

Create life with own hands

# DESIGN YOURSELF MANUAL



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[www.designyourself.info](http://www.designyourself.info)

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**“ The aim is not to take but to make, because self-expression is an engine for social change. ”**



# 1. CORE MESSAGE

**“ Manual expression on clothes integrates expressed message with the one who made it and wear it ”**

The topic of self-expression of young people through their clothing style and its relation to their self-awareness and pro-activity has been underestimated so far in education and personal development.

This publication reveals not only the power of this kind of self-expression but also introduces “know-how” (methods, tools, literature).

We go even deeper- we understand self-expression as self-made elements of own style. Manual expression on cloths integrates expressed message with the one who made it and wear it.

This publication describes the environment which connects individual artists and hand-makers with learners. Ateliers become places of personal development. Learners become creators of their own life. Hand-makers gain new role in the society- the role of educators and ones who give power to self-directed social change.

The common creation process becomes a ground for establishing a community of practice, empowers a sense of belonging and personal identity in a conscious process of unfolding its potential.

Thus, neighbourhoods are transforming into effective learning environments and cities are becoming nonformal schools.

This brings direct transition from consumption attitude into proactive attitude towards everyday life. The aim is not to take but to make, because self-expression is an engine for social change.

**“ I have finally time for myself, and there are people around me who care ”**



## 2. INTRODUCTION – WHY IT IS USEFUL? AND FOR WHOM?



You are invited to take a journey into self-expression, handcraft, cloth design and insight - where you may meet masters, learners and discover inspiring places. You are also one of those characters and you also arrange the space of inspiration. Choose by yourself where this path leads.

**While reading you can take both perspectives: of a **learner** and a **master**.**

**LEARNER- I – as the one who develops, learns.**

**What can I do in my life? Where to go? Which way leads to fulfilment? Can I choose direction, path, speed, and style of walking? How much should I know at the beginning of a journey?**

**Here, with motivation to move, not knowing much I can enter the environment of virtual platform where I can dive into self-discovery following the learning paths. I can enter the community of other learners and masters of handcraft. I can get access to professionally equipped studios hidden from mainstream located in different parts of Europe. Finally, I can**

*offer my own expertise, curiosity and assistance. This journey I can finish not only with touchable own hand-made design, but also in a company of new colleagues and partners. I can finish with clear idea of my own strengths, talents, needs and precise aims.*

**MASTER - I - as the one who knows how to create manually parts of cloths or accessories and cares about the environment for development of the others.**

**How to expand my initiative into learning space for others? How can I attract new people to my initiative? How can I become part of a bigger community? How to share my good practice and knowledge with others?**

**Here I can transform my space of inspiration into learning environment. I can share my expertise with someone who maybe never before tried this way. I can assist in personal growth of the others and stimulate the transformation of local community.**

**Finally I can become part of wider international community of similar interest and wider promote my own initiative.**

**“ It is great to make, but even more beautiful is to share know-how ”**



## 3. MANUAL

Here you find useful guidance, recommendations and inspiration to successfully introduce Design Yourself process into new environment.

### 3.1. How to make research in the topic of self-expression of young people and their pro-activity?

**“ Before you take action take an effort to understand where you are ”**

#### WHY DO YOU WANT TO MAKE THE RESEARCH?

If you consider supporting young people's creative self-expression through the design of own clothing style, some research activities might be useful for you to carry out.

**Why?**

One idea is to make some deeper exploration of the topic in your community so that you understand better young people's needs and interest before you invite them to participate in /co-create some activities. A lot depends on what you already know in this area and what you would like to know more.

Another motivation is to check how young people change in their self-expression/self-awareness/pro-activity while participating in workshops connected with creative manual self-expression.

Or maybe you will find another reason to make it?

In all cases, you may benefit from the research on different levels:

A. Results of the study: you will explore the topic, collect the information you need, you may also examine the relations between variables - why you need some data for and how you would like to use the results of your study in your educational activities.

B. Process of making research:

While conducting your research you get in contact with many community members: if you make in-depth interviews you meet young people directly and have a chance to get to know them better. When you decide on quantitative survey, you will probably need to use your networks of contacts to promote and distribute the survey; maybe you will need to establish new contact with other educators and youth workers.

C. Young people can also take advantage from taking part in research, as they become already involved in self-reflection concerning their own self-expression and pro-active attitudes. Such experience of taking part in the interview might be the first step towards better self-awareness.

D. Think what else could you gain for yourself and your community by conducting the research activities?

## WHAT DO YOU WANT TO INVESTIGATE?

Your motivation to undertake a research is closely linked with the area of your study. It means you need to define what you would you like to explore, in other words, what are the objectives of your research.

As we described in our core message, the topic of self-expression of youth through clothing/accessories style is broad and can be explored from many perspectives, depending on the interests and needs.

If you think about this topic, what questions appear? Is there anything that you would like to understand better, to explore? Is there something in this topic that would be particularly appealing to you and young people that you will cover with your research?

Below you will find the examples of questions that could give you some directions for the exploration.

Questions exploring the general topic:

1. What clothing style do young people choose?
2. How / in what ways do young people express themselves through their clothing style?
3. To what extent do young people add a part of themselves to what they are wearing?
4. Why do young people choose certain clothing styles?

Questions related more specifically to own manual expression through clothes and accessories:

1. What helps/would help young people to create their style/express themselves manually through their clothing style? What exactly do they need to do it?
2. What blocks young people from expressing manually through their clothes and accessories?
3. What do young people feel when they wear the clothes/accessories that express themselves?

You may go a step further and to determine the relationship between young people's willingness to and actual design of own style and their pro-activity in life. In this case, you will also need to ask questions concerning the pro-activity of youth.

Questions related to the pro-activity of youth:

1. What does it mean for young people to be proactive in their lives?
2. How (in what ways) are young people pro-active in their lives?

What is more, it is useful to determine main definitions of key variables and terms.

You may leave the terms "clothing style" "own expression" or "pro-activity" open for the own interpretation of your respondents. In this case you will find out what young people understand through these terms and explore this topic in broader sense.

It might be also useful for you to check how we initially defined our main key variables in our study, based on a chosen literature.

1. „Clothing style” was defined as the overall appearance of young person including his/her clothes, hairstyle, bags, tattoos, jewellery, etc.

2. „Being pro-active in life / Pro-activity in life” was defined as making decisions in own life according to own values and needs.

3. „The expression through the individually created clothing style / Expressing oneself through the individually created clothing style” was defined as a series of actions connected to the individual creation of own clothing style: from sewing an extra button to own clothes/bags to the design and creation of series of clothes.

In our research report you will also find what it means for people who participated in our research to create own clothing style, to express manually through their clothes and accessories and to be pro-active in life. This may be also useful for you to determine the definitions of variables.

## HOW YOU WOULD LIKE TO MAKE THE RESEARCH?

Now we move to the part in which you choose your research tool. In our project to answer our research questions we used two instruments – in depth interviews and online questionnaire. Here we would like to share one of them which is a qualitative tool: in-depth interviews. Why have we chosen this one for the purpose of this manual? It will be briefly explained below in the advantages of this instrument. What is important to add here is that we used in-depth interviews in the first part of our research, mostly to broadly explore the topic while the on-line questionnaire focused specifically on the manual self-expression by creation or transformation of clothes/accessories.

As it may be useful for you to include also some more specific questions in your qualitative research, below the interview scenario you will find some of the questions we used in our quantitative online survey.

## ADVANTAGES OF INTERVIEW AS RESEARCH TOOL

In general:

1. It is a flexible tool that you may easily fit to the situation and the sensitivity of the respondents.
2. You may deepen some questions to get more information that you are particularly interested in.
3. It allows you to acquire material that can be analysed in a variety of ways - not just the occurrence of certain phenomena, but also the additional factors such as emotions, language used by the respondent, etc.
4. It does not require any special equipment, research software nor the knowledge of statistics. You are able to make the analysis using Excel or MAXQDA programme (which is free of charge for a 30-days test phase).

In our project:

1. Given the fact that it was difficult for young people to define themselves as those who actually "express themselves manually" or "create their clothing style", the role of the guiding questions was crucial in this form of the research. It happened several times that in spite of the initial declaration of no having own style/ not expressing oneself manually through the creation or modification of clothes and accessories, a given young person while answering the questions of researcher was discovering that actually he or she had been expressing him/herself in some form (recycling of clothes, creating own accessories or make-up/ hairstyle). Therefore the possibility to ask guiding and additional questions was an advantage in the exploration of this topic.
2. Interviews demonstrated the eagerness of young people to take up the topic of self-expression through clothes and accessories. The extra-added value of in-depth interview was the fact that young person was already involved in self-reflection concerning its own pro-active behaviour and attitude. Such experience of taking part in the interview might be the first step towards better self-awareness.

## DISADVANTAGES OF INTERVIEW AS A RESEARCH TOOL

1. It requires time and commitment of both the researcher and the respondents.
2. To make a good interview the researcher needs prior preparation, commitment and concentration as well as the good knowledge and understanding of the project's aims. Just reading the questions from the script is not enough to collect a really valuable data.
3. Transcription of interviews takes a lot of time.

## INSTRUCTIONS FOR CONDUCTING A RESEARCH INTERVIEW:

Before the interview:

1. Choose carefully your study sample: who are you going to have interviews with? What population of young people would you like to address? How many respondents? What kind of diversity you need when it comes to the age, gender, occupation, place of living, etc., so that the study sample will be most representative of the whole population you would like to cover with your project activities. Usually 10-20 interviews will be enough to get some valuable data for the project purposes.

For instance, in our project we conducted 36 in-depth interviews - 16 in Poland and 16 in Germany. We targeted young people with a high degree of expression through individually created clothing style (8 people in each country) and a low degree of expression through individually created clothing style (8 people in each country). In each of these two groups there were two respondents who:

attended the secondary school (usually between 16 and 19 years old)

studied at the higher educational institution (usually between 18 and 24 years old)

were employed (between 16 and 30 years old)

were non-employed (between 16 and 30 years old)

2. Read the script several times. You may use the script that you will find below. Think about what type of information you would like to gain by asking the questions and what is the best way to ask questions.

3. Prepare the papers, pen, interview scenario and something to register your interview (a dictaphone, eg. in the mobile phone).

