

# #3

Gothenburg 2013

Jasmine Idun Lyman

Ele Jansen

Cleo Nabo



Third edition, 2013 published by Reboot Stories LLC.  
<http://www.rebootstories.com>  
<http://www.diydays.com>  
<http://www.learnndoshare.net>

#### **Book team**

Jasmine Idun Lyman  
Ele Jansen  
Cleo Nabo  
Arin Crumley  
Jonas Kowalski  
Henrik Hörlin  
Alex Rodaltec

#### **Special thanks to contributors**

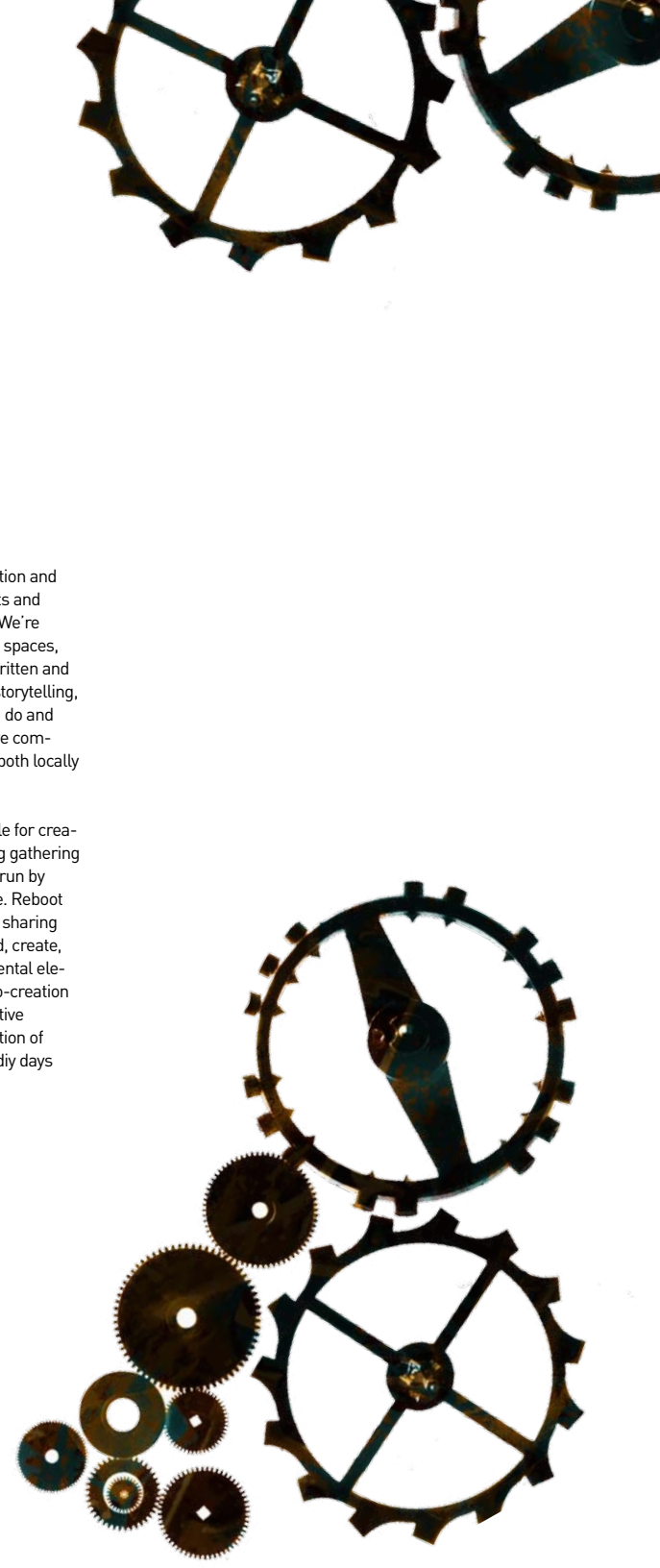
Lance Weiler, Jörgen van der Sloot, Atley Loughridge,  
Paul Blomgren, Filip Lyman, Josef Persson, Jonas  
Andersson, Matthias Ansorg, Mats Björkin, Pia Nyström,  
Ulrika Bergström, Marthe Roosenboom, Henrik Görans-  
son, Maria Reihs, nordloef, Ida Long.

A Reboot Stories prototype, 'learn do share' is released  
under a NonCommercial ShareAlike Creative Com-  
mons license to be shared, remixed and expanded  
non-commercially, as long as you credit the authors and  
Reboot Stories and license your new creations under the  
identical terms. Third party images retain their original  
copyright.

Every reasonable attempt has been made to identify  
owners of copyright. Errors or omissions will be cor-  
rected in subsequent editions.

LEARN DO SHARE is a documentation, reflection and  
learning resource about narrative experiments and  
social innovation efforts ventured at diy days. We're  
exploring participatory systems, collaborative spaces,  
share culture, and self-propelled creativity. Written and  
designed by volunteers, the aim is to spread storytelling,  
empathy and collaboration as a way to "learn, do and  
share," and to have a positive effect on creative com-  
munities within an open design environment both locally  
and globally.

diy days is a social innovation hub and a vehicle for crea-  
tive sustainability. It is an internationally roving gathering  
for those who create, free to participants and run by  
volunteers in the spirit of collaborative culture. Reboot  
Stories LLC designs these gatherings around sharing  
ideas and resources that help creators to fund, create,  
distribute and sustain their work. Its experimental ele-  
ments are attempts to explore the future of co-creation  
embedded in talks, networking and collaborative  
activities that are meant to spark the imagination of  
many. Within our international partnerships, diy days  
Gothenburg was run by Story architect.





# WELCOME

After ten creative gatherings in the United States and one in Europe, the 12th diy days was held in Gothenburg, Sweden, on February 2nd 2013.

The day is designed for creatives to get inspired by practical talks, construct and interact with installations, test new technologies, and build prototypes together. This time around the theme “value of creativity”, in a steampunk setting in Gothenburg Film Studios.

Designed around the principle to learn do share, the day started with inspirational talks by diy days founder Lance Weiler on Purposeful Storytelling and how designing with, instead of for, promotes understanding. Next, Edgeryders founder Nadia El-Imam showed examples of innovators and policymakers exploring alternative responses to ecological, socio political and economic crises. Game designer Nick Fortugno advised how to be creative through the transient expression of

play. Looking at different systems, he showed how play provides avenues to be expressive.

Then a Wish For The Future session got people collaborating in groups around a wish everyone decided together, followed by prototyping sessions with Freedom lab fellow Jörgen van der Sloot, and workshops on game design, crowdfunding, media and storytelling.

All day we had an open experience hall for sharing innovations, games and ideas, finding new collaborators and friends, as well as building a creative directory of people sharing their goals and helping each other to reach them.

We rounded off with an open discussion around the value of creativity initiated by three inspiring stories. The social mixer opened the dance floor to Djs Rymdfärja's 8-bit tunes, and closed with a flaming hot performance by Ida Long with dancers and circus artists.

This book is our way of sharing this experience, as well as providing tools and inspiration for you to develop your own projects. We have set the stage, now it is time for you to play your part, let this book be a guide and the diy communities your collaborators.

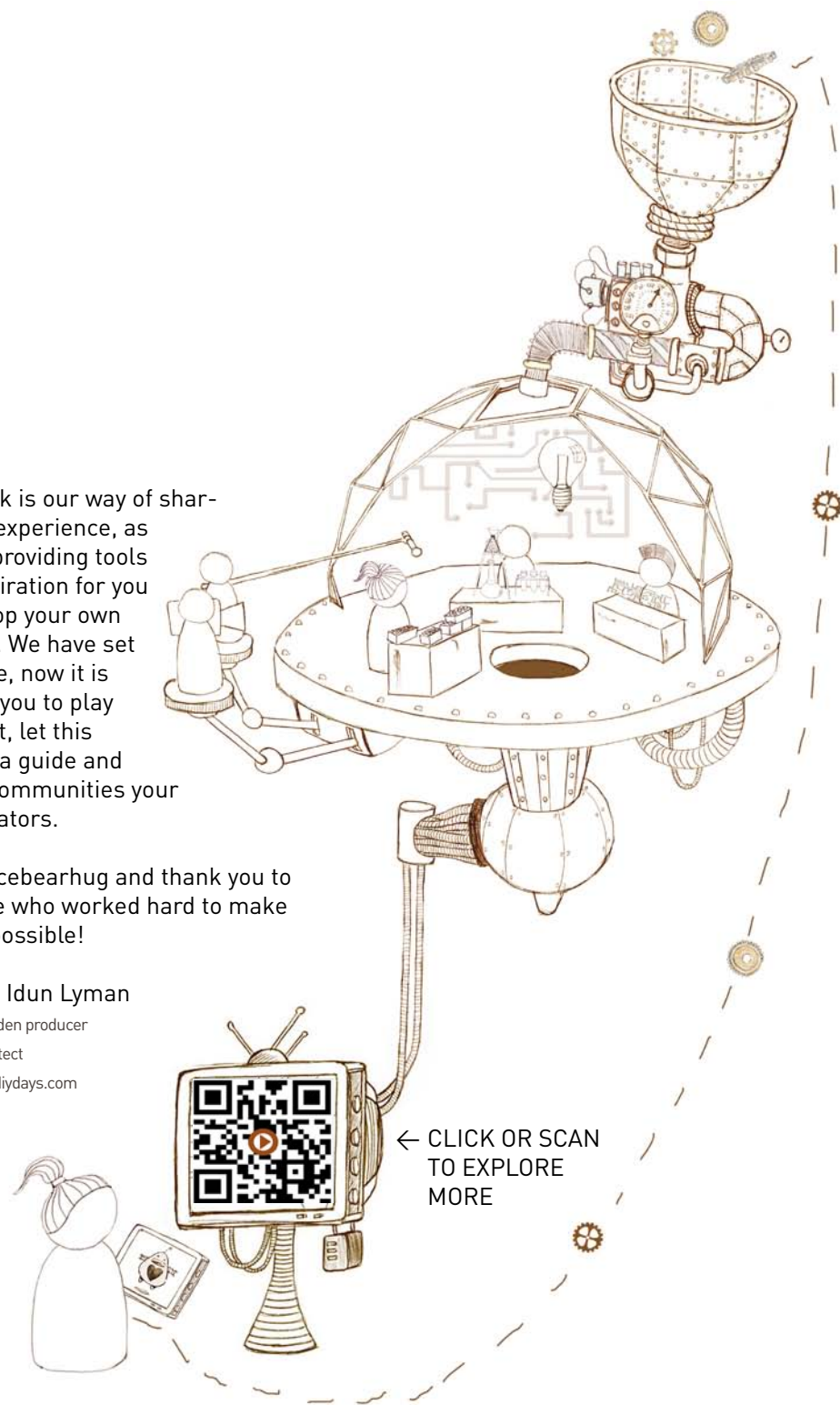
A huge icebearhug and thank you to everyone who worked hard to make all this possible!

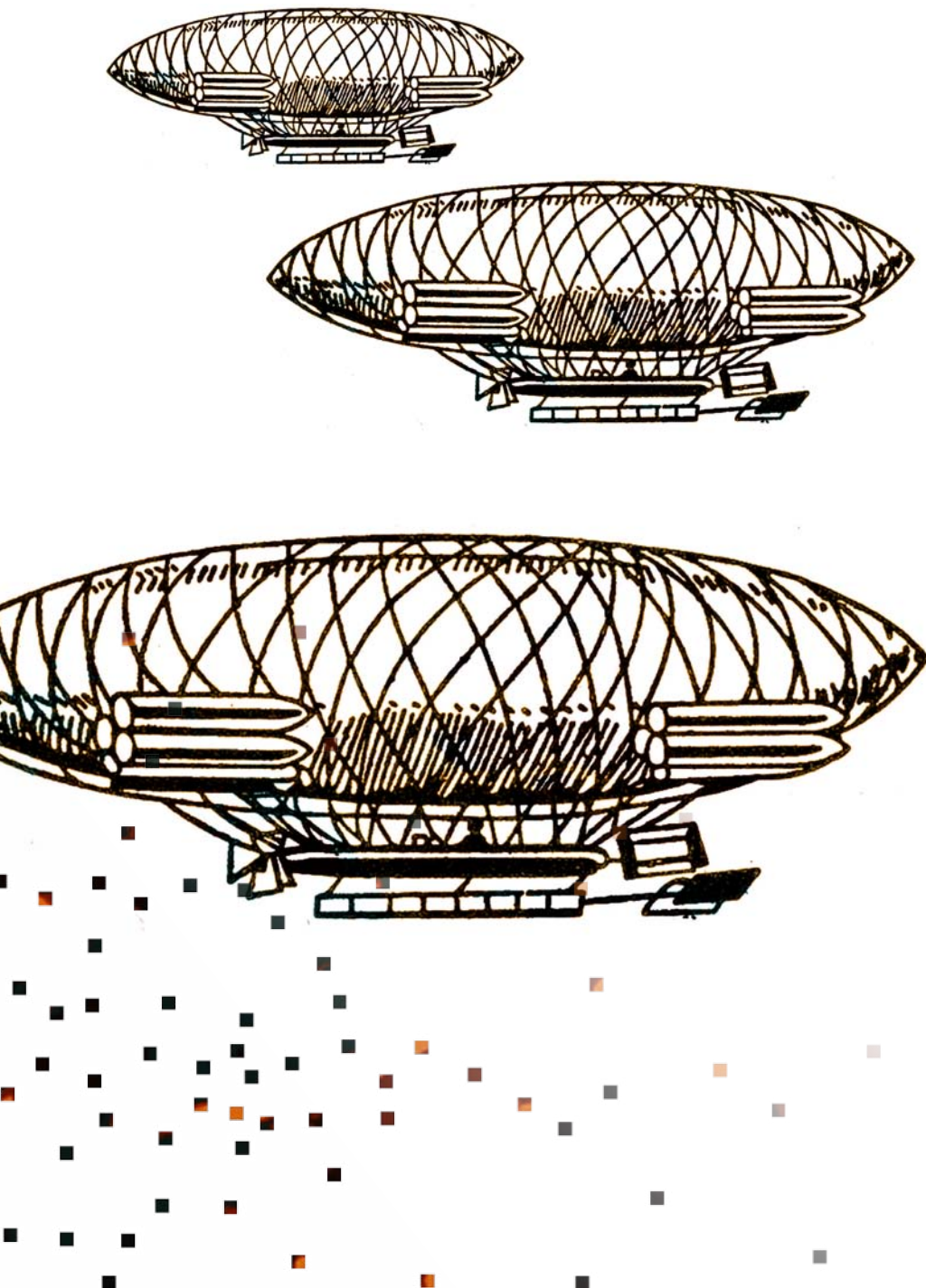
Jasmine Idun Lyman

diy days Sweden producer

@story\_architect

gothenburg.diydays.com





# CONTENTS

|                           |       |
|---------------------------|-------|
| EDITORIAL .....           | 5     |
| INTRO .....               | 6-7   |
| OPEN DESIGN .....         | 8-9   |
| [WS]LAB .....             | 10-12 |
| SYNAPSES .....            | 14-15 |
| COLLABORATION .....       | 16    |
| SHARED STORYWORLDS .....  | 17    |
| THINGS PEOPLE SAY .....   | 18    |
| SHARED STORYWORLDS .....  | 20-21 |
| GAMES .....               | 23    |
| EXPERIENCE HALL .....     | 26-31 |
| DIGITAL ARCHAEOLOGY ..... | 32-33 |
| WISH FOR THE FUTURE ..... | 34-37 |
| COLLABORATION .....       | 38    |
| ETHOS .....               | 40-41 |
| OPEN MIC .....            | 43    |
| STORYSPRINT .....         | 44    |
| VALUE OF CREATIVITY ..... | 46-47 |
| SUSTAINABILITY .....      | 48-49 |
| VALUE OF CREATIVITY ..... | 50    |
| SOCIAL MIXER .....        | 51    |
| CREATIVE DIRECTORY .....  | 54    |
| AN INCARNATION .....      | 55    |
| TEAM .....                | 56    |





