical regions in Jordan: The Dead Sea, Araba depression (Wadi Araba), the Jordanian plains, Jordan's mountains, Jordan's forests (Woods), the Gulf of Aqaba, and the Jordan valley.

The features and natural fingerprints of these astonishing bits of the planet, with all their scenic views, have drawn the attention of the author and driven to reuse the chosen designs of seven elements composing the current symbolic model of the seven regions. To clarify, the author has collected seven items of the seven areas, in the form of seven soiled (sandy) samples

representing the heptagon of geographical spots. One is able to discriminate the attributes of each spot, such as the grey muddy soil of the Dead Sea and the pinkish soil of wadi Araba.

3.20.6 Theme 6: The Platter (AL-Seder)

The Platter is a huge, flat Jordanian, metallic dish, on which massive Jordanian meals, especially the “Mansaf”, are served in a traditional manner. It expresses traditional food habits that go as far back as the early Bedouin life. The author utilizes the platter as a symbol as it is used in many traditional celebrations such as at a wedding as the above photo illustrates. The author has attached another photo from the same wedding which signifies gathering, generosity, and respect to the guest.

The author was not allowed to take photo while the guests are eating for them it consider offensive.



Figure 3.17: Wedding dinner and Mansaf (Source: Taken by Monther Abu Tarha a freelance photographer)

The Seder (platter) has the head of a sheep wedged upward on top of the food. Such slaughtered animals, are usually slain and served very fresh to the visitors in the Bedouin community.

However, many other Jordanians still serve such meals on the Seder with a sheep's cooked head placed on top of them. In this context, the "Mansaf" which is served on the Seder contains well-cooked turmeric-dyed rice with pine nuts, and sometimes almonds, spread upon it. As the guests are eating, hot liquid yogurt is poured frequently by the host to symbolize a warm welcome. As a result of its use and importance in societal rituals past and present the author feels that "Seder" represents a culturally relevant symbol.

3.20.7 Theme 7: Occasions (Events)

Jordanians are much known for their respect towards and interest in different occasions, mainly in the form of both happy and sad events. They believe this is part of communal duties. This type of social observance both reflects and contributes to social solidarity. Jordanian's unity stems from similar factors, and therefore individuals stick to such rational systematic abstract symbols, just as other nations find it difficult to survive without establishing rational symbolic designs, exemplified by the flag, which is one of the main symbols that nestles residents. The author finds it appropriate to represent the Jordanian communal events with the symbol of a picket "Watad" which is a durable wooden wedge which is hammered deep in the ground to keep the ropes holding the Bedouins' tent taut and to stay hanging on the stout shafts during a groups gathering inside. The author named the symbol the "Sewan" which means pavilion, represented by the author as a human figure depicting the tent's wooden picket.



Figure 3.18: Wedding Gathering Inside Tent (Source: Taken by Monther Abu Tarha a freelance photographer)

Throughout the research, the heptagonal division has been repeatedly relevant, such as in the “seven” notions stemming from the fact that a heptagon (seven-part body) is culturally relevant to the seven-point Jordanian star on the National Flag. This is why the author has used seven themes (as listed above) to represent in designs. In the said seven themes, one may note that they have been shaped into a set of seven designs representing Jordanian systematic symbols, which aims to contribute to a reconstructing of Jordanian symbols, which represent the main Jordanian interests and orientations. The author has attempted to present a new and distinguished identity for Jordan delineating the history, values and norms of the modern Jordanian community, and denoting a communal image provided by the residents of Jordan, regardless of their pristine origins, colours, religions, and so on. Jordan’s geographical map has been gripped by many different hands, but the phrase “we are all Jordan” is a good example of

the toleration and acceptance among all people residing in Jordan. Thus, the Jordanian identity is a common (mutual) identity.

3.21 Design Concept Development

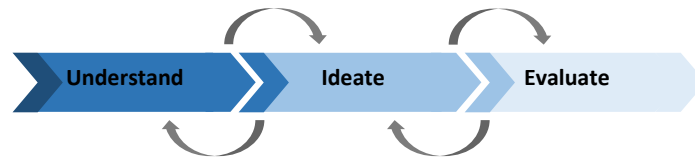


Figure 3.19: Design Process & Loop

The design concept development stage is critical to understanding why design decisions are made. The main task during this stage of the research was the preparation of themes developed from the previously collected materials (observational studies such as Rainbow Street, case studies, literature, Lawrence reference, formal documents and semiotics) which are all described in the Design Thinking process described by Paris-Est d.school¹⁷ as a phase of understanding or defining design questions. In reviewing the literature, the author concluded that the major themes were conceptually similar to those covered in the observations. From the earlier conclusions the results focused on the social theories relating to social groups and the related collective values that form Jordan's community today. The next step was to eliminate choice and to develop the process from divergent to convergent to break patterns (Brown, 2009, p. 66). Moreover, the author used the Double Diamond method in order to deeper understand the methodology used within the Design Thinking process and to decide how to proceed forward to a deeper context (The UK Design Council, 2007). During the diverging phase the author tried to be as open as possible in order to consider many different references, whereas in the converging phase the focus was on considering and narrowing the findings.

¹⁷ Stanford Educator Guide to Design Thinking, <http://www.dschooll.fr/en/design-thinking/>

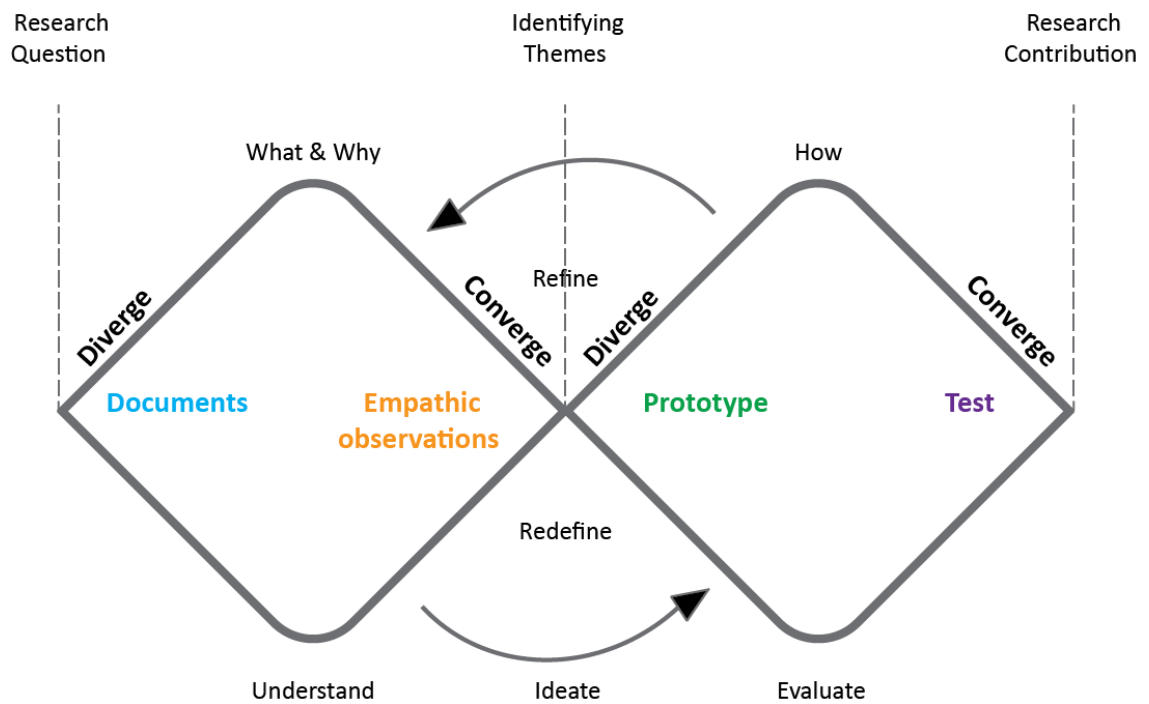


Figure 3.20: The Double Diamond Research Process

3.21.1 Concept Ideation

This stage is about forming ideas. Ideation is generally a cognitive task count on the above collected evidence within the scope of the requirements of the research inquiry.

The proposed research question, to visualize and create symbols that could adequately represent the diversified and unique characteristics of the current Jordanian society is addressed here.

With reference to the previous collected data of documentations, semiotics, literature and the observational cases the author spends some time here looking carefully sketching to understand the observed phases and explore ideas.









Figure 3.21: Sketch













During the observations, the author focused on the seven values in the Jordanian star and considered how they could reflect cultural aspects. The playing cards below were helpful as a way in which to dig deeper into understanding the symbols context.



Figure 3.22: Playing Cards

The table below illustrates the breakdown of research findings. Each visual symbol links to a social context, and the Jordanian community group preference as resulting from the author's documented findings in Rainbow Street discussed above.

Category	Visual Symbol	signified	Linguistic Representation	Non-Linguistic Representation	Relation	Generated Symbol	
Nature			JannetAl-Ordon: Jordan Paradise	Youthful hands grabbing olives, grapes, pomegranate and other crops of Jordan. Jordan's Paradise, signifying fertility of the land.	The hands are Jordanian notions for generosity and blessings of harvest.	Reference was made by other designers (appendix workshop,)	
Sheikh Nashmi			Custom and tradition	Nashmi is the Arabic word for generosity, hospitality, and amicable spirit as well as, congregation, and mutual understanding. In this straightforward figure, the author imagines the Arabian thobe (dress) or majestic aba (gown) that enrobes the chief of the tribe.	'Sheikh', who is conventionally known for his wisdom and hospitality insight, logic and ability to solve tribal problems. He serves coffee to his guests and give money in occasions as a traditional manner The coffeepot is the Arabic emblem for generosity, hospitality, and amicable spirit as well as food, congregation, and mutual understanding. In this straightforward figure, the researcher imagines the Arabian thobe (dress) or majestic aba (gown) that enrobes the chief of the tribe. This pot is almost always full of steaming coffee ready to serve. Just on top of it, there is a pointed shape representing the Shemagh (typical male headdress), which denotes the upward		

					sublime ideals, lofty standpoints, and heritage relics.			
Hajjeh			Heritage	<p>“Jordan’s Mother” a kind, simple and sweet-looking lady wearing a long traditional dress with a veil covering her head, and occasionally her face as well.</p> <p>The lady signifies the mother and the housewife who usually carries out different kitchen tasks, such as cooking, and roasting and grinding coffee beans</p>	The Hajjeh has learned her household tasks from her great mother heritage	Lighting Unit Mother 	Pot 	Bread - Holder 
Asherah			Gathering	<p>A tribal term, Jordanian named al asherah, which literally means the clan, members sharing the same family tree who often gather in occasions, and food. The “Asherah” in Jordan is something superior in terms of its value, being treated with deep mutual social respect among family and its neighbours in a general sense.</p>	Seven heads represent a sacred Number which represent Group values (Reference was made at meaning of number 7 page) this reflect Jordanian members as all in one, Different examples was made which stimulate different aspects of sharing food, pray and events like weddings and consolations	Block/ Tile 	3 different size Pots 	Crown 
Sewan			Event	<p>Sewan means pavilion, is an ultra-spacious tent made mainly of tough woven hair of goats and partly of wool of sheep, which are abundant in the Bedouin life. It is supported at the centre and</p>	Sewan houses all social events and occasions whether sad or happy. The best metaphor the author has referred to is the Sheikh who practices traditions in the tent and he represent here the “ Al-watad”	Reference was made by other designers (appendix workshop,) Sewan represented as a map symbol of Jordan locations that points to a certain traditional events		










				ends by long thick wooden shafts kept upright by being pulled by the ropes to prevent it from sudden landing or flying	which is just described above as the wooden wedge keeping the ropes fully taut in places.	
Regions		 +  + 	Falla : vast expanses of land, is a general term referring to any kind of regional land inside Jordan, visited by Jordanians for pleasure and/or recreation.	The author remembers the old grandparents saying:let us go to “Al- Falla”, meaning let us rough it by having a good time outside the home.	AL- Falla is combined with the seven different regions of Jordan, exemplified by Al-Badiah, which means abode of the Bedouins, and the Gulf of Aqaba. which been experienced by the author through the journey to families in Jordan by moving from region to another	Reference was made through producing Final symbols of glasses filled with items from represent the seven regions Page
Food		 +  +  + 	Seder: Platter or large- dish	a sign of highly substantial banquet of generosity, amicable gathering, and maximal group interrelations.	Seder depicts the very common meal of Jordanians in general and Bedouins in particular, namely “AL- Mansaf”. Remarkably, the huge, flat serving dish “Al-Seder” containing well-done mutton and rice with spices and nuts (almond and pine) topped with an upward cooked sheep’s head	Reference to Seder was made through producing a copper platter impressed with the symbol through the final symbol page

Table 8: Design Conceptualisation

The author found that organizing the systematic themes into a table with their initiated meaning was a good way to filter the concepts which were very useful later in the process as shown below.

The design stages created by the author included elements of the previously outlined seven themes (Nature, Custom and Tradition, Heritage, Gathering, Event, Region, Food). After

illustrating the symbolic prototypes, they were mostly applied as 3D models using white clay including the Sheikh, the Al-Hajjeh, the Asherah, and the Seder and the rest were formed via sculpting techniques using wood and cooper, as with the Sewan and the Seder. Different prototypes were finalized due to various different intentions; some of them were made for aesthetic value and others added functional purposes. The author intends to develop examples of prototypes although there were clear limitations and capabilities as a single designer with endless ideas. The images below show the process and the outcomes of final symbols. The results and the following symbols/findings have emerged from the quantitative data: semiotics, social theories, and literature and field observational study carried out and collected by the author.



Figure 3.23: Making Studio



Figure 3.24: Simple Manual Procees of Making the Symbols (Source: Taken by Mohmmad Wishah A ceramic maker at Salt Handcrafts Centre)



Figure 3.25: Drying Process (Source: Taken by Mohmmad wishah A ceramic maker at Salt Handcrafts Centre)



Figure 3.26: Reduplication of the Sheikh Head (Source: Taken by Mohmmad wishah A ceramic maker at Salt Handcrafts Centre)



Figure 3.27 Refinement (Source: Taken by Mohmmad wishah A ceramic maker at Salt Handcrafts Centre)



Figure 3.28: Sheikh-Nashmi: Money Collector (Left) Coffee Pot (Right) (Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.29: Hajjah (side view) (Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.30: Prototypes (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.31: Asherah: Slab (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.32 Crown: Round Portion (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.33 Three Bowls Representing Trinity Past, Present, and Future. (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.34: Wooden Sewan (Figure integration of the Al-Hajjeh at the head symbol and the Sewan as the bottom twig) (Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.35: Falla: The Seven regions from left to right (Dead sea, Wadi Araba, Jordan mountains, Gulf of Aqaba, The plains, The woods, Jordan valley) (Source: Photos is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.36: Seder, Cooper Platter (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 3.37: Integration of Seder and Falla (Source: Photo is taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)

3.22 Primary Exhibition in Plymouth:

Reference made to the exhibition in the appendices (See appendix 4 and appendix 5)

The author initiated an initial exhibition in an open space at the faculty of design in Plymouth at the Faculty of Arts, School of Architecture, Design and Environment.

The purpose of this exhibition was to refine the designs in general and to understand how they are viewed by a wider audience/spectators who were mostly from the educational sector e.g. students and tutors and other visitors from different qualifications.

The author has attached a reference guidebook from the exhibition with explanations and photos that shows the development process of the final symbols and their influential meanings.

The author invited a group of seven actors to represent the observed collective traits. These involved only males to represent the current gender roles in Jordan.



Figure 3.38: Sample Page from the Exhibition Guidebook - "Gestures of Eating Mansaf in one Huge Round Dish"



Figure 3.39: Exhibition at Plymouth University (Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)

The Plymouth exhibition was a platform for a comprehensive visualization of the displayed symbols. The response to the exhibition was recorded with photos as seen above in the curiosity and amazement being shown by the viewers.

The exhibition experience helped the author to bring the symbols alive due the interactions on different levels. This type of testing was not considered very accurate as it was done with a wide audience who had little or no knowledge of the nature of the culture in Jordan.

However, the positive side of the interactions were due to the fact that most of the viewers were designers and aware of culture's singular features in a design and process; also through reading the texts which were attached at the exhibition such as guidebook, labels and posters were sufficient for the viewers to understand the issues associated with the symbols.

However, in order to further test the prototypes, the author set up another exhibition in Jordan in which the views were recorded for the audience using questionnaires in order to get a more defined response that would determine if the proposal symbols would be proved or not. The results from the exhibition in Jordan are described in the following Chapter 4.

Chapter Four: Analysis, Testing and Refinement.

Chapter Outline

This chapter contains the responses to the authors symbols/prototypes from the exhibition which staged in Jordan. Through engaging with a variety of Jordanian participants the author intended to measure the success of the overall aim which was to design symbols that effectively represented modern Jordan. What matters here is not the total of agreement on the symbols' reflected values but the quality of opinions and the ability of those questioned to interpret the symbols meaning. From the previous research outcomes, it was concluded by the author that the amount of unity displayed between diverse Jordanian population has allowed the author to design a combination of symbols that represents the Society's moral moral principles. The evaluation of results will indicate the potential and facets of symbols' capabilities in future markets.

4.1 Back to the Research Question

The diverse population in Jordan present themselves to the world by maintaining solidarity through complex structures and despite the turmoil of conflicts that surrounds it in the Middle East and beyond Jordan appears to be a very stable community. This research poses the question of whether it is possible that Jordan has an ideal atmosphere/testing ground to display a collective view of culturally relevant symbols and mutual toleration and whether this enables a reconstructing and repurposing of the national symbol for the Jordanian community using Design Thinking techniques?

The author has illustrated the process again with using the double Diamond (The UK Design Council 2007) shape as shown below.

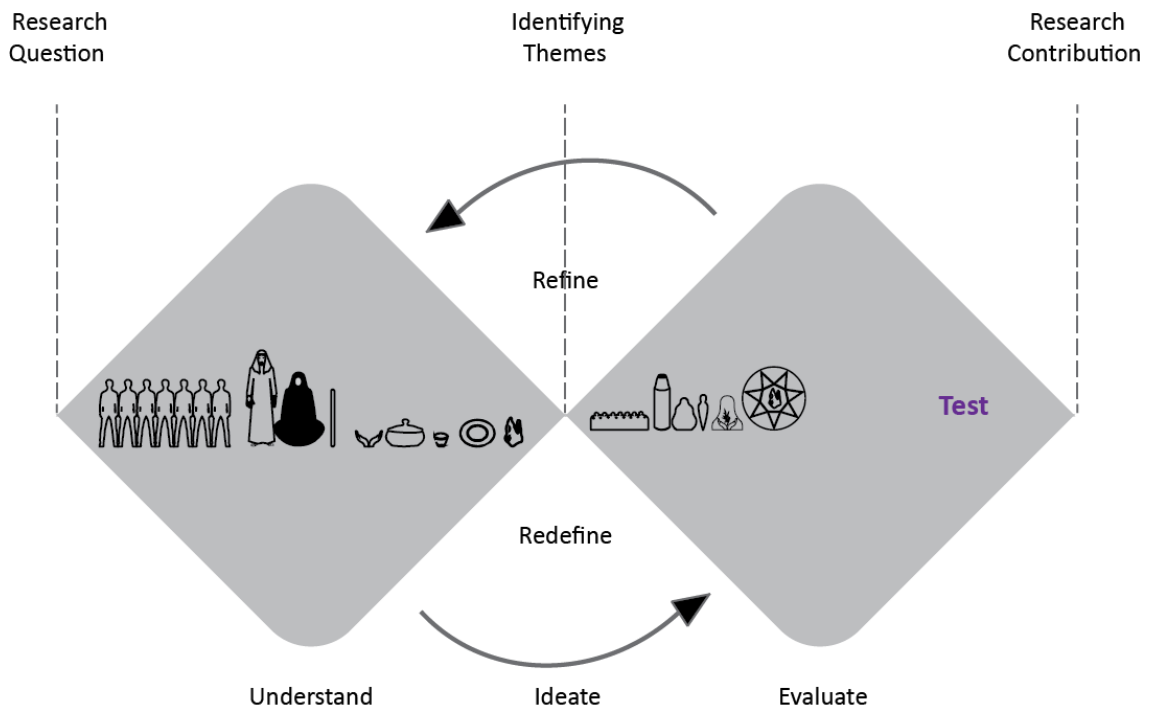


Figure 4.1: Double Diamond Diagram: Refining Prototypes Stage

Here the research is close to its final stage in which the prototype is ready for a person to interact with. However, this stage is not just about putting the prototypes in front of the participants to test; therefore, three different test forms were utilised to ensure informative results which are based on the shared views from participants who agreed to take a part in this study. As a result, this research identified seven symbols that link directly to each participant's experiences in Jordan.