4. It is important to ensure the safe and trustful space for the interview. You may do it in person or through Skype, depending on the situation.

## DURING THE INTERVIEW

1. Start by introducing yourself and the purpose of the meeting. Do not forget to ask for permission to record the conversation on the recorder. If the responder has doubts about it - remember to assure him/her that the recording will serve only you and will not be distributed. In case of refusal - write down the most important issues in a notebook.

For instance, in our project we were introducing the interview in the following way:

"We conduct a research within the Design Yourself Project in order to understand how young people express themselves through their clothing style. Research is done in the purpose of creating a practical methodology supporting young people's pro-activity.

We would like to discuss yours and other people's clothing styles and at the same time talk a little bit about pro-activity in life.

You can cover all topics you think are relevant and in the way you find the most appropriate. Our conversation will be recorded and used only for research purposes; it will be listened only by the research team. In a transcription of our conversation we will remove all elements that would allow to identify your person, like your name or city name"

2. The interview should be conducted like a conversation, not interrogation. Instead of reading the questions straight from the script, treat the scenario more as a hint of what information you should gather.

3. Ask for one thing at a time. Try to formulate questions in such a way that you do not suggest an answer.

4. The order of questions depends on you. Be open for the individual character of each meeting and the experience of a person interviewed. Do not be afraid to change the order of questions or issues.

5. Try to formulate questions in a language understood by youth, using familiar concepts and terms.

6. If it is possible, ask your respondent to illustrate the attitude/ behaviour with concrete examples.

8. Give your respondents time to think and to answer in their pace and to include additional information.

## AFTER THE INTERVIEW

In most cases you will need to make transcription of your interviews. What usually comes next is "quantifying" your subjective data in the form of coding. Coding is the process of organizing the data and sorting them by themes or categories (it can also be terms or keywords). Coding the data makes it easier to search the data, to make comparisons and to identify any patterns that require further investigation.

Codes are like drawers containing index cards with document and image sections and keywords. The name of the code is like the label attached to the front of a drawer. What you will find in the drawer is indicated by the code<sup>1</sup>.

It is possible to start coding with themes identified from a priori ideas such as pre-existing theories or just to let new codes emerge from your data set as you read it (grounded theory)<sup>2</sup>. In our research we used the latter option with creating topic while reading the interviews.

How to do it?

1. Choose the research question you want to focus on. Then you need to read carefully each interview.

2. While reading, when you find any part of the interview that is related to your research question, mark this part of the text. For example the research question is "How/ in what

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1<http://www.maxqda.com/max12-tutorial/c-en>

2[http://onlineqda.hud.ac.uk/Intro\\_QDA/how\\_what\\_to\\_code.php](http://onlineqda.hud.ac.uk/Intro_QDA/how_what_to_code.php)



ways do young people express themselves manually through their clothing style?". You read the first interview and in one point your respondent said: "I look for some clothes in my wardrobe I don't wear anymore and I modify the parts I don't like". In this moment you create a code and you give it a name that represents this category, for example: "recycle clothes"

3. Next step is to assign the marked part of the text to this code.

4. If you find in other interviews the way of expression that matches with the already created code, you assign this part of the interview to this code. If it does not fit to the already existing code(s) you need to create a new code.

For instance, when we analyzed how young people express themselves through their clothing style, some of the codes which we created were: recycling clothes, playing with colours, having a specific haircut, having a tattoo and producing & designing jewellery, having specific make-up, wearing accessories and choosing ecological / fair trade clothes.

4. At the end you may count how many times a given code appeared in all interviews - and you may create a certain rank of codes. Another option is to analyze how the same theme was described by different respondents, which words/ key terms were used, etc.

You can do it "manually" or with some software programmes. We used MAXQDA programme, which is quite easy to use and is has a monthly test phase, that is free of charge for the new users. You may find this programme at: <http://www.maxqda.com/> as well as video tutorials and other support tools that make you learn and use the programme quickly.

Enjoy your research! To find more information about coding visit:

[http://onlineqda.hud.ac.uk/Intro\\_QDA/how\\_what\\_to\\_code.php](http://onlineqda.hud.ac.uk/Intro_QDA/how_what_to_code.php) or

<http://researchrundowns.com/qual/qualitative-coding-analysis/>

### 3.2. How to integrate successfully Design Yourself Educational Model with learning?

**“ I didn't notice when I changed my life... ”**

Design Yourself Educational Model enters private studios, ateliers and transform them into non-formal university of handcraft. Towns and villages are treated as educational space for learners. The major difference is that learners move among these chosen lessons/learning experiences freely, and masters can organically follow the personal process of learner, not being limited by any established educational programme.

Design Yourself learning process is a carefully designed complex learning environment created according to particular values. It stimulates self-directed learning, establishes equal learning relationships between masters, learners and coaches, and describes particular circumstances which allow taking risk, create and achieve diverse outcomes. Moreover, it is an international community of learners and masters, which is growing with every new member.

### Components of the learning process: learner, master, coach and online platform

Steps	<b>Learner</b>	together	<b>Master</b>
1	<p><b>Defines own learning needs and interests.</b></p> <p><b>There are available online tools like „learning path“.</b></p> <p><b>There is also available trainer/coach (personally or via skype) with whom learner can make an appointment.</b></p>	<p>Register to <b>online platform</b> <a href="http://www.designyourself.space">www.designyourself.space</a>, to create profile and describe learning needs, resources and offer.</p>	<p><b>Creates learning environment for a learner following particular guidance.</b></p> <p><b>There is assistance from DY team available.</b></p>
2		<p>Schedule workshop (time, place, needs) using platform features. The learner contacts a master.</p>	
3		<p>Workshop in a time and place of previous arrangements.</p>	
4		<p>Feedback on the online platform, sharing the outcomes, pictures, recommendations.</p>	
5		<p>Certificate of accomplishment sent by DY team.</p>	

The main tension of learning manifests between learners and craftsmen (masters).

Learners look for appropriate learning experience via special platform [www.designyourself.space](http://www.designyourself.space), where they can match their needs with particular workshops. Each workshop is carefully described, and masters have their own personal profiles.

The crucial point for learner at the beginning is to define their own needs. DYEM offers different tools supporting inspiring self-reflection: for instance self-explained online

reflection path "Directions" <http://designyourself.info/learning-paths/> , chat with peers, literature and session with a coach/personal trainer via skype or via personal meeting.

Masters are also prepared to host a self-directed learner. There are established particular guidance which ensure good quality of learning experience both for participants and masters. We believe that each experience is a learning one, so masters as well as learners develop new competences.

There are also available supportive materials, print-outs and finally DY certificates.

Moreover, this tool learns by itself, with its organic structure it continuously develops itself, due to newcomers, feedback of its members, and new outcomes of the workshops.

**“ Participation in this project requires some effort and work on oneself to achieve a valuable outcome ”**

KNOW -HOW ABOUT EVERY SINGULAR COMPONENT OF DYEM:

## HOW TO BE A LEARNER?

**“ It is you who navigates your path of self-development ”**

*The purpose of this experience is to express yourself via own style with personally made accessories or even self-made clothes.*

*In different countries there are waiting for you different masters working in inspiring places. You may make with them own bags, clothes, dream-catchers, henna tattoos, T-shirts, make-ups and many more.*

*It is learning by doing, discovering via action.*

*With learning experience of this project you are the one who chooses, the one who decides where to go.*

**“ Try to stretch your comfort zone, go out of routine and habits. Surprise yourself ”**



## **Try to welcome things how they are, use every action as your non-formal university of life**



*So create your profile on online platform. Describe your competences and resources. This description will automatically connect you with appropriate workshops.*

*It is good when the manual workshop of your choice and the way of your expression is a conscious decision, based on your needs. Take your time. Define your needs and interests. Talk with someone. Maybe with a peer, maybe with a coach, with whom you may make appointment through online platform. You can also discover your way through digital learning path available on website [www.designyourself.info](http://www.designyourself.info) which may lead you to concrete personal outcomes.*

*You may contact Design Yourself coach: [coach@designyourself.space](mailto:coach@designyourself.space)*

*Choose your workshop and make appointment with a master. This all can happen on a platform itself.*

*Take part in workshop. The magic of this process is that you are in two roles, in the moment when you learn something you also teach the others. Your presence gives inspiration to the community, masters and other learners.*

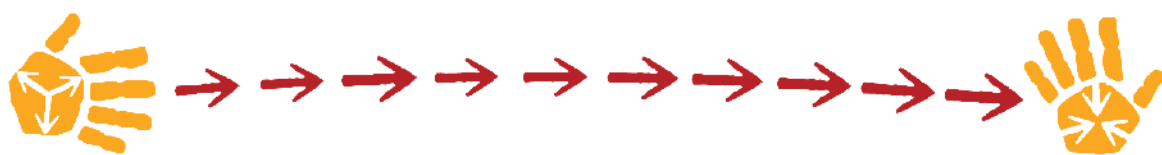
*Workshops have different length, place and style. All of them are welcoming you in the most natural and organic way.*

*Create something that expresses you, take it home. Use it.*

*At the end you may give your comments back on platform and share your results (pictures, recommendations, thoughts).*

*You may also receive certificate of Design Yourself.*

*Enjoy your journey!*



# DESIGN YOURSELF



**CREATED**



**WITH HER OWN HANDS,  
WITH SELF-AWARENESS AND INSIGHT**



Erasmus+



GrenzKultur



**“ Everybody has a master inside, maybe sometimes  
it needs only to be awoken and revealed ”**



# HOW TO MASTER?

## WHO IS A MASTER IN DYEM?

Masters in DYEM are people who have particular skills in the area of craft in fashion design, production or self-expression through personal style. Masters often have their own spaces to work: studios/ateliers. These places are naturally becoming classes for workshops.

## WHAT IS A PURPOSE OF MANUAL WORKSHOP IN DYEM?

Workshops are the unique opportunity to learn/share different manual techniques encouraging learners to express themselves through own work and via own style.

## HOW TO HOST A LEARNER?

**“ Create supportive Learning Environment ”**

Yes – it is you, who is hosting this wonderful process of empowering learning and self-discovery.