YOU HAVE TO LIVE LIKE THE CLIFFS OF THE PASSAGE NET

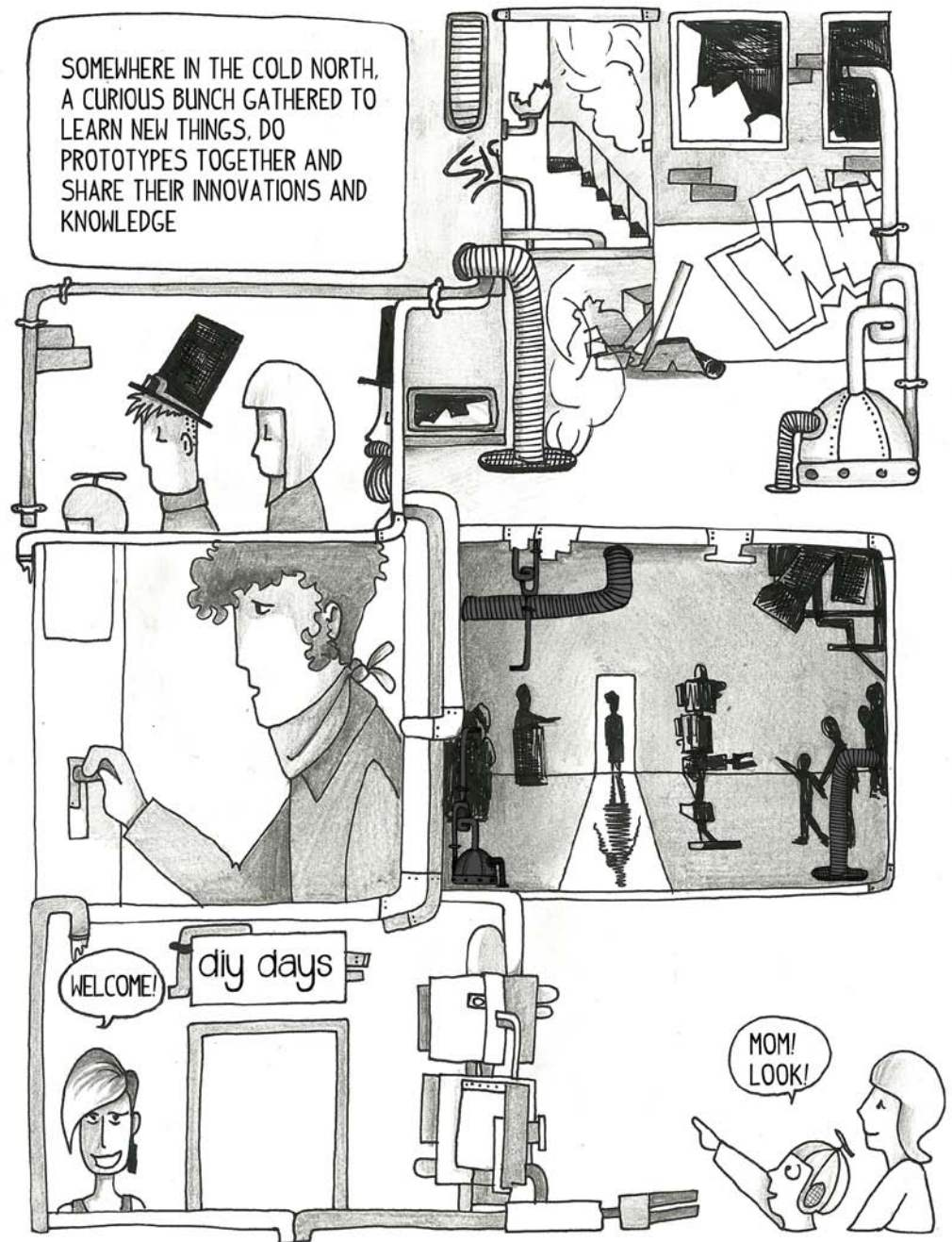
S E R E N D I T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 8 R E N D I P I T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 Y L D I P I T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 F L D I P I T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 O T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 T O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 W O U S E N C O U N T E R S I D E O L O G Y S T I F S I M M E V I T A E R C O L L E C T I V E M I N D  
 N E T W O R K E D I D E A S P A C E S K N O W S O T I C I N T H E C O L L E C T I V E M I N D

This outline is a place by the Swedish Göta River called Norra Älvstranden (North River Bank). Always in transformation; from a central, strategic spot during the Viking Age, connecting many trading routes, to the worlds leading ship producer, to the biggest harbour in Scandinavia, to a technology park with Chalmers, Ericsson, Volvo etc, to a creative space for innovation and culture, connecting research institutions, schools, entrepreneurs and creatives, and also the spot where diy days Gothenburg was held. Älvstranden also means the Elven Beach and elves have been a part of Nordic tales for centuries. Walking in this area really makes you a part of a narrative, looking out over the water on a foggy night you can almost see elves dancing between the shadows of boats and construction cranes.

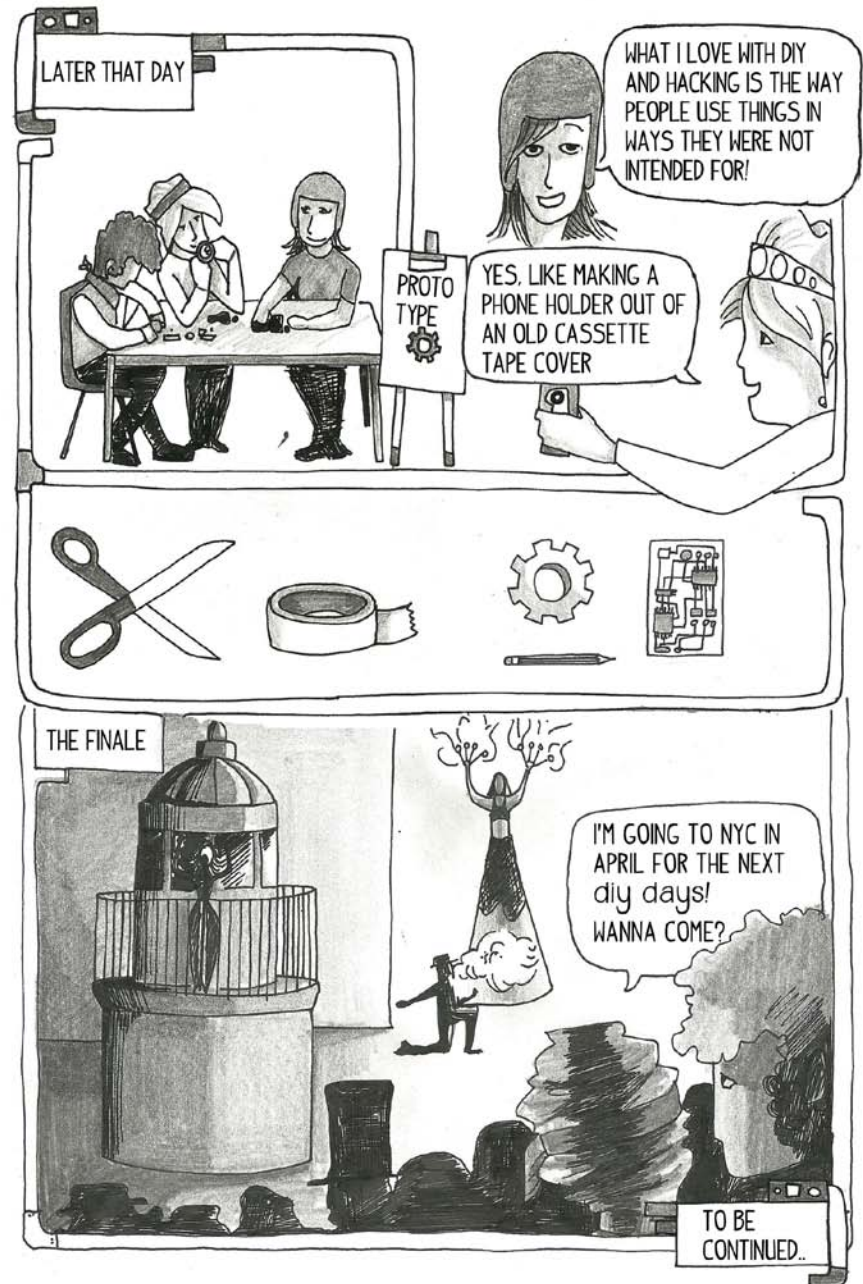


# GOTHENBURG SWEDEN 2013/02/02

BY MARTHE ROOSENBOOM  
AND JASMINE IDUN LYMAN







# DESIGNING WITH

I teach a grad course at Columbia University entitled “Building Storyworlds -the art, craft and biz of storytelling in 21c.” The course draws on a book that I wrote in twitter, a 140 characters at a time. It only exists in a limited edition of 140 copies and each page it says “please retweet to set this book free.” An experiment in scarcity and digital abundance, I hope the book spreads far beyond the tweets that I wrote. The desire is for the book to grow as others add to it. Over time, the 140 owners of the book will release what they find most valuable. And in the end the readers design the outcome of the content as their re-tweets determine what lives or dies.

But I wasn’t always so willing to let people into my creative process. For a long time I considered myself a filmmaker. Sure, I was collaborative during the making of the films but at the end of the day, I was the driving creative force on the project. In many ways I started to feel limited

by the filmmaking process. I felt myself growing tired with the notion of the auteur. Films require so many people to buy into a vision, and good ideas can come from anywhere. Yet many want to hold those ideas tight and make it seem like a singular vision is solely responsible for what makes it to screen.

For much of the 20th Century and into the early part of the 21st, storytelling has been a top down process. But as the internet moved from text to rich media the playing field became level. Soon everyone had the power to be their own media company, able to push button publish for the world to see thanks to the democratization of creative tools. At the same time massive amounts of content started to spew everywhere. For instance, in 2012, 48 hours of video was uploaded to youtube every minute.

Storytelling is evolving and with it those formerly known as the audi-

ence have become collaborators. New creative opportunities are rapidly emerging for those willing to experiment. In 2011, I co-founded Reboot Stories with a mission to harness storytelling, technology, game mechanics and design science to form an innovation engine for digital literacy, cross-generational learning and social good. Each project is built from a designing with perspective. We fail quickly and learn from the failure. The goal is to rapidly prototype while we design with those, who we hope our stories will reach.

Last fall, my students and former foster kids (one being filmmaker Lydia Joyner) worked together to build an immersive storytelling experience. Participants came to realize that this was not just a sci-fi tale, but a story rooted in the experiences and feelings that our collaborating foster kids went through when they aged out of care.

By ‘designing with instead of designing for,’ the students and former foster kids built an experience that created emotional connections and empathy for those who age of care. The results were so strong that the project has been invited to run at a special United Nations event and the framework is being considered by various organizations like the Brevard Family Partnership as a way to help potential foster care parents. The hope is that by placing someone in an immersive experience, they will be able to understand on an emotional level what it is like to be a foster child. At diy days NYC later this spring we will refine the framework and test the experience as we design with an audience of over 600 people.

diy days is a social sandbox, a place where storytellers, game designers, hackers, musicians, educators, activists, and designers come together to learn, do and share. As





the event has grown (we've held 12 events since 2008 and we'll hold 5 this year) it has strived to constantly evolve to meet the needs of the community. At its core diy days is about tapping the true power of collaborative design. The challenge that we often give ourselves is based on a wonderful quote by visionary and architect R. Buckminster Fuller – "How can we make the world work for 100% of humanity?" While ambitious, the quote inspires and challenges the notion of a permission-based culture. 100% requires everyone. From everyday people to corporations to policy makers to academic institutions – it

is the ultimate challenge to design with instead of designing for.

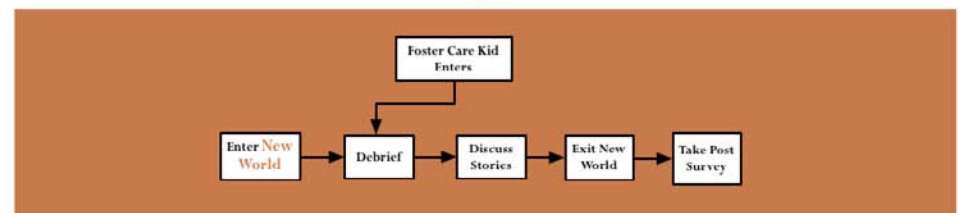
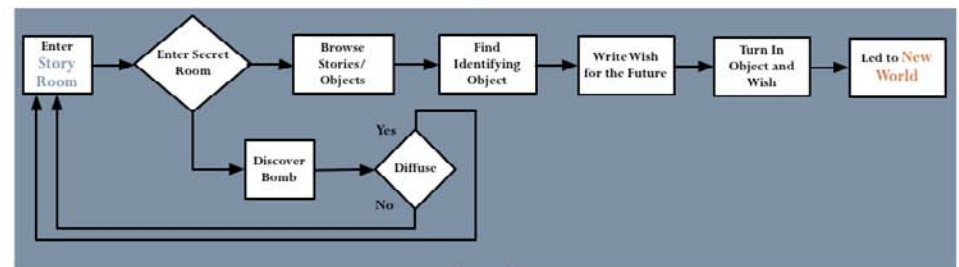
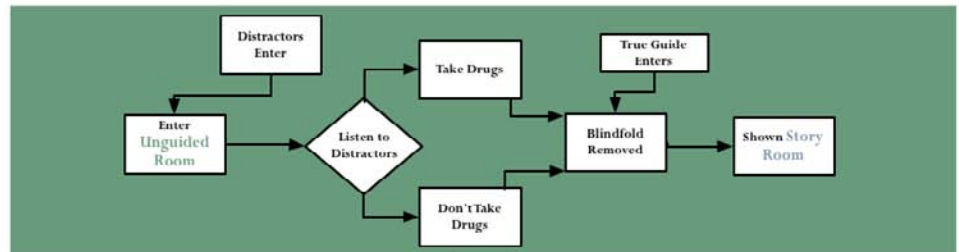
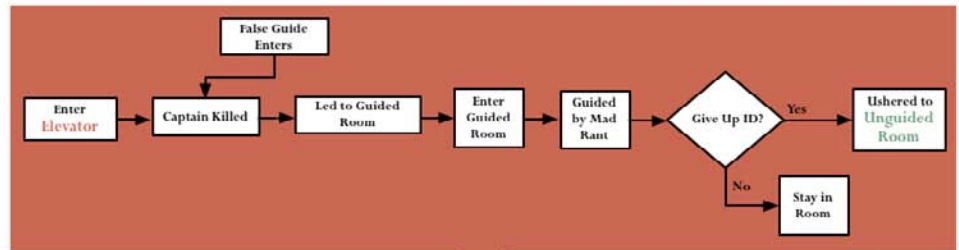
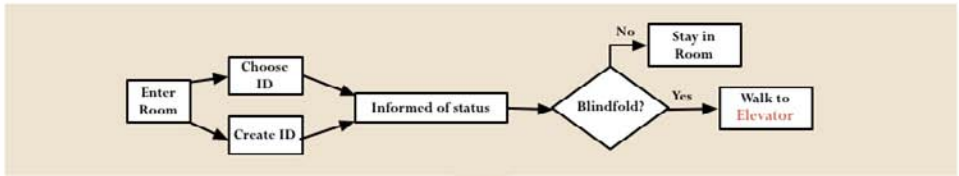
Later this spring you'll be able to design with other members of the diy days community when we launch a special creative directory. Centered on helping the community to achieve their creative goals, the initiative is focused on peer support in an effort to empower creative sustainability. So we invite you to learn, do and share, and to ask yourself a simple question - who can I design with?

Lance Weiler

diy days founder, @lanceweiler

### System Map by Sarah Henry

This is a system map for My Sky is Falling an immersive story experience designed by Reboot Stories in conjunction with Columbia University grad students and former foster kids. It illustrates the user flow as audience members move from room to room, engaging with the narrative elements.



# WICKED SOLUTIONS LAB

**“You never change things by fighting the existing reality. To change something, build a new model that makes the existing model obsolete.”**

**R. Buckminster Fuller**

## **Rise of a participatory society**

With the rise of a participatory society everyone faces a range of challenges that touch upon the core of our existence. In the next couple of years every company and institution known to man today will have to hack solutions for the wicked problems they will meet in the wake of a changing world.

Yes, we are confronted with massive change, but does that mean we are going through a unique moment in our history? Not really. After all, change is at the core of our evolution. But what is unique is that there is one catalyst that is connecting all these changes: a digital layer of communication and information technologies that is creating a network effect that is not only making our world more complicated

but even more complex. We are in a situation of extreme complexity with multiple feedback loops, stakeholders and horizons. Each step we take to deal with the complexity and volatility of the world will lure us further into an uncertainty paradox: the only thing that we are certain of, is that the future will be more uncertain.

In that world, no one person can see the whole anymore and formulate a single vision to solve it all. In a participatory society everyone will have to collaborate and participate to find wicked solutions for the wicked problems we experience. That is why we need to transform our processes and go beyond logic and reason and embrace human creativity. If we take such a transdisciplinary approach that will provide a 360-degree perspective, then inspiration from one sector, indus-





try or philosophy might inspire the hacks that are needed in another.

Reboot Stories and FreedomLab Future Studies are collaborating in specifically designed [WS]Labs that use such a transdisciplinary approach to think about the social challenges of our society. Gothenburg kicked off of a series of [WS]Labs on the value of creativity.

### **Starting with a wish for the future**

[WS]Labs design solutions for a world of wicked challenges with key stakeholders involved. It requires all the participants to imagine possible futures and engineer a way back to today. Or in other words the future has to be imagineered. Not as an exercise of fantasies, which have no plausibility at all. But rather by

constructing an informed design that's founded in logic and reasoning and that plays to everyone's imagination.

With that in mind the starting point for this [WS]Lab began with the imagination of everyone at diy days in the form of the collective wish that was generated there: "We wish for a society that thrives on creativity, where everyone is happy and no child is left unloved." To design solutions for this wish the [WS]Lab on the Value of Creativity brought together a core team of story architects, entrepreneurs, students, policy makers, film makers, game designers, visionaries, experts, and other stakeholders. In 48 hours they untangled the extreme complexities of creativity and designed a range of solutions for the future.