The following shows a structural diagram that will be used as part of the research evaluation.

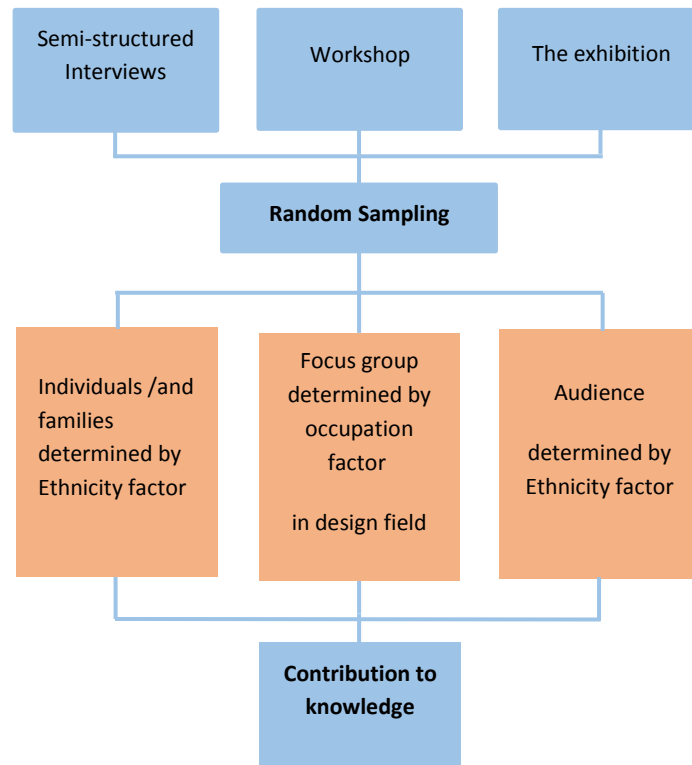


Figure 4.2: Evaluation of Quantitative Methods

The author has undertaken three exercises in the evaluation of the prototypes. The evaluation takes into consideration the following three aspects in response to the prototypes: interpretation, attitudes and meaning.

The surveys focused on gaining views from the participants on the following aspects of the designs:

- The collective rate of responses.
- The level of compatibility between the author's perspectives and the participants' responses.
- The prototypes position in the long term.

The collected resulting data from this qualitative research was provided by the participants in the form of written or verbal (narrative) or in the form of a design or an image. This helped the

author to get a deep insight into the characteristics of each participant and to form some conclusions regarding the success of the development of the prototypes.

4.1.1 First: Semi-structured Interviews

The purpose of this document is to offer insight into the diverse interpretations from a range of ethnic groups in Jordan; the comments will be collected from the same focus groups that the author used in the previous observational study (please see Chapter 3) and the compatibility between the author's results and the interviews will determine the effectiveness of symbols/prototypes.

4.1.2 How Does this Address the Research Question?

Semi structured interviews according to Bernard (1988) allow more than one interview in the field, as the interviews attempt to reflect the sample groups opinions in order to provide evidence of the results validity and build an evidence base of symbols/prototypes and to examine a novel research question.

4.1.3 Methodology

The focus groups consist of different ethnics' families who were visited by the author in Jordan (see Chapter 3 Observational Study: Multiple Local Visits p. 123).

The author used a semi-structured interview with the focus group. An information sheet was provided to interviewees (see Appendix 7) along with a clear set of instructions which contains an explanation of each prototypes symbolic meaning. The interviewees were then asked to select their favourite prototype and then consider the following question: 'What connections do you sense towards the selected prototype?

The interviews were recorded using notes and a photograph made by the author with a declaration of consent from the participant attached to each interview below.

4.1.4 Limitations

The most vital concern of this study is the positivity of the outcome, the major concern here is the nature of the interviewees who were chosen randomly from wide audience of different Jordanians; who were not only chosen from different ethnic groups but also had different backgrounds e.g. religion, education, age, gender, etc. These modifications could affect the degree of the understanding of the prototypes.

4.1.5 Expected Results

- Results that will either prove or disprove the hypotheses.
- Communicating the prototypes/symbols with different back ground audience would show the extents of limitation or success of the proposed prototypes/symbols.

The interviews with each family proceeded as following:

4.1.6 The Villagers Interview

The author paid a second visit to the Khasawneh family. For a second time the author was warmly greeted by Mr. Aun and Mrs. Ameneh with some of their children. They served the author tea and biscuits, which made the author feel comfortable about the meeting and subsequent discussion. During the interview the author presented the prototypes and explained the meaning of each symbol then each family member was asked to pick their favourite prototype and describe what connection they felt towards it.

Mr. Aun was the first person to make his choice. He chose the Sewan symbol.

The author reminded him to talk about his choice and explain what he feels connects him to the selected symbol.

Mr. Aun commented:

"This symbol has a very important value; it is the basic home of Jordanians traits."

He added:

"The Sewan reminds me of my wedding day. It was set up in a tent in the backyard of my father house, I still remember father when he was welcoming the guests and my brothers who were around me, I really miss those days."



Figure 4.3: Mr. Aun Holding the Sewan Symbol

Mr. Aun's young son was touched with his father's choice and he also chose the same symbol. He was happy to take a picture holding the same prototype that his father had chosen before him.

The author knew that he was very young to understand the symbol, but decided to explain its meaning through the medium of a story in the hope that he could then understand.

The author started with once upon a time there was man who decided to have his wedding in a tent. He brought a goat hair woven fabric and ropes, then he put them together but the fabric settled on the floor he was wondering "how I can set a tent, what I can do?"

Mr. Aun's son Saif was clever, he responded: "We can tie the tent with a stick and ropes."

The author agreed with Saif and told him that's why this Sewan is made to support the tent.

Mrs. Ameneh commented: "Saif loves to imitate his father in almost everything."



Figure 4.4: Saif Holding the Sewen Symbol

Mrs. Ameneh picked up the Al-Hajeh prototype.

She commented:

"Al-Hjjeh looks like me, she is curvy and a housewife."



Figure 4.5: Mrs. Ameneh Holding the Al-Hajeh

4.1.7 The Bedouins Interview

The author also visited the Al-Edwan family again, Mr. Ahmad and Mrs. Firial, both welcomed and provided the author with warm Arabic coffee made by Mrs. Firial. As in the previous interview the author asked the family to make their choice of prototype and explain their feelings in relation to their selection.

Mr. Ahmad selected the Sheikh symbol.

He commented: "Sheikh is the most important member of the family."

Mr. Ahmad added:

"My great grandfather was a Sheikh, who was very family orientated figure; he uses to hold reconciliation settings and solve the family problems with a cup of Arabic coffee."



Figure 4.6: Mr. Ahmad Al-Edwan Holding the Sheikh Symbol.

Mrs. Al-Edwan Firial chose the Al-Hajjeh prototype and she Justified her choice by saying:

"The Al-Hajjeh symbol is a very important figure. It would play a key role in approving the women positions in society."



Figure 4.7: Mrs. Firial Holding the Al-Hajjeh Symbol

Al-Edwan granddaughter of Salma, who was 17 years old and in her last stage in the high-school was also present in the interview. The author asked her to make a choice and she selected the symbol of Al- Asherah. The author asked Salma why she chose such a symbol.

Salma replied: "Al-asherah means a big family and members."

She added:

"I am 17 and I like to use Facebook to contact my family and friends, I think this would be a great symbol to represent the family tree and ties in a form of application in the future."

The author was surprised by such a sophisticated answer from such a young girl.

Mrs. Firial's comments on this were:

"Salma has always been a clever girl. Since she was young she has always been interested in technology, computers, internet and programs, she is more up-to-date than us, we the old people. I think she is like other kids in her generation."



Figure 4.8: Salma Holding the Al-Asherah Symbol

4.1.8 The Multi-National Interviews

Please note that in the previous observational studies, the author paid some visits to families who were easy to find and interview, in addition the author observed some other families randomly in different locations where it was difficult for the author to find them again.

4.1.9 The Circassians Interview

A visit was made to the Yagan family. The author was greeted and served with tea and a cake made by Mrs. Nahla. Again, the family were asked to pick up their favourite prototype and to express their connections toward it.

Mr. Yagan has asked his wife to choose a symbol and be photographed first. His wife Mrs. Nahla chose the bowl of Al-Asherah Symbol.

She explained: "This bowl is a really useful and meaningful symbol; I can definitely use it when we have family dinner."

She added: "We have many occasions and this dish would add a special meaning for family reunions."



Figure 4.9: Mrs. Nahla Holding the Pot

Mr. Ygan chose the coffee cup and explained:

"I always love the Arabic coffee taste and the smell of spices, we as Circassians we use Arabic coffee in different occasions like Arabs."

He added: "The cup reminds me of warm welcoming and us as Jordanians."



Figure 4.10: Mr. Yagan Holding a Coffee Cup

4.1.10 The Palestinians Interview

As explained before, it was not hard for the author to find a Palestinian family but it was difficult to ask about their ethnicity without being any relation to the interviewer. Therefore, the author paid a visit to a Palestinian friend who was happy to be a part of the research. The Sarhan family consisted of the father Mr. Mostfa and the Mother Mrs. Elham who have two sons. Mrs. Elham was the first member of the family to make her choice.

She explained: "The Al-Hajjeh model is a feminine one that I will pick without any hesitating."



Figure 4.11: Mrs. Elham with the Al-Hajeh Symbol

Mr. Mostafa and his son Ahmad who was 14 also made their choices and picked the Sheikh symbol as a money collector. He commented:

"This symbol would help me in the future to save money."



Figure 4.12: Ahmad Holding the Sheikh Money Collector



Figure 4.13: Yazan Holding the Sheikh Symbol

Yazan, the young son also participated with his family, he selected the Sheikh symbol.

His father commented: "Yazan likes to help us in serving food, tea and coffee to our guests."

Yazan was only six years old and too young to express his feelings or to understand but he nodded his head in agreement with his father.

4.1.11 Interviews made randomly with other Ethnic groups who reside in Jordan

Through a visit to the capital Amman the author visited a downtown community, where different ethnic participants were asked for an interview.

4.1.12 The Syrians Interview

The author firstly visited one of the Syrian traditional sweet stores which was been experienced before, when arriving there, it was found that the staff to be very cooperative. Again, they were asked the same questions.

A Syrian sweet maker called Waleed, who was wearing plastic gloves chose the Asherah symbol.

He commented: "This looks interesting; it looks like cookies."

He added: "It also reminds me of dabkah dance men holding each other hands as we used to at weddings back home in Syria."

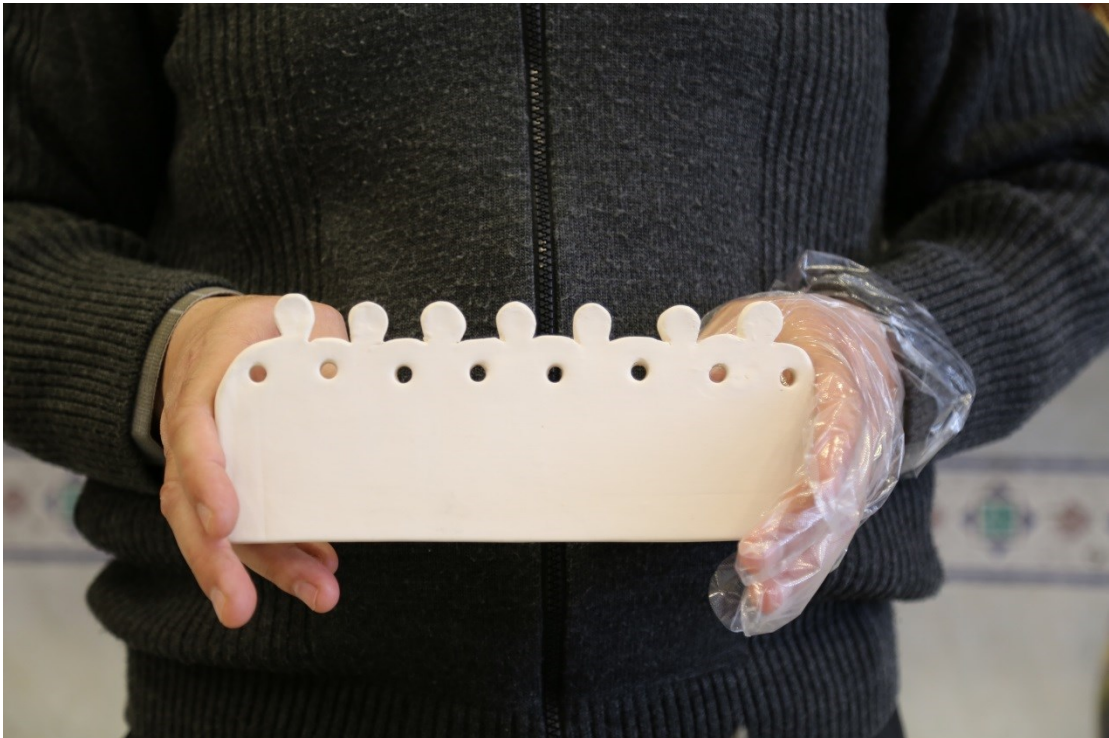


Figure 4.14: Mr. Waleed Holding the Al- Asherah Symbol

4.1.13 The Iraqis Interview

While being in downtown Amman the author also interviewed an Iraqi restaurant owner Mr. Adnan.

He was also interested in the Asherah symbol.

He commented: "This symbol is the symbol that means unity all in one."

He added: "Asherah is family and friends."

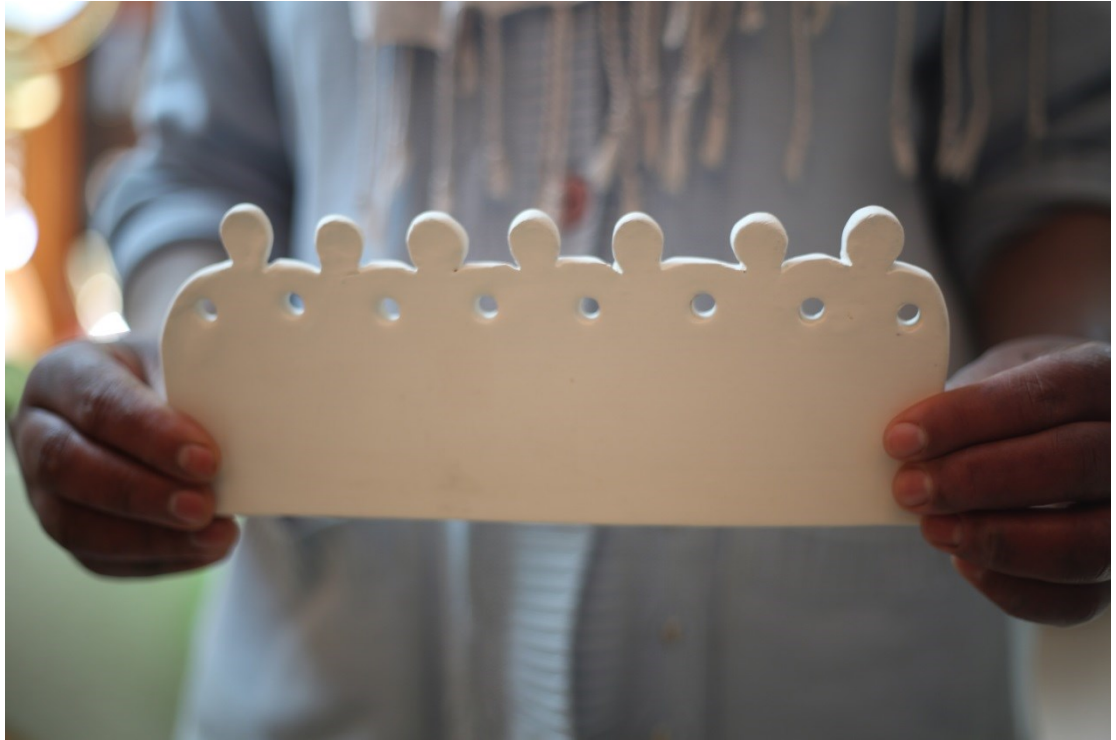


Figure 4.15: Mr. Adnan Holding the Al-Asherah Symbol

4.1.14 The Egyptians

The author also interviewed an Egyptian worker Rajab who was easily recognized by his distinguished accent. Again, the prototypes were explained, and then the author asked him to choose his favourite symbol which was the cup.

He explained: "The coffee cup is something we don't have in Egypt and I would like to take it home as a souvenir from Jordan."



Figure 4.16: Mr. Rajab Holding the Arabic Coffee Cup

4.1.15 Other Jordanians

In the Amman districts, the author talked to other people, choosing them at random if they were willing. One of the most interesting interviews was with Mrs. Amneh who preferred to be called Omm- Nasir, she is a Bedouin from Kark.

Omm Naser was the first person to choose the seder symbol.

She explained: "Mansaf is very famous food in Kark, this reminds me of my home."



Figure 4.17: Omm-Nasir Holding the Seder

4.1.16 The Results from the Semi-Structured Interviews:

The responses above were linked to two specific questions which were; for participants to choose one particular symbol and then to demonstrate the reason for their choice by linking it to a real life experience. Here following an analysis of the interview data the symbols will be discussed in terms of the themes that emerged, with the aim of illustrating any patterns representing the connection between the participants and the symbols.

1- Sewan

a- Theme: Event

This symbol was chosen by Mr. Aun who linked the Sewan to his wedding day.

b- Theme: Strong Family Ties

The Sewan symbol was picked up by Mr. Aun and also his son Saif which indicates strong family ties, as children are learners and naturally tend to imitate their parents but Mr. Aun was emotionally touched with his memory and recalled his father and brothers who were at his wedding.

c- Theme: Traditions

The Sewan was also indicated as a symbol of traditional weddings.

2- Theme: Heritage

The Sewan symbol was chosen by Mr. Aun and his son, indicating that the Sewan not only represented strong family ties but that it is also a symbol that could be transferred from one generation to another which indicates a group value.

Theme: The Role of Women

The Hajjeh reflected a stereotyped thinking concerning the Jordanian female; Mrs. Ameneh referred to the prototype as being like a housewife but on the other hand Mrs. Firial indicated how important the role of the woman is within the family unit.

3- Sheikh

Theme of Traditions:

Mr. Adwan linked the symbol to his grandfather who was a sheikh. The symbol was also chosen by the young Yazan who remembered pouring coffee to guests as a tradition back in Jordan.

4- Coffee cup "the Sheikh head"

Theme of Hospitality

Some of the participants preferred to talk about the sheikh which was the cup, this was chosen once by Mr. Yagan and also by Mr. Rajab who were both non Jordanian ethnics, and they both said they could understand its role and how it represented the way they feel as welcomed guests.