When a learner comes to a master, he/she should be hosted in an environment which supports creativity and self-directed learning. It is good to keep in mind, that everybody has a master inside, maybe sometimes it needs only to be awoken and revealed.

We are deeply convinced that masters offer already amazing and unique learning possibilities. So please take the following guidance as an inspiration.

Guiding principles supporting the learning process in Design Yourself:

- everyone is a creator - natural worth
- this potential is recognised in myself and in the others - respect
- welcoming what connects us and exploring what makes us unique - resonance - compassion - empathy
- based on trust in the process and relationships - awareness

### Manifested through:

- presence in here & now - connection to the moment
- active involvement through co-creation and ownership of the process
- stimulating community feeling and welcoming culture
- open and meaningful communication: active listening, supportive dialogue, reflection, shared feedback
- boosting inner motivation and flourishing curiosity
- celebrating results, presenting outcomes

### Recommendations:

- work with small groups, or make an individual session - learners enjoy individual workshops because their expectations and needs could be met very quickly.
- invite people to your space, wherever it is a professional studio or a private room at home. For people not working everyday manually, being in a studio/atelier is an amazing experience by its own.
- exchange some information with participants before workshop.
- break routine, every creative meeting is unique, because we are diverse
- ask whenever there is needed help/assistance
- it is good when learners make everything by themselves, so they can feel satisfaction of their own work and they are able to repeat this activity by themselves later on.
- create a space for reflection before, during and after the process: related to the needs, feelings, insights and implications
- make the participants aware that it is O.K. to make mistakes, as it is from them that you learn and grow.
- share not only know-how, but also a bit of history, theoretical background about activity you are a master in.
- show possibilities for follow-up involvement, continuation of the path

**"each one teach one" - be also a learner and take every experience as a meaningful learning moment (the learning process reveals in between a learner and a master, to the moment when a master becomes also a learner and a learner becomes a master)**

**explain things to do step by step.**

**MORE INFO: ASSISTANCE@DESIGNYOURSELF.SPACE**

**“ Coaching sessions are like a bridge to understand what participants would like to make during the manual workshops ”**

# HOW TO COACH IN DYEM?:

## WHO IS A COACH IN DYEM?

It is a person, who stimulates self-reflection process of participants, creates safe environment for personal insight and assists in identifying needs referring to following practical workshops.

## WHAT IS A PURPOSE OF COACHING SESSIONS?

It is important that participants are aware of the purpose of this part of learning cycle. They know what it is for and how it may help them in the further steps. The outcome of this meeting depends mostly on them. It is important that participants are aware that they are doing something for themselves and for their own development. Participation in this project requires also some effort and work on oneself to actually get something. In general meetings with a coach aim to support finding something that is inside them which could be later expressed during the manual workshop, in the form of unique and personal object: e.g. a talisman, a shield, an amulet or a sign.

## CHOICE

Motivation of a learner is a crucial element of participation in a meeting with a coach. It should be clear for participants that they are there not because it is an obligatory part of the project, but because they want to participate in it. It should be organized in such a way that everyone is invited to take part in this meeting and to decide themselves after some time whether he or she wants to continue or to leave. A learner is given this choice – so she/he has 120 minutes in total and it depends on him/ her how much time actually she/he needs and how much of it will be used. They may stay 2 hours, one hour or 20 minutes. It is participants's decision. It also gives the feeling of safety and self-control. It is a step into adulthood. And it is particularly valuable for these youth that in formal education have no choice, who usually have to do this or that. In this project they can decide about themselves - and moreover this self-direction is actually integral part of the project. If they create something for themselves, they should have the freedom of choice how much and what they want to take from this support phase.

## **NEEDS**

Another recommendation is to be careful to base the conversation on personal needs of the coachee –instead of projecting needs of the coach on the learner.

## **MINDFULNESS**

It is crucial to be mindful with asking questions, without suggesting solutions or ideas, or own interpretations. Participants come to discover diverse things: some people came to find something that gives them inspiration, other rather something that gives them strength.

## **AGE**

Next point concerns the age of participants. Working with 18-year old is usually completely different than working with 28-year old. So it is important that the coach who supports teenagers is aware of the specific character of such work. Coach needs to be sensitive and mindful in contact and communication. It refers especially to youth with special needs (psychological, physical, etc.).

## **SAFETY**

The role of a coach is to ensure the feeling of safety and comfort of participants, so that they take something for themselves from this meeting, but on the other hand they do not go beyond their own limits, not too deep for them.

## **METHODS**

It is recommended to have two coaching sessions. They can both be in form of personal meeting or via skype. At the beginning of the first meeting it is necessary to talk about participants' motivation, why they came to see a coach in the context of this project, what they actually want and expect from this time.

It is recommended to work with metaphor in further process. It might be a deep work for some participants, still and at the same time it is safe thanks to its metaphoric character. Therefore we would encourage working methods based on metaphor, using drawing, cards, or movement. One of the good ways is to use cards with images. Someone chooses a

certain card because she/he sees one thing, but another person will choose this card because of other associations. These are tools that also a person who is not a professional coach/therapist is able to apply. It is good not to use fixed methods, but to follow the process and the person. So having a talk with participants what they would like to express through manual workshops we move (based on this talk and the needs) to the cards to visualize it, for instance: "Choose the card / three cards that reflect you the most. Put it on the paper and add some drawing. Choose the part that you like the most" or "choose a card representing something that you do not like in yourself". It is possible to see if the person focuses more on a colour or on a shape. Often this can be the basis to be expressed later during the workshops.

**MORE INFO: [ASSISTANCE@DESIGNYOURSELF.SPACE](mailto:ASSISTANCE@DESIGNYOURSELF.SPACE)**





## 3.3 PLATFORM –TWO PERSPECTIVES

### LEARNER:

*The Design Yourself Platform is offering you a space where people motivated to learn a certain skill related to the fashion creation can formulate an intention for this and match it with the offers which have been put online. In this intention you can describe what you would like to learn, what competences to develop, in which local area this learning should happen and also which level of advancement the course should have. You can also document your learning experience and collect useful information about the subject of interest on your profile. What is more, you can make links to other learners and visit spaces in your surrounding to see what creative offers for workshops are presented there. It offers in general a very easy to use approach of a self-organised path to find opportunities for learning and creation. The platform invites you also to reflect what you want to learn, what is helping to make the motivation more focus on some concrete directions and gives a chance to explore through the overview given the wider range of opportunities available in the local community. You as a learner have here a direct access and the full control on the direction you want to take on the learning path: from formulating the request, choosing the right offer, making the contact till sharing the feedback.*

*Based on the structure of the platform it is possible to create a wider community of learners which can interact and be a connected group sharing learning impulses, create contact with each other for common learning experiences and document inspiring learning moments.*

### MASTER:

*For the masters the platform is offering a space to provide their learning opportunities to a wider public: it can ensure that only motivated people will contact them because the finding of their offers is already made by some criteria which made the learner reflect their interest. The platform also gives the masters the possibility to promote themselves as learning institutions beside their creative production: they can publically share their offers, show their resources and make their space visible so that potential partners can identify and contact them. Based on the way how a offer is put online it requires from the masters to specify they offer according to the learning potential of their activity. If you as a master*

put your offer online, you will be asked to specify what the learner will learn through that experience in particular. The creation of the profile also requires to make clear what kind of resources you as a master have (f.e. machines or tools). This could be a valuable support to make a network among the masters to support each other through the recourses sharing. The platform can be a great tool for contact making which gives a wide visibility for potential learners about the offers and helps you as a master to promote yourself as a learning provider. It means that the masters can benefit from it both by getting potential learners contacting them and potential partners making links with them. Though the self-organised approach the masters have full control of their data and can in every moment modify their offers according to their needs and possibilities.

## 4. PRACTICE

**Follow the practice which was made during the pilot phase of Design Yourself in Poland and Germany.**

When You introduce Design Yourselfit to your community, please share also your experience.

**“ The story of practice it is a learning tool for the others ”**

### 4.1 – Research practice

"Design Yourself" research constituted the integral part of "Design Yourself" project. The research consisted of qualitative and a quantitative phase, the latter founding on the prior. The outcomes from both phases in Poland and in Germany were the basis for the content of practical phase of the project: coaching support, online support (in the form of online learning paths) and craft workshops.

The study explored why young people choose a certain clothing style and how they express themselves through manual (re)creation of clothes and accessories. What is more, this research focused also on defining what proactivity means for young people and how it is represented in their lives. The reason for this was that in the future research we would like to investigate how the development of own self-expression through creation of own style correlates with the development of pro-activity in other youth participation social areas.

A number of interviews were conducted with people as representative as possible for society and fitting our research interests, meaning a couple of young people (16 to 30 years of age) from different professional and/or educational backgrounds. Based on these interviews the online questionnaire was published for young people to fill-in, regardless their context, apart from age (still 16 to 30 years of age) and their country of residence (these were to be Germany and/or Poland).

For the qualitative study phase the sample of 32 respondents was covered with in-depth interviews (16 in Poland and 16 in Germany):

In the online questionnaire we gathered 498 responses: 146 in the Polish language version, 78 in German and 274 in English (in which respondents were coming from Poland – 211

respondents, and Germany – 63 respondents). Nevertheless, not all respondents answered all the questions and for the final analysis we took into consideration the responses of those young people who completed the survey: 155 in Poland and 116 in Germany.

### Main research outcomes

The study has demonstrated that clothing is important for most of young people. This importance can have different forms, either it is important to be trendy, or to use brands, or to express oneself. Where self-expression is the reason of importance, it is not a far step to creating own style. Developing this style consists of different methods, starting with easy things (as adding decorations or gluing something) or more complicated ways like sewing completely new clothes.

The data has shown that young people interested in self-expression through their own style very often find ways to do so, regardless of lack of finances or access to machines. However, the study had also demonstrated that the idea of what and how to express oneself is crucial in this process. Linking this outcome with education and youth work it seems important to support young people in discovering and developing their own ideas for self-expression through personal or online support, such as learning paths that we have created and inserted on the Design Yourself project's web page (<http://designyourself.info/learning-paths/>). The importance of having an idea goes in line with the research results focusing on factors that encourage young people to manual self-expression, in which personal support was indicated the most. Thus, Design Yourself project can offer chances to learn more ways of creating the own style, and find a community that has similar interests. This can be a way for young people interested in this form of self-expression to connect with individuals on local but also transnational level, offering the chance of being part of a creative community, also to swap ideas and inspirations.