## EDIT-ing the future

The process to get from such a wish to some tangible solutions for the future and that is applied in any [WS]Lab is done in 4 steps:

- **Empathy** – in the first step of a Mindstorm participants are challenged to open their minds and think about the complexities at work in society today. By tapping into the collective intelligence of the group the spirit of the time can be sensed and possible future directions can be identified.
- **Design** – based on the insights of the first step a future vision can be constructed by using logical thinking and deductive analysis. At the end of this step

possible solutions spaces can be defined.

- **Ideate** – within these solution spaces new solutions can then be crafted and translated into tangible prototypes and artifacts that signify the near future state.
- **Test** – in a final step all the insights gained can be shaped into a strategy and an action plan for the future can be articulated.

Jörgen van der Sloot

FreedomLab Future Studies fellow



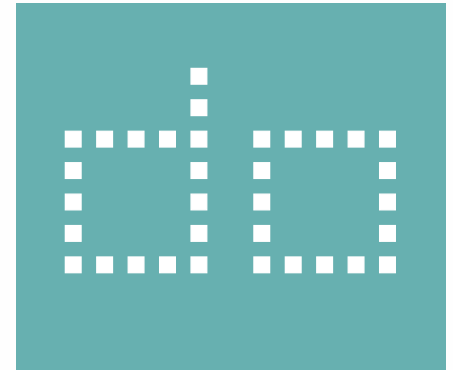
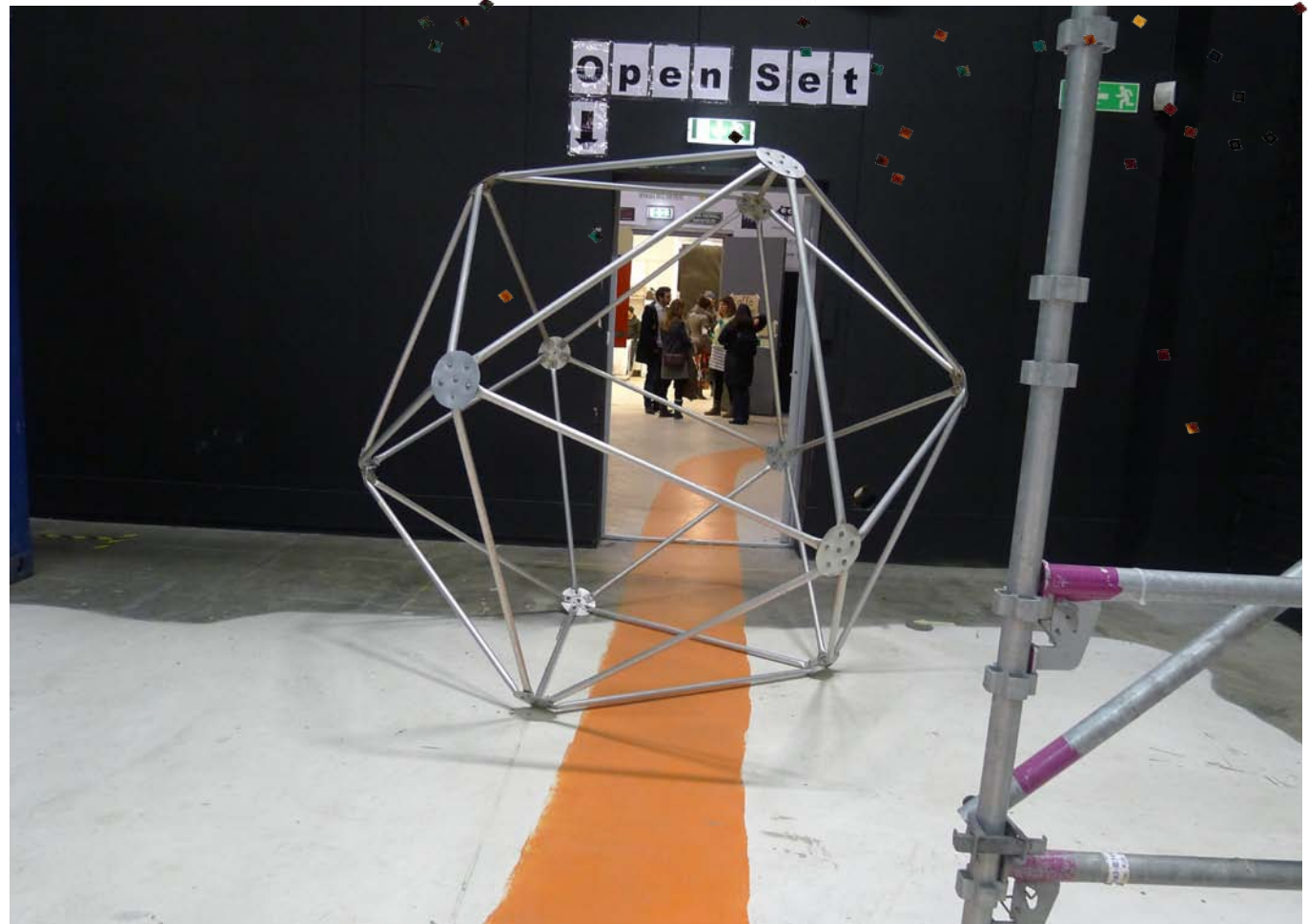


R. Buckminster Fuller developed synergetic geometry inspired by patterns in nature, like the pillar basalt below. One of his most famous inventions is the geodesic dome.

Do you know the name of the structure on the image beside?

(Hint - d20 in the role playing game Dungeons and Dragons)

How many polyhedrons can you name?



# CROSSPOLLINATION

## —THE CUSP OF A NEW PARADIGM

Perhaps the essence of this particular moment in the history of creation, crosspollination is the moment when ideas merge and form something new, an act that could perhaps be called syncreation. The term crosspollination – traditionally a botanical term – is an attempt to describe the continual and increasing intersection and merger of fields and lives, which we are more and more aware of, and in fact increasingly strive to promote, as for instance through events like diy days. It is difficult to talk about and describe what this really means, and so to make it easier we can use well known examples to clarify the point, but to begin with, I would like to look at the large picture, at the history of ideas and sciences. It has been said that one can't understand a thing without understanding its history, and that seems particularly true in this case:

To explain the vast development of technology and culture since man's first tools, scientists posit increasing self-awareness as a driving factor – that early humans perhaps did not distinguish themselves to such a great degree as self-serving, autonomous cellular cooperatives, or individuals. Then over a period of time the idea-world was separated into different categories. In western terms, Greek philosophy was chiefly responsible for this. The general overarching term of Philosophy became Mathematics and other sciences and philosophies. This separation then refined and is still refining into the most minute parts of describing and creating in the world, such as theoretical particle physics and nanotechnology, and continues until you cannot master more than one field due to it being so extremely specialized. And then something happened, suddenly a bunch of peo-

ple started noticing a pattern.

We now find ourselves years into that specialization in many fields and we discover that most new thinking and development happens at the borders of fields. It happens where they intersect, where people meet, or where you can take one field and rethink it through the eyes of another field. For instance, applying neuroscience to psychology, or using a tool traditionally used in one field in another, such as the application of computational graphics used in 3D imaging to medicine. Let's call this cross-application. Though this is something that has been happening throughout history since the beginning of sciences and manufacture, the difference is that now we are looking at it as a phenomenon for the first time. This is something that we seem to do at the cusp of great technological change, as we in

the past did looking at the potential of industry, electricity, computing, once we had created, harnessed, or even just become aware of them. The key is in allowing for what we can call the desire to interface.

Today we see a growing list of events designed to promote the interfacing of ideas and people, or even spaces like Fold.it, a web site where scientists present proteins that need to be folded in a certain way in order to help fight a disease. Someone can then access a foldable online representation of this protein and fold away. The gamer is having fun solving a puzzle, and science moves forward. This interface between dissimilar goals that have similar qualities, is an example of cross-pollination. It is also play, a major aspect of creative process, an opportunity to see where collaborative input might lead, as innovative



creation is often the result of chance encounters. As for creativity, suffice it to observe that at first it is a child at play.

Thus, crosspollination is perhaps more readily understood broken down into a main condition, as well as a main quality:

Interfacing (or Accessibility) – Facilitating access to knowledge, people or working materials, such as software or physical components is the single most powerful way to facilitate crosspollination. Without access there is no contact, and therefore no crosspollination. This is not just encountering other people, but also their ideas, or even scientific knowledge, simplified this is a matter of access. Some of you might here think of the late Aaron Schwartz, and think of how his death will be viewed once the para-

digm shifts. Examples of concepts that facilitate interfacing are Social media, File-sharing software and sites, Video-sharing, Crowdfunding sites, Wiki-based sites, conferences, etc.

Cross-application – Trying new uses. Applying gaming to folding proteins is a perfect example. There is tireless energy to be found in people's desire to play. To tap into that energy, I believe, was something so revolutionary that long term we will see an explosion in science as a direct result of gaming applied to solving scientific problems. This is essentially the act of crosspollination itself. Both fields will then change because of this. Gaming will come to mean something more than playing, and scientific research something more than research. As examples of cross-application you could think of sites like Fold.it,

or robotization of manufacture, or perhaps something I read recently, how the Graphics Processing Units of gaming computers, traditionally used to render complex graphics, are now being used to build cheaper and smaller supercomputers to process huge amounts of data generated by research. Somebody had the idea to cross-apply something.

These are the main properties of crosspollination. Consequentially, and assuming (which we do) that cross-pollination, and faster technological development is a good thing, the best thing for governments to do, is to facilitate these two. Which in turn, as we all know, means that activists have a lot of work to do. As for you, get active, or go play, and try to syncreate something.

Alex Rodallec

Writer and Musician, @alexrodallec

# BETTER WORKING TOGETHER

Learn do share has a strong focus on collaboration and we regularly share insights on how to make it effective and fun. This resource would not exist without the co-creative effort of the team behind every edition. Collaboration is not always easy, it takes time and requires to let go of control, step out of your comfort zone, try to understand the perspectives of others and sometimes even rethink your values. However, good collaboration helps us make better decisions and it is in the intersection of disciplines and perspectives that innovation happens. Genius discoveries are formed during social interactions and discussions in combination with individual reflection. Success does not happen in one straight line. By shifting focus from individual achievement to group excellence, we reach a whole that is greater than the sum of its parts. By building social capital, creating bonds of trust and keeping an open mind we achieve better results, sustain and recover faster from various crises.

Jasmine Idun Lyman

## 11 guidelines for efficient collaboration

- C**onsider time and set deadlines at an early stage
- penly talk about problems and hindrances along the way
- L**et each other know your personal goals in addition to stating the common goal
- L**et go of control, everyone has diverse skills, harness them
- A**gree on specific role definitions and leadership modes
- B**e flexible, collaboration involves compromising
- nly imagination is the limit
- R**espect diverse perspectives, try seeing things from different viewpoints
- A**llocate expertise to the right spaces
- T**hink of the 3 Ps - purpose, passion, pleasure = engagement and motivation
- E**mbrace change



# CAN WE DESIGN ENGAGEMENT?

Yes, but it involves trying and failing. It's the process of success. To fascinate your audience you can use any platform and it's easy to design a story structure. The true art is to craft engagement. To be good at it, ask yourself how you are as a user. Then go out and design with your user to find out how they are.

Generally, we found that it helps to leave gaps for the audience to step into. Is there a character missing to push the story forward, does the hero need help? Give your audience tools or guidelines to create, give them agency. Consider rewards and achievement levels. Let them decide how much or little they get involved, but give a sense of "I'm missing out if I go now." Run your story like a good party where nobody wants to leave. Address basic human desires, such as recognition, a feeling to be needed, a sense of belonging, playful competition, camaraderie and humour.

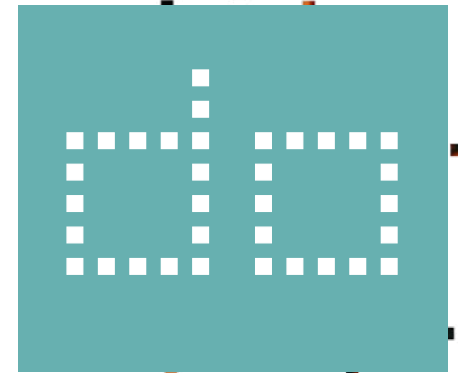
Also bear in mind, whether your story ever resolves. And if so, does it at once or at different times for each player?

Strategize smart ways to hold back that resolve and just introduce parts of the story to your community. See what happens and be agile, react on the go. There are many ways to stagger your story. It can be done with a trailer, a crowdfunding campaign, an urban game, a website or social media campaign. Keep in mind which technologies your audience fancies.

Designing while the project is already running let's you recalibrate. Let your fans know that it's a beta and they help testing. It's fun for them to find the bugs and recommend solutions.

Arin Crumley and Ele Jansen

FOR AN IN-DEPTH  
AUDIO COURSE  
ON INCOMPLETE  
STORIES CLICK  
OR SCAN →



Brainstorm all of the craziest places your story might go when your audience hijacks it. Observe their moves. Then step back up and remix their contributions, offer resolves, see what happens.

To be on top of possible movements, map out the story's trajectory across mediums. Anticipate possible user journeys.



# PARTICIPANTS' VOICES

"I was expecting to meet awesome people, and I got to meet super-awesome people!"

"I enjoyed the talks in the beginning. The speakers were really inspiring!"

"Amazing organizers, attendants, facilities and event!"

"So often when you work on an event you have to check with people above you on everything you do, so it was nice to be told I could do whatever I wanted."

"I networked with lots of people from out of town and it increased my world wide network in this region and even in far away parts of the world. I did not realize people would travel so far for the event."

"The workshops was definitely the best part. I wish they would be scheduled differently so we could participate in all of them!"

"I think Gothenburg needs these kind of pep rally moments where everyone's dreary winter spirits are raised and the belief in themselves is brought to life."

"Possibly the greatest potential is that diy days functions as a conduit for all people to get together and do something amazing."

"Maybe the best thing about diy days is that it functioned as a moral booster. I know that's not the goal but it might be the most valuable effect."

"The ending show including the 8-bit band was doubtlessly the best part of diy days - great performance, interesting sound etc. I felt the spirit was high amongst the participants who seemed to have a lot of fun."

"I know lots of people really excited by technology, storytelling, innovation and new media platforms, many

of them lack clear direction. I've been pointing them to diy days."

"In the culture of creativity it's important we make space for people to be able to see themselves as succeeding and share their ideas with people who believe in them."

"I didn't think there would be so much hands on participation. But it was great that there was."

"Loved the opportunity to learn by doing!"

"The fire and dance performance was a great idea for closing a day, and very well executed."

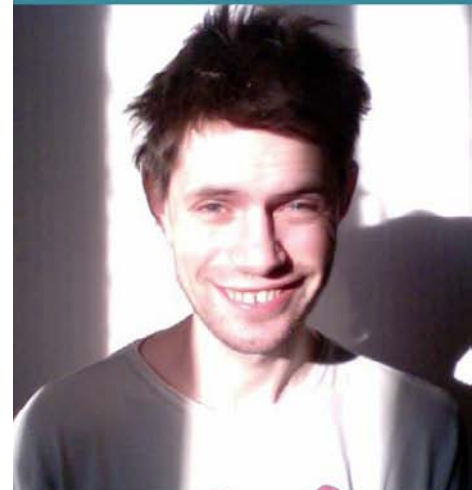
"I did not exactly know what to expect, except that it's 'a mashup of awesomeness'. And that it was."

"The storysprint with Atley was great. To see the nice stories we created in short time and without knowing each other from before."

This is how I look when I understand what a frickin beautiful meetup DIY-Days was, and that I've missed it...



And this is when I find out that it's all online on livestream!



**Design and architecture has to be the opposite of religion.  
It has to always be changing as time changes. Try to know  
what your time is because it's there, all you have to do is know  
when to reorganize and disorganize the time you're in.**

**-Vito Acconci**



# STORYWORLDS AND EXPERIENCE DESIGN

Stone Age cave paintings, Viking Age Gotlandic picture stones, Bronze Age labyrinths, world mythologies, art installations. All these are non-linear, multiplatform storytelling experiences. A classical example of a good storyworld is the Nordic Iron Age mythologies. The world tree Yggdrasil has inspired some of the most popular storyworlds of today, such as Tolkien's works and MMOs like World of Warcraft.

Many media producers use the term transmedia to describe multiplatform, immersive storytelling, and if that makes it easier for people to communicate methods that's fine. But for me transmedia is simply a new-ish word for the way humans have always shared good stories. What changes are our devices and the speed in which we can communicate over various distances.

Diving deeper into transmedia dialectic, I find a playcentric approach more engaging than a classic drama approach. What we as story architects, game designers, and storytellers can do, is to provide the freedom of choice. Let people choose when and how they want to take part of a storyworld. I love the way Hugues Sweeney at the National Filmboard of Canada talks about hijacking technology to tell a story; how the interface is a canvas, the creator a team, the programmer an artist and the public the main character. As Henry Jenkins says, "content is no longer contained". Designers should allow people to navigate a storyworld freely and choose their level of engagement, and create space for people to have conversations, build community and facilitate sharing of information. Like Scott Walker says, "a storyworld is an invitation to participate".

