

FRUSKA

design workshop for girls

Working with disadvantaged
female communities
through design tools

Masterpiece
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IV.1 *Introduction*

In the previous sections, I introduced and elaborated on a number of notions, theories and challenges. The original topic of inquiry that current research stems from is concerned with how design can tackle questions that relate to different layers of disenfranchisement, focusing on the layers of poverty, gender, age, race and community through the lens of creativity and design.

The Masterpiece presented here centers around the FRUSKA method. The design-based method is implemented through a series of participatory workshops, targeting the development, skill-building and empowerment of disadvantaged girls between the ages of 10-18. The method also includes a systemic impact assessment, which helps indicate the changes detected in participants' attitudes. The method is presented in the FRUSKA Handbook published in digital and paper format, which helps practitioners, educators and social workers apply the method in their practices with the target group. As a justification of the Masterpiece, several case studies on the application of the FRUSKA method and the results are presented. Furthermore, the data gathered during the workshops are presented and analyzed, and the design process of the method as well as the semiotic aspects of the workshop results are discussed; a reflection on the experiences and possible future applications of the method conclude the discussion.

The Masterpiece presented here consists of multiple parts that all aim at providing insights for the initial research question, but its main outcome is the FRUSKA method which is described in detail in the Handbook. The core activities of the FRUSKA program are the workshops that I have organized and conducted, complete with the research measuring the impact of the program. Around the core activity, there is a variety of other initiatives that widen the application of principles and insights formed in connection to FRUSKA. These affiliated activities are two semester courses closely related to FRUSKA activities, a Summer University program that included and applied a design process based on FRUSKA principles, and several demonstrations, presentations, and publications on the topic, including a bilingual short film and several presentations and live demonstrations for various professional and civil audiences. Below, the Masterpiece is presented and contextualized through the preliminary research, RDI courses, conducted workshops and the design process, completed by insights on the difficulties and successes of application.



IV.2. FRUSKA Model Overview

IV.2.1. The goal of FRUSKA

The word fruska⁷ in Hungarian refers to a young girl who does not necessarily obey the rules or stay quiet, who defies gender expectations of the society, and who might not exist within the circle of respectability. Etymological sources state that the common noun originates from the hypocoristic form of the female given name Fruzsina (Eufrozina) (Horger, 1924). The word fruska was chosen as a name for the initiative and the methodology for its use in common language and its connotations implying confrontation with norms associated with gender, class and age. The reason this confrontative, rebellious nature of a girl figure is significant is because throughout the research, there was a recurring experience of turning disempowerment to empowerment through stepping over rigid and unjust rules resulting from centuries of a social order ruled by patriarchy, capitalism, the class system, colonialism, systemic racism, and heteronormativity, to name a few of the numerous historical conditions. Thus, the program of Fruska offers a space for individuals whose possibilities and perspectives are restricted by their age, gender, socioeconomic status, and/or race through a journey of self-discovery within the settings of design.

⁷ „Vingonc v. szeleburdi, gyak. kissé kotnyeles, nyelves (2) serdülő lány.” (A Magyar Nyelv Értelmező Kéziszótára, n.d.)

The goals of the FRUSKA method are three-fold:

1. *to strengthen girls through Empowerment, building Agency and exercising Decision-making;*
2. *to trigger and activate knowledge in the target group through design, and*
3. *to create space for disadvantaged girls within the maker movement.*

The first goal (strengthening girls through Empowerment, Agency-building, and exercising Decision-making), summarized by the EAD framework (see above) is implemented through a series of workshops that are built on self-knowledge exercises along with maker activities. The positional dialogues on self-discovery and the making activities reinforce each other and they help participants implement their thoughts into practice along a series of topics on self-awareness, gender relations, community, relationships and their personal spaces. Empowerment is targeted through skill- and capacity-building, which include planning, motoric, execution and communication skills and capacities. Agency is targeted through expressing and sharing personal opinions and preferences, actively pursuing the extended participation in such a program, alongside with attitude-shaping and developing ownership. The exercises are essentially activities through which participants can practice Decision-making, but they also create or trigger a practice-based knowledge in participants, implementing their opinions and experiences into tangible results.

The reason why design is chosen as the medium through which we can tackle the barriers of underprivileged girl communities is complex, but it's essentially connected to its inherent ability to inspire creativity, to tell a story and to create solutions for challenges we face. Through exercising creativity, participants can imagine, manifest or manufacture notions or ideas into the world that have not existed before, and throughout the process, they also gain an opportunity to express their individual opinion, manifest their specific position (or even, an intersectionality of positions), all the while gaining control over the process through decision-making. The notion that this creation can take place in a space of distributed power (instead of the power dynamics which the girls ordinarily experience), and moreover in the physical space of a workshop (that is historically linked to traditional male knowledge), helps dissolve the boundaries of usual, familiar disempowering dynamics that participants aim to move away from. Design bears the capacity to create a space for patterns of thinking and doing that trigger attentiveness, self-expression, a shift of dynamics, and the activation of somatic knowledge, but it also requires implementing ideas into action. All these factors create a powerful setting for facilitating empowerment, agency and decision-making in vulnerable communities such as disadvantaged girls.

In its current form, the FRUSKA method is in an experimental phase, with five sets of workshops conceived to be conducted with five different sets of participants, varying between 5-10 girls per group, between 10-16 years old. Even though the method has been tested, validated and iterated several times, in order to create a wider comparative study, a longer operation and wider data collection will be required.

IV.2.2. Pedagogical principles

The FRUSKA program is built on the analogy of the design process and decision-making, therefore strengthening the 'muscles' for assessing situations, setting realistic goals and making decisions that involve self-advocacy. The topics of self-knowledge, the professional content, the structure, the object templates and the self-reflection tools all point towards the goal of helping girls gain tools for empowerment, agency, and practicing decision-making. This idea is heavily influenced by Dewey's pragmatist approach to learning, which states that subjects and tasks in learning are activities that reproduce or run parallel to work being done in the real, social life. Conversely, activities such as woodwork, sewing and other activities which combine the student's experience from its own personal world with the practice of society are what we today know as "life skills". (Dewey, 1938)

Another important theoretical reference point is the Flow Theory of Csíkszentmihályi, who, in relation to stress, defines the ways of relating to stressors in one's life as coping abilities or coping styles (Csíkszentmihályi, 1990). Csíkszentmihályi distinguishes three different kinds of resource for coping: the first one is the external support available, especially of a social nature; the second includes a person's psychological resources (such as intelligence, education, and relevant personality factors); and the third type refers to the coping strategies that a person uses to confront the stress. This last one is the most important one in our case, as it is the only one which we have control or influence over in the domain of design. There are negative and positive coping strategies, the negative being regressive coping, and the positive being what George Vaillant calls "mature defense" or transformational coping. (Vaillant, 1977). Different coping styles can be strengthened or improved with experiencing the state that Csíkszentmihályi calls the flow or the optimal experience. "When the information that keeps coming into awareness is congruent with goals, psychic energy flows effortlessly. There is no need to worry, no reason to question one's adequacy. But whenever one does stop to think about oneself, the evidence is encouraging: "You are doing all right." The positive feedback strengthens the self, and more attention is freed to deal with the outer and the inner environment." (Csíkszentmihályi, 1977, p. 39) This positive, reassuring feeling is something that we seek during the FRUSKA programs as well, consciously relying on positive feedback, encouragement, and safe boundaries, which helps deal with failure.

Instead of a classical participatory design process, the structure allows for safe decision-making. We should keep in mind that the members of the target group are often not used to having complete freedom over their actions, and in order to feel safe they need a limited number of options, which make the process of choosing fail-safe.

Decreasing the amount of new information and decisions to be made, and reassuring mentor presence creates more space for this optimal state of self-expression, joy, feeling of success, connectedness to peers, and self-reflection, without putting too much pressure on participants.

Pedagogical principles of the FRUSKA method:

- Girl-centered topics and tools
- Clear structure and safe boundaries (predesigned templates with customizable details)
- Safe space for mistakes and experimentation
- Expansion of familiar physical spaces, girl-centered space (workshop, campus, etc.)
- Self-reflection and self-definition
- Design as decision-making (turning concept into reality)
- Capacity-building for individual ownership and responsibility
- Personalization of objects
- Open-ended conversations on defining topics
- Decentralized power structure
- Non-frontal learning
- Capacity building (physical – tools; linguistic/epistemological)
- Process-centered learning
- Peer-to-peer learning

Target group needs to address with the FRUSKA method:

- Specific features of target group (ACEs)
- Fragmented family background
- Low socioeconomic status
- Liminal psychosocial development stage (resulting in role conflict of being in between child and adult)
- Low self-esteem
- Lack of self-awareness
- Low motivation for engagement
- Short attention span
- Lack of fine-motoric skills
- Low digital literacy
- Lack of possibility to exercise control
- Lack of future concepts and execution of plans
- Need for a clear but flexible structure of creative endeavor
- Need for safe boundaries

IV.2.3. Ethics of participation

Since the target group is particularly sensitive, an appropriate ethical approach is required. In her essay 'Nomadic Ethics', Braidotti states that "[a]n ethically empowering relation to others aims at increasing one's potential or empowering force and creates joyful energy in the process", also implying that the approach towards the group must be dynamic, transformative, decentralized, and affirmative (Braidotti, 2013, p. 343). These guiding principles lie at the core of the method used here, and they take shape in the iterative process that the methodology was created and tested based on participants' inputs as well as the built-in feedback throughout the program.

Naturally, the practicalities of the ethics of participation have been carefully considered. All participants have been informed about the process beforehand and a consent form of participation and visual-textual documentation have been signed by legal caretakers. However, a crucial notion of voluntary participation was encouraged through the process, reinforcing girls in their freedom of choice regarding active, passive or no participation.





IV.3. FRUSKA Handbook

The FRUSKA methodology is presented and described in the publication (Fruska Handbook / Fruska kézikönyv⁸), written in both English and Hungarian. The handbook consists of three chapters in both languages: Methodology, describing the specifics and the application of the book; Workbook, containing the workshop descriptions and templates for the proposed activities; and Questionnaires that facilitate the impact assessment of the activity.

The Methodology section contains descriptions of the target group of the methodology, defining the circumstances for the book's use, the basic principles of the methodology and the impact assessment built into the process.

IV.3.1. The target group of FRUSKA method

The target group of FRUSKA can be defined through a set of criteria through an intersectional approach. The basic group is female communities aged 10-18, who are or have been participating in the school education. This entails little or no former professional training in design or art. The social status of these groups is defined by low family income, often insecure housing conditions, and oftentimes an ethnic family background (during my practice, Roma communities were the most represented in the program), however, religious affiliation was not taken into account during the research. The method was tested and therefore can be applied in both rural and urban contexts. The method was tested in Hungarian-speaking groups but is available in English and the international application is possible and underway.

⁸ Some paragraphs in the following section were previously published in the FRUSKA Handbook (Csernák, J., Szerencsés, R., Horváth, L., & Dész, F. (2023). FRUSKA Handbook / FRUSKA Kézikönyv. Budapest: Moholy-Nagy University of Arts and Design. [https://mome.hu/en/projects/fruska.](https://mome.hu/en/projects/fruska))

In low-income, vulnerable communities, the lack of perspective and job prospects can have debilitating effects on youth groups. Girls are often the most vulnerable in this sense, as early (childhood) marriage, a domestic career and the role of the caretaker is the only visible option to them. It is significantly true in more traditional or ethnic communities since the family serves as both the sole economic and social support system for individuals.

Contrary to conservative viewpoints linking early motherhood to biological or cultural factors and the dependency on national aid programs, a more plausible explanation focuses on reproduction as a 'symbolic capital' (Durst, 2001; Fernández-Kelly 1995). Early motherhood has historically not always been a specific characteristic of Roma communities, and therefore not a "typical Roma demographic behavior" "rooted in their culture", but a behavior that varies over time, depending on the current social situation of the examined group. In many local communities in Hungary, this phenomenon has been becoming more prevalent in the last ten years, as a result of the closure of the pathways to resources available to the majority of the society (such as further education or the possibility of obtaining a permanent job for young girls) (Durst 2001). According to recent data, the increase in the employment rate of men (from 48.2% to 60.3%) with only a primary education is significantly higher than that of women (from 48.2% to 60.3%), and men were more likely to be able to move out of public employment and into the primary labor market (KSH, 2018). On the other hand, as the employment prospects of those with low educational attainment are below average, the Roma population's presence in the labor market can be found in a lower proportion and in less advantageous positions than average. (Four-fifths of this group have completed only primary education, compared with one-fifth of the non-Roma population.) A significant proportion of the population live in areas of the country with a poor labor market situation and/or poor transport links, where not only are local employment opportunities scarce, but there is also a lack of meaningful job opportunities within commuting distance, and women's employment is limited by tradition and the number of children which is larger than average (KSH, 2018).

This set of circumstances often result not only in early childbearing and leaving the education system too early, but also in several other psychological factors that further hold back individuals from breaking out of their barriers. The lack of support in the education system (especially in rural segregated schools) further deepens the abandonment young girls might experience and these difficulties might result in a lack of motivation, goal setting, confidence, and agency.

Within the framework of the National Development Plan in Hungary, social organizations have started to take up the role of supporting the education system in extracurricular settings, known as the Tanoda ("Study Hall") program. These projects mainly aim at helping children from the Roma minority to continue to study and integrating them successfully into society

(Nagyné Árgány, 2015). Even though the observation regarding the lack of educational motivation (Durst 2001) is based on rural findings, the Tanoda-system is actively working to overcome this obstacle in both rural and urban environments; however, the change towards creating cultural and economic capital through academic progress is slow.

In many cases, these interconnected phenomena foster a role conflict between the world of the family (which considers a girl an adult from early adolescence) and the world of school, which still treats them as children in need of discipline. Therefore, in the following methodology, the age of adolescence is flagged between ages 10-18, but for more accurate methodical choices and appropriate tools, it is further broken down into two categories (10-13 and 14-18), when referring to assessment tools.



The method book aims to find and identify patterns of diverse challenges underprivileged adolescent girls face and the psychological effects these challenges have, in order to address them with effective creative tools. The method aims to define creative and design-based practices that enhance the life experience of underprivileged girls through helping them gain skills such as self-confidence, problem-solving skills, and a sense of agency. As such, it is a useful tool for practitioners, community-leaders or educators to enrich the developmental work with the target group of disadvantaged girls aged 10-18. The method and workbook can be applied in settings when the developmental work carried out with the target group calls for out-of-the box or creative tools, as both the age specificities of adolescent girls and their position in educational or non-educational settings can prove challenging. In order to address girls in a meaningful way, it can be helpful to apply participatory, customizable activities such as the ones proposed below.

The methodology is based on the parallelism between simple maker assignments and self-knowledge tools. Each assignment is of varying complexity and is rooted in a different psychic exercise. The evidence that helps us draw this parallelism comes from numerous studies conducted on STEM- and STEAM-based education and maker initiatives, where participants had self-assessed as more confident and empowered as a result of participation. (Clapp & Jimenez, 2016). Unfortunately, disadvantaged youth, especially girls, are not the basic target audience of such programs, which made it even more urgent for the current methodology to focus on these groups. Moreover, a majority of humanitarian creative tools are based on collaborative work processes (Design Kit: The Human-Centered Design Toolkit by IDEO, 2009; DIY Toolkit by NESTA, 2014), but most of them don't address the question of power dynamics and the problematic neoliberal concept of self-actualization through various activities.

These collaborative practices are typically based on an egalitarian and democratic setup, where the designer only acts as a facilitator. In the case of the specific target group FRUSKA addresses, it has proven difficult during the workshops to embody the facilitator mindset, for two reasons: firstly, the target group is not used to non-frontal educational settings (i.e. a student-centered, cooperative learning environment) and expressing their needs and opinions during creative workflows; and secondly, as elaborated upon earlier, the majority of participants have experienced multiple layers of disenfranchisement through their life and their girlhood presents a necessity for the creation of a safe space in order to encourage expression and creativity.

Intersectional feminist theory (see above in I. 2.) presents the most appropriate framework for the methodology I have developed to address the needs of this specific demographic group, as the chosen target group presents a multilayered ontology that can be investigated through a nuanced, multidimensional lens. As already mentioned above, adolescence is a crucial age in the identity formation process, so raising awareness of these layers can help one better understand and empower oneself.

The method and tools described in the workbook offer support for exercising decision-making in order to encourage self-discovery and to gain agency (See the EAD Framework above). The series of four workshops are built on the following stages: defining one's position within a wider structure or society; reflecting on the individual, self-image and social roles; analyzing one's surroundings and identifying factors that need improvement, exercising problem-definition; goal-setting and problem-solving through the creation of handmade objects. These stages offer a step-by-step learning curve to tackle low self-esteem, role conflicts and difficult life experiences by offering clear and safe boundaries and a space for individual expression. The workshop topics revolve around the individual and their relationship to their environment, and the need to define challenges and tackle them accordingly.

According to the specificities of target groups, there are two different workshop scenarios to execute, depending on what the group dynamics suggest. Firstly, if the group work points towards placemaking as a crucial need, participants can create a (swinging) stool. If individual expression is more important for the whole group, a customizable light box can be created. In case the need for personal storage is articulated, a simple shelving item can be built. The facilitators and community leaders can decide on their choice of product together with the group or according to the equipment available.



Besides supporting girls on a creative learning journey, a wider goal of FRUSKA workshops is to help participants discover interests and skills they might not acquire otherwise or get access to, grow their personal and professional network, widen their vocabulary (emphasizing the power of language and competent use of accurate terminology), and to facilitate their geographical and social mobility by participating in knowledge transfer as mentors. Furthermore, developing psychological, coping, and communication skills can support girls in other areas of life and strengthen their resilience and agency. All these skills and gains contribute to a wider sense of empowerment among participants. Empowerment, agency and decision-making is modeled and exercised during FRUSKA workshops, specifically keeping the perspective of the individual participants in sight, and thus creating a realistic set of expectations that one can work towards.

The difficulty of the tasks is built up gradually, starting with simple modeling with paper, then working towards more complex manufacturing processes. All manufacturing techniques are chosen to fit the target groups' skill levels and technological understanding. Objects created throughout the process are mostly made from wood as a relatively accessible, easily manufactured, but durable material. For cases where other materials are required (such as plexiglass, textile cords, cork boards, or mirrors), see the relevant remarks in the workbook (Csernák et al., 2023).

The majority of the materials that were used were sourced from new stock instead of repurposed or recycled objects. The reason behind this decision is based on years of experience in working with underprivileged communities, where poorly furnished home spaces, hand-me-downs and constant tinkering and repurposing is the norm. Therefore, such target groups have a problematic emotional relationship towards recycling as it is inherently tied to their experience of the lack of resources. Accordingly, this program made it a priority that new objects were created from scratch and that participants can exercise ownership over them, but all blueprints were designed in a way to minimize leftover and waste materials.

IV.3.2. Challenges and resources

When working with the target group, different types of challenges and resources may arise through the process. Some of these challenges are psychological (like self-reflection as an unusual and unknown tool), some are skill-based (like the lack of manual or visual training or behavioral challenges related to concentration, short attention span and difficult group dynamics). On top of that, since the program requires systematic attendance, absence of participants (due to decreasing motivation, unforeseen circumstances at home or pandemic-related issues) makes it difficult to establish strong bonds and long-term commitment.

As a first step, the program commences with a tool often used by small-group feminist and activist groups: establishing common ground rules within the program. These rules serve the purpose of boundary-setting, creating a safe space and encouraging the participants to give feedback and shape their learning experience. In addition, a women's space provides an opportunity for participants to share and connect with each other along the common experiences of women in society based on their social positions, which can be helped by setting common ground rules.

To consider basic psychological needs of adolescents, the basics of Self-Development Theory were applied, which posit autonomy, relatedness, and competence as essential and universal ingredients for healthy development (Ryan & Deci, 2000, 2017). The program is designed to afford various levels of engagement from the participants and offer them multiple ways to solve a task in order to encourage long-term personal commitment. A well-framed, predictable structure helps gain and experience control through the process, which further strengthens the participants' sense of security and increases their agency. Agency plays a key part in both strengthening a developing personality and goal setting. Psychology defines agents (in this case, underprivileged girls) as goal-directed entities that are able to monitor their environment to perform efficient actions to achieve an intended goal; therefore, agency implies the ability to perceive and to change the environment of the agent.

There are no available studies known to the author on a comparative analysis of a wide range of international creative initiatives and the long-term effects of maker practices on underprivileged girls. However, comparative studies on participatory processes (Hussain 2010; Whittle 2014; Shepers et al., 2018) mostly from the field of digital design point towards the participants' development of self-esteem, learning-by-doing, and broadening their horizons, which can contribute to their empowerment. Furthermore,



studies focusing on gender differences in maker practices point out that dedicated attention to educational injustices is crucial to developing a pedagogical sensitivity within making environments, and broadening the definition of making could further contribute to overcoming gendered stereotypes within society and to create a more diverse environment in the maker community as well (Vossoughi 2016; Eckhardt et al., 2021).

Since FRUSKA is based on a girl-centered mentality, it is important to address the topic of girlhood and female identity in the beginning, including female experiences of suppression within the larger context of society. Talking about the female role models or figures girls see around them can lead to challenging them to find a better fitting role. In these group discussions, we use Intersectional Theory as a basis of our inquiries when asking questions, such as: what is FRUSKA and what does it mean; why are we only females in this program; what kind of female roles do we see in our environment; how do we see women; which objects are feminine/masculine and why; what tools are there in a workshop and who can use them; what are our personal spaces and how are they like; and what kind of experiences do we share.

IV.3.3. Impact assessment

Social design-driven projects aiming to empower communities and boost creativity development have different indicators and methodologies, and the scale, duration, and expected outputs of the interventions and the process differ. But these projects have one thing in common: they aim to catalyze change, be it visible-tactile-tangible change, or a more intrinsic, longer-term change in attitudes and competencies in the compensation for disadvantage. The need for change, for a shift from the starting position, is therefore the same, but the tracking and detection of this raises a series of questions. There is a natural need to demonstrate and analyze self- and organizational utility, which can be seen as a human characteristic, as an organizational and activity development drive, or as an optimization of resources and assets.

Several factors make quantifying social design-driven initiatives or interventions difficult. Firstly, in a relatively young and dynamic field, especially involving voluntary participation, longitudinal measurement is challenging. At the same time, it is difficult to completely separate sociological and psychological factors from strictly design-related factors. Thirdly, since social issues (poverty, discrimination, etc.) are usually interconnected, the

ripple effect of even smaller influences is problematic to detach from each other. Impact assessment is challenging in social design-driven initiatives due to the aspects already mentioned, but this challenge is rooted also in the participatory action-research nature of such interventions. Systematic changes in the process and external factors which can interfere with the activities do not make it possible to apply purely psychological methods. Due to the personal aspect and attributes of such an intervention, classical sociological methods (not embedded in the process) are also difficult to implement. While quantitative methods are a reliable way to measure the effect, in social design-driven settings it is more effective to use a mix of quantitative and qualitative methods.

The cross-discipline style of assessment usually applies self-reflexivity as feedback and as a tool for individual assessment. On the one hand, changes in various aspects, especially in identity, self-esteem and creativity can be tracked by psychological methods, but the assessment can also be carried out by sociological means (such as scaling or surveying). The concept of self-reflexivity is also rooted in psychology, but its application does not necessarily require a psychoanalytic approach. Self-reflexivity can also be developed by giving people space and time for in-depth reflection, and social activity based on peer learning helps to develop the capacity for self-reflexivity. Self-reflective methods (narrative play, evaluation, and choice), also mirror the reality in which the people involved are present, which they have already internalized as change. Here we can make use of the assumption that if something is not conscious, cannot be articulated, is not expressed, and is not a performative act, then we are probably talking about a non-existent effect since it is not traceable in actions and feelings.

In the current research, an amalgam of methods was used, originating predominantly from psychological research and anthropological methods. A blend of questionnaire- and visual communication-based methods were applied and compared, which took into consideration the personal preferences of the participants in the process of evaluation to increase the sense of safety among participants. Including the assessment as an integrated part of the social design-driven process is a methodologically important gesture since disentangling interacting processes prevents the iteration from informing the intervention and the assessment.

Measurement settings

Even though methodologically it is challenging to quantify the change in participants' attitudes during and after the program, several touch points are built into the process to observe the instances of change. Greenhalgh et al. point out that it is crucial to examine the phenomenon of co-creation in terms of research impact, which they see as relating to the interpretation of instances of change at four different levels: individual (changes in participants' knowledge and attitudes); interpersonal (peer influence); collective (professional opinions, ethical codes); and organizational (roles, routines, institutionalized constraints) (Greenhalgh et al., 2016). The nonlinearity of causalities in co-creation-based interventions also requires a dynamic approach to impact assessment, one that can trace a chain of interdependence with a focus on processes rather than outcomes. Realistic and age-appropriate methods help actors to tell their own stories of change by incorporating how their efforts have changed their context.

The most significant change (MSC) technique by Rick Davies and Jess Dart is a so-called participatory monitoring and evaluation method (Davies & Dart, 2005). The technique essentially involves a diverse group of stakeholders in the different evaluation phases, i.e. the project participants and staff, and then uses stakeholder involvement to sort and analyze the resulting data. On the one hand, it can be used for measuring the intensity of the project or the intervention, and on the other hand, it provides a picture of the results of the project and the impacts. Overall, it can be said that this method is a retrospective-based research and impact assessment, and it is a self-reporting and self-reflexive one, working with a multiplicity of narratives and a participatory system of selection criteria to narrow down the results and detect results and effects. Davies and Dart recommend that the technique can be blended with a theory-guided, deductive approach, as most projects have a strong idea of the impact and results they want to achieve at the outset. It is also important to note here that the method is replicable (change linked to activity and experience). This methodology serves as a basis in the case of FRUSKA as well.

Constant evaluation plays a twofold part in the process of FRUSKA. Firstly, it helps participants go through the program with a sense of insight and control, and the feeling that they can shape it according to their needs. These results are reached through built-in assessment questions during sessions, which through indirect wording and symbolic questions help them elaborate on their experiences. Meanwhile, it helps avoid direct evaluation and biased observation. Secondly, it helps quantify the change and follow up on the shortcomings of the program. To assess the effect of the program, the participants fill out multiple questionnaires that helps them frame and formulate their experience and helps identify and measure the resulting change or effect.

The following assessment methods are used throughout the process

1. Comparative questionnaires before starting and after closing the series of workshops

We used a paper-based questionnaire which is an extraction of a validated and standardized creative competence test to measure this aspect among children. The questionnaires are using Lickert scales operating with descriptive explanations on both end values to make the numeric response options relatable. The themes of inquiry are connected to the EAD Framework described above, and the structure is based on a questionnaire designed by Hartz and colleagues, which aimed at measuring changes in self-esteem as a Self-Perception Profile (Hartz et al., 2005). The questions try to identify the children's relationship to creation while introducing the phenomenon of design and creation. Besides these, a few questions refer to teamwork and to the participants' plans and goals even though the majority of the community members can be untrained to apply future-forward thinking and attitude. The post-workshop questionnaires follow the tendency of associating positive feelings (brave, strong) with the process of creation and problem solving. The closing questionnaire contains reflections on the workshop series (artifacts created, lesson learned, opinion on the artifact prepared, etc.), so it serves a double purpose: to gain comparable data about the potential and the self-reported change and to collect iterative feedback regarding the intervention to boost critical thinking among the community members. The anonymity of each questionnaire is of particular importance.

2. Oral feedback following all four sessions

Oral feedback sessions can have a dedicated timeframe and place in the workshop agenda, but they can also be more embedded and casual, when interpersonal connections are made during the creative process and discussions are initiated in a semi-structured yet organic way with the community members. Besides, the sessions are also built around discussions where the participants of FRUSKA can think about themselves and their aims and reflections on more abstract modes in a facilitated environment. These discussions constitute embedded feedback as well as serving as self-reflection sessions.

3. *Written or visual feedback (anonymous) following all four sessions*

The method is rooted in diary writing and the mixture of the Most Significant Change and Photovoice techniques, where participants can explain the change they perceive by using the storytelling format combined with a photographic illustration of this change. Sometimes visual feedback (drawing, collage, photo composition) is more effective especially among non-verbal communities and target ages like children. Feedback is usually symbolic: images, figures and visual illustrations used by the participants allow only to articulate subjective assumptions, observations and patterns.

Both the built-in and the questionnaire format assessment are based on non-evaluative, often symbolic questions. Fiction and storytelling as well as optional visual presentation answers (drawing, collage, stickers) are used throughout as tools that help with easing the communication. 'Self-objectification' is used in a setting where the participants are asked to tell something about themselves through an object that is meaningful to them (to tell their story through their favorite or most meaningful possession).

Data gained from questionnaires are digitized and assessed in a way that reflects the change, quantifiable in both the individual participants (using anonymous but unique markers throughout the process) and the group as a whole. In what follows, I present the data gathered throughout several FRUSKA workshops.





IV.4. FRUSKA Workshop: case studies

The proposed methodology described in the Handbook was tested and optimized in several settings, both in Budapest and in rural settings. Partner communities of the program included Láthatatlan Tanoda (“Invisible Classroom”), conducted by Rosa Parks Foundation, Deák Diák Primary School, and Kesztyűgyár Közösségi Ház (Glovesfactory Community House), located in different parts of Pest side of the capital. Rural cases were not similarly structured, but instead they provided different experimental applications of parts of the methodology during testing and trial. This rural location included Zalakomár in the South-western part of Hungary, where elements of the methodology were tested in a larger-scale production by myself and my team, and Eremitu (Nyárádrmete) in the region of Transylvania in Romania with a sizeable Hungarian-speaking minority, where one student project created during one of the semester courses was tested by the student group independently.

Even though the participants described here are from an urban background and their network and infrastructural access is considerably wider, we can still observe similar patterns of the lack of trust towards education and the lack of perspective and motivation, as well as a deficit of agency and empowerment. The deficiency of tools for visual and plastic expression and creative processes is also a situation that is shared among rural segregated schools and inner-city schools with diverse studentship.



IV.4.1. Workshops with the girls of Láthatatlan Tanoda

Number of
participants

6

Contact
person/
organization

Láthatatlan Tanoda (Rosa Parks
Foundation)

Timeframe

four consecutive weeks

Result

5 participants completed the
program

Objects
created

mirrors, swinging stools

Láthatatlan Tanoda is based on the principle of equal educational opportunities. The Tanoda works in Józsefváros (VIII. District of Budapest), where the organization tries to reach as many disadvantaged children as possible (mainly Roma) who are about to start school, ensuring that they can start their studies in a good quality educational institution. To help them succeed in their school careers, the organization provides regular skills development and disadvantage compensation services. They recruit volunteers to work with the children on a week-to-week basis and mentor them in the long term. They run group sessions, individual development programs and community programs, all of which contribute to the development of the children's skills. For secondary school pupils, pre-admission sessions and career guidance sessions are organized to help them make informed decisions about their future studies. Láthatatlan Tanoda was a core partner of the current research both during the conducted workshops and one of the semester courses.

While elaborating on the specifics of Tanoda programs in Hungary would go beyond the scope of this thesis, it is worth mentioning that the Tanoda network plays an important part in working toward closing the gap between Roma and non-Roma students and their educational prospects.

A program based on one-on-one tutoring, extracurricular activities and strong interpersonal bonds helps the participants raise their motivation and dedication to education; however, there are limitations to the effectiveness of such programs without strong support and encouragement from the participants' families. Similar to other minority-focused developmental programs, the Tanoda aims at compensating disadvantages and ultimately pushing participants towards independence while teaching them the necessary skills.

The first series of workshops took place on a weekly basis in both the MOME Campus and workshop spaces as well as the spaces of the Láthatatlan Tanoda, between 7 April and 17 May 2022. Overall participation rate was significant, with 6 participants starting the program and 4 of them completing it (2 participants couldn't complete it because of family issues and timing). The same number of participants filled out the pre- and post-program questionnaires, with interpretable results. Besides the questionnaires, all sessions were concluded by a feedback session, where participants could share the most memorable experience during each session (either negative or positive) in textual or visual format.



Despite difficulties unrelated to the program, a vast majority of participants maintained their motivation throughout the series of workshops. There were both challenges and successes throughout the weeks. A main issue that had proven to be challenging was scheduling and timing. The workshops being an extracurricular activity, it was sometimes difficult to find the timeframe that fitted both the Tanoda, the participants and the campus and workshop employees as well. Numerous rescheduling attempts were made in order to make the program fit the participants' schedule which led to the prolongation of the program and contributed to dissolving certain boundaries between participants and mentors, as it made them question previously established shared rules. As a consequence, I found it to be difficult for the participants to take and practice responsibility during the program. This was a result of wider issues in participants' lives and cannot be attributed solely to the effects of the program, but it is not completely detachable from it, which highlighted the necessity for a clearer, more foreseeable schedule to be applied in future cases and respected by all parties in order to create a sense of liability.

Despite the program lead's and Tanoda's efforts it had proven difficult for the participants to contextualize the workshops within their wider schedule and interest, but towards the end and through clarifying the definition of design, some common ground was reached. This is an important outcome not just because the participants' visual knowledge was enriched but because the analogy between a design process, and the predictability of life events was further reinforced and thus connected to the personal agency of the participants.

A few challenges related to community dynamics arose as well, mainly internal disputes, some form of bullying, and the constant reinforcement of ingrained roles within the group (e.g. negative personality traits being attributed to certain participants, acting out and inattentive behavior in reaction to unfamiliar situations, etc.), but several efforts were made in order to challenge these dynamics and shape them into a more egalitarian, more supportive one.

The overall results of the program were positive, participation was consistent and the participants themselves demonstrated an increasing sense of security within the process as well as growing knowledge. Positive informal feedback was shared throughout the process, and at the end of the program, during an anonymous interview, one participant even expressed that she felt the program has had a long-term positive effect on her and her self-awareness.