The data also shows that many young people are interested in expressing themselves through their style but either feel little talented or lack ideas. This could be an outset for further research: to find out what are the reasons that stand behind such limiting self-belief; how to empower young people to feel that they are talented and how to bring them closer to creative forms of self-expression. It also could be the start of another project which might reach out to school classes to try and arise their interest in creating things. This seems worth in the light of other results of our study revealing that young people both in Germany and in Poland while wearing things created on their own feel positive with the

surrounding world as well as with themselves: they feel stronger, more confident or more secure.

As for the proactivity of young people different aspects became visible during this research. There seems to be a difference between proactivity of people expressing themselves manually and those who don't express themselves manually. However, this difference is not as clear cut as it was imagined to be at the start of this research. The analyses of proactivity for both German and Polish data show that most respondents are proactive or show this potential. So, while there seems to be a connection of proactivity and manual self-expression, a deeper understanding of this can only be found in another research setting. The present research can give a great foundation for this.

Please note that the whole "Design Yourself Research Report" is available at: [www.designyourself.info](http://www.designyourself.info)

BELOW WE INCLUDE BOTH IN-DEPTH INTERVIEW SCENARIO AND CHOSEN QUESTIONS FROM THE ONLINE QUESTIONNAIRE:

*If you are a learner: We invite you to use below research instruments: interview scenario and the survey as self-reflection tools. You may answer all the questions or focus on some of them that you find the most interesting for you.*

*If you are a master: We invite you to use the tools that you will find below as inspiration and guidance for your own research with the youth you work with.*

# DESIGN YOURSELF RESEARCH

## Individual in-depth interviews

### GUIDE

#### 1. Introduction (3 min)

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#### 2. Information about the respondent (2 min)

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- Please tell a few words about yourself:
  - what is your name?
  - how old are you?
  - where do you live?
- What do you do? (ask for details)
  - student of secondary school
  - student of higher university
  - employed
  - unemployed
- How do you express yourself?

#### 3. Definitions of own clothing style (10 min)

---

- How would you describe your own clothing style? (clarify if necessary)
  - clothing style meaning the overall appearance of young person including his/her clothes, hairstyle, bags, tattoos, jewellery, etc.
- What does it mean to you if it comes to your clothing style – your clothes, hairstyle, accessories? In other words, when you are making a decision about how you would look, what factors are important to you? (first ask open question and then specify; later focus on each factor)
- Do you think of:
  - your comfort
  - brand / quality
  - opinion of other people, who?

- being in tune with current fashion
- showing your goals
- showing your values and beliefs
- being original / attractive
- showing who you really are
- finances
- other, what exactly?
- Have you ever designed on your own, made, „improved“ or changed in whatever way your clothes, shoes, jewellery, hairstyle, bag, etc.?  
(*first ask open question and then specify; later focus on each factor*)
- Have you ever on your own:
  - sew a button, patch, etc. on your clothes / bag / backpack / hat, etc.
  - done or cut your hair
  - designed and made jewellery or other accessories
  - made yourself a tattoo
  - decorated your clothes, bag, backpack, shoes, etc.
  - sew / made yourself some clothes / bags / backpack / hat, etc.
  - other, what exactly?

*If the answer is positive ? > go to section no 4 and skip section no 5.*

*If the answer is negative ? > skip section no 4 and go to section no 5.*

#### **4. Creating own clothing style – section for respondents who create own clothing style individually (10 min)**

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- Let us talk a bit more about, how you create/created your clothing style? (*ask for details*). What exactly do/did you do? How, when, where do/did you create your clothing style individually?
- Why have you decided to create your own clothing style individually? (*first ask open question and then specify; later focus on each factor*). What does/did matter to you:



- your comfort
  - brand / quality
  - opinion of other people, who?
  - being in tune with current fashion
  - showing your goals
  - showing your values and beliefs
  - being original / attractive
  - showing who you really are
  - finances
  - other, what exactly?
- What are the advantages of the fact that you create your clothing style individually?
  - What are the disadvantages of the fact that you create your clothing style individually?
  - What is the most important for you in the fact that you create your clothing style on your own?
  - What would you change in your clothing style if you could?

### **5. Creating own clothing style – section for respondents who do not create own clothing style individually (10 min)**

---

Let us talk a bit more about people, who decide to create own clothing style individually.

- Do you know such people?
  - if so, can you tell a little bit more about them - what do they create, how and why do they create own clothing style individually? (*ask for details*)
  - if not, according to you, why don't your friends and colleagues create own clothing style individually? (*ask for details*)
- According to you, in what ways people could create their own unique clothing style? How you could do it if ever? (*first ask open question and then specify; later focus on each factor*)

- sew a button, patch, etc. on your clothes / bag / backpack / hat, etc.
  - done or cut your hair
  - designed and made jewellery or other accessories
  - make yourself a tattoo
  - decorate your clothes, bag, backpack, shoes, etc.
  - sew / make yourself some clothes / bags / backpack / hat, etc.
  - other, what exactly?
- What are the advantages of the fact that someone creates own clothing style individually?
  - What are the disadvantages of the fact that someone creates own clothing style individually?
  - Would you like to start expressing yourself through the individually created clothing style? Why so? Why not?

## **6. Definitions of pro-activity (5 min)**

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- How would you describe a young person, who is proactive in his/her life? (*clarify if necessary*)

By „being pro-active“ we mean making decisions in own life according to own values and needs.

*(first ask open question and then specify; later focus on each factor)*

When you think about pro-active person, you mean someone, who:

- knows, what she/he aims for
- makes choices according to own needs
- makes choices according to own beliefs
- is active
- is happy most of the time
- overcome own limits

- is assertive
  - is open for new experiences
  - actively develops own passions / talents / interests
  - actively engages in youth and social initiatives and various activities of NGOs
  - other, who exactly?
- Do you feel that you are pro-active yourself? Why so? Why not?

*Thank you for the conversation.*

## **DESIGN YOURSELF RESEARCH - SURVEY - CHOSEN QUESTIONS:**

### **1. Have you ever been expressing yourself manually by making/changing clothes, shoes, accessories or hairstyle by yourself?**

- If yes, start with the question 2 and continue until the question 5. Then restart with the question 7 and continue until the end .
- If no, start with the question 6 and continue until the end.

### **2. When I tried to express myself manually by creating/changing my clothes and accessories, I:**

Please mark how often you did something for each following point:	all the time	often	sometimes (50/50)	rarely	never
Added decorations or buttons					
Cut off parts of clothes or accessories I don't like					
Printed cloth					
Made a new piece of clothing					
Made a new bag or jewellery					
Recycled clothes					
Changed the cut of clothes by sewing alternative paths or similar					
Used make-up to distinguish myself (maybe in an artistic way)					
Other, please specify					

**3. I know how to express myself manually by creating or changing my clothes/ shoes/ accessories because**

Please mark which was the case for you:	yes	no
I tried it with friends		
I followed an online-tutorial		
I read about it in a magazine/blog		
I saw it on TV		
I learned it in school		
I had an idea and then I started looking for how to do it		
I always wanted to learn this		
Someone in my family was showing it to me		
Other, please specify [free field 1]		

**4. When I express myself manually by creating/changing my clothes or shoes or accessories**

Please mark how often you did something for each following point:	all the time	often	sometimes (50/50)	rarely	never
I am closer to myself and can be myself a lot more when I have something I made which is unique					
I make my style as comfortable as possible					
I follow my passion					
I feel free to express myself, based on my own decisions					
I discover new ideas, interests and directions for my life					
I integrate important memories and feelings into my style					
I try various styles, techniques, patterns and so on and see which fit best for me					
Other, please specify [free field 1]					
[free field 1]					

**5. When I wear my own style**

Please mark for every point, how often this is the case for you:	all the time	often	sometimes (50/50)	rarely	never
I show how I feel					
I dress according to my own concept of beauty					
I feel positive and can be positive with the world around me					
I enjoy to stick out with what I like to wear					
I show that I am open to new things, society, new contacts, new impressions					
I show my sympathy with a certain group/subculture in society					
I support myself by wearing what makes me feel stronger, or more confident, or more secure					
I express the values I stand for					
Other, please specify [free field 1]					

**6. I didn't try to express myself manually by creating or changing my clothes/shoes/accessories because**

Please mark your opinion for each following statement:	I strongly agree	I agree	I don't know	I disagree	I strongly disagree
Clothes should not receive that much attention					
It doesn't really match my character					

It is easier to go shopping					
I don't have any ideas					
I don't need or want the attention					
I don't see the need to express myself through my clothes					
I am afraid of the opinion of other people					
I lack talent					
Other, please specify [free field 1]					

**7. Actually expressing myself by creating or changing my clothes/shoes/accessories would be more interesting for me, if**

Please mark your opinion for each following statement:	I strongly agree	I agree	I don't know	I disagree	I strongly disagree
The necessary equipment was easier to access					
Someone supported me with knowledge					
It wouldn't mean so much effort					
It would mean more comfortable clothes					
It wouldn't cost so much					
I could learn something new					
Other, please specify [free field 1]					

Please mark for every statement how well it fits for you:	I strongly agree	I agree	I don't know	I disagree	I strongly disagree
be well-informed					
have my own opinion					

think critical about society					
self-reflect					
scrutinize values I am taught					
find my own way of life					
follow my passion					

Please mark how often you observe each of the following in you:	I strongly agree	I agree	I don't know	I disagree	I strongly disagree
to learn new things					
to discover new ideas					
to develop myself					
my routine(s)					
discovering other people's views					
opportunities to communicate with others					
something I recognize from the past and cherish					

Please mark how often each of the following happens to you:	I strongly agree	I agree	I don't know	I disagree	I strongly disagree
I disagree with ways or opinions of the people surrounding me					
I jump in to support someone who I think is treated unfair					
I see a problem and think about possible solutions					
I take the first step					

I organize like-minded people to effect change					
I participate in an activity to improve situations					
I make my point of view clear					

**“ Please, never teach me again - just share ”**



## 4.2 THE STORY OF PRACTICE

in learning, mastering and creating in Design Yourself test phase.

