ele jansen

jasmine idun lyman

a book for the future

rn

do

adrianne koteen

share

mauro carichini

felicia pride

LEARN DO SHARE is a documentation 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 communities within an open design environment both locally and globally.

DIY Days is a social innovation hub and a vehicle for creative sustainability. It is an internationally roving event 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 elements 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.

DIYDays   reboot stories

🐦 @akoteen
Digital literacy isn't just about how to use technology, it's about how to make sense of your life in a digital world. @lanceweiler #diydays

exploring a social sandbox

WITH 600+ ATTENDEES, 30 sessions, and 20 speakers, this year's DIY Days in New York outgrew all prior nine events by a staggering 50%. Our call to action for the day was Buckminster Fuller's wish to "make the world work for 100% of humanity." This attracted an interdisciplinary mix of activists, storytellers, creative producers, scientists and designers.

Framed by a triptych to learn, do and share morning sessions included talks by Dr. Michael Ben-Eli, and game designer Nicholas Fortugno, as well as the Story Pirates' knowledge on experiential learning and my vision on 21st century storytelling. Workshops and panels answered practical questions on creative sustainability. In the afternoon - moving from a whimsical take of a 'Wish for the Future'

lead by children - eight experiences and a 'Map to the Future' stood out to engage everyone to explore and create with others. All these activities were prototypical experiments, designed as an endeavor to test the limits of audience participation and collaboration.

In an effort to extend the collective intelligence beyond the physical event, a team of five volunteers compiled a small documentary to capture what makes people collaborate, and what stands against it.

Our research will continue and expand on a wiki to provide a social platform around an educational resource that itself is experiential, for people to play with and interact.
– *Lance Weiler*

WHAT'S OUT OF THE BOX FOR YOU?
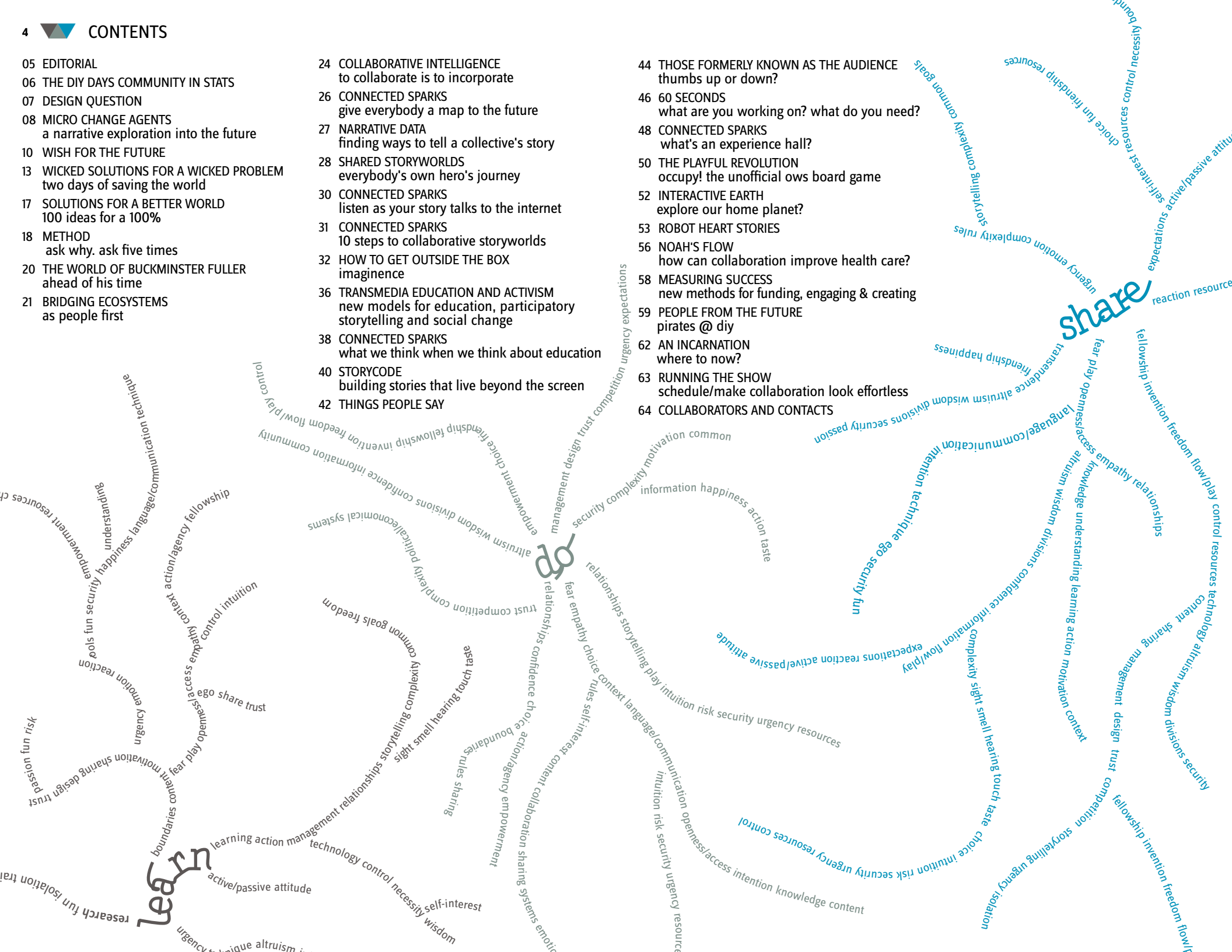collaborating with a group of people who you do not necessarily know, and everyone is working for free towards a common goal and everyone is excited about it. that is pretty out of the box.
– *Janine Saunders*

>empathy and trust >inspiration over aspiration >integrating the paradox >create something that lasts >satisfaction by doing and creating >transcendental connection

>tools to create universal freedom

share

do

learn

IGNITE THE IMAGINATION OF MANY
That was the most prevalent sentiment throughout our preparations for DIY Days. We hoped to unleash a sort of collaborative intelligence by engaging DIYers to contribute to an emergent narrative that focuses on our future wishes and uses co-creation as a method to trigger experiential learning. ... Whoa, wait a minute. Too many complex concepts in one sentence? Welcome to a world where projects move fast, grow big, boil down, challenge problem solving skills, iterate, expand and advance.

@bellawonder
Man, you should be following @diydays if you're not already, for the pure streams of awesomeness. TED + film + DIY, baby.

LIFE BEGINS AT THE EDGE OF YOUR COMFORT ZONE
All the stations in the DIY Experience Hall, Writer's Improv, Story Hacks, and the Map To The Future, were prototypes to build a safe environment for you to engage and, just as importantly, test the edges of your comfort zone. In the collective space beyond this threshold we can unlock the imagination of many, if only we step outside our well-trodden paths and explore territories unfamiliar and uncommon. The liminal space we enter when we try something new – when we let ourselves be guided by the confusion we encounter – bears creativity beyond what's accessible to us in the everyday. DIY Days was meant to facilitate this kind of border-crossing creativity.

@jlfons
Learning, networking and having a blast #diydays

OPEN PROCESS TO BUILD A NEW COMMONS
Even this book is a result of a collaborative experiment. Within a month of the gathering, we assembled and wrote this compilation. Our foremost goal is to open up the process to all the curious and the confounded. We also want to provide a means to reflect on experiences and explain our experiments. We asked speakers, experimenters, and guests to help us determine what helped and what kept them from overcoming their own boundaries. All these efforts stem from our belief that collaboration and sharing of culture are an essential part of a 'new commons' thinking for a future that works for 100% of humanity. No less.

DISCOVER, EXPLORE, REFLECT, SHARE
It should go without saying that this book includes some special treats for you to discover and explore. Best case, some of these ideas will inspire you to develop your own prototypes.
— *Ele Jansen*

> **use these boxed spaces thoroughly the book to add your thoughts and sketches.**

WE'RE ALL PIONEERS
If you're keen to help building a knowledge base around co-creation as a path to experiential learning and social innovation, drop us a line at collaborate@learndoshare.net.

JOIN OUR COLLABORATORY

With 870 people signing up, DIY Days hit its own record. The event is open to everyone and free to attend.

WHAT DESCRIBES YOU BEST?

- producer 348
- designer 243
- educator 191
- architect 53
- activist 186
- storyteller 456
- filmmaker 392
- hacker 90
- game designer 35
- musician 110
- writer 376
- director 270
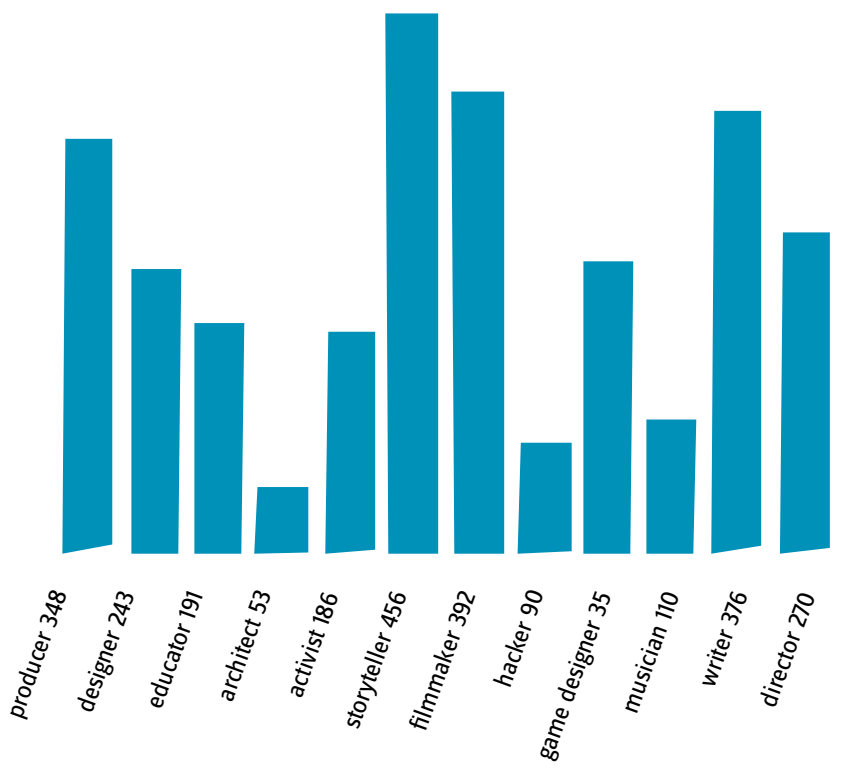
WHAT'S THE MOST PRESSING ISSUE FOR YOU AS A CREATOR?

- distributing 310
- funding 495
- creating 387
- producing 305

WHAT TYPES OF TOOLS DO YOU USE WHEN YOU CREATE?

- ipad 224
- tablet (pc) 22
- iphone 342
- android phone 130
- laptop (mac) 654
- laptop (pc) 179
- desktop (mac) 268
- desktop (pc) 131
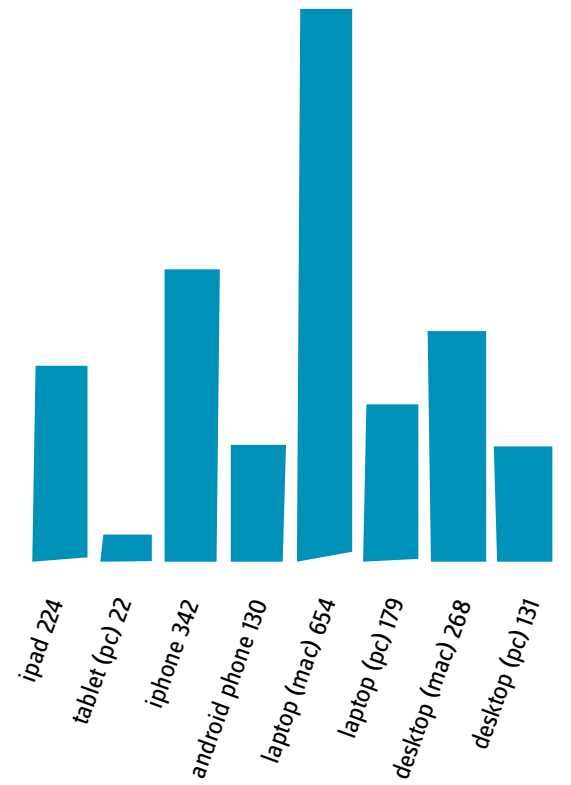
Each program point is designed to meet the attendees' needs. Plus, we add networking to the mix.

how do we make the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without ecological damage or disadvantage to anyone?