And with this invitation we also need to be flexible and ready for our new collaborators, who want to tell their own stories, create mods, improve code etc. If we nurture an organic ecosystem, it will grow. Wikiformats, linked webs that make navigation through information easy, invisible tutorials, good interface design and authenticity are keys. Also, instead of writing heavy transmedia bibles, use wikis, they link documents in a nonlinear way, which is easier to navigate. And be mindful of privacy when designing projects for younger participants, use avatars instead of photos. [diy.org](http://diy.org) is a great example of that.

Moving from transmedia, to social innovation, and now to designing *with* instead of *for*, I see game environments as valuable systems to spark creativity. One of the core survival mechanisms is adaptability

Replica of a Viking Age board game piece.

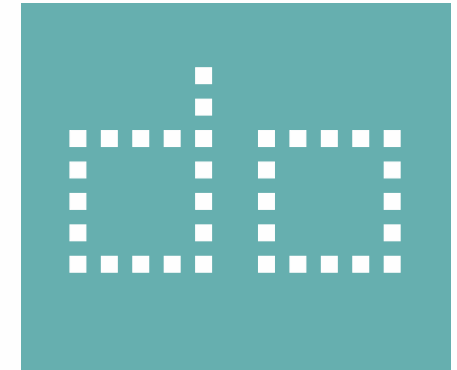




to change. Games are interesting in the way they provide a multilayered setting to develop skills like strategic and collaborative thinking, handling unexpected situations, categorizing information in heavy streams of data, communicating with large groups simultaneously, collective and individual problem-solving etc. As a bonus, games are mostly fun, promote the release of endorphines and they speak to basic human instincts and compulsive behaviours, like curiosity, exploration, gathering of material and immaterial objects and status.

Design to me is about the context and the details, about how we perceive life, about metacognition. Every time someone experiences my art, it is saying: this was my story, now it is yours.

Jasmine Idun Lyman



Take a look at one of your current projects

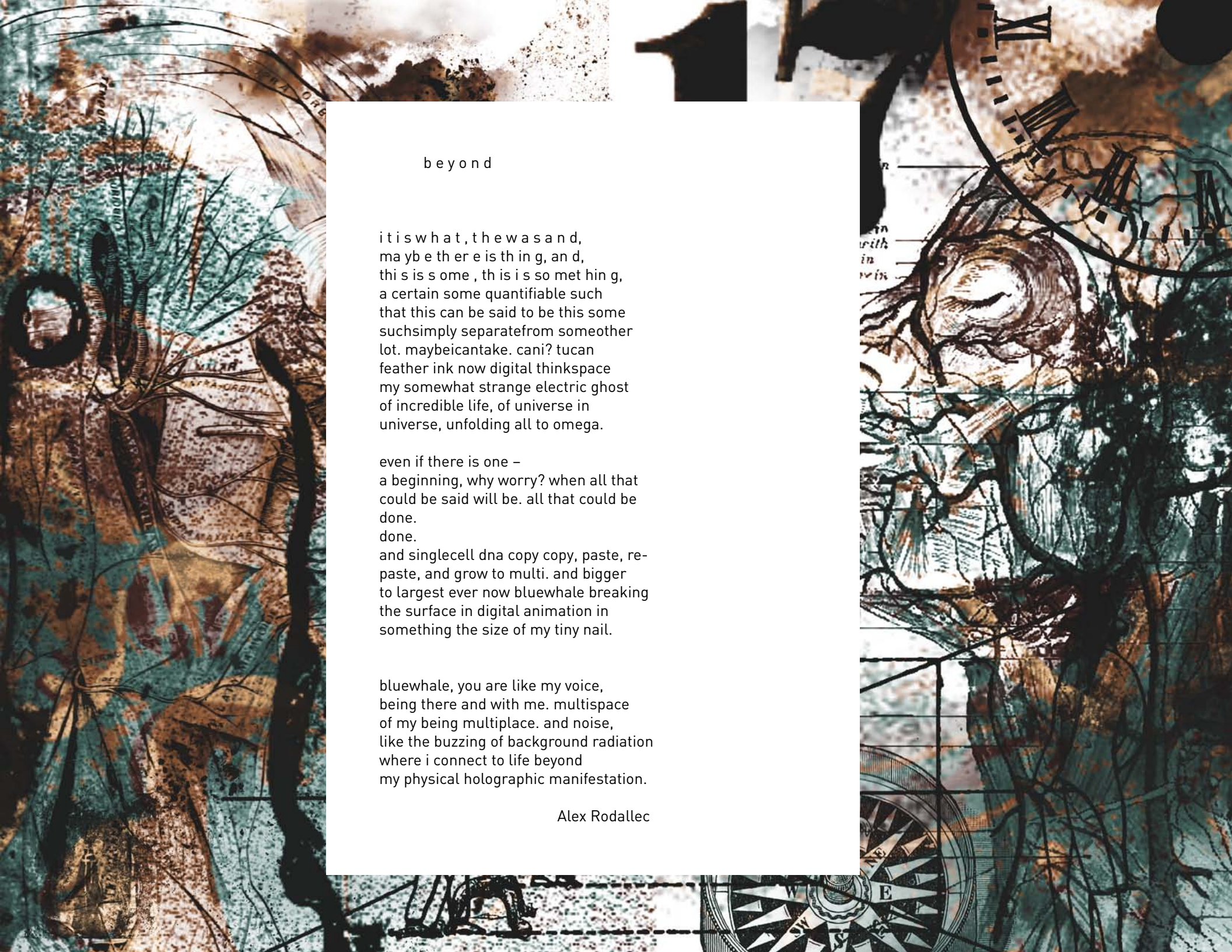
What is your goal? What kind of user experience do you want to design?

Look at the experience through the eyes of the participants, which mechanics, methods and worlds are the best settings? A film, a sculpture, a game? A gallery, cinema, living room, urban environment?

Only imagination is the limit but a common rule is to use the minimal amount of content needed to express the story, the gameplay, the installation etc.

But rules are made to be broken, right?





beyond

it is what, the was and,  
maybe there is thing, and,  
this is some, this is so met hing,  
a certain some quantifiable such  
that this can be said to be this some  
such simply separate from some other  
lot. maybe i can take. can i? tucan  
feather ink now digital thinkspace  
my somewhat strange electric ghost  
of incredible life, of universe in  
universe, unfolding all to omega.

even if there is one –  
a beginning, why worry? when all that  
could be said will be. all that could be  
done.

done.  
and single cell dna copy copy, paste, re-  
paste, and grow to multi. and bigger  
to largest ever now blue whale breaking  
the surface in digital animation in  
something the size of my tiny nail.

blue whale, you are like my voice,  
being there and with me. multispace  
of my being multiplace. and noise,  
like the buzzing of background radiation  
where i connect to life beyond  
my physical holographic manifestation.

Alex Rodallec



# A SPECULATIVE GAME WRITER'S ROOM

As someone who researches and teaches writing for film, television and games, without being a screenwriter or game writer myself, I dare to say that writing is not as difficult as most people think. As long as you think what you write, not write what you think.

Everyone can create stories. Everyone can write stories. To create a story is easy. We all do it, everyday. That's how we deal with life. During diy days stories were everywhere. But most of us do not write stories everyday.

Everyone can create games. Everyone can write games. To create a game is easy. We do not do that as often, though. During diy days games were created, but not written. Creation before writing is often fruitful, but it can also cause unnecessary constraints. Particularly if we think creation as a collective event and writing as an individual task. But writing can also be performed collectively, as within the writer's room of television drama productions.

Therefore we need to create more game writer's rooms, not just for producing stuff - that already exists at game studios - but for experiments, for writing the impossible, for speculative writing, for writing real and imaginary games.

It is easier to write games than to write stories, because they have opposite relations to everyday life. Games are 'the voluntary attempt to overcome unnecessary obstacles' (Bernard Suits) while life can be described as 'the involuntary attempt to overcome necessary obstacles' (Konstantin Mitgutsch). To write necessary obstacles is to overcome them - with stories. To write unnecessary obstacles is to create them - in games. That's a huge difference.

Therefore we need to look for inspiration in other directions. Games are all about rules. Luckily, so is language. To improve game writing we need to learn from other uses of language for unnecessary and necessary obstacles: What does it mean

to write legal texts? Construction manuals? An analysis of an artwork? Notes for a piece of music? A mathematical formula? Poetry?

We need to do these writing exercises collectively - open - free - speculative - in a speculative game writer's room.

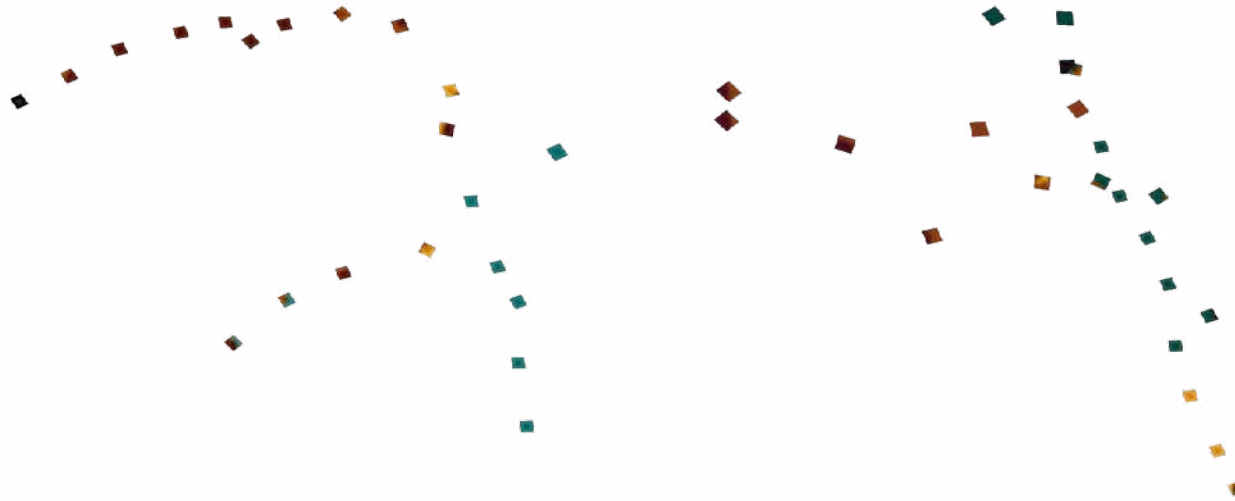
Mats Björkin

Senior Lecturer Dept of Cultural Sciences  
Gothenburg University

After meeting and talking during diy days Jasmine and Mats decided to create a playcentric and experience design oriented writer's room and open lab in Gothenburg, Sweden. Join us at [writers-room-gbg.tumblr.com](http://writers-room-gbg.tumblr.com)

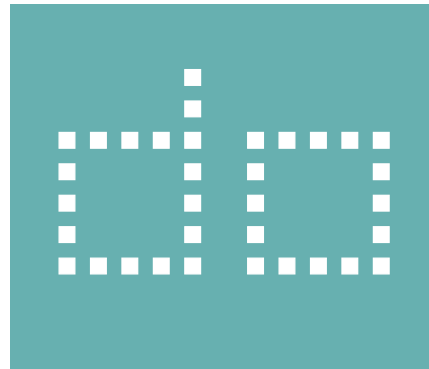


DO SOMETHING



**Based on the prototype on the image below, brainstorm, write down and test the following**

- what kind of situations will the player experience throughout this game?
- which mechanics help the player achieve those goals?
- how does the player operate within the system?
- what are the objectives, obstacles and rules?

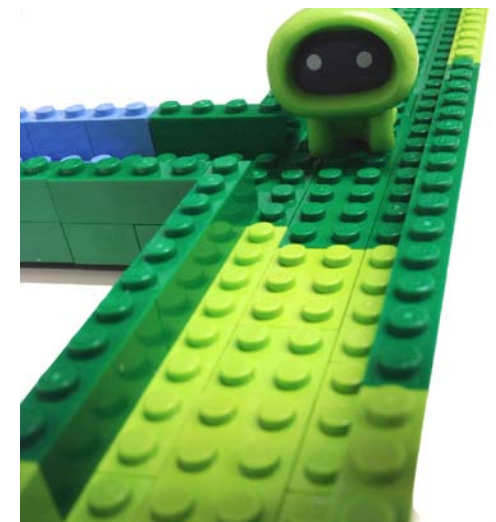
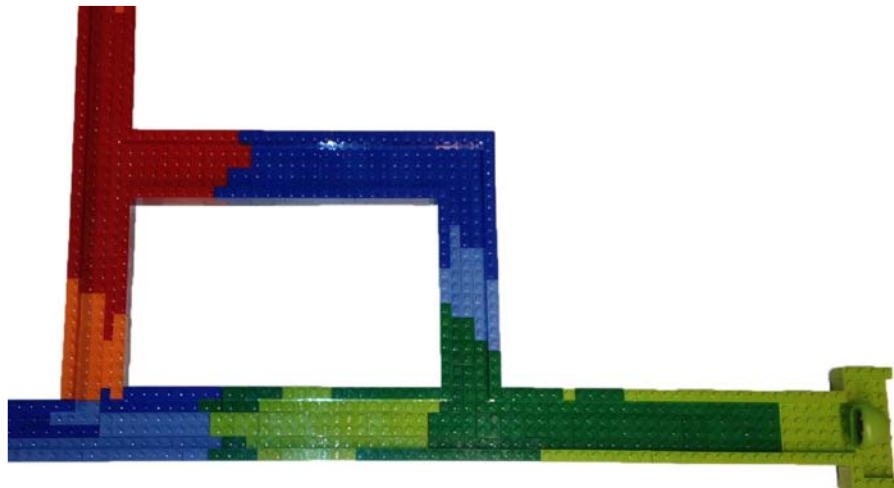


**Based on the framework you created, write a story for the game and a backstory for its character.**

Here are some guiding questions:

- How do the players choices affect the outcome of the game?
- How does the story connect the player with the character?
- Is the characters story pre-designed or can the player customize any character features?

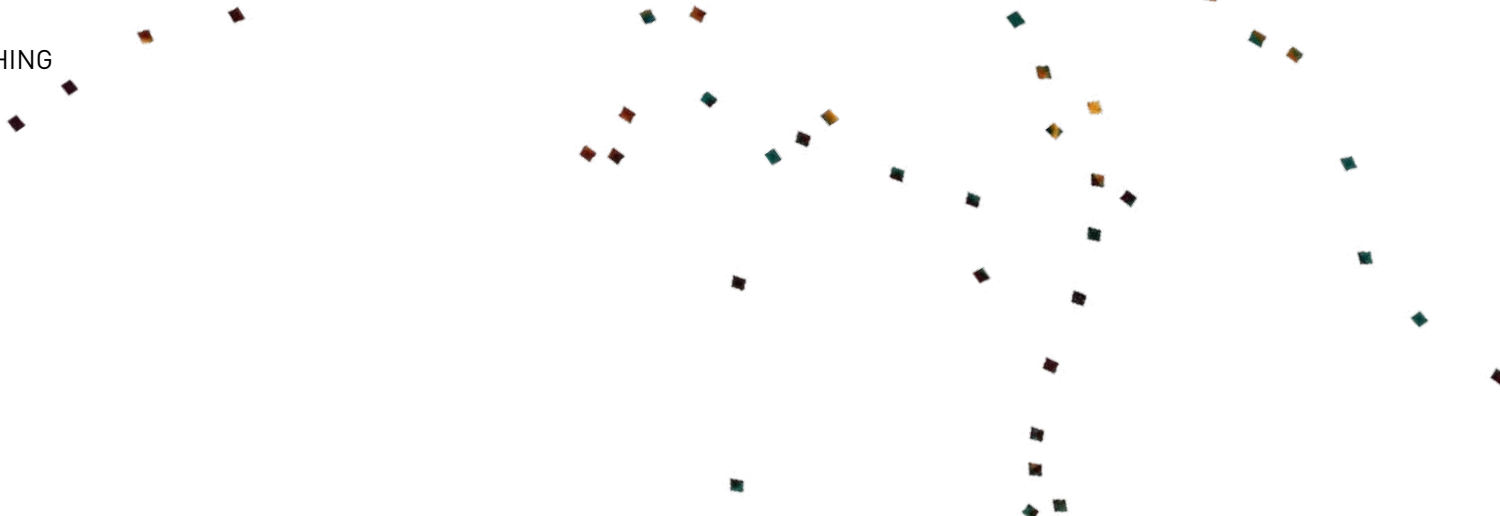
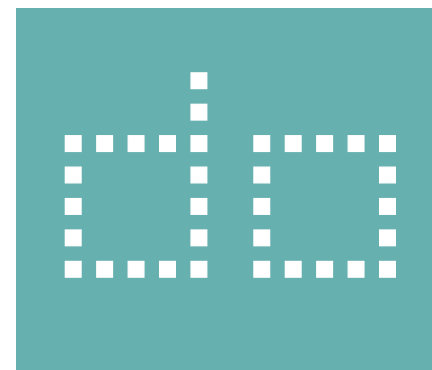
- What does the character want and need in the storyworld, and how does that connect to the players self-actualization?
- What is the balance of player-controlled and character-controlled actions?