**“ Can you make the same for me?” asked my friend, and I answered “Yes, we can make it together ”**

**“ I created the dream catcher which I exactly wanted to have and now it has already become the part of my life ”**

**“ Although I really enjoyed being in professional workshop space to make bags, I also liked the private workshop space at home to make dream-catcher ”**

**“ Surprisingly the workshop that was not really planned gave me more than the one I really wanted ”**

**“ I was also a bit afraid of trying for the first time, of damaging something ”**

**“ I was so focused on myself and the work I was doing that could not realize what was happening around me ”**

**“ I finally have time to get deeper into myself, to participate in some workshops, to get to know myself better, to change some of my “wrong” behaviours...and it makes me feel really well ”**

**“ I wanted to try something new, to get some new skill. I was thinking to find my own style ”**

**“ I have never tried to transform clothes by myself. I always wanted to learn it and I would like to start now. I miss some courage and manual skills but I have a lot of ideas already ”**

**“ The topic seemed extremely interesting to me: linking manual activities like designing, sewing, doing make-up with self-expression ”**

**“ Where did you buy this?” and I can say “I did it myself”. It feels great! ”**

**“ When I wear my clothes I feel good and somehow stronger ”**

**“ I would like to participate in the jewellery workshop to make some kind of amulet for myself ”**

**“ When I wear my clothes I feel good and somehow stronger ”**

**“ I like to learn in interaction with other people ”**

**“ Meeting with a coach was like a bridge to understand what I would like to make during the workshops ”**

**“ I chose kaleidoscope. It was my first meeting with a personal trainer and I find it interesting and usefu ”**

**“ I did not expect to go out of my "shell" but I did. And I discovered my need for the change ”**

# WHAT IS YOUR MOTIVATION?

Why do you want to make some elements of own style manually with assistance of hand-makers?

Your answer

.....

.....

Answers of people who took part in a test phase:

- *Maybe the reason is that now I'm in such a time in my life in which I really need it. Now I'm in the moment of self-development. I finally have time to get deeper into myself, to participate in some workshops, to get to know myself better, to change some of my "wrong" behaviours...and it makes me feel really well.*
- *I wanted to try something new, to get some new skill. I was thinking to find my own style. I think that is natural that if we put something on ourselves we want to tell the world something about us. I care about the details and I try not to distinguish at any price...what really matters for me are the details such as jewellery, accessories, so that it is subtle. I feel well in my clothes. I feel that I'm dressed not disguised. That it is mine. My style refers to the "icons" like Audrey Hepburn or Coco Chanel who appeal to me in a way that I want to take something from them to myself. I usually buy these accessories and then I try to combine them or use them in a unique way - for example with my hair.*
- *I work a lot and I do a lot for the other people so I wanted to focus on myself for a moment. I didn't have time for it until now. I dress usually to feel comfortable rather than to express something. So far I was not really expressing myself manually and I believe that I'm not good at it. That's why I chose workshops that seem not too difficult.*
- *The topic seemed extremely interesting to me: linking manual activities like designing, sewing, doing make-up with self-expression. I was always looking for unusual clothes not to show off but to express myself by what I wear. Although I have never tried to transform clothes by myself I always wanted to learn and I would like to start now. I miss some courage and manual skills but I have a lot of ideas already. I would like to cut some dresses in an interesting way or I also have some ideas for the jeans*

*jackets - how to transform them. But I have never done it. I was also a bit afraid of trying for the first time, of damaging something.*

- I wanted to meet with people who are artists and I wanted to make something with my own hands. My boyfriend told me about this project and I was very happy to take part in it. But my boyfriend is not interested at all in this kind of project, he is far away from "design yourself" idea. As for me, many years ago I tried to make some jewellery, but I'm a bit lazy maybe to make it more... One of the best thing if you make clothes or accessories by yourself is when somebody ask you : "where did you buy this?" and I can say "I did it myself". It feels great.*
- I was looking for something new, how to express myself, my style, my emotions, my feelings.*
- I like to wear black clothes - but no in an ordinary way. I always try to combine them like nobody else in the street is dressed. I like to be different, not to be part of the crowd. I feel more self-confident and happy when I wear those things. That's why I wanted to take part in this project.*
- I was attracted by the fashion design. I'm interested in it a lot. I express myself by dressing differently from the others. Some unique clothes with unusual prints like dress with the pattern representing ravens or something like this. I find them in shops - I hate boredom. When I wear my clothes I feel good and somehow stronger. I like to draw, to paint in my free time and I find this project very interesting.*

**WHAT WOULD YOU CHOOSE? What would you like to make? Why?**

**Your answer**

.....  
.....

**Answers of people who took part in a test phase:**

- After the meeting with the Design Yourself coach and psychotherapist - I decided I would like to participate in the jewellery workshop to make some kind of amulet.*
- I got mostly interested in make-up and workshops focusing on hair, like dreadlocks. I think I could use it in the future, to make somebody dreadlocks. I like to learn mostly*

*by experience, by practising things and not reading about them. That's why I think such projects create a good chance to learn this way. What is important is the teacher or master who already has some skills and is ready to share with the others. From my side I'm open for the new experience and try to follow the teacher's instructions.*

- I chose printing on bags and make-up. We usually learn the make-up by experimenting by ourselves in front of the mirror and I thought it would be interesting and useful to learn from somebody else. Bags seem quite easy to do... When we sign up for something it is easier to finally try because you need to get to the workshop and try. By yourself you need to be really motivated to start. Someone more experienced is able to show us how to do the things, to support us. It makes it much easier to learn new things. I like to learn these things by imitating the master, repeating some activities.*
- I have chosen fashion design and make-up. I hope that after the fashion design workshops I will move from the desire to do something to the concrete action and final product. As for make-up workshop I was just pragmatic. I'm curious to learn something new, I think that make-up is an important form of a self-expression, especially for a young girl. I like to learn when I'm invited to express myself freely and when I have a possibility to get involved. On the other hand I like to know that somebody supports me, that I can ask questions. I don't like the situation when the teacher is speaking and learners are listening or taking notes. I very much enjoy learning by doing as I believe that we learn best by practising. And I like to learn in interaction with other people.*

**MEETING WITH COACH: What could be a profit for you from meeting with coach/personal trainer?**

**Your answer**

.....  
.....

#### Answers of people who took part in a test phase:

- *She helped me on various levels. Firstly, to understand better what I really need right now for myself. And I already started to act to make the change, so this meeting pushed me to start actually doing things about which I was only thinking before.*
- *Thanks to this conversation I understood that one of the things in me that I was recently struggling with is actually not my weak side but a strength. Especially in this moment in my life I need it. So it was a perfect time to meet with a person like her.*
- *This meeting was like a bridge to understand what I would like to make during the workshops. I need something to remind me about what I have realised. To be open for everyone as I've been so far and at the same time to filter it through my own needs. Thus I was thinking about the amulet that I will carry with me as a part of jewellery. As I've been becoming more open to the colours again I would like it to be colourful.*
- *This meeting was surprising and really very nice. I could look at myself from another perspective. In a sub-conscious way (we were using some cards) I learnt a lot about myself. I have never had a possibility before to meet with a psychologist and I believe I would not have such a chance for a long time. I have had no problems so I did not think of meeting such a person. If I'm healthy I'm not going to see a doctor so if I have no problems I'm not going to see a psychologist. I was thinking in this way but unexpectedly I found this meeting very useful and interesting. I could look into myself, I became more aware on what I would like to work on with myself and it ensured me that it was a good choice to take part in this project.*
- *I had one meeting with a coach. We were looking for some inspiration how to express myself during the workshops. Usually I'm taking inspiration from poems and art. This time it was different. I did not expect to go out of my "shell" but I did. And I discovered my need for the change.*
- *I had two meetings. The first one I did not like as it was only me speaking. But the second one I liked a lot. I found something to express myself and maybe I will use it during workshops. But I don't know yet.*
- *We met on skype because I was ill and this was the only way possible. I could think on what is important for me in life, what I have learnt in key moments. It was very interesting and important experience for me because I do not reflect on these kind of things usually but I discovered that I need it and like it. The next step was to find a visual symbol for one of the important aspects of my life that I had defined following*

coach's questions. I chose kaleidoscope. Then we tried to refer it to the workshops I have chosen. It was my first meeting with a personal trainer and I find it interesting and useful.

- I'm quite self-aware person and I thought that such meeting was not necessary for this kind of project. What I realised even better during this conversation with a coach was that a balance between work and time for myself is important for me. And since recently I was working a lot, this project gave me the chance to focus on myself, and it appeared in a good moment. I needed this time for myself now. I already had chosen my visual symbol to be "applied" during the workshops. What we did with a coach was that we were analysing what this symbol could mean, its interpretation.
- We were talking a lot about myself. I don't know yet what it gave to me.
- The vision of this bag came into my mind thanks to this meeting. With every question of the coach the image of my bag was becoming clearer to me.