- Buckminster Fuller

@akoteen
Dymaxion stood for dynamic maximum tension. Part of Buckminster Fuller's design science revolution to help people #diydays

THE DYMAXION MAP, the world on a polyhedron, was created by Fuller in the early 1940's. It depicts nearly contiguous land masses and rejects the concept of a "right way up" that Fuller attributed to cultural bias.
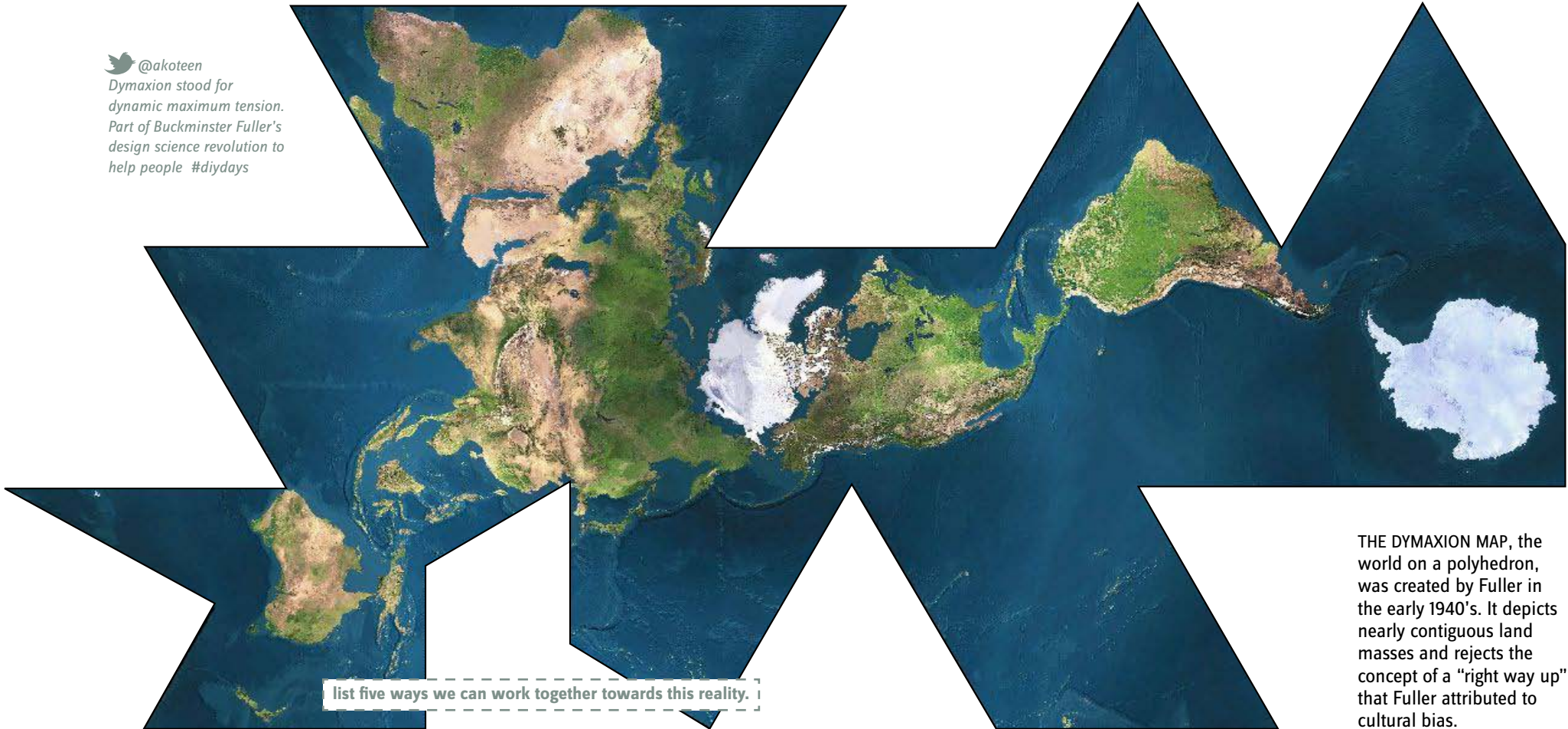
list five ways we can work together towards this reality.

a narrative exploration into the future

diy days partnered with the wicked solutions for a wicked problem thinklab to prototype a storyworld that emerged throughout diy days.

THE INFO REVOLUTION HAS BEGUN
Ever since the start of the previous century with the advent of information processing technologies and the emergence of the IT industry we are living through an information revolution. But, we have yet to see what the true impact of this revolution will be in the future. With the rise of bio-, nano- and neuro sciences our journey has only just begun and will literally start to reach inside of us. Shouldn't we determine today, how we want to deal with that?

EXPONENTIAL EFFECTS
Information has the rare capacity to grow exponentially: there's always more of it, never less. Organizations are struggling to give meaning to the avalanche of data that they get bombarded with. And consumers are now empowered through ICT technologies to use it to their own benefit in their daily lives. They demand open systems and high levels of participation. Both parties seem to be heading for a collision.

ANALOG MASS VS DIGITAL CROWD
What direction this collision course between an analog mass and a digital crowd will take remains to be seen. And it will be taken a step further when it's not just an MP3 that can be stolen but your DNA that can be co-created. We will all truly be challenged on how we will deal with the information revolution and we will all need to learn a new literacy to steer us into a more information saturated and sustainable future. In WSWP, a thinktank meets hackathon, and DIY Days we aim to sketch some solutions for the lack of a well-suited digital literacy for the future.

TAKING A FUTURE PERSPECTIVE
The only way to answer those questions is to take a future perspective on things. We all know that when in a hundred years from now we're looking back at today we will easily be able to distinguish between the noise and the first signals of a new future emerging. Just as it's now very easy to pinpoint the voices that proclaimed the earth not to be flat in an age where everyone still believed it was. In hindsight it's always easy to see the first signs of a changing worldview.

IDENTIFYING THE WEAK SIGNALS
So, by taking a future perspective you are creating a future hindsight. If you then look back to today through that lens you will be able to identify what the weak signals of a new paradigm are. It will turn our doubts about society and the time we are living in today into an insight about the future.

IMAGINEERING THE FUTURE
But how do you develop a future vision in a world of wicked problems? You do that by becoming architects of the future rather than by staying victims of the course of time. Designing for a world of wicked problems >>

\>> can only be done collaboratively and by using creative methods of problem solving that make our future tangible. It requires us to imagine possible futures and engineer a way back to today. Or in other words we have to imagineer the future. 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.

SEEING THE FUTURE LIKE CHILDREN
Buckminster Fuller said: "Children are our elders in universe time. They are born in a world more evolved than we can imagine, and we can only glimpse it through their eyes." That's why WSWP is designed as a two-day thinktank that combines the imagination of a child with the logic and reasoning of an expert or visionary. It is that synergy of information and imagination that will lead to an informed design for a plausible and inspiring future scenario. A future scenario that people will want to engage with during DIY Days and that will enable them to build their own prototypes of the future.

CO-CREATED STORYWORLD
A crucial element in this challenge was the alignment between information and imagination. Or: the alignment between the thinking of WSWP and the wishes for a better future. So we aligned those two through the means of storytelling. Storytelling is the oldest form to transfer knowledge between people, and it was therefore the best vehicle to inform the children that participated in WSWP and DIY Days of some plausible future scenarios. It was then through their imagination within the solution spaces of the scenarios that prototypes for those futures could be developed in collaboration with the thinkers of WSWP.

WICKED STORYTELLING
On the waves of the information revolution, stories can now be enriched and designed specifically for people to participate within them. The art of storytelling now requires the creation of a complex story structure: multi-layered, open-ended, and involving multiple users. Storytelling today is almost like designing a wicked problem itself.

It has multiple storylines that interact with each other, there are pre- and post stories connected to it, and characters are being developed deeply and lead their own lives within the storyworld.

EMBEDDING STORY IN SOCIAL THEMES
In WSWP storytellers therefore supported the creative problem solving process. They designed a storyworld in conjunction with the thinktank that was specifically designed for user participation and collaboration. It secured all the information and insight that was generated and embedded the stories of the future in the social agenda of our zeitgeist.

WSWP AT DIY DAYS NYC
During the two-day thinklab we developed:

> a well informed reasoning of future alternatives that solve the lack of an information literacy for the future with various thinkers.

> a co-created storyworld with multiple storylines about those future alternatives with multiple storytellers.

> prototypes of the future in the form of wishes in collaboration with children and students.

> a blueprint for the future for the advancement of human well-being and improvement of the health of our planet.

This way our constructed storyworld served as a vehicle and launching platform to prototype the future on DIY Days itself.

– Jörgen van der Sloot

Rethink everything

projecting yourself into the future, looking back, what path do you see?

DIY DAYS NYC asked participants to imagine their Wish for The Future and make their visions tangible by whimsical imagineering and social co-creation. In alignment, Reboot Stories LLC – a start-up founded by Lance Weiler and Janine Saunders – launched a participatory storytelling project that reaches out into the future.

The principle is simple:
> MAKE A WISH at www.wishforthefuture.com
> GRANT A WISH by writing a story, making a piece of art, sharing a song, or creating a video.
> PROTOTYPE A WISH: granted wishes are made tangible by 3D printing.

All the creative expressions and prototypes will be placed in multiple time capsules and buried for 100 years. Throughout this book you'll find wishes we collected at DIY Days, many of which were collectively prototyped. Three examples from our young inventors Megan, Ryan and Caleb were a plane powered by solar energy with free wifi; a technically refined portable water turbine; and a waterslide across America for sustainable and relaxing travel. We built our models with pen, paper and Play-Doh.

> what do you use to bring your ideas to life?

@maya_z00: "Design can be seen as deliberate channeling of energies which otherwise would be defused" design in shaping reality #diydays

IF YOU COULD LEAVE ONE OF EACH OF THE FOLLOWING FOR THE FUTURE, WHAT WOULD IT BE?

Film: _____ Book: Critical Path, Sister Outsider

Song or Album

How do we make the world work for 100% of humanity?
– R. Buckminster Fuller

IF YOU COULD

511 A
New

MY WISH FOR THE FUTURE IS:

That everyone has access to quality
education despite financial background.

To have every child be exposed to laughter,
honesty and meditation.

That people learn to truly sympathize with each other, and
have less consumerist aspirations for a "better lifestyle."

A society wherein we are all encouraged to
be our real selves and our best selves.

No more taxes, build things with your own
hands, fresh fruit, bring all troops home, take
photos, share cookies.

Creating a network of individuality without the need for a top-down
institution and encouraging this by warping reality.

— R. Buckminster Fuller

511 Avenue of Americas, #208
New York, New York 10011

IF YOU COULD

MY WISH FOR THE FUTURE IS:

for society to encourage all children to
use their imaginations, even as they
"grow up."

IN ONE HUND

loving

WISH NO. 92

IF YOU COULD LEAVE ONE OF EACH OF THE FOLLOWING FOR THE FUTURE, WHAT WOULD IT BE?

Film: Himmel über Berlin (Wings of Desire)   Book: Collection of Essays by R.W. Emerson

Song or Album: Send Me on My Way — Rusted Root   Experience: Homecoming

...anity □ Sustainability □ Urbanization

...son@gmail.com   2112

IF YOU COULD TELL YOUR GREAT GRANDCHILD SOMETHING, WHAT WOULD IT BE?

Patience. What you're doing, thinking, feeling/being right now is true for the world
Stay Green.

IN ONE HUNDRED YEARS, HOW WOULD YOU LIKE TO BE REMEMBERED?

In some way beyond my name. Well.

WISH NO. 87 of 300

When completed, please
mail this card to:

Wish For The Future
511 Avenue of Americas, #208
New York, New York 10011

How do we make the world work for 100% of humanity?
— R. Buckminster Fuller

MY WISH FOR THE FUTURE IS:

That our children find an equitable
future without encountering personal or societal violence.

When completed, please
mail this card to:

Wish For The Future
511 Avenue of Americas, #208
New York, New York 10011

How do we make the world work for 100% of humanity?
— R. Buckminster Fuller

...lity □ Urbanization

...tures.com   2112

MY WISH FOR THE FUTURE IS:

Mandatory campfire storytelling nights.

▩ Culture □ Economy

2012   NAME: Adnan

IF YOU COULD LEAVE ONE OF EACH OF THE FOLLOWING FOR THE FUTURE, WHAT WOULD IT BE?

Film: Dersu Usala   Book:

Song or Album: Goodbye Pork pie Hat   Experience: Standing on a Sierra peak.

IF YOU COULD TELL YOUR GREAT GRANDCHILD SOMETHING, WHAT WOULD IT BE?

Take care of those around you.

IN ONE HUNDRED YEARS, HOW WOULD YOU LIKE TO BE REMEMBERED?

That I raised a kind, capable child.

WISH NO. 278 of 300

Designing preferred FUTURESTATES

IF YOU COULD LEAVE ONE OF EACH OF THE FOLLOWING FOR THE FUTURE, WHAT WOULD IT BE?

Film: Home

Book: The alphabet vs the Goddess

Song or Album: Ojala

Experience: following ur heart

IF YOU COULD TELL YOUR GREAT GRANDCHILD SOMETHING, WHAT WOULD IT BE?

learn as many languages as possible

IN ONE HUNDRED YEARS, HOW WOULD YOU LIKE TO BE REMEMBERED?

as someone who inspired others to do good. be good & feel good

That more people value kindness than profit, and more people value creativity than conformity, and that more people value each other, period.

I wish that we could all live within our means for the good of all.

How do we make the world work for 100% of humanity?
– R. Buckminster Fuller

When completed, please mail this card to:

Wish For The Future
511 Avenue of Americas, #208
New York, New York 10011

Designing preferred FUTURESTATES

MY WISH FOR THE FUTURE IS:

That everyone recognizes they are an artist.