## DO SOMETHING

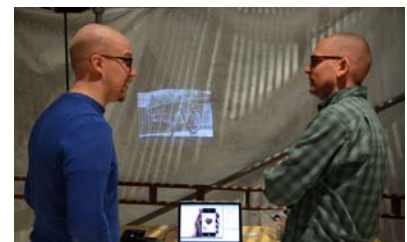
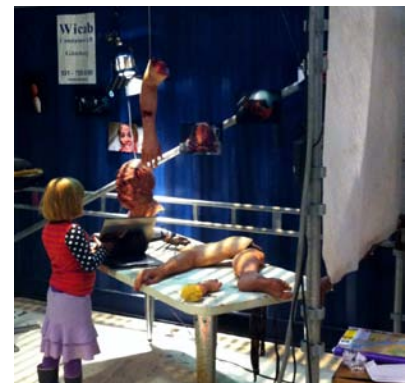
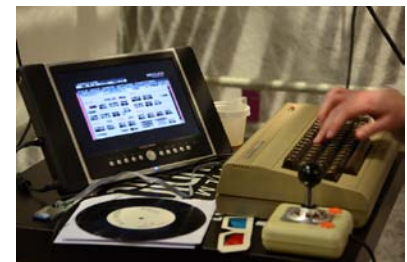
[illegible]

# INNOVATION ON DISPLAY

Inventors need testing grounds. A social sandbox is a space where makers can show and test their innovations and artworks; a space where failure is encouraged and innovations allowed to transform.

By playing, testing, observing and talking with people, innovators can find aspects of their inventions that can be improved in various ways, and also find collaborators. The participants share new ideas and inspiration.

This is a space we hope to expand during next diy days Gothenburg, so start working on your projects and bring them in next year!



**“The experience hall was a mix of curiosity, entertainment and serendipitous conversations that sparked interest, the dynamics of mutual support and unlimited social capital became an engine to learning, doing and sharing things”**  
Joachim Lohkamp

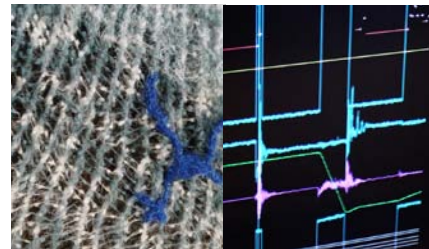


“Gatherings of this kind is crucial to grow creativity and cross-pollinate markets that are close in mindset but operational far apart. A process that will create new and better business collaborations, and strengthen the region.” Älvtennis exhibitor

Älvtennis is a game that will be placed by Göta älv (river) in the winter of 2013. The Älvtennis game is made up of two stations with a lamp and a button, and one river.



Jonas and Alex trying out the Childrens School Single Cinema. The project is based on children’s own filming, each child adopts its own camera for a period of time and in the Experience hall people could see some of their movies.



Neuro by Idun. Yarn, glass beads, audio.

Wearable art with a soundtrack based on nerve signals, exploring tactile aspects and how individuals choose to express their identity by fashion. The body is a bearer of identity, a place for personal expression and because clothes frame the embodied self they become a visual metaphor for identity.

Merging explorations into neuroscience and textile designs Idun collaborates with people from different disciplines to see things in new ways. The soundtrack was created in collaboration with the Institute of Neuroscience and Physiology in Gothenburg, during a microneurographic test developed to find solutions helping stroke patients.



Gothenburg Propmakers exhibiting props in various materials and techniques, made for different international stage and film productions.



It looks like any other bicycle helmet, but it’s equipped with wireless communication, a sensor that measures the heart rate and accelerometers that can assist in accidents. Kristoffer Lidström showed a connected bicycle helmet that provides the rider with interactive features.



# 8 BIT

8-bit music (or chiptunes) is a generic term for music produced using the sound chip of vintage electronic devices, often those intended for gaming. As such, it is not defined by style of music, but by family of instruments, as one would refer to string instruments. Typically these instruments are built by the people who play them.



CLICK OR SCAN  
QR CODE TO HEAR  
CHIPTUNES BY

**nordloef**

"I heard about diy days through DJ nordloef who was supposed to perform there, and since I was on the road with my Commodore 64, and the organizers were nice and gave me a space and a table, it became an exhibition of my 8-bit music. It was very interesting to reach such a broad group of people, with different life experiences. Both nostalgic and newbie listeners thought it was interesting that you can create music on a computer from 1982. At times it felt like playing music in a shopping mall, with lots of passersby, which felt a bit unusual for me who mostly plays at clubs.

It was a nice evening, and it was great that 8-bit music had a spot in the diy days program. It is important for the survival of 8-bit music that it can be mixed into other cultural events, also to show that you can do DIY music on 8-bit machines."

Gustav Petersson







Crime City Arcade is an open DIY arcade platform for developing local multiplayer games for 4 or less players. It is built at STPLN in Malmö by two happy guys called Martin and Niklas.

# UNEXPECTED ENCOUNTERS

**At diy days people often find new collaborators. This is a story that Maria Reihs and Leila País de Miranda shared with us.**

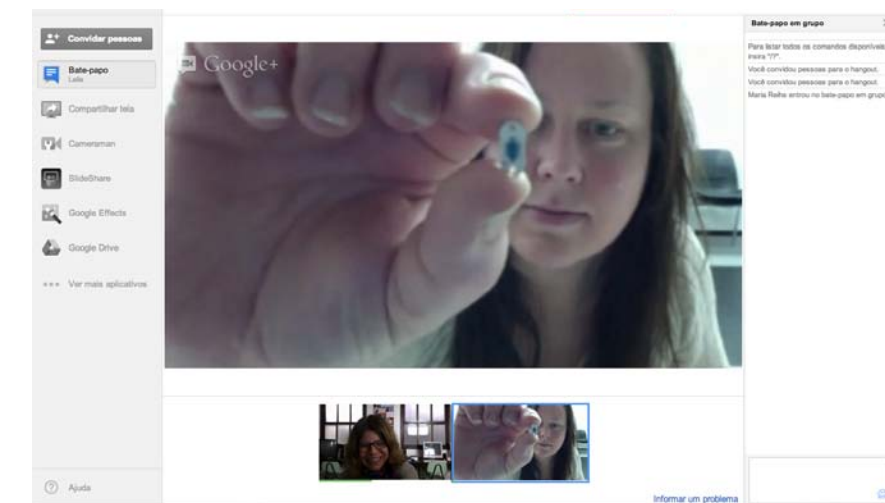
"When I left Niterói to attend diy days Gothenburg, I was carrying not only a co-created Jellyweek Quilt but also some E-Textile stuff. -Maybe somebody wants to try something there, my colleague Nilton said while helping me to pack some sparkles, sensors of touch, temperature, sound, colored leds, a piece of conductive fabric and conductive thread."

"Entering the hall I found Leila's stand with a quilt that had little lights in it, interacting in different ways. I've been looking for solutions on how to make interactive textile for costumes to a performance, and thought I'd just ask her quickly where to find more information. We

ended up sitting by her laptop, sharing ideas, experiences and possibilities."

"We began to talk about the quilt, about Maria's work with actors and about us. At my workspace, Moleque de ideias in Niterói, we had worked in the same direction. After 1 hour of sharing ideas, we also shared some material to work with and the intention of keeping on working together."

"Leila picked out material for me to try out at home, and offered to guide me online together with her friends. Some of us had also worked with persons with various disabilities, and were looking for ways to use these technical possibilities to enhance alternate communication and participation regardless of physical abilities. I love these meetings where 1 + 1 suddenly isn't just 2, but



infinite possibilities of connections, experiences and ideas."

"Yesterday we had our first Skype meeting - Maria, Nilton and me. Next Tuesday we are going to have a Google hangout, live-streamed meeting with others, for example, with someone who is developing an el-wired VJ vest that uses Arduino

to react to the music controlled by a kinetic device. Maria is going to work using the E-textile stuff she received during diy days Gothenburg. We are going to work together. It's happening, even though I am in Brazil and Maria in Sweden."

Leila País de Miranda & Maria Reihs

# HIDDEN STORIES

I collect and integrate open source alternatives for everything we need in life showcasing things like Makerbot, Bitcoin, Open Source Ecology. I call this collecting of resources EarthOS and I showcased it at diy days Gothenburg in the experience hall.

What totally surprised me was how diy days contributed back: it made me understand that EarthOS is more a story than just an engineering project. That's how diy days participants intuitively understood it. I now see the project as also being a piece of art. It's a novel, disguised as a manual. A utopian exploration into how open source will transform the world.

Some thoughts from the accidental storyteller that I am:

Learn Do Share. Share your half-ready project – diy days fits great! Forced to explain, you're forced to learn what you do. It so happened to me.

Mingle with people you never meet. As a tech hacker, getting involved in the artful diy days community enabled me to see my story. A story is what the audience says is a story!

Tell an open story, not just an open end. EarthOS has no plot, just a framework, tools, inspirations. People imagine their own plot and role from this vague vision of the future.

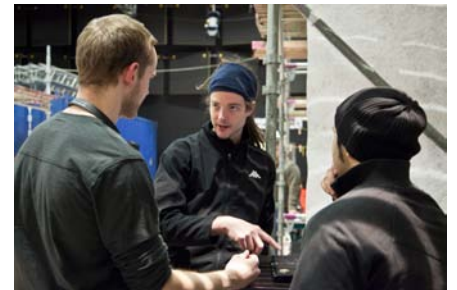
Let's call it a plan. Your ambitious story is most inspiring when you call it "project" and disguise it as reality. Before it made me sad that people never knew if EarthOS was real, a vision or outright fiction. Now

it's a story that covers all these, and I want to play with this confusion, challenging the audience towards action.

Live out your stories. It makes them much harder to ignore, and it makes you a synthesis of the arts. Everything has its place: code is poetry, sewing is costume design, home hacking is set design and demonstrations are stages. Let's care to tell world-changing, deeply meaningful stories with our lives. Unfinished stories which others desire to continue when we're dead.

Awesome life stories to all! (And, would love to hear how you enact yours!)

Matthias Ansorg  
Computer scientist, @matjahu



# DEAD ARCHIVES, LIVING PRINTS

Down in a hole. A drop of sweat falls on the ground, I scrape away another layer of soil, 2 weeks of digging, rain and mud, sun and dust. I hit something, my fingertips carefully brush away the soil and a piece of clay appears. Pain and fatigue disappears in a sec, heart begins to beat faster, excitement!

I register the fragment before I lift it up and place my thumb in the cavity where a person living during the Early Iron Age placed theirs..... to make a pattern around this bowl, possibly used during a dinner in a house from what all is left in this dirt is a spot of darker dirt in the corner of my hole in the ground.

The amazing science of archaeology, the art of seeing what is not there, of reading details, placing them in a bigger context, using imagination. 3D models of longhouses, archives of field notes and reports,

and the tactile experience in the field or in storage rooms in museums, form the way an archaeologist sees and feels a field that to most people would be seen as an empty, overgrown piece of land, a meaningless spot on the countryside. By using imagination and various archives people can also visualize the future and start building it, that is what we do during diy days.

In the same way that that piece of clay connected me to the humans of the past, this machine that I am typing on now, an extension of my body, of my dendrites, curating their signals, is connecting me to humans of today. Creating amazing possibilities and synapses, but also leaving traces, living digital prints. What will media archaeologists find in 10, 50 or 100 years?

Jasmine Idun Lyman





“Six million years is a vast span of time. In order to begin to comprehend it, to grasp its salient pattern of events, it helps to think of those events as constituting a play, a drama of our past. A very special play, for no one wrote the script: 6 million years of improvisation. Our ancestors are the actors, their tools are the props and the incessant changes of environment through which they lived the changes of scenery. But as a play do not think of it as a ‘whodunit’, in which action and ending are all. For we already know the ending - we are living it. ”

– Stephen Mithen (Prehistory of the mind 1996)



Excavate something!

Check your browser history, what sites did you visit 13 days ago?

# DARE TO DESIGN

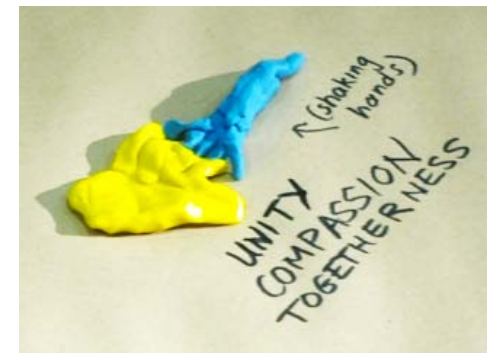
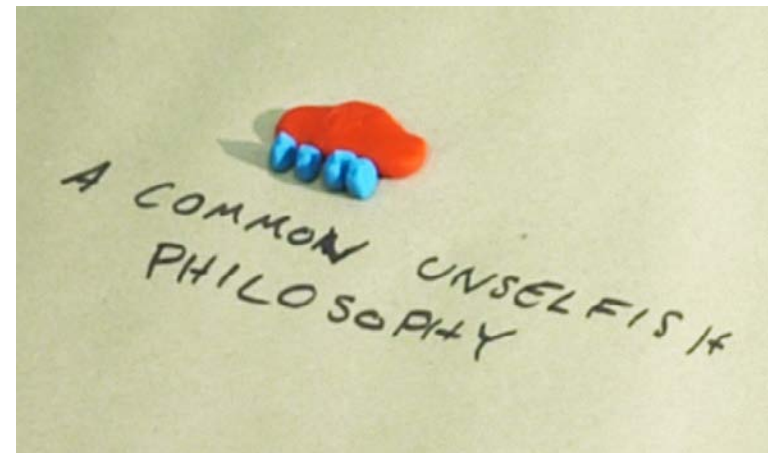
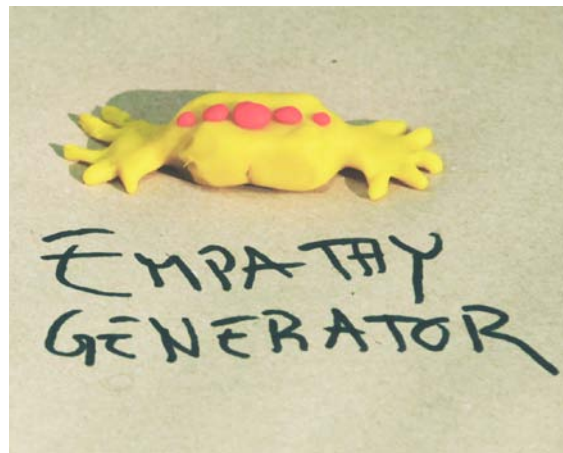
**Participants at diy days** Gothenburg were challenged to create a unified Wish For The Future. The group brainstormed ideas like, “a metropolitan city of tree houses” and “a world with no star wars prequels,” and finally through a process of narrowing and voting, the group arrived at this wish:

All children will be loved, everyone will be creatively expressed and people will be happy.

Absurd idea? Great! The inconceivable sparks greatest creativity.

We separated the audience into groups and produced a story, a prototype and a time capsule to safekeep the solutions.

The following pages show some highlights of the Wish For The Future session.



The story group had 20 minutes to write a story about this wish for the future.

## TREE OF DEATH

It was the year of 2113. Thanks to our ancestors' relentless exploitation, people faced an irreversible shortage in resources. People cracked down the boundary between countries and created a "One World" government, hoping for a more efficient allocation of resource. Unfortunately, the centralized power led to authoritarian rule.

"In the light of the resources shortage, I hereby declare the launch of the 'No Child Policy' to keep the world livable for the survived. Prosecution will be strictly enforced for any offence," announced the One World Dictator.

Since the new law launched, in fear of the fatal punishment, millions of babies were buried every day around the world - in tears. On an ordinary day in Gothenburg - a little deserted village on the North, a little girl, Gabriella was buried beside a wilted palm tree - like many of her counterparts.

She wanted to live. She wanted to love and to be loved. She wanted to open her eyes and see the blue sky again. She wanted her skin to be embraced by the breeze for one more time.

Her will turned into tears, infiltrated into the soil and ran into the river. Her will nourished the wilted trees and the dying minds. As it ran into the tap water, her spirits entered the struggling children's bodies. Their eyes formed a film like a lens, giving a whole new perspective - there should not be any unloved child. Children around the world feel empowered and feel the call of Gabriella. They travelled from city to city, gathering around the blooming palm tree next to Gabriella body.

"We don't need a superhero. All we need is love," said the crowd. The desire is so loud that the adults around the world heard it, so did the dictator. He freaked out and decided - "this mess has to be cleared". He brought troops to surround the palm tree and opened fire at the children. They all had no choice but to flee. Nonetheless, the idea had been born and it was only a matter of time before this new generation would mature and eventually be able to design a world that embodied their collective vision.