5- Asheerah

Theme of Relationships and Family Ties

The Asheerah was chosen as a model that reflected the strong group orientation of Jordanians encompassing all the different ethnics and was chosen by Salma the Jordanian, Mrs. Nahla the Cricassian who choose it in the form of bowl, Adnan the Iraqi, and Waleed the Syrian.

6- Seder

Theme: Food

The Seder was chosen by Mrs. Omm-Nasir who could relate it directly to the famous Jordanian food Mansaf.

4.1.17 Conclusion

Through the process of conducting the interviews the author has achieved the aim of communicating the proposal symbols/prototypes with a wide audience of people with different back grounds; ethnicity, age, education, gender, etc. This was illustrated through the emergence of the above themes, achieved by reviewing the recorded narrative. Although each interviewee has his/her own thoughts in relation to the symbols; they were nonetheless also able to link them to the author's values. Many of the participants referred to the symbols as representing strong family ties. Some interviewees were able to recall a memory that linked a particular symbol to an event. Others linked the symbols to a future idea like the example given from Salma who linked the symbol of Asheera to a future application symbol, or the example given from Ahmad who wanted to save money instead of thinking of the prototype as a meaningful symbol of generosity and giving. These two examples indicate how the new generations think in way that is more practical, though Salma was able to give a complex idea conveying the symbols ethical meaning and its updated form whilst at the same time of keeping family ties with using modern applications.

Another point that interested the author was the way the men treated their families; the Circaasian family was an example of altruism, Mr. Yagn favoured his family in making their choice first. Circassians are not of Arab in origin, although they share Arab identity and culture due their long-term stay in Jordan. However, the Circassians are proud of their own heritage and traditions and some of them are influenced by Western culture. This could be for mutable reasons like their different roots, education, etc.

The author was satisfied with the number of positive interactions that have been collected in the interview process. However, the symbols were to be of further assessment and investigation through an exhibition in Jordan where the author would have more space and benefit from sharing symbols with a new audience who hadn't been given any previous information about the background to the development of the prototypes/symbols. Through the author's choice of place and the way in which the prototypes were displayed aimed to both to direct and control the participants in order to communicate thoughts. The exhibition was the next exercise aimed at gaining further diverse opinions on the symbols/prototypes.

4.2 The Public Exhibition: The New Seven Pointed Star Symbols in the Jordanian Flag



Figure 4.18 The Public Exhibition (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

4.2.1 Purpose of the Exhibition

This document reports on the results from the author's exhibition which was carried out in Jordan with the aim of getting responses from a diverse range of Jordanian residents. This part of the exercise was dedicated to testing the participants' relationship to the 7 symbols and how they might feature in their day-to-day life. It also provided feedback for the author on the prototypes among different viewers from a variety of Jordanian ethnicities. The evaluation requires participants to share and discuss their relationship in respect of the symbols and their values. The research worked on the assumption that people would be able to distinguish between the proposed symbols and be able to tie them to Jordan's identity in relation to their own experiences. The exhibition was organised in collaboration with the official governmental bodies. It was held at the *Greater Amman Municipality* gallery on 27th November 2015.

4.2.2 How Does This Address the Research Question?

This exhibition was a **testing ground** in order to investigate the collective views and opinions on the author's suggested symbols.

Part of the motivation behind the exhibition was to engage as broad and diverse an audience as possible both in conversations about their relationship to the proposed symbols and in order to foster more attention towards the project.

Accordingly, the evaluation had two principal aims. The first targeted the collection of information about people's general impression of the symbols (acceptance). The second was to suggest ways in which to update the symbols' values for the future and with regard to the new trends emerging in Jordan.

4.2.3 Exhibition Objectives:

- To provide a collective acceptance of the design prototypes among different Jordanian ethnic groups.
- To correlate the findings between the evidential data and the target audience.

- To enable participants to engage with the design process through their suggestions and selections.
- To provide the author with an opportunity to explore multiple perspectives.
- To unite the community in a collaborative experience that incorporates the essential elements of the symbols.

4.2.4 Methodology

This research was conducted with a qualitative focus. The author used ethnically diverse **focus groups**. From the wide audience who attended the exhibition, 15 participants were carefully selected from Jordanians with a range of different backgrounds to include seven designers (two held Masters degrees in graphic and interior design, two held a PhD Degree and three were graphic designers who were in their final year). The other eight respondents were chosen at random from the visitors attending and included a taxi driver, a house wife, a farmer officer, a banker, a doctor, a manager and a teacher. The ethnicity of the participants and the individual experience were taken into consideration when analysing the results.

A conventional interactive method was proposed for the exhibition based on an open ended-questionnaire (please see Appendix 9) that enabled the participants to respond to the exhibition in their own words. The questionnaire contained eight different parts with each section urging participants to find a connection between their values and the suggested symbols. The first part focused on the evaluation of the results, taking into consideration the findings drawn from experience. The second part raised questions allowing the participants to discuss and review the symbols themselves.

The aim of this questionnaire was to enable the visitors to express their views freely with the ability to add notes and questions where appropriate. The answers were analysed qualitatively using thematic analysis to sort the symbols' significance into coded categories or by identifying themes within the participants' understanding (Braun and Clarke, 2006). This method was used due to the rich and comprehensive meaning of the symbols as this would allow for further scope

to investigate the research question. Boyatzis (1998) describes when analysing qualitative Information, that the use of thematic analysis is a process of "encoding qualitative information" (p. vii). This method allows the author to structure the answers or topics themes rather than direct questions which enable participants to control their responses.

4.2.5 The exhibition proceedings

Thirty prototypes/symbols were displayed in the open exhibition space which is about 250 square feet allowing the participants to move around freely. The labels were written in both Arabic and English so in a simple and informative format.



Figure 4.19: Prototypes from the Exhibition (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

At the opening of the exhibition the author introduced and provided an information sheet (please see Appendix 8) for each participant that explained the procedure for taking part in the study, giving them the opportunity to consider whether they wanted to participate or not. Then the author briefly explained to the participants the characteristics of the symbols/prototypes that were on display. The author also asked the participants to consider that they were not being

tested, and that author was only interested in their opinion on the objects and hearing about their experience with similar objects in Jordan.



Figure 4.20: The Author Introducing the Exhibition to the Audience (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)



Figure 4.21: The Author Discussing the Symbols and their Meaning (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

The way the symbols/prototypes were displayed was deliberate, a technique strategically adapted and designed to promote them as objects to both consider and discuss. The questionnaire was presented in a way that allowed visitors to write notes on their social experience rather than just receiving the displayed information. It was anticipated that many participants may feel intimidated by the challenge of describing a personal story. However, this technique was clearly unfamiliar to some visitors who found it hard to get involved without being asked directly.



Figure 4.22: A Participant Viewing the Guidebook (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

However, the speculative nature of the exhibition let participants focus on their relationship to the symbols; the first few minutes were designed to help visitors get comfortable with the experience. The music was used in order to allow people to relax and make the place a comfortable area in which visitors could share their impressions by writing their own descriptive phrases about the objects on display.



Figure 4.23: A Participant in the Research (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)



Figure 4.24: A Participant Completing his Responses (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

Every visitor who completed the questionnaire had to engage with the objects deeply to look for details that might develop a story that could reasonably be attributed to the symbol. This activity also allowed the author to add new phrases to symbol labels thereby enriching their description.

Verbal and written instructions were provided for the participants. In line with the discussion panel, the author reviewed the initial thoughts and extracted what was considered to be the results in order to measure and evaluate them.

4.2.6 The Resulting Themes

The data, in the form of oral comments, was collected from the participants following a tour of the exhibition.

The comments made by participants were mostly linked to meaningful experiences that they felt had a relationship with the symbols. The evaluation of the findings followed a thematic approach, which the author thought was the most suitable for providing an objective view of the successes and shortcomings of the entire event. This method involved the identification of themes through “careful reading and re-reading of the data” (Rice and Ezzy, 1999, p. 258).

The analysis concentrated not only on the story telling but how the stories related to the overall meaning. In addition, what was extremely important was the assessment of the immediate responses to each piece in order to get a better indication of the overall response to the core theme. Thematic analysis is a flexible tool enabling arrangement of key themes from qualitative data. The results were discussed with reference to eight selected themes.

The themes are illustrated in the following diagram below (Figure 4.24) in a systematic manner for each figure and are then described in detail:

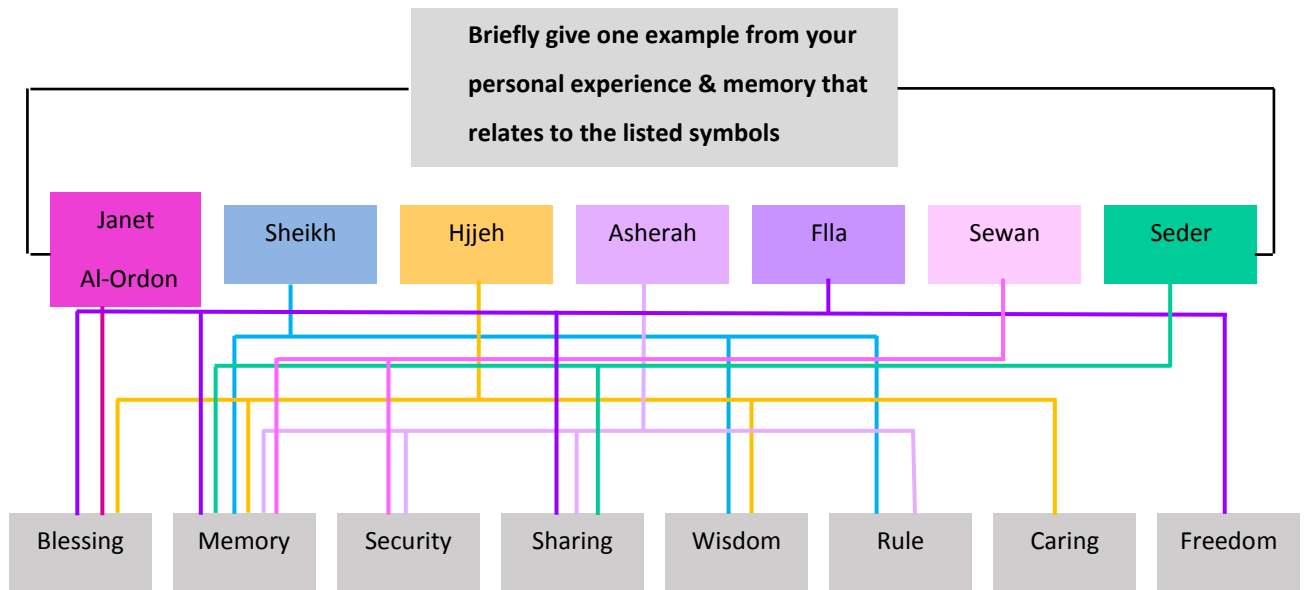


Figure 4.25: A Diagram Showing the Output Value of Each Symbol

4.2.7 Findings

Theme 1: Blessing

The term “Janet Al-ordon”, which indicates the nature and blessings of the Holy Land, was referred to by twelve participants. They gave different examples of plants such as olives trees and others gave examples of their joyful experience in the blessed land of the Jordan valley. One example that differed from many of the others, was given by a Syrian participant who referred to a blessing, given to his mother, that signified Al -Hajjeh. He added:

"After the war in Syria and being away from my country, all that I really wanted is blessings from my mom, she has been always by my side giving me the motivation to live and give"

Blessings are a significant part of Jordanian culture and have been mentioned throughout the research by participants. Meanwhile the author related blessing to Jordan as the holy side of nature (see Janet Al-ordon Symbol P.). Moreover, blessing means favour, God's protection and giving. These terms form a description that outlines the main role of the woman in the Arab societies who work, give and ask God to bless their children as indicated by the Syrian participant.

Theme 2: Memory

Most of the collected comments from participants indicate that the exhibited objects reminded them of their childhood and their parents or grandparents. Out of eight participants five (two Palestinians, one Iraqi and one Circassian) described their grandparents' house and memories relating to it, such as food, gathering and storytelling. All eight responses indicated that all of the symbols represented the old man and the woman as the grandparents or parents and every symbol was linked to a particular place, food or gathering.

In addition, the comments attributed other meanings to the symbols such as home, wisdom security and blessing. One example that caught the author's attention was from a Palestinian participant.

"Al-Hajjeh reminds me of hot bread that comes out from the oven, and when I smell it, it reminds me of home."

Throughout the research period it became clear that many of the rituals and traditions from the past still exist within modern Jordanian lifestyle and what was often found historically in family houses still remain today as intrinsic values.

Theme 3: Security

Four comments from participants indicated that the designs made them think of "Asheera" which means security within the sanctuary of a large family. In Jordan, family does not mean only the parents or the wife and husband with children (as with the nuclear family in the West). Family contains a larger unit of people who are related, in English this translates as the "Extended family", and the larger your clan is the more secure and proud you will be. This is because your clan can help you, to stand by your side whenever you are in trouble or need help. In addition to the above, one of the responses directly represented the "Sewan" as security and home which means a place to live, this was indicated by a Bedouin Jordanian.

Theme 4: Sharing

All the responses from the 15 participants' had a link in some way to the sharing of different objects, most of the responses discussed sharing and gathering, mostly with reference to the

dish “Seder” that hold stories of sharing food. Nine participants indicated it made them think of food sharing with the family like “Mansaf” and other Mediterranean food. Six responses indicated food sharing in terms of events such as a wedding “Mansaf”. Gathering also was repeated in other examples such as “Asheera” which indicates simply family. Where nine of the participants indicated that “Asheera” is an experience of gathering in social events. Fourteen of the participants indicated that “Sewan” is also considered a symbol of gathering for an occasion and the regions symbol of “falla” was referred to by seven participants as an example of gathering with friends and families for a trip to different regions in Jordan.

Theme 5: Wisdom

Wisdom was the most repeated word associated with “Sheikh” or “Nashmi” which represents the old man. It was mentioned six times directly and three times in a way that was very close to the meaning of the notion of the decision maker. Also the word has been repeated twice as describing the old woman. As indicated before, the Arabian community in general and in Jordan in particular the man dominates the country and it is also a place where older people, both men and women are very respected.

Theme 6: Rule

This term has been associated with the male role in the family, which was referred to three times. Likewise, the term “rule” was used twice significantly by original Jordanian participants to describe the rule of “Asheerah” in handling family matters like weddings and election periods especially when someone from the family has nominated himself/herself for a political position and he/she would count on the clan for support and votes. The author has described the same role of the given term; and it was referred to in terms of the Jordanian family system while talking about the man and the clan role.

Theme 7: Caring

Caring, loving and giving is one of the many things that describes mothers, most participants thought of their mother when they saw the pattern of dishes and kitchen tools. “Al-Hajeh” which describes the person who cares for the children and raises them. Eleven participants indicated

that the design reminded them of different stories about caring such as mother, food, morning coffee, and night stories.

In addition, “Al- Hajjah” is the most direct symbol that represents a female role in Arabian communities. The female role was developed into a modern global image of a free and educated member of the community, but still the common distinctive image of a Jordanian woman is the traditional mother role, who would care for children and use traditional tools to cook sufficient meals for those she cared for.

Theme 8: Freedom

This term was mentioned twice to describe the open spaces in Jordan, such as the desert of Wadi-Rum, and the blue sky of Jordan vale, which the participants described as allowing them to feel free and pleasant, this was linked to the FIIa symbol. This was interesting for the author and generated the idea of richness and the open space of Jordan which allow you to move freely in your large home.

4.2.8 Conclusion

The evidence from the focus group suggests that the author's prototypes were not easy for the participants to interpret unless they were informed about the meaning beforehand. However, it was found that they were easy to link and understand when the meaning was revealed.

The symbol of nature reflects a definite meaning. Other symbols like “Al shiekh and Al-hajjah” and “Seder” reflect a close meaning of the symbols like giving, wisdom tradition, gathering and caring. For example, nine of the participants linked gathering with “Sewan” and “Asheera” and food simultaneously. In addition, most of symbols themselves hold very close values for example, the regions symbol by giving different names of areas around Jordan. Some of the respondents were taken from a small focus group but it was intended to be representative of a certain segment of the Jordanian community.

According to Encyclopaedia Britannica on public opinion "the American sociologist Charles Horton Cooley 1918 emphasized public opinion as a process of interaction and mutual influence rather than a state of broad agreement" (Davison, 2016).

Yet, this could remain open according to the participants' experience as long they understand that the symbols indicate seven different regions in Jordan. This shows how diverse Jordanian lifestyle is and is linked to Jordanian identity and living patterns. Though it is hard for the receivers to depict an evidential code which means that these symbols require explaining and informing to be a recognized element of visual communication.

As these prototypes could easily be developed and promoted as future products through Jordanian markets as shown in some of the provided examples from the author's practice. e.g, dishes, pots, etc. In the next section the author outlines a further test designed to show how Jordanian designers from different design disciplines such as interior design, graphic design, and so on, could identify the proposed symbols and translate them into a marketable product.

4.2.9 Long-term effects and impacts

Throughout the exhibition, participants offered a number of concrete responses about their relationship with the offered symbols. Some of their ideas focused on areas linked to direct meaning. Others focused on areas where symbols could play an indirect role through influencing the sense of pride and authenticity e.g. the symbol of Sewan for some holds valuable codes of Jordanian home life and hospitality. Exhibition participants left a list of ideas which allowed the author to make a difference in the short- and longer-term design ideas and created an intriguing menu of possible opportunities. The following results capture the high-level outcomes from this discourse.

4.3 The Workshop

4.3.1 The Workshop: Testing the New Designed Symbols of Jordan Driven from the Flag Seven Principles



Figure 4.26: The Workshop (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

The author also organised a workshop week in Jordan at the Applied Science University (ASU) between 7- 13 February 2016. The workshop targeted local practicing designers and it hoped to provide a useful research grounding for testing the possible applications of the created symbols. The workshop was designed to encourage the participants to share, discuss and reflect on the meaning of the study values and consider how relevant they could be in helping them to maintain a Jordanian national design identity. This exercise concentrated on two major areas of focus. The first one was designed to test the study's symbols in order to develop new materials that hold a deeper exploration of the related values, and interpret them into the practitioners' own specific design practice. The second focal point is to take the Jordanian national identity developed by the author into the practitioners' future work and consider ways in which they might be used. The workshop introduced participants to documented guidelines, questions and

techniques that were prepared by the author with further discussion expected on the current progress of the research, and main challenges was faced in researching and developing designs.

4.3.2 How Does this Workshop Address the Research Question?

This research practice tracked the recent changes in Jordan and discussed them in terms of possible future developments in the area of design. The workshop also showcased the polished and updated concept of Jordan's new identity which has been developed by the author through the duration of the research. At this point testing the author's suggested symbols and gaining the opinions and feedback from other designers should allow for some alternative objects to be developed to further test the potential of the designed symbols. This should also provide a valuable framework for the author to refine the values present in the existing symbols. In addition, by opening the research up to include other disciplines and areas within design, these goals could be enriched and should also, assist in educating the author about issues and concerns that may not have previously considered.

4.3.3 Workshop objectives

- Applying Design Thinking. Using such a method in a traditional community will enhance the chance to open the doors for creativity and sharing ideas between other designers and people.
- Creating a list of values in relation to the author's values.
- Promoting and supporting student and practitioner engagement. The workshop will include Jordanian designers who have different design interests, (e.g. Graphic, Interior, etc.) who could provide a fertile ground with which to test the author's symbols and to possibly provide new and exciting ideas and direction.
- Providing guidelines. As a part of the research contribution, the author will offer advice and provide strategies for designing new materials which include the author's symbols.