☑ Culture ☐ Economy ☐ Education

2012 NAME: Stephanie Lind

How do we make the world work for 100% of humanity?
– R. Buckminster Fuller

When completed, please mail this card to:

Wish For The Future
511 Avenue of Americas, #208
New York, New York 10011

MY WISH FOR THE FUTURE IS:

that human kind becomes united and we all become citizens of the world — no more borders and divisions btw people & we all live in peace & happiness.

That we learn to step back and look at the big picture before acting.

IF YOU COULD LEAVE ONE OF EACH OF THE FOLLOWING FOR THE FUTURE, WHAT WOULD IT BE?

☐ Urbanization

Film: A Single Man

Book: Oh, the Places You'll Go

Song or Album: "Rhapsody in Blue"

Experience: Going to a national park

IF YOU COULD TELL YOUR GREAT GRANDCHILD SOMETHING, WHAT WOULD IT BE?

Never stop using your imagination.

IN ONE HUNDRED YEARS, HOW WOULD YOU LIKE TO BE REMEMBERED?

As someone who encourage people to think and create.

WISH NO. 88 of 300

Designing preferred FUTURESTATES

That we all understand that we are all the same: people looking for happiness and following our dreams. I wish for a future full of peace, joy and serenity with our dreams.

two days of saving the world!

wicked solutions for a wicked problem is a think- and do-lab that uses narrative game mechanics to facilitate collaborative problem-solving.

THE WORLD'S AT stake. We've gotten ourselves into a situation where 1% of humanity lives by the exploitation of the other 99%. As we created this system, the onus is ours to fix it. That's why the Wicked Solutions for a Wicked Problem [WS WP] ThinkLab came up with a simple but ambitious design question, inspired by Buckminster Fuller:

how can we make the world work for 100% of humanity in the shortest time possible, through spontaneous cooperation without ecological damage or disadvantage for anyone?

Jörgen van der Sloot of FreedomLab in Amsterdam lead us, an eclectic group of 20 storytellers, artists, educators, scientists and game designers through this two-day think-and-do lab.

Filmmaker and comprehensivist Kurt Przybilla, evidently Fuller's biggest fan, introduced us to Bucky's world. His talk was thoroughly inspirational and succinct. He spoke about the empirical aspect of finding design solutions, underlining Bucky's claim that "we are called to be architects of the future, not its victims." Kurt stressed that working together yields the greatest results, as synergetic collaboration helps us achieve what is independently

unobtainable. And this is indeed what we experienced during the following two days.

Lance Weiler gave us a more emotional perspective on the significance of intuition and a child's spirit. After decades of prevalent short-term thinking, we should focus on long-term benefits. To do that, he suggests we must revitalize the honest, simple sensibilities of our inner child. Be whimsical, allow imagination to roam and embrace failure for the sake of learning. To ignite and nurture the imaginations of many he follows Bucky's call to collaboration and experimental learning. Lance asked us at one point, "Where did all the fun go?" Indeed, a very good question. **>>**

>> What happens when you change your perspective? With that question in mind we got started on our first tasks. Jörgen invited us to play a game called the World Café. In groups of four or five we did this:

> First, tell a personal story about an experience when the system did NOT work for 100%.
> Then draw parallels between stories and problems to detect systematic failures.
> Next, think about the opposite, the system working for the 100%.
> Repeat the reflection and draw parallels between stories and embedded solutions.

We hung up our findings for others to ponder. Group rosters were shuffled on occasion to ensure that all were exposed to the greatest possible variety of ideas and views. This is what we gathered:

> transformation through collaboration
> creative empowerment
> ignite imagination of many
> need for a new commons
> empathy and trust
> access and agency
> inspiration over aspiration
> integrating the paradox
> mutual responsibility
> satisfaction by doing and creating
> create something that lasts
> tools to create universal freedom

With all these different ideas we began another process: "The Wheel of Reasoning." We broke into peer groups and focused on solving a single problem. The technique makes use of storytelling and activates rational and creative cognitive functions.

We started by defining the crisis, and experienced already how difficult it is to make the world function for only four people, much less 7 billion. We asked ourselves, "of all the different problems in the world, which one should we tackle?" Among us we faced a considerable variety of worldviews, cultures, genders, ideas and beliefs. And even if we found a problem, how should or could we articulate it? Is capitalism the crisis? Or is it the problem? The effect or the cause? Or is capitalism in its ideal state free of blame? Rather is the problem a perversion of capitalism? Even so, what exactly is capitalism? It was a complex predicament, to say the least. Our basic beliefs were called into question (or perhaps they are mere assumptions as we were left to wonder). Still, we had a good time. We talked and laughed and debated while keeping our arguments constructive. All for the sake of moving forward to collaboratively reach a conclusion.

Once we had worked out the identity of the crisis, our objective was to go back to

the Wheel and define the problem, threat and cause that led to that crisis. Afterwards we looked at aspects like change, solution, opportunity, and source that could be derived from this crisis. Imagine the Wheel with two opposite but functionally congruent ideas as pairs on either side. For example, "problem and solution." This structure helped us maneuver through the resolution process.

We ended the first day by writing an analog tweet on a sheet of paper. We wrote down the most challenging or mind-boggling idea which we had come across over the course of the day. At that point we were so deep in thought that we were talking about stuff like "rebalancing distortions by integrating the seemingly paradoxical." Seriously? A refreshment was much needed and well deserved. Nonetheless, the discussion over how to best change the world went on long into the night.

The next day, we revisited our analog tweets. Our first exercise of the day was to peer-review the meaning of the ideas on our tweetsheets. A charming new friend of mine was my reviewer. She asked me WHY the idea I had written down was important to me. She asked me not once, not twice, but four times. And to each inquiry I had a different answer. Every time I finished elaborating she would

ask me again, and surprisingly I answered in different terms. I didn't repeat myself at all. I found new, unanticipated rationales to support my idea. This powerful exercise compelled me to get to the core of my own values and reach a conscious understanding of the nuance of my thoughts. It was a strange but pleasant sensation, and even if it was a fleeting experience, I won't forget it.
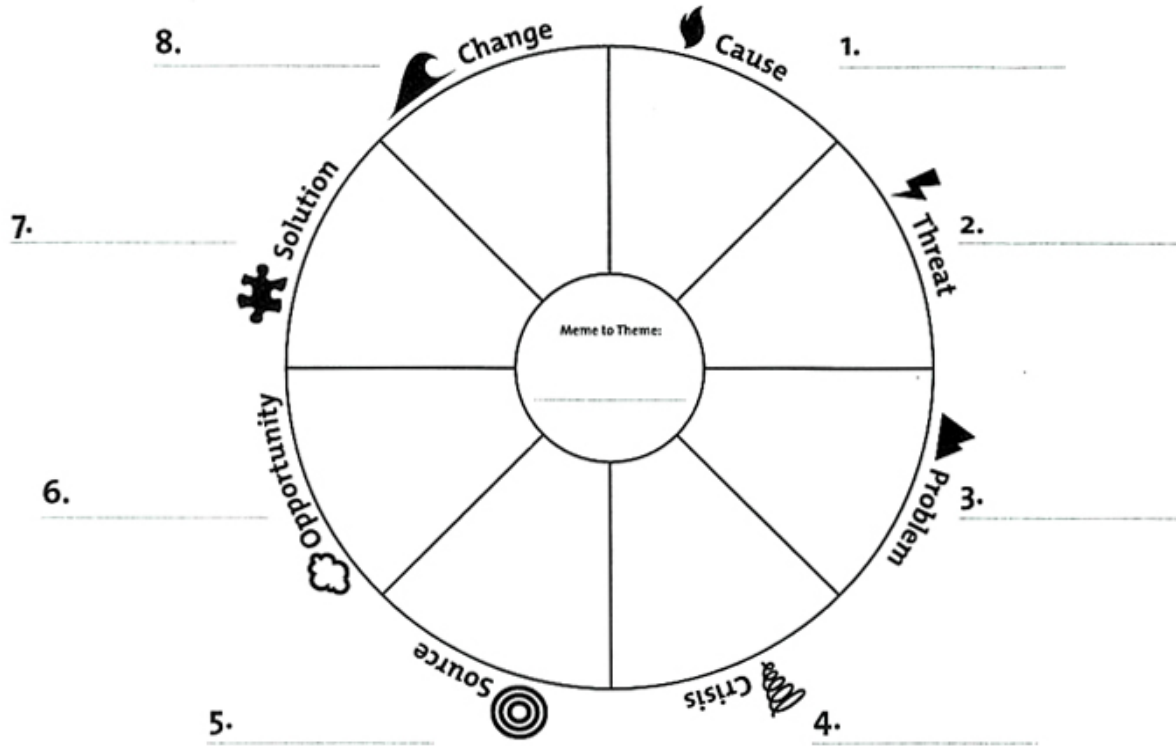
The "5 Why's" brought us right back to the intellectual depths we had burrowed into the day before. So we returned to finish our Wheels of Reasoning. The first day we faced the problem using rational analysis. On the second we attempted to explore it with our intuition instead. We were challenged to master the complexity of the problem by breaking it down into its component parts, then converting them in such a way that they manifest as a story. We defined a protagonist, antagonist, subject, change and future state.

During that task we used a storytelling exercise called "the Game of Aporia." Christina Kallas, a screenwriter, lead us through the process. She asked every group questions like, "who is your protagonist? What is his age? What does he like? What do his parents do for a living?" and thus encouraged us to dimensionalize our characters and >>

Date.

Team.

WHEEL OF REASONING

8. _____ Change ⟍ Cause 1. _____

Solution

7. _____

Meme to Theme:
_____

Opportunity

6. _____

Source Crisis

5. _____

Threat 2. _____

Problem 3. _____

4. _____

Title.
_____

Subtitle.
_____

PREMISE

Subject.	Change.	State.

Protagonist.	Antagonist.

Summary of dilemma.
_____
_____
_____
_____

Moodboard.

>> contextualize their underlying conflicts. I asked of the precariousness of simplifying complex problems, like the ones on our Wheels. Jörgen responded that simplifying a complex problem helps to understand it. The ideal would be to ultimately reach the level of a "watercooler story." Achieving such a degree of mental incomplexity allows a clearer picture to be formed of the issue as a whole. "We went from naive simplicity through intense complexity to arrive at a mature simplicity," was Jörgen's answer. Once again I was in awe of how powerful a tool stories can be.

All the same, the schedule for our assignments was generally quite tight. I got a very good idea of what "rapid prototyping" really means.

In the afternoon some students of the New School's interactive media department came to visit us. They were accompanied by the Story Pirates (this group's charge is to go to grade schools and kindergartens, develop stories with the kids, then use those stories to script theater performances for them). The Story Pirates introduced us to Megan (11), Ryan (11) and Caleb (10) who would not only help us solve problems, but take the initiative to explain to some of the adults how to make the world work for 100% of humanity.

Every kid was assigned ten adults to assist them in prototyping their ideas. Wonder what we came up with?... No less than a waterslide across America for sustainable and relaxing traveling, a plane powered by solar energy (with complimentary wifi) and a portable water turbine. The kids loved being their own bosses, but they also enjoyed the "collaborative spirit "of working with adults," "appreciated ideas," and learned from them "to obey the laws of physics."

To our dismay we couldn't conclude with a proper reflection, since we ran out of time. So instead we settled for a group scramble to jot down some single words that reflected what we felt were the most resilient themes of the past days. They were:

empathy, imagination, trust, new commons, freedom, public empowerment, collaboration, abundance and creativity.