During the workshops, participants demonstrated a certain amount of initiative and susceptibility to novelty, but understandably, they were also hesitant to make too many alterations to the given template. Despite being encouraged to feel free to change the shape of the stool radically, they tended to take small steps and gravitate towards rounding out edges and designing cutout shapes instead of redrawing the entire structure. According to participants' oral feedback provided during the positional dialogues and feedback sessions, this was a conscious decision stemming from their social position where conditioning leads them to adapt and linger. The cutout shapes used for gripping the stool were a significant territory of meaning-making for participants, as they were not only asked to draw these shapes, but cut them out with a handsaw as well, which requires serious dedication to their decisions of design. One participant cut out a heart-shape and the other three cut out rectangles, even though a simple round hole would have been the simplest solution. Participants reported that these shapes represented important cultural symbols (the heart shape) and shapes they are comfortable with, signifying the house or home (the square shape). These symbols are both strongly connected to traditional female roles and representation and can be interpreted in terms of Roma girls' life goals. As mentioned above, love, marriage and sexuality play a key part in the target groups' life narrative, as some of the most important opportunities for self-actualization and creating 'symbolic capital' (Durst 2001; Kovai 2018). The colors used throughout the objects are red, green and yellow, which are often used in Roma pictorial tradition and clothing. The relatively small amount of data produced by the co-creation activity does not establish the causal connection between Roma traditions and the participants' design choices, but it is interesting to note that during the workshops, the girls talked about the specificities of their families and their own personal clothing and how different traditional wear is from their or their peers' clothing. Using traditional visual elements such as heart-shapes or floral ornaments as semiotic tools can be seen as a primal decorative tendency of adolescent's visual expression, but it also alludes to the "dichotomy of tradition versus modernity, where the former is seen as being synonymous with either underdevelopment or purity and the latter with advancement or soullessness, depending on the perspective" (Smidakova, 2020). On the other hand, the use of strong contrasts and geometric symbols instead of figures (animal or human) can rather be the result of a decorative, but visually not highly skilled education received in the common education system (Hortovány, 2018).



Another noteworthy feature displayed by one of the objects is the appearance of text. Van Leeuwen categorizes this type of text usage as integration, when text and picture occupy the same space—“either the text is integrated in (for example, superimposed on) the pictorial space, or the picture in the textual space.” (Van Leeuwen 2005, p. 14) In this specific case, one participant wrote her initials and the word “slave girl” on the sitting surface of the stool. This text, while poetically and politically very strong, is a direct reference to a Hungarian pop song from 2004 by L.L. Junior, a popular ragga/hip-hop musician of Roma origin (L.L. Junior, 2004). The citation of this particular song underlines very traditional gender roles and the structure of a heavily patriarchal family, while also suggesting the possibility of free will of the woman represented in the song. Additionally, it references the strong cultural significance of music in Roma traditions, a ‘racialization’ of musical traditions (Piotrowska 2013). Survey data show that in Eastern Europe, majority group members typically regard Roma musicality as a distinctive and positive attribute, and music tends to be an area of pride and positive representation among Roma youth (Kende et al. 2017). During workshop sessions, participants shared segments of their daily life as well as love life and suggested similar tendencies as those described in the cited song. Therefore, the shapes and coloration used on the stool are further enriched with meanings from a culturally very significant musical inspiration. When reading the layered meaning behind this specific pop culture reference, we might consider it a metaphor for the participant’s existential position. Hodge and Kress suggest that terms of speech are often called metaphors, “but what they express is a basic equation between the ordering of bodies and physical space and the relationships between persons and social space” (Hodge and Kress, p. 52).





IV.4.2. Workshops with girls from Deák Diák Primary School

Number of participants

10

Contact person/organization

Deák Diák Musical Primary and Secondary School

Timeframe

two pair of workshops in two consecutive weeks

Result

9 participants completed the program

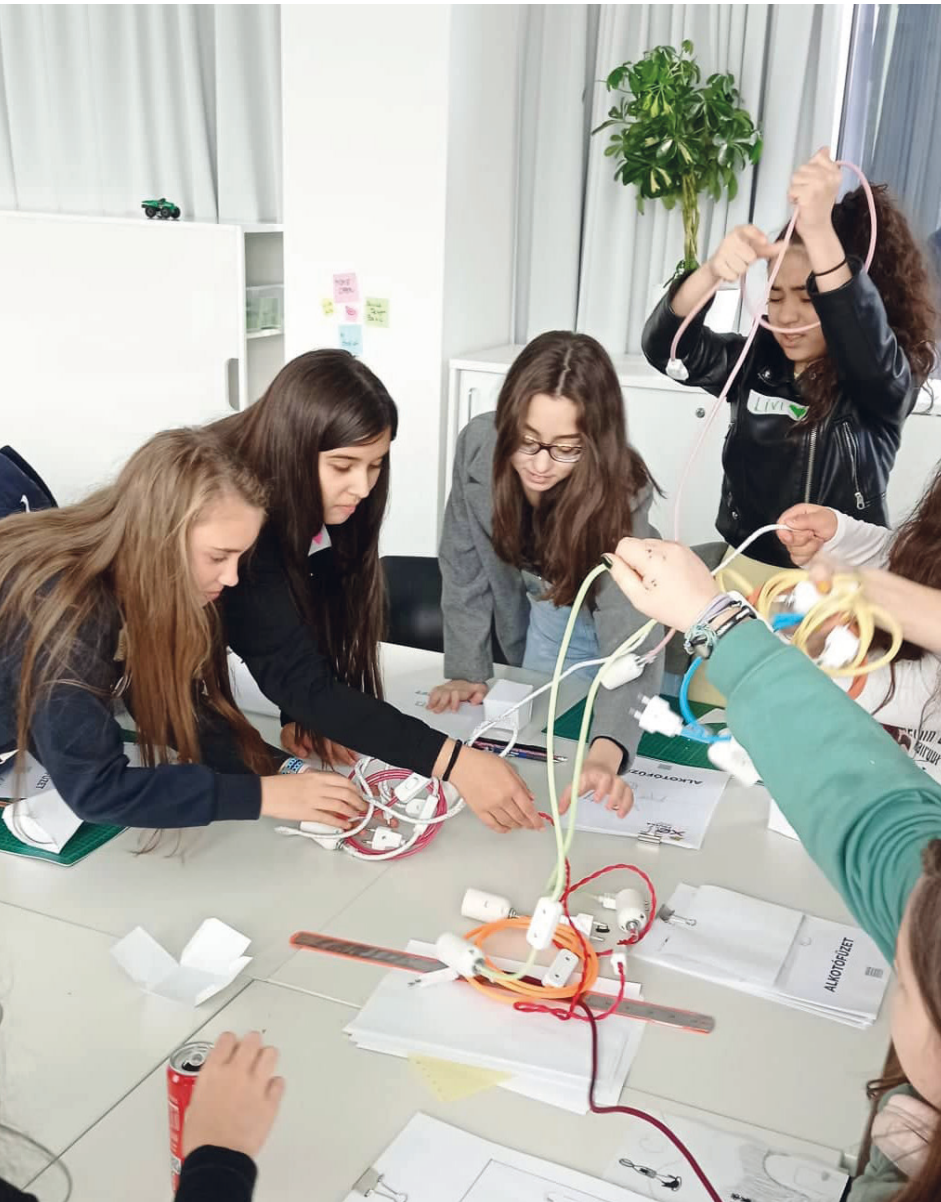
Objects created

mirrors, light box objects

The Deák Diák Musical Primary and Secondary School (Deák Diák Ének-zenei Általános Iskola és Gimnázium, hereafter "Deák Diák Primary School") is a remarkable institution with relatively forward-thinking pedagogy embedded in a location with a complex social history. The school was originally founded in 1952, and has relocated twice since then, settling in at the current location in 2008.

Besides offering wide range of musical and dance education, the Deák Diák Primary School provides high quality English-language teaching and a wide range of extra-curricular activities, excursions, and camps. The first to organize a forest school, a club day program, and to integrate subjects, the school has applied a high number of pedagogical innovations and good practices at the institutional level, which is significant due to the district's diverse social and societal composition. Ten girl participants have applied to join and complete the FRUSKA courses, from which 9 have completed the full program.

Raising the number of new participants from 5 to 10 was done for two reasons: the group who entered the program was already a unified community and we had 5 mentors who could actively engage with new participants. The timing of workshops was also organized in a different manner: instead of choosing the same day's afternoon on four consecutive weeks as in the previous series, the second round was organized on two intense workshop days in two consecutive weeks. This way, it was easier to organize a larger group for a committed participation, respective of their school schedule, and it made participation easier for the mentors, requiring less future commitment and time planning from their side.



The majority of the workshop content was identical to the previous one, except for the final objects that were manufactured during the fourth workshop. Instead of the swinging stool, the participants designed and created lightboxes with similar manufacturing steps to the stool's process. The lightbox was chosen for the workshops based on the observation that this group's central theme was largely about individual identities and group cohesion, unlike the previous group which manifested a demand for individual placemaking in the home.

All the data were collected in the same manner as during the previous series, largely in paper format and through oral feedback.



IV.4.3. Workshops with girls in Kesztyűgyár

Number of participants

7

Contact person/ organization

Zsendülő Tanoda (Kesztyűgyár Community Center)

Timeframe

four consecutive weeks

Result

5 participants completed the program

Objects created

mirrors, various objects chosen by participants

In order to widen the participant circle further, and test it in more diverse communities and circumstances, a partnership with Kesztyűgyár (The Glove Factory) Community Center was initiated in 2023 February. The Community Center is located in the heart of the Budapest VIII. district, not far from the previously mentioned Deák Diák Primary School and the Láthatatlan Tanoda.

Thirty primary and secondary school students participate in the aforementioned Tanoda programs in order to develop their skills and talents and consequently achieve better academic results. The afterschool program focuses on developing the skills and competences that will help young people from disadvantaged backgrounds to succeed at school, also offering subject support, which significantly helps with the children's development. The long-term goal of the project is not only to help children catch up at school, but also to give them the chance to continue their education, to integrate them into the society and to ensure that they can continue to make a difference once they leave school. This is also the purpose of play-based activities, non-formal learning methods and the preparation and celebration of holidays and traditions.

In the case of Kesztyűgyár, a micro-community of the participants of the Tanoda program were invited to take part in the activities, coming from the age group 12-16 (originally seven girls, but only five of them completed the program). The Tanoda program's facilitators had expressed a heightened need for such a program in the girls' lives as they are the ones least addressed by specific activities designed for them, and thus lacking that type of focused attention.



In this specific case, the community expressed a heightened sense of self and goal-setting, but they connected less intensely to the creative activities themselves. During the positional dialogues at the beginning of each workshop series, the girls displayed a wide vocabulary in communicating their emotions, experiences, and desires. They were generally more open to talk about topics related to self-awareness and they were glad to carry out well-defined tasks (like manufacturing the mirror object), but they struggled at the stage when this knowledge was needed for goal-setting. Partly due to the age difference among the participants, this group did not conclude a central theme that they all wanted to work towards in order to formulate and manufacture a design solution.

Even though during the spatial mapping exercise of the third workshop they were expressive and open about their home environment, they experienced difficulties pointing out what could be improved and how. A few similar themes could be observed at this stage: beautification (jewelry storage inspired by examples found on Pinterest); storage box (which they struggled to figure out the structure of); and representation of family memories (picture or mirror frames).

All three themes were attempted to put into physical shape, but with less success compared to other groups. The idea of the storage box was discarded because participants were not able to bridge the gap between the idea in their head (sketching the object for a preliminary manifestation) and actually prototyping it from balsawood. However, jewelry storage objects and a picture frame were created by some of the participants successfully. Throughout these last two assignments participants expressed that their main motivations are to immerse themselves in relaxing activities, exercise the visceral, muscle-intense tasks of working with heavy machinery and use beautiful colors. Therefore, the functionality of the outcome was proven less central than the process of creation and the experience they have gained through it.

While this series of workshop could not be considered the most successful from a design perspective, as the objects created did not stay within the framework of the proposed program and they were not particularly consistent aesthetically, they embodied an important lesson for participants and facilitators. During the dialogues of the workshops, girls have reported that they gained courage, physical ability, verbal skills, technical knowledge, experience in reflective thinking, somatic experiences, and a general sense of competence towards new, unknown territories. A few of them have expressed repeatedly that they would like to engage in building activities in the future and are going to put their newfound skills to use in their home environment.



IV.4.4. Workshops conducted in Zalakomár

A research project conducted in partnership with the Hungarian Charity Service of the Order of Malta provided the opportunity to test elements of the FRUSKA methodology in a different setting. Therefore, the case study presented below does not offer an insight comparable to the previously discussed ones; instead, it offered me insights into possible future large-scale application of the method in relation to public space. Specific socializing and icebreaker games, discussions and participatory tools were tested which were then built into the FRUSKA exercises as well.

In the context of the Zalakomár community, the majority of the girls aged 10-16 were assigned into a group that inquired about the local needs of the participants. This process was conducted with a long-term engagement (over the course of a whole year), which consisted of several in-person intense workshop settings, such as a two-day hackathon, a 10-day Summer University and a two-weekend participatory program of designing and building an exhibition about the shared experiences.

As a result of the preliminary mapping and research of the hackathon, the need for a personal, dedicated space specifically built for the girls had crystallized, so the Summer University program aimed at fulfilling this specific need.

The aim of the Summer University program was to map out the community's spatial perception with the help of the local children, in order to find instances of lack of functionality in outdoor spaces and to design and implement an outdoor furniture collection suitable for hanging out and playing. During the process, participants reflected on the phenomenon they observed at the hackathon, which is the lack of spaces for informal activities on the one hand, and the lack of specifically girl-centered programs and spaces on the other. The idea for creating a 'hangout-space' that serves as a community hub and builds on local group dynamics came up in response to this.

The role of participants from the local community was to provide expert input from children during the research and design process, and to assist in the safe and effective management of equipment during the implementation phase. The students facilitated the brainstorming, molding the prototype that they and the children have dreamed up into a feasible form, modelling and coordinating the construction, and then carrying it out with the children.

The children were encouraged to formulate their real needs, to use their imagination and to invent and model innovative spaces, while acquiring practical skills in the process. During the workshops the children's task was to present their own spaces, find the pain points, react to these and come up with ideas about the function of a piece of furniture, model it and participate in its construction.

The instructor's role was to coordinate and optimize the process, assign tasks, give feedback, provide professional guidance, and ensure that we responded in the best way to the needs of the local community. As a result, exercising personal agency in the context of shared spaces with scalable interventions posited a large-scale application of FRUSKA tools. Since this set of workshops took place in the context of a different type of program, and is presented here only to demonstrate parts of the methodology being put into practice, a deeper analysis of the results is not included here.





IV.4.5. Data collection and evaluation during FRUSKA workshops

As mentioned before, the program and the method proposed here is currently in an experimental phase. In an attempt at measuring the impact that the program can produce, the gathered data was sorted and analyzed, and is presented below. A total number of 35 of participants were included in the full program, and data collection was secured from 24 participants.

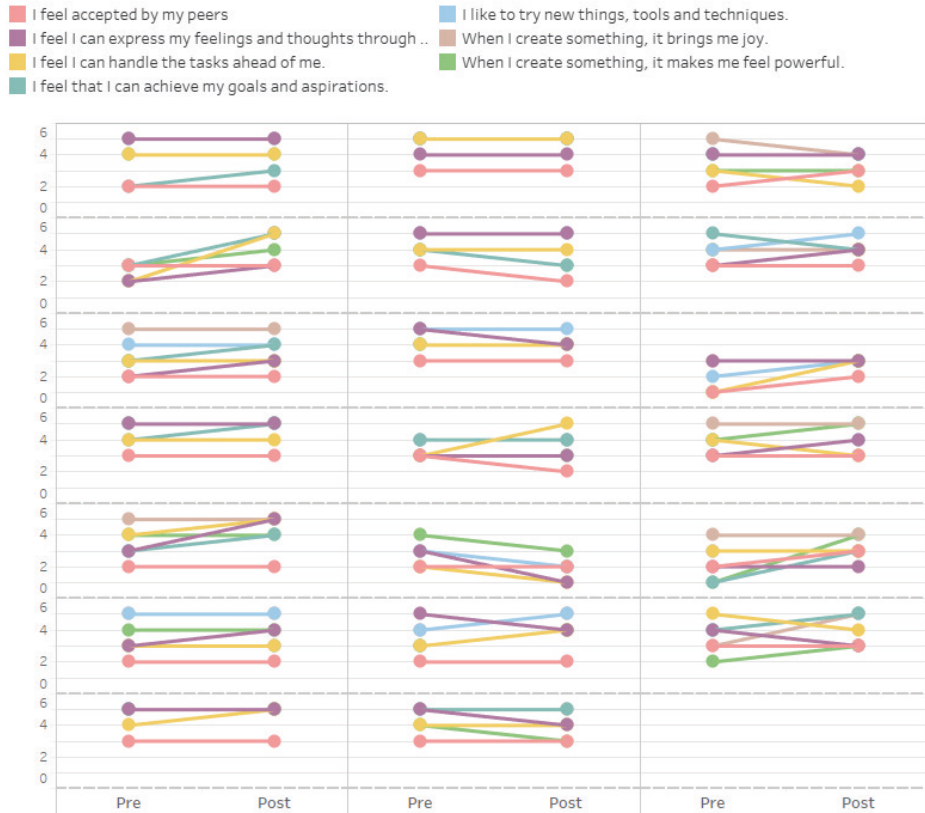
Despite the intentionally small groups of participants (5-10 participants per group), the comparison of pre- and post-program questionnaires have produced interpretable answers about the effect of the program. Even though the amount of data gathered by the questionnaires is certainly not suitable for producing overarching, broad conclusions about the wider group of disadvantaged adolescent girls, they definitely help interpret the experiences of this specific target group.

The material for data collection was designed in a paper-based format, in order to make sure the participants' limited digital literacy does not create a barrier but ensures a wide range of comfortable tools for feedback, and it was designed in an anonymous manner and color-coded manner in order to ensure the continuity between each-participant's feedback pre-and post-sessions. This way, the actual change in attitude could be traced back more poignantly, instead of looking at the change in the group dynamics alone.

The pre-program questionnaire mainly asked the participants about their relationship to new situations, challenges, and creative endeavors, as well as their experiences of their efficacy and peers. The questions were designed in a way to find out more about (a) the participants' current creative competences and (b) their sense of self in order to understand their current level of agency better.

The post-program questionnaire consisted of two parts, the first part being identical to the pre-program questionnaire in order to measure the changes in attitude, and the second part being detailed feedback on the participants' experience of the creative program. This second part measured the clarity of the program and its goals, the participants' attitudes, the successfulness of participants' goal setting during the program, and overall age-appropriateness, relatability and relevance of topics, timing and adult mentors during the process.

Changes of given values to each question by respondents in pre- and post-workshop questionnaires



Comparing the pre- and post-program questionnaires, there are some instances where increasing and decreasing tendencies can be observed. The willingness to try new techniques has not only increased [from 4 (33%) and 5 (42%) as main answers on a 1-5 scale to 4 (29%) and 5 (54%)], but a lower dispersion can be read so the average value has increased from 4,0 to 4,4.

The indication of confidence on performing tasks shows a different tendency. Here a greater variability can be seen [1 (4%), 2 (8%), 3 (37%), 4 (37%) and 5 (14%) in a 1-5 scale in the first questionnaire, and 1 (4%), 2 (4%), 3 (25%), 4 (37%) and 5 (25%) in the second], which can indicate either participants' having a wider and more realistic view on their goal setting, or their being more honest and openly communicating about their experience. A similar result can be found in the questions regarding the sense of power and happiness associated with creative performances, the explanation of which is supported by the verbal feedback that participants were sharing regarding the program and their personal lives. As for the question about the expressive power of creative processes, an overall more positive answer can be found: while both questionnaires showed 4 (37%) and 5 (16%) as most common answers at an equal ratio, whereas the first questionnaires showed 1 (12%), 2 (10%) and 3 (25%), the second questionnaires have not indicated a value at 1, 2 has remained the same (10%), while 3 (37%) has increased significantly, implying a more confident feeling related to creation (further confirmed by the average value increasing from 3,5 to 3,8).

A more realistic goal setting is indicated by question 6, as the first questionnaire showed 1 (8%), 2 (17%), 3 (25%), 4 (33%) and 5 (17%) as answers, compared to the more consistent, more grounded result of 2 (4%), 3 (30%), 4 (41%) and 5 (25%) in the second questionnaire.

Peer acceptance has increased slightly [2 (41%) and 3 (54%) in the first and 2 (41%) and 3 (59%) in the second questionnaire,] from 2,5 to 2,55 on average.

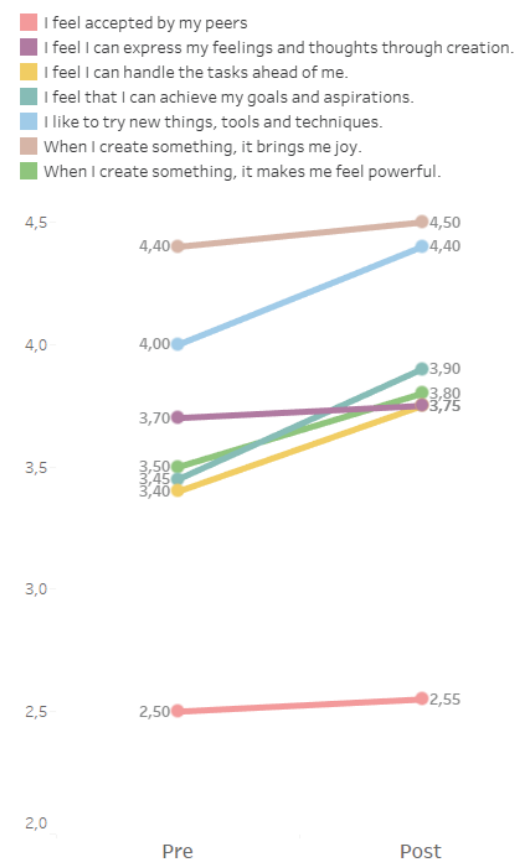
Regarding the participants feedback about the program, the majority of participants have found it exciting (95%), comprehensive (85%), successful in skill building (95%), satisfactory in terms of results (75%), and satisfactory in terms of timing (95%). 75% of participants felt secure and 25% felt insecure during the workshops. Explanatory questions about the workshops have revealed that most participants have found the provided guidance useful (80%), the objects that they created meaningful (100%), and they have gained new skills like courage, perseverance, and practical skills.

Based on the above, it can be stated that the program had a certain amount of measurable impact on the participants, but the data above is not sufficient to draw wider conclusions at this stage about the project, for which a wider data collection is necessary. Additionally, a qualitative analysis of post-session feedbacks (altogether 24) shows that participants have felt their sense of security increase within the group setting and have shared more and more personal details of their lives and interests with me and other mentors. They have also performed a growing awareness on group dynamics and have helped each other overcome insecurities or mood changes during the process with the use of positive reinforcement. This is an important milestone, as in the beginning a certain level of bullying and negativity was observed by the mentors. One of the most important outcomes of the program was that approximately 80% of the participants were willing to continue as mentors helping a new set of participants, which is a key achievement at measuring the growth of agency as willingness to take change and action and stepping into competent roles.

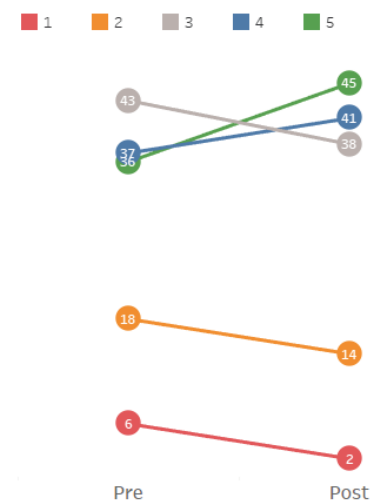
On a few occasions, the post-workshop questionnaires were delayed by organizational issues, and an interesting insight was gained through that. While the original assumption was that immediate feedback granted visceral impressions, fresh reflections and more accuracy, cases where delayed reflection was possible revealed that some distance helped mature the participants' insights both on the program and on themselves. These were confirmed in cases where participants later joined the workshops as mentors or when they were included in more informal conversations later in the process.

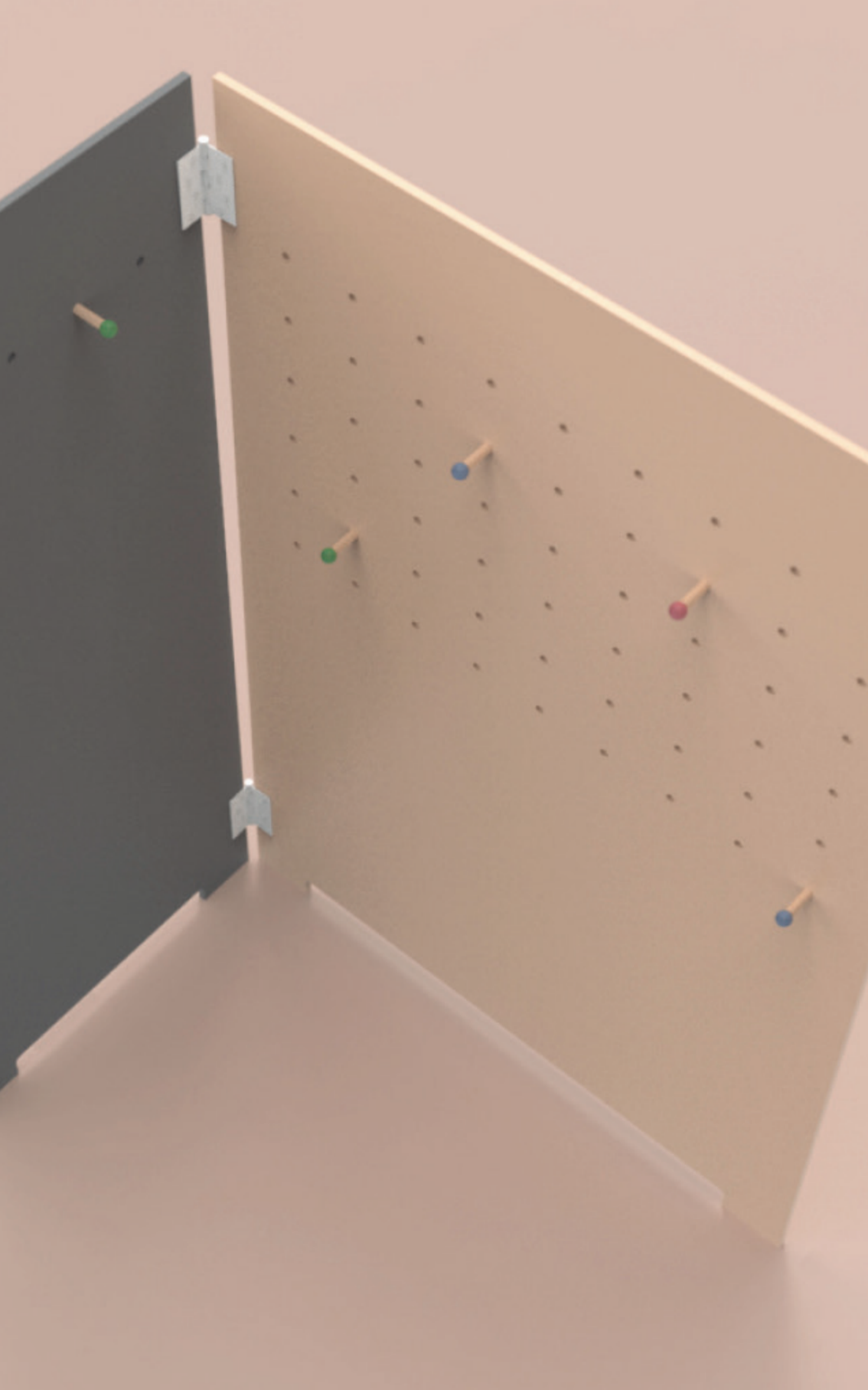
In the following section, the semester courses are presented. These courses were based on the FRUSKA program in an early phase of the project, and therefore they helped me gain deeper insight on the target group and their needs, the validity of certain methodical elements, the students' perception, and organizational processes while building up the FRUSKA program.

Changes of average values given to the questions in pre- and post-workshop questionnaires



Variability of each answer's given value bet pre- and post-workshop questionnaires





IV.5. Semester courses based on FRUSKA

IV.5.1. 2020/21_II. Semester: FRUSKA Mobile builder kit RDI course

This course was initiated in the middle of the COVID-19 pandemic, which posed an interesting challenge through the application of online teaching models. Throughout the course, lecturers (myself and Rita Szerencsés) aimed to create experiential research and learning situations for students, while they were seeking answers to real challenges in real situations. Design students at Moholy-Nagy University of Art and Design (MOME) were divided into groups and took a research-design approach to different aspects of FRUSKA, with a focus on co-design practices and their impact measurement.

The students worked in two groups: product design and impact measurement. The specific combination of the two themes was justified by the nature of the FRUSKA project, which is based on continuous monitoring of the interaction with the community and representation of the community's needs. During the semester, the students designed two online workshops to engage the participating girls on platforms created in Miro, which, despite the limited digital access of the target group and the barriers to trust building, proved to be successful and produced real input for the design process.

The two teams progressed in parallel throughout the semester, but with slightly different dynamics due to their focus. During the process, they presented their work to each other during two milestones related to the evaluation and synthesis of the workshops, but also encouraged the exchange of experiences from different perspectives. By the time of the final presentation at the end of the semester, both teams had developed complex, well-founded solutions. The impact measurement team designed a game

to track changes in personal motivation and self-expression, which could be played with an alumnus or adult facilitator. The idea of the game is that the initial and final state of the participants can be mapped through decision making via a non-evaluative scoring system. The product design team, responding to the participant girls' desires for the material environment, broke into several micro-groups to develop solutions for the storage spaces within walls and partitions. A total of four different concepts were created, each of which can be designed and scaled to individual needs. Students also had to consider the aspect of implementability, so that participants could build the resulting designs with the help of their basic technical knowledge and the workshop descriptions provided.

Overall, the semester-long student work was considered a success despite the hybrid educational situations. However, the resulting designs were not included in the final outcome in the Handbook due to several reasons, such as relatability towards participants, functional value of concepts, and simplicity of manufacturing process, and the lack of personal connection between students and girl participants. On the other hand, the process was able to provide a basis for general conclusions on the target groups' functional needs and personal preferences, which proved insightful in upcoming design stages.





IV.5.2. 2021/22_II. Semester: FRUSKA Design workshop for girls, product development RDI course

This semester course was the continuation of the one described above. The objective here was not only to uncover the needs and motivations of the target group but to move towards co-designing a collection of objects for potential use in the FRUSKA Handbook. During the course, COVID-19 pandemic was still in progress, which resulted in the continued use of hybrid teaching methods and partial online participation. With careful, masked in-person lessons, it was possible to build a more close-knit working relationship with the community of Láthatatlan Tanoda; however, due to several reasons (related to personal issues) the originally planned final participatory workshop could not be conducted. Besides building on the concepts previously developed in the earlier course, one of the main objectives of this course was to build a connection with the community of Láthatatlan Tanoda for future collaboration and to create new, ground-based concepts and prototypes for potential FRUSKA workshops. In this case, students were specifically asked to not only create concepts for objects designed to be manufactured by and with participants, but also a clear and structured workshop plan to execute fabrication.

Throughout the semester, three in-person meetings were organized with the girl community in the Tanoda: one at the beginning of the course to establish trust and build connections; one in the middle of the semester in order to validate research questions and assumptions by design students through two workshops conducted with the participation of students and the girls, and also to find core concepts for prospective workshop content; and a third one which was intended as a test-run for the concepts developed by students, resulting in a participatory workshop where students and the girl groups prototyped the workshop process and the designed product. During the process, students were asked to build workshop programs for their meetings with the girls from scratch, based on the methodological support from the author and colleagues. Unfortunately, due to miscommunication on the Tanoda's side and a last-minute cancellation of the girl community, the final workshops were conducted by the students only,

which was perceived negatively by the students. Not only did they feel disappointed with the process left incomplete, but their emotional investment was also not matched from the partner organization's side, which caused frustration and loss of motivation in conducting the collaboration further as a group.

Two separate groups were formed and conducted separate research. Group 1 based their inquiry on the observation that girls reported the lack of personal touch in the spaces they used frequently in the Tanoda building. The difficulty to concentrate and relax in these spaces was also taken into account, and after careful consideration, a functional approach was taken in order to enhance the usability of the space while also embracing a participatory building approach and sensory use of material. A modular lampshade was created that took advantage of the girls' tendency to weave and braid friendship bracelets: thus a colorful rope was used to bind together the plywood parts. Even though the object was not built in a participatory manner, the final product was placed in the original space and Tanoda participants still use it as a symbol of community building.

Group 2 took a different approach and focused on the use of time girls spend at the Tanoda during their extracurricular activity. Besides learning, preparing homework and studying for upcoming tests, groups participate in playful activities, however, social cohesion is not quite strong as they don't necessarily share the same school. Hence, Group 2 decided to opt for a community building game, that can be used for a mood check, shareback session or a post-session relaxation tool. The final concept was a skill game based on the Finnish mölkky, which features wooden columns of different heights, intended to be thrown over with a rod. Based on the outcome, players were to choose from answering different questions based on their moods, on the days' activities or more general, recent life events, providing an opportunity for safe sharing in a structured manner. However, this game was also not fabricated and tested with the original target community, it was prototyped as a workshop and a concept with the student community of Nyárádremete (Romania) during a Summer School, where it was well-received (elaborated below).

Teke-Tória is a community-building game played with wooden material that can be used both as a leisure activity and as a post-lesson debriefing exercise, either in connection with a specific curriculum or for general mood reflection. The game includes 1 throwing stick, 12 bowling puppets and 60 cards. As the game commences players take turns to throw the throwing stick, and depending on the symbol of the piece that was hit, the referee asks a question from the question cards of the given topic.

Players choose between two options before each roll: either roll with their eyes closed or roll with their eyes open, standing one step back for each question. The themes of the three symbols in the game are:

- (a) circle ~ general mood;
- (b) square ~ current occupation;
- (c) triangle ~ past period.

During the application of the workshop plan, the main goal was to prototype a community-building game that children would enjoy playing outdoors after school, and that would help them get to know each other and share their experiences.

Even though this course was quite successful, and a strong bond was formed with the partner organization as well as the girl participants—who eventually continued participation in a measurement-oriented framework—it was also a strong learning experience regarding the amount of freedom and responsibility that such target groups can handle, and as such, it resulted in the more clearly defined, limited and boundary-oriented conduct of antecedent workshops.





IV.5.3. Workshop conducted in Nyárádremete

The student team participating in the latter semester course developed their concept further in order to prototype it with the community of Nyárádremete Dr. Nyulas Ferenc primary school in Transylvania, Romania, in the summer of 2022. 40-45 primary school students from Nyárádremete and the surrounding villages were guided by the students as workshop leaders from MOME's Product Design MA2 team.

As described above, the goal of the students during the semester course was to design a community-building game that children would enjoy playing outdoors after school, and that would help them get to know each other and share their experiences. After the course, the game was further developed in terms of graphics and content, and then it was manufactured and tested together with the students from Nyárádremete.

The previously developed course material was applied because community-building, sensitizing aspect was prioritized, where a set of games can be built together with local youth, leaving the finished pieces and the experience of making things together in a Hungarian community beyond the border.

Despite the workshop being originally designed for smaller communities and groups, more than 40 primary school children joined. Even students from the neighboring village decided to participate, but despite the large number of students, everyone managed to successfully take an active part in the activities. The sessions were kicked off with introductory games to get to know the students a bit better and to lighten the mood. Three types of cooperative group games were played and then participants were given the choice of forming their own working groups to create the Teke-Tória.