Figure 4.27: Workshop Participants (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

Various methods and ways of record testing through the workshop were used as follows:

4.3.4 Semi-structured Questionnaire

The questionnaire contained four groups of both open-ended and closed questions; some questions were rigid with responses which guided the participants to select from a list of options, on the other hand there was also a set of questions that required a more qualitative response, allowing the participant the freedom to respond with a more autonomous and personal reaction. The questionnaire was translated into Arabic in order to be clearly understood by all participants (please see Appendix 11).

4.3.5 Photographic and Images Information Record

The workshop process was documented through the use of photography, recording the participants and their design work as pdf. images without including their identity (name, face, etc.) in line with the ethical requirements of the research (please see the information sheet in Appendix 10).

Questionnaire Group & Subject	Structured Questions	Open Ended Questions
Group (1) Personal interests and Experience	write down the following <ul style="list-style-type: none"> – Your design interest e.g. Graphic, Interior, etc. – Occupation – Years of experience 	The first minutes of the workshop are the most important ones, because they can create a positive atmosphere and establish rapport with participants Breaking the ice: the participants will be asked to briefly introduce the person next to them (Name, Job, Design Interest)
Group (2) Related Experience	Q: Answer Yes/No to the following: <ul style="list-style-type: none"> – Have you ever use any elements related to Jordan in your designs such as flag Petra the Falcon etc. 	If Yes, Describe your design
Group (3) Design Process	<ul style="list-style-type: none"> – Which symbol did you choose to work with? – Your Design Subject – Your Aim – YOUR Tool – Materials you are Using – Your Target 	<ul style="list-style-type: none"> – Brainstorm the Related Values to your chosen symbol or adjectives should best describe Your design? – Sketch out a design concept.
Group (4) Reflection	<ul style="list-style-type: none"> – The designed Symbols among the diverse Jordanian ethnics are clearly understandable – The designed Symbols evoke memories of life in Jordan – The designed Symbols evoke the feeling of belonging – Using the Symbols in design evoke a sense of an identity 	<ul style="list-style-type: none"> – How happy are you with the workshop in general? – Did you find the symbol easy to work with? – Do you find your Design was satisfying?

Table 9: Questionnaire Planning

4.3.6 The Participants

The workshop participants comprised of a mini group of ten practitioners, who were skilful in the area of design practice, and had various levels of training from different universities and institutions around the Kingdom. There were also specialties in two major design disciplines, graphic design and Interior design; and some of them were specialist practitioners in related fields such as illustration and silk screen printing. However, the system of design schools in Jordan differs from the British system; in most universities there are only two major design courses graphic design and interior design. The following is a brief outline concerning the background of the participants:

There were five graphic designers: two of whom were new graduates, one who was currently working as freelance designer, and the other had been working for a local design agency for the last five years. The rest of the participants were still studying.

There were three Interior designers: two already held a BA (Hons) in design, one was a new graduate currently looking forward to a career in design and the other was currently in a second year of employment working as a freelance designer. The third participant held an MA in interior design and has worked as a lecturer for the last two years in the ACU.

Finally, there were two practitioners: one was an experienced silk screen printer and has worked as a freelance graphic designer for the last twelve years, whilst the other was interested primarily in printing and advertising.

4.3.7 Expected Results

- Engaging designers to use the new symbols for future markets.
- Providing new ways of producing prototypes.
- Increasing the symbols' capacity to contribute to the development of the emerging cultures.
- Getting start-up ideas around possible future products for Jordan.

4.3.8 Limitations

The most important concern regarding this study is the quality of the outcome; the Jordanian Design system stimulates copying and reproduction; educational programs typically adopt traditional Western models of education. Another reason is the difficulty of producing the models due to a lack of financial support and of well-equipped labs. Due to a lack of funding the participants produced their prototypes in a pdf format instead of actually making three dimensional versions. What is important here is the testing of the symbols in relation to the ideas and capacity of other designers so a three-dimensional version of the prototypes are not essential.

4.4 Workshop Program

The workshop questions were designed to enable participants to understand the intent of the author's designs. The workshop was designed to stimulate the participants to work through their own designs; the aim of the questions was to help them to produce their own design concepts based on the given symbols. The designers were encouraged to work according to their specialties and experience in design. Accordingly, the author divided the workshop content into three main parts as described below (An Introduction, The Design Process and Reflection).

4.4.1 Part 1: The Introduction

Length: (3 hours)

On day one the author was introduced as a researcher to the participants. Then, the working papers were distributed (please see Appendix 11) to all the participants and explained briefly about the workshop program and its general content and why it is important to carry out such a study. Once the participants had completed their papers the author gave a brief presentation of the symbols and their values and described how they could contribute to uniting Jordan's people. In that time, copies of the exhibition's guide book was offered for reference which explained that these symbols would be their tools to work with. Each participant then introduced him/herself to audience, and the author grouped them according their skills, design

interests and specialism and allowed a little time for the participants to get to know each other. These first few minutes of the workshop were really important, as they created the atmosphere for the whole workshop and provided an opportunity for the author to establish a rapport with the participants.



Figure 4.28: Workshop Discussion (Source: Taken by Abdullah Abu-Sharkh a freelance photographer)

The participants were divided into three colour-coded groups depending on their skills, design interests and speciality.



Figure 4.29: Workshop Groups

The above section described the first thirty minutes of the workshop. In the following hour the participants were asked to discuss their experiences in relation to design and the notion of national identity. These questions were open ended. The author then asked each group to choose one or more of the symbols to use in the creation their own designs, representing the values and meanings present in the symbol and being aware of its aim to unite the ethnically diverse community.

The final two exercises of the day were different from those outlined in the previous sections; they included brain storming, planning and sketching. Each participant was asked to brain storm some traits relating to their chosen symbol and explain how they recognized the meaning associated with them. Then the participants were asked to share their answers with their group so that they could enhance their designs. At the end of the workshop the author asked the participants to come back again on the 13th of February 2016 to discuss the process and progress of their own designs.

4.4.2 Part 2: The Design Process

The designers chose to go back to special design studios to work on their ideas before they came back to discuss the process.

4.4.3 Part 3: Feedback and Reflection

Length: one hour

On the 13th of February 2016, the designers came back with their work and agreed to discuss their experience of the design process using the symbols. The author asked the three groups to talk freely about their work and ideas, then, they were asked some more general questions about their experience in the design exercise such as if they faced any problems whilst creating their designs and what values they had been able to add to the author's. Other questions considered the participants' ambitions as Jordanian designers; whether they would carry on with this design concept, whether they would reflect themselves or their families within the designed product in the future, whether they had changed their beliefs about the existing Jordanian identity stereotype and finally if the research/workshop had influenced them and their design practice in any way.

4.4.4 The Blue Group

This group consisted of five graphic designers (see description above).

General Interests: Illustration, printing, iconography and typography.

Symbols: Seder, Hajjeh, Sheikh, Sewan

About the design: They all agreed to use these symbols as material for visual communication by simply applying them as iconographies.



Figure 4.30: Jordanian Signs Designed by the Blue Group

The blue group made use of the symbols by turning them into familiar signs commonly used in service areas around the country to denote where food, toilets and hotels are available. The designers did some simple research regarding road signage that is currently used to indicate the services available in particular areas. They used the author's symbols to represent meaningful values which could be interpreted as more representative of the Jordanian culture. e.g. the sign which holds the image of the fork and knife above indicates a restaurant, but using the sheep's head inside a big dish does not mean only a restaurant; it signifies Jordan's traditional food and it also reflects generosity. Another example the designers agreed to use was the symbol of a bathroom for each gender by using the Sheikh and Hajjeh. However, they see its use from a slightly different angle to the author. One participant for example explains this vision to the author by saying:

"We usually see symbols of gender in front of bathrooms. They direct us to the right way. The girl and the boy are westernized symbols they wear western clothes which is fine for me, but in another way we see your symbols are very appropriate to indicate where can we perform (wodo) in the mosque. Hajjeh and sheikh are desert respectful symbols to identify gender also we can use them to indicate the Arabian traditional Hammam or a Jordanian guest house."

Another example is the sign for a hotel which is interpreted into Sewan symbol. The symbol of the Sewan is also used in a pin map as in the picture below. Sewan indicates the twelve districts of Jordan. The group describes the Sewan as a Jordanian home that welcomes every one. One participant added: " The Sewan have always been tied to Jordanian welcoming manners and now it is our future. This is how we see Jordan, it is the home and the shelter of all."

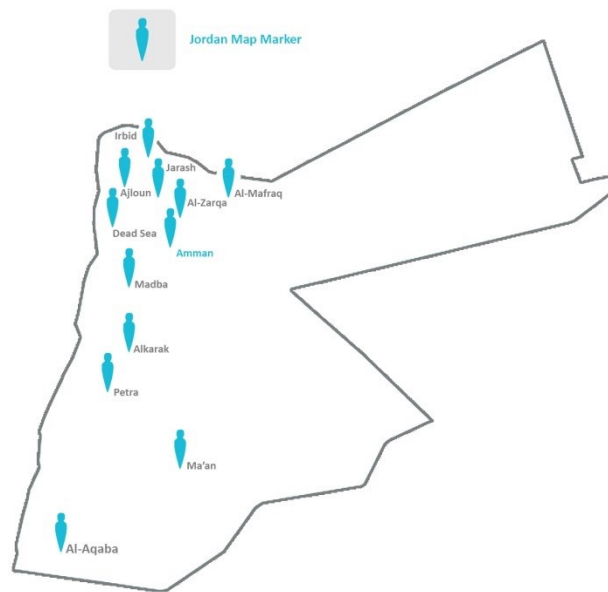


Figure 4.31: A Key Map Design using the Asherah Symbol

The author was not totally convinced by the designs from this group, as road signs need to be read and understood quickly with no time to consider the meaning behind them. In response to this comment one participant answered: "The signs indicate service areas which reflect the culture as they could be attached to words."

In conclusion, the group has agreed that the symbols add special meaning and reflect a value to the above signs. However, road signs are represented by a universal visual understanding. Their intention is to give instructions or provide information quickly and at a glance by the road user.

The symbols that are used here need clarity, understanding and learning. They do not convey the meaning directly. The reaction to such a design is complicated; for some, they could be confusing and hard to interpret without prior knowledge of the symbols meaning, and they could also mean different things according to people understanding, background and comprehension levels. However, in some countries where they admire culture, like Japan, we can see examples of designers using aspects of their culture, such as elements of traditional dress to adapt existing symbols to reflect aspects of the culture in which they are used, such as with the example below.

Figure has been removed due to Copyright restrictions

Figure 4.32: A Japanese Symbol for Public Toilets

Source: <http://meekfamily.net/japanese-bathroom-signs>

4.4.5 The Yellow Group

This group consisted of two interior designers (please see description above).

General Interests: Illustration, Interior design.

Symbols: Sheikh, Seder.

About the design:

Both designers were interested in the Sheikh symbol. One participant commented:

"Sheikh is really an interesting one, I can understand it clearly, it is Jordanian symbol... it is really meaningful. I always want to add something that reflects Jordanian decors other than the flag its colours. This piece is very different at the same time it is flexible. I can use it in colours; perhaps I can add oriental patterns to it so it could match the living room."

She added: "...of course I prefer the living room. This room is usually used by Sheikh as he represents the householder."

The designers used the author's original prototype but enhanced it by adding patterns, as shown in the example below. What is interesting here is that both designs are as a consequence of the adding a pattern turned into a more contemporary style piece. In addition, they suggested that

the design could be used as a functional item such as a lightning unit.



Figure 4.33: Lighting Design Using the Sheik Symbol (Yellow Group)

One participant commented:

"Sheikh is the key of societal value, I find personal satisfaction in people who have adopted traditional values and live them in their lives. It is the symbol who represents preservative value."

Another example that was proposed by this group was a 'Mansaf table'. The Mansaf table is a familiar table in Jordanian houses it is called 'Tableia'.

Figure has been removed due to Copyright restrictions.

Figure 4.34 "Tableia" A Traditional Table (made of cooper with wooden legs) (Source: <http://foter.com/explore/brass-coffee-tables>)

The traditional table as presented here holds the same value of sharing food in one served tray but is adjusted at a short length of 15.9-23.6 Inch.

One participant said:

"We tried to make the traditional table in a way become more modernized in term of its function we had add adjustable parts e.g. the legs 15.9 -247.2 Inch and the dish itself is removable."

When the author asked them why they used plain steel one participant answered:

"No one wants to eat warm Mansaf from plastic or silicon or any other material such as wood. Our concept design focused on updating the Mansaf table function in keeping with both its quality and manner."

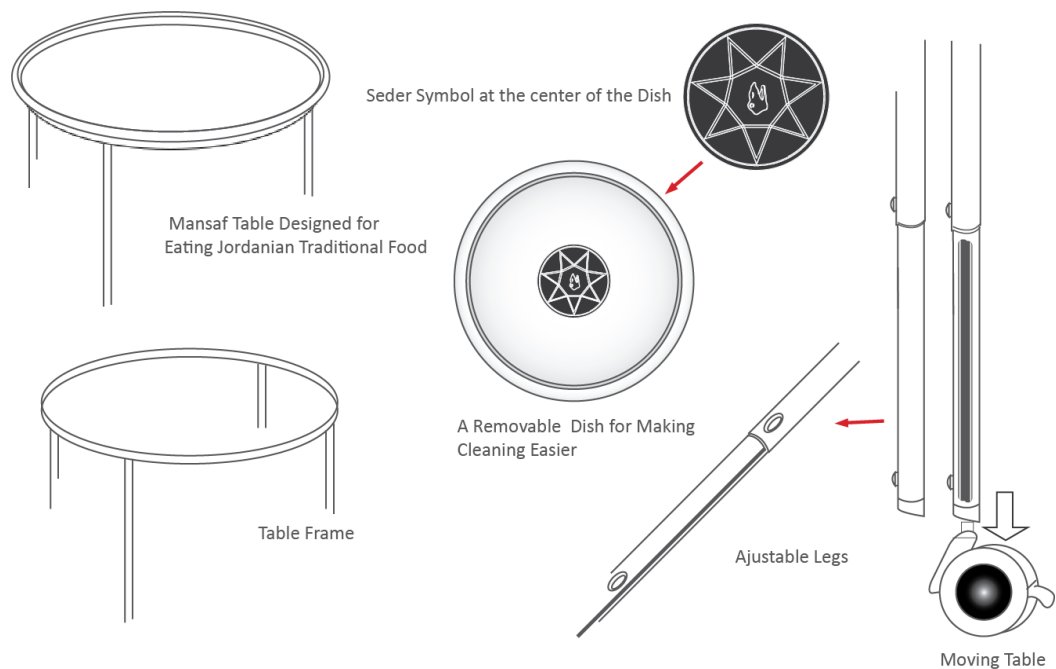


Figure 4.35: Mansaf Table (Yellow Group)

4.4.6 The Pink Group

The following group consisted of two practitioner designers (please see discription above).

General Intrests: Printing and Product Design.

Symbols: Jannet- Alordon,

About the design: One of the designer's families owns a farm where they grow olive trees.

This participant commented: "This could be a pivotal logo for our products; I would definitely love to use it."

He added: "I can see open hands, is a symbol of family when they get together to collect the fruits."



Figure 4.36: Packaging (Pink Group)

The designer's here simply added the symbol to the product. They tried to visualize the symbol as a logo.

One participant commented:

"The image comes to mind whenever the meaning is connected with a strong brand image; the symbol underpins a Jordanian identity. It means the fruit is that been collected carefully in which reflects the Jordan's oil as an economic resource and creating trust."

4.4.7 The Resulting Themes

When working with other people an important part of the Design Thinking process, is being aware of others ideas. This workshop has helped the author to be more confident about the research results. Also the resulting prototypes have helped to open up a vision for the future; for example, it would be very appropriate to apply the symbols in different forms according to time and need. This improvement has allowed the author to focus on new learning, and question what went well, what could have been improved and what could be added to and continued into future research.

The research will now focus on the emerged values of the symbols. Accordingly, it will use Thematic Analysis (TA) to analyse the patterns across the data sets. As explained before this sort of analysis allows the author to read the data and interpret the participants' feedback. In addition, TA allow the author to move from a broad data set towards the discovery of patterns and results that can be attributed to the research question. The author has divided the resulting themes into three different values according to the group project and its added value. The following are vocabularies used by participants that emerged through their work.

4.4.8 The Blue Group: Respect

According to project results, this group adapted a new way to interpret Jordanian symbols by applying them to signs which could be used to indicate special service areas in Jordan. The listed symbols in the examples above were related to the value of respect; they generate initial traditional values. This allows respondents to deeply connect to the image and to understand Jordan's identity as described by the social value which indicate tribes, family, and group all in one.

4.4.9 The Yellow Group: Preservation

The resulting design of the lightening unit of the sheikh symbol and Mansaf table indicate that yellow group could generate the symbols in endless forms and with endless purposes which could be applied at any time or place.

4.4.10 The Pink Group: Trust

The resulting product focused on the index of culture which in turns reflects how the Jordanian thinks. The image on the badge is strongly linked to the trust value of open hands which indicates the Jordanian peasants or farmers who are showing their harvest is picked with care. This would create an emotional interaction and generate trust in the product.

4.4.11 Conclusion

The author has a challenge to create a visual language for the diverse-ethnics in Jordan with the possibility of unifying their understanding. Here the author has tried to communicate symbols with other designers to test them as tools that could be used by other designers, in order to discover if they could be presented to the Jordanian market in the future. The study illustrated that designers working with the proposed symbols would not produce the same objects because of differences in background experience and culture. Through this workshop exercise the designers discussed their previous experience of using Jordanian identity, and most of the answers show that their designs did not extend the conventional symbols used in the Kingdom, like the royal symbol and the flag of Jordan. The author expected many questions from the designers, however, only few questions has been raised about the goals of the created symbols instead of questions around the meanings and values. It was mentioned that designers in Jordan tend to work strictly within existing structures or by "spoon feeding" but the participants were able to link the seven symbols to their own life stories where they seemed to understand and could evoke emotions, feelings and responses. Some of the workshop prototypes added value and were connected to functional models like the service area signs and the key map designed by the pink group. Other models were applied as aesthetic cultural objects like the vase designed by the interior design group. They managed to enhance the design by adding coloured patterns to the Sheikh symbol. We are reminded here that Jordan is a developing country, it is difficult to produce markets prototypes but there may be opportunities in production in the future. At the end of the workshop the designers brought the symbols alive; they mostly created

convenient examples which were very close to the symbols original vocabulary. However, to be made, the designs still need financial and technical support.

4.4.12 Long Term Goals

The proposed symbols/prototypes have found their way into many other forms. This is an area to think about for the next 3–5 years, which it would move the symbols beyond just an aesthetic exercise. In order to turn the proposed symbols/prototypes into accessible material, the author would argue the following; is it possible for the author to pull the proposed designs (symbols/prototypes/other design productions) into the Jordanian coordination e.g. Markets, non- profit institutions, organisations.

An important point has to be made here; the author has assumed that the research should be carried on using a new context which might expand the framework (See the final conclusion chapter, Future Work) to a series of future research suggestions because there are so many ways this research can expand its own conceptual framework. For example, the author has recommended that future research may examine the primary conceptual framework (Jordan flag concept) during the process of design.

4.5 Conclusions

Through the conducted investigation methods of Design Thinking including: Semi-structured interviews, exhibition and workshop, it was clear that the participants would require a director or some supervision in order to understand the implied meaning behind the proposed symbols. However, the participants were able to perceive the symbols/prototypes by their indication e.g. the association of Arabic coffee with the Sheikh image. For example, in the above narratives when Mr. Ahmad added:

"My great grandfather was a Sheikh, who was very family orientated figure; he uses to hold reconciliation settings and solve the family problems with a cup of Arabic coffee."