So, we did not quite succeed in finding solutions for making the world work for 100% of humanity… but at least we had a decent start. At that I felt a swell of pride, a feeling of empowerment, and the ability to start making a real difference NOW. With all that came a sense of responsibility. I took comfort in knowing there are people who feel the same way. People not too far away. Those two days showed us that sharing ideas leads to action, and action leads to progress. And now we had tools to trigger collaborative thinking and doing. I'm truly inspired to carry on, to keep this spirit alive, to reject the barriers of conventional thinking, to rest only when the benefit of the 100% is realized.   – Alex Herrmann

100 ideas
to make the world work for 100% of humanity

four day workweek

only own what you can carry

more trees

religious tolerance

roads for rural areas

mosquito nets for all

property for all

no dictatorship

universal language

print $100 bills for everyone

education becoming interesting

high speed rail

self-contained energy source

send Newt Gingrich to the moon

teleportation

data to cloud

urban agriculture

free health care

farming goes communal

space travel for all

more family time

world currency

trains on time

flat screens

new "week"

no landlords

peace

nuclear power (safe use)

gardens for all

meditation

sports team for every city

eyeglasses for all

more libraries

eradication of sexual violence

free pencils

library cards for all

energy conservation

no more trash TV

low-cost computers

art murals

"connected" world

freedom of expression

food for all

multilingual translation

zero footprints

clean water for all

no air pollution

cheaper airline tickets

job exchange

sustainable farming education

outside seating

ban high fructose corn syrup

new energy sources

no war

no borders

ice cream

smiles

end human trafficking

free information security

media literacy education

more soup kitchens

renewable resources

conflict resolution in education

longer lunches

pollution-free cars

idiot-free tech

don't be mean

prenatal health care for all

tax freedom

kindness

incentives to reuse things

population control

no animal cruelty

solar-powered airplane

no chemical weapons

rumbas

oscars for all

acceptance of differences

urban green spaces

ban smoking from public places

no guns

use recycled paper

mandatory naps

new immigration policies

more exercising

bicycles for all

week becomes weekend

more vacation

what's your idea?

open education online

robots

preservation of languages

all-access Internet

free city transportation

indoor pools

change all architecture to tetrahedrons

iPads for everyone

two-hour lunches

hot tub with massage hands for all

stop production of nuclear weapons

rent control

5WS
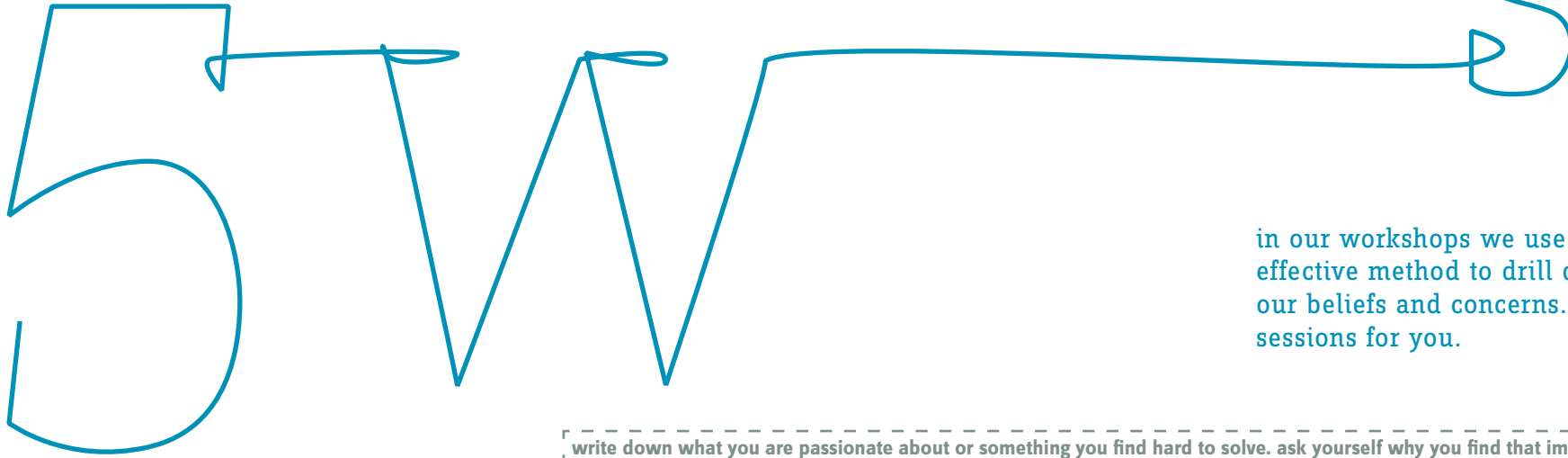
in our workshops we use a simple but effective method to drill down to the core of our beliefs and concerns. we selected a few sessions for you.

write down what you are passionate about or something you find hard to solve. ask yourself why you find that important. ask 5 times.

AMONG THE INTERESTING things I learned, there was some practical information regarding specific projects I plan.

WHY? Things that I learned will help me to accomplish goals for my career

WHY? Because accomplishing goals in my career will help me to live the life I want to live

WHY? Because this will contribute to bringing me worldly fulfilment and satisfaction
- Louis, DIY Days attendee

'FREEDOM' KEPT COMING to my mind after participating in the WSWP qorkshop and then DIY Days. The world mainly doesn't work for 100% of humanity because so many of us are unfree.

WHY DOES THIS matter? It matters on a few levels. Just from the personal – how am I unfree in my life? Can I even identify those ways or are some so ingrained that I don't even recognize them? In my work, how do limitations play out? In my creativity. In my thinking. The idea of rethinking everything is overwhelming.

WHY IS IT overwhelming? I wonder if it is even possible.

WHY IS IT important that it's possible? That motivation is the root of change. I have the desire to rethink everything, but there's so much training and conditioning that I would have to break through first. It would take very conscious action to do so. I would have to continue to challenge and push myself. Place myself in situations that do so. Connect with people who encourage that. Embrace friction and flux; nurture that desire to help it manifest.

WHY IS THAT important? Ultimately, I feel like it's this personal process of undergoing change in efforts to achieve freedom that partly fuels the collective process. And those systems that play out and often control and limit are changed through these personal missions that become collective missions.
- Felicia, DIY Days attendee

DIY DAYS OPENED my mind to possibilities.

WHY? It made me think of completely new ideas how to proceed with my projects.

WHY? Now I have more courage and confidence in pursuing my dreams

WHY? I realize that I can do on my own all these things that I thought I could not do.
- Milica, DIY Days attendee

WHAT IS THE message of this book and DIY Days? DIY your life and collaborate with others to make the world better.

WHY? To find agency and access. When you have these things life continues to unfold. There is an urgency in the socioeconomic, environmental and political challenges we face. And making the world better can be a part of the challenge that makes play valuable and engaging. We can learn to approach work as play and play as collaboration with 100%. This is a part of rebranding social change – with 100% humanity and 100% of self, which is what storytelling and creativity allows, with access to the imagination of the many. The many have needs, too, which are the social issues. The more we can manage to make that beautiful and fun – aestheticized and engaged – the better.

WHY? Because we want to build sustainable communities, on and offline. We want to share our stories and design a better world, to provide agency, empowerment, to encourage self-design and collaborative design. For everyone to think "I can do this. I can make this story stronger. I can make my story stronger. I can make the world better." It also gives us an opportunity to be in a community of innovative, engaged and dynamic people. That's sexy. Tools and insights can be repurposed to multiple areas of work, art and life. Communities can appropriate, revise and rethink – designing their own context to learn, share and co-create.

WHY? Because people care about their communities and through teaching there's learning. Everyone has a story. And it's a challenge; it's kind of a game. How can you create an educational context for playing that can have positive benefits toward the future. It's about taking the future into your own hands.

WHY? So you won't be alone. So the world gets better. So you can actualize methods to alleviate your dissatisfaction. Plus, it feels good to be heard and to listen – to have human connection and to cultivate curiosity and interest.
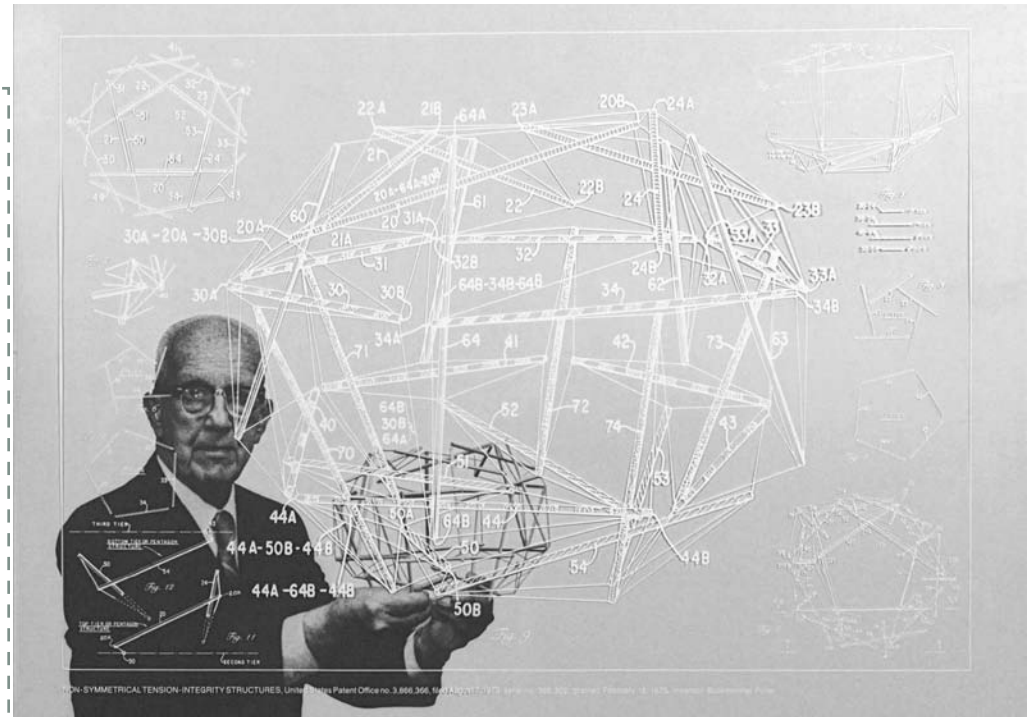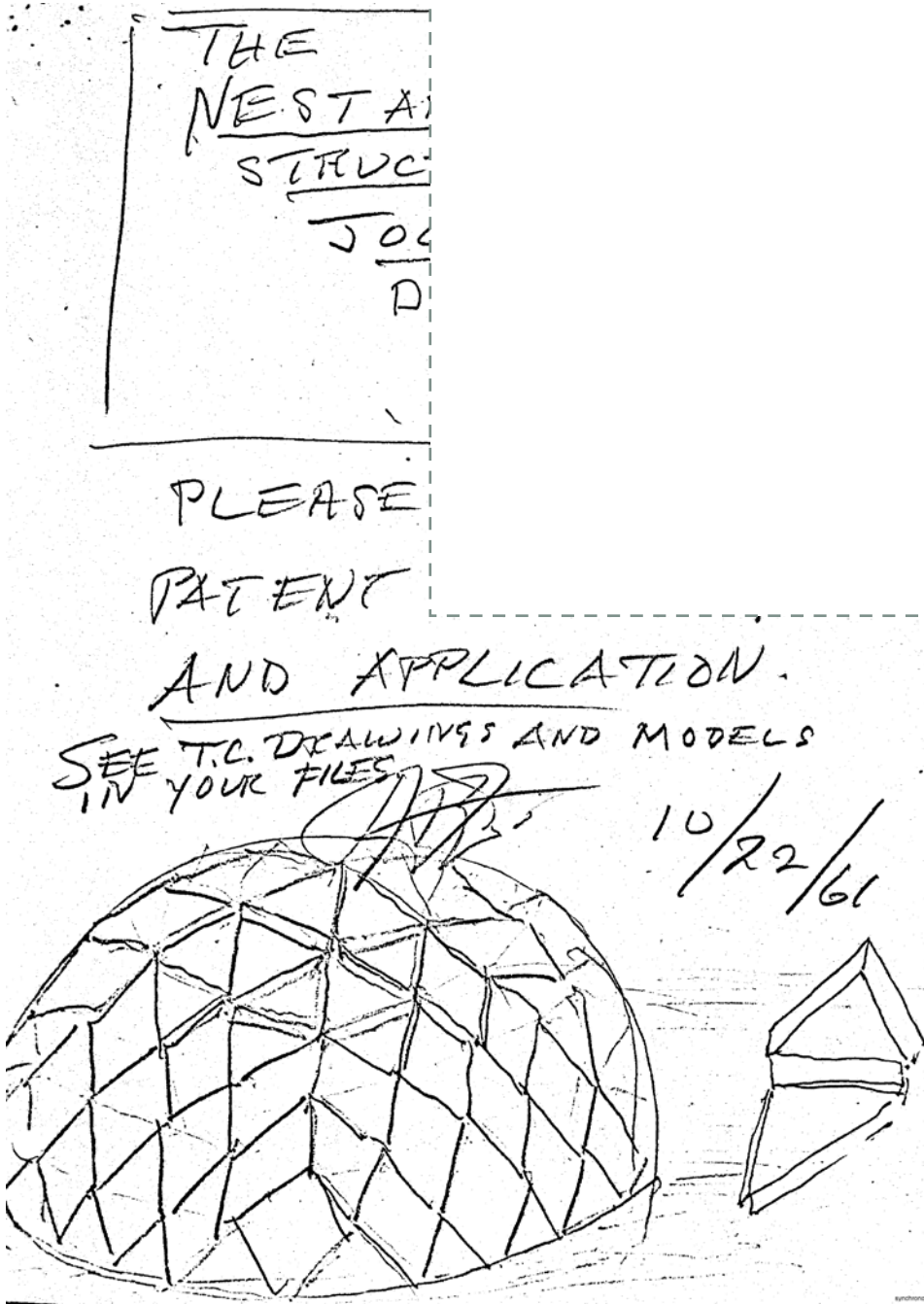
WHY? Because true connection is the life force of our humanity. It is the thread that keeps us together and alive.
- Adrianne Koteen, DIY Days attendee

it is within the space of collaboration that an opportunity for social innovation emerges.   – Lance Weiler

THE
NEST A
STRUC
JO
D

PLEASE
PATENT
AND APPLICATION.
SEE T.C. DRAWINGS AND MODELS
IN YOUR FILES

10/22/61

synchronofile.com

ahead of his time

BUCKMINSTER FULLER (1895 -1983) was one of the most prolific minds of the 20th century. For those who are unfamiliar with Bucky, as all his friends called him, it is difficult to summarize his incredible life and works. Often described as a self-taught architect, inventor, philosopher, author, genius and "the Leonardo DaVinci of our time," Bucky always insisted that he was simply "an average human" who set out to discover how our universe worked.