**“ That's possibility of cooperation with new people ”**

**“ I could also see how much time and effort it takes for a "beginner" to make dreadlocks ”**



## MASTERS EXPERIENCE IN TEST PHASE OF DYEM:

**“ I had some draft conception of workshops as I needed to prepare the physical space with material, equipment, etc. ”**



**“ To create a social discussion about the current consumption habits in the fashion industry ”**

**“ I am passionate about reforming the fast fashion industry, and one important step is to teach people (especially young people) how to make, remake and repair their own clothes ”**

**“ I contacted participants before the workshop to ask which activities and in which form they would prefer ”**

**“ To make the participants aware that it is O.K. to make mistakes, as it is from them you learn and grow ”**

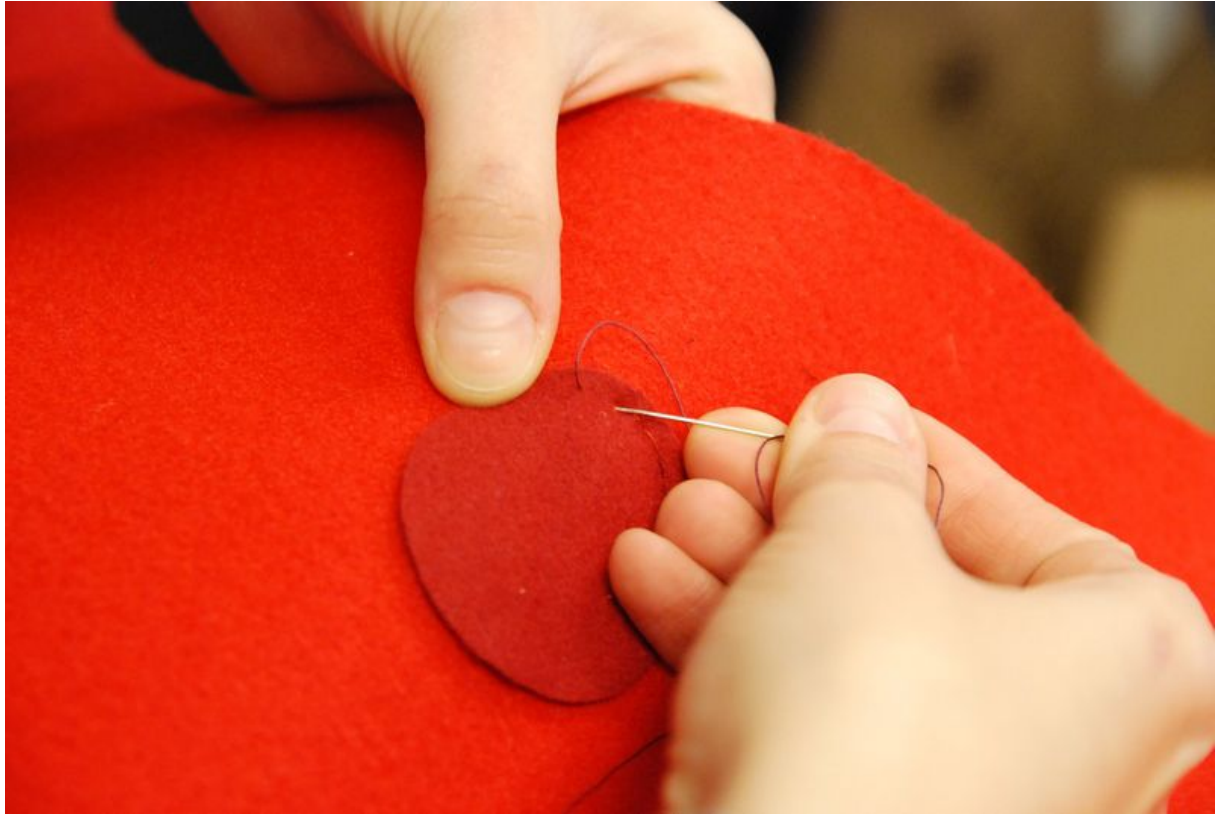


**“ I believe that my workshops gave also a lot to participants band that now they have been using it for their own self-expression through make-up ”**



**“ That's possibility of cooperation with new people ”**

**“ It is not an ordinary talk as this person is expressing some part of her soul and thus naturally opens up to me ”**



“ It was very interesting for me to feel this  
"delicate matter" of an individual person not a group ”



**“ It is a good feeling to share my skills with other people ”**



**“ Learners left the workshop with one bag and at the same time with the consciousness of how this might be done in another way. This one bag represents the result of long talks, showing various examples, materials as well as the choices that were made by the learners ”**

**“ From one workshop to another I was becoming less stressed, I knew on what I should focus more as I was talking more with participants about their needs ”**

**“ The major part of the workshop was to actually make it together. In case of some questions I was showing how to do it, but this person had to do it on her own object ”**

**“ Individual workshops create completely different way of working and learning ”**

**“ In a tea break we were sharing our experience and thoughts connected with artistic expression beyond the topic our workshop ”**

## WHY TO JOIN PROJECT DESIGN YOURSELF WITH OWN INITIATIVE?

Your answer.....

Answers of masters who took part in a test phase:

- First of all I was positively surprised that such a project really exists and that someone has invited me to join it. I felt appreciated and empowered - for me it means that I am somehow recognized as an expert and I'm happy about it.
- Make-up is my passion and I wanted to share my competences with others. So I found this project very interesting. For many years I have been developing my make-up skills and knowledge using books, tutorials of British and Polish youtubers and my own experience and "artistic soul".
- I'm a freelancer active in two areas: I run educational workshops and I'm interior designer. This project enabled me to connect these two areas. I also wanted to take part in it because I like such initiatives that connect people through a certain platform; that people have a better access to creators, craftsmen, to people who run unusual activities. I wanted to take part in this test phase hoping that this project will evolve further and I would contribute to the development of this initiative and the network of contacts.
- For many years I've been also running craft workshops myself: mostly for children, recently also for adults. It is crocheting (quite easy because of rather thick wool), knitting, the basic sewing as well as wet and dry felting. I'm still learning how to do it but at the same time I'm in such a point now that I'm able to share what I already know with somebody else.
- I am passionate about reforming the fast fashion industry, and one important step is to teach people (especially young people) how to make, remake and repair their own clothes.
- It is a great opportunity for me to share my knowledge and experience. I want to make people aware of the possibilities and challenges in creating garments and the time behind each garment which will add another value in their future purchases.
- The opportunity to have an open conversation with young people motivated me to participate.

- To create a social discussion about the current consumption habits in the fashion industry. I believe young adults are a good range of people to open up this discussion with, as they will shape future habits.
- We like to offer the space to inspire people to discover their potential to create with own hands. The creative dialogue can open a deeper understanding of the own awareness and a reflection about what is fashion, what is so special about a piece which is unique und original, because it was produced in a personal creation process.

#### WHAT CAN YOU GET AS MASTER FOR YOURSELF FROM THIS PROJECT?

Your answer.....

#### Answers of masters who took part in a test phase:

- For the first time I was running a workshop for young people. In the beginning I was hesitating whether to take part in this project or not, because I was a little bit afraid of conducting the workshops. I'm happy to do it because it gave me several things. I learned that there is nothing to be stressed about. I gained new experience, time spent in a really nice way with new interesting people, and also some concrete practice that I will put in my C.V. as it may be useful for my future studies connected with arts. It was inspiring and simply a good feeling to share my skills with other people. I will think of making more workshops like this in the future.
- It was my first time when I had the whole activity with an individual person. I could focus on this person, her personality, character and to adjust all means of communication and means of expression to this particular person. It was very inspiring to have the entire three hours with each of the two participant, to get to know them, to share not only on a creative level. It is not an ordinary talk as this person is expressing some part of her soul and thus naturally opens up to me. In turn I'm introducing her in some aspects of self-expression. It was very interesting for me to feel this "delicate matter" of an individual person not a group. It seems to me now that you need to be much more attentive and mindful in this kind of workshop. And I liked it a lot.
- For sure I improved my communications skills: to be able to talk with somebody for a few hours, give clear instructions, explain what I'm showing...Before it was a challenge for me so I think that thanks to this project I improved in this area a lot. I

also became more patient. From one workshop to another I was becoming less stressed, I knew on what I should focus more as I was talking more with participants about their needs. Also I got more contacts with people.

- I was concerned about this new experience, whether I manage to support someone to make own bag, to show the things in a proper way and if the girls would like the process and result of their learning. And it turned out that the workshops went very well. So I felt an expert in running bag-making workshops .
- I could also see how much time and effort it takes for a "beginner" to make dreadlocks and how to communicate with this person so that she or he understands how to do it and not gets bored. Because it takes much more time for someone who had never done it than for me. And I was "teaching" someone to make dreads for the first time in my life.

#### HOW WOULD YOU PLAN THE PROCESS OF YOUR WORKSHOP? TIMETABLE? MATERIALS? PLACE?

Your answer.....

#### Answers of masters who took part in a test phase:

- I had some draft conception of workshops as I needed to prepare the physical space with material, equipment, etc. I had some potential ideas that could have been realised or not, depending on the situation. I wanted to give a chance to try out a few things but this plan was open for changes. Each participant was different and they were interested in and enjoyed different things. I also contacted them before the workshop to ask which activities and in which form they would prefer. Although it was rather general because the techniques I use are not common and it is difficult to know them unless you actually see them in reality.
- First each participant got to know the basis of the technique and they could choose what they want to do as well as the patterns, colours. I was assisting and supporting them so that they could achieve the result they wanted.
- I planned the workshop step-by-step which helped me a lot to keep a good learning flow during the hours.



- In a tea break we were sharing our experience and thoughts connected with artistic expression beyond the topic of our workshop. It was also the natural time of personal and intercultural exchange and connection.
- I prepared myself before for the introductory and technical part - how the hygiene and safety of work look like, etc. When it comes to technique I was explaining it "on the spot". I was showing the learner step by step how I was doing it and sometimes adding the information which techniques other master may use. Because the most important is practice here. So we were practicing and while doing it I was taking, asking questions to identify better the needs and interests.
- We met at my home which is my creation space. I proposed them to choose where they prefer to meet: in a coffee place or at my home. They all chose my place.
- The ambiance of each meeting was very nice, while creating the dream catchers we were talking about various things, not only about self-expression. I had some initial plan, but I was rather following the needs of a particular participant. As they were to make something expressing themselves I proposed to make dream catchers in a form of necklaces. In the beginning of the workshop I explained how to make it but the major part was to actually make it together. In case of some questions I was showing how to do it, but this person had to do it on her own. It was also easier to make a connection between us and to learn in a relaxed way. And the atmosphere was really unique.
- 1+1 was great! Usually I run group workshop. Individual workshops create completely different way of working and learning. You can communicate much more with this one person. While conducting group workshop it is rather me to give participants the directions, to tell them what to do and later they follow in their own way - I do not have "control" of it unless somebody comes up and asks for support etc., or I notice something really wrong. Thanks to the individual workshop I had much more space to refer to the needs of the participant, to show various options and models...
- From the very beginning to the end we were talking, discussing the way the bag will look like etc. Each of them left the workshop with one bag but at the same time with the consciousness of how this might be done in another way or with the use of other materials. This one bag represents the result of long talks, showing various examples, materials as well as the choices that were made by the learners.