The study has also illustrated the point that when different participants were asked the same questions they will not automatically produce the same or identical answers because of differences in experience, time and place. Though, the sum of positive responses which resulted from the above evaluation indicates that the proposal symbols/prototypes did produce answers with a common value, the general themes raised in the previous exercises fell into the literature categories of cultural solidarity, cohesion, and integration (Smith, 1991, p. 39). The overall findings, results and conclusions will be articulated in the final section of this thesis.

Conclusion Chapter

Outline

This chapter describes the outcome of the current research and discusses its findings, limitations, and recommendations for how this research may be taken forward. It is divided into three parts:

Part 1: Details of Original Research and Results

Part 2: Deficiencies in Methodology and Lessons Learnt

Part 3: Alternative Methodologies and Future Research

The key research question was as follows:

What are the possibilities for the design of culturally relevant symbols from a collective view of diverse ethnicity in Jordan through the use of Design Thinking?

Outcome: The methodology used in this research has revealed deficiencies in the process and therefore the results are inconclusive.

The following section reviews the research contributions of this thesis and discusses possible directions in the methodology for future researchers.

Part 1: Details of Original Research and Results

The research commenced with an investigation of what, if any, cultural features distinguished the Jordanian identity and how these subsequent findings could be applied in new design symbols that could reflect the Jordanian people's diverse ethnicity.

The author had provided proposals for design terminology symbolising the Jordanian community, and reflecting its collective values based on a philosophical approach. These have been presented in the literature review in Chapter 1, followed by the author's own experiences set out in Chapter 3. The resulting codes that emerged from the observations were examined in

detail and symbols were developed in terms of cultural and social themes. The final designs were then improved using simple sketches of the layouts of the pieces, and the initial ideas emerging in the design process and the Discovery stage provided a framework within which to process the anticipated research results.

Following this, as described in Chapter 4, the participants' views on the proposed symbols were considered, the purpose of which was to obtain strong evidence supporting the validity of the work. The overarching aim was to identify patterns and links between the diverse ethnicity of Jordanians' actual cultural practices and the author's intentions for the proposed prototypes.

The author was aiming to find not only acceptance among the Jordanians of diverse ethnicity regarding the national symbols but also how they viewed their national identity, especially from those who were in the minority or from culturally diverse backgrounds.

The author had used a variety of data collection methods including interviews, input from focus groups and references from documents, showing a wide variety of results and diverse views based on personal experience and insight. However, the author's views and insight expressed on the diversity were based solely on those factors from the author's personal work without the input from other expert colleagues. This problem came to light particularly during the display and testing of the symbols/artefacts. The participants appeared to be confused and took quite a time to understand what was on display until further information and descriptions had been provided. This was particularly true in the case of the symbols.

In addition, the significance of the symbols appeared to have a number of different meanings. Therefore in order to reduce this ambiguity it was agreed that knowledge should be learnt and shared during the process of creating the symbols. Since this knowledge represented data from the collective views of the participants the author suggested that new ways should be developed to test the validity of the symbols under controlled conditions.

Part 2: Deficiencies in Methodology and Lessons Learnt

Although the author's questions and the model simplifications described in Part 1 allowed the participants to decide what features were visible, this approach had a limitation. It became obvious in this phase that the answers to the Research Question could not be fully defined because the nature of design, at this early stage, was an exploratory process of enquiring and creating possibilities (Buchanan, 1992).

Design Thinking is a fundamentally collaborative process and its aim is to come up with as many ideas as possible to create choices (Brown, 2009, p.66) and to provide the opportunity to conduct a wide range of experimental studies that could lead to important findings.

Deficiencies also occurred when certain symbols only had a specific meaning to the author. The author therefore believes that continuing to evolve empathetic collaboration techniques would be key to increasing the positive impact of the design process.

Also, the author referred to participants as 'users'. However, regardless of the author's empathetic relationship with the users, and the indirect ways of asking for data, it became apparent that the participants could also take part in formulating designs.

Where empathetic design research suggests engaging experts, designers and non-experts in the design process and carrying out user research to ensure the user perspective is included in the design (Black, 1998, p.8), users might in turn produce generative results. Design language is generative in the sense that with it, people could express an infinite number of ideas through a limited set of stimuli. It therefore became apparent that finding additional possible solutions for the Research Question was not necessarily going to be a problem-solving based activity, but rather a process that seeks to support the exploration of open ended questions that might arise in the future.

Design Thinking was described by IDEO CEO Tim Brown as, “an exploratory process which leads to unexpected discoveries; it appears to be an open-ended process and would extend the time to get an idea to market “(2009, p.17).

As can be seen from the above, addressing the Research Question required a strategy or a deeper orientation of the conduct of the design research. As a result the visual experiments that were carried out were not enough and the quality of the final data may create a problem if adopted.

Part 3: Alternative Methodologies and Future Research

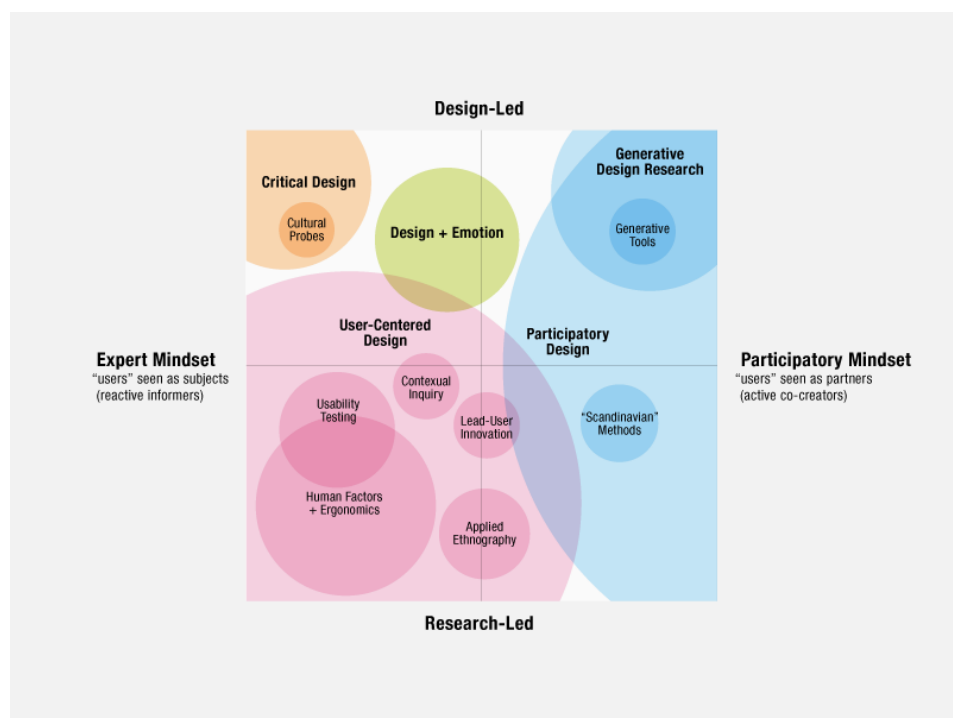


Figure 5.1: An Evolving Map of Design Practice and Research (Sanders, 2008)

Many issues need to be considered when enhancing links between research and design. The map shown above was found to be a useful reference for visualising relationships between the various approaches, methods, complexities and tools used in the research. The map divisions give insight on the research context, moving from ‘design led by research’ to ‘design moving from the researcher’s mindset’ in the left-hand side, to the ‘users as designers’ in the right-hand side.

In order to prove the author's hypothesis, the different methods could be blended which may bring new insight while remaining open to co-creation and input from expert users.

A possible subsequent step in the recommendations set out below is to carry out further research that would require a series of methodological processes to be carried out by multidisciplinary experts in design and non-expert teams, to examine the Research Question through a robust set of evidence arising from the author's perspectives and the users' aspirations. This in turn would create a wider base for learning.

Regarding the designs produced by the participants, it would be important for the essential elements of the symbols/artefacts to be identified as well as the understanding of how they work and what they add to the overall meaning. The professional and non-professional designers would verify the tools to be used to produce the symbols to ensure that they would be suitable for the delivery of the intended meanings and ensure the accuracy of the information produced by the participants.

Commentary on Testing of Theoretical Principles

It is not unusual for people to constantly try to attribute meaning to their experiences. It has also been demonstrated in Part 1 of these Conclusions that it is not enough to limit the studies to the author's own view or understanding of the situation and expect to learn something new about the experiences of the participants. Consequently, the methods used should be more open-ended, less narrow, and more exploratory. The nature of 'open-ended' is not to suggest or expect a definitive answer but rather to explore the potential that is yet to be discovered.

This research has recognized the potential of developing new national symbols based on the principles and concepts updated from those attributed to the design of the existing Jordanian flag. In one sense, the development of the proposed symbols and artefacts evolving from this work could be seen as just another experiment but that view would not do justice to the depth of the Design Thinking that has been taking place.

Design research is a collaborative, interdependent multiple-step process where each step is interlinked with other steps in the process. It involves implementing a system that focuses on being objective and gathering a multitude of information from contradictory beliefs, behaviour and emotions for analysis so that the author can come to a conclusion. Each step is a preparatory stage that helps the participants to gain knowledge, learn and narrow down the results until reaching the development of new designs.

For example, the process would start by assembling and gathering words (Saying) relating to questions on life's values appertaining to the principles behind the existing Jordanian flag e.g. humanity through social life. This would be followed by illuminating the options for people (Doing) by relating to photos or symbols; then the participants would be asked to work through their findings using the tool kits (Making) to draw or give meaning to the symbols. They would look for patterns of meaning on the basis of the data that they had collected. This would ensure that the study produced documents in such a way that other individuals could conduct the same studies again at some point in the future.

In a similar case, a product design was taken off the market even though it was an award winning set of headsets (using voice-recognition technology), (Couch, J. and Sanders, E.B.-N., 1989). This product was created with pre-school children in the design development stage, such as choosing the patterns, colours and shapes, but the product was described as "boring" because it repeated the same questions. The designers had considered collecting information about the hardware but did not feature software in the design development (Sanders, 2000).

Further Research

This research turned out to be a personal journey. Coming from a design background, some of the elements of the research process were new to the author. Even though the author was considered to be an expert in the field it involved learning how to think in new ways, substantiating claims and interweaving comparative data from literature reviews, case studies

and interviews in order to understand the symbols and develop a set of methodological processes that could guide new development.

It is hoped that this research will create the opportunity for Jordanian designers to recommend and implement a starting point and make subsequent provision for taking this research further and to become more aware of users' experiences.

A study was conducted in the Delft University of Technology amongst inexperienced design students to express their *"home experiences: past, present and ideal"*. The study considered generative tools using collage- making techniques and computer programmes, and the session leaders were students of Industrial Design Engineering. The study highlighted that non-designers can express themselves creatively using the digital media and a variety of different generative tools. The tools helped the participants express themselves clearly with colour and shape associations (Stappers & Sanders 2003).

Generative Tools

As part of the foregoing the following are some suggestions within the field of participatory design that could be used/carried out in the future:

The role of 'making' in the design process, or bringing people into the design process has been used in the past quite recently to give participants a chance to express themselves visually (Sanders, 1999; 2000; 2002).

In this context, the components, both visual and verbal (the seven principles of the Jordanian flag), could be combined in an infinite variety of meaningful ways. The components would cover a range of representational types with the resulting artefacts perhaps being in the form of 3d or 2d shapes. Sonic Rim, the market research company, has developed various tool kits that allow participants to articulate their ideas and experiences by giving them cameras and workbooks so that they can express their feelings and describe what they do over a one-week period. Sonic

Rim believes that by providing these tools it will enable different modes of expression and different types of information e.g. collage kits, joint maps, shapes and colours (Sanders, 1999).

Designers can be given certain tools to generate their own prototypes such as photographs of their own experiences in Jordan, sample sketches, paper, markers, coloured pencils and glue.

Participants can generate their own research in a set of converging perspectives (Sanders, 1992), starting with the analysis and dissemination of their experiences that relate to each point of value in words, i.e. 'What People Say'. Group analysis stimulates the imagination and usually brings out possibilities that individual members of that group would not necessarily have thought of.

Secondly, they could build a photo collage illustrating 'What People Do' and then build their prototypes illustrating 'What People Make'.



Figure 5.2: Different Generative toolkits used by Sonic Rim

These techniques can be applied simultaneously with both expert design users and non-experts. Although each person may produce a different design to convey the same concept a set of visual features would be produced that convey meaning.

Each of the expert users in different fields of design could also lead a group of non-experts and this process in turn could generate more ideas according to the tools they proposed. The question that would guide the expert designers would be directed by the author, and would require design symbols to be produced that could introduce the core concepts of the Jordanian flag. These would be as follows:

Faith in one God

Humanity

Humility

National Spirit

Virtue

Social Justice

Aspiration.

The values could be directed in a way that would eliminate misinterpretation by using a tool kit with each exercise in accordance with the following table.

Participants (Non-Expert-Users)	Tool- kits could be Involved	Say	Do	Make
Group 1 (Led by graphic design experts)	Papers, colourful pens/pencils, markers Glue, cardboard, camera	Story-telling focus group	Collage of photos with timeline references	2D symbols (and abstract drawings)
Group 2 (Led by interior design experts)	Shapes made of cardboard, card, cutter, glue	Story telling focus-group	Mapping cards, board	3D Mock-ups using a card model
Group 3 (Led by practitioners e.g. Ceramicist)	Air-dry clay, and clay- shaping tools. Coloured pencils, markers	Video tabbing	Storyboarding through writing or drawing	3D modelling

Table 10: Generative Methods

The tools allow access to the emotional side of an experience and acknowledge the subjective perspective. The emergence of a participatory culture and people-centred design would assist design and production in the future, with results more relevant and meaningful to the lives of the Jordanian people.

Observations from users in Central Amman

The author has visited the main Amman area on more than one occasion e.g. Rainbow Street, City Centre, Downtown Amman. It is perfectly feasible that future studies in these areas could be carried out by different participants, enabling each person to be a researcher. They could also simulate what the author did by capturing examples of social behaviour from what people say and make. They could then see how they relate to the Jordanian star using thematic analysis for each of the findings, for comparison with those of the author.

Each participant could then develop his/her own behaviour-based symbols influenced by the principles of the flag. Encouraging users to take part in the process would generate more data and might result in a common theme that could be used by the author to design the proposed artefacts.

Research Contribution

Documentation

This research documented the events through which useful design material was detected and enabled the author to direct, guide and advise, utilising the essence of the concepts and analyzing the facts that helped the designer make and implement decisions. It was helpful in that this research cited positive and negative examples of the Jordanian communal identity movement that would assist in the development of scrutinised decisions.

Reconstruction and New Models (Symbols)

One of the most important objectives of this research was reconstructive design and the use of the design perspectives of creativity and novelty. The reconstructive approach here does not mean literal eradication, but reformulating in line with ingredients, characteristics and situations of the Jordanian society. The examples cited here were symbols and prototypes derived from the Jordanian flag with their significance and principles.

Reflecting the actual life of a country is important, for example with the symbol of the large platter used for the traditional meal of Mansaf. This represents social themes such as the tribe, the clan and the family and their cohesion and close familiarity. In another example the author used the picture of the 'sheep's head' which symbolises generosity, altruism, and chivalry, principles of which have always been seen in the everyday Jordanian cultures. What all of the selected themes have in common is their direct engagement with people – whether they happen to be pure Jordanians or non-Jordanian.

Even though the 'sheep's head' symbol is not a new one, it has never been employed as a visual symbol or emblem, although it can be taken to directly represent Jordanian identity. Such material may become a commercial brand in the future and may further develop technologically into a logo for relevant Jordanian industries, similar to the three large platters that the author forged of ceramic and copper as prototypes. These raw materials are the basis for the current industry in a developing unindustrialised country. However, such symbols can survive in perpetuity without any future progress since they brand and distinguish Jordan's unique identity.

Traditional Design Research

Society in Jordan is conservative, and closely related to and dominated by customs and traditions that govern decision taking.

Here, the proposed designs offered a kind of creativity that abided by the Jordanian community's fundamental principles so that they would reflect the society's identity and be acknowledged and accepted. The author forged the prototypes using Design Thinking methodology, which increased the ability to be intuitive and construct patterns that would reflect more emotional ideas that could be integrated into all aspects of the design (Brown, 2009, p.4).

Design Future

This material, which still prevails and is upheld, is dependent upon a phenomenon being documented over a timeline to track its roots. Such documented material can be used in the future for deeper studies and can be instilled in the next generation that will be proud of its symbolic deep-rooted original identities and keep it updated throughout future processes.

The future may be subject to emergent technological and materialistic changes and even some rule changes based on the female-male dichotomy. Arab women in general, may have the ability and opportunity to overcome their traditional positions in society that have been determined by historical and social constraints (2005, UNDP, p.118). The development of the status of women in Arab societies would, however, require a major reassessment of traditions. Consequently, there is currently much dialogue and debate among female scholars regarding this issue and as a result should be continuously communicated, discussed and exposed.

The Jordanian sisters Nermeen, Shireen, and Nisreen Abu-Dail, artists and architect designers, have all adopted a traditional engraving technique (the Arabic word "Naqsh") for traditional embroidery patterns on Corian and wood along with copper inlay. (<http://alhoush.com/nisreen-nermeen-abudail>)

In addition, Nada Debs, the furniture designer being one of the leading designers in the Middle East, has also distinguished her work by featuring Arabic craftsmanship and infusing it with a minimalist elegance she observed during her upbringing.

(<https://www.nadadebs.com/en/home>)

Future Work

Public relations	Publications	Media	Design
Lectures	Books	Social Networks	Product
Conferences	Journal Publication	News-Websites	Packaging
Events	Annual Reports		Prints
Exhibitions			

Table 11: The Author's Long-Term Publishing Plans

The author might consider the types of communication that could be used to develop a potential academic position as a future educator in Jordan, as a designer and researcher. The table above shows the author's future vision of how to establish a network that would allow a mass audience to have experience of the proposed prototypes/symbols.

Final Thoughts

A key aspect of learning from these studies has been an acknowledgement of the need for designers to be aware of the impact of gender roles on different ethnic groups. The research was not an easy task for the author to undertake and, being a woman, there were many challenges to face when collecting information from Jordanian people. However, the people were mostly charming and easy to talk with, but in Arab countries, which have a conservative orientation towards women, it was a challenge to move around and explore unaccompanied.

In addition, in some of the houses the author visited, there were some families with clear gender role differences, for example females who would speak on behalf of their men. However, the immersive nature of the research and the personal stories that were collected have provided the opportunity to look at the situation from a much deeper perspective than simply collecting facts and data. In fact, the personal stories were a vital component of the research. They have allowed much more space to understand the nature of community needs, attitudes and behaviours, which are all requirements of empathy.

The nature of Arabic countries is one in which the social structure is fully grounded in the common values or stereotypes because of traditional and conservative values and their religious background. Cultural values, stereotypical viewpoints and societal practices towards the role of designers in Arab countries are seen to impact on the level of creativity. Moreover, cultural and societal norms in this region are still regarded as highly sacred. The gender factor also needs to be considered by future designers and researchers, as this requires the development of new ways in which to adhere to the society's existing protocols regarding the respect of the female role in society in order to improve the country's identity and to ensure that Jordanian symbol has its own content.

Appendix One: Consent Forms to Participate in Research (Arabic/English Versions)

Consent Form

إقرار بالموافقة على المشاركة بدراسة بعنوان:
دور المواطن الأردني في تصميم شعار وطني أردني

الباحثون:

الطالب: فدوى حمدي بركات/ برنامج دكتوراه في التصميم الجرافيكي/جامعة بليموث/ المملكة المتحدة.