Bucky spent his life exploring and explaining the way nature builds. Inspired by the many recurring patterns he observed in nature, he felt intuitively that there must be certain generalized principles that governed the way the universe operated. He discovered and employed these principles to "help make all of humanity a success." For the first half of his life, he was considered to be a crackpot and most people did not take him seriously. Undeterred, Bucky kept to his mission and turned out new inventions, one after the next, from his Dymaxion House, a mass producible home he developed in the 1920's to his three-wheeled, futuristic Dymaxion Car in the 1930's. His persistent investigations eventually led him to the development of "synergetic geometry," which led to the discovery of the geodesic dome, the invention that made him famous around the world and elegantly demonstrates many of the synergetic principles he had uncovered. Long before the rest of the world began thinking about globalization, Bucky was circling the globe talking about how to save "Spaceship Earth." Fuller's impact today can be found in generations of designers, architects, scientists and artists working to create a more sustainable planet.

– Kurt Przybilla

🐦 @ducbieupham
@nickfortugno : Play - pushing
boundaries of system #diydays
RT @diydays

as people first

MY PERSPECTIVE OF DIY Days has always been from within an ad agency looking out. Granted, I began on this road when Doug Scott at OgilvyEntertainment hired me to help develop a project he'd been interested in for a long time – no other than Buckminster Fuller's World Game. I started on this along with Lance Weiler. What ensued were many stops and starts where we came to realize a few things. The first was that nothing we were hoping for could be conceived within our four walls alone. The second was that no one could own it so that everyone could lay claim. Most discoveries come in threes and I'll leave the third to the last while we think on the first two.

Buckminster Fuller evangelized the three-pointed triangle as the strongest structure in the universe. He built buildings upon the principles of synergetics and tensegrity. Like Lance, he coined new terms to describe what he was thinking. The immediate effect of a new term is actually quite beneficial to a group of problem solvers, because it does away with any assumptions as soon as one admits that you don't actually know what it means. And in this sneaky way, the discovery process yields definition. New concepts are born and they gain traction in the world. This at least was my thought of Lance's favorite, "co-creation."

The benefits of co-creation become immediately apparent when one considers a wicked problem: something so rooted in the systems of systems and social silos that it requires massive amounts of people to change their behavior in order to solve them. An example would be high school dropout rates. Another is biodiversity loss. These are problems where even the smartest and most adept institutions must admit that whatever we're doing isn't working. Since attending DIY Days LA in the fall of 2011, Lance and I reached out to the Buckminster Fuller Institute in order to explore what might come out of this cross-pollination of ideas. From my perspective, the results were some of the most striking developments in DIY Days NYC. Paradigms shifts ruled the happenings. Bucky's words that "every child is born a genius" inspired the initiative to have children take the lead in the Wicked Solutions for a Wicked Problem ThinkLab, ordering teams of designers and engineers to build their ideal future states out of Play-Doh and toothpicks. After just one planning session, Bucky's words rose as the natural call to action for the event itself:
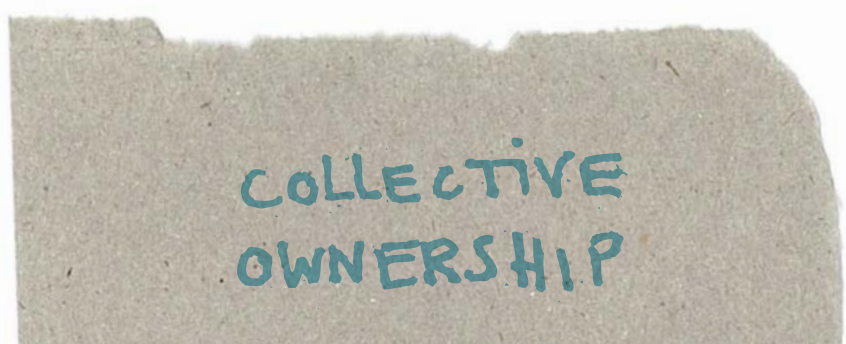
make the world work for 100%

Game designer and activist Errol King asked what would happen if Occupy Wall Street's 99% became 100%? And the natural conclusion was co-creation. Why? Co-creation is not so much a product but an environment where collective creations can be born. It involves a certain level of priming the space with food for thought. Taking Bucky's "start with the universe" as the key to avoiding siloed thinking, Design scientist and consultant Michael Ben-Eli lead the community with words on flux on the molecular and universal levels from the standpoint of physics and sustainable design. Game designer and educator Nicolas Fortungno elaborated on the benefits of play, as proven during protein folding games Foldit, in which players deciphered the key >>

> co-creation is not so much a product but an environment where collective creations can be born.

COLLECTIVE OWNERSHIP

>> protein in the development of AIDS that has stumped scientists for years. With these thoughts in mind, attendees were then free to roam the experiences and co-create by writing a Wish for the Future, telling a story via improv acting or rapid prototyping designs using anything from marshmallows to Makerbots. A good friend of mine asked, "yeah, but what is this really doing?" While Bucky and Lance dually place emphasis on tangible results, my response actually aligned with the metanarrative.

In a space free and open to all, engineers, designers, storytellers, educators and policymakers, game designers and software developers, dancers and musicians, from the very old to the very young, from over 20 different countries, spent a day together co-creating a better world. That's all that happened.

But actually, that's all that matters. Because the people attending were there as their whole selves as members of a global community. Because the topics we embraced were both infinite and tangible. Creation occurred because each person felt comfortable enough, united under a common goal, to look inside and see what they might find. Co-creation occurred because that community and creation inspired each other in a synergetic cycle over the course of the day.

Looking inside and seeing what you may find is a big deal. This is actually the only way that growth occurs. Our world is faltering because the same structures that make institutions invulnerable also make them weak in ways they can't see, because an institution cannot admit fault or weakness because it is not a person. People are people. Only people have the ability to truly change, and that's why DIY Days invests in people. Stories about people, for people, invented by all sorts of people.

These stories are just artifacts of our lives and the people are the ones who actually go off and transform industries and in doing so, the world. To me, this is how DIY Days is making the world work for 100% of humanity in the shortest possible time through spontaneous cooperation without harm or ecological offense to anyone.

As of today, March 13, 2012, it's a year to the day that I've embarked on this road through an ad agency of all places. While many of our initial goals have not come to fruition, we at least have managed to think like people within the context of an enormous corporation. It's not every day that a company decides to invest in a direction they know they could never own. And I'm not sure how that investment money will come back around. But I do know that companies are asking us to do stuff like, "crack the social media code" right and left and I now know how that works. And not in the artificial sense (like buying Likes or breeding addicts to gamification tricks), but how it really works.

the topics we embraced were both infinite and tangible.

Social communities revolve around values other than money. Even mention of money dilutes the purity of the vibe. The values that bring richness to social communities are kindness, encouragement, selflessness, exploring new things together, enjoying moments of discovery, giving time and positive spirit, honoring love and truth, elders and wisdom, really listening, hanging in there when the going gets rough, communicating when you don't know that you don't know, letting others shine and take the reigns, staying in touch, spending time together as friends first, following your passion, taking risks, eating and sleeping and embracing balance and love with all life forms and forces in nature. Social communities do this

because it feels good and makes them happy, which makes them grow strong. I believe that companies can do this too, but the change must start from within. The body of workers themselves need to interact as people first in a space that is co-creative and non-hierarchical, so that the imaginings of a 10-year-old can give the same pause as the words of a CEO. Like in a family, however big.

This brings me to my third discovery, which is that I should still work at an ad agency. Brands will have to increasingly commit to making the world work for 100% of humanity. That much is certain. And I think that if brought together by that common goal within co-creative environments such as DIY Days and the projects moving through this event, more people would evolve faster toward a future of win-wins. Bucky said, "define the problem, not the solution." To me, the problem begins with disconnect and silos in an increasingly complicated world. While I do not know the solution, I know at least that it involves everyone interacting as people first.

– Atley Loughridge

universe   metaphysical   physical

$$u = m + p$$

- Buckminster Fuller

"to collaborate is to incorporate"

– Agnieszka Burszewska, Lilija Tchourlina and Ele Jansen

COME ON JAKOB, YOU GOTTA BE A BIT NERDY. KNOWING THE ETYMOLOGY OF WORDS HELPS MAKING SENSE OF THINGS, *COLLABORARE* IS LATIN FOR *WORKING TOGETHER*. WHEREAS CO-CREATING INCLUDES COMING UP WITH SOMETHING NEW. WHICH GOES BEYOND COLLABORATION, NO?

HM, SORT OF. FOR ME IT'S THE SAME. MESSY THING, LANGUAGE.

BUSES MUST ENTER ON 36 ST

BLAH BLAH BLAH BLAH BLAH

SO IS CO-CREATING: A MESSY THING, BUT SO MUCH FUN AND A GREAT LEARNING EXPERIENCE.

AND IF YOU GET STUCK, THERE ARE METHODS TO OVERCOME A COLLECTIVE BLOCK. ONE WAY IS FINDING A METAPHOR FOR THE ISSUE AT HAND. OR FLIP THE SITUATION AROUND. OR EVERYBODY PICKS WHAT'S AT STAKE, DRILL DOWN TO THE CORE OF WHAT THE PROBLEM MEANS AND COME UP WITH A DEEPER PERSPECTIVE THAT CAN ALTER THE DISCUSSION.

YEAH, BUT IT'S HARD TO ORGANIZE. WHILE HAVING PEOPLE TAKING THE REIGNS CAN BE A BENEFIT, WHEN YOU GET STUCK, FOR EXAMPLE. I LIKE WHEN TAKING THE REIGN IS AN ORGANIC RELAY. NO EGO, JUST FLOW THAT INTEGRATES THE VISION OF EACH TORCH BEARER.

WE JUST NEED TO ESTABLISH THOSE METHODS MORE WIDELY. AND EMPOWER PEOPLE TO STEP IN. BUT COLLABORATION IS NEVER 100%. IT'S A HYBRID. YOU NEED SOMEBODY WHO'S CAPABLE OF STEERING THE VESSEL TO KEEP PATH AND GOAL ALIGNED WHEN IT GETS ROUGH.

THERE ARE LEVELS, LIKE CONCENTRIC CIRCLES: YOU START WITH GROUP IDEATION, WHICH LEADS TO THE NEXT PHASE WHERE PEOPLE TAKE OWNERSHIP OF SOME PART AND BECOME A KEEPER OF IT. THE IDEA CAN STEM FROM EVERYBODY'S IMAGINATION BUT SOMEONE HAS TO MAKE SURE THAT IT STAYS TRUE TO THE ORIGINAL IDEA.

AGREED. THIS PERSON CAN PUSH THE BOUNDARIES, SO THE IDEA BECOMES STRONGER. CONSENSUS SUCKS. YOU CAN'T WAIT FOR CONSENSUS. SOME OF THE BEST WORK COMES FROM CONFLICT; IT PUSHES PEOPLE OVER THE HUMP TO GET THE PROJECT TO AN EVOLVED STAGE.

NEW SCHOOL

CONFLICT RESOLUTION REALLY IS A THRILL AND A WORRY AT THE SAME TIME.

GESACTLY, ... DID YOU KNOW THAT WE MEMORIZE MUCH BETTER WHEN WE ARE EMOTIONALLY INVOLVED?...

JAKOB SMILES, NEELTJE ALWAYS BLENDS FOREIGN WORDS THAT MEAN THE SAME, LIKE THE GERMAN *GENAU* AND *EXACTLY*. SOMETIMES SHE ADDS *ACTUALLY* AND TURNS IT INTO A *GESACTUALLY*