Participants worked in two groups, one was responsible for sawing and sanding the wooden boards to size, and the other worked on the packaging of the game, decorating the card boxes and the game's pouch. The teams were reunited so that participants could paint the logs with spray paint. Finally, all groups tried out the games together. At the end of the session, two complete sets of Teke-Tória were made, which the community is still using to this day.

The participants reported that they really enjoyed the workshop, mastered peer-led cooperative groupwork and experienced mutual emotional support within the group. According to their school tutors' assessment, the participating children's planning, executional, delegating, organizational and emotional skills have developed significantly. Sadly, this project could not continue, even though it would be beneficial to include peer mentors in future workshops, who come from a different cultural and geographical context.





IV.6. Successes and challenges of FRUSKA workshops

Even though the program structure was created after careful consideration and several rounds of iteration, unexpected factors and challenges arose. These challenges were partially attributable to organizational issues (such as timing, technical barriers, personal barriers, etc.) or the general specificities of the target group, and they provided many important insights.

There is a complex set of issues concerning the target group's background, socioeconomic circumstances and educational history. Due to the neglect and underserving they experience in a larger societal context, **underprivileged girls often find it difficult to engage in longer timeframes, establish and follow-up on personal decisions, or express their personal needs and opinions.** These factors are essential to creating strong bonds within and outside of their micro communities, widening their networks and establishing future-oriented life strategies, so the methodology presented here aims at addressing these shortcomings resulting from previous life experiences. Even though the lack of visual culture or creative education is prevalent in the target group's educational path, and therefore the level of targeted proficiency is limited in the context of the program, the outcome is not to master maker or carpenter skills of participants, but to gain experience in uncharted territories while using skills such as self-reflection, open communication, playfulness, cooperation, proactivity, and failure management.

All in all, it can be stated that the challenges mentioned above were serious barriers to an uninterrupted participation, but the biggest obstacle was to gain the support of the family and home environment. In those cases where the family supported the participants to regularly engage in extracurricular activities, they were more likely to show up consistently, even when they had other obligations such as guarding siblings or completing household chores.

Furthermore, creating a simple but tangible object during the second workshop was consciously planned precisely to demonstrate the amount of skill and motivation participants can gain during the process, so that they would be able to show them at home and receive positive feedback from family members as well. Therefore, the support of the home environment is crucial not only because it facilitates regular engagement, but also because it directly reflects the participants' individual learnings and achievements.

Limitations were also detectable during all series of workshops. Observations point toward certain groups being more receptive to the method and certain organizational structures more flexible, which results in successes and learnings. Smaller groups (5-7 participants) were more suitable for individual learning than bigger groups (10 participants), however, bigger groups supported peer learning better even when facilitators had a difficult time answering each question. Data did not reflect a detectable difference between the attitude change in either case. **The organizational support that I received in each groups' case have led me to the conclusion that a contact organization's presence is beneficial (if not required) for the sake of minimizing logistical tasks, and also because the group's attention is easier to direct towards the learning if the facilitator only meets participants in the workshop context, preventing the group from falling back to usual group dynamics, daily routines and bullying.** In cases where the girl groups were freshly formed and didn't have a longer history with each other, it was more difficult, but not impossible, to share personal experiences, so in cases where a newer group or youth club wants to use the method, at least a few months of collective activity is required.

Despite the fact that consistent participation was the basis of a complex learning journey and later, detecting a measurable impact or shift in attitude and skill, absence hasn't been sanctioned during the process. It was made clear to all participants that participation is voluntary and the amount of gain they can receive from it is entirely dependent on their activity and approach, and therefore they are welcome and expected to take ownership over their learning journey but their decision to stay away for various reasons is completely respected. This kind of freedom resulting from exercising informed decision-making is an inherent part of the method not only during the design process and the execution of objects but throughout the whole program.

Besides the direct achievements and successes of the program, which are discussed elsewhere in the dissertation (see workshop case studies, IV.4.1-3., and analysis of data, IV.4.5.) there were several overarching gains. First of all, girls have gained a wider understanding of their identities, social status, and the factors that they can or can't tackle in different contexts of their lives. They have also gained a wider understanding of design: what it is, how it works, how it affects people's and their lives, and what impact it can produce. Moreover, they have gained experience regarding mentorship, peer connections, and how to navigate a competent leading role in a community situation. This one is crucial because it has a wider impact on the target group, as it facilitates positive role models and representation as well as encouraging social mobility among participants.



Requirements of a successful approach:

Participants

1. *Safe, clear, foreseeable structure*
2. *Adjustability and flexibility in structure and facilitation*
3. *Transparent communication*
4. *Target group-centered organizational background*
5. *Clear boundaries, respectful of the free choice of attendance*
6. *Space for reflection in (re)framing the process at the end (group and individual)*

Facilitators

1. *Space and time for reflection between sessions*
2. *Interdisciplinary support*
3. *Support from a background organization (civil organization, NGO, educational facility)*
4. *Clear design or artistic goal (clear expectation on the creative output, not necessarily from an end product-oriented mindset)*
5. *Clear personal motivation*
6. *Process-focused mindset*



IV.7. Analysis of the design process

The results of both semester courses (described above) were valuable from the perspective of functional and emotional needs of the target group. The objects designed during the courses were not directly incorporated into the final workbook, but the target groups' needs that were revealed through the process led me to reshape some designs and integrate these insights into a simplified, easily manufacturable form.⁹

Originally, a three-piece collection was designed for the workshop process, featuring customizable template objects with different functional value, size and complexity. In this context, template objects are defined as purposefully designed artefacts made for creative purposes, that offer multiple ways of individual customization in sizing, appearance of details and coloration. These details are specifically built into the design of the objects for participants to exercise decision-making, self-discovery, and self-expression during the process. This is especially important because as established above, Empowerment, Agency and Decision-making are the core notions of the methodology described here.

The collection of objects designed specifically for the program include a mobile paper structure (reflecting the interpersonal relationships of the participants), a small standing mirror featuring a pin board, a lightbox object (that can be customized according to participants' personal features), a swinging stool (that can be personalized and equipped with additional storage), and a ladder shelf (which is designed to refer to the vanity desk as a prefiguration, but instead of featuring a mirror for beautification, it offers personal storage as an identity-building act). Test-runs of the initial workshops revealed the need for a modification of this collection, resulting in the ladder shelf being edited out, the reason being that the object was complex and time-consuming to create and didn't resonate fully with all participants, containing too many cultural codes. This observation also confirmed my prior assumption that the design and making process, however enjoyable and meaningful to the participants, is not quite crucial in itself, rather, it is valuable for the attention and focus it creates in and towards participants.

⁹ Parts of this section are retrieved from a study written for *Disegno Journal*, currently under editing.

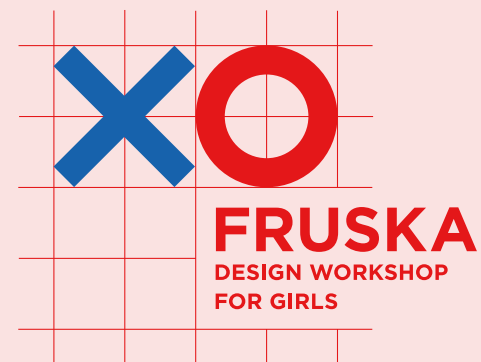
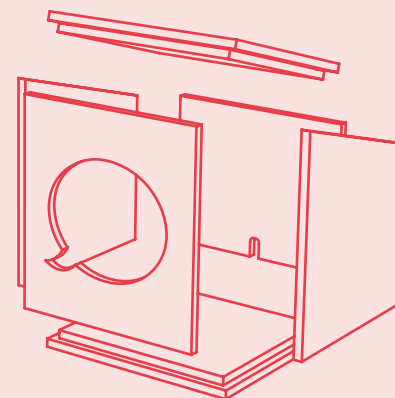
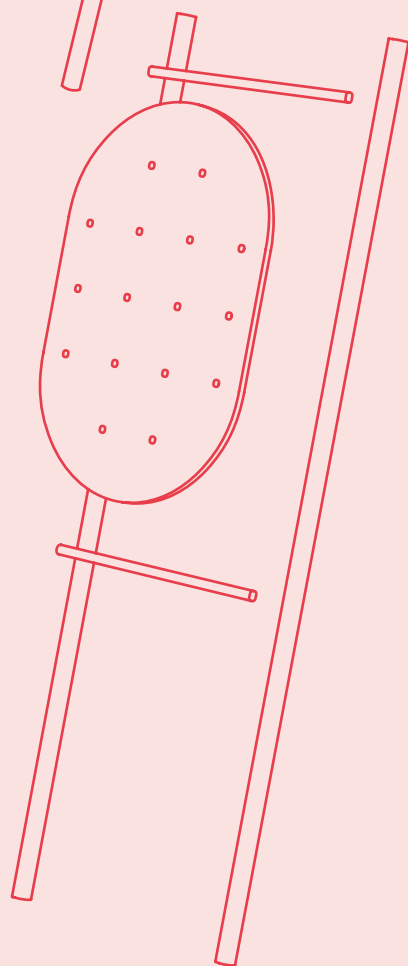
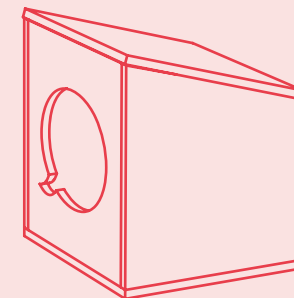
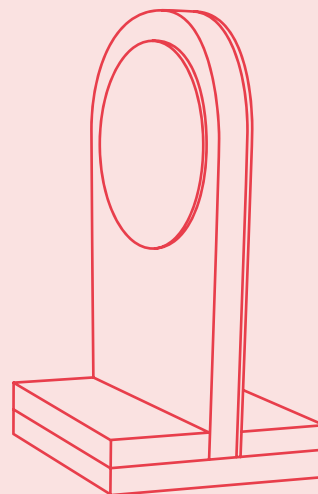
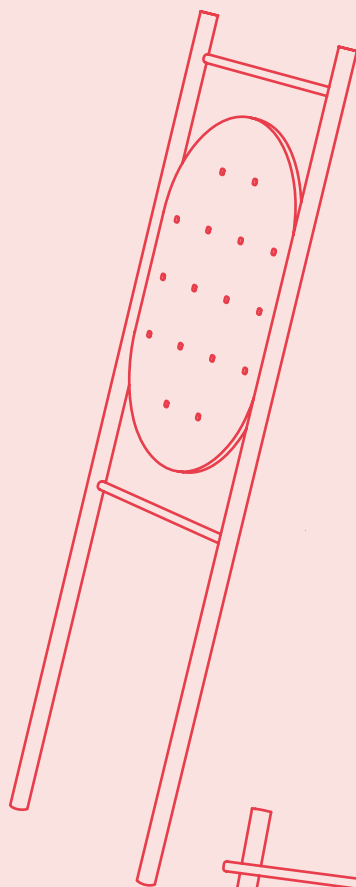
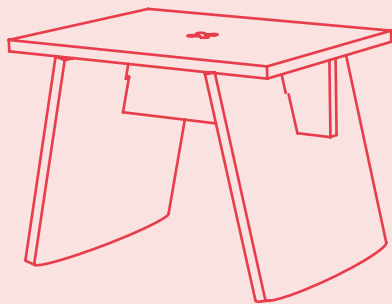
Looking at the objects designed and created in the process, a semiotic lens is necessary in order to examine the meaning created by and through them by participants. Designed objects can be observed on three levels through the lens of semiotics: on the pragmatic, the semantic and the syntactic level (Morris, 1938). The pragmatic level inquires into why the object exists, the semantic level explores what kind of subjective attitudes people have towards it, and the syntactic level investigates how it was made. In FRUSKA's case, the participants were co-designing a structurally pre-conceived template. The reliance on templates is necessitated by the short timeframe of the conducted workshops and the specificities of the target group (i.e., the lack of confidence in visual expression, the intimidating aspect of a detailed design process, and the need for a unified design journey that grants a certain amount of freedom to participants and to the community as well). The objects created throughout the series of workshops are statements by the participants, and thus, can be read through the lens of social semiotics. In this specific context, the author stresses the importance of meaning-making by the participants, and therefore focuses on this aspect of semiotics and semantics. The template-based objects are designed in a way that creates a blank canvas for the participants, as well as helping them overcome several technological and creative barriers. Rather than granting them a fully detailed design education course, the program focuses on taking smaller steps and aims at a success-oriented, affirmative process. The role of design here is to provide the framework for the creative work, to oversee the learning-process and to frame it in the context of a design research, which produces new knowledge in the field that helps addressing vulnerable groups with multiple disadvantages.

According to Bourdieu, design can be considered similar to a sociological analysis of anecdotes: "These representative and representational samples, exemplifying very concretely, like swatches of cloth, the reality described, thereby present themselves with all the appearances of the commonsense world, which is also inhabited by structures, but one dissimulated in the guise of contingent adventures, anecdotal accidents, particular events. This suggestive, allusive, elliptical form is what makes the literary text, like what is real, deliver up to its structure, by veiling it and snatching it from our gaze." (Bourdieu, 1996, p. 336) Kaszynska and Kimbell point out the similarities between the reasoning above and the way Paola de Martin interprets design as social meaning-making (Kaszynska & Kimbell, 2022, p. 13-14). De Martin states that single works of designers are also creative manifestations of "representative and representational samples" that contain social structures (de Martin, 2021). Consequently, these meaning-making manifestations in the shape of objects can be embraced as expressions of a visual language used by the participants freely, where they obey some ground rules but divert from them where they feel comfortable to do so.

During the fourth and final workshop assignment, an object is chosen from the above collection as the one item reflecting the given participants group's needs in the most meaningful way. This object can either be the swinging stool or the lightbox, in accordance with central themes and needs of the group. These needs are defined and articulated by the participants during the third workshop session in a spatial visualization and mapping exercise, focusing on their immediate home environments and their positives and pain points. The stool was chosen due to the shared demand of this given group for personal placemaking within their homes and shared domestic spaces ("a seat at the table", literally, as one participant expressed.) In the case of other workshops, lightbox objects are created on the basis of the questions raised in those specific cases, bringing similar results in self-evaluation, which could indicate that the subjects of workshops attach a lesser significance to the process of creation itself, but the process might be important for keeping up the motivation in participants through its relevance in their lives. As mentioned above, in the context of the research, several design blueprints were created, such as storage items, chandeliers and an outdoor throwing game, but they were not applied in the context of a FRUSKA workshop so far due to the lack of an appropriate age group or circumstances. Nevertheless, each of these blueprints represents a different complexity, functional specificity or level of affordance for individual customization.

Affordances, as Gibson defines them (Gibson 1979), stem directly from observable properties of objects (or other phenomena). In the given female-centered context, these observable qualities of objects can differ from the ones registered in a different context: a 'female gaze' on the environment and its furnishings is inherently different from the 'male gaze'. The question of whether the objects described below fit into a design canon (corresponding to a certain aesthetic or market position) can uncover the presence of design features that are othering and that reinforce existing stereotypes (Kóczé & Sardelic, 2016).

Given that the participants are actors or 'bodies in space' (Hodge & Kress, 1988, p. 52), their everyday life and acts should be considered as a baseline for the participatory design process in order to truly reflect their actual needs. Consequently, several affordances can be observed in the given case. The template of the stool was selected taking into consideration the participants' need for a placemaking act, that is, their need to have dedicated, flexible spatial features in their crowded, loud, co-habitated domestic spaces. The template offers the opportunity of a swinging motion that can be considered a radical act for a teenage Roma girl. The stool offers the chance to create a swinging motion, but only one participant felt curious and playful enough to apply a rounded shape to the legs of the object (most of the participants declined this option due to the extra work it meant during fabrication and possibly due to the feeling of uncertainty it brought to



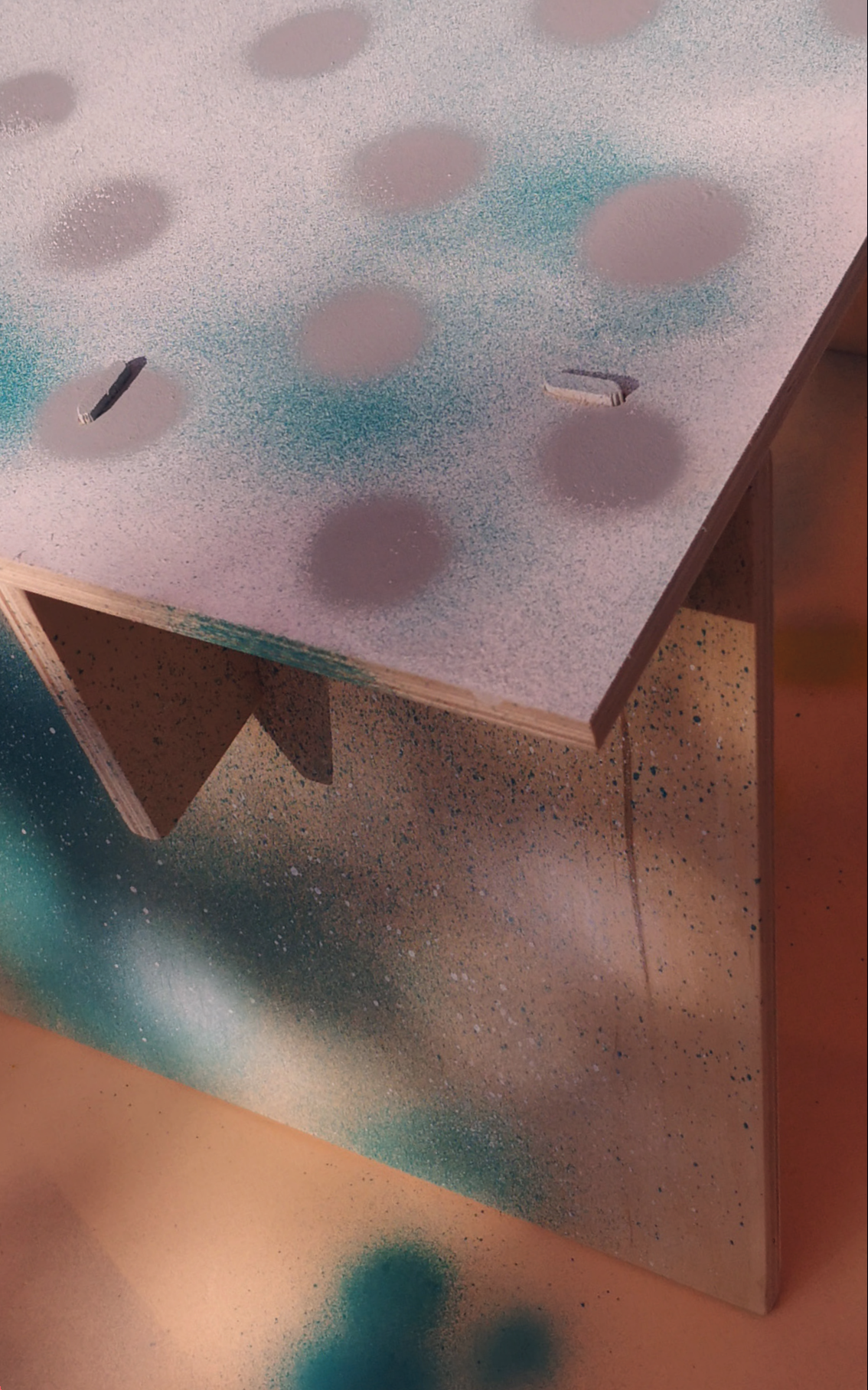
the object's usage.) This playfulness is a significant element of the template design that addresses adolescence as the ambivalence and transition that it is between childhood and adulthood. Since the target group is traditionally considered to display early maturation in their womanhood due to social expectations to perform adult behavior and labor at home (Durst, 2001), the chance to still embody the girl child without adult expectations is a significant act of rebellion.

The size and weight of the object afford easy transitions of function and spatial-territorial usage; it can be used individually or in a community. The way that the sitting surface transforms into a canvas for the self-expression of participants is radical in itself, bordering on minimalist and maximalist design principles, a folk tradition and a contemporary manifestation of popular culture and personal accounts of social life.

It is important to point out that creating simple pieces of furniture or homeware objects does not grant participants the skills for mastery in woodworking, nor is the program focused on technological achievement or professional design skills. Instead, the process and the objects created within reflect the Beuysian potential of social transformation, focusing a creative practice “not on the static object with realized goals, but rather on actions and demonstrations that showed a readiness and adaptability to change.” (Jordan 2013, p. 148) This means that the participants' creation and customization of the objects manufactured during the process is an act of place-making and meaning-making, through which participants can experience what it means to plan, manifest and follow through with their intentions in a relatively structured way that grants them freedom of expression. Moreover, participants have gained skills that they can employ in other contexts as well: manual skills, technological skills, fine motoric skills, and appropriate language (of technology and of self-reflection), which can help them inhabit the world with more self-confidence.

As a reflection on the design process, it is important to point out the key takeaways. The role of the designer in such a case, as pointed out above, is to co-create the framework, facilitate the process and hold a safe space for the participants' empowerment. In this specific case, objects were designed not so much to solve problems but to address certain challenges in participants' lives through an indirect, practical process that helps them exercise and gain skills necessary for agency-building and empowerment through decision-making. For that, and for the sake of safely making mistakes, parts of the method were designed for building a framework that participants can fill in, customize or shape in their own way. As a designer, granting that flexibility was not without challenges, but it proved successful and satisfying.





IV.8. Reflection

Creating the FRUSKA program, meeting all the wonderful, unique participants, social workers, and facilitators along the way, and learning from all parties has been a special experience. I have gained a first-hand experience on female resilience, strength, willpower, humor, kindness, community support and, first of all, creativity. I am eternally grateful for all the girls and women who have shared their life experiences with me through stories, creations, inside jokes, songs, and playful winks. In this last section I will attempt to summarize the learnings I have gained from the process.

The circle of girls, who have participated in the program one way or another, is quite wide. About 30 participants have completed the whole program (even though not all of them are represented in the collected data for various reasons), about 75 girls have tried at least parts of the method, and another 75 have come into contact with the method in various settings. Altogether, I have had the chance to meet about 180 girls and learn about their inner world, experiences and hopes. The most important learning I have gained is that this target group, and ultimately this generation has immense potential which should not be overlooked simply because we lack the tools to inspire them.

The challenges that arose during this research are mostly related to the systemic failure of social support for the target group. School education, especially in segregated areas, does not prioritize the capacity-building of young girls, even though there's vast amount of data that supports the evidence that driving change in underprivileged communities is possible

through supporting women's self-sufficiency and growth, ultimately leading to a greater good of society (WTO, 2020; Perli et al., 2022). On the other hand, educators, community organizers and social workers also lack the resources and support they need, so this program aims at alleviating that burden with methodical support and content provision. Concrete challenges like uneven participation, skills deficiency, anti-social behavior or lack of motivation can be attributed to an insufficient support from the educational or home environment, but these territories are not something that this design approach can have an impact on; therefore it aims at creating the resources in the girls themselves to overcome the difficulties they did not ask for in an environment that does not prioritize their best interest.

I still feel that design possesses the quality to catalyze social change, however, I have also learned that the circumstances and goals must be defined with care, humility and in consideration of multiple factors. Ultimately, design can create both physical solutions to problems or even launch structural changes for better systems and frameworks, but it also contributes to the humane process of understanding, tackling and overcoming challenges. FRUSKA has been an experiment to create conditions in which disadvantaged young girls can learn more about themselves and their environment, gain skills, confidence, and tools to create better visions for the future. Empowering these girls, helping them gain agency and make confident and informed decisions was meant to be an end goal, and the data does reflect that. Therefore, I consider it my mission to continue doing the workshops, widening the circle of participants, peer mentors and the positive representation of the target group. On the other hand, a more important learning has surfaced regarding the social context of the problem, or specifically the environment that these girls come from. If this environment does not create opportunities for self-discovery,

creativity, positive representation and self-advocacy, then it is very unlikely that these girls can live up to their potential and bring their perspective to a better, more humane, more balanced, more inclusive, and more livable future.

We already know the results of an exploitative, profit-centered, and competitive mindset on our environment, climate and ultimately the inhabitants of our planet, and it does not look bright. Helping empowered, competent girls raise their voice and be included in the conversation and decision-making through advocacy and changemaking is a crucial step for a more just future.

The biggest success that I can account for during this journey is the large pool of positive feedback that participants have provided. For the question **'What goals have you set for yourself during the program?'**, several participants have given answers such as **'I'll learn something new and exciting'**, **'I'll complete the assignment and have fun along the way'**, **'I'll feel proud of my creation'**, **'I'll do a good job and won't give up'**, and **'I'll think more during the process'**; which ultimately present the message that these girls do believe in themselves and with the right support and encouragement, they can flourish. When asked about their biggest achievement, several of them mentioned their newly gained technological skills, courage towards new techniques, improved peer dynamics, feeling of satisfaction, being able to complete a single object, and having fun along the way. Referring to what they have learned during the process, many have answered **'I've learned to design and make decisions'**, **'to ask for help and support'**, **'patience and dexterity'**, **'courage'**, and **'the belief that**

I am capable of many things! Ultimately, these formulations, given anonymously by the participants, are the biggest achievement of the program, because it reflects that participants have not only begun mastering self-reflection and self-knowledge, but they have gained resources to encourage, support and appreciate themselves, which I truly think is the basis for empowerment, agency and better future prospects.

Another crucial insight that I have gained from the research is connected to partnerships. It was evident from the beginning that I, as a designer, cannot and should not take up the role of a social worker, a community organizer, or a schoolteacher. However, all these organizations, professionals and supporting individuals have helped me gain a deeper knowledge on the participants, facilitated the organization of workshops and their professional content, and have reassured me that the methods described here could be used by different groups and professionals other than designers. According to my experience, the method described above is fit for application within Tanodas, school education programs, and other extra-curricular activities, however, its inclusion in current agendas need to be worked on. As a future inquiry, I am planning to conduct further research regarding the application possibilities of the FRUSKA method and create a training framework for individuals who would like to include the Handbook in their practice, be it from a Tanoda, a primary school, or a summer camp.

All in all, what does design have to do with these challenges? This research has confirmed to me that design's role is to provide the right kind of attention. The one that facilitates concentration, provides dedicated space and structure, takes one out of their comfort zone, requires risk-taking but creates safe boundaries to handle failures, provides role models but allows one to take different routes, and most importantly, allows a wide range of identities to take part in the conversation and inhibit spaces that have not been inclusive enough so far.



IV.9. Summary

The research presented above inquires into the potential of design in the development of disadvantaged female communities. FRUSKA is a design-based program, grounded firmly in theoretical research, and implemented through four participatory workshops, ultimately aiming at the empowerment, agency- and skill-building of the target group of disadvantaged girls aged 10-18.

Social design is frequently used in settings of working with vulnerable groups, with a vast array of tools and methods to apply. However, in this case a doubly-marginalized group is the focus, therefore, several other theoretical frameworks are applied, such as critical feminist studies, Intersectional Theory (Crenshaw, 1989), sociology, the feminized concept of poverty (Durst, 2001), developmental psychology and Self-Determination Theory (Ryan & Deci, 2000, 2017), and ultimately a critique of current HCD methods and the maker movement (Toupin, 2014; Voigt, 2017).

After careful consideration, the wide group of disadvantaged women in Hungary were narrowed down to the age group of 10-18 years, due to the observation that during the formative years of adolescence, girls can still gain valuable skills for empowerment, agency and self-determination. This age is widely considered in psychological literature to be the time for identity construction, community building and goal-setting, but also a highly transformative period that is difficult to pinpoint as the process of adolescence can vary due to geographical, cultural and individual factors. Empowerment, as a key concept, was highlighted from the perspective of skill and capacity-building (Kabeer, 1999), complemented by agency and decision-making.

A wide range of theoretical research on the target group was presented and further supported by empirical observations in various settings informed by both sociological and design methods. A series of narrative life interviews recorded in rural Roma settlements have directed my attention to the fact that personal experience and knowledge is a valid starting point, leading the inquiry towards the constructivist approach of epistemology (Dewey, 1938). This approach promotes the idea that, besides knowledge being socially constructed, every piece of knowledge is personal and individual, therefore, besides mainstream academic knowledge, different types of experiences, realities, and knowledge can also be valued. Based on that premise, current research centers around the idea that the target group already possesses valuable knowledge, that needs to be nurtured, triggered,



activated, and enriched through the use of a design-based method, not only through the activation of technical, planning, execution and decision-making skills (altogether, design skills), but self-knowledge, self-reflection and coping skills as well.

Therefore, the proposed method and program, FRUSKA, aims at providing a framework of a learning journey for disadvantaged girl groups, which offers a clear and safe structure, combines psychological and technological skills, offers space for individual solutions and customization, integrates the positive effect of peer role models, ultimately facilitating self-reflection and self-assessment and allowing for the creation of tangible end-products based on a personal learning process.

The case studies presented above show a large variety of lessons learned, which were assessed and reflected back on the method created here through several rounds of iteration. These case studies resulted in the published FRUSKA Handbook, which contains a Methodical Recommendation, a Workbook, and a Questionnaire book for assessment during application, both in English and Hungarian. The workbook is open source and is published in physical and digital formats and can be used by designers, community builders, educators and social workers who are in contact with vulnerable girl groups.

The application of the FRUSKA method is presented and assessed in detail above, however, it is important to note once again that it is still in an experimental phase. Concerning the original hypothesis, that design can be utilized to empower disenfranchised girl communities, the data gathered and assessed reflects positive and encouraging results: in fact, participants have reported higher self-awareness, an increased sense of satisfaction with their creation, a positive impact on their peer relationships and a wider vocabulary of self-reflection. They have also reported increased confidence in technical knowledge and the intent to apply it in the future, which confirms the positive long-term impact of maker-based learning and projects. However, in order to create a longitudinal comparative study, more data and a longer application period is required.

A crucial learning of the research is that a participatory approach works well for creating an effective methodology to address the needs of the target group, but strong boundaries and a limitation of the number of choices are necessary in order to create a fail-safe, encouraging and successful learning journey. The physicality of the exercises in the FRUSKA method helped participants practice self-reflection, concentration, making small but personal decisions, and therefore tap into their inherent knowledge and resources leading to empowerment and agency.

The research presented above, while striving to be methodical and scientific, has an inherently personal quality about it, which, I believe, is a positive quality. Future directions of the research are strongly connected to the personal motivation that this inquiry is motivated by, such as widening the positive representation of the target group, developing an international application for the method and looking into ways that current methods could be refined and broadened by the inclusion of and contributions from the targeted users of the methodology, such as educators, social workers and community organizers.

The scope of this dissertation does not allow for covering all related subjects, but further inquiries into a more age-specific approach or further investigation on geographical differences would certainly be worthy of study. It would be worthy to apply the method to wider social innovation settings, plans or directives and observe the outcomes, as well as introducing it to a market-based environment in the context of CSR-programs and the facilitation of gender-sensitive social mobilization.



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Bio

Janka Csernák is a social designer and researcher. Her track record as a market-based product and concept designer and curator for diverse audiences has informed her years of working in social design since 2015. Her research focuses on social design in the context disadvantaged groups, gender equity, participatory design, design ethics, and speculative design. In addition to teaching multidisciplinary social design courses in Zagreb (ALU), Gent (KASK), Tallinn (EKA), workshops during hackathons and summer universities, she is a co-founder of the Social Design Network. She received the Hungarian Design Award for several projects in 2014 and 2015, and the Fondation Jacques Rougerie Award in 2013.

Studies

2017 -	Applied Art DLA, Doctoral School, <i>Moholy-Nagy University of Art and Design (HU)</i>
2010 - 2012	Metal design MA, <i>Moholy-Nagy University of Art and Design (HU)</i>
2011	Metal design, <i>ESAD Porto (PT)</i>
2007 - 2010	Metal design BA, <i>Moholy-Nagy University of Art and Design (HU)</i>

Work

2019 -	Researcher at <i>Social Design Hub, Innovation Center, Moholy-Nagy University of Art and Design (HU)</i>
2019 - 2020	Art director at <i>SuperChannel</i>
2015 - 018	Art director at <i>MAXCity Design Center</i>
2012 - 2015	Designer and project lead at <i>S'39 Hybrid Design Manufacture design studio</i>

Awards / Recognition

- 2015 *Hungarian Design Award* – ‘LUMINARI Glass’ project, Budapest (HU)
- 2014 *Hungarian Design Award*– ‘CALTROPe’ projekt, Budapest (HU)
- 2013 *Award of Jacques Rougerie Foundation*, Category ‘Architecture and sea level rise’, 1st prize,– ‘CALTROPe’ project, Paris (FR)

Publications

- 2023 Málovics, Gy., Bajmóczy, Z., Csernák, J., Fehér, B., Frigyik, M., Juhász, A., Matolay, R., Müllner, A., Szerencsés, R. (2023) *Az egyetemi közösségi szerepvállalás lehetséges szerepe a társadalmi innovációk létrehozásában magyarországi egyetemi városi kontextusban*, Tér és Társadalom, 37 /3., in edit
- Templates of Agency: Objects of a Social Design Program for Disadvantaged Girls* (2023) Disegno Journal 2023/1, in edit
- A safe space of creativity: designing with vulnerable communities* (2023) Cumulus Antwerp Conference paper, in edit
- Csernák, J., Szerencsés, R., Horváth, L., Dész, F. (2023), *FRUSKA Handbook / FRUSKA Kézikönyv*, MOME, Budapest, ISBN 978-615-5134-42-5
- 2020 *Hátrányos helyzetű női közösségek fejlesztése a design eszközeivel* (2020) IX. Interdisciplinary Doctorate Conference Proceedings. ISBN978-963-429-583-9 Design (HU)
- 2015 Baróthy, A., Csernák, J. (2015) „It’s like a... (Thoughts on some kind of sustainably-shaped thing)” In: Sustainable Identities. Editor: German Kinga, Okwui Enwezor, Venezia: Marsilio, p. 100. La Biennale di Venezia. ISBN: 9788831721288

Projects

- 2023 *TELCO 2023 - Future of Telecommunication* speculative design course in cooperation with Telekom HU, content development, lead lecturer
- 2022 – *Fields of Presence* research project with the Hungarian Charity of the Order of Malta, methodological and content development, workshop lead and professional support
- FRUSKA* research project on the creative development of disadvantaged girl communities, research lead
- 2021 – *Social Design Network Conference, ‘Social Futures’ exhibition*, content developer and curator
- Creative development of Compack Industrial area in cooperation with the Hungarian Charity of the Order of Malta*, content development, workshop lead and professional support
- 2020 – *Launch of the Social Design Network* content development and professional support
- MOME Care Packs- Baby Pack, Comfort Pack and Creative Pack for various vulnerable groups during COVID-19*, research and content development, project lead
- 2019 – *Social design and social enterprise development projects in Tomor (HU)*, research and content development, co-lecturer
- 2018 – *Bodvapak Sleep Package development and prototyping*, research and content development

Presentations

- 2023
Presentation and workshop at *Summer School of Community Organizers Association*, Kunbábony (HU)

'Future of telecommunication' speculative design lecture and workshop for *Telekom HU* (HU)

Social Design- participatory methods in creative work, *ALU Summer School*, Istria, (HR)

'Connectivity and Creativity in Times of Crisis' *Cumulus Antwerp* - Conference presentation / PhD track (BE)
- 2022
Presentation and workshop, *ELIA* Helsinki (FI)

Workshop and presentation for *ALU*, Zagreb (HR)

'Learning and doing' keynote speech on social design for joint course at *KASK and EKA*

Lecture at 'Designing for Social Innovation', *Service Design College* (ES)
- 2017 - 2018
'Common denominator' roundtable talks (HU) at *social design exhibition in MAXCity Design Center*
- 2014
Urban Series, workshop and lecture on *Urban Art*, Istanbul (TR)

Bratislava Design Week - Workshop and lecture on public and participatory art
- 2013
VÁR A TÉR, urban planning workshop on Batthyányi square, *FUGA*, Budapest (HU)

Teaching

- 2023
Social Design Hackathon in Zalakomár (HU)

TELCO 2023- Future of Telecommunication-speculative design course in cooperation with Telekom HU, lead lecturer (HU)

Lecture on *social design methodologies and creative community engagement* at Summer School of ALU (Istria, HR), lead lecturer

'*Future selves*'- three-way international interdisciplinary design course in cooperation with MOME, KASK and EKA, lead lecturer
- 2022
Social Design Summer University in Zalakomár

'*Design in times of crises*' Lecture on social design methodologies and creative community engagement at ALU (Zagreb, HR)

Social Design Hackathon in Zalakomár during MOME Course Week (HU)
- 2021
Social Design Hackathon in Tiszaroff during MOME Course Week (HU)

'*Design Research*' Interdisciplinary artistic and design research method during MOME Course Week
- 2019 - 2023
Various design courses in social design (MOME)
- 2018
Social Design Summer University in Tomor (HU)

Declaration of authenticity

I, the undersigned Janka Csernák ((place of birth, date of birth: Pécs, 3 June 1988, Mother's name: ID number: 054840UA, a doctoral candidate at the Doctoral School of the Moholy-Nagy University of the Art and Design Budapest, declare that my doctoral thesis 'Working With Disadvantaged Female Communities Through Design Tools' is my own work, and I have used the sources given in it. All parts of this thesis, which I have taken verbatim or with the same content, but paraphrased from other sources, are clearly marked with the source.

