FROM IDEAS TO

Innovative design tackles the challenges of our time. Whether it's creating interior design objects from recycled paper waste or revitalizing the local pottery industry with indigenous clay. The solutions are just as intricate as the problems they aim to solve.

The COVID-19 pandemic has brought several problems to the fore, exacerbating them in the process. Disruptions in value chains have led to a shift towards local and sustainable production, creating a soaring demand for green products and digital goods and services. However, how to develop these is often not covered by local education and training institutions ...

... that's why the **Goethe-Institut Jordan** initiated the *takween* **Product Design Fellowship** programme as part of the **Cultural and Creative Industries** project.

INNOVATIONS

Digital Design

30 young and mid-career designers started their journey to upskill in either product design or digital design. In the initial phase of the training programme, local and international experts shared their knowledge.

Modules covered Design Research, Human-Centred Design, Service Design, Sustainability in Design, Social Innovation, Design for Resilience but also Entrepreneurship and Storytelling, among others.

Hands-on Experience in Product Design

In a second phase, the participants put their newly gained knowledge into practice. They completed internships with local design companies while simultaneously working on **individual design projects**, such as an online platform that supports and highlights up-and-coming artists through monthly art auctions. Another digital design project provides an application which offers pre-set lighting design setups for theatres and galleries.

Networking with Industry Experts

The internship allowed participants to network with industry experts and gain practical experience in a real work environment. While the digital design students had the chance to use software to design better user interfaces for websites or applications, the product design students used 3D printers to create prototypes made from **environmentally friendly materials**. The outcome was a diverse array of design solutions, including captivating, 3D-printed jewellery pieces made of biomaterials that draw inspiration from wheat grains, lampshades made of recycled paper waste and multi-use and space-saving furniture pieces.

Advancing Prototypes through Mentoring

To guide the students in their individual design projects, they received mentorship from industry experts. Even the exciting project, **HOLO Experience**, which offers a device to create 3D holograms for companies, developed a promising prototype with the help of the experts. As a grand finale, the young designers showcased their products in an exhibition. Here they networked to cultivate deeper collaborations with local design companies and to gain support for their future endeavours.

The programme met the needs of young designers by offering a hands-on approach to product development, a possibility to make use of current technologies, a mentorship component and industry connections. Additionally, each designer received a monthly stipend to ensure equal access to learning opportunities.

PRODUCT Design
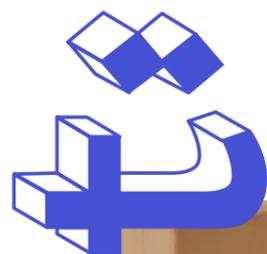
takween

takween supports designers and creative entrepreneurs through learning opportunities and community-building initiatives, including mentorship, grants, and exhibitions.

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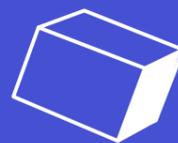
Unlocking the Potential of Future Designers: The *takween* Product Design Fellowship programme had an impact on the employment situation of participants. 16 % of participants were offered a job after their internship, while 33 % of participants were promoted in their current role, thanks to the acquisition of new skills. Another 33 % of participants were able to start their own small business as a result of the programme.

Through the programme, students and partners were able to reconsider and reshape their understanding of the future of the design industry. In the long term, the programme aims to cooperate with schools and universities to make the developed curricula available to even more students.

Business skills: To advance design careers beyond technical design abilities, include business skills, research methods as well as communication and presentation skills in the curriculum.

Meet the needs: To make sure the training content meets the needs of participants, conduct a survey at the beginning of the programme. The training can then build on the students' existing skills and provide greater insights.

Distinguish between juniors and seniors: Create separate junior and senior programmes to benefit designers at different career stages. A junior programme can cater to up-and-coming designers, while a senior programme can target young designers already established in the industry. This approach ensures that each group receives training that is precisely tailored to their specific needs, resulting in more effective and impactful outcomes.

ABOUT THE PROJECT

The project Cultural and Creative Industries is jointly implemented by the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH and the Goethe-Institut on behalf of the German Federal Ministry for Economic Cooperation and Development (BMZ).

It improves employment and income opportunities for creative professionals in six partner countries; Lebanon, Jordan, Iraq, Kenya, Senegal, and South Africa and operates mainly in the music, fashion, design and animation sectors. In addition to promoting the development of entrepreneurial, digital, creative and technical skills through training programmes, the project aims to strengthen the framework conditions and the ecosystem of the cultural and creative industries.

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