...IT'S MORE EMBODIED. ... THE WORD *EMBODYING* IS SO CLOSE TO *INCORPORATING, TOO.* AND COLLABORATION IS REALLY ABOUT INCORPORATING, ISN'T IT? IT MEANS INCLUDING EVERY COLLABORATOR'S VIEW. WHICH ALSO MEANS TO EMBRACE CONTRADICTORY POSITIONS. SO, THE CHALLENGE IS TO INTEGRATE THE PARADOX.
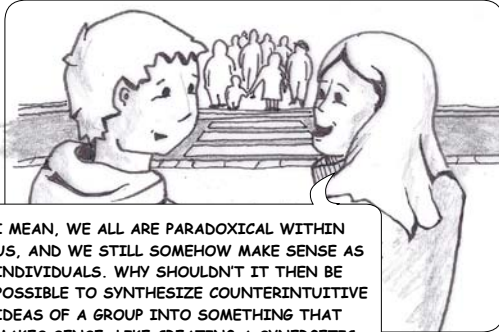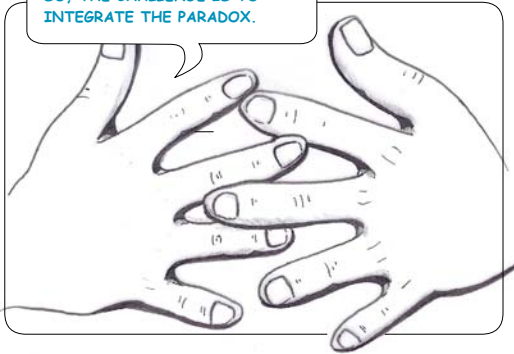
I MEAN, WE ALL ARE PARADOXICAL WITHIN US, AND WE STILL SOMEHOW MAKE SENSE AS INDIVIDUALS. WHY SHOULDN'T IT THEN BE POSSIBLE TO SYNTHESIZE COUNTERINTUITIVE IDEAS OF A GROUP INTO SOMETHING THAT MAKES SENSE, LIKE CREATING A SYNERGETIC OUTCOME?! ... WOW, DON'T YOU THINK THAT'S MINDBLOWING?
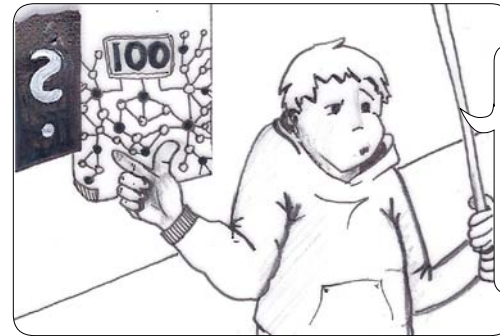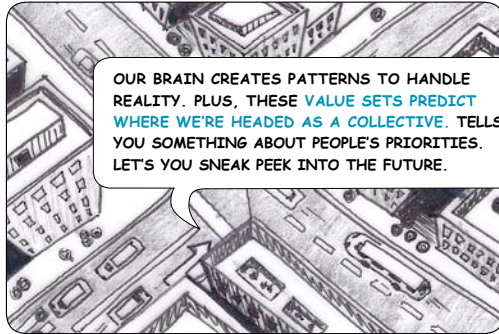
I FIND THAT RATHER CONFUSING. JUST TAKE THIS DESIGN QUESTION 'MAKE THE WORLD WORK FOR 100%'. HOW IS THAT SUPPOSED TO HAPPEN? IT'S TOO COMPLEX. YOU FIX ONE THING, AND HAVE UNEXPECTED EFFECTS AT FIVE OTHER ENDS.
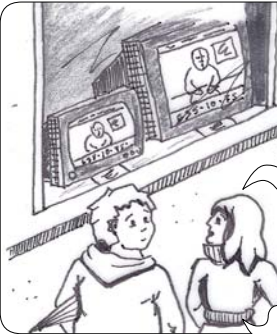
BOOO!! THEN, YOU GOTTA FIND PATTERNS TO REDUCE COMPLEXITY. DIDN'T YOU SAY A MINUTE AGO THAT THERE ARE METHODS TO COORDINATE COLLABORATION SUCCESSFULLY?

TOUCHÉ.

OUR BRAIN CREATES PATTERNS TO HANDLE REALITY. PLUS, THESE VALUE SETS PREDICT WHERE WE'RE HEADED AS A COLLECTIVE. TELLS YOU SOMETHING ABOUT PEOPLE'S PRIORITIES. LET'S YOU SNEAK PEEK INTO THE FUTURE.

THAT'S SIMILAR TO WHAT WE DO AT THE THINKLAB TODAY. FREEDOMLAB DEVELOPED A SYSTEM TO UNLOCK THE IMAGINATION OF MANY AND DRILL DOWN TO THE CORE OF EVERYBODY'S DEEPEST CONCERNS AROUND A GIVEN ISSUE. IN SMALL GROUPS YOU APPROACH YOUR DESIGN QUESTION. THEIR METHOD IS AN ELABORATE WAY TO FACILITATE COLLABORATIVE LEADERSHIP. THE MODEL IS BASED ON RATIONAL AND EMOTIONAL ANTICIPATION COMBINED WITH A STORYTELLING APPROACH TO DISENTANGLE COMPLICATED PROBLEMS. THOSE WICKED PROBLEMS.

PRETTY AMBITIOUS.

HELL YEAH, AND BREACHING COMFORT LEVELS NO END. THAT'S EXACTLY THE THRESHOLD WHERE INNOVATION HAPPENS!

NEELTJE CAN'T HELP BUT JUMPING UP AND DOWN IN EXCITEMENT WHILE THEY ENTER THE NEW SCHOOL.
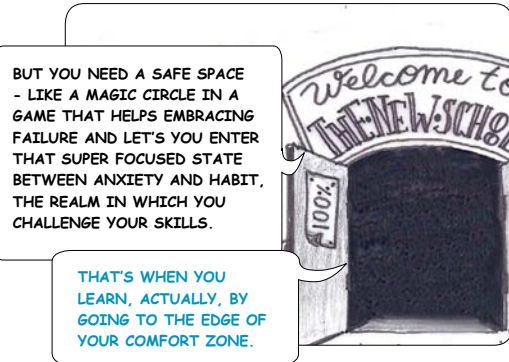
BUT YOU NEED A SAFE SPACE - LIKE A MAGIC CIRCLE IN A GAME THAT HELPS EMBRACING FAILURE AND LET'S YOU ENTER THAT SUPER FOCUSED STATE BETWEEN ANXIETY AND HABIT, THE REALM IN WHICH YOU CHALLENGE YOUR SKILLS.

THAT'S WHEN YOU LEARN, ACTUALLY, BY GOING TO THE EDGE OF YOUR COMFORT ZONE.

BUT THEN WHAT? YOU STEP OUT OF YOUR COMFORT ZONE, ALRIGHT. AND THEN YOU ENCOUNTER A DISRUPTION, SOMETHING UNEXPECTED, A SITUATION THAT REQUIRES NEW WAYS. WHAT DO YOU DO? DO YOU HESITATE AND FALL BACK TO THE NORMAL? OR DO YOU EMBRACE IT AND TRY TO INNOVATE?
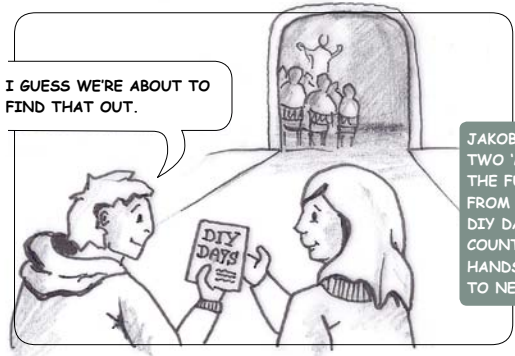
I GUESS WE'RE ABOUT TO FIND THAT OUT.

JAKOB GRABS TWO 'MAPS TO THE FUTURE' FROM THE DIY DAYS COUNTER AND HANDS ONE TO NEELTJE.

Welcome to THE NEW SCHOOL

100%

DIY DAYS

give everybody a map to the future

and a guide to go with it

You close your eyes and when you open them, it is 100 years in the future.

When you awake, what do you see?

Complete this sentence and immediately have someone initial below.

I am from the future and it is

Now that you are in the future, what do you miss from the past?

What do you hope is saved?

Ask two people these two questions and note their response.

Share your thoughts with a group of your peers.

where does your map to the future take you?

THE IDEA WAS to have an activity book – a map to the future – to embody the subject matter of the day and to foster discussion and collaboration. The map was meant to be an interactive spark between DIY Days participants. Its sheets folded into an eight-page book. The first pages were designed to foster empathy and focus the readers on the topic of the day. Questions circled around what they would like to keep from the past, what should change for a better future, and whether they could collaboratively come up with a better future for all.

Three versions were designed that had overlaps but differed in tasks and narrative. One design likened the user to a builder, one a storyteller and one a collaborator. Page numbers indicated which steps to follow in which order, so different narratives could unfold. At certain milestones, players were asked to project themselves 100 years into the future. Their imagination was meant to lead them to other groups, triggering interaction with

random other players. Another feature was the "passport." This page left room for stamps that were provided at every station, so people could keep track of their journey. Finally, the book prompted readers to write down their wish for the future, to be placed in the 'Wish for the Future' time capsule, to be opened, inspected and considered in 100 years.

The map was such a well-conceived plan. However, the planning seemed obsolete as all our efforts to introduce the map weren't enough to make most people engage. Two apparent reasons for this were that people expected a conference and not an interactive exploration. Plus, the multiplicity and novelty of the gathering was already overwhelming. Next time we will call even more attention to positively disruptive artifacts that we feed into the audience, and explain their purpose to drive collaborative creativity and trigger divergent thinking.
– Ele Jansen
– Colin Allan, map designer

How do we fix this problem? Who needs to change?

How do we get those people to change?

Present your wish to the time capsule

"I didn't even have time to open the activity book, the experience was so overwhelming." – Milica, DIY Days attendee

finding ways to tell a collective's story

THE BASIC IDEA

At DIY Days NYC we wanted to unlock a collective wish for the future that would be a part of two performances at the end of the day. To do so, we collected soft data from everybody's interactions in the experience hall as well as the other interactive games such as the Thumbs up/Thumbs down game. This data was then fed back into the narrative stream, for example into the Writer's Improv and the Story Pirates workshop. Both of these groups prepared performances that were supposed to reflect the narratives of many. The most difficult task was to coordinate the different parties involved to ensure that all actions were compatible. If you are planning to work with data-driven storytelling, here are some examples from our experience that might be helpful.

THE CO-CREATIVE PROCESS

Let me rewind a few months and roll out the process a little, because it shows the complexity of co-creating with many skilled creatives that each bring their own expertise and methods into the process. Working in a scattered team of 20, we combined weekly Skype conversations, Basecamp updates, and regular tech meet-ups to develop and communicate. The conceptualization phase started in December 2011 with a core group of seven. Then, more people joined

adding perspectives from education, social movements, science, and future studies. These different influences were evidenced at DIY Days in the form of experiential stations and two workshops. Every collaborator could bring in ideas as long as they were in line with the overall ethos of DIY Days and a concern for the future. What fit in and what didn't usually became obvious throughout the discussions. Resolutions were achieved through converging or integrating ideas rather than by finding a lowest common denominator.

During the development phase we had begun to connect data points to ideas that stuck. We wanted each program point to have a double effect. First, it should teach something new. Second, it should trigger thoughts in participants to fuel content for the performances. These would be our data points. Having a member of the data team in most meet-ups beforehand helped to match the separate satellites with data points. Two weeks prior to the event, we developed more refined questions that were incorporated in each station (see bullet points). These were designed to interconnect attendees, experiences, the Map to The Future, workshops and performances. In order to facilitate data collection throughout the day, a team of six volunteers helped collecting people's experiences.

DATA POINT EXAMPLES

> Our Thumbs up/down test tapped the collective value system and asked questions that indicated the rough direction of the collective's expectations for the future.
> Wishes submitted though 'Wish for the Future' cards were another indicator of where the collective narrative was headed.
> Looking at what the kids' invented at our rapid prototyping station and what went into 3D-printing gave clues to how children envision their future.
> At the 'What's in Your Pocket?' station people reflected on mundane personal items, their stories and attributed values.
> Robot Heart Stories collected what people are passionate about.
> Twitter trends told us what resonated most with attendees.
> The 'passport' in the Map For The Future was meant to reveal which stations were visited most, indicating a value preference.

HOW DID IT GO?

In many ways our data points did influence the outcome of our shared DIY Days performances. However, there are two related aspects that would help to improve the narrative flow. In order to integrate data points more coherently, the workshops need a few adaptations to their micro design.

Christina Kallas' Writer's Improv focuses on on emotional immersion. Feeding external data points into the story proved to be a challenge, especially as Christina also experimented with opening her process to a participating audience that would be coming and going. The experiment proved successful in terms of changing the course of the story collectively. Having even more external input seemed to jeopardize this process, though. A potential improvement on our experiment might be to prepare two openings for data variables within Christina's storyworld to allow us to integrate external input that could change the course of the narrative without hindering emotional immersion.

The same counts for the Story Pirates, whose concept is to take children's stories and rework them into stage performances. For DIY Days they prototyped their performance under extreme time constraints. Breaking the flow with data points meant losing time to create a quality product.

Both cases lead to a general question that still needs an answer: How can established methods make room to use spontaneous disruption to trigger collaborative problem solving and instant innovation?   *- Ele Jansen*

everybody's own hero's journey

what happens when one storyteller becomes many? - an exploration.

I COULD PROBABLY tell one hundred different stories about the Writer's Improv at DIY Days. That's about as many participants Christina Kallas welcomed to her workshop. The writer-producer was well prepared for her experiment. Two days she had spent during [WS WP] with a group of 25, developing future scenarios based on reasoning and storytelling. Various wishes for a better future surfaced, were debated and let go again. One prevailing theme was immortality. A basic storyline was developed by a group of 4. Then Christina grouped with her actors to flesh out a narrative frame that included multiple connected protagonists, different storylines and alternative worlds and conflicts. Her workshop at DIY Days was meant to open the storyworld to the attendees.

Christina normally organizes her workshops around writers, who come to improvise their script with several (fabulous) actors. It's a refined method to unlock the core of a story. The process is usually filtered through the emotional energy of a single person, which is supported and measured by the collective emotional energy. The goal is to transfer the creative work into "the zone," into a place of creative flow where the actors and the writer are lead instead of actively leading.

Now imagine this: You enter a room with 100 other conference guests. You are presented with a theme, in this case: immortality. You fill the gaps, you improvise, you add your own story to the universe. Multiple authors, multiple storylines, the creation process is a collective performance. Everybody gets to play their own hero's journey within the same story.

What does this challenge mean to the classical nature of story? If everybody has a say in where the story goes, we end up with a twofold challenge to auteur theory. Christina wanted to know: 1) can we deduct elements of an emotionally cohesive story from a group of storytellers in order to replace the single author by a group? and 2) Is there a way to have a shared emotional experience by collective storytelling, and if so, can we also create it in a collective way?