## THE CITYCRAFT

The CityCraft is an ancient artifact from 2013, created at diy days Gothenburg. It visualizes a model of a city that shows an early view of what modern 2113 living would later evolve into. Back in 2013 people were concerned by stories of babies being found in garbage cans, as the population was just reaching 8 billion in a world not yet equipped to handle this growth. These early world citizens formed events in order to redesign the world to achieve a higher standard of living that allowed for all children to be cared for, everyone to be creative, and for an overall sense of wellbeing and happiness. These events often involved think tanking through the process of simple rapid prototyping using basic arts and crafts materials. This artifact recently dug up from a time capsule that was buried 100 years ago shows a vision of a rocket propulsion city that houses 150 people. They would be living off local vegetation such as apple trees, bananas, beans, and rice fields cultivated by animal style robots who plant, water, pick and cook the food. When that land has been used and needs to regenerate they very accurately predicted the modern practice of firing bio fuel rockets and simply migrating to new territories in the world. Keep in mind this was decades before the world wide directory of land management so this idea wouldn't have been an obvious one back when this prototype was crafted. This artifact shows a quest for happiness through security of basic human needs, and reflects a unique era when the world had not yet sorted out how everyone's essential survival needs could be met. It also reflects a world where creative expression was reserved for those with permission to create and this artifact reveals that creativity wasn't always considered a default thing everyone does, but was thought of at the time as a highly valued quality of life to strive towards being able to do. It also causes us to ask ourselves what we currently seek? What might models or visualizations we make as a view of how people will be living by 2213? What are we currently concerned about today that will likely become an obsolete worry during the next 100 years?

The prototyping and time capsule groups had 20 minutes to rapidly prototype the concepts using elementary tools such as crayons, legos and playdough.

## THE LOVE GAME VIRUS

Literally, what if we turned our cities, our spaces, online and offline, into a big love game? What if love was like a virus? A digital virus? What if in every class room we had machines built from really cheap hardware indicating what's going on with the love game? How many points are being scored? What if you could have all that data projected on a big clock tower so everyone in the city could see how they could see how high or how low the level was in all our classrooms. And you could play to raise it up. And you could do these things, play share, read and write.

What if you took it even further, what if you could hack all the other games, dance dance revolution, online spaces, what if you could literally build viruses that put a meta game on top of all the other games and spread this everywhere. You could repurpose t-shirts with interactive ink. You could have bracelets with screens. It's actually feasible.





“Even when something is totally whimsical there are amazing ideas and things that can be derived from it”  
Lance Weiler



# ENTANGLED AT DIY DAYS

Quantum entanglement is – simplified – a phenomenon where two particles interact and then become separated. They will continue responding to each other, and information can be transferred regardless of the distance between them. Einstein called their connected spinning “spooky action at a distance”.

At diy days we got challenged to brainstorm wishes for the future, all together, during one minute. Then to agree on one wish that we would work on, to make it come true.

We got divided into groups, focusing on the story of how the wish came true, and on the technical solutions that made it happen. The groups were separated, but got an update from each other during the process. The update consisted of a presentation of the work by one group, followed by swarms of questions

from the other. Not to be answered then and there, but as a help to continue, to clarify, give perspective and inspire.

It’s amazing to see people who meet for the first time, collaborate, follow each others thoughts and spin a story entangling in technique towards the same goal. And it’s fun.

Regardless of whether we continue to work in these groups or not; the experience, questions and ideas will keep on inspiring us long after diy days.

How to get there?

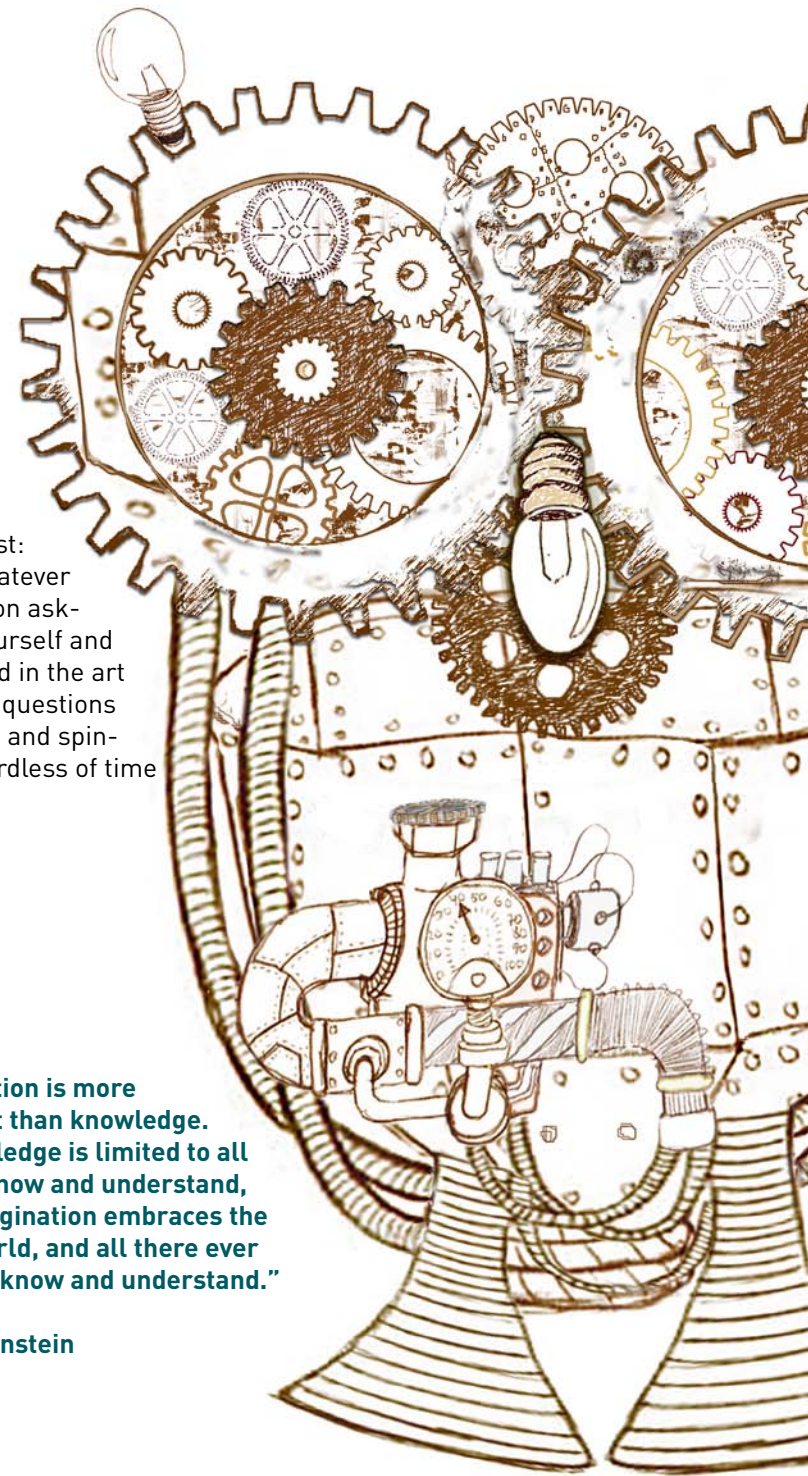
By continuously choosing to collaborate, listening and trusting each other, having a mutual goal and enough obstacles to overcome prestige and performance anxiety, but not so many that it blocks creativity.

And last but not least: good questions. Whatever you do in life, keep on asking questions, to yourself and to others. Get skilled in the art of asking, and good questions will keep on turning and spinning the world regardless of time or distance.

Maria Reihs  
playwright

**“Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.”**

/Albert Einstein



## independent thinkers finding common cause

Everyone brings their unique experience, past failures and successes to every new group effort. We also have cultural diversity, personality, age, knowledge base and many other factors giving each individual wildly different viewpoints about what matters. To work together we must find our overlapping common vision but to stay engaged we must also give voice to our individual unique perspectives.

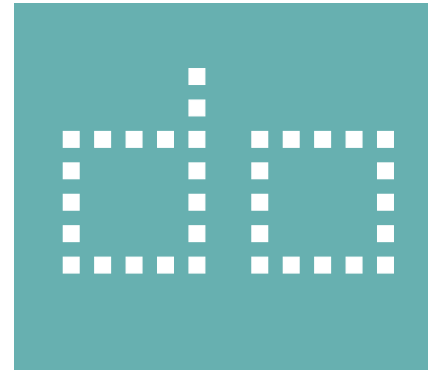
For example the Wish For The Future participants common vision was, "We wish for a society that thrives on creativity, where everyone is happy and no child is unloved." That statement becomes your design challenge. As you can see thinking big and reaching for what seems impossible is encouraged. But it's also very abstract and means something different to everyone. So to really turn it into a common vision you will have to dive in.

Here are ways to create your own lab for any project. These techniques can strengthen a collective vision while inspiring playful collaboration.

**Facilitate** the understanding that the goal is to find a common cause from the group. If it's an "open session" clarify that all ideas are open to all participants and are not owned by anyone. Receive unanimous agreement before continuing.

**Brainstorm** things that matter to each person in a real-time virtual space or physical location. If the group is large be creative about how to make sure everyone has a voice.

**Synthesize** all of what's been listed into a mission statement that gets unanimous agreement before continuing. Write this down large where ever one can see.



**Divide** into subgroups that will either tell a story that reveals how the problem was solved or design prototypes of innovation or technology that could solve the design challenge. Use clay, pens, paper, scissors, yarn, building blocks or any tool that will unlock a playful mindset. Keep your hands moving at all times and remind each other of this rule.

**Tease** each groups work in a 2 minute draft presentation. Collect feedback from the other subgroups in the form of a question while not responding but just listening and writing them down.

**Redesign** in your subgroups based on insights from discussing the questions asked.

**Present** a new refined version. Bring in a wider audience for this using live streaming or video recording.

**Discuss** in sets of 2 or 3 people to how you can make the ideas and creativity from the session tangible translating concepts into actual actions.

**Commit** on paper shared with the rest of the group each members future actions. Take a photo or type out and send a copy to the group to increase accountability.



# IT ALWAYS STARTS WITH AN IDEA...

diy days Gothenburg is a birthplace of many, many ideas. The potential to start something new, exciting and wonderful is very tangible. This article is an attempt to describe why I think "good/solid ideas" survive and "bad ideas" die. I also want to explain why I think this gathering is a fundamentally good idea but why most of the ideas born here die quickly and why this is a good thing. Having ideas is not enough, they must prove to be superior to what is in place to be able to grow into something useful.

**Note that useful is good, but good does not need to be useful.**

## Having "Ideas"

An idea is in this context a vague mental impression, a reflex from stimulus, not an active process. There is a lot of stimulus at gatherings of creative people but unless the ideas resonate with an emotion and mature into a creative process they will die soon after they are

born. This is good because now there is more room to new ideas, spending time and/or energy with ideas that nobody cares about is a waste of time.

## Being "creative":

When an idea strikes a chord with us we see potential value in them and they stick around. As long as the chord resonates the process morphs and inverts, the idea grows into a process to keep the original (and/or new emotions) alive. We call this emotion "passion" if it is strong enough.

If you want to spread the idea it needs to have something to get traction among others, if not, enjoy yourself while it lasts! Since it is possible to be infinitely creative without constraints Sir Ken Robinson suggests a more narrow definition when taking your ideas outside your head and into others: "being creative is having an idea that has value."

During diy days Gothenburg there was discussions about "the value of creativity", nobody questioned if creativity in itself is valuable, the debate focused on where, when and how to use creativity efficiently as a tool.

## Having value:

There are many definitions of the word "value" but the concept is the same in all of them: value describes the amount of something. Depending on context, the unit of value has different units but the value always measure amount of usefulness in the system. An example could be one ton of gold bricks is valued at \$10 million. Depending on context the value shifts: in one situation the value is the money, in another its weight is more useful and in another it is the format of bricks (utility of division).

The value/usefulness is determined by adding all foreseeable gains after

implementation (or evaluation) and compare with perceived effort to achieve that state. We do this all the time but do not notice it since its so short and with little consequence. So in order for others to recognize value in an idea it must be presented within a context where the units are meaningful and measurable (or at least comparable) to the recipient, you should use units that play a practical part in achieving your and their goals.

Simon Sinek says: "People don't follow what you do; they follow why you do what you do." If they find your core belief (emotion) to resonate with their own they will follow your reasoning and use their own energy to help. You now have collaborators and everybody is useful to all, this win-win situation gives power, credibility and resources to the idea. It might have been your idea but it is now everybody involved own the process and goal together.

### Summary:

Any new idea must have superior qualities that is not only achievable but also worth doing by the people that will do the work. To get people onboard and work with you they should be presented with units of measure that shows the amount of usefulness within the context of their goals, exposing the perceived superior qualities.

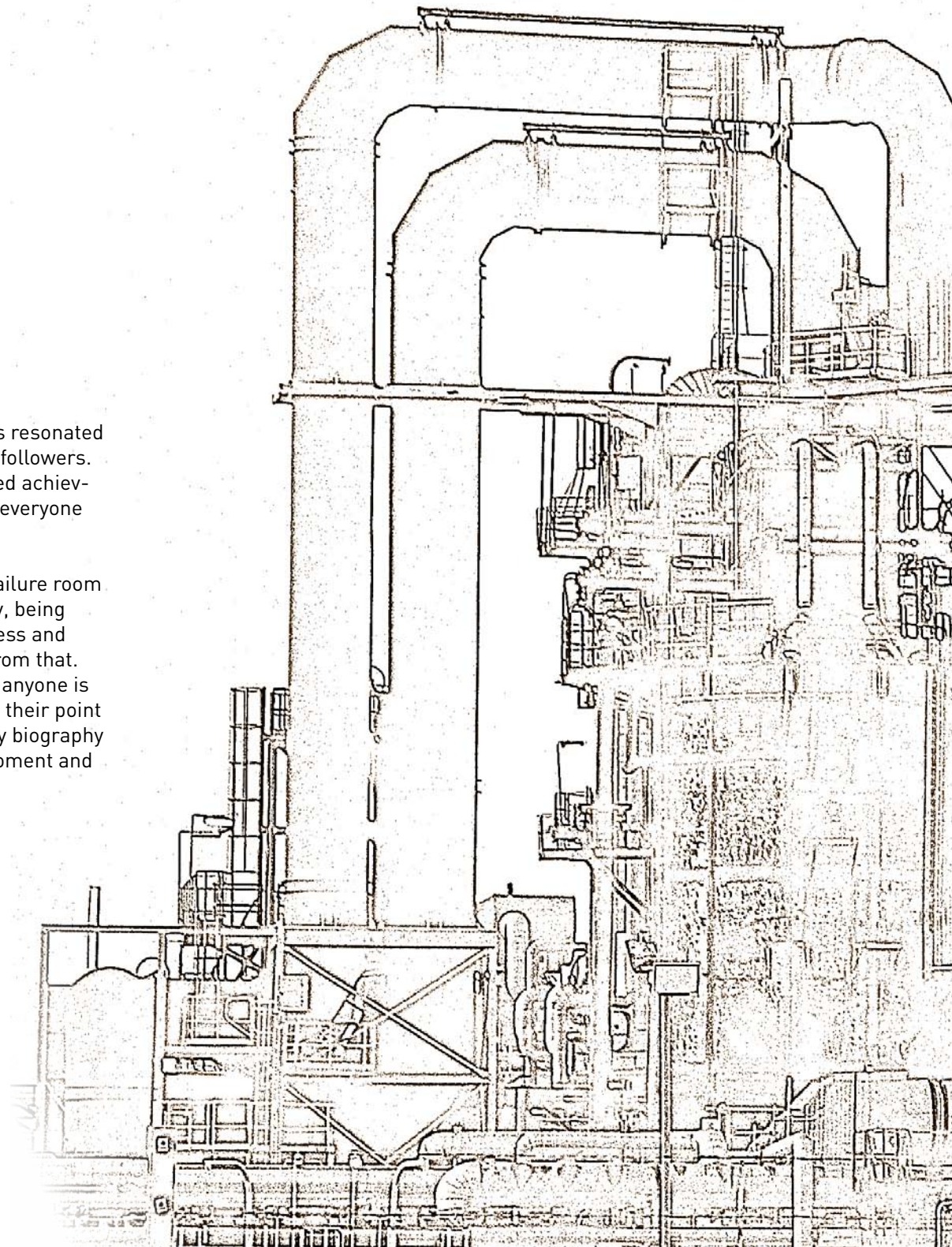
The real power, as I see it, of diy days and "learn do share" comes from the real examples of bending/breaking rules by rejecting the whole or part of current systems, achieving great results and getting recognition for doing something good. They also inspire the participants to find new ways of doing things, providing tools to educate about ideas by example, proving that many more things are possible than previously thought. Many of the speakers consistently showed that they had an idea that survived into a process that was considered

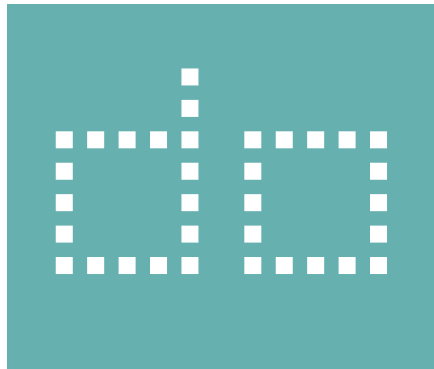
useful and had value, this resonated with others who became followers. The goals were considered achievable and worth doing for everyone involved.