I further declare that I am submitting this dissertation as my own intellectual work, exclusively to the above-mentioned university.

Budapest, 30 August 2023.

Signature

Eredetiségi nyilatkozat

Alulírott Csernák Janka (szül. hely, idő: Pécs, 1988, június 3., anyja neve: Bartók Gyöngyi, szem. ig. szám: 054840UA), a Moholy-Nagy Művészeti Egyetem Doktori Iskola doktorjelöltje kijelentem, hogy a 'Working With Disadvantaged Female Communities Through Design Tools' (Hátrányos helyzetű női közösségek fejlesztése a design eszközrendszerén keresztül) című doktori értekezésem saját művem, abban a megadott forrásokat használtam fel. Minden olyan részt, amelyet szó szerint vagy azonos tartalommal, de átfogalmazva más forrásból átvettem, egyértelműen, a forrás megadásával megjelöltem.

Kijelentem továbbá, hogy a disszertációt saját szellemi alkotásomként, kizárólag a fenti egyetemhez nyújtom be.

Budapest, 2023 augusztus 30.

Aláírás

Appendix

KÉZI – KÖNYV

F



R



FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

RESEARCH LEAD, AUTHOR / KUTATÁSVEZETŐ, SZERZŐ:
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CONSULTING EXPERTS, CO-AUTHORS

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Fanni Dész - Sociology and Social Work / Szociológia és szociális munka

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EDITOR / SZERKESZTŐ: Szonja Kálmán

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U



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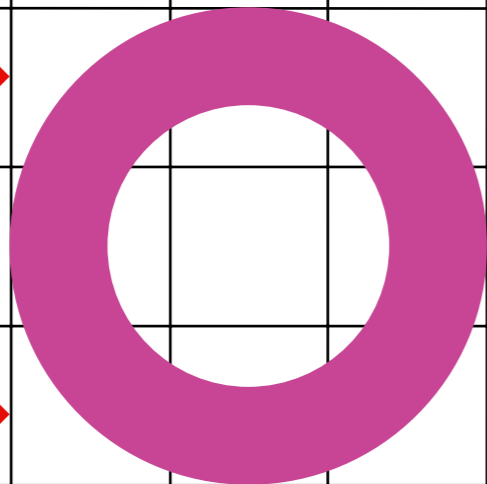
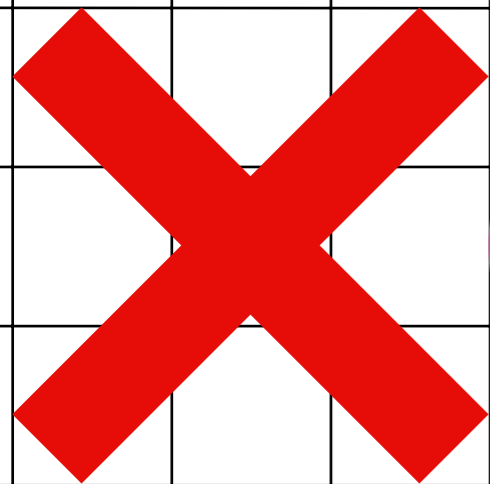
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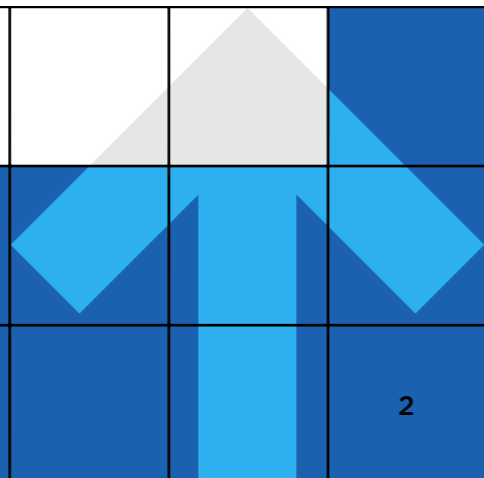
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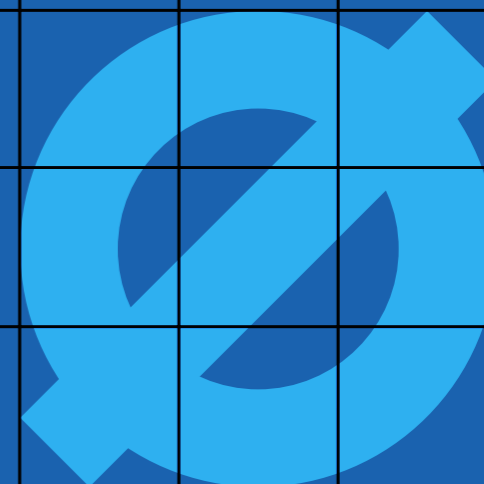
DESIGN WORKSHOP
FOR GIRLS



2

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METHOD BOOK



0

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FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

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és diákjai, the girl community of Zalakomár lányközössége,
Dorina Bencsics, Kinga Dér, Luca Wilson, Borka Moravcsik



What is FRUSKA?

FRUSKA ('little girl' in Hungarian) is a creative space and design education program targeting disadvantaged girls aged 10-18, that creates a multi-level learning experience through design tools.

It applies a peer-to-peer, feminist, and intersectional viewpoint to empower girls, and boost their confidence and self-worth while facilitating social mobility.

When given the opportunity to participate in a complete design journey from framing the problems to conceptualizing and creating the objects themselves, they experience that their choices and opinions matter.

By creating an intersectional, peer-to-peer mentoring journey, they also get a chance to unlearn ingrained sexist, racial, or societal bias by seeing all kinds of girls in competent, knowledgeable positions. After completing a course, girls from all kinds of backgrounds can become mentors and step into strong, supporting, and leading roles, defying their knowledge inertia. This experience increases their self-worth, their competence, and their mobility.

FRUSKA is created within and supported by the Innovation Center of Moholy-Nagy University of Art and Design Budapest.

All the content in this book is aligned with the ethical measurements of the supporting Institution.

The target group

It seems more important than ever to address the increasingly pressing issue of intersecting inequities underprivileged girls face. While the developing world has been a central focus of worldwide development work carried out by global initiatives, the gender gap has not been closed contrary to earlier incentives (United Nations- Millennium Development Goals 2000-2015, 17 Sustainable Development Goals 2015-2030).

Unpacking the distinctions by which we define groups as underprivileged, it is both important to look at the global context and see local and cultural specificities too. In the global context, the following factors play a key role: living in low-income households, ill-equipped housing conditions, employment activity of the household, education level of household members as well as cultural factors like ethnicity, race or caste. Based on information about basic needs collected from 15 low-income countries, the World Bank defines the extreme poor as those living on less than \$1.90 a day. However, because today more people in poverty live in middle-income countries than in low-income countries, higher poverty lines are used.

In a more local context, especially in Central-Eastern Europe, besides the difficult socioeconomic settings of an individual, one can't overlook the historically ingrained bias against ethnicities.

When looking at the current socioeconomic circumstances in Hungary, the global economic crisis of 2008 had effects on Hungarian society earlier than in other countries

(usually between 2009 and 2012) and therefore increased the extent of income poverty as well as income inequalities and severe material deprivation (Siposné, 2020)¹. According to data, housing inequalities, ethnic origin, and having a large family are usually closely related, creating overlapping disadvantages. Furthermore, the Roma population, which makes up about 6-7% of the total Hungarian population, is considered the most exposed to poverty. Level of education and employment are both considerably low, leading to deep poverty of these groups (Siposné, 2020). A survey conducted in 2012 revealed that while 12% of the total Hungarian population lives below 60% of the median equivalised income, this rate among the Roma population shows a rate of 76% (TÁRKI, Gábos et al. 2013)².

According to a 2015 study on Hungary, deprivation can be further broken down into three indicators: the proportion of people living in relative income poverty, the proportion of people living in severe material deprivation, and the proportion of people living in a very low job-intensity household (employment poverty). The groups defined by relevant indicators overlap, which signifies 1,9 % of the overall population of Hungary. Additionally, poverty and social exclusion threaten even further the following groups: children under 18, single-parent households, low-educated, unemployed or Roma people (in which case the above risk is three times the average) (KSH, 2015)³.

With the transition to a market economy, the length of childcare benefits has increased and the number of childcare institutions has decreased. This has led to women being increasingly pushed into the household to take care of their children, elderly relatives, and relatives living with disabilities. This has resulted in the feminisation of poverty as a dominant phenomenon in the country (Einhorn 1993⁴, Gregor – Kováts 2019⁵). Taking into account additional, gender-based inequalities, Romani women are the region's most vulnerable ones, facing constant, multiple discrimination based on race, class, and gender. (Schultz, 2012)⁶. Furthermore, (mostly Roma) girls are not only



¹ Siposné, E. (2020). Novel Solutions in Poverty Alleviation in Hungary, with Special Regard to Regional Differences. *Theory Methodology Practice: Club of Economics in Miskolc*, 16 (01), 41-52.

² Gábos, A., Szivós, P., Tátrai, A. (2013). Szegénység és társadalmi kirekesztés Magyarországon, 2000–2012. (Poverty and social exclusion in Hungary, 2000–2012.). Szivós P. – Tóth I. Gy. (eds.), *Egyenlőtlenség és polarizálódás a magyar társadalomban. TÁRKI Monitor Jelentések 2012*. Budapest: TÁRKI. http://www.tarki.hu/hu/research/hm/monitor2012_teljes.pdf Last download: April 15, 2020

³ Központi Statisztikai Hivatal: A háztartások életszínvonala, 2015 <https://www.ksh.hu/docs/hun/xftp/idoszaki/hazteletszinv/hazteletszinv15.pdf>

⁴ Einhorn, B., (1993.) *Cinderella Goes to Market: Citizenship, Gender and Women's Movements in East Central Europe*. Verso, London, New York.

⁵ Gregor, A., Kováts, E. (2019). Work-life: balance? Tensions between care and paid work in the lives of Hungarian women. *Social Science Review, Special Issue in English Nr. 7*.

⁶ Schultz, D. (2012.) *Translating Intersectionality Theory into Practice: A Tale of Romani*. *Gadže Feminist Alliance, Signs, Vol. 38, No. 1, (Autumn 2012), 37-43*.

marginalized within the category of children as females but also within the category of women as minors. (Taefi, 2009)⁷. Addressing poverty as a gendered problem helps us further understand the obstacles underprivileged females face. The two strongest barriers are the duty of childcare (which falls disproportionately on mothers instead of fathers) and the impediment they experience in the job market (Czibere, 2012)⁸.

In low-income, vulnerable communities, the lack of perspective and job prospects can have debilitating effects on youth groups. Girls often are the most vulnerable in this sense, as early (childhood) marriage, a domestic career and the role of the caretaker is the only visible option to them. It is significantly true in more traditional or ethnic communities since the family serves as both the sole economic and social support system for individuals.

This set of circumstances often results in not only early childbearing and leaving the education system too early, but several other psychological factors that further hold back individuals from breaking out of their barriers. The lack of support in the education system (especially in rural segregated schools) further deepens the abandonment young girls might experience and these difficulties might result in a lack of motivation, goal-setting, confidence, and agency.

In many cases, these interconnected phenomena foster a role conflict between the world of the family (which considers a girl an adult from early adolescence) and the world of school, which still treats them as children in need of discipline. Therefore in the following methodology, the age of adolescence is flagged between ages 10-18, but for more accurate methodical choices and appropriate tools, it is further broken down into two categories (10-13 and 14-18), when referring to assessment tools.

Who is this book for?

This method book aims to find and identify patterns of diverse challenges underprivileged adolescent girls face, and the psychological effects these challenges cause, to link them to effective creative tools. The method aims to define creative and design-based practices that enhance the life experience of underprivileged girls through gaining skills such as self-confidence, problem-solving skills, and a sense of agency. As such, it is a useful tool for practitioners, community-leaders or educators to enrich the developmental work with the target group of disadvantaged girls aged 10-18. The method and workbook can be applied in scenarios when the developmental work carried out with the target group calls for out-of-the box or creative tools, as both the age specificities of adolescent girls and their position in educational or non-educational settings can prove challenging. In order to address girls in a meaningful way, it can be helpful to apply participatory, customizable activities such as the ones proposed below.

The adolescent phase in the psychosocial theory of development is concerned with identity formation versus role diffusion (Erikson, 1968)⁹, as well as agency manifestation. Considering adolescents' construction of identity - which underprivileged youth often miss out on - as part of an ongoing formation of relationships, institutions, culture, and family rather than seeing them as passive reactors to a static system produces accurate and detailed observations. (Cooper, 1999)¹⁰.

Moreover, it helps to overcome the misconception of seeing educational difficulties of low-income or minority students as a result of 'cultural mismatch', and to recognize how institutions might lack the knowledge to guide them. On top of that, it is important to mention that according to surveys, traumatic experiences within the family appear more frequently than in other secure social settings (loss of family members, separation, loss of employment, housing crises, violence, etc.).

Previous studies indicate that adolescents of low socio-economic status report lower self-esteem in comparison to their peers of higher socio-economic status (Veselska et al, 2009¹¹). Addressing and improving low self-esteem is a key factor in working with at-risk adolescent girls as low self-esteem is widely documented as a correlative factor in depression and anxiety (Veselska et al, 2009), lower health-related quality of life (Mikkelsen, 2020)¹², criminal behavior, drug and alcohol abuse, and teen pregnancy (Reasoner, 2002)¹³. Confidence and satisfaction in oneself (self-esteem) can be influenced by peer and parental relationships, different intellectual and physical abilities, appearance, competence, as well as identification with a reference group (either positively or negatively) (Hartz et al, 2005, p71)¹⁴. These factors impact girls more significantly than boys, especially through adolescence, as gender-role expectations impose limits at a higher scale on females. Previous studies show that self-efficacy and self-esteem might act as a buffer for negative psychosocial factors in adolescents (Mikkelsen, 2020). Promotion of self-efficacy might contribute to reducing emotional symptoms among all socioeconomic groups and thus to reducing social inequalities in emotional symptoms (Meilstrup, 2016)¹⁵. Increasing self-awareness helps girls identify personal preferences, values, and life purpose and create a realistic appreciation of personal strengths and weaknesses, therefore setting more realistic goals.



⁷ Taefi, N. 2009. "The Synthesis of Age and Gender: Intersectionality, International Human Rights Law and the Marginalisation of the Girl-Child." *International Journal of Children's Rights*, 17, 345-376.

⁸ Czibere, I. (2012.) *Nők mélyszegénységben. Személyes életvilágok és cselekvési perspektívák a mélyszegénységben élő nők mindennapjaiban.* L'Harmattan, 243

⁹ Erikson, E.H. (1968). *Identity: youth and crisis.* Norton & Co.

¹⁰ Cooper, C. R. (199..). "Multiple Selves, Multiple Worlds: Cultural Perspectives on Individuality and Connectedness in Adolescent Development".n Masten, A. S. (Ed.)*Cultural Processes in Child Development.* (pp. 25-27). Mahwah, N. J.: Lawrence Erlbaum Associates Publishers.

¹¹ Veselska, Z., Madarasova Geckova, A., Gajdosova, B., Orosova, O., van Dijk, J. P.,& Reijneveld, S. A. (2010). Socio-economic differences in self-esteem of adolescents influenced by personality, mental health and social support. *European Journal of Public Health*, 20(6), 647-652.

¹² Mikkelsen, H. T., Haraldstad, K., Helseth, S., Skarstein, S., Småstuen, M. C., & Rohde, G. (2020). Health-related quality of life is strongly associated with self-efficacy, self-esteem, loneliness, and stress in 14-15-year-old adolescents: a cross-sectional study. *Health and Quality of Life Outcomes*, 18(1), 1-17.

¹³ Reasoner, R. (2002). Review of self-esteem research. Retrieved from the National Association for Self-Esteem web site: www.self-esteem-nase.org/research.shtml Reasoner, 2002, cited by Hartz & Thick, 2011

¹⁴ Hartz, L., L. Thick. (2005). "Art Therapy Strategies to Raise Self-esteem in Female Juvenile Offenders: a Comparison of Art Psychotherapy and Art as Therapy Approaches.", *Art Therapy Journal of the American Art Therapy Association*, 22 (2), 70-80.

¹⁵ Meilstrup, C., Thygesen, L. C., Nielsen, L., Koushede, V., Cross, D., & Holstein, B. E. (2016). Does self-efficacy mediate the association between socioeconomic background and emotional symptoms among schoolchildren?. *International Journal of Public Health*, 61(4), 505-512.

7 Methodology

The methodology is based on the parallelism between simple maker assignments and self-knowledge tools. Each assignment is rooted in a different psychic exercise, built from the basics towards complexity. The evidence this parallelism is based on is backed up by numerous studies conducted on STEM- and STEAM-based education and maker initiatives, where participants had self-assessed as more confident and empowered as a result of participation. (Clapp & Jimenez, 2016)¹⁶. Unfortunately, disadvantaged youth, especially girls, are not the basic target audience of such programs, which made it even more urgent for the current methodology to focus on these groups.

Moreover, a majority of humanitarian creative tools are based on collaborative work processes (Design Kit: The Human-Centered Design Toolkit by IDEO, 2009¹⁷; DIY Toolkit by NESTA, 2014¹⁸), but most of them don't address the question of power dynamics and the problematic neoliberal concept of self-actualization through various activities. These collaborative practices are typically based on an egalitarian and democratic setup, where the designer only acts as a facilitator. In the case of the specific target group FRUSKA addresses, it has proven difficult for the author to embody the facilitator mindset for two reasons: firstly, the target group is not used to non-frontal educational settings (i.e. a student-centered, cooperative learning environment) and expressing their needs and opinions during creative workflows; and secondly, as elaborated upon earlier, the majority of participants have experienced multiple layers of disenfranchisement through their life and their girlhood presents a necessity for the creation of a safe space in order to encourage expression and creativity.

The methods used throughout are rooted in social design, participatory action research (Aziz, 2011)¹⁹, feminist group advocacy (bell hooks, 1994)²⁰, and art therapy (Hartz et al, 2005). The mindset is based on critical race and intersectional feminist theory, which stresses the construction of identity within different layers of gender, caste, sex, race, ethnicity, class, sexuality, religion, disability, weight, physical appearance, and height. (Crenshaw, 1989)²¹ These intersecting and overlapping segments of identities may appear both empowering and oppressing. As already mentioned above, adolescence is a crucial age in the identity formation process, so raising awareness of these layers can help better understand and empower oneself.

Besides supporting girls on a creative learning journey, a wider goal of FRUSKA workshops is to help participants discover interests and skills they might not acquire otherwise or get access to, grow their personal and professional network, widen their vocabulary (emphasizing the power of language and competent use of accurate terminology), and to facilitate their geographical and social mobility by participating in knowledge transfer as mentors. Furthermore, developing psychological, coping, and communication skills can support girls in other areas of life that strengthens their resilience and agency. All these skills and gains contribute to a wider sense of empowerment of participants. According to some feminist advocacy groups, empowerment is a loosely defined, "fuzzy" word that can hardly be clearly defined, let alone measured (Kabeer 1999)²². To gain some clarity on what empowerment might be and how to achieve it, it is necessary to think about power in terms of the ability to make choices: to be disempowered, therefore, implies to be denied choice. As Kabeer remarks, "[empowerment] is inescapably bound up with the condition of disempowerment and refers to the processes by which those who have been denied the ability to make choices acquire such an ability." (ibid., 437) Consequently, empowerment entails a change in power dynamics: an expansion in people's ability to make strategic first- and second-order life choices in a context where this ability was previously denied to them. However, it is important to look at possible inequalities in people's capacity to make choices (derived partly from their social status) rather than in differences in the choices they make (ibid., 439). This decision making process is modeled and exercised during FRUSKA workshops, specifically keeping the perspective of the individual participants in sight, and thus creating a realistic set of expectations that one can work towards.

The method and tools described in the workbook offers support to exercise decision-making in order to encourage self-discovery and gain agency. The series of four workshops are built on the following stages: defining one's position within a wider structure or society; reflecting on the individual, self-image and social roles; analyzing one's surroundings and identifying factors that need improvement, exercising problem definition; goal-setting and problem-solving through the creation of handmade objects. These stages offer a step-by-step learning curve to tackle low self-esteem, role conflicts and difficult life experiences by offering clear and safe boundaries and a space for individual expression.

The workshop topics revolve around the individual and their relationship to their environment. According to the specificities of target groups, there are two different workshop scenarios to execute, depending on what the group dynamics suggest. Firstly, if the group work points towards placemaking as a crucial need, participants can create a (swinging) stool. If individual expression is more important for the whole group, a customizable light box can be created. The facilitators and community leaders can decide on their choice of product together with the group or according to the equipment available.

The difficulty of the tasks are built up gradually, starting with simple modeling from paper working towards more complex manufacturing processes. All manufacturing techniques are chosen to fit the target groups' skill levels and technological understanding. Objects created throughout the process are mostly made from wood as a relatively accessible, easily manufactured, but durable material. In cases where other materials are required, see remarks in the workbook descriptions.



¹⁶ Clapp, E. P., & Jimenez, R. L. (2016). Implementing STEAM in maker-centered learning. *Psychology of Aesthetics, Creativity, and the Arts*, 10(4), 481-491.

¹⁷ IDEO (2015.) *The Field Guide to Human-Centered Design*. <https://www.ideo.com/post/design-kit>

¹⁸ NESTA. (2014). "Development, Impact & you: DIY Toolkit: Practical Tools to Trigger and Support Social Innovation." <https://diytoolkit.org/media/DIY-Toolkit-Full-Download-A4-Size.pdf>

¹⁹ Aziz et al (2011.) Participatory action research as the approach for women' empowerment. *Action Research*, 9 (3), 303-323.

²⁰ bell hooks. (1994) "A Feminizmus, Mint Transzformációs Politika." In M. Hadas (Ed.) *Férfiuralom: Írások Nőkről, Férfiakról, Feminizmusról*, (pp. 98-105). Budapest: Replika Kör.

²¹ Crenshaw, K. (1989). "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Policies." *University of Chicago Legal Forum* 1 (8), 139-167.

²² Kabeer, N. (1999). *Resources, Agency, Achievements: Reflections on the Measurement of Women's Empowerment*. *Development and Change*, 30 (3), 435-464. Oxford: Blackwell.

Challenges and resources

First, it is important to identify challenges that may occur when working with the target group.

Some of these challenges are psychological (like self-reflection as an unusual and unknown tool), some are skill-based (like the lack of manual or visual training or behavioral (concentration and short attention span, difficult group dynamics). On top of that, since the program requires systematic attendance, absence of participants (due to decreasing motivation, unforeseen circumstances at home or pandemic-related issues) makes it difficult to establish strong bonds and long-term commitment.

As a first step, the program is commenced with a tool often used by small-group feminist and activist groups - establishing common ground rules within the program. These rules serve the purpose of boundary-setting, creating a safe space and encouraging the participants to give feedback and shape their learning experience. In addition, a women's space provides an opportunity for participants to share and connect with each other along the common experiences of women in society based on their social positions, which can be helped by setting common ground rules.

To consider basic psychological needs of adolescents, the basics of Self-Development Theory is applied, which posits autonomy, relatedness and competence as essential and universal ingredients for healthy development. (Deci & Ryan, 2000²³, 2017²⁴). The program is designed to afford various levels of engagement from the participants and offer them multiple ways to solve a task in order to encourage long-term personal commitment. A well-framed, predictable structure helps gain and experience control through the process, which further strengthens the participants' sense of security and increases their agency. Agency plays a key part in both strengthening a developing personality and goal-setting. Psychology defines agents (in this case, underprivileged girls) as goal-directed entities that are able to monitor their environment to perform efficient actions to achieve an intended goal, therefore, agency implies the ability to perceive and to change the environment of the agent. Considerable evidence points towards the direct connection between participating in girls-centered programs and improvements measured in future planning, including reporting concrete goals for the future and effectively articulating plans to achieve those goals. Girls also report more empowerment, a broader sense of agency, and a greater ability

to participate in critical life decisions, as well as enhanced socioemotional support from peers and adults. (Girls' Education Program, Edmonds et al, 2021)²⁵. Peer experience and seeing positive role models enhances the motivation and prospects of engaging with creative tools, but it also helps build up meaningful connections and network building outside their limited circles. Besides role models, these new communities foster sharing similar life experiences and tearing down taboos.



Since FRUSKA is based on a girl-centered mentality, it is important to address the topic of girlhood and female identity in the beginning, including female experiences of suppression within the larger context of society. Talking about the female role models or figures girls see around them can lead to challenging them to find a better fitting role. (Group discussions include questions such as:

- a) What is FRUSKA, what does it mean?
- b) Why are we only females in this program?
- c) What kind of female roles do we see in our environment?
- d) What are our mothers/grandmothers like?
- e) What are women like? What do they do? Why?
- f) Which objects are feminine/masculine? Why?
- g) What tools are there in a workshop? Who is using it? etc.)
- h) How /which are our personal spaces?
- i) What kind of experiences do we share?

²³ Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68-78. <https://doi.org/10.1037/0003-066X.55.1.68>

²⁴ Ryan, R. M. & Deci, E. L. (2017). *Self-determination theory. Basic psychological needs in motivation, development and wellness*. New York, NY : Guilford Press

²⁵ Edmonds, e., Feigenberg, B. & Leight, j. (2021.) *Advancing the Agency of Adolescent Girls*, Dartmouth College. Article retrieved from: https://www.povertyactionlab.org/sites/default/files/research-paper/%20Advancing_the_Agency_of_2021.pdf

Impact Assessment

Social design-driven projects aiming to empower communities and boost creativity development have different indicators and methodologies, and the scale, duration, and expected outputs of the interventions and process differ. But those projects have one thing in common: they aim to catalyze change, be it visible-tactile-intangible change, or whether it should be a more intrinsic, longer-term change in attitudes and competencies in the compensation for disadvantage. The need for change, for a shift from the starting position, is, therefore the same, but the tracking and detection of this raises a series of questions. There is a natural need to demonstrate and analyze self- and organizational utility, which can be seen as a human characteristic, as an organizational and activity development drive, or as resource and asset optimisation.

Several factors make quantifying social design-driven initiatives or interventions difficult. Firstly, in a relatively young and dynamic field, especially involving voluntary participation, longitudinal measurement is challenging. At the same time, sociological and psychological factors are difficult to completely separate from strictly design-related factors. Thirdly, since social issues (e.g. poverty, discrimination, etc.) are usually interconnected, so the ripple effect of even smaller influences is problematic to detach from each other. Impact assessment is challenging in social design-driven initiatives based on the aspects already mentioned but rooted also in the participatory action-research nature of such interventions. Systematic changes in the process and external factors which can interfere with the activities do not make it possible to apply purely psychological methods. Due to the personal aspect and attributes of such an intervention, classical sociological methods (not embedded in the process) are also difficult to implement. While quantitative methods are a reliable way to measure the effect, in social design-driven settings it is more effective to use a mix of quantitative and qualitative methods.

The cross-discipline style of assessment usually applies self-reflexivity as feedback and as a tool for individual assessment. On the one hand, the tracking of change paths and especially in identity, self-esteem, creativity can be an indication of psychological methods, but the assessment can also be carried out on a sociological basis (scaling, survey). The concept of self-reflexivity is also rooted in psychology, but its application does not necessarily require a psychoanalytic approach. It can be concluded that the ability of self-reflexivity can also be developed by giving people space and time for in-depth reflection, and social activity based on peer learning helps to develop the capacity for self-reflexivity. In addition to these self-reflective methods (narrative play, evaluation, choice) they also reflect the reality in which the people involved are present, which they have already internalized as change. Here we can make use of the assumption that if something is not conscious, cannot be articulated, is not expressed, and is not a performative act, then we are probably talking about a non-existent effect since it is not traceable in actions and feelings.

In the current research, an amalgam of methods was used, originating predominantly from psychological research and anthropological methods. A blend of questionnaire- and visual communication-based methods were applied and compared, which allowed for personal choices in evaluation to increase the sense of safety in participants. The assessment got to be an integrated part of the social design-driven process, which is methodologically an important gesture since disentangling interacting processes prevents the iteration acts informing the intervention and the assessment as well.

Measurement settings:

Even though methodologically it is challenging to quantify the change in participants' attitudes during and after the program, several touch points are built into the process to observe the occurrences. Greenhalgh et al (2016)²⁶ points out that it is crucial to examine the phenomenon of co-creation in terms of research impact, which they see as rooted in the translation of facts at four different levels: individual (changes in participants' knowledge and attitudes), interpersonal (based on peer influence), collective (professional opinions, ethical codes), organizational (roles, routines, institutionalized constraints). The nonlinearity of causalities in co-creation-based interventions also requires a dynamic approach to impact assessment, one that can trace a chain of interdependence with a focus on process rather than outcomes. Realistic and age-appropriate methods help actors to tell their own stories of change by incorporating how their efforts have changed their context. The impact is much stronger when the collaboration starts from a systemic perspective, the research is nothing more than a creative enterprise mixed with human experience, in which the process is as much the focus as the product itself.

The most significant change (MSC)²⁷ technique by Rick Davies and Jess Dart is a so-called participatory monitoring and evaluation method. The essence of the technique involves a diverse group of stakeholders in the different evaluation phases, i.e. the project participants and staff, and then use stakeholder involvement to sort and analyze the resulting data. On the one hand, it can be used for the intensity of the project or intervention, and on the other hand, it provides a picture of the results of the project and the impacts. Overall, it can be said that this method is a retrospective-based research and impact assessment, self-reporting, and self-reflexive, where working with a multiplicity of narratives, a participatory system of selection criteria to narrow down the results and detect results and effects. The study recommends that the technique can be blended with a theory guided, deductive approach, as most projects have a strong idea of it at the outset, of the impact and results they want to achieve. It is also important to note here that the method is replicable (change linked to activity and experience). On the other hand, it is based on an evolutionary approach, which also aims at development and change of scale. This is a methodology that serves as a basis in the case of FRUSKA as well.

Constant evaluation plays a twofold part in the process of FRUSKA. Firstly, it helps participants go through the program with a sense of insight and control, and the feeling that they can shape it according to their needs. These results are reached through built-in assessment questions during sessions, which through indirect wording and symbolic questions help them elaborate on their experiences. Meanwhile, it helps avoid direct evaluation and biased observation. Secondly, it helps quantify the change and follow up on the shortcomings of the program. To assess the effect of the program, the participants fill out multiple questionnaires that a) helps them frame and formulate their experience b) helps identify and measure the resulting motion or effect.



²⁶ Greenhalgh, T., Jackson, C., Shaw, S., Janamian, T. (2016). The Milbank Quarterly, Vol. 94, No. 2 (June 2016),. 392-429.

²⁷ Davies, R., Dart, J. (2005): The 'Most Significant Change' (MSC) Technique: A Guide to Its Use".

The following assessment methods are used throughout the process:

Comparative questionnaires before starting and after closing the series of workshops

A paper based questionnaire is an extraction of a validated and standardized creative competence test to measure this aspect among children. The questionnaires are using Lickert scales operating more with expression and explanation to make the numeric response options relatable. The questions try to identify the children's relationship to creation while introducing the phenomenon of design and creation. Besides those, a few questions refer to teamwork and plans and goals even though the majority of the community members can be untrained to apply future-forward thinking and attitude. The after questionnaires follow the tendency of associating positive feelings (brave, strong) with the process of creation and problem solving. The closing questionnaire contains reflections on the workshop series (artifacts created, lesson learned, opinion on the artifact prepared etc.), so it serves a double purpose: to gain comparable data about the potential and self-reported change and to collect iterative feedback regarding the intervention to boost critical thinking among the community members. The anonymity of each questionnaire is of particular importance.

Oral feedback following all four sessions

Oral feedback sessions can have a dedicated timeframe and place in the workshop agenda but they can also be more embedded and casual, when interpersonal connections are made during the creative process and discussions are initiated in a semi-structured but yet organic way with the community members. Besides the sessions are also built around discussions where the participants of FRUSKA can think about themselves and their aims, reflections on more abstract modes in a facilitated environment. These discussions are embedded feedback and self-reflection sessions as well.