I saw Christina after her workshop. She looked overwhelmed and exhausted, but seemed to be in a focused state of heightened awareness. The workshop was incredibly popular with the participants and was described as a unique experience. Christina sought to find a common denominator in the collective to lead all individual stories that had evolved into a cohesive narrative. Alas, within the admittedly short timeframe there was no way to achieve emotional focus. And in her own words, "We did not enter the zone. We used our minds more than our emotions, and remained in the world of cause and effect. That is an exhausting world, while the zone is effortless."

The story was meant to end in a short performance at the end of the day, in front of a larger audience. Christina decided to explain the experiment instead of performing a 'scattered' story. Her conclusion at that point was that although story can be constructed logically by a group of storytellers, the individual cannot be replaced as a storyteller, that stories require channeling through a single author to create an immersive emotional experience for the audience.

Afterward we discussed the experiment at length. We all found incredible insights from what Christina had done. It sparked our imagination as to how the audience can be integrated further and immersed emotionally. Brian Clark, Founder and CEO GMD Studios, had attended the workshop and thought it was an inspiring experience. It ended, he said, at the point where you take a documentary to the editing room. Yes! How can that be translated to a physical collaborative event? You make the audience your editors! Lance thought it could work out really well, and Christina is intrigued by the prospect of a next step in the experiment. Just let all participants present a fragment of the story they feel connected to. The audience takes separate items, shuffles, drops or builds upon them. Some emotional journeys are played out, some get connected, some grow stronger, and others recede. Each decision changes the world a little bit. How exciting to go a step further beyond the trodden path and develop a system allowing the audience even greater integration into the process.

– Ele Jansen

🐦 @Miel_et_Lait
The actors in the improv are stellar! @ writersimprov #diydays

NEURONS AT PLAY IN A ROOM
I was looking for a way to overcome my inability to write a story. I always admired those writers who could lift you into their world. That is not a skill every writer has, let me tell you. So, when I saw Writers' Improv workshop, it looked like the right place for me to go. What I found there was both an exercise and a method. Christina said in the end that the experiment ultimately failed: what a dramatic way of saying that the experience we'd been through is just a part of the writing process. As a group, we enacted together what the individual writer's mind does all the time. They draw from their personal lives to enliven any tale they want to tell. We went through a very entertaining process and realized that once you learn the technique, you can incorporate it in your craft and then forget it in the moment. Which is true for every job, I suppose.

– Mauro Carichini

a worldwide transition to a sustainability regime is our ultimate design question

- Michael Ben-Eli

listen as your story talks to the internet

a vision of 21st century storytelling using connected tangible objects

WITHOUT A DOUBT, this is an amazing time to be a storyteller. We have moved beyond the simple democratization of storytelling and collaborative tools. Funding, marketing and distribution solutions are commoditized, providing storytellers with numerous opportunities to engage their audience. And now a new phase is arriving, one that merges technology with the creative process. Storytellers will soon be able to take advantage of a world of connected objects in what has been termed the "Internet of things." And in this environment, as always, there will be a need for good storytelling to provide a level of understanding, entertainment and social value.

Prior to writing this, I made a $165 contribution to a crowdfunding campaign to pre-order a tiny sensor called Twine. I've contributed to many Kickstarter and IndieGoGo projects over the last few years, but none have captured my imagination like Twine. I'm not alone in my fascination; initially, the company was trying to raise $35,000 but in the end pulled in almost $400,000. The reason is simple: Twine is realizing the promise of the "Internet of things." It is part of a recent wave of DIY technology solutions that take advantage of inexpensive sensors, faster processing speeds and connectivity to meld the physical world with the Internet. Started by two MIT lab graduates, Twine is a way for you to "listen to your world, talk to the Internet." Physical actions can trigger a variety of events online and vice versa. Twine is a motion sensor that is controllable with a simple Web interface.

Example: You place a motion sensor on your front door. When someone knocks, the action triggers snapping a photograph, which is then tagged with "someone at front door" and automatically sent out via a Tweet or Facebook post.

You might be wondering what that has to do with storytelling. Well, the "Internet of things" points to a path for connected interactions. Within a few years, most things – from cars to appliances to toys – will be able to wirelessly interface with the Internet. Think of them as objects in search of a story. And these connected objects won't just be brands or consumer items. You will also be able to add connectivity to your own objects, such as props, locations or even your own merchandise.

Consider this:
1. Real world actions can unlock or trigger story assets such as audio, video or images on a website or mobile application.
2. An interaction on a website or mobile application can trigger an action in the real world in terms of a notification or story event.
3. A seamless collaboration between devices, objects and people can accelerate collective problem solving and increase effective use of shared resources.

Mark Harris (filmmaker and senior developer at Broadcastr) and I experimented with the "Internet of things" at Sundance a year ago when we launched Pandemic 1.0. Within the design, we left room for online and real world actions to impact the narrative flow. We built a "Contextual Storytelling" engine that utilized an algorithm to measure Tweets, check-ins, blog comments, search terms, as well as tracking the discovery of hidden objects throughout Park City with NFC (near field communication) technology. The spread of the pandemic and the pacing of the story were directly controlled by participants' interactions. In the end, the project captured over a million data points and made use of more than 50,000 photographs. Afterwards, the data captured enabled the 120-hour experience to be re-playable. For instance, we could play the five days back in a matter of minutes if we sped everything up, or we could stretch it out over a month.

Much of the infrastructure for creating seamless stories across connected devices is still being shaped. Solutions are often hacked together on an as-needed basis. One can already see how motion sensors, NFC and other real-world connected monitoring technologies are revolutionizing water conservation, health care, food distribution, utility grids and transportation management. NFC itself holds huge potential, as it will be at the center of a $1.4 trillion mobile transaction industry. Over the next year, banking institutions, credit card companies, telcos and major brands will battle it out to establish digital wallets in an effort to provide consumers with simple methods of payments for goods and services.

Historically, where technology goes, storytelling follows. This has been the case with production and distribution technologies. But now we are experiencing a shift; the ability to creatively embed stories within the real world will influence the next generation of social applications.

What does this mean to the average storyteller? Well, Experience Designers will become the film directors of the 21st century, weaving emotionally engaging tales that connect audiences to each other and the world around them. Where the last decade was all about search, this decade is focused on curation and discovery/exploration. Stories will lead to purchases of goods and services, while providing a residual to the storyteller who originated them. A simple example of a current model can be seen within the mobile music app, Shazam, which enables the user to discover and purchase music while taking a cut for each song bought.

As connected devices and services continue to develop, storytellers will be able to place a story layer over the real world. Inanimate objects and physical locations will become an opportunity to extend stories and engage audiences in ways that propel both 21st-century storytelling and large scale collaboration.

– Lance Weiler

alchemy is the business of seeing what doesn't exist

brett whiteley
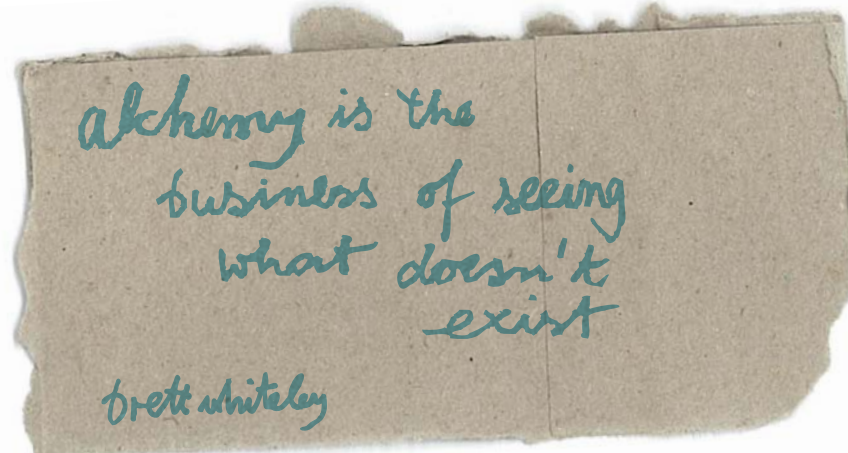
What can you tell us about your project?
My project was about making portable green energy generators that run on things like water more portable.

What inspired that idea?
It was just a little project I have been thinking about for a while, maybe how can I make a fuel be reusable, a fuel that you can get without having to go to some special place to get it, like you can get water out of a tap to run a little machine.

So do you want to be a scientist when you grow up?
Oh, no, when I grow up, I like computers a lot, like I have built two at home, I want to be a Mac hardware designer, Apple hardware designer.

Do you think you are going to be a storyteller as well?
Maybe, not much though.

So name one thing that is out of the box for you, that is different and weird.
Hmm, probably, speaking in front of a million people.
- Ryan, 11

🐦 *@sustaining:*
Fortugno: Play should be a) safe and b) open; context is key to spurring participation #diydays

10 steps to collaborative storyworlds
- Lance Weiler

1. take time to evaluate the story you want to tell

2. the hard question: why would anyone care? ask this five times.

3. let go of a single point of view.

4. consider how to show rather than tell.

5. make it easy for your audience to become collaborators.

6. don't let the world get in the way of your story.

7. consider something local before you jump to the global

8. it's much harder to design with simplicity.

9. fail quickly: you learn more from what doesn't work than from what does.

10. keep it simple. if someone can't explain it, it'll die.

imaginence

IMAGINATION IS A FORM OF INTELLIGENCE, I CALL IT IMAGINENCE

BY CREATING ART, film or other works that promote reflection and metacognitive thinking we can affect the collective space of ideas and knowledge. By border crossing collaborations and by embracing interdisciplinary processes imaginence will grow.

Art is a science in which artists do as much research as within other fields like archaeology or cognitive sciences.

The difference lies in methods and rules for presentation. In art there are no rules for expression, which leaves plenty of room for imagination to run free. That freedom in combination with academic experience from other fields can provide tools that give a deeper understanding for other individuals as well as different perspectives.   - *Jasmine Idun Lyman, bricoleur*

IMAGINATION IS AN opportunity to step into a space that allows for some degree of exploration. It enables people to step away from everyday life, and to be able to create. Something powerful about imagination is that it allows you to visualize things that are different from the world you live in. And it helps you have empathy for others.

To ignite imagination we can take ourselves back into a childlike sensibility. Imagination and divergent thinking are common when you are a child; in that amazing way where you can step into another world, where you can escape. That's what movies are. They let you get carried away.

The emergence of a collective narrative sparks change. The project Wicked Solutions For A Wicked Problem is as much about imagination as about design thinking, there is a narrative element to it. In order to make fundamental change you need to connect with somebody on an emotional level. Storytelling is a strong way, it creates empathy between people, and imagination fuels that.
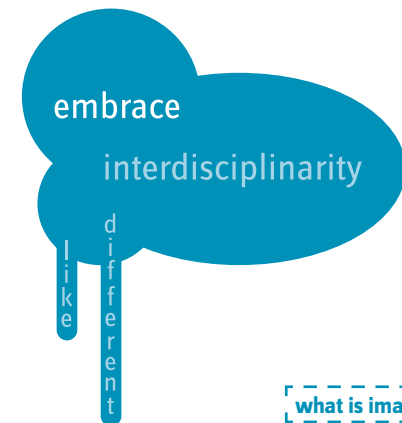
- Lance Weiler, story architect

IMAGINATION IS THE ability to envision potential or unreal things. It's one of the most valuable skills in the world because it allows you to expand the range of almost any creative or problem-solving endeavor. I deliberately use the word skill. Imagination is not a gift from the gods. It's an exercise that you train, improve, and deploy. It needs to be cultivated in young people, and it needs to be a regular part of work life if it's meant to be used to its full potential.
- Nicholas Fortugno, game designer and educator

IMAGINATION IS SOMETHING humans are born with and it can probably be trained. Almost anyone can get better at anything with practice.

I use my research to generate ideas for songs. In general the music keeps me sane, creative and happy. It makes my research better in that way. A direct example of the integration of my neuroscientific research and my music is the music videos my band Amygdaloids make. We sometimes insert scientific lectures into our video.
- Joseph E. LeDoux, neuroscientist and musician

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        Logic will get you from A to B
        Einstein
    wroTe

imaginatiOn will get you everywhere
        Use
        youR

        iMaginence
        mInds
        aNd
        iDeas
        Shared

    anD
        Acknowledged
        iN
        Collective
mindscapEs

    augmenT
        cOmmon
    knowledGe
        systEms
            Transforms
    establisHed
        valuEs
            Rethink reality, make your voice heard
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embrace
interdisciplinarity
like
different

what is imagination for you?

HOW CAN WE UNLOCK THE IMAGINATION OF PEOPLE?