- The first workshop was prepared more by me, with more fixed plan as I did not know what to expect and I had no experience in conducting this kind of activities. While during the first workshop I offered one hour of theory and two hours of practice, during the following ones together with participants we decided to make the theory quite fast and even to connect the practice with theory- not to separate it. And it was better suited to the participants' needs and we had more time to make make-up.
- The workshop was very nice, we made a hoddie to wear and based on this process could explore the different aspects of a creation process: like design the idea, making the plan, choosing the cloth and the different sewing techniques.
- I imagine that it would be better if a person while contacting me knows exactly on what he or she wants to focus on, what to do, what technique to learn. So they have specified aim they want to achieve.
- To explain, leave space for questions, then make them try with own hands. To make the participants aware that it is O.K. to make mistakes, as it is from them you learn and grow.
- The important element is the dialogue with the learner, to create a trustful ground to be able to welcome his/her needs and ideas. There is a need to connect the teaching of the technique with a personal approach.
- The learner needs to feel that it is him/her who is responsible for the learning being guided by a supportive master who can give him the technical support he/she needs to come to own learning success, without pressure supported by feedback and guidance.

## COACHING FROM TEST PHASE:

“ For me this phase of "entering in oneself" before the workshops seems useful and needed ”

Interview with Anna Grabka, psychologist and therapist, the coach/personal trainer in the test phase of DYEM:

### **WHAT IS SPECIAL AND UNIQUE ABOUT THIS PROCESS IN DYEM COMPARING TO OTHER PROCESSES SUPPORTING DEVELOPMENT?**

Participants wanted to take part in this project, they were motivated. Most of them were coming from not "perfect" environment, some have already experienced some difficulties in life.

For me it was a bit more difficult work than my usual work as therapist. And little time comparing to therapy. In a therapy this is a patient who gives more; I only accompany him or her in this process. In this project my role required more role of a "giver", of a mentor. Also in a sense of an older women, who is experienced more and now is sharing it. But it is not sharing in an usual sense. It is rather sharing my knowledge and skills in leading this person to find something to express herself/himself. And it is leading with all this mindful and careful attitude I described above.

For me this phase of "entering in oneself" before the workshops seems useful and needed. Many participants told me that they want to take part in workshops mainly to learn something new. It can be compared to the situation when a young person is going to his/her mother or father to learn what they offer to him or her, instead of learning something that they really want and need. Something that would be unique and only mine: e.g. my talisman, my shield, my amulet, my sign.

I suppose that not every participant after this meeting came out with something to express oneself. On the other hand I believe that at least it was sowing the seed that will grow through the years. Maybe it will transform, modify, or just grow.

### **IF THERE WOULD BE A POSSIBILITY TO CONTINUE WHAT WOULD YOU KEEP, WHAT WOULD YOU NEED MORE?**

That participants have more clarity with the purpose and role of this meeting and of the project. Participants were often surprised that they have to come to see "a psychologist" and they were not aware that they are doing something for themselves for their own development. It might be a consequence of the school system in Poland in which you only receive something, learn whatever comes. Participation in this project requires also some effort and work on oneself to actually get something. So someone may decide to take part only to learn something new and not to take so much for oneself, but it should be a conscious decision. So I would add more information about it before people decide to join the project.

Although this work cost me more effort but after these meetings I felt a lot of energy. And I enjoyed it a lot, especially when participants found something about themselves.

**“ It was sowing the seed that will grow through the years ”**

## 4.3. HISTORY OF THE PLATFORM

For the virtual platform DESIGNYOURSELF.SPACE we have used innovative IT-technology called JOINT developer the small company NEURA from Poland, our friends and coworkers. We have invited Marcin Ziętek for an interview to introduce us to the idea behind the innovative concept of this technology and its implication within the Design Yourself project.

### **Please tell us a little bit about the genesis and the inventors of the JOINT technology:**

The idea of Joint intention matching engine was conceived by Marcin Ziętek a few years ago, after toying with an observation that most human communication has an underlying purpose of some sort. By isolating and working with this purpose, it became apparent that its closest philosophical entity is human intention. Those intentions often have sufficient qualities and information to talk on behalf of their owners, keeping the information noise level down, by focusing only on what is important. This itself gave the foundation for the IT concept of Joint.

### **Can you give us an overview about the idea of the JOINT technology:**

Joint is a protocol for matching human intentions on an abstract level. It is designed to deal with multiple ecosystems and communities by taking into account their most common tasks and items, and managing them on an universal level. It is an ambitious attempt to find a common denominator in human communication, by focusing on intention as the key propellant for communication in the first place. We are what we do, or what we want to get done. Not what we say or think, but what we want to achieve, bring to the world, or need in exchange for our services and actions.

### **How does JOINT technology works generally:**

Joint is based on the primal idea of exchange and flow of energy between humans. To be happy, we must exchange and stay connected with others. We need and offer things, skills and activities. This is what brings us and holds us together. It is a simple and beautiful concept that humans are not self-sufficient, and are meant to cooperate in order to thrive. We see this as a concept of mesh economy, a system within which everything that we own and do can be easily exchanged or shared with others. The backbone to this idea lies within technology that can functionally address resulting IT challenges.

### **How is JOINT used in the context of Design Yourself:**

Within Design Yourself, Joint is used as an engine to construct the entire Design Yourself ecosystem, by abstracting needed components and interactions between them. At the moment these are **resources** artists use and offer, **skills** they exchange, **spaces** they run or look for, and **courses** they host or look for. All these objects carry the ability to hold intentions; for example, a resource can be “offered for rent” or “wanted for hire”. This mechanism gives us ground to add functionalities by adding them to the DY/Joint engine - its flexible nature allows to sculpt this space as it evolves over time. While this may sound geeky, what it means is that DY when powered by Joint engine can easily scale into a full blown artistic start-up, offering many services that would normally require endless coding to accomplish. For example adding events or scholarships to the list of manageable objects only requires adding them to the dictionaries and establishing their relationships with other objects within Joint engine. No coding, no special skills are needed to make this happen.

This allows us to work closely with Design Yourself team, collect feedback and adjust the engine to their very peculiar needs. The project is still in its alpha stage and a lot of work is going into simplifying the interface, so it can be used by everyone with ease. We realise that we are not quite there yet, but since this approach is very different from building a custom, sealed application, we are sure it is worth the time to keep the effort up.

### **What is the potential for the learning dimension using the Joint Technology:**

From the intention perspective, in Design Yourself we are in charge of our resources, spaces, courses and skills. We assign intentions to the objects, making them interactive and searchable by certain criteria. It is an approach based on taking responsibility for what we offer and want in return. Our intentions matter more than our personal traits. This is the essence of Joint in Design Yourself but many ecosystems and start-ups could be built using the same protocol. We believe that this approach will represent a strong movement in the future of the internet, which is currently extremely noisy and polluted with accidental content. The intention layer should bring a lot of order and peace to human communication, and that is what we at Neura are advocating with the Joint project.

### **Some last word and a contact for further questions:**

If you have questions or would like to get in touch, write to [Marcin.zietek@neura.sx](mailto:Marcin.zietek@neura.sx)

# 5.PARTNERSHIP AND NETWORKING

## How to introduce DYEM to different receivers?

Learner

**“It is so inspiring to have a learning experience which gives a chance to develop my skills based on the real creation of some personal items which I will use in my everyday life”**

There is nowadays a big wish from young people to learn in a context of real life, develop their competence in an environment of really meaningful activities, which have an impact on their lives. The young person who is coming to an institution which provides learning such as school, cultural centre or unemployment office expects to get there a real guidance in their life towards some fulfilment and personal growth.

Young people wish to experience meaningful moments where they can discover what they are able to do, based on their potential. This can open them doors to deeper understanding of who they are, how they can manifest their intentions in the world and what is the path to unfold their potential in the future.

Fashion is a language to which they can refer easily because every day they take the decision to wear something and this creates a bridge between what they have inside and the way how they would like to be seen from the outside. This decision is based on feeling, intention, wish or a need and often part of a style supported by the language and the behaviour. So this is created in a process with the own hand and is opening a path to explore a connection between the inner potential of a young person and the world he or she is manifesting it in. This learning dimension offers for young people a bridge to explore creatively who they are and how they would like to develop their inner potential. Based on the experience of making it happen through the creation, they discover the power of being able, the ability of making it happen with their own hands, the awareness of paving a way for unfolding their wishes and dreams in a concrete process of creation.

Creating a piece of fashion, jewellery or another element of their personal style young people discover that hard work, physical creation and a creative act of making an idea become reality needs a commitment, discipline and the dialogue with some supporting people around. This can be a wonderful lesson for all other field of their life. If these learning impulses are collected within a structure of an institution like school, cultural centre or unemployment office the young people can develop together a culture of “learning by doing”

within a community of practice, which can have an impact on their approach towards each other and learning as such in that institution.

## **Masters**

The world of fashion designers and creators seems to be a lonely one, hidden behind the walls of their studios where they create in a state of deep concentration pieces which later will be seen the shop or during the fashion show. The process of creation seems to be a very personal and intimate one. This process have a great potential to inspire others to discover what creativity is about. It can be a wonderful learning context of being invited to a very authentic experience of making inspiration become reality. Many institutions which work with young people aim to achieve it through their activities, but they fail due the limited possibilities and keeping the learning on a theoretical level or “far from reality” knowledge. Building a bridge to authentic experiences, based on a dialogue with creative people can be an eye-opening moment for many young people.

The creative masters can also develop, based on a partnership with an institution which is provides learning experiences, their awareness of being a learning provider, apart from the dimension of creation for the market. This new field of action can also stimulate their creativity and productivity in the other field, because they will have a chance to reflect their way of doing things and can develop it further. And in the same time they have a direct contact with the young people who are also the receivers of their creation so they get new inspiration on how to address their clients. And this of course will provide them with a balance on their professional path, will give stability and a new focus to understand their own potential.

An inspiring moment is also the potential for learning as a professional creator, through the interaction and reflection with other masters from the field. Within a solid partnership with some supportive institutions the masters can have access to learning opportunities, professional growth and sharing within a community of creators from other fields of design. This can be supported and coordinated within a partnership or network based on a common understanding of the learning dimension of fashion creation.

## **Institution**

Many institutions which work with young people are looking for an access to their inner motivation, something that will really trigger their interest and make them get involved in the



learning not because they have to but because they want to. Fashion is a topic that every young person has a relation to. It is present as an important dimension of their lives, as this was a clear outcome of Design Yourself study. Therefore having a learning path provided that builds on the interest is already a great door to catch the interest and motivation of young people to get them involved.