Written or visual feedback (anonymous) following all four sessions

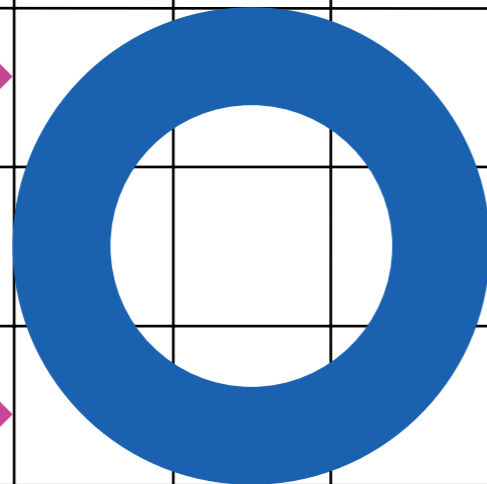
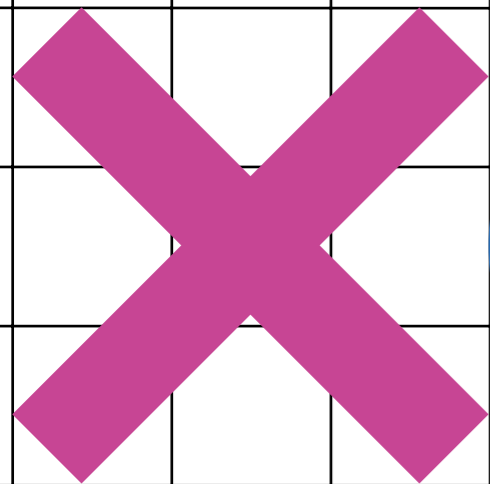
The method is rooted in diary writing and the mixture of the Most Significant Change and Photovoice, where participants can explain the change they perceive while using the storytelling format combined with the photo illustration of personal changes. Sometimes visual feedback (drawing, collage, photo composition) is more effective especially among non-verbal communities and target ages like children. Feedback is usually symbolic, images, figures and visual illustrations used by the participants allows only to articulate subjective assumptions and observations, patterns.

Both the built-in and the questionnaire format assessment are based on non-evaluative, often symbolic questions. Fiction and storytelling are used throughout as tools, as well as optional visual presentation answers (drawing, collage, stickers) to ease communication. 'Self-objectification' is used in a setting where the participants are asked to tell something about themselves through an object that is meaningful to them (to tell their story through their favorite or most meaningful possession).

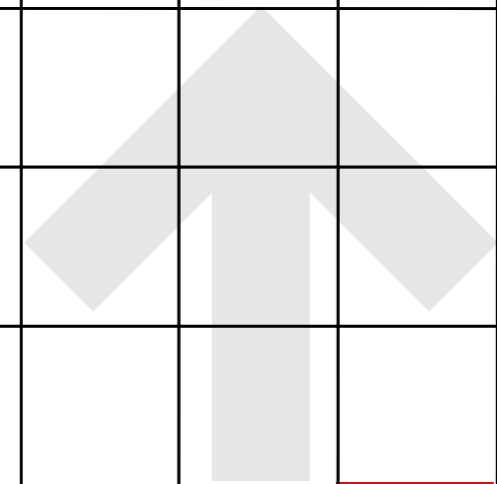
Data gained from questionnaires are digitized and assessed in a way that reflects the change quantifiable in both the individual participants (using anonymous but unique markers throughout the process) and the group as a whole.



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Tutors and students of Láthatatlan Tanoda csapata és diákjai, Tutors and students of Deák Diák Általános Iskola tanárai és diákjai, the girl community of Zalakomár lányközössége, Dorina Bencsics, Kinga Dér, Luca Wilson, Borka Moravcsik



Pre-workshop assessment survey

1. Write down the colour you have chosen for the sake of identification.

_____ yellow, red, pink, purple, blue

2. How true are the following statements about you?

If a statement is not at all true for you, mark 1 if it is slightly true, 2 if it is neither true nor false, 3 if it is somewhat true, 4 if it is very true, and 5 if it is very true.

I like to try new things, tools and techniques.

not at all true 1 2 3 4 5 very true

I feel I can handle the tasks ahead of me.

not at all true 1 2 3 4 5 very true

When I create something, it brings me joy.

not at all true 1 2 3 4 5 very true

When I create something, it makes me feel powerful.

not at all true 1 2 3 4 5 very true

I feel I can express my feelings and thoughts through creation.

(Any activity that we do with our hands using different techniques is considered creation.)

not at all true 1 2 3 4 5 very true

I feel that I can achieve my goals and aspirations.

not at all true 1 2 3 4 5 very true

I feel accepted by my peers.

not at all true 1 2 3 4 5 very true

Notes

Post-workshop assessment survey

1. Write down the colour you have chosen for the sake of identification.

_____ yellow | red | pink | purple | blue

2. How true are the following statements about you?

If a statement is not at all true for you, mark 1 if it is slightly true, 2 if it is neither true nor false, 3 if it is somewhat true, 4 if it is very true, and 5 if it is very true.

I like to try new things, tools and techniques.

not at all true 1 2 3 4 5 very true

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not at all true 1 2 3 4 5 very true

I feel that I can achieve my goals and aspirations.

not at all true 1 2 3 4 5 very true

I feel accepted by my peers.

not at all true 1 2 3 4 5 very true

3. How did you feel during the workshop?

(Tick the boxes that you feel are true!)

- I found it boring.
- I found it exciting.
- I felt insecure.
- I felt confident.
- I understood the assignment.
- I did not quite understand the assignment.
- I learned a new skill.
- I didn't learn anything.
- I haven't learned enough.
- I was happy with the end result.
- I was not satisfied with the end result.

4. What were your expectations regarding the workshop?

5. What goals have you set yourself?

6. Have these goals been achieved?

_____ yes | no | partly

7. What do you consider to be your greatest achievement regarding the workshop?

8. What has been disappointing about the session?

9. How clear was the task and the description of the task given to you in advance?

(1: not at all clear - 5: very clear)

not at all clear 1 2 3 4 5 very clear

10. How did you find the adult helpers? Did they answer the questions you asked?

11. Was there enough time to do the tasks?

(1-not at all enough, 5- we had too much time)

not at all enough 1 2 3 4 5 too much time

12. What do you think about the object you created?

- I think it is useful
- I think it is useless
- I found it exciting
- I found it boring
- I found it odd
- I found it appropriate.

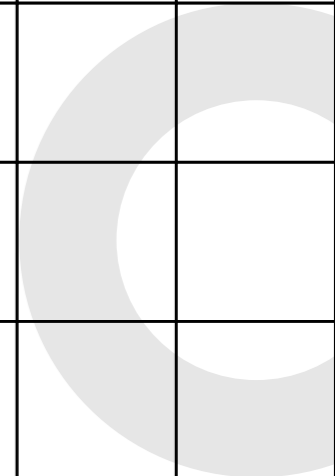
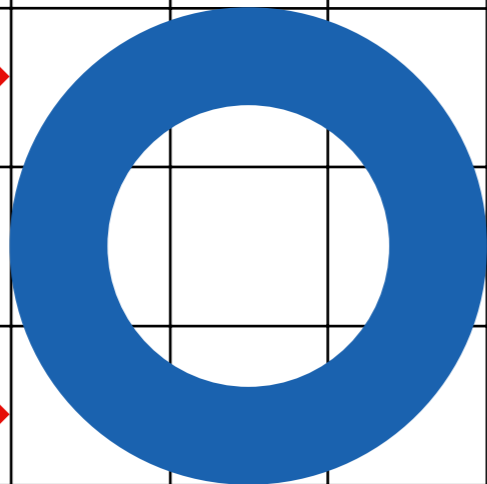
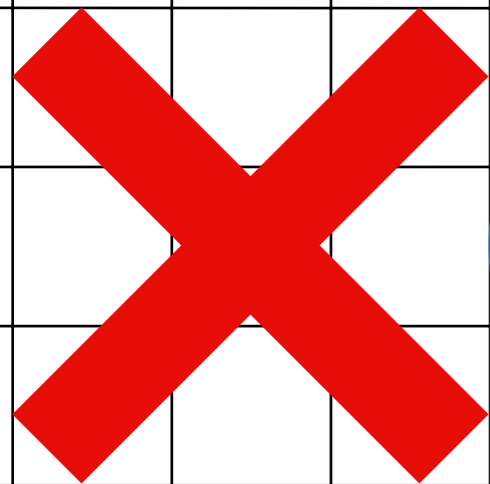
13. Would you change anything about the object or the process of the session?

14. What other objects would you like to create?

What would you find useful, what is missing in your environment, what would best express your personality?

15. What have you learned during the program?

Notes



FRUSKA

DESIGN WORKSHOP
FOR GIRLS

WORKBOOK

4

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FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

Research Lead, author / Kutatásvezető, szerző: Janka Csernák

COLLABORATORS / EGYÜTTMŰKÖDŐK

Consulting experts, co-authors / szakértői konzulensek,
társ szerzők: Rita Szerencsés - Impact Assessment
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Supervisor: Bori Fehér DLA

Editor / Szerkesztő: Szonja Kálmán

Photography / Fotográfia: Noémi Szécsi, Máté Lakos

Graphic design / Grafikai tervezés: Márk Levente Gelley-Hager

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was supported by the Innovation Center of Moholy-
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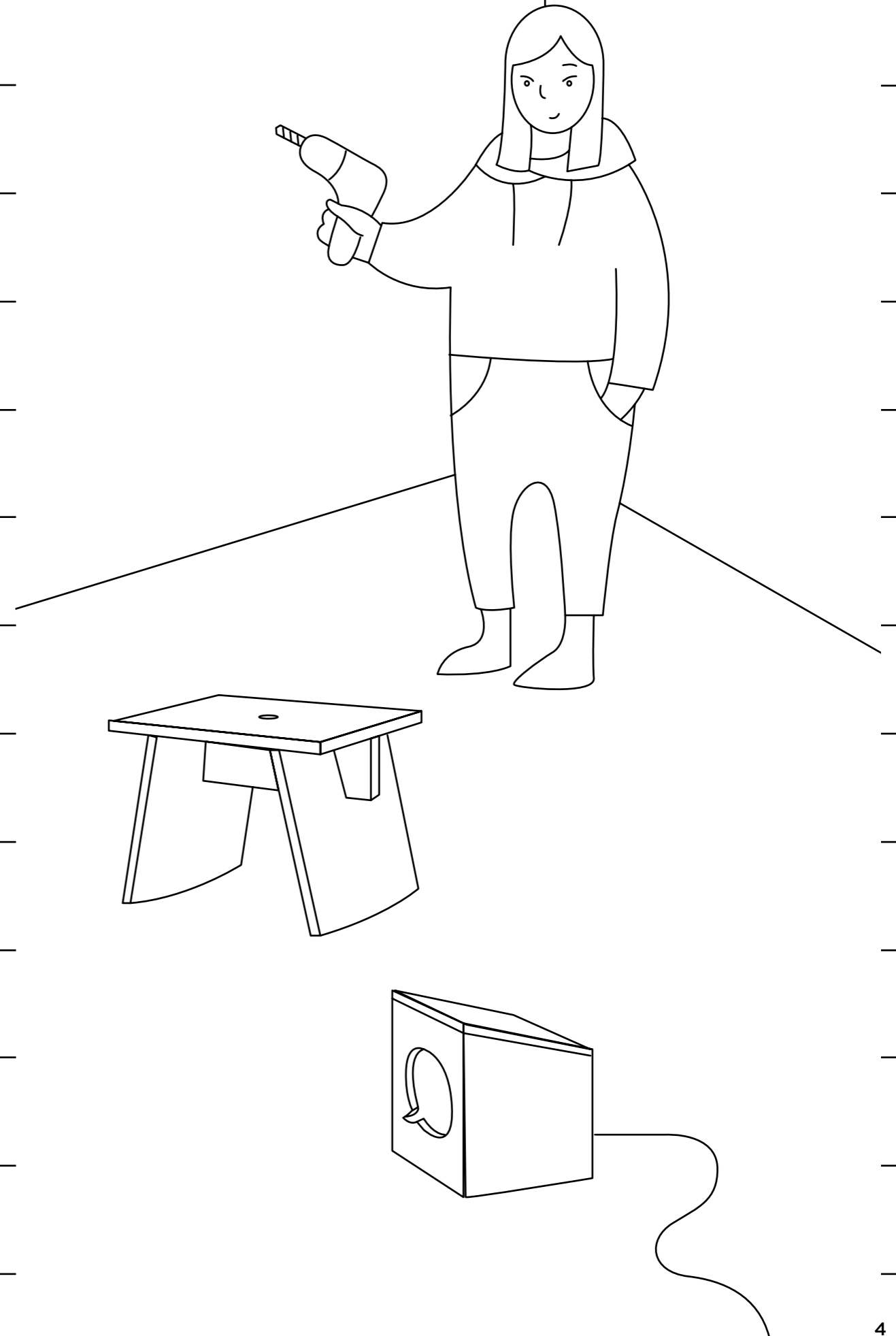
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művészeti egyetem
university of art and
design budapest

**Innovation
Center**

Sessions workbook / EN

The following workbook is designed to support the series of FRUSKA workshops conducted in different setups. All workshop descriptions are designed to help both the facilitators and participants through the process with descriptions and role definitions of tasks. All workshop series culminate in the building of a certain object that reflects on the common themes raised by the participants, discussed during sessions. According to the discussions, these common themes can be: individual expression (light box), individual placemaking in shared spaces (swinging stool), group signifier for a common space (chandelier for a community room), or tool for community building (team building and icebreaker game).



SESSION 1_Introduction: where are we?

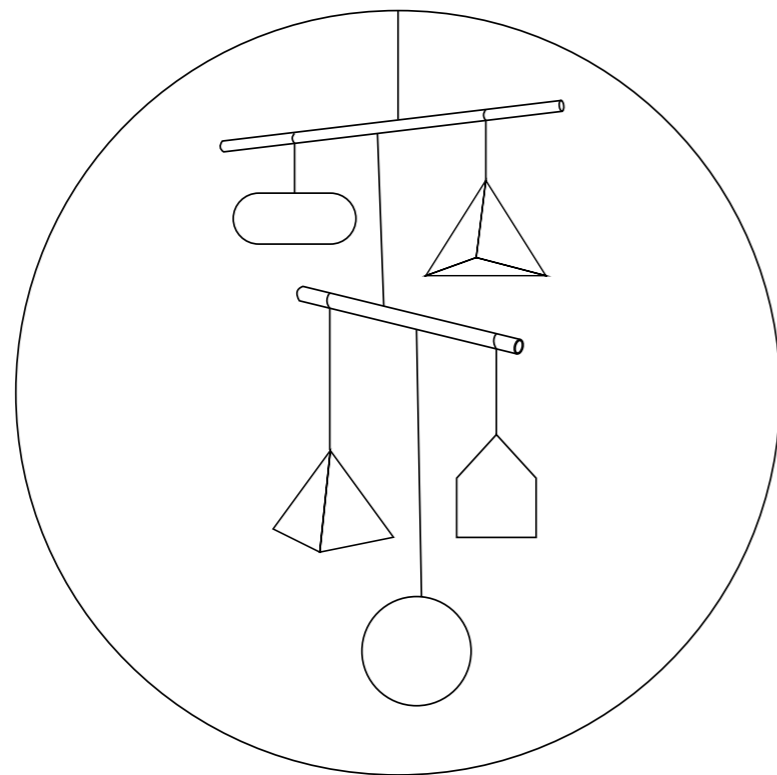
This task helps participants establish spatial knowledge and a sense of security while identifying personal factors. The maker task is relatively simple with an outcome of a schematic object, to slowly get acquainted with different tools and technologies. This task emphasises establishing the current situation of participants, to be able to identify their class-, ethnicity-, gender-, age- or otherwise based barriers. It can also give space for the participants to share about their families' or individual features. Each phase of the process allows deeper self-exploration and self-exposure, however, the control over whether they want to take advantage of this opportunity and, if so, in what way, remains in the hands of the participants throughout the whole process. The task is based on the analogy of one's life as a balancing act, naming and embodying these factors as actors in a mobile structure. While modeling the interconnected variables affecting an individual's life, it also raises the question of problems we can or cannot tackle.

Task: Building a mobile - placement of figures that can be cut out of wood or paper on a wooden structure, triangular template provided for figures.

Goal: The essence of the task is to observe the situation of the participants, identifying the difficulties and circling the starting point.

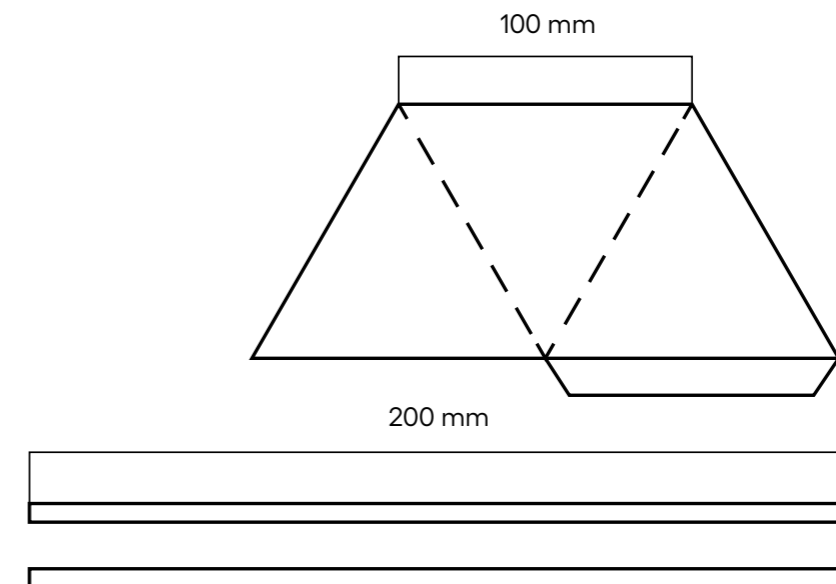
Intro / Outro question: What is/was your favorite game (on the playground)? Remember seesaw? Or: practice balance poses/What does balance mean to you? (write or draw)

Questions: Identify and visualize the difficulties or important factors in your life. What are you balancing? Is there a balance? If not, can it be created by rearrangement?



Object template: PAPER MOBILE

Arrival, introduction.	15 min
Filling out the pre-workshop questionnaire	15 min
Introductory discussion	15 min
Do you remember the limbo? What does balance mean to you? In what situations is it important? Identify and imagine the difficulties or important factors in your life. What do you balance? Can you find balance in your current life? If not, can you create it by rearranging things?	30 min
Description of the object's construction, demonstration of the techniques used, description of the assembly Materials used: paper, pencils, markers	
Drawing, cutting and assembling paper templates Materials and tools used: paper, pencils, markers, cutters, rulers, clipboards	15 min
Cutting and assembly of wooden structure Tools used: pencils, cutters, string, balsa wood or pinewood sticks	20 min
Round-up, feedback session	20 min



Feedback

What does balance mean to you after the exercise? Write or draw your feelings and feedback! You can also share it with the group in your words if you like.

A large, empty rectangular box with a thin black border, occupying most of the page below the text. It is intended for the user to write or draw their feedback.

SESSION 2_Reflection: who we are?

After mapping their circumstances, this task focuses on the individual and her self-definition. Females are generally more conditioned to self-define based on external judgments, and adolescence is a particularly sensitive age for processing external influences.

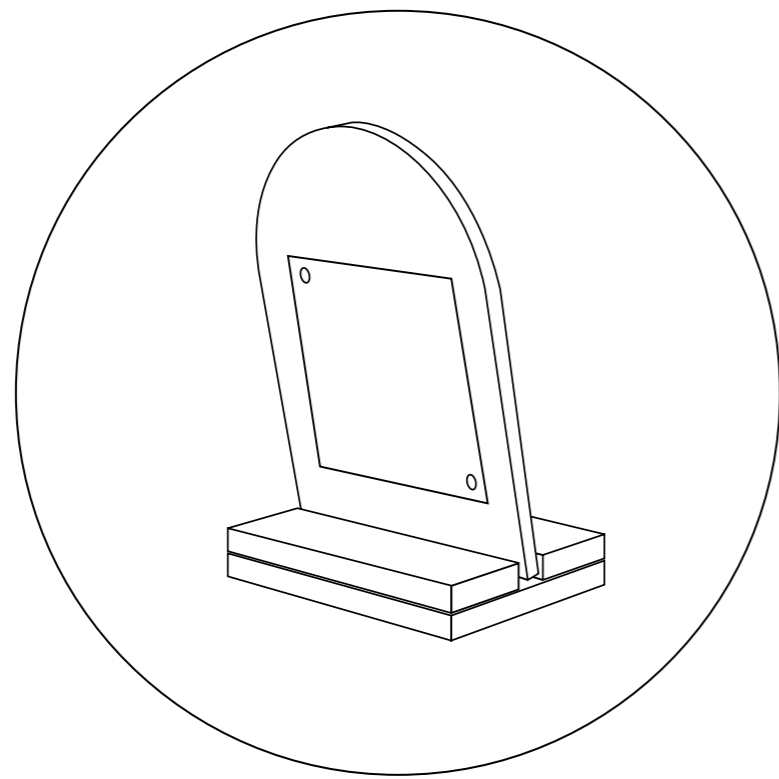
Besides creating a personal object (picture board and mirror), the task also helps participants observe and overwrite the images and judgments of their immediate and wider environment. The object created features a double sided board with a mirror on one side and a cork pin board on the other. While using a pinboard-based collage technique, participants can create their subjective portraits out of available pictures or their drawings, and they can contemplate the contrast between fictional, idealized, and real representations of the self.

Task: Mirror / Picture frame creation - Cut and assemble a simple double-sided plywood structure

Goal: The essence of the task is to help the participants to define themselves, to define the perception of themselves and their environment

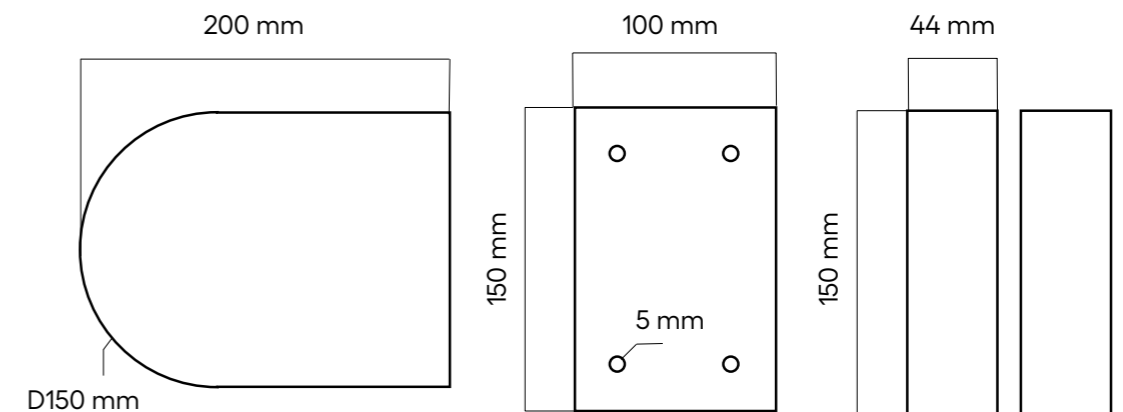
Intro / Outro question: Bring/choose an object which represents you! *Why so?/ Would you choose a different (fictional) object now? How so? (write or draw)*

Questions: How does my environment see me? How do I see myself? Do I draw, collage or mirror? Visualization can be supported through examples (e.g. Picasso portraits, El Greco, etc.)



Object template: PINBOARD WITH MIRROR

Arrival, introduction.	15 perc
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, bar clamps, drawing compass, cutters, glue.	10 perc
Description of the object's construction, demonstration of the techniques used, description of the assembly	20 perc
Drawing the arch on plywood with a template, notching with a cutter, cutting out the arch, sanding. Tools used: drawing compass/ template, pencils, cutter, electric jigsaw, sandpaper.	20 perc
Gluing together the mirror and cork board, then the parts are set aside to dry	15 perc
Mark and drill 4 holes on the base part Tools used: ruler/templates, pencils, hand drill, bar clamps	15 perc
Sanding the base parts before assembly. Assembling base parts with screws (3pcs) Tools used: sandpaper, hand drill and hand driver, bar clamps, screws	25 perc
Making a self-portrait, using drawing or montage techniques	15 perc
Check-up of dried parts, final assembly, fixing the self-portrait with a pin	10 perc
Round-up, feedback session	20 perc



Feedback

Self-assessment:

How do you see your self-image/self-portrait now? Write or draw your feelings and feedback! You can also share it with the group in your words if you like.

What was the most memorable part of the session? Why? (Good or bad)

A large, empty rectangular box with a thin black border, occupying most of the page below the text. It is intended for the user to write or draw their self-assessment and feedback.

SESSION 3_Surroundings: what do I want? (my space, my ideal space)

Following the previous two tasks, participants already have tools to observe and describe their surroundings and themselves. To initiate proactive, change-making actions, participants can practice problem definition and propose solutions in a way that is appropriate to the circumstances and their resources (both personal and material).

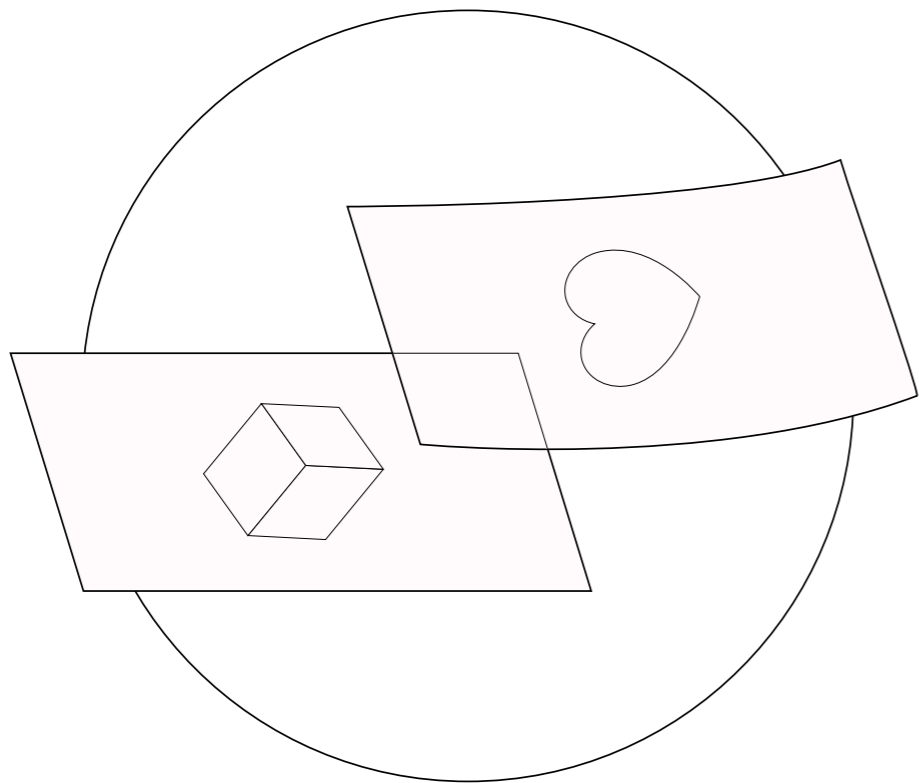
In this task, we emphasize the analogy between personal space and the space we want to embody in the world. While we become aware of the shortcomings or challenges the surrounding space proposes, we also try to fabricate solutions to gain control over some aspects of the hardships. Using different layers during the task helps compartmentalize and aim for the most optimal solution. Planning and creating solutions in their surroundings results in a sense of power and control.

Task: My personal space - Multi-layered space mapping practice, participants' current and desired space, the role of objects in this space, and layout in virtual and real space. Looking around in a workshop. Basic object layout based on the worksheet, and modeling from paper following the templates. Examination of the template object: aesthetics, function, refinement. Class difference, awareness of age characteristics, definition of taste. Self-reflection. Modeling based on the worksheet, individual experimentation.

Goal: The role of the task is to move in the direction of the action after defining the situation and self-determination, identifying the factors over which we have an influence.

Intro / Outro question: Name one thing you like and one thing you don't in this space! Why? / Remember the things you listed in the first question (or write them down). How would you change what you didn't like? (write or draw)

Questions: Where do you feel safe? Draw your room or the space of your choice as you see it, be it virtual or physical! Identify the shortcoming in it! Using the second layer of tracing paper, try to think of solutions that would solve or fulfill them. What kind of object/addition would those be? What does this addition look like?



Feedback

Self-assessment: What was the most memorable part of the session? Why? (Good or bad)

SESSION 4_Building: my own objects

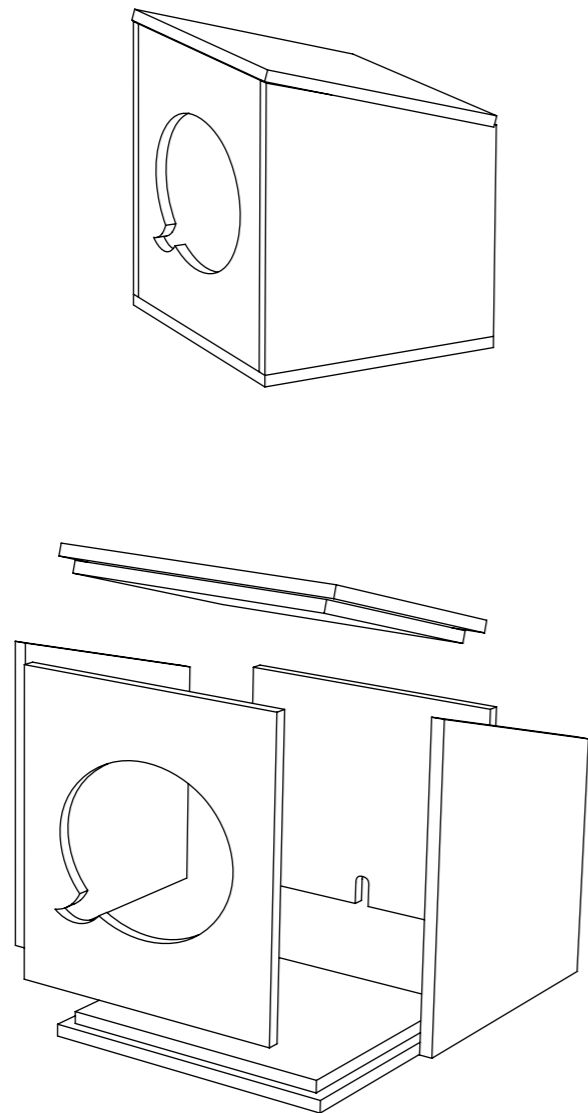
Task: My own object- design and construction phase, with an individual design based on the template and implementation using tools.

Goal: Experimentation and building in the workshop. Self-reflection.

Intro / Outro question: Choosing a handtool - What is this tool? Why do you identify with it?

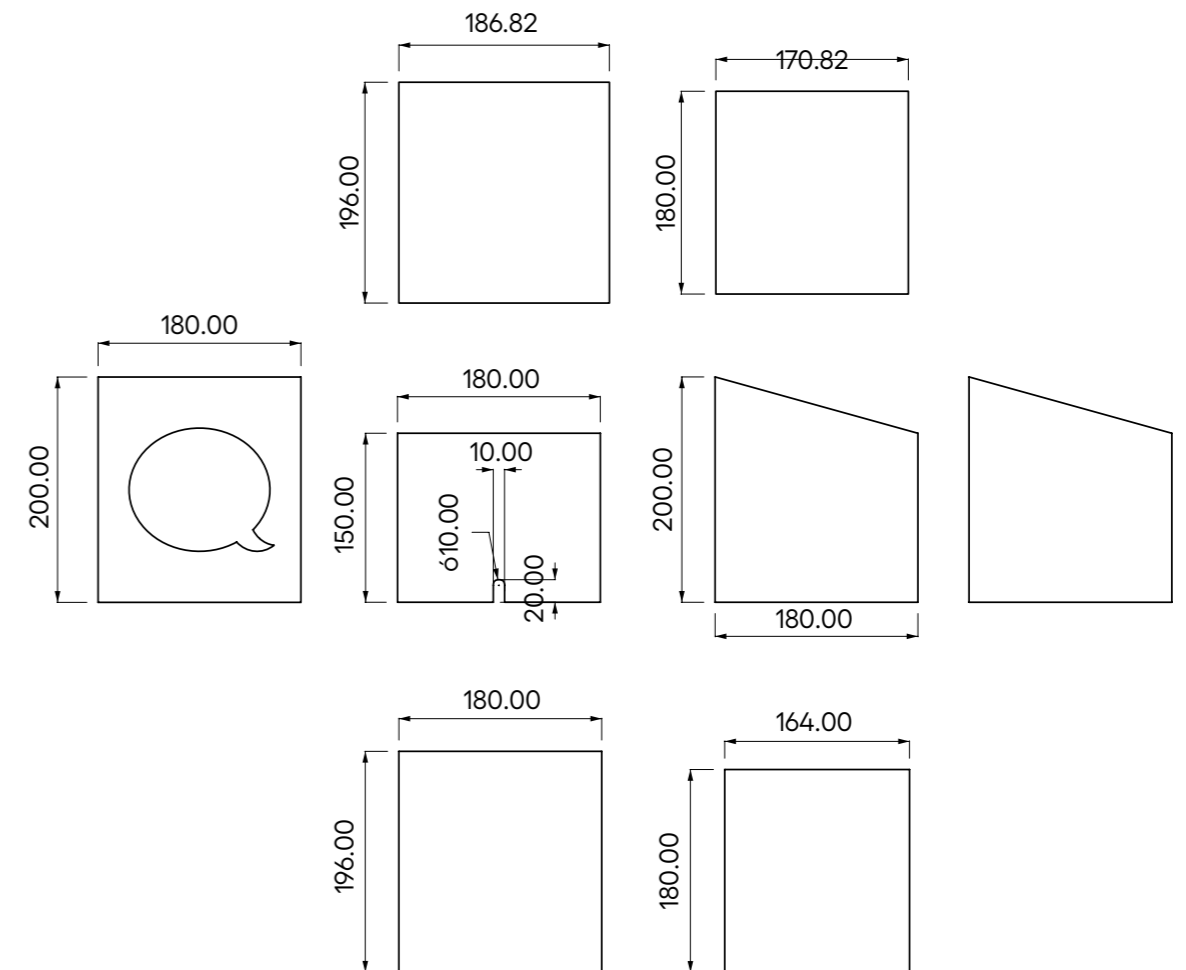
Questions: What is this object like? Is it beautiful? Why? How could it be beautiful? What does it say about me? What can you make with that tool? (write or draw)

Worksheet: Booklet format guide for timeline, simple technical description of tasks, icons (for age-appropriate versions) in a booklet format. Reflection on their experience: What do you take home? Possibility of drawing and text format as well.