This environment gives failure room and time to die gracefully, being wrong is part of the process and we all learn something from that. It's an open space where anyone is given a chance to explain their point without being analyzed by biography but by potential of the moment and future gains.

Henrik Hörlin

Teacher, Interaction design





You need papers, markers and an empty table or floor space where you can spread out your papers.

Visualize an idea you have

- take a piece of paper (start) and draw the background to your idea as it is in the current state (images, no text)

- take a second piece of paper (goal) and depict the final state of the idea.

Think about the connections between start and goal

- on separate papers, sketch what you have to do to get from start to goal. There can only be one action per paper, and it should be as complete as possible. Now place all papers in front of you like bridges between the start and goal papers and see if you can form a good strategy to accomplish the goal.



# WHAT ARE YOU WORKING ON? WHAT DO YOU NEED?

At diy days Gothenburg, the open mic sessions showed a great variety of projects. During these sessions, people had the opportunity to pitch their project in 60 seconds according to the principle "This is what I am working on and this is what I need". It was a very popular part of the event and many chose to seize the opportunity.



Stephanie asked for help with a crowd funding campaign to make it possible for her to travel through Asia and bring participatory design practice to grassroots NGOs/social enterprises.

"During diy days, I also got inspired to use stories to inspire and I started a project called Raconteur Lab - The 101 Ordinary People. Today is exactly one month since the initiative started and the idea is to collect and share 100 stories from ordinary people during my half year travel in Europe."

Contact [msw.stephanie@gmail.com](mailto:msw.stephanie@gmail.com)



Filip and Ahmed presented their idea for a documentary about parkour. Cato, one of the worlds most prominent parkour artists, gave the participants a taste when back flipping onto the stage. Contact [spiritoffreerunning@gmail.com](mailto:spiritoffreerunning@gmail.com)  
Blog [spirit-of-freerunning.tumblr.com](http://spirit-of-freerunning.tumblr.com)



← CLICK OR SCAN  
QR CODE TO  
WATCH VIDEO



Max is launching the first Nordic Creative Commons Film Festival, August 30 - September 8 2013, and asked people to send in their films. Visit [nordicfilmfestival.cc](http://nordicfilmfestival.cc)

# IMAGINED STORIES THAT SOLVE REAL PROBLEMS

The StorySprint is an open design challenge similar to “Wish For The Future.” Participants of this workshop had 2 hours to tell a story about something that mattered to the group. Mostly parents and educators, the group chose to design a model that gives children a better learning experience. They approached the challenge by starting with a wish, which was turned into a story theme. Then collaboratively improving the story arc by embedding their real life vision for what they hope can happen in reality. The result below shows a solution to the problem these educators and parents were facing.

## OUR STORY SPRINT

A dad wants to get involved at school and help the parents teach the kids. He's an unemployed fisherman who has lost his boat in a storm so he has some spare time to support the local school as he sees his daughter's grades slipping.

The teacher tells him to talk to the principal. The principal, says, “I'm sorry, Sir, but your qualification is catching fish, not teaching children.”

Not being able to hide his disappointment, his daughter asks him what is wrong. He makes up an analogy about how a giant sea monster had destroyed his ship.

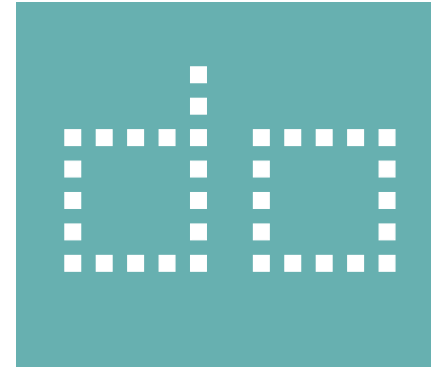
She saw this as the beginning of an adventure and said, “I want to find the sea monster, so we can get your ship back!”

The next day after school they put together all the evidence they could find including rising sea levels, local pollution and species mysteriously going extinct. Her friends joined in and the quest became a game.

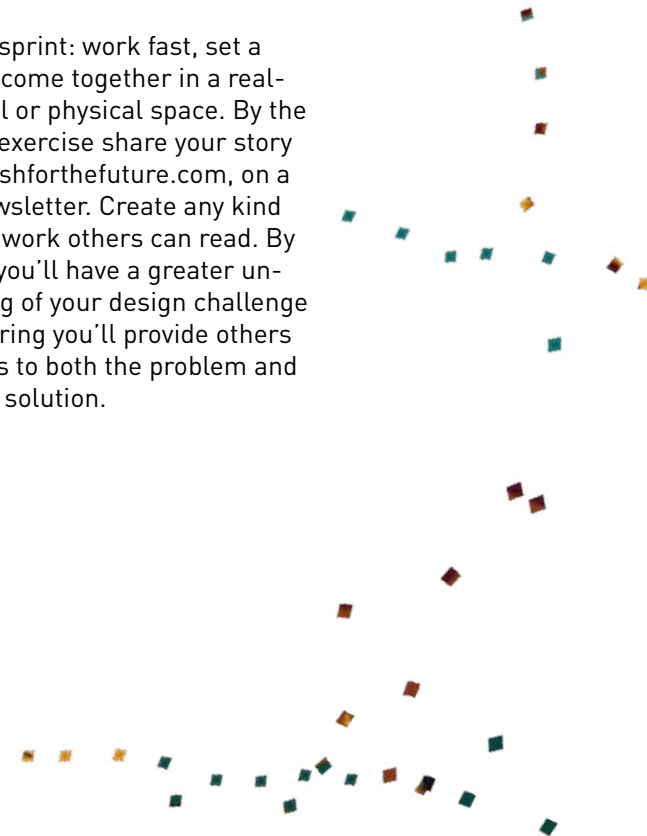
The father brought his knowledge of the sea and the kids brought their innate ability to find any piece of information on the internet. They pieced together a slideshow that told the story of what happened to the ship. The principal saw the slides and was so impressed that she called for a public assembly in the school, so the father and the children could share their work. He told his seamen's yarn to students, who were enraptured by his stories. The daughter presented the findings of their research and concluded that they had found the sea monster and that its name was Global Warming and that through biking to school instead of driving, eating local food in the cafeteria and planting trees after school they all could fight back against this sea monster.

This was the birth of what eventually became a world wide after school club, engaging children in learning about our environment in a creative setting led by parents and promoted by teachers.





Do a story sprint: work fast, set a time limit, come together in a real-time virtual or physical space. By the end of the exercise share your story on [www.wishforthefuture.com](http://www.wishforthefuture.com), on a blog or newsletter. Create any kind of creative work others can read. By doing this you'll have a greater understanding of your design challenge and by sharing you'll provide others with access to both the problem and a potential solution.





# OPEN DISCUSSION - THE VALUE OF CREATIVITY

At the end of diy days we rounded up with a town hall discussion curated by Jörgen van der Sloot and initiated by the stories of three persons who all walked their own way in a very inspirational manner.

We talked to Hanna Sköld, a director whose first feature film had an unconventional premiere on the front page of The Pirate Bay under a Creative Commons License, which led to it spreading online in 113 countries, and translated into 18 languages by the audience. It was a low budget film funded through a private bank loan of 10 000 euros and many peoples creativity and different contributions.

"There is something here, something beyond money, beyond what I do when I create my film, which I want to give away, something that people want to be a part of. There was even a person who emailed me and said that 'I'm seeding your movie now, and I feel like I'm part of a peace movement'."

Then Paul Blomgren, a photographer and documentary filmmaker, who together with some colleagues decided to breathe some life into the film industry in Gothenburg. They moved into some totally rundown buildings, started small equipment rental companies that soon gathered like minded and formed this space, hosting diy days, and a cluster that today consists of more than 40 media related companies providing everything needed for a film production.

"We take a lot of risks to make this happen and we share that with all those entrepreneurs that are also passionate about the same project, to create and to build a future. Everywhere in the neighbourhood there is some kind of collaborative communal effort that I think this passion to build locally and create some kind of selfesteem within the business have become creativity in a way for us, to make this happen."



And Arin Crumley who made the first feature-length movie released on YouTube. Millions of viewers have engaged across multiple mediums with the film and complementary online series. The film screened theatrically around the world using the first location-based request system for independent film.

"We couldn't afford any distribution, so we decided to think outside the box, made minivideos that were about making the film and pub-

lished them as podcasts where we asked the subscribers for help. We succeeded in getting a theatrical release and then released the whole film on YouTube. We got instant feedback online from people who watched it. In the future I will be planning for this kind of interactivity from the beginning.

Jörgen asked the participants what the value of creativity is and if anyone was worried about our ability to sustain creativity.

"Just the process of being creative has a value to all of us, and that's impossible to measure because that's about the quality of life." Josephine Rydberg Liden

"The value of creativity is too much on the shoulders of artists, they need to share more. If they hold back, the value will be lowered. Too much responsibility is put upon the artists." Participant

"I don't know if I see it as a burden. Many people that are in the creative business are afraid to be invaded by other people's creativity." Hanna

"But if we want to say that everyone can create, are we prepared to release our own control?" Participant

"There will always be people that are willing to live and die for the things they are creating. Not everyone is prepared to do that." Hanna

"We have a tendency here in Sweden to lump cultural work and creativity together, and I think that's not necessarily a good thing. Creativity is a part of many different trades." Paul

"Transmedia for example needs all types of people to make it work and we are moving towards a more including system at the same time as we are talking about the diversion of one's self and identity." Christian Riedl

"I didn't even realize that we were talking about film. Like the event. I didn't even know that we were in a film studio until you started talking about it. So I think in addition to the thing about identity I also think it's important to talk about the distinction between creative products and, you know life. When you ask about the value of creativity I think that, well it's one of the core ingredients in our ability to survive as a species. We have to learn how to see ourselves in a different light. To me this is one of the core functions when it comes to art and culture. To point out other ways of being in the world, and our respect for other people." Nadia El-Imam

"If everyone is celebrating creativity, and it is good for everyone, wouldn't the most interesting thing be resisting creativity? Look at the PirateBay case. It's interesting how the system reacts to these new

groundbreaking things when they actually break new ground. We don't have incentive systems for people who want to be creative." Max Valentin

I think you can never separate creative expression and politics. The interesting thing is when creativity has agency, when it wants to change things. I don't think you can be truly innovative without the cognitive dissonance that comes from different perspectives crashing. And that can't come from a place where everyone is creative and calls themselves an artist." Nadia El-Imam

"The creative value for me is something about the process. You gain some life value that you can't measure." Participant

"I think you need to separate creativity from the creative outcome. When you turn creativity into a business model and you ask how we are going to measure it, what comes out is a need of everything being equal. I give you something and you give me something back. I would rather share creative resources than just giving things back and forth." Hanna

"Money is something that once was a creative solution but today is part of a problem. It creates safe creative decisions." Arin

"I'd like to talk about the psychology behind creativity. I notice that in a group people are more creative when they feel safe. For me personally, when I have been the most creative is like when the love of my life left me, I get super creative. There is a contrast between being safe and creative, and being on the edge which also makes you very creative." Participant

"Being content is kind of the opposite of creativity. There are no problems to solve, everything is well set up and you're just cruising. So maybe what a starving artist wants is actually the ingredient to their demise." Arin

"It's like a game, there is something about it, like discovering the world for yourself. Like being five years old again. There is a reason we like to play with playdough and stuff like that. You can lose yourself in one idea. It's like a game without winners and that's why I love it." Participant

# CROWDFUNDING HISTORY

In 1884, the American Committee for the Statue of Liberty ran out of funds for the building of the foundation of the statue. Joseph Pulitzer, the publisher of the newspaper New York World, came up with the idea of asking the general public for funds through articles in his newspaper. In only six months time he raised over \$100 000, thus making the project possible. Without even knowing it, he invented crowdfunding, and started a movement that still evolves to this day.

The idea of crowdfunding is not a new one, the basic idea is to get the money you need to make your ideas become reality through the help of the general public, and not through the usual corporate channels.

So what is the deal with crowdfunding, one might ask. The deal is the reach, the potential power the internet gives us in organizing people and tapping into their unique skill

sets and resources needed to make something happen. Crowdfunding is part of these new organizational patterns that is indifferent to geography that also involves crowdsourcing and a new type of audience involvement and common resource pooling. The technology that exists today not only makes it easier to reach people through new platforms such as the internet, but it also makes it possible to keep costs down and make projects happen in ways that simply could not be done before. The crowdfunding movement has expanded a lot in recent years, and there are now funding portals all over the world.

## Crowdfunding benefits

- Involves the audience and enables them to engage in the project
- Promotes projects at an early stage

- Gives instant feedback and can prove there is a market when reaching out to other financiers
- Can be a platform to match crowdfunding with additional financiers
- Brings democracy to funding, allowing risky or controversial projects to exist
- Raises the producers profile and reputation while raising money at the same time
- Allows the audience to own your project by being the ones who made it possible

## Crowdfunding in Europe

Max Valentin hosted a workshop about crowdfunding at diy days in Gothenburg. He is the founder of Crowdculture, a Swedish company that specializes in crowdculture, or-

ganizes workshops and is currently organizing a creative commons film festival. Max says that crowdfunding is like a mini-universe of different smaller projects that builds toward a bigger goal, and in each of these smaller projects it is important to use classic dramaturgy to accentuate the interesting and important parts. By doing so, you can gain the general public's interest and also improve the amount of funds you collect.

Another important part of crowdfunding according to Max Valentin is to have a three part communication plan with the audience- one before the project starts, one while it is going on and one after. By doing so the audience will feel more involved and also be more inclined to sponsor future projects.

In the Netherlands and in Spain the interest for crowdfunding is huge, and the movement is growing on



a global scale too, though in some countries, like Sweden, the progress is slower although it is still noticeable. Using the traditional corporate channels or using funds from the government, the average age for

debuting as a feature film director in Sweden is 43. In 2012, it got even harder to get funds from the government, since you now have to have been granted funds for two feature films before, to get funds

for a new feature film, creating a catch 22 for anyone who is new in the business and want to get funds for a film project. An example of this absurd system is a film that recently won an Oscar for best documentary, after it had been rejected twice by the Swedish Film Institute.

But by using crowdfunding, this is more likely to change, especially since it enables creative people to work outside the system. In Sweden, there is also a TV-license that everyone who owns a TV pays. This sponsors the 9 channels that are available to every citizen and also 4 radio channels. So in a way, the Swedish government use crowdfunding and have done so since 1907.

The European Union (EU) is currently working on a new law that will update the copyright framework. Many believe that the new law will be more adjusted to the new ways to

fund and create projects, and move away from the somewhat outdated attitude towards crowdfunding that exists in many places today.

Max Valentin believes that crowdfunding will be a very common way to get funds for different kinds of projects in the future, and that it will lead to a richer offering of culture, where the audience participates, debate and get involved a lot more than they do now. This way, the projects of the future may be more connected to the audience than ever before.

Jonas Kowalski  
Film maker



# A SHORT FILM CHAT WITH ANNA LINDER

To define a theme for diy days Gothenburg, I talked to creatives, students, policy makers etc. mainly within art and moving image industries. Especially in the film industry, categorizations have a connection to value, and they also limit creativity. How is the quality of film affected when you have to make your film 29 or 59 minutes long to be accepted by Swedish Television, or when you have to make 2 feature films before you can apply for funding through the Swedish Film Institute (SFI)?

Swedish artist, curator and filmmaker Anna Linder fights for short-film makers to get paid for their screenings and actually managed to get SFI to support them to some extent. Here are her views:

"Internationally, the short film genre is on the rise both on the artistic and funding/distribution level.

Unfortunately Sweden is not at the forefront of that development; quite the contrary to what many believe. Even though Swedish film is gaining popularity abroad, short films are still treated like an exercise before a feature film debut. During short film screenings the venue and its personnel gets paid, but rarely the filmmaker. Everyone takes for granted that the filmmaker is just happy to have the film screened. That also limits the interest for distribution, which is a paradox since it is easier than ever to make and distribute shorts. There is an international market too, Canada is a good example, with distributors focusing on short formats, experimental and artfilm".

"Shortfilm is expected to be cheaper to make while, at the same time, it is considered to be a more creative category; it is rarely reviewed in

newspapers like feature films, while artfilm is reviewed like any other artwork and is never talked about in terms of length or genre."

As an art house film director, rarely making traditional three part, linear stories, my films often get the label "experimental shorts" and end up outside of the common funding options. For Anna, currently working on a research project about Queer moving images, having her films categorised in the experimental category, gives Anna a safe space since the audience is prepared for the style of her films in another way. Her recent screening at Tribeca experimental was amazing and she really felt at home. This research project recently got unprecedented funding by the Swedish Research Council, and I asked Anna if she had used any non-traditional methods for funding her projects before.

"A non-traditional way for me to apply for grants for my experimental films is to ask intensely for a meeting. The times I have met people face to face and shown and told about the project, it has always succeeded. Of course, you can get the stamp of being a annoying type, but if you like I, come from a DIY environment, a self-created career without academic training (I have that today though) it's sometimes hard to gain confidence through writing. Maybe you are not using the right words, the right language. I think that we are many, who do not have that but are still great at running projects".