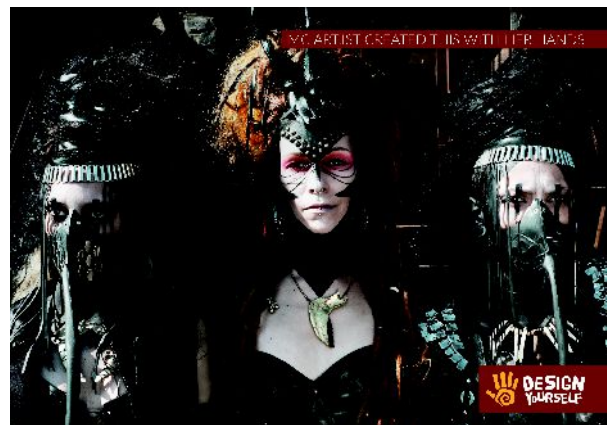
It is also an universal language, as in this case the cultural background does not make a difference. All young people have this context as a dimension in their life, so there is a strong potential for an intercultural, integrative and inclusive path to get young people involved.

The dimension to get contact with a real master, creators of fashion in their studios is another strong point, showing that when institutions build a bridge for strategic partnerships with creators, young people can get access to meaningful real life experiences developing their technical skills, personal awareness and social abilities. They will get inspiration not only related to their abilities but will also understand how to build a professional career based on their personal potential. They will learn how their potential can become the foundation to be a successful creative entrepreneur. This practical inspiration can be a strong impulse for their learning, because it will be related to the real success stories, real personal experiences and the authentic dialogue that they will discover during the visit in the artists' studio.

For an institution this partnerships can open the doors to understand their role to build the links to the environment that provides the learning opportunities rather than "ready answers". This leads to a much more stronger impact on the learners' growth.

## Resources

To spread the message you can use already designed postcards, which are available on website [www.designyourself.info](http://www.designyourself.info)





## 6. HOW TO CONTRIBUTE

to development of this tool? How to become part of community?

Community of Design Yourself is open for any learner, master, youth worker, trainer interested in active participation in mutual development through self-expression in cloth design.

You are becoming member of this community in the moment of signing into a platform [www.designyourself.space](http://www.designyourself.space).

Publication is freely accessible under Open Educational Resources (OER). It contains openly licensed documents and media that are useful for teaching, learning, and assessment as well as for research purposes.

Any feedback and substantive contribution can be sent to the address [info@designyourself.space](mailto:info@designyourself.space) This manual is an ongoing toolbox, which can be elaborated with all the people interested.

It is really easy to adapt this method into your local environment. Team of Design Yourself may offer any support and guidance while introducing this method in new space. Please contact: [assistance@designyourself.space](mailto:assistance@designyourself.space)



## 7. SUMMARY

**PL:** To, w jaki sposób młodzi ludzie wyrażają siebie poprzez ich styl ubierania i jak związane to jest z ich samoświadomością i proaktywnością jest tematem wciąż słabo podejmowanym w edukacji i pracy z młodzieżą zarówno w Polsce, jak i w całej Europie.

Publikacja ta, powstała w wyniku projektu "Design Yourself" zrealizowanego w ramach Akcji 2 programu Erasmus + Młodzież, ukazuje nie tylko wagę tego rodzaju wyrażania siebie, ale wprowadza także konkretny "know-how" pod kątem m.in. metod, narzędzi badawczych i internetowych.

Publikacja ta opisuje środowisko, które łączy indywidualnych artystów i twórców - rzemieślników z osobami uczącymi się. W tym środowisku pracownie stają się miejscami rozwoju osobistego, a uczniowie twórcami własnego życia. Rzemieślnicy zyskują nową rolę w społeczności - rolę edukatorów i tych, którzy dają siłę do samodzielnej zmiany społecznej, prowadzącej do przejścia z postawy konsumpcji do aktywnej postawy wobec życia codziennego.

Zapraszamy zatem do podróży w głąb własnej ekspresji, rękodzieła, projektowania ubrań; podróży, podczas której można lepiej poznać siebie, a także spotkać mistrzów, uczniów i odkryć inspirujących miejsc. Czytelnik sam jest jedną z tych postaci i podczas czytania może przyjąć jedną z dwóch perspektyw (lub obie): ucznia i mistrza. UCZEŃ to ten, kto się rozwija i uczy. MISTRZ to ten, kto wie jak tworzyć ręcznie części ubrań lub akcesoriów, a jednocześnie dba o środowisko rozwoju młodych ludzi.

Pierwsza część tej publikacji to przewodnik, w którym znajdują się wskazówki, porady i inspiracje, które umożliwiają wprowadzenie procesu "Design Yourself" w nowe środowisko oraz dostosowanie tego procesu do młodych ludzi, którzy są członkami danej społeczności. Jeśli zatem jesteś rzemieślnikiem, lub pracownikiem młodzieżowym, nauczycielem czy edukatorem, w tej części dowiesz się jak we własnym zakresie przeprowadzić badania jakościowe wśród młodych ludzi, jak tworzyć środowisko uczenia się oraz jak korzystać z platformy internetowej łączącej twórców i uczących się. Jeśli jesteś uczniem, zapraszamy Cię do autorefleksji oraz własnoręcznego wyrażania się w formie "ścieżek uczenia się" (dostępnych w języku polskim i angielskim na stronie [www.designyourself.info](http://www.designyourself.info)) oraz do korzystania z platformy internetowej.

Druga część publikacji opowiada historię tworzenia i uczenia się w naszym projekcie "Design Yourself". Przedstawia wyniki badań i narzędzia badawcze, które można wykorzystać jako

autodiagnozę własnego rozumienia i praktyki dotyczącej własnoręcznego wyrażania się i proaktywności. Ponadto, zachęcając do dalszej refleksji, pokazuje proces i rezultaty uzyskane podczas projektu zarówno w kontekście środowiska uczenia się, platformy internetowej oraz wprowadzania idei "Design Yourself" w różnorodne środowiska młodych ludzi.

Końcowa część publikacji stanowi zaproszenie do dalszego wspólnego rozwijania metod, narzędzi i kierunków, w którym ten projekt może być wprowadzany w życie w różnych społecznościach lokalnych i międzynarodowych.

**DE:** Wie junge Menschen sich durch ihren Kleidungsstil zum Ausdruck bringen und wie dies mit ihrem Selbstbewusstsein und ihrer Proaktivität zusammenhängt sind Themen, die noch immer wenig in den Bereichen Bildung und Jugendarbeit beleuchtet sind, sowohl in Polen als auch in ganz Europa.

Diese Publikation entstand als Ergebnis des Projekts „Design Yourself“ im Rahmen der Aktion 2 Erasmus + Jugend zeigt nicht nur die Bedeutung dieser Art der Selbstdarstellung, sondern stellt darüber hinaus konkretes "Know-how" vor unter anderem Methoden, Forschungsinstrumente und Webtools.

Diese Veröffentlichung beschreibt ein Umfeld in der sich individuelle Künstler und kreative Handwerker mit Lernenden begegnen.

In diesem Umfeld werden Studios zu Orten der persönlichen Entwicklung und die Lernenden zu Schöpfern ihres eigenen Lebens.

Die kreativen Handwerker entwickeln eine neue Rolle in der Gesellschaft - die Rolle der Erzieher und derjenigen, die Kraft zum sozialen Wandel geben, was zu einem Übergang von einer Haltung des Konsums zu einer aktiven Einstellung im Alltag führt.

Wir laden Sie zu einer Reise in die Tiefen des Selbstaudrucks, kreativen Handwerk und Kleidungsdesigns ein; einer Reise, auf der man sich besser kennenlernen, auf Meister und Schüler treffen und inspirierende Orte entdecken kann.

Der Leser selbst nimmt eine dieser Rollen ein und liest aus einer der beiden Perspektiven (oder aus beiden) : Schüler und Meister. LERNENDE ist derjenige, der entwickelt und lernt.

MEISTER ist derjenige, der weiß, Kleidung oder Accessoire handwerklich zu schaffen, und zugleich pflegt er die Umgebung für die Entwicklung des jungen Menschen.

Der erste Teil dieser Publikation ist eine Anleitung, die Tipps, Ratschläge und Inspiration enthält, um so die Einführung des Lernprozesses "DesignYourself" in neues Umfeld zu ermöglichen und ihn den Bedürfnissen jungen Menschen dort, anzupassen.

Wenn Sie also ein kreativer Handwerker, Jugendarbeiter, Lehrer oder Erzieher sind, werden Sie hier lernen, wie Sie selbständig qualitative Forschung unter jungen Menschen durchführen können, wie Sie eine unterstützende Lernumgebung schaffen und wie Sie die Online-Plattform dafür nutzen können, Handwerker und Lernen zu verbinden. Wenn Sie ein Lernender sind, laden wir Sie zu Selbstreflexion ein und zu einem persönlichen Ausdruck mit Hilfe der "Lernwege" (angeboten in polnischer und englischer Sprache auf [www.designyourself.info](http://www.designyourself.info)) und darüber hinaus zu einer Nutzung der interaktiven Online-Plattform.

Der zweite Teil der Publikation erzählt die Geschichte der Kreation und des Lernen in unserem Projekt "DesignYourself". Wir präsentieren die Ergebnisse der Forschungsstudie und bieten Forschungsinstrumente, welche zu Selbstdiagnose des eigenen Verständnis und der Praxis in Bezug auf den persönlichen Ausdruck und Proaktivität verwendet werden können.

Darüber hinaus regt es zu weiteren Überlegungen an, präsentiert den Lernprozess und die Ergebnisse des Projekts, im Hinblick auf die Schaffung der Lernumgebung, der web-basierte Plattform und der Einführung des Ansatzes von "Design Yourself" in den verschiedenen Lebensbereichen junger Menschen.

Der letzte Teil der Publikation ist eine Einladung gemeinsame Methoden, Werkzeuge und Richtungen zu entwickeln, mit denen dieses Projekt in einer Vielzahl von lokalen und internationalen Kontexten umgesetzt werden kann.







"DESIGN YOURSELF" PROJECT RESEARCH REPORT

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