Object template: LIGHTBOX

Arrival, introduction.	15 min
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, glue, bar clamps.	15 min
Description of the object's construction, demonstration of the techniques used, description of the assembly	20 min
Cutting and sanding of sides. Tools used: electric jigsaw, sandpaper.	30 min
Cutting and sanding of the front page pattern. Tools used: electric jigsaw, sandpaper. 30 minutes.	30 min
Assembling, gluing, fixing the plexiglass element. Tools used: sandpaper, glue, bar clamps.	30 min
Electric element assembly. Tools used: hand decopier, pencil, cardboard.	20 min
Round-up, feedback session	15 min



SESSION 4_Building: my own objects

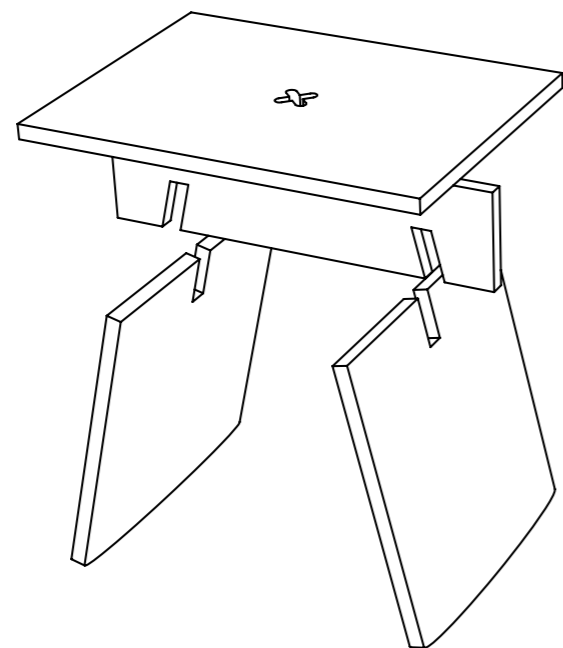
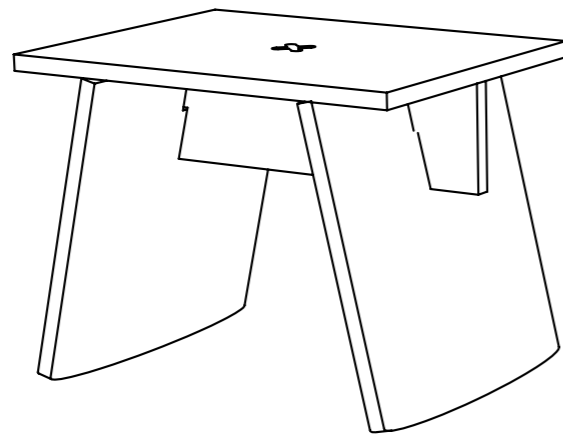
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Goal: Experimentation and building in the workshop. Self-reflection.

Intro / Outro question: Choosing a handtool - What is this tool? Why do you identify with it?

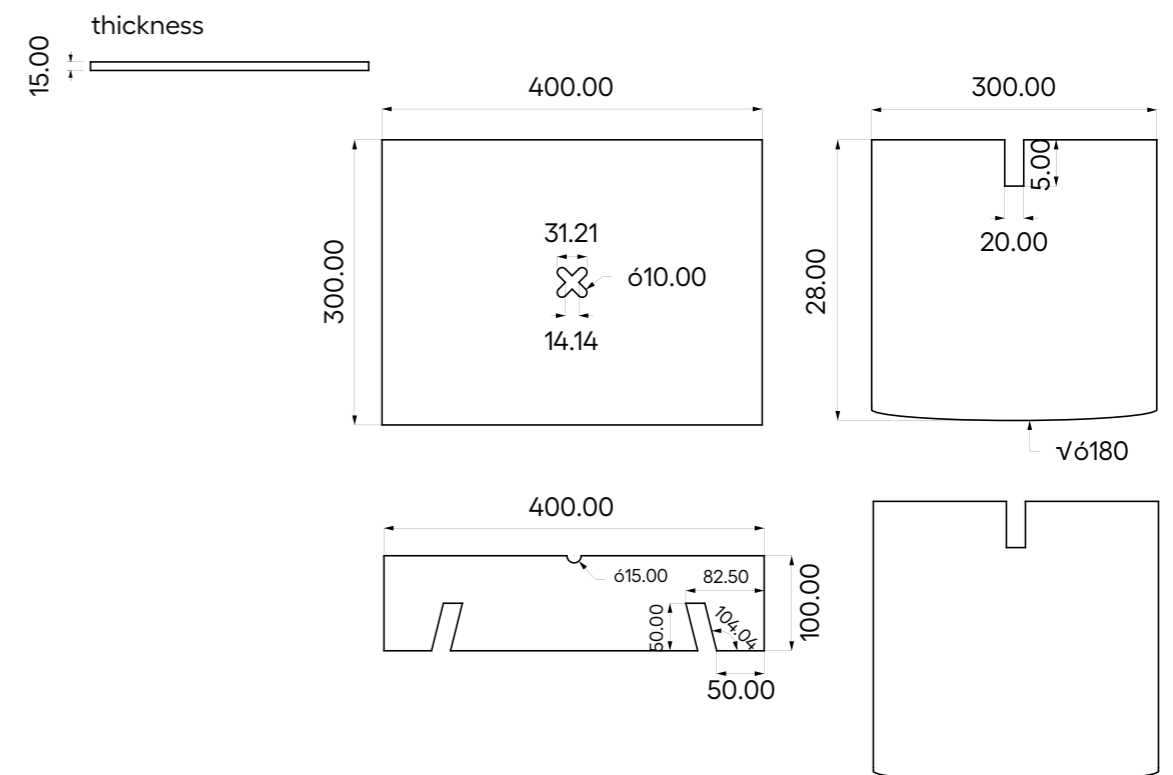
Questions: What is this object like? Is it beautiful? Why? How could it be beautiful? What does it say about me? What can you make with that tool? (write or draw)

Worksheet: Booklet format guide for timeline, simple technical description of tasks, icons (for age-appropriate versions) in a booklet format. Reflection on their experience: What do you take home? Possibility of drawing and text format as well.



Object template: SWINGING STOOL

Arrival, introduction.	15 min
Introduction of tools and safety measurements. Tools used: hand driver, hand drill, sandpaper, glue, bar clamps.	15 min
Description of the construction of the object, demonstration of the techniques used, description of the assembly	20 min
Slicing the beam, notching the legs and beam at an angle. Tools used: electric jigsaw, sandpaper.	30 min
Marking and drilling holes on the seat pan, cutting dowels to size. Tools used: hand drill, bar clamps.	40 min
Marking, cutting, sanding, templating the first arc. Cutting of the second arc from a template, sanding. Tools used: electric jigsaw, pencil, cardboard.	30 min
Sanding surfaces. Tools used: sanding machine, sandpaper.	15 min
Assembly, finishing, gluing. Tools used: sandpaper, glue, bar clamps.	15 min
Round-up, feedback session	15 min



Feedback

Self-assessment: What was the most memorable part of the session? Why? (Good or bad)

KÉZI – KÖNYV

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FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

RESEARCH LEAD, AUTHOR / KUTATÁSVEZETŐ, SZERZŐ:
Janka Csernák

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CONSULTING EXPERTS, CO-AUTHORS

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Lili Horváth - Developmental psychology / Fejlődépszichológia

Fanni Dész - Sociology and Social Work / Szociológia és szociális munka

SUPERVISOR: Bori Fehér DLA

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PHOTOGRAPHY / FOTÓGRÁFIA: Noémi Szécsi, Máté Lakos

GRAPHIC DESIGN / GRAFIKAI TERVEZÉS: Márk Levente Gelley-Hager

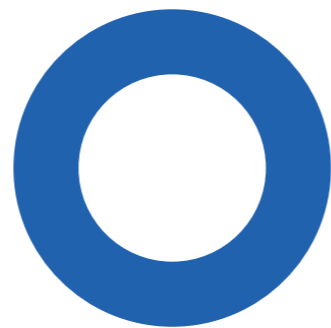
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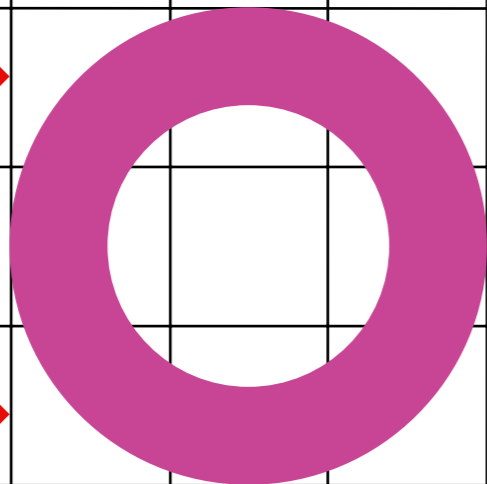
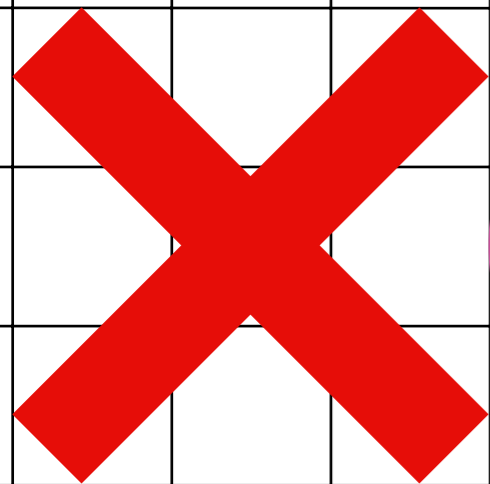
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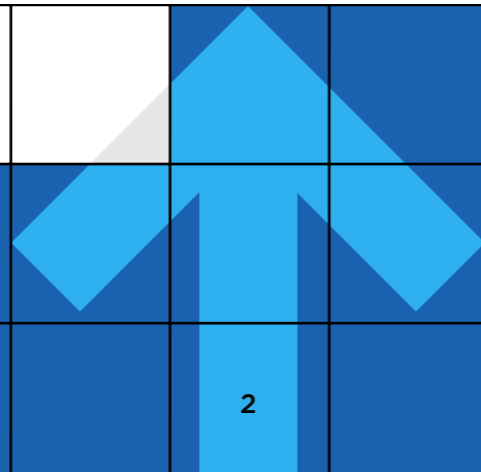
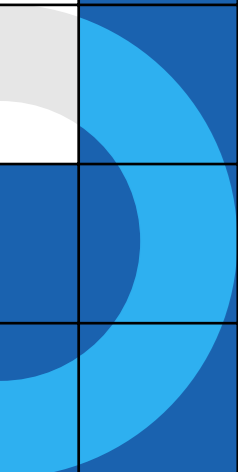
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FRUSKA

DESIGN MŰHELY
LÁNYOKNAK

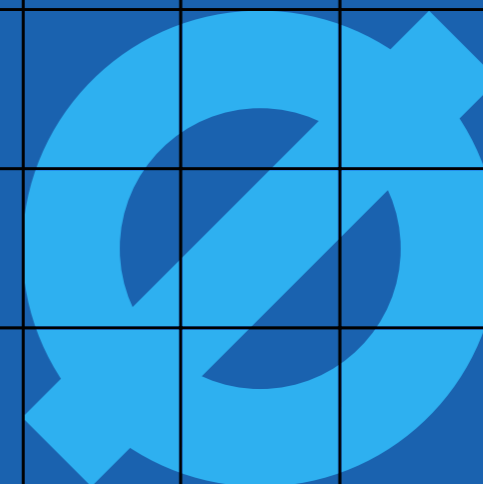


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MÓDSZERTANI KÖNYV

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• A célcsoport	02
• Kinek szól a könyv?	04
• Módszertan	06
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FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

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Mi a FRUSKA?

A FRUSKA egy olyan kreatív kompetenciákra épülő módszer és oktatási program, amely a 10-18 éves hátrányos helyzetű lányokat célozza meg, és a design eszközein keresztül többszintű tanulási élményt nyújt.

A módszer kölcsönös tiszteleten alapuló, feminista és interszekcionális szemléletet alkalmaz a lányok megerősítése, önbizalmuk és önértékelésük növelése, valamint a társadalmi mobilitás elősegítése érdekében.

A résztvevők egy komplex többlépcsős tervezési és önismereti folyamatban vesznek részt, mely során a problémák megfogalmazásán, a tárgyak koncepciójának megalkotásán és elkészítésén keresztül, megtapasztalják, hogy a döntéseik és véleményük számít.

A résztvevők a program elvégzése után mentori szerepben is kipróbálhatják magukat. A kortársi mentorálás során az újonnan érkező résztvevők egy interszekcionális szemléletű, egyenlőségen alapuló mentorálási folyamat megteremtésével esélyt kapnak arra is, hogy megkérdőjelezzék és felülírják az őket körülvevő társadalomban tapasztalható nemi, faji vagy társadalmi előítéleteket. Ez a mentoroknak is lehetőséget ad arra, hogy kompetens, hozzáértő pozícióban, erős, támogató és vezető jelenjenek meg, és a tanult tehetetlenség ellenében megtapasztalják, hogy tudásuk, véleményük értéket képvisel. Ez a tapasztalat növeli önértékelésüket, kompetenciájukat és mobilitásukat.

A FRUSKA a Moholy-Nagy Művészeti Egyetem Innovációs Központjának támogatásával jött létre egy egyéves kutatási program keretében.

A könyvben szereplő minden tartalom megfelel a támogató intézmény etikai sztenderdjeinek.

A célcsoport

Minden eddiginél fontosabbnak tűnik, hogy foglalkozzunk a hátrányos helyzetű lányokat sújtó, egymásra rakódó egyenlőtlenségek egyre sürgetőbb problémájával. Bár a nemek közötti egyenlőség a globális célok között kiemelt helyet foglal el, és számtalan globális szervezet által végzett fejlesztési munka középpontjában áll, a nemek közötti szakadék ma is szemmel látható (ENSZ - Millennium Development Goals 2000-2015, 17 Sustainable Development Goals 2015-2030).

A hátrányos helyzetű csoportokat definiáló fogalmak vizsgálata mellett fontos, hogy a globális kontextus mellett a helyi és kulturális sajátosságokat is szemügyre vegyük. Nemzetközi kontextusban a következő tényezők játszanak kulcsszerepet: lakhatás alacsony jövedelmű háztartásban, rosszul felszerelt lakáskörülmények, a háztartásban élők foglalkoztatása, a háztartásban élők iskolai végzettsége, valamint olyan további kulturális tényezők, mint az etnikai hovatartozás, rassz vagy kaszt. A Világbank 15 alacsony jövedelmű országból gyűjtött, alapvető szükségletekre vonatkozó információk alapján azokat tekinti halmozottan hátrányos helyzetűnek, akik napi 1,90 dollárnál kevesebb jövedelemből élnek. Ezzel együtt, mivel napjainkban a szegénységi küszöb alatt élők száma jellemzően

magasabb arányban figyelhető meg közepes jövedelmű országokban, mint az alacsony jövedelmű országokban, ezért magasabb szegénységi küszöbértékek használatosak.

Lokális, regionális kontextusban, különösen Közép-Kelet-Európában, az egyén nehéz társadalmi-gazdasági körülményei mellett nem lehet figyelmen kívül hagyni az etnikumhoz köthető, történelmileg mélyen gyökerező előítéleteket sem.

Ha a jelenlegi magyarországi társadalmi-gazdasági körülményeket vizsgáljuk, a gazdasági világválság más országoknál korábban (általában 2009 és 2012 között) éreztette hatását a magyar társadalomban, ezzel növelve a jövedelmi szegénység mértékét, valamint a jövedelmi egyenlőtlenségeket és a súlyos anyagi nélkülözést (Siposné, 2020)²⁸. Az adatok szerint a lakhatási egyenlőtlenségek, az etnikai származás és a nagycsaládos státusz általában szorosan összefüggnek egymással, és egymásra rakódó hátrányokat hoznak létre. Magyarországon a teljes magyar lakosság 6-7%-át jelentő roma népesség tekinthető a szegénység által leginkább érintett csoportnak. Az iskolázottsági és foglalkoztatási arány egyaránt jelentősen alacsony, ami gyakran hozzájárul az érintett közösségek mélyszegénységéhez (Siposné, 2020). Egy 2012-ben végzett felmérés szerint míg a teljes magyar lakosság 12%-a él a medián jövedelem 60%-a alatt, addig a roma népesség körében ez az arány 76%-os arányt mutat (TÁRKI, Gábos et al. 2013)²⁹.

Egy 2015-ös, Magyarországra vonatkozó tanulmány szerint a depriváció három mutatóra bontható tovább: a relatív jövedelmi szegénységben élők aránya, a súlyos anyagi nélkülözésben élők aránya, valamint a nagyon alacsony foglalkoztatási intenzitású háztartásban élők aránya (foglalkoztatási szegénység). A vonatkozó mutatók által meghatározott csoportok átfedik egymást, ami Magyarország teljes népességének 1,9 %-át jelenti. Emellett a szegénység és a társadalmi kirekesztés még inkább fenyegeti a következő csoportokat: 18 év alatti gyermekek, egyszülős háztartások, alacsony iskolai végzettségűek, munkanélküliek vagy romák (ezekben az esetekben a fenti kockázat az átlag háromszorosa) (KSH, 2015)³⁰.

A piacgazdaságra való áttéréssel a gyermekgondozási segélyekre való jogosultság időtartama nőtt, a gyermekgondozási intézmények száma pedig csökkent. Ez azt eredményezte, hogy a nők egyre inkább visszaszorultak a háztartásba, gyakran azért, hogy gyermekeikről, idős és fogyatékkal élő rokonairól gondoskodjanak. Ez



²⁸ Siposné, E. (2020). Novel Solutions in Poverty Alleviation in Hungary, with Special Regard to Regional Differences. Theory Methodology Practice: Club of Economics in Miskolc, 16 (01), 41-52.

²⁹ Gábos, A., Szivós, P., Tátrai, A. (2013). Szegénység és társadalmi kirekesztés Magyarországon, 2000–2012. (Poverty and social exclusion in Hungary, 2000–2012.). Szivós P. – Tóth I. Gy. (eds.), Egyenlőtlenség és polarizálódás a magyar társadalomban. TÁRKI Monitor Jelentések 2012. Budapest: TÁRKI. http://www.tarki.hu/hu/research/hm/monitor2012_teljes.pdf Last download: April 15, 2020

³⁰ Központi Statisztikai Hivatal: A háztartások életszínvonal, 2015 <https://www.ksh.hu/docs/hun/xftp/idoszaki/hazteletszinv/hazteletszinv15.pdf>

a szegénység feminizációját eredményezte, mint az országban domináns jelenséget (Einhorn 1993³¹, Gregor - Kováts 2019³²). További, nemi alapú egyenlőtlenségeket figyelembe véve a roma nők a régió legkiszolgáltatottabbjai, akik folyamatos, többszörös diszkriminációval szembesülnek faji, osztály- és nemi alapon. (Schultz, 2012)³³. Ráadásul a fiatal, hátrányos helyzetű (többnyire roma) lányok nem csak a gyermekek, mint nőneműek, hanem a nők, mint kiskorúak kategóriájában belül is marginalizált pozícióban vannak. (Taefi, 2009)³⁴. A szegénység nemekhez kötődő problémaként való kezelése segít jobban megérteni azokat az akadályokat, amelyekkel a hátrányos helyzetű nőknek szembe kell nézniük. A két legerősebb akadály a gyermekgondozási kötelezettség (amely aránytalanul az anyákra hárul az apák helyett) és a munkaerőpiacon tapasztalt hátrány és megkülönböztetés. (Czibere, 2012)³⁵.

Kinek szól a könyv?

A módszertani könyv az a célja, hogy segítségével azonosítsuk és leírjuk a hátrányos helyzetű serdülő lányok különböző mintázatait, kihívásait és az általuk okozott pszichés hatásokat, annak érdekében, hogy hatékony kreatív eszközökön keresztül pozitív változást érhesünk el. A módszer célja olyan kreatív és design-alapú gyakorlatok azonosítása, amelyek a hátrányos helyzetű lányok tapasztalatait és megéléseit helyezik a középpontba olyan készségek elsajátításán keresztül, mint az önbizalom, a problémamegoldó készség és a cselekvőképesség. Mint ilyen, hasznos eszköz a szakemberek, közösségi vezetők vagy pedagógusok számára, hogy gazdagítsák a 10-18 éves hátrányos helyzetű lányok célcsoportjával végzett fejlesztő munkát. Az alább bemutatott módszer és a feladatlapokat tartalmazó munkafüzet olyan esetekben alkalmazható, amikor a célcsoporttal végzett fejlesztő munka nem szokványos vagy kreatív eszközöket igényel, mivel mind a serdülő lányok életkori sajátosságai, mind az oktatási vagy nem oktatási környezetben elfoglalt helyzetük kihívások elé állítja a fejlesztő munkát végző segítők. A lányok valódi megszólítása érdekében így hasznos lehet olyan részvételi, személyre szabható tevékenységek beemelése, mint az alábbiakban bemutatott módszer és foglalkozások összessége.

Az alacsony jövedelmű, kiszolgáltatott közösségekben a kilátástalanság és a munkaerőpiaci lehetőségek hiánya gyengítő hatással lehet az ifjúsági csoportokra. Ebben az értelemben a fiatal lányok tekinthetők a legkiszolgáltatottabbak, mivel a korai (gyermekkori) házasság, a háztartási munka (reproduktív munka) és a gondviselő szerep az egyetlen hozzáférhető lehetőség számukra. Ez jelentős mértékben igaz a hagyományosabb értékeket követő vagy kisebbségi közösségekben, mivel a család az egyedüli gazdasági és társadalmi támaszrendszer az egyének számára.

Ezek a körülmények gyakran nemcsak a korai gyermekvállalást és az oktatási rendszer korai elhagyását eredményezi, hanem számos más pszichológiai tényezőt is, amelyek tovább hátráltatják az egyéneket abban, hogy kitörjenek a megszokott mintázatokból. A támogatás hiánya az oktatási rendszerben (különösen a vidéki szegregált iskolákban) tovább mélyíti azt az elhagyatottságot, amelyet a fiatal lányok tapasztalhatnak, és ezek a nehézségek a motiváció, a célmeghatározás, az önbizalom és a cselekvőképesség hiányát eredményezhetik.

Sok esetben ezek az egymással összefüggő jelenségek elősegítik a család világa (amely a lányokat a korai serdülőkortól kezdve felnőttnek tekinti) és az iskola világa (amely még mindig fegyelmre szoruló gyermekként kezeli őket) között tapasztalt szerepkonfliktust. Ezért a következőkben ismertetett módszertan során a 10-18 éves közötti időszakra fókuszálunk, de a pontosabb az eszközök alkalmazásakor és kiértékelésekor érdemes további korosztályokra bontani a résztvevők csoportjait (10-13 és 14-18).

A serdülőkori szakasz a pszichoszociális fejlődélméletben az identitás kialakulásával szemben a szerepdiffúziót (Erikson, 1968)³⁶, valamint az ágencia megnyilvánulását állítja a középpontba. Ha a serdülők identitásának konstrukcióját - amelyből a hátrányos helyzetű fiatalok gyakran kimaradnak - a kapcsolatok, intézmények, kultúra és család

folyamatos formálódásának részeként tekintjük, ahelyett, hogy egy statikus rendszer passzív reaktoraként nézünk rájuk, pontosabb megfigyeléseket tehetünk. (Cooper, 1999)³⁷.

Ez a nézőpont, azon kívül, hogy segít leküzdeni a tévhitet, mely szerint az alacsony jövedelmű vagy kisebbségi diákok oktatási nehézségeit a "kulturális össze nem illés" eredményeként látjuk, felismerhetővé válik, hogy az intézményeknek esetleg nem rendelkeznek a megfelelő eszközkészlettel az egyenlőtlenségek csökkentéséhez. Mindezekon felül fontos megemlíteni, hogy a felmérések szerint a családon belüli traumatikus élmények a hátrányos helyzetű fiatalok otthoni környezetében gyakrabban jelennek meg, mint más, biztonságos társadalmi környezetben (családtagok elvesztése, különélés, munkahely elvesztése, lakhatási válságok, erőszak stb.)

Korábbi tanulmányok szerint az alacsony társadalmi-gazdasági státuszú serdülők alacsonyabb önértékelésről számolnak be a magasabb társadalmi-gazdasági státuszú társaikhoz képest (Veselska et al, 2009)³⁸. Az alacsony önbecsülés kezelése és javítása kulcsfontosságú tényező a veszélyeztetett serdülő lányokkal való munka során, mivel az alacsony önbecsülés széles körben dokumentáltan korrelatív tényező a depresszió és a szorongás (Veselska et al, 2009), az egészséggel kapcsolatos alacsonyabb életminőség (Mikkelsen, 2020)³⁹, a bűnelkövetés, a kábítószer- és alkoholfogyasztás, valamint a fiatalkori várandósság (Reasoner, 2002)⁴⁰ szempontjából. Az önmagunkba vetett bizalmat és önértékelést befolyásolhatják a kortárs és szülői kapcsolatok, a különböző intellektuális és fizikai képességek, a megjelenés, a kompetencia, valamint a referenciacsoporttal való azonosulás (akár pozitívan, akár negatívan) (Hartz et al, 2005, 71. o.)⁴¹. Ezek a tényezők a lányokra jelentősebb hatást gyakorolnak, mint a fiúkra, különösen a serdülőkorban, mivel a nemi szerepekkel kapcsolatos elvárások nagyobb mértékben érintik a nőket. Korábbi tanulmányok azt mutatják, hogy az önhatékonyság és az önbecsülés pufferként működhet a negatív pszichoszociális tényezőkkel szemben a serdülőknél (Mikkelsen, 2020). Az énhatékonyság előmozdítása hozzájárulhat az érzelmi tünetek csökkentéséhez minden társadalmi-gazdasági csoportban, és ezáltal az érzelmi tünetekben mutatkozó társadalmi egyenlőtlenségek mérsékléséhez (Meilstrup, 2016)⁴². Az önismeret növelése segít a lányoknak azonosítani személyes preferenciáikat, értékeiket és életcéljukat, segítségével reális értékelést alakíthatnak ki a személyes erősségeikről és gyengeségeikről, ezáltal realitásosabb célok kitűzése is valószínűbb.

³¹ Einhorn, B. (1993.) *Cinderella Goes to Market: Citizenship, Gender and Women's Movements in East Central Europe*. Verso, London, New York.

³² Gregor, A., Kováts, E. (2019). *Work-life: balance? Tensions between care and paid work in the lives of Hungarian women*. *Social Science Review, Special Issue in English* Nr. 7.

³³ Schultz, D. (2012.) *Translating Intersectionality Theory into Practice: A Tale of Romani*. *Gadže Feminist Alliance, Signs, Vol. 38, No. 1, (Autumn 2012), 37-43*.

³⁴ Taefi, N. 2009. "The Synthesis of Age and Gender: Intersectionality, International Human Rights Law and the Marginalisation of the Girl-Child." *International Journal of Children's Rights*, 17, 345-376.

³⁵ Czibere, I. (2012.) *Nők mélyszegénységben. Személyes életvilágok és cselekvési perspektívák a mélyszegénységben élő nők mindennapjaiban*. L'Harmattan, 243

³⁶ Erikson, E.H. (1968). *Identity: youth and crisis*. Norton & Co.

³⁷ Cooper, C. R. (199..) "Multiple Selves, Multiple Worlds: Cultural Perspectives on Individuality and Connectedness in Adolescent Development".n Masten, A. S. (Ed.)*Cultural Processes in Child Development*. (pp. 25-27). Mahwah, N. J.: Lawrence Erlbaum Associates Publishers.

³⁸ Veselska, Z., Madarasova Geckova, A., Gajdosova, B., Orosova, O., van Dijk, J. P., & Reijneveld, S. A. (2010). *Socio-economic differences in self-esteem of adolescents influenced by personality, mental health and social support*. *European Journal of Public Health*, 20(6), 647-652.

³⁹ Mikkelsen, H. T., Haraldstad, K., Helseth, S., Skarstein, S., Småstuen, M. C., & Rohde, G. (2020). *Health-related quality of life is strongly associated with self-efficacy, self-esteem, loneliness, and stress in 14-15-year-old adolescents: a cross-sectional study*. *Health and Quality of Life Outcomes*, 18(1), 1-17.

⁴⁰ Reasoner, R. (2002). *Review of self-esteem research*. Retrieved from the National Association for Self-Esteem web site: www.self-esteem-nase.org/research.shtml Reasoner, 2002, cited by Hartz & Thick, 2011

⁴¹ Hartz, L., L. Thick. (2005). "Art Therapy Strategies to Raise Self-esteem in Female Juvenile Offenders: a Comparison of Art Psychotherapy and Art as Therapy Approaches." *Art Therapy Journal of the American Art Therapy Association*, 22 (2), 70-80.

⁴² Meilstrup, C., Thygesen, L. C., Nielsen, L., Koushede, V., Cross, D., & Holstein, B. E. (2016). *Does self-efficacy mediate the association between socioeconomic background and emotional symptoms among schoolchildren?*. *International Journal of Public Health*, 61(4), 505-512.

Módszertan

A módszertan arra a párhuzamosságra épül, amely az egyszerű kreatív problémafeltáró és megoldó folyamatok és az önismereti eszközök között lehet fel. Minden egyes feladat egy másik lélektani gyakorlatban gyökerezik, az egyszerűbbtől a komplexebb felé haladva. E párhuzamosságot számos STEM- és STEAM-alapú oktatással és maker kezdeményezéssel kapcsolatos tanulmány támasztja alá, amelyekben a résztvevők önértékelésük szerint magabiztosabbnak és erősebbnek érezték magukat a feladatokban való részvétel után. (Clapp & Jimenez, 2016)⁴³. Sajnos a hátrányos helyzetű fiatalok, különösen a lányok, nem képezik alapvető célcsoportját a hasonló programoknak, ezért különösen fontos, hogy a jelenlegi módszertan ezeknek a csoportoknak az igényeit figyelembe épül fel. Ezen túl fontos megjegyezni, hogy az emberközpontú tervezői és kreatív eszközök többsége kollaboratív munkafolyamatokon alapul (Design Kit: The Human-Centered Design Toolkit by IDEO, 2009⁴⁴; DIY Toolkit by NESTA, 2014⁴⁵), azonban a legtöbbjük nem foglalkozik az egyenlőtlenségek és eltérő erőviszonyok kérdésével és a neoliberális megközelítés középpontjában álló önmegvalósítás koncepciójának megkérdőjelezhetőségével, amelyen a legtöbb maker kezdeményezés is alapul. Ezek a kollaboratív gyakorlatok jellemzően egalitárius és demokratikus értékrenden alapulnak, ahol a tervező csak facilitátorként lép fel. A FRUSKA által megszólított konkrét célcsoport esetében a szerző számára két okból is fontos volt eltérni ettől a facilitatori gondolkodásmódtól: először is, a célcsoport jellemzően nincs hozzászokva a nem frontális oktatási környezethez (azaz tanulóközpontú, kooperatív tanulási környezethez) és ahhoz, hogy a kreatív munkafolyamatok során kifejezze igényeit és véleményét; másodsorban, ahogyan az korábban kifejtésre került, a résztvevők többsége élete során többszintű jogfosztottságot élt át, és ez a tapasztalat szükségessé teszi egy biztonságos tér létrehozását a kifejezés és kreativitás ösztönzése érdekében, ahol lehetőség van a közös megegyezésen alapuló vezetetségi élményére.

A kreatív fejlesztés folyamata során alkalmazott módszerek a szociális design, a részvételi akciókutatás (Aziz, 2011⁴⁶), a feminista csoportos érdekérvényesítés (bell hooks, 1994⁴⁷) és a művészetterápia (Hartz et al, 2005) által alkalmazott sémákban gyökereznek. A gondolkodásmód a kritikai faji és interszekcionális feminista elméleten alapul, amely hangsúlyozza az identitás konstrukcióját a nem, kaszt, nem, faj, etnikum, osztály, szexualitás, vallás, fogyatékos, és fizikai megjelenés különböző faktorain keresztül. (Crenshaw, 1989) Az identitások ezen egymást metsző és átfedő szegmensei egyszerre tűnhetnek erősítőnek és elnyomónak. Mint már fentebb említettük, a serdülőkor az identitás kialakulásának döntő korszaka, így ezeknek a rétegeknek a tudatosítása segíthet jobban megérteni és megerősíteni önmagunkat.

A lányok kreatív tanulási élményének támogatása mellett a FRUSKA foglalkozások tágabb célkitűzése, hogy segítsenek a résztvevőknek felfedezni olyan érdeklődési köröket és készségeket, amelyeket másképp talán nem sajátítanak el, amelyekhez megfelelő reprezentáció hiányában nem férnének hozzá, hogy bővítsék személyes és szakmai hálózatukat, szakmai szókincsüket (hangsúlyozva a kompetens nyelvhasználat erejét és a pontos terminológia megfelelő használatát), valamint földrajzi és társadalmi mobilitásukat bátorítsák azáltal, hogy mentorként részt vesznek a tudásátadás ciklikus folyamatában. Emellett a pszichológiai, megküzdési és kommunikációs készségek fejlesztése támogathatja a lányokat az élet más területein is, ami fokozza rezilienciájukat, erősíti rugalmasságukat és cselekvőképességüket. Mindezek a készségek és járulékos hozadékok hozzájárulnak a résztvevők szélesebb értelemben vett képessé tételéhez. Egyes feminista érdekvédelmi csoportok szerint a képessé tétel (i.e. empowerment) egy nehezen definiálható, "homályos" kifejezés, amelyet aligha lehet egyértelműen meghatározni, mérni azonban még nehezebb (Kabeer 1999)⁴⁸. Ahhoz, hogy tisztán lássuk, mit jelenthet a felhatalmazás, és hogyan lehet elérni, a hatalomról a választási képesség szempontjából kell gondolkodni: a felhatalmazás elvesztése tehát azt jelenti, hogy megtagadják a választási lehetőséget. Ahogy Kabeer megjegyzi, "[a képessé tétel] elkerülhetetlenül összefügg a jogfosztottság állapotával, és azokra a folyamatokra

utal, amelyek révén azok, akiktől megtagadták a választás képességét, megszerzik ezt a képességet". (ibid., 437.) Következésképpen a felhatalmazás a hatalmi dinamikában bekövetkező változást vonja maga után: az emberek azon képességének bővülését, hogy stratégiai első- és másodrendű, saját életükkel kapcsolatos döntéseket hozzanak egy olyan kontextusban, ahol ezt a képességet korábban megtagadták tőlük. Fontos azonban, hogy az emberek döntési képességeket mutatkozzon (részben a társadalmi státuszukból eredő) esetleges egyenlőtlenségeket vizsgáljuk, nem pedig az általuk hozott döntésekben mutatkozó különbségeket (ibid., 439). Ezt a döntéshozatali folyamatot modellezzük és gyakoroljuk a résztvevők a FRUSKA workshopok során, kifejezetten az egyes résztvevők perspektíváját szem előtt tartva, így egy reális elvárásrendszer hozva létre.