طبيعة وهدف الدراسة:

تهدف الدراسة إلى التالي:

- فهم معنى وطبيعة المواطنة في الأردن وذلك من خلال رصد نشاطات الأردنيين في الحياة اليومية و التي تشتمل على كل من: القيم والسلوكيات النمطية والعادات والتقاليد.
- إلقاء الضوء على ظاهرة اندماج الأعراق المختلفة في الأردن من خلال دراسة استطلاعية.

شرح خطوات الدراسة:

في هذه الدراسة سوف يقوم الباحث بزيارة مناطق مختلفة في الأردن وسوف يتم من خلالها رصد نشاطات وسلوكيات الأردنيين من مختلف الأعراق باستخدام صور فوتوغرافية.

الأهداف: عند نهاية الورشة وبناء على نتائجها سيتم توفير قاعدة معلوماتية للباحث يستند بها على أفكار جديدة مستفادة من الاستطلاع وذلك من وجهة نظر مصمم المشاركة: نود التنويه بأن المشاركة في هذه الدراسة هي طوعية.

من سيعلم إلى مشارك في الدراسة: أي نتائج متعلقة بك خلال فترة الدراسة ستكون سرية في كل الأوقات، وسيتم الاطلاع عليها فقط من قبل باحثي الدراسة.

حماية البيانات: بياناتك الشخصية والتي يمكن أن تكون حساسة بالنسبة لك (العرق، العمر) سيتم جمعها فقط لأهداف الدراسة. يمكن تداول نتائج الدراسة عالمياً ولكن لن يتم الإشارة إليك بأي شكل.

بموافقتك المشاركة في هذه الدراسة أنت توافق على عدم حصر تداول البيانات. والباحث سوف يتخذ خطوات للتأكد من حماية بياناتك الشخصية.

إقرار على الموافقة بالمشاركة في الدراسة:

لقد قرأت المعلومات السابقة وتم شرح المعلومات بشكل واضح وتمت الإجابة عن أسئلتني بشكل كامل.
لقد قرأت كل صفحات هذا الإقرار وأوافق بشكل حر وطوعي على المشاركة في هذه الدراسة. وعند توقيعها الإقرار، فانا اقر أن كل المعلومات التي أعطيتها هي صحيحة وبحق لي الحصول على نسخة من هذا الإقرار.

لقد قرأت الصفحات المرفقة وأوافق على المشاركة في الدراسة.

اسم المشترك في الدراسة:

رقم الهاتف:

التوقيع:

التاريخ: / / م

اسم الباحث:

توقيع الباحث:

رقم هاتف الباحث : 0777981789

التاريخ: / / م

Participant Consent Form-Focus Group

University of Plymouth

Faculty of Arts, University of Plymouth

School of Architecture, Design and Environment

Title of Research Project:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

Principal Investigator/Applicant's Name: Fadwa Hamdi Barakat

Contact Information:

Tel: 07951355887	E mail: fadwa.barakat@plymouth.ac.uk
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Note: "The University's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password protected computers or laptops and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required."

Thank you for agreeing to participate in this study, which will take place from October 10, 2011 to September, 2015. Before we start I must ask you to sign a consent form to show that I have explained the obligation to take part and whether you take part will not affect your privacy in any way. Information collected in this study is completely confidential.

The purpose of this study is:

To understand the intricacies involved in Jordan's identity that determine the features and factors contributing in building and sustaining the distinctive facets of today's Jordanian community.

The benefits of the research will be:

- To better understand the ethnic groups.
- To identify significant components that could help in development of future.

The methods that will be used to meet this purpose include:

- One-on-one interviews
- Mini discussion groups of two or three participants

- Photographs will be taken for participants

I confirm that I have read and understood the explained information for this research summarizing the processes involved.

- The objectives of this research have been explained to me.
- I understand that I am free to withdraw from the research at any stage.
- I understand that due to the anonymous recording of the data from the group discussion, it will not be possible to withdraw my data after the session has been recorded.
- I understand that my anonymity is guaranteed, unless I expressly state otherwise.
- Under these circumstances, I agree to participate in the research.

I have read the information and I agree to take part in this study

Signature of respondent

Signature of interviewer

Date /... /....

Appendix Two: Child Assent Forms to Participate in Research (Arabic/English Versions)

Child Assent Form

إقرار بالموافقة على المشاركة بدراسة بعنوان
دور الأطفال في تصميم شعار وطني أدرني

الباحثون:

الطالب: فدوى حمدي بركات/ برنامج دكتوراه في التصميم الجرافيكي/جامعة بليموث/ المملكة المتحدة.

طبيعة وهدف الدراسة:

تهدف الدراسة إلى تفعيل دور الطفل الإبداعي في التعبير عن القضايا التي تهم الوطن.

شرح خطوات الدراسة:

خلال هذه الدراسة سوف تعقد ورشة رسم يتم من خلالها إظهار حب الأطفال للأردن من خلال تعبيرهم عن مواضيع مختلفة كالعائلة والأماكن التي يفضلونها في الأردن وطعامهم المفضل ونحوه.

الأهداف: عند نهاية الورشة وبناء على نتائجها سيتم توفير قاعدة معلوماتية للباحث يستند بها على أفكار جديدة مستفادة من الأطفال في الأردن كونهم جزء من المجتمع.

الدفع: لن يتم دفع أي مبالغ مالية لك مقابل الاشتراك في الدراسة. ولن يتم الطلب منك لدفع أي نفقات خاصة بالدراسة.

المشاركة: نود التنويه بأن المشاركة في هذه الدراسة هي طوعية.

من سيعلم أنني مشارك في الدراسة: أي نتائج متعلقة بك خلال فترة الدراسة ستكون سرية في كل الأوقات، وسيتم الاطلاع عليها فقط من قبل باحثي الدراسة.

حماية البيانات: بياناتك الشخصية والتي يمكن ان تكون حساسة بالنسبة لك (العرق، العمر) سيتم جمعها فقط لأهداف الدراسة. يمكن تداول نتائج الدراسة عالمياً ولكن لن يتم الإشارة إليك بأي شكل.

بموافقتك المشاركة في هذه الدراسة أنت توافق على عدم حصر تداول البيانات. والباحث سوف يتخذ خطوات للتأكد من حماية بياناتك الشخصية.

إقرار على الموافقة بالمشاركة في الدراسة:

لقد قرأت المعلومات السابقة وتم شرح المعلومات بشكل واضح وتمت الإجابة عن أسئلتني بشكل كامل.

لقد قرأت كل صفحات هذا الإقرار وأوافق بشكل حر وطوعي على المشاركة في هذه الدراسة. وعند توقيع هذا الإقرار، فإننا أقر إن كل المعلومات التي أعطيتها بما فيها ملفي الطبي هي صحيحة على قدر علمي وبحق لي الحصول على نسخة من هذا الإقرار.

لقد قرأت الصفحات المرفقة وأوافق على المشاركة في الدراسة.

اسم المشترك في الدراسة:

التوقيع:

اسم الباحث:

توقيع الباحث:

رقم هاتف الباحث : 0777981789

التاريخ: / /

رقم الهاتف:

التاريخ: / / م

Child Assent Form

University of Plymouth

Faculty of Arts, University of Plymouth

School of Architecture, Design and Environment

Jordanian School Workshop: Experiment on National Young Generation

Principal Investigator/Applicant's Name: Fadwa Hamdi Barakat

Contact Information:

[Tel:0777981789](tel:0777981789)

E mail: fadwa.barakat@plymouth.ac.uk

We are doing a study to Instil the concept of creativity and deepen the national spirit, away from traditional methods. We are asking you to help because we want kids as a part of community to participate in designing a new symbol of Jordan.

If you agree to be in our study, we are going to ask you to draw a special thing you like in Jordan. For example, we will ask you about your favourite dish, place, occasion, etc.

You can ask questions about this study at any time. If you decide at any time not to finish, you can ask us to stop.

The questions we will ask are only about what you think. There is no right or wrong answers because this is not a test.

If you sign this paper, it means that you have read this and that you want to be in the study. If you don't want to be in the study, don't sign this paper. Being in the study is up to you, and no one will be upset if you don't sign this paper or if you change your mind later.

I have read the information and I agree to take part in this study

Your signature: _____ Date _____

Your printed name: _____ Date _____

Signature of person obtaining consent: _____ Date _____

Printed name of person obtaining consent: _____ Date _____

Appendix Three: Back Up Case Studies

Case Study: Jordanian National Designers (Co-Design in Jordan)

Design is strongly attached to the reflection of community and its identity concept, whereas every individual can, in one way or another can contribute to the overall designing process.

Questions:

The designers were asked several personal, behavioural and technical questions as following:

<i>Demographic information questions</i>	<i>General Reference questions</i>	<i>Design in Jordan</i>
<i>– Name</i>	<i>– What do you consider to be the current trends in the area of design?</i>	<i>– What do you consider your most successful design project and why?</i>
<i>– Age</i>		
<i>– Stage of study</i>	<i>– How important do you think communication in design is?</i>	<i>– Do you consider staying in Jordan? If not, why?</i>
<i>– Training and courses</i>		
<i>– Portfolio</i>	<i>– What is a primary goal of a designer? Is it important that the design is good looking, or what else should a designer consider his first priority?</i>	<i>– What symbols from Jordan (Images, flag, national symbols, etc.) you consider to use in you designs?</i>
		<i>– What make differ from other designers?</i>

Design/methodology/approach

A number of important design offices and other design studios were visited, which are accessed by different customers of all nationalities.

Research limitations/implications

The limited number of Jordanian designers who are interested in country issues, where most of them are more interested in western styles and designs.

Practical implications

This paper represents a general document for designers including the Jordanian ones once they need to use it as a reference.

Originality/value

Through the study, it is hoped to take the opportunity to recommend implementing a starting point for Jordanian designers by consulting this paper with the purpose of using it in the present time so as to study it and pass it to the next generations

Designer Profile:

Name: *Sami Fallah Al- Zoubi*

Age: 30

Job Title: Freelancer Graphic designer and Photographer

Interests: Tourist and Artistic Jordanian photography

Insight:

what has caught the attention of the author was one of the websites of a designer titled as “Land of Peace” by *Sami Fallah Al- Zoubi* with associated pictures of local and touristic spots in Jordan; despite the simplicity of his website, it signifies some sort of communication through people’s notions, actions, and activities.

Study Conclusion:

The designer showcased his work by utilizing photos and scenic views of catching moments in different areas and occasions in Jordan.

Case Study: Experimenting National Feelings on Young Generation (Jordanian School Visit

Note (Ethical Protocol): This study has attached with child consent form, which is designed for participants who are under 18 years old and approved by their guardians e.g. parents, principals, teachers...

Question:

–What are the responses of the kids when expressing their patriotism?

– Is it a common generalized type or a set of types? Is there a collective identity for society?

Design/methodology/approach

A qualitative research design was employed, in this context; a drawing workshop was conducted at one typical Jordanian school in order to check their visions about the national identity and openness to new ideas to instil the concept of creativity and deepens the national spirit away from traditional learning methods.

Research limitations/implications

The influences of the traditional "spoon feeding" education system make it hard to define new results.

Practical implications

The result of the study will be used to construct a set of recommendations for the future full of creativity.

Originality/value

The findings will assist in gaining knowledge in terms of creativity and open thinking. **Insight:**

In this context, an investigation was conducted at one typical Jordanian school by using brainstorming technics to check their visions about the national identity. Some of these children expressed a typical stereotyped picture of Jordan as being the mother, father, family, flag, home and the blue sky.

The rest pictured Jordan as something associated with tanks, shackles, rockets, soldiers, and the sun. The Independence Day, for them, was confined to drawing lily flowers, celebrative decorations, "Dabkah" the public dance, cake and sweets.

Upon asking them what the favourite things to them in Jordan were, some mentioned picnics, food like “Mansaf” and mom’s bread, while the others mentioned Petra and some other special historic sites.

Study Conclusion:

- The results showed that the children of Jordan have strong ties to their surroundings and traditions in a positive way; mostly, they express their patriotism in positive feelings as drawings reflect the blue sky with the flapping flag and happy family.
- Form a specialized expert group to get involved in brainstorming processes that may eventually lead to identifying the most artistic and literary dimensions that have to be addressed in this regard and include them in a publication disseminated among Jordanian schools, universities, academies and libraries in addition to embassies and cultural centres in Jordan and abroad.

Case Study: Plymouth University Workshop

"The research has taken place in Plymouth University"

Question:

- *How is National identity respected from a western point of view?*
- *Is the quality image of National identities reflects the country development?*
- *How is loyalty associated with the national image?*

Design/methodology/approach

A qualitative research design was employed. Data collection was based on workshop activities and video reporting Audience Participation.

Research limitations/implications

Credibility of findings: since the study is quantitative, it did not cover a large area of the questions or the audience samples because they are small numbers of participants from the university.

Practical implications

This provides a deep foundation material for comparison and finding.

Originality/value

Findings will assist knowledge of design of national projects from western methods.

Nature of sample:

For objectivity purposes of the research, participants were divided into two groups according to ethnic race, as randomly distributed according to age and occupation.

Group One: Three participants who are English.

Group Two: Three participants who are from other ethnic origins but have English nationality.

Insight

A workshop was held at Plymouth University. As explained previously, the workshop had two groups of participants. Through the workshop, two groups of national images were exposed; one from England and the other is of famous well-known figures in building, food, football teams, objects, etc. Moreover, the discussion ring was open to choose others from the mentioned list.

Study Conclusion:

The race of participants did not affect the reasons for choosing the category. On the one hand, most of the cited reasons related to quality or type of experiment like enjoying the trial. On the other hand, most of the national feelings were biased towards national choices as football, food and places.

- The strong national spirit is one way to reinforce the respect of national image.
- Power of national symbol is also enhanced with the reality of quality of the beholder whether it was a national football team, a national product, a place or food.
- The results showed that the general characteristics of the Western identity have a particular sense. It is far easier to distinguish the style even though they are sometimes tools or simple things.

Case Study: Products Bearing National Emblems

Question:

– In what forms is the National emblem used in the Jordanian products?

–How can we benefit from using the National emblem in marketing national products?

Design/methodology/approach

A visit to the Jordanian industrial state in "Sahhab" was conducted, only a few local products were found that held the national symbol such as the Sesame Extract "Tahineh".

Research limitations/implications

- There are only a few products that are currently using images of Jordan as a reference.
 - There is a focus on marketing aspects like profit issues more than the image quality itself.
- Moreover, a national product should carry an image that speaks of respect, and value that reflects a country image.

Practical implications

The results of the study will be used to preview the current national image.

Originality/value

Taking advantage from the study to evaluate and develop proposals can improve the national image and its usages.

Insight

Sesame Extract "Tahineh": the product jars carry an image of the flag. When the manufacturer was asked about that, he conservatively replied that it

is only a symbol of the country of origin of its industry, and that it is branding a new product in the market place.

Based on many notes and witnessed remarks, and through samples being surveyed about national symbols in Jordan, it is inferred that they occur randomly in a negatively stereotyped manner that goes back years ago for it is inevitable that the concept of change must signify difference by itself where it is what creativity is about. Moreover, a sample survey was conducted to compare the national reality with the Jordanian designs, which in turn gives rise to the following inquiries, based on their purposes, implications, uses and overlapping: Is Jordan in need of new designs or does it already own sufficient designs to express its identity?

Study Conclusion:

The author shall respond to this inquiry out of her relevant experience, to illustrate that design is strongly attached to the reflection of community and its identity concept, whereas every individual can, in one way or another, contribute to the overall designing process. Jordan embraces a strong identity that is still in need of guidance and revision in this respect.

Appendix Four: Plymouth Exhibition

An exhibition was set in Plymouth University at 26TH – 30TH September 2015

Guests included members of the School of Architecture Design and Environment, a number of staff members and a few students, and also a few supporting head of departments.

Sample photography from the exhibition event, symbols are the results of the research outcome.



Figure 6.1: Exhibition Visitor (Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)



Figure 6.2: Exhibition Visitor Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University



Figure 6.3: Tour Through the Exhibition (Previewing, Sweeping, Motioning)
(Source: Photos are taken by Mr. Roy Tam Lecturer in 3D Design in Plymouth University)

Appendix Five: The Exhibition Guidebook

A reference to symbol through guidebook was made by the author as a part of her future contribution.

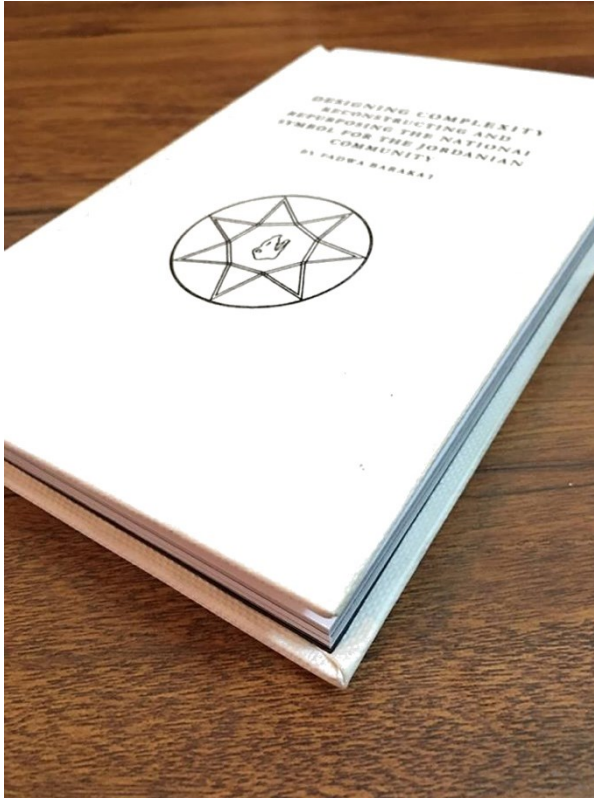


Figure 6.4: Exhibition Guidebook

The Hashemite Kingdom of Jordan
Ministry of Culture
Department of National Library
The Deposit Number at The National Library
(4234/8/2015)
ISBN 1-275-81-9957-978