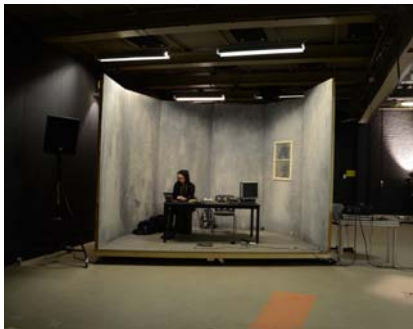
Jasmine Idun Lyman

# PERFORMING ART



CLICK OR SCAN  
QR CODE TO  
WATCH THE SHOW

Artists are groundbreaking diy-ers, interdisciplinary thinkers who walk their own way, transform, invent and create things in any material, make their own rules and constantly spark peoples imagination by sharing their expressions. Take Djs Rymdfärja for example, Niklas Ström and nordloef, who transform machines like a Nintendo Game Boy to generators of awesome dance tunes and happiness on the dance floor. And close-up magician Oliver Cartera who captures you with illusions that makes you question your senses.



To create an awesome and flaming hot finale at diy days I gathered some of my performing friends.

The indie labeled singer and dancer Ida Long sang a new song and had her world premiere of the new video during diy days. Ida is often collaborating with dancers, designers and filmmakers etc. to make artful videos and live performances in various self financed, diy projects. Check out the diy-ed out of the box



promo kit for the album Walk into the fire, a matchbox that Ida painted and filled with a couple of matches, images and a usb stick with videos and songs.

Together with Ida, aerial performer Milla Floryd, dancers Gita Vinlander and Maja Sweden, fire performers Jakkin Wiss, Anton Franzon, Toby Johansson and Gydja entertained the diy days participants. Circus artists often build their own gear



and have to be innovative not only to create personal, custom made acts, but also in regards to safety. We do individual stunts and collaborative choreographies that demand total focus and trust in our partners. And most artists also design their own costumes and fx make-up. Movements and dance are fantastic collaborative and individual expressions that have been used to tell stories throughout human history.





## move in urban and digital spaces

As a dancer, fire and performance artist, I use dance as a universal language to explore movement in relation to space. A sense of place and space has always been defined by our body, today's architectures, information and transportation systems define our behaviour and change our feeling of orientation. Spatiality is an active social aspect; buildings, streets, shops etc. are planned to organize human movement, perception and communication. There are rules for how we move, act and dress in different locations, we transform, perceive and react individually and collectively in relation to space. Space is seen and experienced, people have a relation to it, space becomes a reference of memory and identity. Just like fashion, our living spaces, digital and afk, shows a paradoxical desire for social imitation and individual differentiation.

Jasmine Idun Lyman

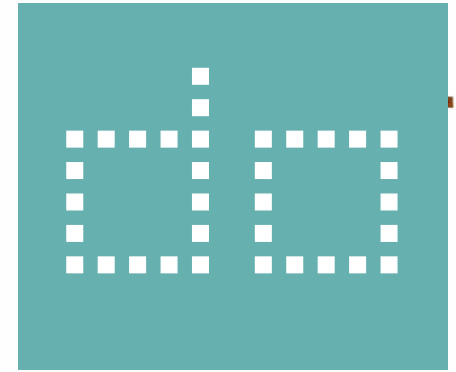
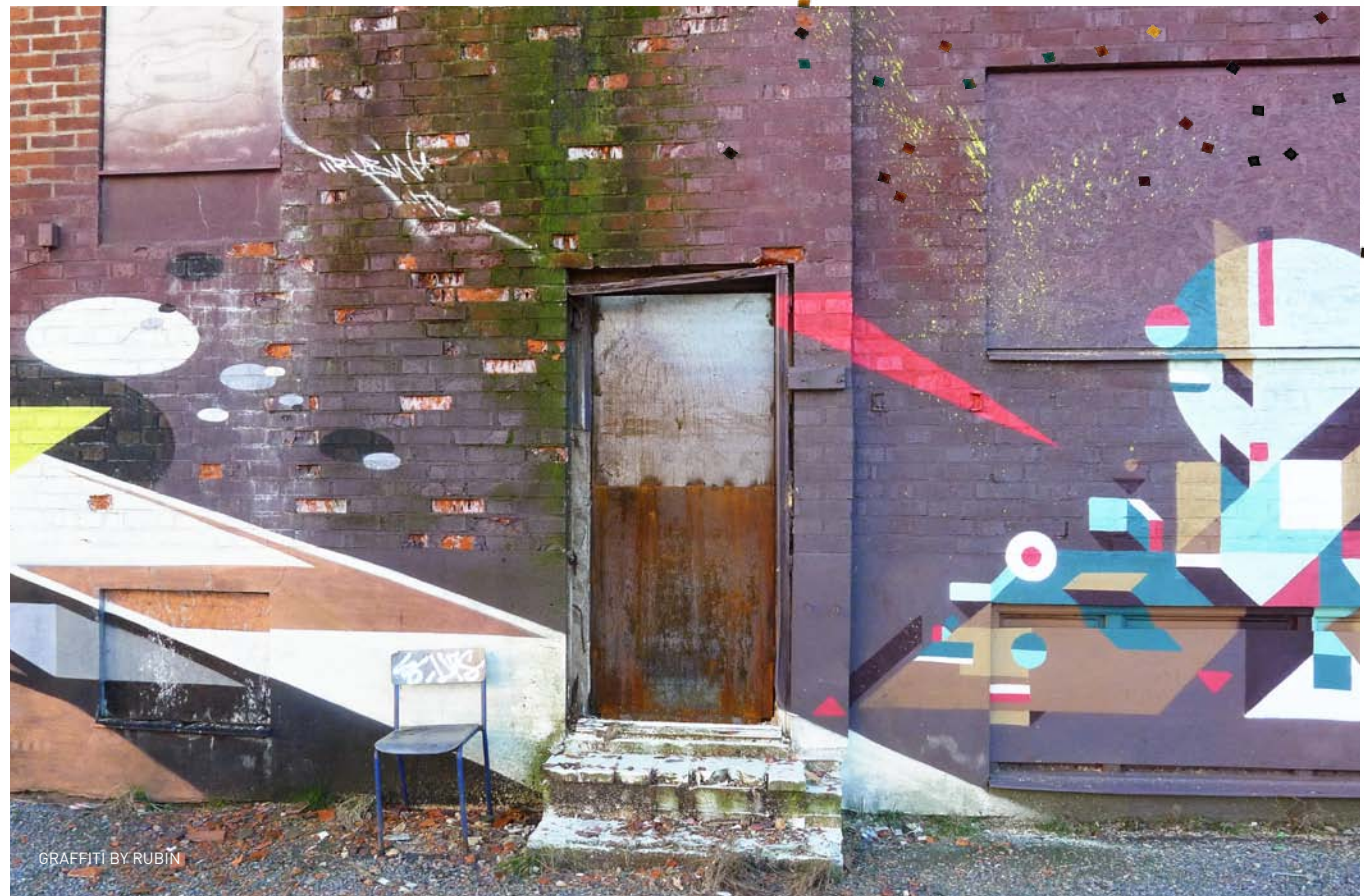


Explore the ways new media makes you reimagine and redefine space!

Move in urban environments in new ways! Be inspired by parkour, dance or other creative expressions!

**"Bucky was a dancer in the way I understand dance, as a way of knowing, and his understanding of universe was through his dancing in his mind."**

**Allegra Fuller Snyder,**  
Dance Ethnologist and R. Buckminster Fuller's daughter



# CREATIVE DIRECTORY

If you are a diy days fellow, and like to learndoshare, sign up for the creative directory

## set your goal

make it global,  
give it your soul,  
browse what others do,  
integrate and synergize,  
because that's where the value lies.

## get what you need

find a coder and  
plant some seeds,  
find a designer and  
print in 3D.

## offer your skills

to help and get help in turn,  
to be on a mission,  
to change and churn,  
and bring stuff to fruition.

## share your failures

break the excess of talking success,  
keep it real, so we can feel  
the love and sweat  
you raise to liaise,  
to do and design.  
for each step ahead  
take five steps back,  
because it's how we learn  
and discern  
the new rule.  
welcome to the real school.

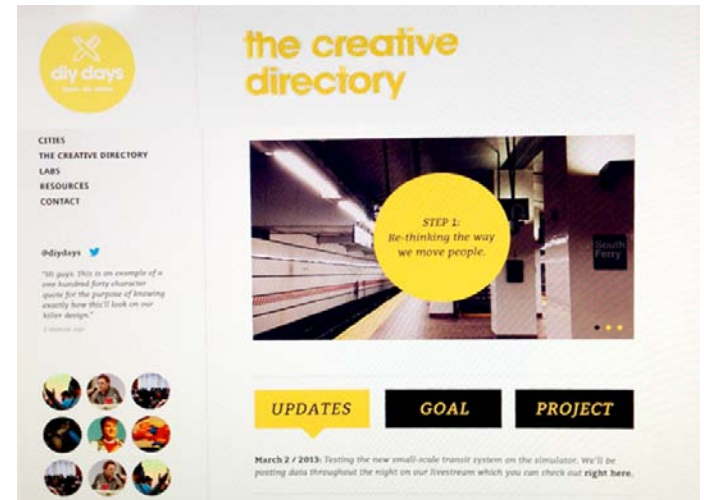
## have fun

and brace yourself to come undone.

## sign up

at diy days NYC to enter the directory.

Ele Jansen





# WHERE TO NOW?

“When is the next diy days? It would be a crime to not follow up something like this. These kinds of events can have an educational quality that raises the level of work and also has us aspire higher.”  
Nadia El-Imam

## Support Resilience Among Creative Peers And Retention Of Projects Sparked at diy days

Last year we left diy days with a desire to bring more experiments and more open design challenges into the event. Now, after events in Ghent and Gothenburg, diy days has embraced the ‘do’ component more than ever. At both events we encouraged participants to take the prototypes home and develop them with their creative peers.

For instance, we had 16 producers signing up to create a project that sprung from our StorySprint in Ghent, and Gothenburg sparked an ambitious high-tech project to narratize the new harbour area. Having international events coming up in Paris, Toronto, Berlin and LA, our goal is to spark more initiatives around sustainable designs that stay with the local community.

Seeing that producers want to collaborate, we are now giving diy days a component that helps participants to reconnect after the event. We are coding a creative directory; an online space, where projects and goals can be shared with others. Skills and needs can be listed, so members can help each other accomplishing their goals.

Registration started at diy days Gothenburg, when we asked visitors to sign up for the platform that will launch in Spring of 2013. The next wave of members will be invited at diy days NYC.

In addition, we are building a toolkit for collaboration that is inspired by practitioners and academics in order to support collaborative entrepreneurship. Until the toolkit is done, you can find many resources and tips on [www.learndoshare.net](http://www.learndoshare.net)

The 13th diy days will take place in its home, New York City. From April 24-27 2013, The New School of Design hosts talks and a series of labs themed around “designing with.” It’s by, for and about creative misfits, those who do things a little differently, thereby creating new ways of living and working together.

Ele Jansen



## Collaborators and contacts

### Core team

#### Jasmine Idun Lyman

Producer, writer, activity designer

#### Ele Jansen

Initiator, writer, editor

#### Cleo Nabo

Graphic designer, illustrator

#### Arin Crumley

Activity designer, writer

#### Henrik Hörlin

Writer, editor

#### Jonas Kowalski

Writer, editor

#### Alex Rodallec

Writer, editor

storyarchitects.se  
info@storyarchitects.se

@elejansen  
ele@rebootstories.com

cleonabo.se  
cleonabo@gmail.com

arincrumley.com  
arincrumley@gmail.com

occhamrazor@gmail.com

contact.alteregofilm@gmail.com

receptaclemag.tumblr.com  
rodallec@gmail.com

### Writers

#### Lance Weiler

#### Jörgen van der Sloot

#### Matthias Ansorg

#### Maria Reihs

#### Mats Björkin

rebootstories.com  
freedomlab.org  
ma.juii.net  
mariareihs.net  
beautyofchange.wordpress.com

### Visuals

#### Marthe Roosenboom

#### Henrik Göransson

#### Filip Lyman

#### Pia Nyström

#### Ulrika Bergström

#### No color font by paintblack

#### Josef Persson

#### Jasmine Idun Lyman

#### Arin Crumley

martheroosenboom.nl  
henrik@nadova.com  
filip.lyman@gmail.com  
fotojagaren.se  
fotojagaren.se  
paintblackeditions.org  
Jonas Andersson  
Jonas Kowalski  
Cleo Nabo



### Audio

#### Tobi Nordloef

#### Niklas Ström

#### Ida Long

#### Arin Crumley

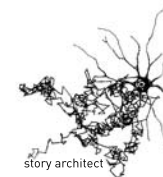
nordloef.com  
devsound.se  
idalong.com  
arincrumley.com

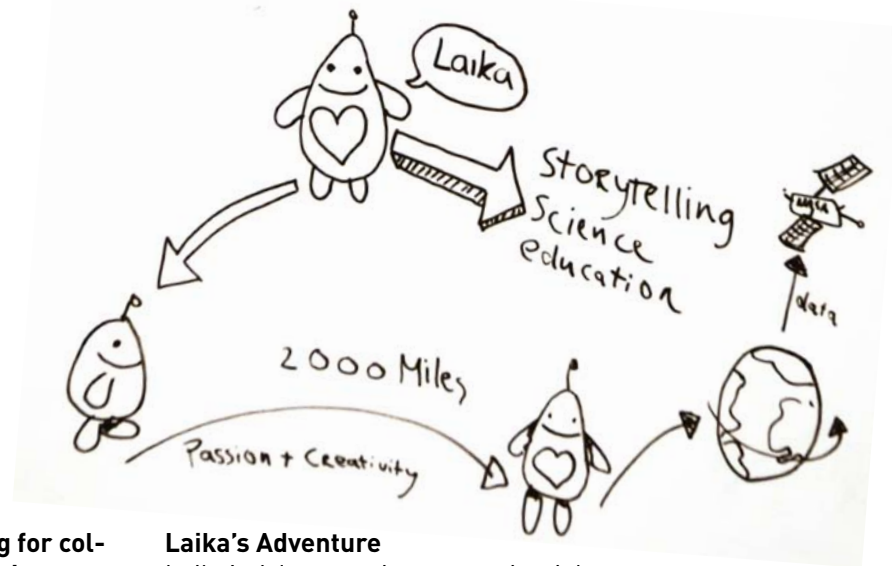
### Thanks to

Atley Loughridge, Paul Blomgren with colleagues at GFS, Niklas Wahlberg and Christian Riedl with colleagues at LSP, Lars Wiberg with colleagues at Medialab, Ylva Gustafsson and VGR Kultur, Cia Edström with colleagues at GIFF, Nick Fortugno, Hanna Sköld, Nadia El-Imam, Jo Rydberg Liden, Anna Linder, Stephanie Man, Max Valentin, Jenny Korpi, Leila País de Miranda, Stephanie Spiro and all volunteers, artists, exhibitors and collaborators that made diy days Gothenburg awesome.

### Main partners

reboot stories





### Come design with us...

diy days is produced by Reboot Stories - rebootstories.com - a global collective that harnesses storytelling, technology and design science to form an innovation engine for digital literacy, cross-generational learning and social change. Co-founded by Lance Weiler in 2011, Reboot Stories has partnered with the UN, the World Economic Forum, Columbia University and others to design and run innovative global cross-generational learning projects. In 2012, Reboot Stories was awarded the prestigious Tribeca New Media Fund award. Mashable recently named Reboot Stories "one of the top five social good / educational startups to watch." We are always looking for collaborators to get involved. As diy days is a roving social innovation lab it takes place wherever someone takes it on. If you are a passionate producer interested in staging an event in your city, contact us at

info@diydays.com  
diydays.com

### Reboot Stories is looking for collaborators to participate in our current projects:

#### Wish for the Future

Inspired by the Voyager Golden Record and a quote from Buckminster Fuller "How do we make the world work for a 100% humanity?" The project combines storytelling, game mechanics and design science to envision a preferred future state. Participants make wishes in 140 characters or less across eight categories (Humanity, Culture, Health, Education, Economy, Sustainability, Urbanization, Government). Others can grant the wish through an idea, story or action. In 2014, the wishes of the world will be brought to world leaders by students, together they will make a promise to the future. All the wishes and grants will then be sealed in a time capsule and buried for a 100 years.. We're looking for game designers, educators, storytellers, hackers and makers.

wishforthefuture.com

#### Laika's Adventure

Laika's Adventure is an experiential education project that centers on Laika, a robot scientist from outer space who is trying to find her way home. All throughout, she is focused on one thing: learning about how the Earth works and how to sustain it. Students fuel the journey by exploring sustainability, art and technology. The project is designed to help people discover and care for the world around them. Laika will begin her journey in the fall of 2013. We're looking for people to host Laika on her journey - students, teachers, parents, and organizations.

connectedsparks.com

**reboot stories**