A munkafüzetben leírt módszer és eszközök támogatást nyújtanak a döntéshozatali gyakorlásához, amely segít az önismeret és az önrendelkezés erősítésében. A négy foglalkozásból álló sorozat a következő szakaszokra épül: a saját pozíció meghatározása egy tágabb struktúrában vagy társadalomban; az egyénre, az énképre és a társadalmi szerepekre való reflektálás; a környezet elemzése és a fejlesztésre szoruló tényezők azonosítása, a problémameghatározás gyakorlása; célmeghatározás és problémamegoldás kézzel készített tárgyak létrehozásán keresztül. Ezek a szakaszok lépésről lépésre haladva kínálnak tanulási lehetőséget az alacsony önbecsülés, a szerepkonfliktusok és a nehéz élettapasztalatok kezeléséhez, világos és biztonságos határokat és teret biztosítva az egyéni önkifejezésnek.

A workshopok során az egyént és a környezetéhez való viszonyát vizsgáljuk. A célcsoportok sajátosságainak megfelelően három különböző műhelyforgatókönyvet lehet végrehajtani, attól függően, hogy a csoportdinamika mit sugall. Amennyiben a csoportmunka a helymeghatározás mint alapvető szükséglet felé mutat, a résztvevők egy (hinta) stokit hozhatnak létre. Ha a csoport számára fontosabb az egyéni önkifejezés, akkor egy testre szabható világítótestet lehet létrehozni. Abban az esetben, ha a személyes tárolás igénye kerül a fókuszba, egy egyszerű polcelemet készíthető el. A facilitátorok és a közösségi vezetők a csoporttal közösen vagy a rendelkezésre álló felszerelésnek megfelelően dönthetnek a választásról.

A feladatok nehézsége fokozatosan épül fel, az egyszerű, papírról történő modellezéstől kezdve a bonyolultabb gyártási folyamatok felé haladva. Minden gyártási technika a célcsoportok képzettségi szintjének és technológiai ismereteinek megfelelően került kiválasztásra. A folyamat során létrehozott tárgyak többnyire fából készülnek, hiszen ez egy viszonylag könnyen hozzáférhető, könnyen előállítható, de tartós anyag. Azokban az esetekben, amikor más anyagokra van szükség, a munkafüzet leírásában található megjegyzéseket tekintjük útmutatásnak.



⁴³ Clapp, E. P., & Jimenez, R. L. (2016). Implementing STEAM in maker-centered learning. *Psychology of Aesthetics, Creativity, and the Arts*, 10(4), 481-491.

⁴⁴ IDEO (2015.) *The Field Guide to Human-Centered Design*. <https://www.ideo.com/post/design-kit>

⁴⁵ NESTA. (2014). "Development, Impact & you: DIY Toolkit: Practical Tools to Trigger and Support Social Innovation."

⁴⁶ Aziz et al (2011.) Participatory action research as the approach for women' empowerment. *Action Research*, 9 (3), 303-323.

⁴⁷ bell hooks. (1994) "A Feminizmus, Mint Transzformációs Politika." In M. Hadas (Ed.) *Férfiuralom: Írások Nőkről, Férfiakról, Feminizmusról*, (pp. 98-105). Budapest: Replika Kör.

⁴⁸ Kabeer, N. (1999). *Resources, Agency, Achievements: Reflections on the Measurement of Women's Empowerment*. *Development and Change*, 30 (3), 435-464. Oxford: Blackwell.

Kihívások és erőforrások

Ahhoz, hogy kellő gondossággal tudjuk előkészíteni elő a célcsoporttal való közös munkát, először is fontos azonosítani azokat a kihívásokat, amelyek a folyamat során felmerülhetnek, de érdemes számba venni az erőforrásokat is, melyekből meríthetünk.

E kihívások egy része pszichológiai (például az önreflexió, mint szokatlan és ismeretlen eszköz), más része készség alapú (például a kézügyesség vagy a vizuális nevelés hiánya) vagy viselkedésbeli (koncentrációs nehézségek és a figyelem megtartásának hiánya, kihívásos csoportdinamika). Ráadásul, mivel a program rendszeres részvételt igényel, a résztvevők távolmaradása (csökkenő motiváció, előre nem látható otthoni körülmények vagy akár egészségügyi problémák miatt) megnehezíti az erős kötelékek és a hosszú távú elköteleződés kialakítását.

A programot javasolt egy olyan eszközzel kezdeni, amelyet előszeretettel alkalmaznak feminista és aktivista kiscsoportos közösségekben - a programon belüli közös alapszabályok kialakításával. Ezek a szabályok a határok kijelölését szolgálják, biztonságos teret teremtenek, és arra ösztönzik a résztvevőket, hogy visszajelzést adjanak és felelősen saját maguk alakítsák a tanulási tapasztalataikat. Emellett a lányokra fókuszáló tér lehetőséget biztosít a résztvevők számára, hogy a nők társadalmi pozíciói alapján a társadalomban szerzett közös tapasztalataikat megosszák egymással, új kötelékeket megteremtve.

A serdülők alapvető pszichológiai szükségleteinek figyelembevételéhez az önfejlesztés elméletének alapjait alkalmazzuk, amely az autonómiát, a kapcsolódást és a kompetenciát az egészséges fejlődés alapvető és univerzális alapköveiként határozza meg. (Deci & Ryan, 2000⁴⁹, 2017⁵⁰). A program úgy került kialakításra, hogy a résztvevők számára különböző mértékű bevonódást tegyen lehetővé, többféle feladat megoldási lehetőséget kínáljon, illetve hogy ösztönözze a hosszú távú személyes elköteleződést. A folyamat során a jól keretezett, kiszámítható struktúra segíti a résztvevőket a kontroll érzésén keresztül a biztonságérzet kialakításában és a cselekvőképességük növelésében. Az ágens (hatóképesség, cselekvőképesség) kulcsszerepet játszik mind a fejlődő személyiség megerősítésében, mind az egyén célmeghatározásában. A pszichológia az ágenseket (jelen esetben a hátrányos helyzetű lányokat) olyan céltudatos entitásként definiálja, akik képesek megfigyelni környezetüket, hogy célorientált, hatékony cselekvéseket hajtsanak végre egy kitűzött cél elérése érdekében, ezért az ágens magában foglalja az ágens környezetének érzékelésére és megváltoztatására való képességet. Számos kutatás bizonyítja, hogy közvetlen kapcsolat van a lányközpontú programokban való részvétel és a résztvevők jövőképeben megfigyelhető pozitív változás között, beleértve a konkrét jövőbeli célok jelentését és az e célok elérésére irányuló tervek hatékony megfogalmazását. A résztvevők

gyakran arról is beszámolnak, hogy nagyobb önállóságot, szélesebb körű cselekvőképességet és a kulcsfontosságú, saját életükkel kapcsolatos döntésekben való aktív részvétel képességét, valamint a kortársak és a felnőttek által nyújtott nagyobb szocioemocionális támogatást tapasztalnak. (Girls' Education Program, Edmonds et al, 2021⁵¹). A kortársak tapasztalatai és a pozitív példaképek felmutatása fokozza a kreatív eszközök használatával kapcsolatos motivációt, ezen kívül segíthet tágítani a beszűkült kapcsolati hálót is. A pozitív szerepmoделlek felmutatása mellett ezek az új közösségek elősegítik a hasonló élettapasztalatok egymás közötti megosztását és a negatív tapasztalatokkal vagy előítéletekkel kapcsolatos tabuk ledöntését.



Mivel a FRUSKA egy lányközpontú gondolkodásmódon alapul, fontos, hogy már az elején foglalkozunk a lányság és a női identitás témájával, beleértve a nők helyzetével kapcsolatos tapasztalatokat a társadalom tágabb kontextusában. A lányok által maguk körül látott női példaképekről vagy szereplőkről való beszélgetés ösztönözheti őket egy számukra jobban illeszkedő szerep megtalálásában, szemben a környezetükben gyakran látottakkal. A csoportos megbeszélések olyan kérdéseket tartalmaznak, mint például:

- Mi a FRUSKA, mit jelent a szó, miért így hívják a programot?
- Miért csak lányok vesznek részt ebben a programban?
- Milyen női szerepeket látunk a környezetünkben?
- Milyenek a mi anyáink/ nagymamáink/ életünkben szereplő nők?
- Milyenek a nők? Mivel foglalkoznak? Miért?
- Milyen tárgyak nőiesek/ férfiasak? Miért?
- Milyen eszközök vannak egy műhelyben? Ki használja őket? stb.)
- Milyenek a személyes tereink?
- Milyen tapasztalatokat osztunk meg egymással?

⁴⁹ Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68-78. <https://doi.org/10.1037/0003-066X.55.1.68>

⁵⁰ Ryan, R. M. & Deci, E. L. (2017). *Self-determination theory. Basic psychological needs in motivation, development and wellness*. New York, NY : Guilford Press

⁵¹ Edmonds, e., Feigenberg, B. & Leight, j. (2021.) *Advancing the Agency of Adolescent Girls*, Dartmouth College. Article retrieved from: https://www.povertyactionlab.org/sites/default/files/research-paper/%20Advancing_the_Agency_of_2021.pdf

Hatásvizsgálat

A hátrányból induló közösségek megerősítését és a kreativitás fejlesztését célzó, szociális design-on alapuló projektek különböző mutatókkal és módszerekkel rendelkeznek, és a beavatkozások és a folyamatok mértéke, időtartama és várható eredményei is eltérőek. Egy dolog azonban közös ezekben a kezdeményezésekben: céljuk a változás katalizálása, legyen az látható-tapintható-érzékeltető változás, vagy akár a hátrányok kompenzálását az attitűd formálás és a kompetenciafejlesztés felől megközelítő, hosszabb távú változás. A változás, a kiinduló helyzetből való elmozdulás szükségessége tehát azonos, de ennek nyomon követése és felismerése egy sor kérdést vet fel. Természetes igény mutatkozik az egyén és a közösség részéről kimutatható hasznosság megfigyelésére és elemzésére, amely közösség- és tevékenységfejlesztési törekvésnéként, illetve erőforrás- és eszközoptimalizálásként is felfogható (eszköz alatt nem csak a tárgyi, hanem pszichológiai, kommunikációs, stb. eszközöket is értjük).

A szociális design által vezérelt kezdeményezések vagy beavatkozások számszerűsítését több tényező is megnehezíti. Először is, egy viszonylag fiatal és gyorsan fejlődő területként tekinthetünk rá, így a longitudinális mérés kihívást jelent. Ugyanakkor a szociológiai és pszichológiai tényezőket nehéz teljesen elkülöníteni a szigorúan a tervezéssel kapcsolatos tényezőktől. Harmadszor, mivel a társadalmi problémák (pl. szegénység, diszkrimináció stb.) általában összefüggnek egymással, így még a kisebb hatások tovagyűrűző hatásait is nehéz egymástól elválasztani. A hatásvizsgálat tehát, figyelembe véve a hasonló beavatkozások részvételi akció-kutatási jellegét is, többszintű kihívást jelent. A folyamat szisztematikus változásai és a tevékenységeket befolyásoló külső tényezők nem teszik lehetővé a tisztán pszichológiai módszerek alkalmazását. Egy ilyen beavatkozás személyes aspektusa és jellemzői miatt a klasszikus szociológiai módszerek (amelyek nem ágyazódnak be a folyamatba) szintén nehezen alkalmazhatók. Bár a kvantitatív módszerek megbízhatóan mérik a hatást, a szociális design által vezérelt környezetben hatékonyabb a kvantitatív és a kvalitatív módszerek keveréke.

A tudományágakon átívelő, interdiszciplináris helyzetekben használt elemzési módszer általában az önreflexivitást alkalmazza visszajelzésként és az egyéni értékelés eszközeként. Egyrészt a változás módja és különösen az identitás, az önbecsülés, a kreativitás nyomon követése a pszichológiai módszerek indikátora lehet, de az értékelés szociológiai alapon is elvégezhető (skálázás, felmérés). Az önreflexivitás fogalma szintén a pszichológiában gyökerezik, de alkalmazása nem feltétlenül igényel pszichoanalitikus megközelítést. Megállapítható, hogy az önreflexivitás képessége úgy is fejleszthető, ha teret és időt adunk a résztvevőknek az elmélyült reflexióra. Ezen túl az egymástól való tanuláson alapuló társas tevékenység is segíti az önreflexivitás képességének fejlődését. Ezek az önreflexív módszerek (narratív játék, értékelés, választás) azt a valóságot is tükrözik, amelyben az érintettek jelen vannak, amelyet már változásként internalizáltak. Itt élhetünk azzal a feltevessel, hogy ha valami nem tudatos, nem artikulálható, nem fejeződik ki, és nem performatív aktus, akkor valószínűleg nem detektálható hatásról beszélünk, hiszen nem követhető nyomon a cselekvésekben és érzésekben.

A jelenlegi kutatásban a módszerek ötvözetét alkalmaztuk, amelyek túlnyomórészt pszichológiai kutatásokból és antropológiai módszerekből származnak. Kérdőíves és vizuális kommunikáció alapuló módszerek keverékét vetettük össze, ami lehetővé tette a személyes választási lehetőségeket az értékelésben, hogy növeljék a résztvevők biztonságérzetét. Az értékelés a szociális design által vezérelt folyamat integrált részévé vált, ami módszertanilag fontos gesztus, mivel a kölcsönhatásban lévő folyamatok szétválasztása megakadályozná, hogy a beavatkozást és az értékelést is informáló iteratív folyamatok megtörténjenek.

A mérés körülményei és sajátosságai

Bár módszertanilag kihívást jelent számszerűsíteni a résztvevők attitűdváltozását a program során és azt követően, a folyamatba számos érintkezési pontot építettünk be a történések megfigyelésére. Greenhalgh et al (2016)⁵² rámutat, hogy a kutatás hatása szempontjából kulcsfontosságú a közös alkotás jelenségének vizsgálata, amely a szerzők szerint a megfigyelések négy különböző szinten történő lefordításában gyökerezik: egyéni (a résztvevők ismereteinek és attitűdjeinek változása), interperszonális (a kortársak befolyásolásán alapuló), kollektív (szakmai vélemények, etikai kódexek), illetve szervezeti szintű (szerepek, rutinok, intézményesített korlátok). Az ok-okozati összefüggések nonlinearitása a közös alkotáson alapuló beavatkozásokban szintén dinamikus megközelítést

igényel a hatásvizsgálathoz, amely képes nyomon követni a kölcsönös függőség láncolatát, és inkább a folyamatra, mint az eredményekre összpontosít. A reális és életkornak megfelelő módszerek segítik a szereplőket abban, hogy elmondhassák a változásról szóló saját történeteiket azáltal, hogy beépítik, hogy erőfeszítéseik hogyan változtatták meg a környezetüket. A hatás sokkal jobban mérhető, ha az együttműködés rendszerszintű szemléletből indul ki, a kutatás nem más, mint emberi tapasztalatokkal vegyített kreatív vállalkozás, amelyben a folyamat éppúgy a középpontban van, mint maga a termék.

Rick Davies és Jess Dart 'A legjelentősebb változás' nevet viselő (Most Significant Change, MSC)⁵³ változtatáskövetési technikája egy úgynevezett részvételi monitoring és értékelési módszer. A technika lényege, hogy a különböző értékelési fázisokba bevonja az érdekeltek sokféle csoportját, azaz a projekt résztvevőit és a segítőköt is, majd az érdekeltek bevonásával rendszerezi és elemzi az így kapott adatokat. Ez egyrészt a projekt vagy beavatkozás hatásának intenzitását segít mérni, másrészt pedig képet ad a projekt eredményeiről és hatásairól. Összességében elmondható, hogy ez a módszer egy retrospektív alapú kutatás és hatásvizsgálat, amely önbevalláson és önreflexión alapul. A módszer egyszerre képes a narratívák sokaságával, a kiválasztási kritériumok részvételi rendszerével dolgozni az eredmények leszűkítése és az eredmények és hatások kimutatása érdekében. Az idézett tanulmány ajánlása szerint a technika keverhető az elmélet-központú, deduktív megközelítéssel, mivel a legtöbb projektnek már a kezdet kezdetén határozott elképzelése van arról, hogy milyen hatást és eredményeket szeretne elérni. Itt is fontos megjegyezni, hogy a módszer megismételhető, mivel a változás a tevékenységhez és tapasztalathoz kötött. Másrészt fejlődésközpontú megközelítésen alapul, amely a pozitív változást és a léptékváltást helyezi a középpontba. A módszertan a FRUSKA kreatív fejlesztő program változáskövetésének is alapul szolgál.

A folyamatos visszacsatolás és értékelés kettős szerepet játszik a FRUSKA folyamatában. Egyrészt segít a résztvevőknek abban, hogy a program során végig kontrollérzetet és rálátást nyerjenek, valamint lehetővé teszi, hogy a programot saját igényeik szerint alakíthassák. Ezeket az eredményeket a foglalkozások során beépített értékelő kérdések révén érik el, amelyek ráutaló megfogalmazás és szimbolikus kérdések alkalmazásán



⁵² Greenhalgh, T., Jackson, C., Shaw, S., Janamian, T. (2016). The Milbank Quarterly, Vol. 94, No. 2 (June 2016), 392-429.

⁵³ Davies, R., Dart, J. (2005): The 'Most Significant Change' (MSC) Technique: A Guide to Its Use".

keresztül segítik őket tapasztalataik megfogalmazásában. A módszer segít elkerülni a külső szemlélőnek a közvetlen, azonnali értékelést és az elfogult megfigyelést. Másodsor, segít a változás számszerűsítésében és a program hiányosságainak nyomon követésében. A program hatásának értékeléséhez a résztvevők több kérdőívet töltenek ki, amelyek a) segítenek nekik a tapasztalataik megfogalmazásában és megfogalmazásában b) segítenek az ebből eredő mozgás vagy hatás azonosításában és mérésében.

A folyamat során a következő értékelési módszereket alkalmazzuk:

Összehasonlító kérdőívek a foglalkozások megkezdése előtt és lezárása után.

A papír alapú kérdőív egy validált és szabványosított kreatív kompetencia teszt kivonata, amely ezt a szempontot méri a résztvevők körében. A kérdőívek Lickert-skálákat használnak, amelyek hozzáférhető megfogalmazással és magyarázattal is kiegészülnek, hogy a résztvevők könnyebben eligazodjanak a numerikus válaszlehetőségek között. A kérdések a résztvevők alkotáshoz való viszonyát próbálják meghatározni, miközben a tervezés és az alkotás jelenségéről fogalmaznak meg állításokat. Több kérdés foglalkozik a csapatmunkával, valamint a tervekkel és célokkal, annak figyelembevételével, hogy a célcsoport tagjainak többségének gyakran nehézséget okoz a jövőbe mutató gondolkodás. Az utólagos kérdőív azt az elvet követi, mely során az alkotás és a problémamegoldás folyamatához pozitív érzéseket (bátor, erős) társítanak. A záró kérdőív a műhelysorozatra vonatkozó reflexiókat tartalmazza (létrehozott műtárgyak, tanulságok, vélemény az elkészített műtárgyról stb.), így kettős célt szolgál: összehasonlítható adatokat nyerünk a lehetséges és önbevalláson alapuló változásokról, és iteratív visszajelzéseket gyűjtünk a résztvevők kritikus gondolkodásra való képességével kapcsolatban. Az egyes kérdőívek anonimitása különösen fontos, így az két kérdőív közötti korrelációk azonosítása érdekében a résztvevők egy választott színnel vagy személyes szimbólummal azonosítják magukat.

Szóbeli visszajelzés az egyes foglalkozások után

A szóbeli visszajelzéseknek lehet külön időkeretük és helyük a foglalkozás napirendjében, de alakíthatóak kötetlenebb formában is a közösség igényei szerint. Mivel az alkotási folyamat során újfajta interperszonális kapcsolatok alakulnak ki, a közösségi tagjai félig strukturált, de mégis szerves módon kezdeményeznek beszélgetéseket, így ezek a visszajelzések a beszélgetés folyamatába is beépíthetőek. Emellett a foglalkozások olyan beszélgetésekre is épülnek, ahol a FRUSKA résztvevői facilitált környezetben gondolkodhatnak önmagukról és céljaikról, elvontabb reflexiókról. Ezek a megbeszélések beágyazott visszajelzések és önreflexiók ülés is egyben.

Írásos vagy vizuális visszajelzés mind a négy ülés után (névtelen).

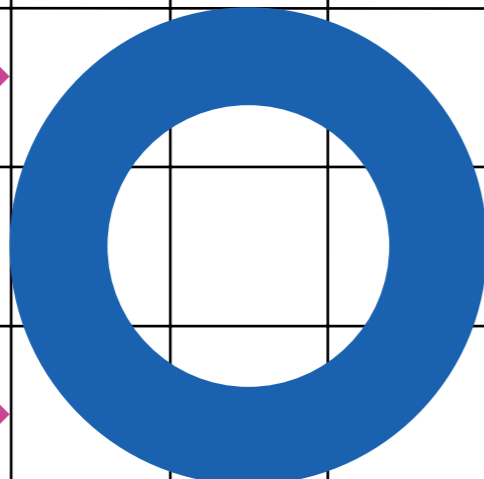
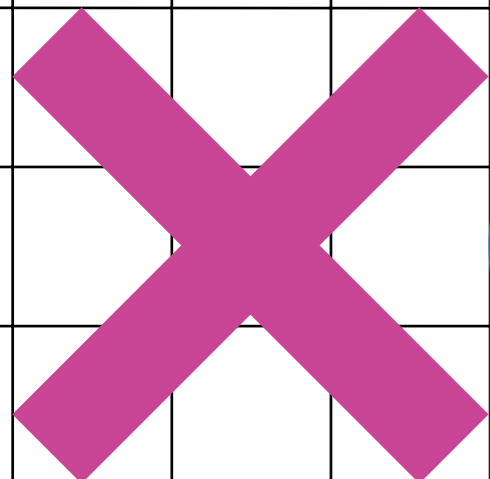
A módszer a naplóírás, valamint 'A Legjelentősebb Változás' (MSC) és a Photovoice keverékében gyökerezik, ahol a résztvevők az általuk érzékelt változást magyarázhatják el, miközben a személyes változások illusztrációival kombinált történetmeselési formátumot használnak. Néha a vizuális visszajelzés (rajz, kollázs, fotókompozíció) hatékonyabb, különösen a nem verbális közösségek és az olyan gyermekkorú célcsoportok körében. A visszajelzés általában szimbolikus, a résztvevők által használt képek, ábrák és vizuális illusztrációk csak a szubjektív feltételezések és megfigyelések, minták megfogalmazását teszik lehetővé.

Mind a beépített, mind a kérdőíves formátumú visszajelzés non-evaluatív, gyakran szimbolikus kérdéseken alapul. A résztvevők szabadon alkalmazhatják a fikció és a történetmeselés eszközeit, valamint a kommunikáció megkönnyítése érdekében opcionális vizuális eszközöket is (rajz, kollázs, matricák, hangulatpecsétek). Az "én-tárgyasítás" eszközeit olyan esetben használjuk, ahol a résztvevőket arra kérjük, hogy egy számukra fontos tárgyon keresztül osszanak meg valamit magukról (kedvenc vagy számukra fontos személyes tárgyakon keresztül meséljék el egy történetüket).

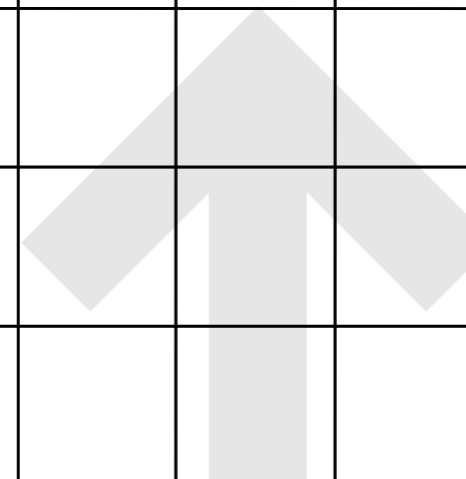
A kérdőívekből nyert adatokat digitalizáljuk és kiértékeljük oly módon, hogy mind az egyes résztvevőkben (a folyamat során anonim, de egyedi jelölők használatával), mind a csoport egészében számszerűsíthető változásokat tükrözzék.



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KÉRDŐÍV

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Tartalomjegyzék

- **Workshopot megelőző felmérő kérdőív** 02
- **Workshopot követő értékelő kérdőív** 04

FRUSKA DESIGN WORKSHOP FOR GIRLS / DESIGN MŰHELY LÁNYOKNAK

Research Lead, author / Kutatásvezető, szerző: Janka Csernák

COLLABORATORS / EGYÜTTMŰKÖDŐK

Consulting experts, co-authors / szakértői konzulensek, társszerzők: Rita Szerencsés - Impact Assessment / Hatásvizsgálat Lili Horváth - Developmental psychology / Fejlődépszichológia

Fanni Dész - Sociology and Social Work / Szociológia és szociális munka

Supervisor: Bori Fehér DLA

Editor / Szerkesztő: Szonja Kálmán

Photography / Fotográfia: Noémi Szécsi, Máté Lakos

Graphic design / Grafikai tervezés: Márk Levente Gelley-Hager

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A Social Design Hub által végzett kutatást a Moholy-Nagy Művészeti Egyetem Innovációs Központja támogatta.

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Tutors and students of Láthatatlan Tanoda csapata és diákjai, Tutors and students of Deák Diák Általános Iskola tanárai és diákjai, the girl community of Zalakomár lányközössége, Dorina Bencsics, Kinga Dér, Luca Wilson, Borka Moravcsik



Workshopot megelőző felmérő kérdőív

1. Írd ide azt a színt amelyiket választottad.

_____ sárga, piros, rózsaszín, lila, kék

2. Mennyire igazak rád az alábbi állítások?

Ha semennyire nem igaz rád egy állítás akkor jelöld az 1-est, ha kicsit igaz, a 2-est, ha se nem igaz, se nem hamis, a 3-ast, ha valamennyire igaz, a 4-est, ha pedig nagyon igaz rád, akkor pedig az 5-öst.

Szívesen próbálok ki új dolgokat, eszközöket, technikákat.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Úgy érzem, meg tudom oldani az előttem álló feladatokat.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Ha létrehozok valamit, az örömmel tölt el.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Ha létrehozok valamit, attól erősnek érzem magam.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Úgy érzem, ki tudom fejezni az érzéseim és gondolataim az alkotáson keresztül.

(Alkotás minden olyan tevékenység, amit a kezünkkel hozunk létre különböző technikákkal.)

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Úgy érzem, a kitűzött céljaimat és vágyaimat el tudom érni.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Úgy érzem, a társaim elfogadnak.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Jegyzetek

Workshopot követő értékelő kérdőív

1. Írd ide azt a színt, amelyiket húztad.

_____ sárga, piros, rózsaszín, lila, kék

2. Mennyire igazak rád az alábbi állítások?

Ha semennyire nem igaz rád egy állítás akkor jelöld az 1-est, ha kicsit igaz, a 2-est, ha se nem igaz, se nem hamis, a 3-ast, ha valamennyire igaz, a 4-est, ha pedig nagyon igaz rád, akkor pedig az 5-öst.

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(Alkotás minden olyan tevékenység, amit a kezünkkel hozunk létre különböző technikákkal.)

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Úgy érzem, a kitűzött céljaimat és vágyaimat el tudom érni.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

Úgy érzem, a társaim elfogadnak.

Egyáltalán nem 1 2 3 4 5 Nagyon szívesen

3. Hogy érezted magad a workshopon?

(Tick the boxes that you feel are true!)

- Unalmas volt.
- Izgalmasnak/újnak találtam.
- Bizonytalannak éreztem magam.
- Magabiztosnak éreztem magam.
- Értettem a feladatot.
- Kevésbé értettem a feladatot.
- Tanultam egy új készséget.
- Nem tanultam semmit.
- Nem tanultam eleget.
- Elégedett voltam a végeredménnyel.
- Nem voltam elégedett a végeredménnyel.

4. Milyen várakozással érkezted a workshopra?

5. Milyen célokat tűztél ki magadnak?

6. Megvalósultak ezek a célok?

_____ yes | no | partly

7. Mit tartasz a legnagyobb eredménynek a foglalkozással kapcsolatban?

8. Mi az, ami esetleg csalódást okozott a foglalkozás során?

9. Mennyire volt érthető a feladat és az előre kézhhez kapott feladat leírás?

Nem volt érthető 1 2 3 4 5 Minden érthető volt

**10. Milyenek talátd a felnőtt segítők?
A feltett kérdéseidre választ kaptál a feladat során?**

11. Elég volt az idő ahhoz, hogy meg tudd csinálni a feladatokat?

Nagyon kevés volt 1 2 3 4 5 Túl sok volt

12. Mit gondolsz a tárgyról?

- Hasznosnak éreztem.
- Haszontalannak éreztem.
- Érdekesnek találtam.
- Unalmasnak találtam.
- Idegennek éreztem.
- Magamhoz illőnek éreztem.

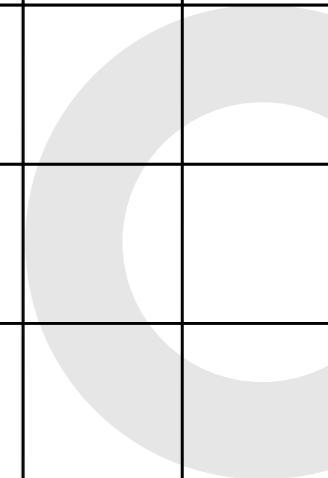
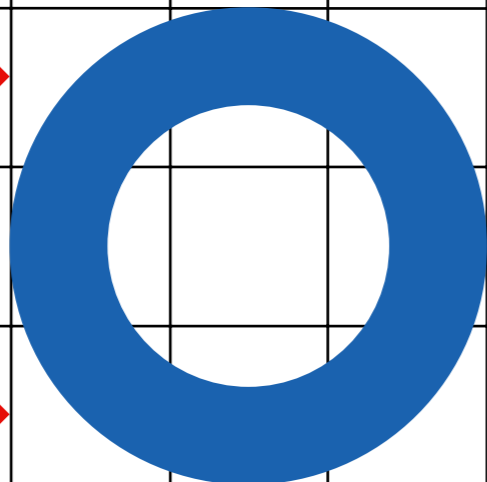
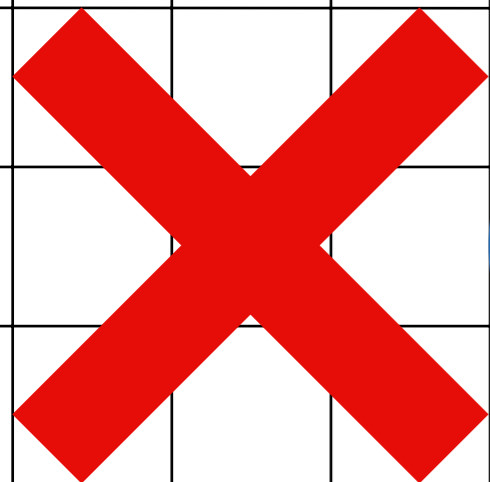
13. Változtatnál valamit a tárgyon vagy a foglalkozás folyamatán?

14. Milyen egyéb tárgyat készítenél szívesen?

Mit gondolnál hasznosnak, mi hiányzik a környezetedből, mi fejezné ki legjobban az egyéniséged?

15. Mit tanultál az alkalom során?

Jegyzetek



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MUNKAFÜZET

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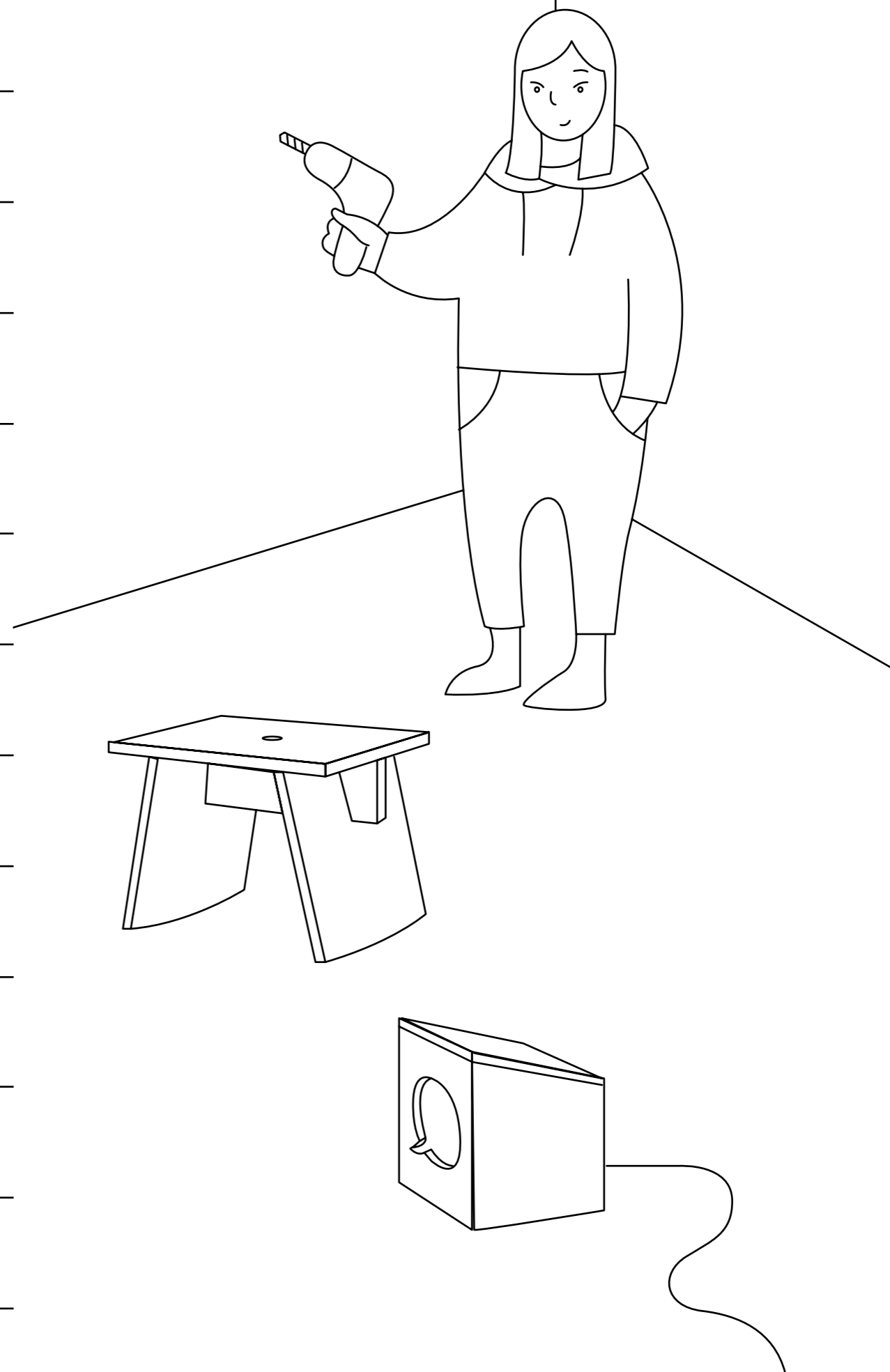
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MOHOLY-NAGY
művészeti egyetem
university of art and
design budapest

**Innovation
Center**

Munkafüzet

Az alábbi munkafüzet a különböző körülményekhez igazodó FRUSKA-workshopok támogatását segíti. Valamennyi feladatlap célja, hogy a feladatok pontos leírásával és szerepük meghatározásával segítse mind a facilitátorokat, mind a résztvevőket a folyamat során. Minden foglalkozás-sorozat egy konkrét tárgy elkészítésében csúcsozódik ki, amely a résztvevők által felvetett, a foglalkozások során megvitatott közös témákra reflektál. A beszélgetéseknek megfelelően ezek a közös témák lehetnek: egyéni önkifejezés (fénydoboz), egyéni helyteremtés közös terekben (lengőszék), csoportkohéziót jelző tárgy egy közös tér számára (csillár egy közösségi terem számára), vagy a közösségépítés eszköze (csapatépítő és jégtörő játék).