Figure 6.5: Page from Exhibition Guidebook



57



58

Figure 6.6: Exhibition Guidebook Pages

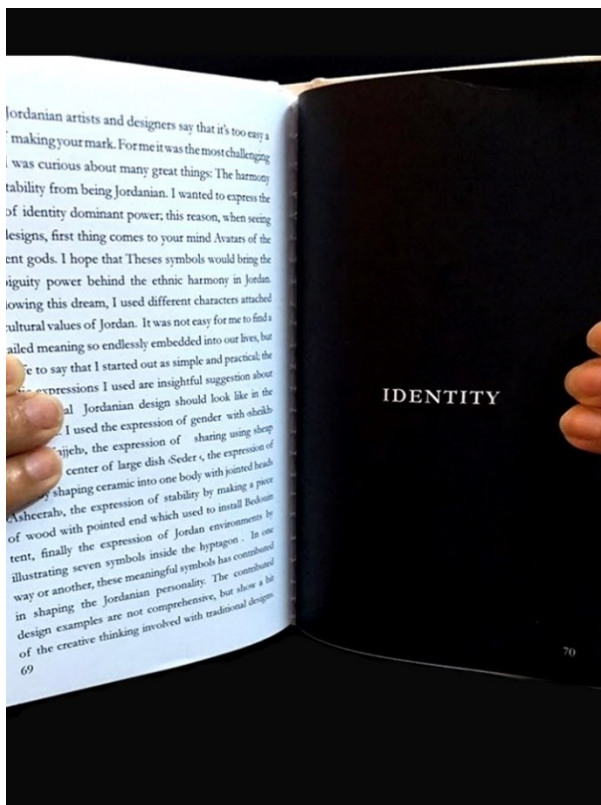
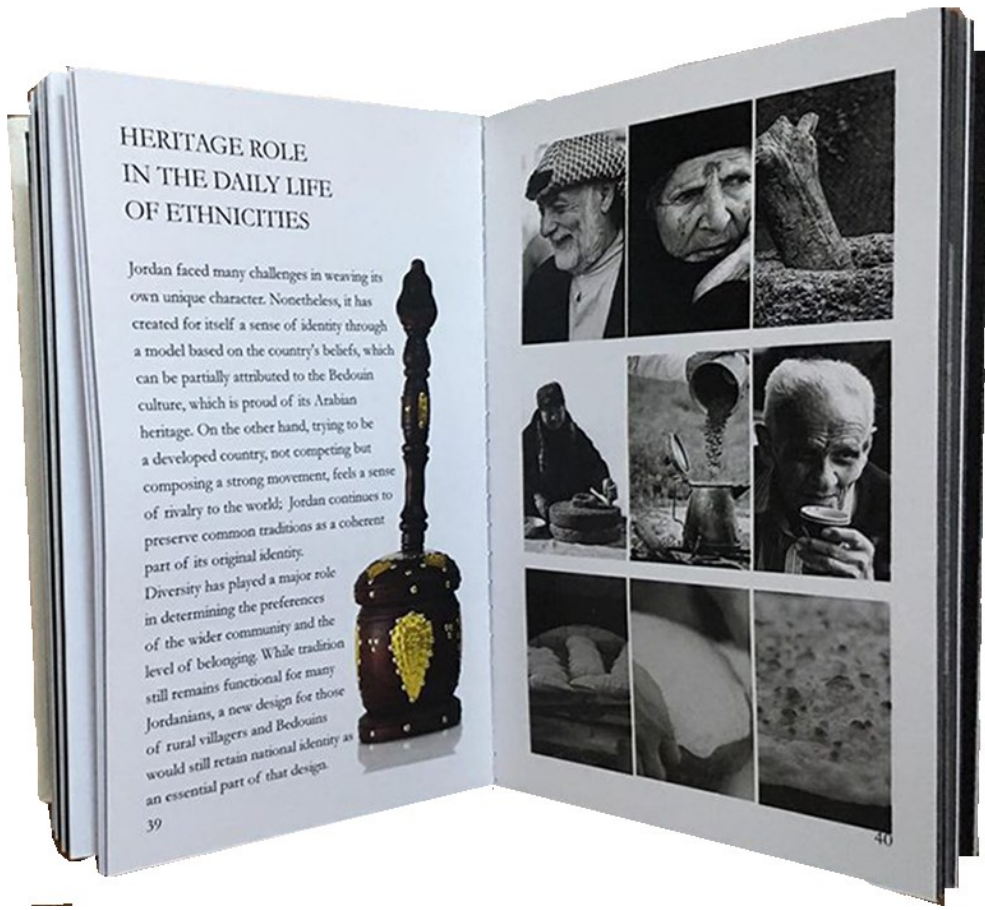


Figure 6.7: Exhibition Guidebook Pages on Identity



HERITAGE ROLE IN THE DAILY LIFE OF ETHNICITIES

Jordan faced many challenges in weaving its own unique character. Nonetheless, it has created for itself a sense of identity through a model based on the country's beliefs, which can be partially attributed to the Bedouin culture, which is proud of its Arabian heritage. On the other hand, trying to be a developed country, not competing but composing a strong movement, feels a sense of rivalry to the world; Jordan continues to preserve common traditions as a coherent part of its original identity. Diversity has played a major role in determining the preferences of the wider community and the level of belonging. While tradition still remains functional for many Jordanians, a new design for those of rural villagers and Bedouins would still retain national identity as an essential part of that design.



Figure 6.8: Exhibition Guidebook

Appendix Six: Ethics

 <p>FACULTY OF ARTS AND HUMANITIES</p> <p>Arts and Humanities Research Ethics Sub-committee</p> <p>APPLICATION FOR ETHICAL APPROVAL OF RESEARCH</p>		(For ArtRESC use only)	
		Application No:	
		Chairs action (expedited)	Yes/ No
		Risk level -if high refer to UREC chair immediately Cont. Review Date	High/ low / /
		Outcome (delete as necessary)	Approved/ Declined/ Amend/ Withdrawn
<p>ALL PARTS OF THIS FORM MUST BE COMPLETED IN FULL IN ORDER TO GAIN APPROVAL. Please refer to the guidance notes.</p>			
1.	Investigator <i>*Note 1</i>	<p>If Student, please name your Director of Studies or Project Advisor: Roberto Fraquali Course/programme: PhD by Design Practice</p> <p>School of Architecture, Design and Environment</p> <p>Contact Address: Plymouth, North Road East, 38, Flat 2, PL46 AX</p> <p>Tel: 07951355887 E mail: fadwa.barakat@plymouth.ac.uk</p>	
2	Title of research: DESIGNING THROUGH COMPLEXITY: RECONSTRUCTING THE NATIONAL SYMBOL OF THE JORDANIAN COMMUNITY		
3.	Nature of approval sought (Please tick relevant boxes) <i>*Note 2</i>		
	a) PROJECT:	<input checked="" type="checkbox"/>	b) TAUGHT PROGRAMME (max. 3 years): <input type="checkbox"/>

<p><i>If a,) please indicate which category:</i></p> <p>Funded/unfunded Research (staff) <input type="checkbox"/> Undergraduate <input type="checkbox"/></p> <p>MPhil/PhD, ResM, BClin Sci, EdD <input checked="" type="checkbox"/> Or Other (please state) <input type="checkbox"/></p> <p>Taught Masters <input type="checkbox"/></p>	
4.	<p>a) Funding body (if any):</p> <p>b) If funded, please state any ethical implications of the source of funding, including any reputational risks for the university and how they have been addressed. *Note 3</p>
5.	<p>a) Duration of project/programme: *Note 4 4 years</p> <p>b) Dates: 2011-2015</p>
6.	<p>Has this project received ethical approval from another Ethics Committee? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/></p> <p>a) Committee name:</p> <p>b) Are you therefore only applying for Chair's action now? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
7.	<p>Attachments (if required):</p> <p>a) Application/Clearance (if you answered Yes to question 6) Yes <input type="checkbox"/> No <input type="checkbox"/></p> <p>b) Information sheets for participants Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p> <p>c) Consent forms Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p> <p>d) Sample questionnaire(s) Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p> <p>e) Sample set(s) of interview questions Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p> <p>f) Continuing review approval (if requested) Yes <input type="checkbox"/> No <input type="checkbox"/></p> <p>g) Other, please state:</p>
<p><i>*1. Principal Investigators are responsible for ensuring that all staff employed on projects (including research assistants, technicians and clerical staff) act in accordance with the University's ethical principles, the design of the research described in this proposal and any conditions attached to its approval.</i></p> <p><i>*2. In most cases, approval should be sought individually for each project. Programme approval is granted for research which comprises an ongoing set of studies or investigations utilising the same methods and methodology and where the precise number and timing of such studies cannot be specified in advance.</i></p> <p><i>Such approval is normally appropriate only for ongoing, and typically unfunded, scholarly research activity.</i></p> <p><i>*3. If there is a difference in ethical standards between the University's policy and those of the relevant professional body or research sponsor, Committees shall apply whichever is considered the highest standard of ethical practice.</i></p> <p><i>*4. Approval is granted for the duration of projects or for a maximum of three years in the case of programmes. Further approval is necessary for any extension of programmes.</i></p>	

8.	<p>If you are staff, are there any other researchers involved in your project? Please list who they are, their roles on the project and if/how they are associated with the University.</p> <p>Please include their email addresses.</p> <p>No</p>
	<p>If you are a student, who are your other supervisors?</p> <p>Pete Davis, Roberto Fraquali and Alessandro Aurigi</p> <p>Have you discussed all ethical aspects of your research with your DoS prior to submitting? this application? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/></p>
9.	<p>When do you need/expect to begin the research methods for which ethical approval is sought? <i>During October</i></p> <hr/> <p>How long will this research take and/or for how long are you applying for this ethical approval? * The research will take 12 months/ I am applying for about 12 months for this ethical approval</p>
10.	<p>Please provide a 200 word description of the project</p> <p>This research is practice based and would build a great part of results upon observation in order to obtain consensus from participants about the final designed artefacts. The collected <i>quantitative and qualitative</i> data will be around <i>random selected Jordanian focus groups who previously involved in the research and new (independent) subjects who will be visiting the exhibition of artefacts, photographs and writings in Jordan</i>. The expected outcomes would be communal interactions comprising experiences of the diverse communities of Jordan as the seven designed symbols would explain many quests that scrutinize the notion of Jordanian identity and its new indications introducing design solutions and highlighting them as harmonious interactions between community and environment. This project will be addressed using <i>a robust testing of the findings</i> which are the new designed</p>

symbols derived from the Jordanian flag with its significances principles *relating to the artefacts, design guidelines and icons developed in which all are flowed into the mainstream of discussion. This evidence data (analysis) will be written up and integrated as part of a reflective assessment within the written element of the thesis, and provide strong indicators of the relevance and potential impact of the research. This activity has been clearly identified as part of the recommendations for resubmission of the Ph.D.*

11. Please describe all methods and procedures which involve human participants in this project (You should specify subject populations and recruitment method, etc.):

Note: If you have indicated that you are using questionnaires or semi-structured interviews, etc. you are expected to attach indicative samples to this application.

methods I will adopt:

Evidence data will be collected from:

- a semi- structure questionnaire gathered from (anonymous) visitors to the exhibition of work in Jordan and the visits.
- specific analysis with a discussion focus group(s) to explore and enquire in more detail visitors opinions, reactions and acceptance of values described through the exhibition of work in Jordan,
- a workshop with a small group practitioners and design students to explore and evaluate the effect of adopting and applying the new Jordanian icons and values developed in the body of research completed to date.
- The papers (information sheet, consent form and the questioner) will be translated into Arabic)

These (qualitative and quantitative) research finding and verification will be mapped against case studies and interviews already conducted to provide evidence based data that can be submitted in the revised thesis.

The methods used to collect this evidence will be: observational, paper based records and where applicable auditory (with focus groups). All finding will remain anonymous. There will be no filming required or submitted as part of this research. Photographic records will show evidence of participation but all participants identities will be kept confidential and blurred/obscured to maintain confidentiality

12.	Please answer either YES or NO to <u>ALL</u> questions below by placing an X in relevant box.				
	Do any of your research methods include research:	<table border="1" style="display: inline-table; vertical-align: middle;"> <tr> <td style="width: 50px; height: 20px;"></td> <td style="width: 50px; text-align: center;">YES</td> <td style="width: 50px; text-align: center;">NO</td> </tr> </table>		YES	NO
	YES	NO			
	With vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship?	NO			
	With vulnerable groups – for example, children and young people, those with a learning disability or cognitive impairment, or individuals in a dependent or unequal relationship?	NO			
	That involves sensitive topics – for example, participants’ sexual behaviour, their illegal or political behaviour, their experience of violence, their abuse or exploitation, their mental health, or their gender or ethnic status?	NO			
	With groups where permission of a gatekeeper is normally required for initial access to members – for example, ethnic or cultural groups, native peoples or indigenous communities?	YES			
	That involves deception or which is conducted without participants’ full and informed consent at the time the study is carried out?	NO			
	That involves access to records of personal or confidential information, including genetic or other biological information, concerning identifiable individuals?	NO			
	That may induce psychological stress, anxiety or humiliation or cause more than minimal pain?	NO			
	That involves intrusive interventions – for example, the administration of drugs or other substances, vigorous physical exercise, or techniques such as hypnotherapy (i.e. interventions that your participants would not normally encounter, or which may cause them to reveal information which causes concern, in the course of their everyday life)?	NO			
	<p>If you answered yes to any of the above questions, please provide further details of these potentially ethically sensitive aspects of your research.</p>				

13.

Ethical Protocol

Please write an ethical protocol using the following the headings:

a) Informed Consent; b) Openness and Honesty; c) Right to Withdraw; d) Protection from Harm; e) Debriefing; f) Confidentiality; g) Professional Bodies whose ethical policies apply to this research.

You must include a statement under each heading, indicating how you will ensure this research addresses each clause of Plymouth University's Principles for Research Involving Human Participants. (Please note that your application will be returned to you if you have not done so, thus holding up the approval process).

(a) Informed consent

The researcher attends to meet certain protocols and standards, by giving sufficient information about the study. Involving details in how participants will be recruited and how consent will be obtained.

(b) Openness and honesty

I will focus on the discipline and rigor of the study so safe guarding standards of conduct, such as knowledge, the values of that knowledge and truth in order to promote the research aims and goals in an open and honest way.

(c) Right to withdraw

The investigator will ensure that all participants know of their right to withdraw. When testing, this right to withdraw should be acknowledged. Therefore, any consent given to withdraw will require that the individuals own data, including recordings, be destroyed.

(d) Protection from harm

As an investigator I have the responsibility to protect participants from any harm, Including physical and mental harm, during the investigation.

(F) Debriefing

The investigator should and will provide the participants with any necessary information to complete their understanding of the nature of the research. The researcher will discuss with participants their experience of the research in order to monitor negative effects or misconceptions.

(G) Confidentiality



All data is informed by the Data Protection Act, information obtained about a participant during the investigation is confidential subject to the requirements of legislation. However, the participant must and will be informed of this in advance of agreeing to participate.

(e) Relevant professional bodies

The investigator will follow the guidelines and publish to the relevant professional bodies and under the current principles interpreted and extended as necessary in this context. You must include a statement under each heading, indicating how you will ensure this research addresses each clause of Plymouth University's Principles for Research Involving Human Participants. (Please note that your application will be returned to you if you have not done so, thus holding up the approval process).

If you have indicated that you will be using Information Sheets or Consent Forms, etc. you must attach an indicative draft version to this application and complete Question 7 accordingly.

Pease refer to Guidance Notes when completing this section.

14.	Declarations:		
	<p>For all applicants, your signature below indicates that, to the best of your knowledge and belief,</p> <p>this research conforms to the ethical principles laid down by Plymouth University and by the professional body specified in 6 (g).</p> <p>For supervisors of PGR students:</p> <p>As Director of Studies, your signature confirms that you believe this project is methodologically sound and conforms to university ethical procedures.</p>		
		Name(s)	Signature (electronic is acceptable)
	Applicant	Fadwa Hamdi Barakat	
	Other Staff Investigators		
Director of Studies (if applicant is a postgraduate research student):	Roberto Fraquelli		
		Date	
			5 th October 2015
			5 th October 2015

Completed Forms should be forwarded BY E-MAIL to Claire Butcher (claire.butcher@plymouth.ac.uk), Secretary to the Faculty Research Ethics Committee no later than 2 weeks before the meeting date.

You will receive approval and/or feedback on your application within 2 weeks of the meeting date at which the committee discussed this application.

Appendix Seven: Semi-structured Interviews Information Sheet

Information Sheet

University of Plymouth

Faculty of Art, School of Architecture, Design and Environment

2012-2015

Research Title:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

Supervisors:

Professor Roberto Fraquelli

R.Fraquelli@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285170

Dr. Pete Davis

pete.davis@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285169

Project Title: The visits from a random selection of different families' ethnicity in Jordan

Project Nature: Observational, Semi structure Questionnaire

A research project investigating the feedback of the designed Jordanian Symbols

Note that the information sheet is translated into Arabic which is the first language of the participants so that the project can be more clear and understandable.

Introduction

The aim of this research is to examine the intricacies involved in testing the proposal designs that determine the features and factors contributing in building and sustaining the distinctive facets of today's Jordanian community and its relation to the designed symbols.

Why I am doing the interview?

The interviewee (Jordanian Ethnic groups) is a part of my research concern. It is hoped that the interviews could provide useful information to test and get feedback of the designed Jordanian symbols in which it reflects its own people.

Through this project I will focus on the following points

- To study participants' opinions and the way they perceive the designed symbols.
- To study participants' reaction and attitude towards the new designed symbols.
- To investigate the way, they collaborate, concern and suggest.

What will you have to do if you agree to take part?

- **Arrange meeting time and date:** We will arrange a time to meet, which is suitable for you and in your own home if that is fine.

Interview questions nature: if you agree to take a part in this test.

I will give you a paper contains a semi structure questions which can be followed with conversation and other questions about your answers.

- **Time:** The project is expected to last no longer than an hour.
- **Numbers of meetings:** I will often need you to take apart in this study just once
- **Number of Participants: 7 Ethnics**
- **Outcome form:** When I have completed the study I will produce a summary of our talk if you are concerned.

How I will use the information obtained from you?

According to views that I will collect, I will use them to ensure the reliability and validity of my designed symbols.

Are there any risks or disadvantages if I take part in this study?

You might be concerned about your personal information and feel discomfort about some questions, however this study remains open and there are no exact actions that could be conducted through the interview.

What are the possible advantages of taking part?

I am not sure of what might happen, though you might enjoy the time during the survey and this will help us to decide the results of the designed Jordanian symbols.

Do I have the right to withdraw?

I will ensure that all participants are free to take part in the studies or to withdraw without giving any reason. No pressure on individual participants, any withdrawer will guarantee that all given data, including recordings, be destroyed.

Will the participants in the project remain confidential?

For those who choose to take part in investigation, the data will be stored as stated in the following statement:

"The university's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password protected computers or laptops, and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required."

What will happen?

In this study, you will be asked to fill an attached response (**The Questionnaire**) and return it to me in the provided envelope. Once I have received the slip I will contact you so we can arrange to meet at a time that is convenient for you. I can then visit and hold the interview. If you decide you would rather not participate in this study you need not return the response slip to me. Simply ignore this paper and no further contact will be made.

Researcher: Fadwa Barakat

fadwa.barakat@plymouth.ac.uk

Tel: 07951355887

Appendix Eight: Public Exhibition in Jordan

Public Exhibition

Information Sheet

University of Plymouth

Faculty of Art, School of Architecture, Design and Environment

2012-2015

Research Title:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

Supervisors: Professor Roberto Fraquelli

R.Fraquelli@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285170

Dr. Pete Davis

pete.davis@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285169

A research project investigating the feedback of the designed Jordanian identity

Project Nature: observational exhibition, semi structure questionnaire

Project Name: The New Seven Pointed Star Symbols in the Jordanian Flag

Note that the information sheet is translated into Arabic which is the first language of the participants so that the project can be more clear and understandable.

Introduction

The aim of this research is to examine the impressions, behaviours, and interactions of the designed work that are involved in testing the author symbols. The collected data will determine the features and factors contributing to building the outcomes of distinctive facets of the designed symbols for the future aspects.

Why I am doing the exhibition?

The exhibition is part of my research issue for my Ph.D. degree program at the University of Plymouth. It is hoped that the records could provide useful information to test and get feedback of the designed Jordanian symbols which reflect the research outcomes and contribution to new knowledge.

What will you have to do if you agree to take part?

Exhibition Time place and date: We will arrange a time to meet at the Greater Amman Municipality. It is expected to last no longer than a few days 2-3.

Exhibition Day: There will be some records around your opinion of the designed symbols

Engagement Actions: There will a recording using photos and videos taken for **you**.

Number of Participants: 10-15

Information and Data Obtained: When I have completed the study I will produce documented paper within the theses document.

Are there are any risks or disadvantages if I take apart into this study?

You might concern about your personal information, questions, however this study remains open and there are no exact actions could be conducted through the interview.

What are the possible advantages of taking part?

I am not sure of what might happen, though you might enjoy the exhibition, and the information we collect during the workshop will help us to decide the outcome resulted of the designed Jordanian symbols from you.