1. ALKALOM_ Bevezetés: honnan indulunk?

Ez a feladat fejleszti a résztvevők térbeli ismereteit és biztonságérzetét, miközben azonosítani tudják a rájuk jellemző személyes tényezőket. Az alkotófeladat célja egy sematikus objektum létrehozása, a folyamat során pedig különböző eszközökkel és technológiákkal ismerkedünk meg. Ez a feladat a résztvevők aktuális helyzetének meghatározására helyezi a hangsúlyt, hogy azonosítani tudják a saját életünket befolyásoló akadályokat (osztály-, etnikai-, nem-, kor- vagy egyéb különbségek). A feladat során arra is lehetőség nyílik, hogy a résztvevők megosszanak családjukkal vagy saját magukkal kapcsolatos jellemzőket. A folyamat minden fázisa lehetővé teszi az önismeret elmélyítését és az önkifejezést, azonban annak szabályozása, hogy szeretnének-e élni ezzel a lehetőséggel, és ha igen, milyen módon, az az egész folyamat során a résztvevők kezében marad.

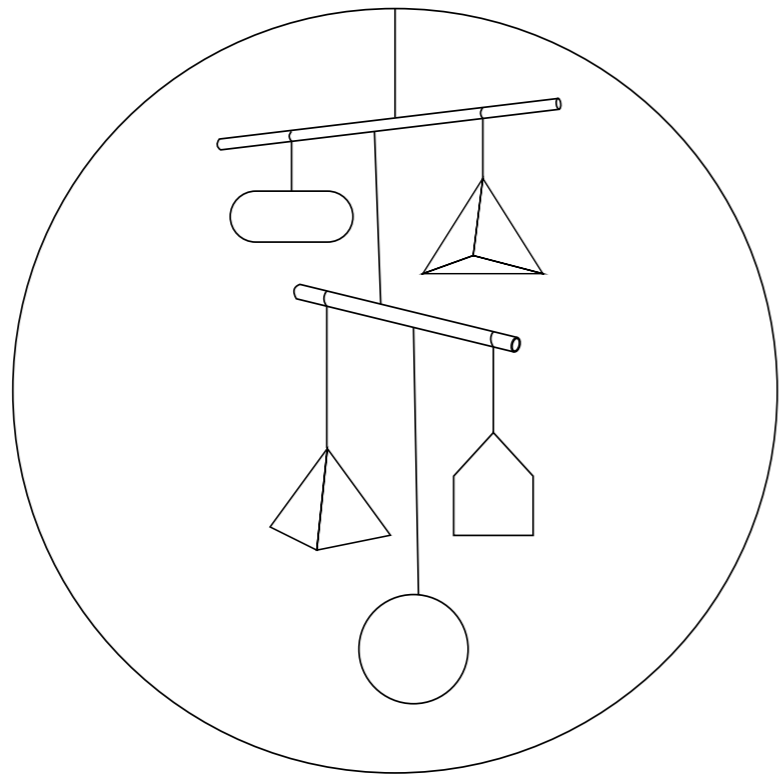
A feladat az egyén életének mint egyensúlyozó aktusnak az analógiáján alapul, egy mobil struktúrában nevezi meg és vizualizálja ezeket a tényezőket. Az egyén életét befolyásoló, egymással összefüggő változók modellezése során felveti azt a kérdést is, hogy mely problémákra van ráhatásunk, és melyekre nincs.

Feladat: Mobil építés - fából vagy papírból kivágható figurák elhelyezése drót- és zsinegszerkezeten

Cél: A feladat lényege a résztvevők helyzetének megfigyelése, a nehézségek azonosítása és a kiindulási pont kijelölése

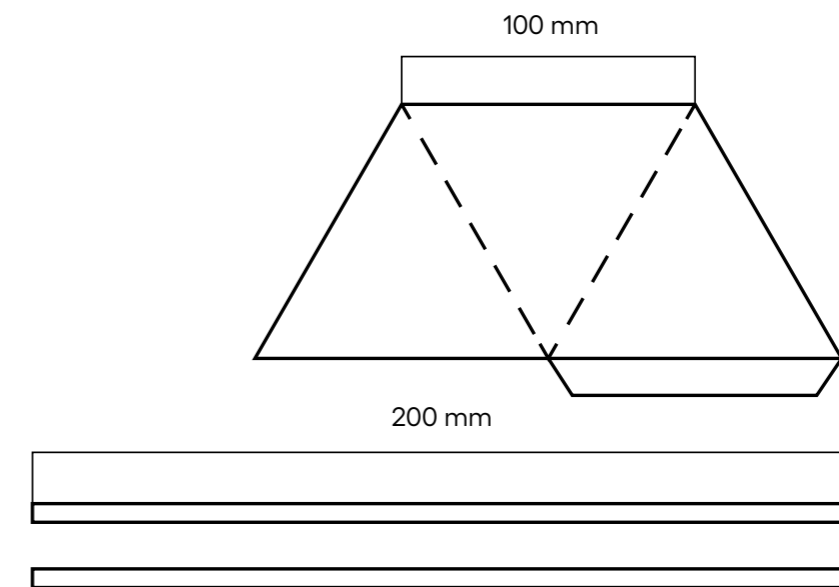
Bevezető kérdés: Mi a kedvenc játékod a játszótéren? Emlékszel a libikókára? Gyakoroljuk az egyensúlyi pózokat.

Kérdések: Azonosítsd és képzelj el életed nehézségeit vagy fontos tényezőit. Mit egyensúlyozol? Meg tudod teremteni az egyensúlyt? Ha nem, akkor átrendezéssel létrehozható?



Elkészített tárgy: PAPÍR MOBIL

Megérkezés, bemutatkozókör	15 perc
Workshopot megelőző felmérő kérdőív kitöltése	15 perc
Bevezető beszélgetés	15 perc
Emlékszel a libikókára? Mit jelent az egyensúly? Milyen helyzetekben fontos? Azonosítsd és képzelj el az életed nehézségeit vagy fontos tényezőit! Mit egyensúlyozol? Meg tudod teremteni az egyensúlyt? Ha nem, akkor átrendezéssel létrehozható?	30 perc
Tárgy szerkezetének ismertetése, felhasznált technikák bemutatása, tervezés	
Papír sablonok megrajzolása, kivágása, összeállítása Felhasznált eszközök: papírsablon, ceruzák, filcek, sniccer, vonalzó, vágólap	15 perc
Fa szerkezet méretre vágása, összeállítása Felhasznált eszközök: ceruza, sniccer, zsineg, balsafa vagy hurkapálca	20 perc
Összegzőkör, elköszönés	20 perc



Visszajelzés

Mit jelent számodra az egyensúly most? Írd vagy rajzold le! El is mesélheted, ha van kedved.

A large, empty rectangular box with a thin black border, intended for a drawing or written response. It occupies most of the page below the introductory text.

2. ALKALOM_ Önreflexió: kik vagyunk?

A résztvevők körülményeinek feltérképezése után ez a feladat az egyénre és öndefiníciójára összpontosít. A nők általában jobban kondicionáltak a külső megítélések alapján történő önmeghatározásra, a serdülőkor pedig különösen érzékeny kor ezeknek a külső hatásoknak feldolgozására.

A feladat a személyes tárgy (képtartó és tükör) létrehozása mellett abban is segít, hogy a résztvevők megfigyeljék és felülírják közvetlen és tágabb környezetük képeit, ítéleteit. Az elkészített tárgy kétoldalas táblát tartalmaz, egyik oldalán tükörrel, a másikon tűzhető parafa felülettel. A pinboard alapú kollázstechnika segítségével a résztvevők a rendelkezésre álló képekből vagy saját rajzaikból készíthetik el szubjektív portréikat, és elgondolkodhatnak az önmaguk fiktív, idealizált és valós megjelenítése közötti kontraszton.

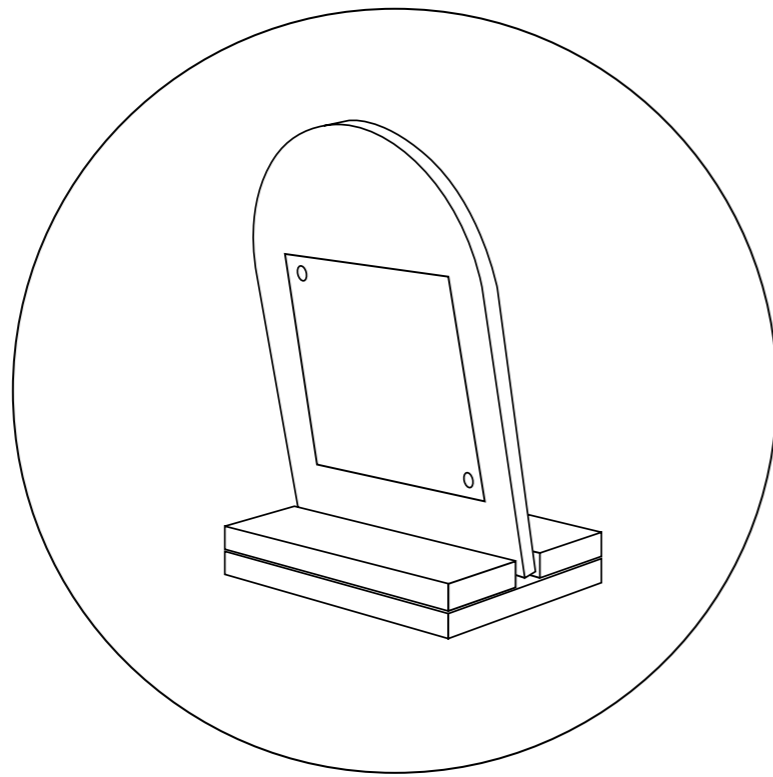
Feladat: Tükör/Képkeret készítése - egyszerű, kétoldalas rétegeltlemez szerkezet kivágása és összeszerelése, a rétegek ragasztása

Cél: A feladat lényege, hogy segítse a résztvevőket önmeghatározásban, önmaguk és környezetük észlelésének meghatározásában.

Bevezető kérdés: Hozz magaddal/válassz egy tárgyat, ami téged jelképez! Miért ezt a tárgyat választottad?

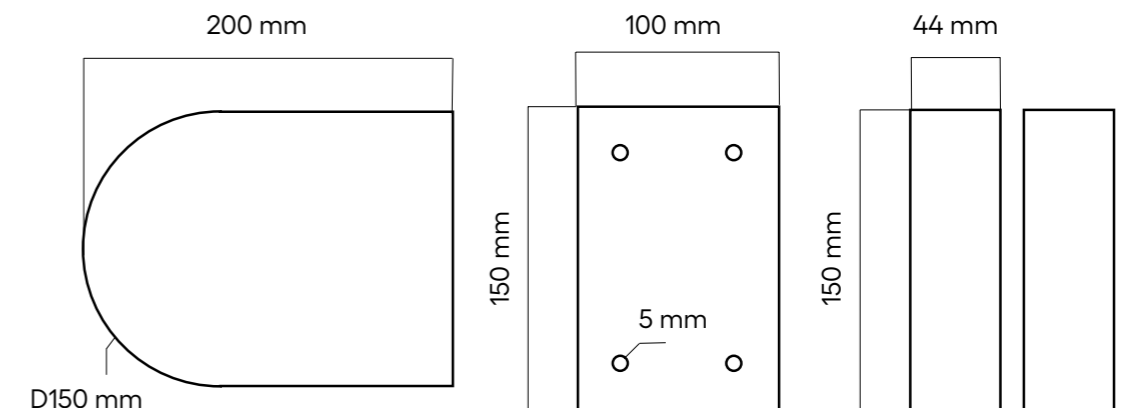
Kérdések: Hogyan lát engem a környezetem? Hogyan látom magam? A rajzolt, kollázstechnikával vagy tükrözött képpel azonosulok leginkább? A vizualizáció példákön keresztül támogatható (pl. Picasso-portrék, El Greco stb.)

Értékelő eszköz: A feladat elvégzése után is ugyanezt a tárgyat választanád? Miért? (írott vagy rajzolt visszajelzés)



Elkészített tárgy: ASZTALI FALIÚJSÁG TÜKÖRREL

Megérkezés, bemutatkozókör	15 perc
Felhasznált eszközök bemutatása, balesetvédelmi gyorstalpaló. Felhasznált eszközök: Kézi behajtó, kézi fúró, csiszolópapír, szorítók, körző, sniccer, ragasztó	10 perc
Tárgy szerkezetének ismertetése, felhasznált technikák bemutatása	20 perc
Körív felszerkesztése rétegelt lemezre sablon alapján, sniccerrel történő bemetszés, ív kivágása, csiszolása. Felhasznált eszközök: körző/sablon, ceruza, sniccer, dekopír fűrész, csiszolópapír	20 perc
Tükör és parafalap felragasztása, száradás miatt az elemet félretesszük	15 perc
Az alaplapnál 4 furat helyének felrajzolása, kifúrása. Felhasznált eszközök: vonalzó/sablon, ceruza, kézfúró, szorítók	15 perc
Talp elemek lecsiszolása az összeszerelés előtt. Talp elemek (3db) összezsavarozása Felhasznált eszközök: kézi behajtó, csavarok, szorítók	25 perc
Önarckép elkészítése, rajzolással vagy montázstechnikával	15 perc
Száradó elemek ellenőrzése, önarckép felhelyezése, összeállítás	10 perc
Összegzőkör, elköszönés	20 perc



Visszajelzés

Értékelő eszköz:

Hogy látod most az önképed/önarcképed? Írd vagy rajzold le! El is mesélheted, ha van kedved. A feladat elvégzése után is ugyanezt a tárgyat választanád? Miért?

(írott vagy rajzolt visszajelzés)

3. ALKALOM_ Környezet: mit akarok? (a saját terem, az ideális terem)

Az előző két feladatot követően a résztvevők már rendelkeznek eszközökkel környezetük és önmaguk megfigyelésére és leírására. A proaktív, változást előidéző akciók kezdeményezése érdekében a résztvevők gyakorolhatják a problémameghatározást és megoldási javaslatokat tehetnek a körülményeiknek és erőforrásaiknak (személyi és anyagi) megfelelő módon.

Ebben a feladatban a személyes tér és a világban megtestesíteni kívánt tér közötti analógiát hangsúlyozzuk. Miközben ráébredünk a környező tér által kínált hiányosságokra vagy kihívásokra, megoldásokat is próbálunk találni annak érdekében, hogy a nehézségek bizonyos aspektusai felett kontrollt szerezzünk. A különböző rétegek használata a feladat során segíti a felosztást és a legoptimálisabb megoldás megcélzását. A környezetünkben történő tervezés és megoldások létrehozása a hatalom és a kontroll érzését eredményezi.

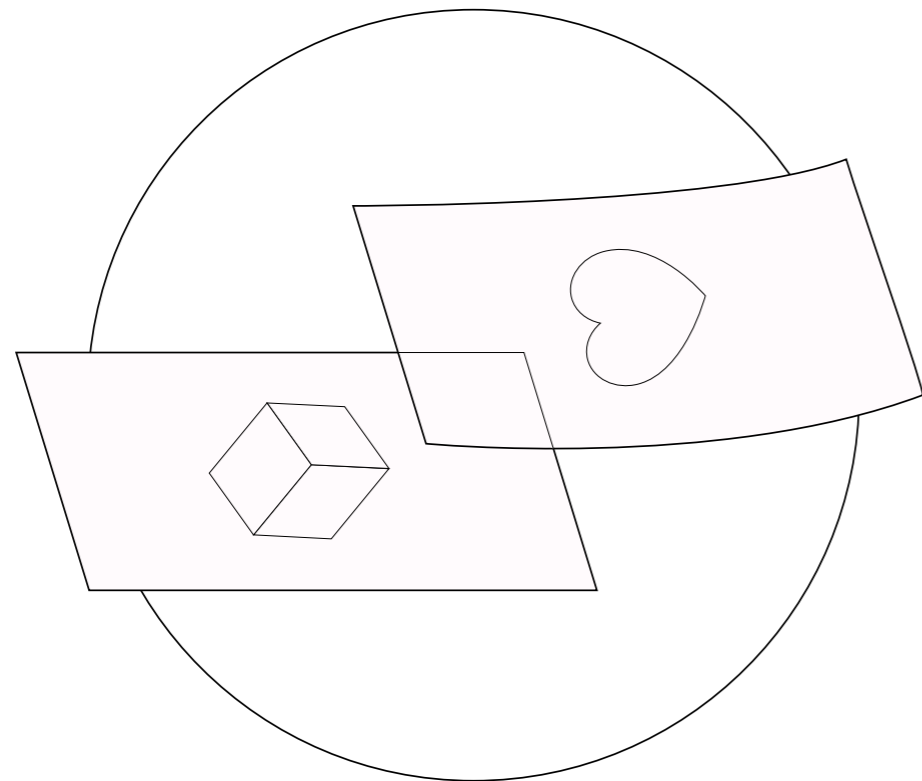
Feladat: Személyes terem - Többrétegű tértérképezés gyakorlata, a résztvevők aktuális és vágyott (ideális) tere, az objektumok szerepe ebben a térben, elrendezés virtuális és valós térben. Megismerkedés a műhelytérrel. Alapvető objektum elrendezés a munkalap alapján, papírból történő modellezés a sablonokat követve. A sablontárgy vizsgálata: esztétika, funkció, finomítás. Társadalmi pozíció, életkori sajátosságok tudatosítása, ízlés meghatározása. Önreflexió. Modellezés a feladatlap alapján, egyéni kísérletezés.

Cél: A feladat szerepe, hogy a helyzet meghatározása és az önmeghatározás után a cselekvés irányába mozduljunk el, azonosítsuk azokat a tényezőket, amelyekre befolyásunk van.

Bevezető kérdés: Nevezd meg egy dolgot, amit szeretsz ebben a térben, és egy dolgot, amit nem! Miért?

Kérdések: Hol érzed magát biztonságban? Rajzold le a saját szobád vagy egy szabadon választott teret úgy, ahogyan látod, legyen az virtuális vagy fizikai! Határozd meg benne a hiányosságokat! A második réteg pauszpapír segítségével próbálj olyan megoldásokat kitalálni, amelyek megoldják vagy teljesítik ezeket a hiányokat. Milyen objektumok/kiegészítések lennének ezek? Hogy néznek ki?

Értékelő eszköz: Emlékezz vissza az első kérdésre adott válaszodra! Most hogyan változtatnál azon, ami nem tetszett? (írj vagy rajzolj)



Visszajelzés

Értékelő eszköz: Emlékezz vissza az első kérdésre adott válaszodra! Most hogyan változtatnál azon, ami nem tetszett? (írj vagy rajzolj)

4. ALKALOM_ Alkotás: Saját tárgy elkészítése

Feladat: Saját objektum tervezése és kivitelezése sablon alapján, egyedi tervezéssel és szerszámhasználattal történő megvalósítással.

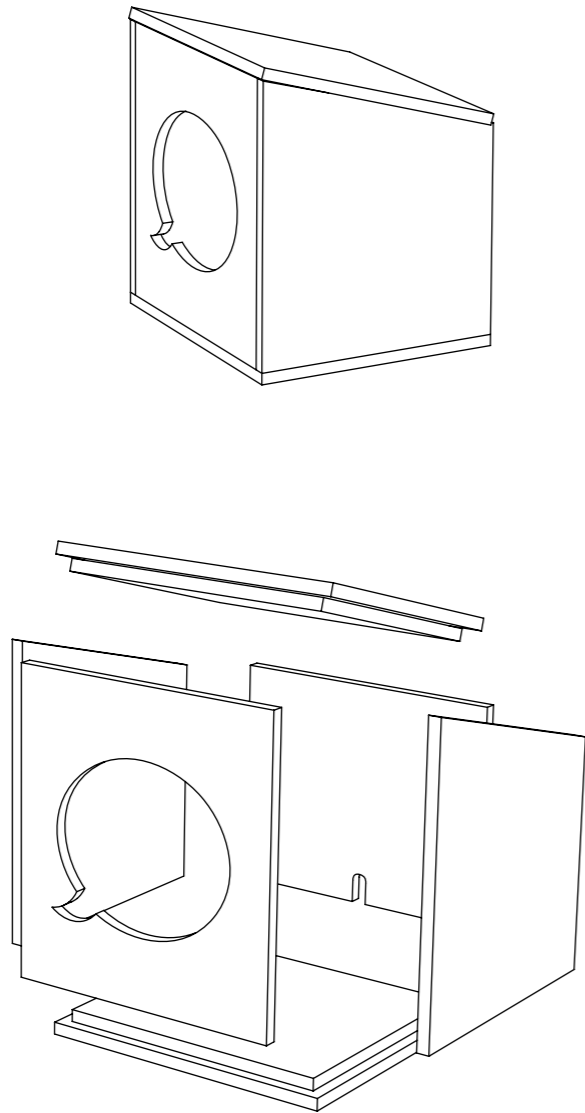
Cél: Kísérletezés és építés a műhelyben. Önreflexió.

Bevezető kérdés: Kéziszerszám kiválasztása – Mi ez az eszköz? Miért azonosulsz vele?

Kérdések: Milyen ez a tárgy? Szépnek tartod? Miért? Hogy lehetne szép? Mit árul el rólad?

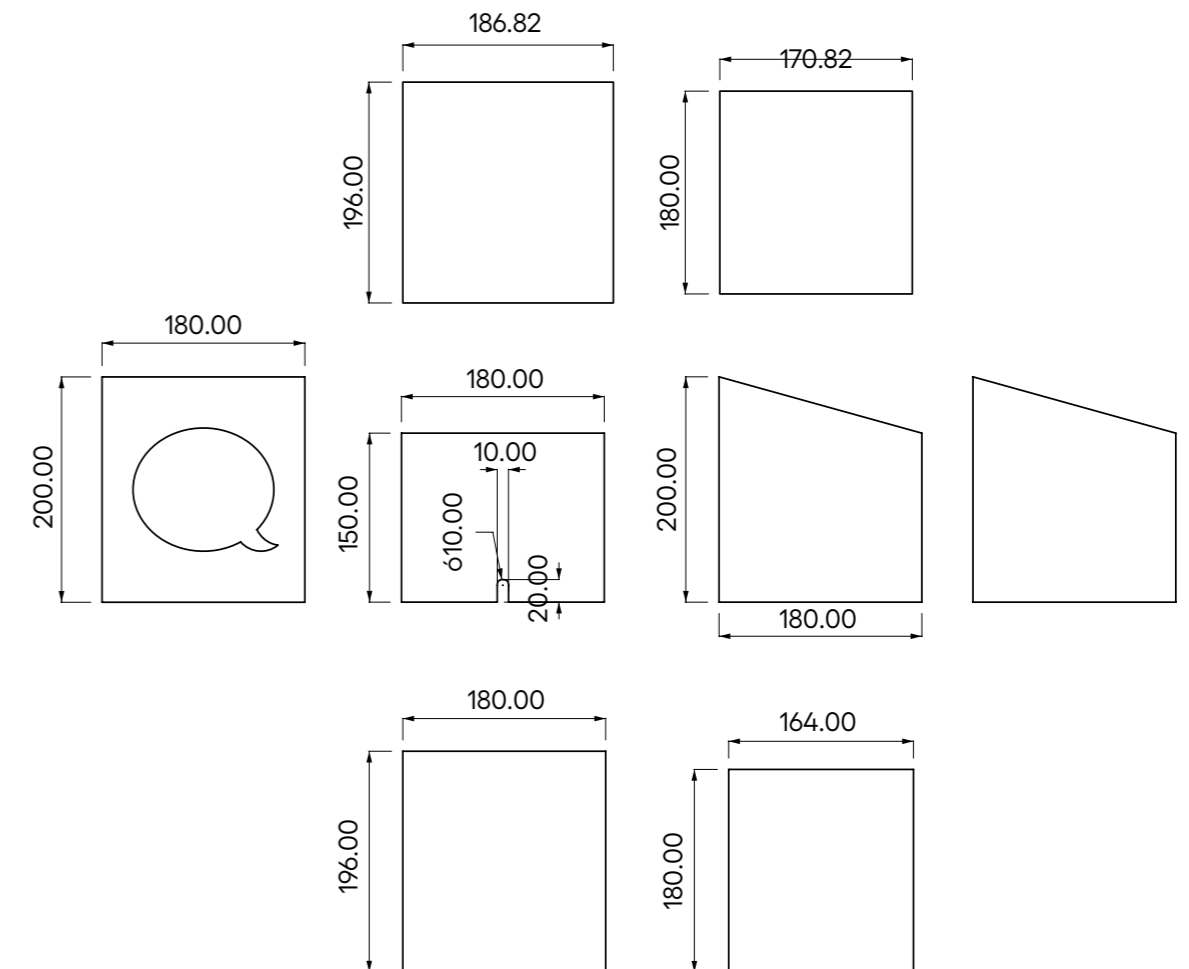
Feladatlap: Füzet formátumú útmutató az idővonalhoz, a feladatok egyszerű technikai leírása, ikonok (életkornak megfelelő változatokhoz) füzet formátumban. Reflexió a tapasztalatokra: Mit viszel haza? Rajzolási és szöveges formázási lehetőség is.

Értékelő eszköz: Emlékezz vissza az elején választott szerszámra. Mire való, mit lehet készíteni ezzel az eszközzel? (Írd vagy rajzold le!)



Elkészített tárgy: HANGULATLÁMPA

Megérkezés, bemutatkozó kör	15 perc
Használt eszközök bemutatása, balesetvédelmi gyorstalpaló. Felhasznált eszközök: Kézi behajtó, kézi fűrő, csiszolópapír, ragasztó, szorítók.	15 perc
Tárgy szerkezetének ismertetése, felhasznált technikák bemutatása, összeépülés leírása	20 perc
Oldallapok vágása, csiszolása. Felhasznált eszközök: dekopír fűrész, csiszolópapír	30 perc
Front oldal minta kivágása, csiszolása. Felhasznált eszközök: dekopír fűrész, csiszolópapír.	30 perc
Összeállítás, ragasztás, plexi elem rögzítése. Felhasznált eszközök: Csiszolópapír, ragasztó, szorítók	30 perc
Villamos elem szerelése. Felhasznált eszközök: Kézi dekopír, ceruza, karton.	20 perc
Összegzőkör, elköszönés	15 perc



5. ALKALOM_ Alkotás: Saját tárgy elkészítése

Feladat: Saját objektum tervezése és kivitelezése sablon alapján, egyedi tervezéssel és szerszámhasználattal történő megvalósítással.

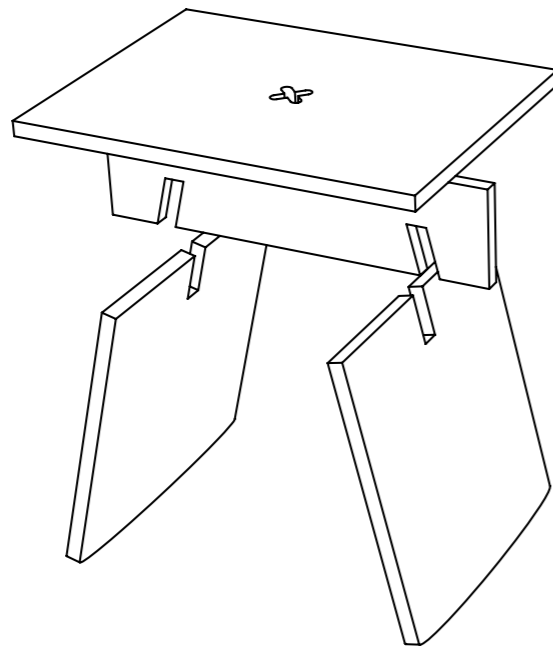
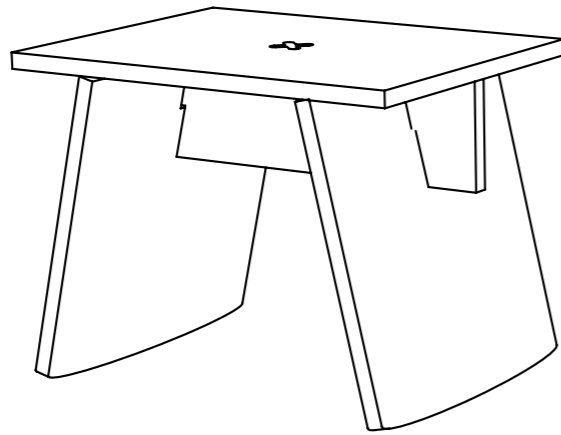
Cél: Kísérletezés és építés a műhelyben. Önreflexió.

Bevezető kérdés: Kéziszerszám kiválasztása – Mi ez az eszköz? Miért azonosulsz vele?

Kérdések: Milyen ez a tárgy? Szépnek tartod? Miért? Hogy lehetne szép? Mit árul el rólad?

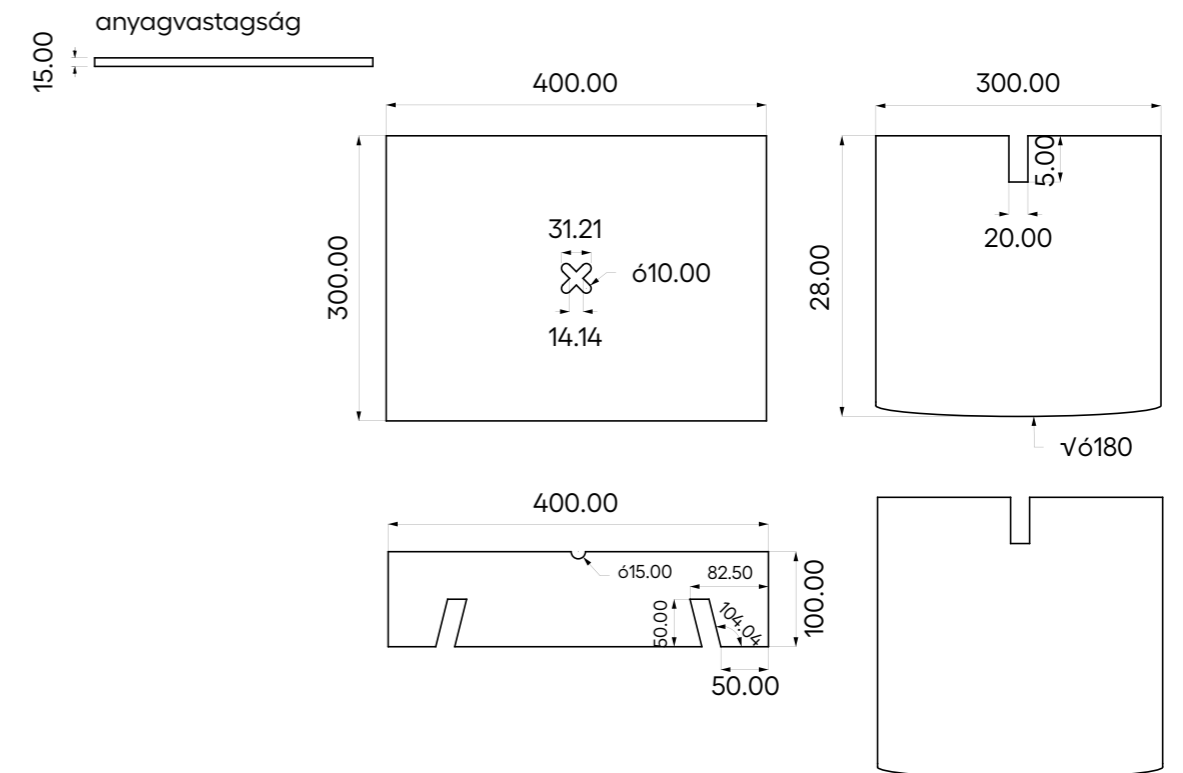
Feladatlap: Füzet formátumú útmutató az idővonalhoz, a feladatok egyszerű technikai leírása, ikonok (életkornak megfelelő változatokhoz) füzet formátumban. Reflexió a tapasztalatokra: Mit viszel haza? Rajzold és szöveges formázási lehetőség is.

Értékelő eszköz: Emlékezz vissza az elején választott szerszámra. Mire való, mit lehet készíteni ezzel az eszközzel? (Írd vagy rajzold le!)



Elkészített tárgy: HINTASTOKI

Megérkezés, bemutatkozó kör	15 perc
Használt eszközök bemutatása, balesetvédelmi gyorstalpaló. Felhasznált eszközök: Kézi behajtó, kézi fúró, csiszolópapír, ragasztó, szorítók.	15 perc
Tárgy szerkezetének ismertetése, felhasznált technikák bemutatása, összeépülés leírása	20 perc
Keresztelem szeletelése, lábak és kereszttartó elem bemetszése szögben. Felhasznált eszközök: dekopír fűrész, csiszolópapír.	30 perc
Ülőlap furatok feljelölése és elkészítése, tiplik méretre vágása. Felhasznált eszközök: Kézi fúró, szorítók.	40 perc
Első ív feljelölése, levágása, csiszolás, sablonozás. Második ív levágása sablon alapján, csiszolás. Felhasznált eszközök: Kézi dekopír, ceruza, karton.	30 perc
Felületek csiszolása. Felhasznált eszközök: Csiszológép, csiszolópapír.	15 perc
Összeállítás, finomítás, ragasztás. Felhasznált eszközök: Csiszolópapír, ragasztó, szorítók.	15 perc
Összegzőkör, elköszönés	15 perc



Visszajelzés

Értékelő eszköz: Emlékezz vissza az elején választott szerszámra.
Mire való, mit lehet készíteni ezzel az eszközzel? (Írd vagy rajzold le!)