Do I have the right to withdraw?

I will ensure that all participants are free to take part in the studies or to withdraw without giving any reason. No pressure on individual participants, any withdrawer will guarantee that all given data, including recordings, be destroyed.

Will the participants in the project remain confidential?

For those who choose to take part in investigation, the data will be stored as stated in the following statement role:

"The university's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password protected computers or laptops, and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required."

What will happen?

In this study, you will be asked to fill an attached response (**Open-ended questionnaire**) and return it to me in the provided envelope. Once I have received the slip I will contact you so we can arrange to meet at a time that is convenient for you. I can then visit and hold the s interview. If you decide you would rather not participate in this study you need not return the response slip to me. Simply ignore this paper and no further contact will be made.

Researcher: Fadwa Barakat

fadwa.barakat@plymouth.ac.uk

Tel: 07951355887

ورقة معلومات المشاركين

University of Plymouth

جامعة بليموث، كلية الفنون، قسم التصميم والعمارة

Faculty of Art, School of Architecture, Design and Environment

2012-2015

عنوان البحث: التصميم الشامل (إعادة بناء معنى النجمة السباعية في العلم الأردني من خلال التفكير التصميمي)

Research Title: Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking:

المشرفون:

Professor Roberto Fraquelli

R.Fraquelli@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285170

Dr. Pete Davis

pete.davis@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285169

الموضوع: معرض تقييم لأعمال وتصاميم الباحث المقترحة

طبيعة المشاركة: الحضور للمعرض، تعبئة الاستبانة المرفقة

عدد المشاركين: 15-10

مقدمة:

يهدف هذا البحث إلى تقييم الرموز المصممة من حيث الآتي:

- فهم معنى وطبيعة المواطنة في الأردن وذلك من خلال رصد نشاطات الأردنيين في الحياة اليومية و التي تشمل على كل من:
القيم والسلوكيات النمطية والعادات والتقاليد.
- إلقاء الضوء على ظاهرة اندماج الأعراق المختلفة في الأردن من خلال دراسة استطلاعية.

ما دوافع عمل البحث؟

التقييم هو جزء من دراستي والتي تتم في جامعة بليموت في المملكة المتحدة للحصول على درجة الدكتوراة ، واسعى من خلالها الحصول على معلومات تفيدني في الجواب على استفساراتي وتساعدني في تقييم وقياس مدى قبول تصميماتي المقترحه.

ماذا لو وافقت على المشاركة في البحث؟

- 1- سوف أنسق موعداً مناسباً لكم لحضور المعرض و ذلك في قاعات أمانة عمان الكبرى إن كان ذلك ممكناً.
- 2- سوف يكون هناك مجموعة من الأسئلة خلال المعرض وقد تكون اسئلة شخصية عنكم وعائلتكم ، كما أن المقابلة لن يأخذ أكثر من ساعة.
- 3- سوف يطلب منك المشاركة فقط لمره واحدة
- 4- سوف تعقد المقابلة لمرة واحدة فقط.

ما هي مخاطر البحث؟

عند الاقرار على الموافقة للمشاركة في البحث قد تنزعج من بعض الاسئلة الشخصية، مع العلم أنه بإمكانك أن تنسحب من الجواب في حال الإنزعاج.

ما هي إيجابيات البحث؟

قد تجد المقابلة ممتعة، والمعلومات التي تم رصدها سوف تستخدم لأغراض البحث العلمي.

هل من حقي أن أنسحب من الدراسة في حال أردت ذلك؟

نعم، نضمن لكم حق الإنسحاب في حال التراجع عن المقابلة، كما أن كل المعلومات المعطاة سوف تتلف.

هل ستحافظ على سرية المشاركين؟

لكل من وافقوا على المشاركة وكجزء من صلاحيات مجتمع الدراسة في جامعة بليموت حيث أن لمجتمع ينص التالي:

" أن المعلومات التي تمت المشاركة بها سوف تحفظ لمدة مقدرها عشر سنوات، وكل الملفات والمصادر الإلكترونية ستحفظ بشكل مشفر. والنسخ المطبوعة سوف تحفظ بخزائن مقفلة و يتم التخلص منها عندما لا يكون هنالك أي حاجة لها"

"The university's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password protected computers or laptops, and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required."

مأذا سيجءء الأآن؟

في هءه الءراسه سوف يءلء منكم ءعبئه الاسءببان؁ لبيءم ءسليمها لي في المءلف المرفق وفي ءال عءم الموافقه؁ لا ءعطي أي ءواب بكل بساطه أرجع ورقه المشاركه من ءون أي معلوماء.

الباءء: فءوى ءمءي بركاء

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Appendix Nine: Open Ended Questionnaire

Questionnaire (Exhibition and Interviews)

University of Plymouth

Faculty of Art, School of Architecture, Design and Environment

2012-2015

Research Title:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

A research project investigating the feedback of the designed Jordanian Symbols

Note that the information sheet is translated into Arabic which is the first language of the participants so that the project can be more clear and understandable.

Personal Information

Nationality:

Ethnicity:

Please answer the following Questions:

Briefly give one example from your memory of things you like according to the listed notions in which relate to your personal experience in Jordan

- e.g. Jannet Alurdon: Jordan valley in winter with its citrus and moderate climate
- e.g. Al Hajeh: fresh baked Eid sweets by my grandmother
- e.g. Sewan: My sister wedding in Karak

1- Janet Al-ordon (Nature)

2- Al Hajeh (The old woman)

3- Sheikh (The old man)

4- Asherah (Clan)

5- Sewan (BedoinTent)

6- Falla (Regions)

7- Seder (Food)

(المعرض والمقابلات) استبانة

University of Plymouth

جامعة بليموث

Faculty of Art, School of Architecture, Design and Environment

كلية العمارة وا لتصميم

2012-2015

Research Title:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

عنوان البحث: التصميم الشامل (إعادة بناء معنى النجمة السباعية في العلم الأردني من خلال التفكير التصميمي)

تقييم التصاميم المقترحة من الباحث من خلال الاستطلاع

معلومات شخصية:

الجنسية:

أرجو الإجابة على كل من الأسئلة التالية:

من ذاكرتكم، أرجو إعطاء مثال واحد على كل من الدلالات الرمزية المقترحة من خلال الدراسة كما في الأمثلة التالية:

أمثلة:

جنة الأردن: وادي الأردن في الشتاء والجو الجميل المعتدل

الحجة: حلوى العيد ورائحة الطيبة المعد من قبل جدتي

صبوان: زفاف أخي

1- جنة الأردن (الطبيعة)

2- الحجة (المرأه الكبيره بالسفن)

3- الشيخ (السيد أو الكبير بالسفن)

4- العشيرة

5- الصيوان (بيت الشعر)

6- الفلا (الأماكن)

7- سدر (الطعام)

Information Sheet

University of Plymouth

Faculty of Art, School of Architecture, Design and Environment

2012-2015

Research Title:

Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

Project Title: Testing the New Designed Symbols of Jordan Driven from Jordan Flag Seven Principles

Supervisors: Professor Roberto Fraquelli

R.Fraquelli@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285170

Dr. Pete Davis

pete.davis@plymouth.ac.uk

School of Architecture, Design and Environment

Tel: + 44175285169

Project Nature: Observational

Brief: A research project investigating, through practice and feedback, the designed experience of Jordanian identity.

Jordanian New Symbols Workshop: Engaging Students Practitioners from different design disciplines (Interiors, Graphics Industrial, etc. to experiment with the researcher's new symbols and processes.

Introduction

The project is part of my research question for my Ph.D. degree program at the Plymouth University. It is hoped that the workshop could provide useful research grounding for different ideas, views and understandings, to test and get feedback of the designed Jordanian symbols that are reflected in the research outcomes and contribution to a new knowledge.

Through all this I hope for the following:

Promoting and supporting student and practitioners' engagement:

The workshop will include young Jordanian designers who could be fertile ground to test my symbols and possibly provide new idea and directions.

Applying the designed guidelines:

I will offer advice and provide guidelines using examples of my work that confirm and contest the effectiveness of the national identity for Jordan.

Applying design thinking:

Using such a method in a traditional community will enhance the chance to open the doors for creativity and sharing ideas between other designers and people.

What you will have to do if you agree to take part?

Arrange meeting time and date: I will arrange a time to meet at Jadara University.

The nature of workshop: I will ask the participants to develop their own design(s) e.g. (Products, Symbols, Printings, Textiles and so forth) using the research designed concepts and guidelines.

Methods I am using:

A series of Photographs that will be taken for the participant's hands during the work process and the final objects.

Time and date: It is expected to last no longer than two hours or until your work is finish which you can take it with you for printing or processing.

Number of participations: I need the participants to take part in this study just once.

Number of participants: 10 (The minimum number of participants)

Obtained Information and data:

- There will be photos for the objects.
- there will be some photo series for work process (tis might be taken with your hands during the making).
- When completing the study, I will produce a document of the work which will be attached within the thesis.
- The participant's work will be exhibited at Jadara University and "Amanat Amman" Greater Amman Municipality besides my work.

Are there are any risks or disadvantages if I take part in this study?

Participants might feel discomfort about working with me. However, this study remains open and there are no exact actions that could be misconstrued through the work

What are the possible advantages of taking part?

Participants need to have a sense of curiosity and enter the workshop with open minds; the information we collect during the workshop will help us to decide the outcome of your designed Jordanian symbols.

Do I have the right to withdraw?

Participants will be assured that they are free to take part in the studies or to withdraw without giving any reason with no pressure on individual participants. Any withdrawer will guarantee that all given data, including recordings, be destroyed.

Will the participants' data in the project remain confidential?

For those who choose to take part in investigation

- The data will be stored as stated in the following statement role:

"The university's research ethics policy states that data should be securely held for a minimum of ten years after the completion of the research project. Electronic data will be stored on password-protected computers or laptops, and individual files and/or discs must be encrypted. Hard copies of data must be stored in locked filing cabinets and disposed of securely when no longer required".

- All participants' identities will be kept confidential and obscured to maintain confidentiality.

What will happen?

In this study, you will be asked to participate with me in a particular time and date. If you decide you would rather not participate in this study, you need to contact me and after that no further contact will be made.

Researcher: Fadwa Barakat

fadwa.barakat@plymouth.ac.uk

Tel: 07951355887

ورقة معلومات المشاركين

University of Plymouth

جامعة بليموث، كلية الفنون، قسم التصميم والعمارة

Faculty of Art, School of Architecture, Design and Environment

2012-2015

عنوان البحث: التصميم الشامل (إعادة بناء معنى النجمة السباعية في العلم الأردني من خلال التفكير التصميمي)

Research Title: Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking

المشرفون:

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الموضوع: ورشة عمل

طبيعة المشاركة: تطوع في التصميم والتقييم

عدد المشاركين: 10-15

مقدمة:

تهدف هذه الورشة الى تطبيق منهجية التصميم المتبعه من خلال الباحث والتي من خلالها صممت مجموعه من الأعمال وهذه المنهجية " التفكير التصميمي" سوف تنفذ و تطبق على مجموعه من المصممين المختلفين من جرافكيين و نحائين رسامين الخ..

ما دوافع عمل البحث؟

التقييم و التطبيق هو جزء من دراستي لمعرفة مدى صحة المنهج المطبق، واسعى من خلالها الحصول على معلومات تفيدني في الجواب على استفساراتي في تصميم شعار وطني للأردن.

ماذا لو وافقت على المشاركة ف البحث؟

- 5- سوف أنسق موعداً مناسباً لكم وذلك في جامعة جدارا إن كان ذلك ممكناً.
- 6- سوف تعقد الورشة لمرة واحدة فقط.
- 7- يوف تنتهي الورشه عند استلام جميع الأعمال
- 8- لك الحرية لعمل التصميم أو اكماله في أي مكان تجده مناسباً لك و ذلك بعد حضور الورشة للمرة الأولى

ما هي مخاطر البحث؟

عند الاقرار على الموافقة للمشاركة في البحث قد تنزعج من بعض الاسئلة الشخصية، مع العلم أنه بإمكانك أن تنسحب من الجواب في حال الإنزعاج.

ما هي إيجابيات البحث؟

قد تجد المقابلة ممتعة، والمعلومات التي تم رصدها سوف تستخدم لأغراض البحث العلمي.

هل من حقي أن أنسحب من الدراسة في حال أردت ذلك؟

نعم، نضمن لكم حق الإنسحاب في حال التراجع عن المقابلة، كما أن كل المعلومات المعطاة سوف تتلف.

هل ستحافظ على سرية المشاركين؟

لكل من وافقوا على المشاركة وكجزء من صلاحيات مجتمع الدراسة في جامعة بليموث حيث أن لمجتمع ينص التالي:

" أن المعلومات التي تمت المشاركة بها سوف تحفظ لمدة مقدرها عشر سنوات، وكل الملفات والمصادر الإلكترونية ستحفظ بشكل مشفر. والنسخ المطبوعة سوف تحفظ بخزائن مغلقة و يتم التخلص منها عندما لا يكون هنالك أي حاجة لها"

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مأذا سيجءء الأآن؟

في هءه الءراسه سوف يءلب منكم ءعبئه الاسءببان، ليءم ءسليمها لي في المغلف المرفق وفي ءال اءم الموافقه، لا ءعطي أي ءواب بكل بساطه أرجع ورقه المشاركه من ءون أي معلوماء.

الباءء: فءوى ءمءي بركااء

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Appendix Eleven: Workshop Paper Sample

معلومات عامة عن الورشة

سوف توزع أوراق منفصلة عن معلومات تشرح طبيعة المشاركة في البحث
أن المشاركة في الورشة هو عمل تطوعي وليس إجباري أنظر إلى الورقة المرفقة
أن الورشة هي أحد طرق البحث والتي تساعد الباحث على قياس نظريته وتطبيقها على الآخرين
أن نتائج البحث يتوقف على نجاح ورشة العمل

جدول الأوقات

ورشات العمل	النشاطات	الوقت
معلومات عن الورشة	معلومات عن الورشة	الجزء (1)
	مقدمة عامة وتعريف - التقسيم الى مجموعات	10 دقيقة
	تمرين (1) معلومات شخصية	5 دقيقة
	تمرين (2) أنا كمصمم	30 دقيقة
	استراحة	15 دقيقة
	تمرين (3) معلومات عن طبيعة التصاميم	30 دقيقة
	تمرين(4) العصف الذهني (Brain Storming)	15 دقيقة
	تمرين(5) مخطط التصميم	30 دقيقة
	تمرين (6) سكتشات	30 دقيقة
	تنفيذ التصميم	يوم 2
التغذية الراجعة	التغذية الراجعة مناقشة العمل وتقديم ملاحظات	60 دقيقة

ورشة عمل (1) يوم 1

ملاحظة: تحتوي ورقة العمل على أربعة مجموعات من الأسئلة، أرجو الاجابة على الأسئلة المدرجة في كل قسم مع التوقيت المحدد لكل منهم

تمرين (1): معلوماتك الشخصية (Personal interests and Experience)

الإسم:

الوظيفة:

مكان العمل:

اهتماماتي التصميمية:

تمرين (2) خبرتي في تصميم شعار وطني (National design experience)

ضع إشارة ✓ داخل أمام الجملة المناسبة

أجب بنعم أو لا

- هل قمت بتصميم عمل يحوي على هوية أردنية؟

نعم

لا

إذا كان جوابك هو نعم أجب على السؤال التالي:

- أذكر أهم مثال عن تصميم أردني قمت به من سيرتك المهنية؟

تمرين (3) معلومات عن طبيعة التصاميم (Design Process)

- ما هو الرمز الذي قمت باختياره؟

- ما هو هدفك من التصميم

- ما هي الأدوات التي تحتاجها لهذا التصميم

- من تستهدف من خلال التصميم

تمرين (4) التغذية الراجعة (Feedback)

هل أنت راضٍ عن الورشة بشكل عام؟

هل وجدت أنه من السهل التعامل مع الرمز؟

هل انت راضٍ عن تصميميك؟

1- أن معاني الرموز تقدم بوضوح قيم وعادات أردنية

- لاوافق
 لاوافق بشدة
 محايد
 أوافق
 أوافق بشدة

2- أن الرموز المصممة تمثل جوانب مؤلفة خبرتها أو ذكريات مرت في حياتي في الأردن

- لاوافق
 لاوافق بشدة
 محايد
 أوافق
 أوافق بشدة

3- الرموز تحث شعوري على الإنتماء للوطن

- لاأوافق
- لاأوافق بشدة
- محايد
- أوافق
- أوافق بشدة

4- أن أستخدم الرموز في التصميم ينمي لدي احساساً قوياً بالهوية الأردنية

- لاأوافق
- لاأوافق بشدة
- محايد
- أوافق
- أوافق بشدة

Appendix Twelve: Papers and Conferences

The following is a chronological list of reference publications, conference papers, and a list of the research updates that have been accomplished since enrolment into the programme in autumn of 2011.

A- Journal Publication:

“Our Symbols are our Future”

Keywords: *Education, storytelling, practice and experience sharing.*

Reference:

Barakat, F., 2013. Our Symbols are our Future. *Ammanjo.net* [Online] Available at:

<http://ammanjo.net/more-31299-15-%D8%B1%D9%85%D9%88%D8%B2%D9%86%D8%A7%20%D8%A7%D9%84%D9%88%D8%B7%D9%86%D9%8A%D8%A9%20%D8%B9%D9%86%D9%88%D8%A7%D9%86%20%D9%84%D9%85%D8%B3%D8%AA%D9%82%D8%A8%D9%84%D9%86%D8%A7> [Accessed 4 March 2013].

As national symbols play a harmonizing role in the national project, it has now become a shared responsibility of all sectors to correctly and consistently formulate their use. I have discussed the importance of our cultural values, the historical implications of symbol use, and how our values have influenced our image internally and externally.

I have commented on how Jordanian national symbols are harmed by many domestic designers who use them randomly and inappropriately on posters and product labels, instead of using them in a suitable way without distortion. For Jordan, as for many other countries, the authentic use of national symbols still faces many obstacles; these are primarily based on designers' use of trite systems. This problem will persist unless an effective solution is identified for the misuse of the richly evocative national symbols.

B- Conference:

- **The London Conference on Cultural Bridges 2013** *"State Multiculturalism: An Interdisciplinary Analysis of Political, Economic & Cultural Dimensions"* (London, March 20th - 22nd, 2013).

"Jordanian Symbols and Nationalism"

- **Postgraduate Society Conference**

Oral presentation of research paper

"Designing Inclusivity: Reconstructing the Meaning of the Seven Pointed Star Symbol in the Jordanian Flag through Design Thinking" (Plymouth, 11 March 2013).

Research Updates:

- Research update 1: Plymouth, UK. May 2012
- Research update 2: Jordan, September 2013
- Research update 3: Plymouth, UK. June 2013

Research Conferences, Seminars and Teaching:

At the following presentations of works and participations in conferences, seminars, and courses:

"The British National workshop". University of Plymouth, March 2013.

"Jordanian and Nationalism" Jordan April 12

"Children and National Symbols". Rosary College School, Jordan, May 2012.

"Personal Development Sessions" Plymouth University. 13 February 2012.

List of abbreviations

ASU	Applied Science University
CEO	Chief Executive Officer
d.School	Institute of Design in Stanford
EU	The European Union
GFE	Group- Focused Enmity
IDEO	International Design and Consulting Design Firm
IMC	Integrated Marketing Communication Conference
RJGC	The Royal Jordanian Geographic Centre
TA	Thematic Analysis
UN	The United Nations
UNESCO	United Nations Organization for Education, Science and Culture
UNRWA	The United Nations Relief and Works Agency for Palestine Refugees in the Near East
USA	United States of America

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