PLAY ALLOWS US to escape briefly from the constraints of our lives.   -*Nicholas Fortugno*
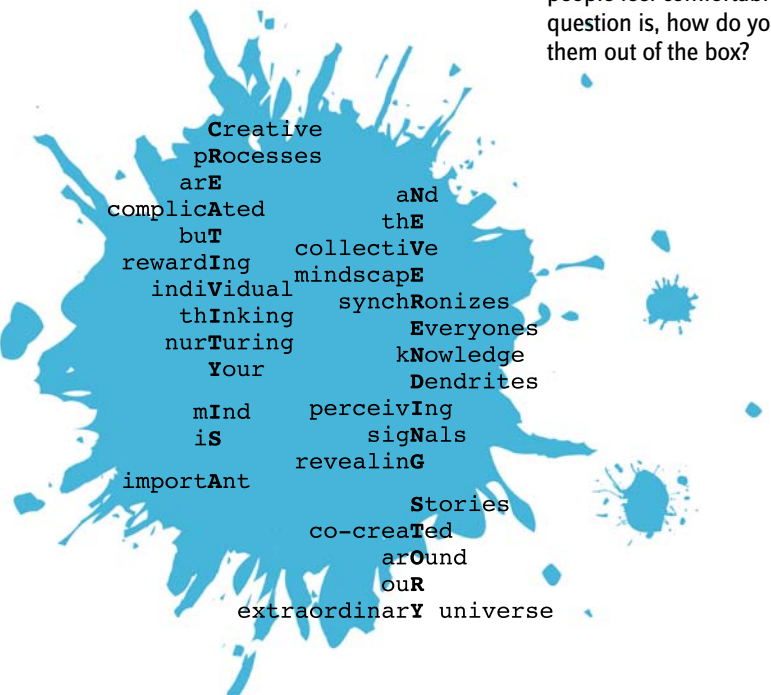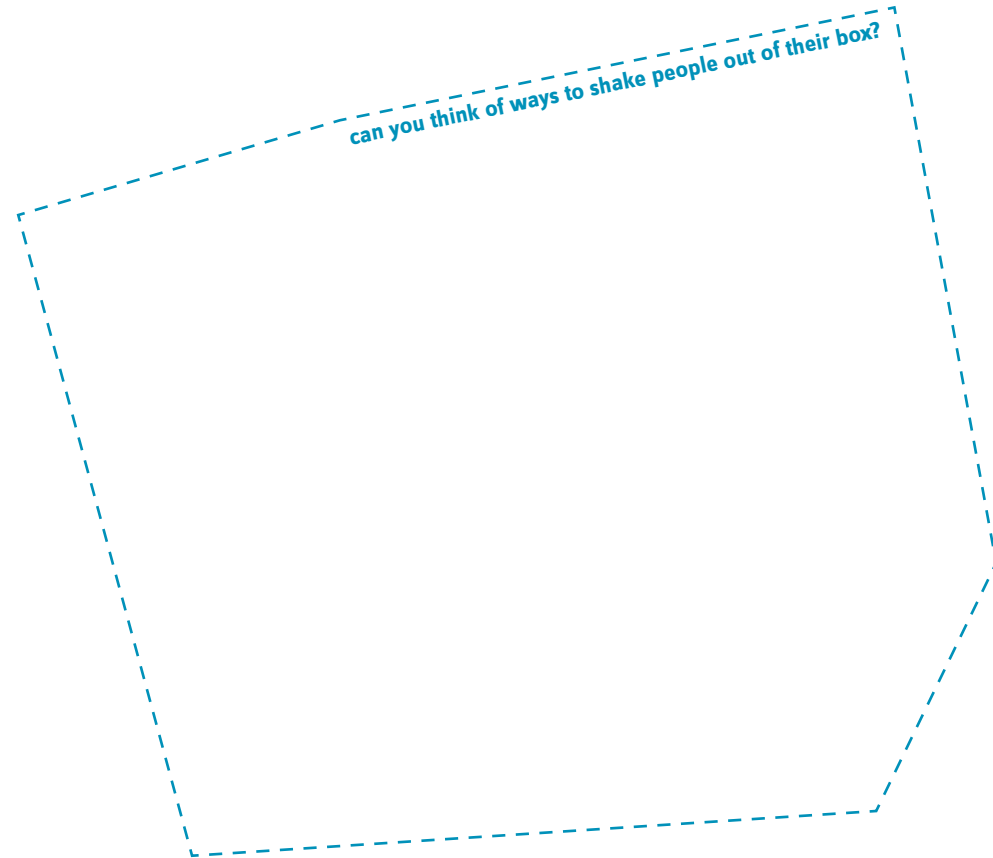
ARE THERE OBSTACLES TO OVERCOME?

ONE OF THE key things that gets in the way of creativity is anxiety. We need a little bit of anxiety to be creative. With too much, though, our brain freezes up and ideas are not able to travel through the pathways freely. The brain becomes monopolized by emotion. Emotion organizes the brain to satisfy a certain need, and this affects information processing in the brain.

Meditation and breathing are useful tools to relax emotional constraints on the mind. I breathe to open my mind. Breathing is also helpful for unlocking our imagination.

- Joseph E. LeDoux

A problem today is standardized education, as well as incongruence of the many value systems. Creative work is devalued within our society. And there are certain boxes that people feel comfortable remaining within. The question is, how do you expand that and shake them out of the box?   *- Lance Weiler*

can you think of ways to shake people out of their box?

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      Creative
     pRocesses
      arE
 complicAted        aNd
     buT            thE
  rewardIng    collectiVe
   indiVidual  mindscapE
     thInking  synchRonizes
   nurTuring        Everyones
       Your       kNowledge
                  Dendrites
    mInd      perceivIng
    iS            sigNals
             revealinG
 importAnt
                 Stories
          co-creaTed
              arOund
              ouR
     extraordinarY universe
```

IDEA SPACES & COLLECTIVE INTELLIGENCE

THAT'S WHAT culture is - collective intelligence. As you go through life you learn things, and as part of living in a culture your mind becomes an anchor point in the collective mind. The mind is the storage device of culture, and of collective intelligence.   *- Joseph E. LeDoux*

the future

THE FUTURE IS not a thing that just happens, we are all responsible for creating it. Our imaginence will help us visualize the future and guide us in our actions that will determine how the world will form.

Change is generated by small steps and by opening our minds. By hacking global value systems our joint forces can create new systems that make the old ones outmoded.

My attendance at WSWP and DIY Days gave me the opportunity to acknowledge problems, discuss solutions and connect with people who work for change. By continuing to research innovative solutions we can all make our contribution for a better future.

We are connected to various systems, internal and external, that communicate all the time. By thinking outside our brain we can extend our mind and connect to a wider network. By taking psychogeographic walks we can move outside of our micro worlds and the architectural and transportation systems that define our daily movements. By crowdsourcing, skillsharing and rethinking value systems, we can transform current economical systems and create idea economies that will attain more value and even fight poverty.

Make a decision to generate synapses, innovate and explore.   *– Jasmine Idun Lyman*

```
      technOlogical
         inNovation
            wilL
        simplifY

            lIfe
          iMprove
           Accessibility
           Globally
        sharIng
          iNformation
           Also
      necessiTates
      developIng
            Our
            Navigating

          skIlls
          senSes

         navigaTing
            tHe
            nEtworks

          worLds
      connectIng
          huMans
      synchronIzing
        everyThing
```
- Jasmine Idun Lyman

> We are called to be architects of the future not its victims.
> *– Buckminster Fuller*

walk a different route the next time you go school or work. share a skill, listen to a stranger's story, innovate something, dance. how did that feel? share your story.
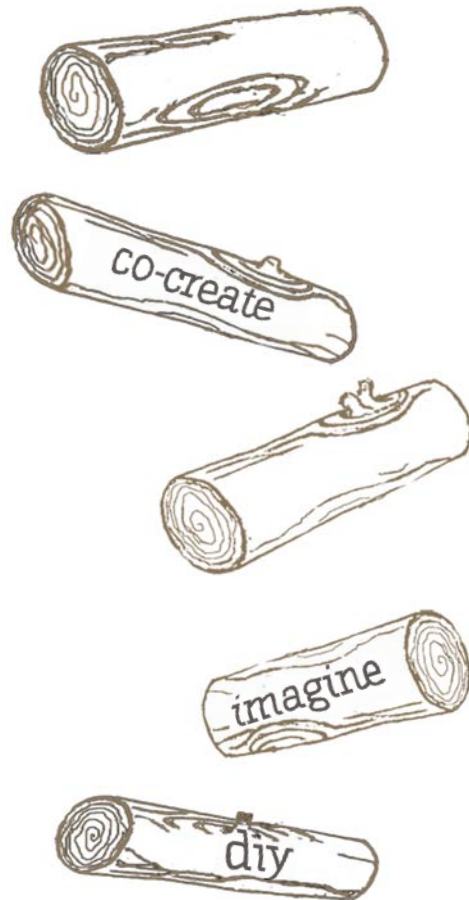
I SEE A return to that creative imagination, people are embracing creative entrepreneurship. The maker culture is a phenomenal use of imagination that empowers the entrepreneurial spirit.
DIY embodies this change.   *- Lance Weiler*

ignite your imagination to peek into your future

EVER SINCE THE Stone Age people have gathered around the camp fire to share stories...

How about firing up your own little imaginative campfire? To do so, go back to pages you liked and choose words that speak to you in some way. Write each on a log here, or on a piece of paper, or in the sand or somewhere else. When you get to the end of this book collect all your logs and make a camp fire. Ignite your imagination and tell a story about your vision of the future based on the words you have chosen. Do you see any problems? Solutions? How will you affect the future with your actions?

co-create

imagine

diy

imagine   co-create

diy
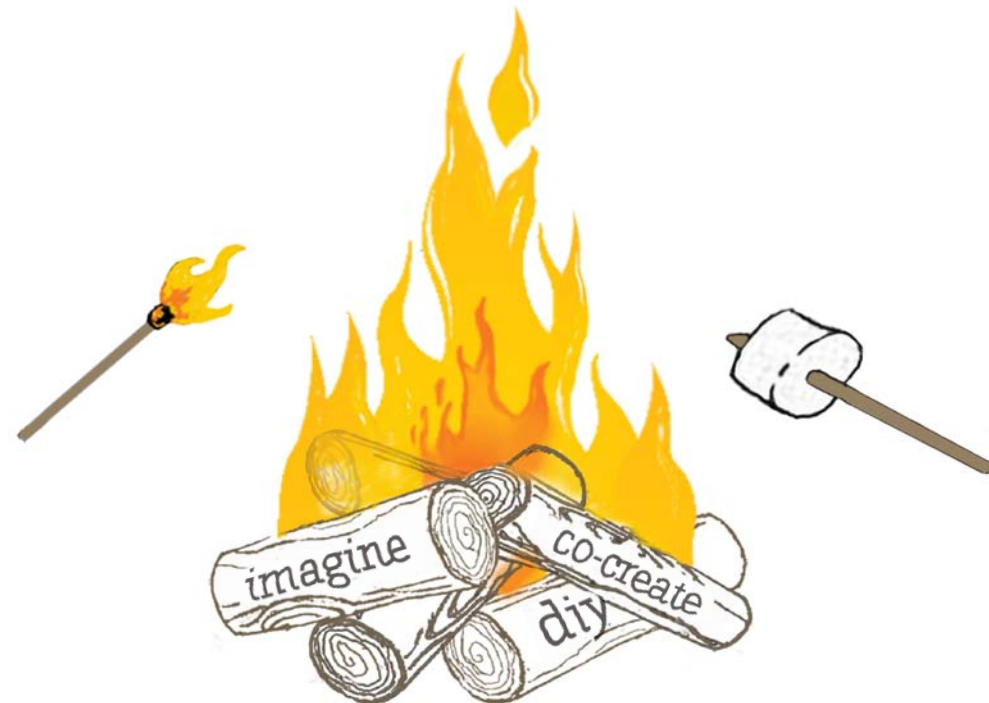
our worldbuilding

new models for education, participatory storytelling and social change

WITH THE EMERGENCE of new technologies we are witnessing the beginnings of a truly global conversation, one that spans the diversity of our humanity. "The danger of a single story" that author Chimananda Adichie so powerfully warns us of, is being alleviated by access to new tools, new platforms and new points of entry. Innovations such as mutliplatform storytelling, or transmedia, allow us to combine new technologies and services such as mobile devices, applications, interactive gameplay, social media, and geolocation with traditional media to create immersive and engaging stories that reach across the globe and throughout our daily lives.

As tools to publish, make and produce are becoming more accessible, the lines between producer and consumer are blurred, challenging traditional concepts of authorship and giving rise to participatory culture. With this, we have the opportunity to create wholly new ways of conceiving education, one in which students are also teachers, innovators, and inventors. We also

as tools to publish, make and produce become more accessible, the lines between producer and consumer are blurred

have the opportunity for locals to report upon the issues and stories relevant in their communities and to connect these stories with ever-expanding communication streams to question, discuss, amplify, fund, and take action to create positive change. DIY Days gives us an opportunity to look at the possibilities in our midst and share our ideas on how to use creative thinking, collaboration, storytelling, and action to bring positive futures into being.

Two of the workshops that explored these possibilities at the 2012 DIY Days in New York City were *Worlds of Learning: Transmedia for Children and Education* with Laura Fleming, Lucas J.W. Johnson and Karen Wehner, and *Mobilizing Through Storytelling: The Lakou Mizik Project and the Cultural Revitalization of Haiti* with Lina Srivastava.

Veteran educators and producers of projects such as *Time Tribe* and *Inanimate Alice*, Laura Fleming, Lucas J.W. Johnson and Karen >>

@floerianthebard
What are your ideas for a transmedia classroom? #tmlearn

>> Wehner, used their workshop to engage in a conversation about the possibilities that transmedia holds for education and to launch the idea of creating a blueprint for the transmedia classroom. Their discussion focused on how to put learners at the center of education. Transmedia projects have the potential to engage, appeal to personal passions and stories, encourage imagination, create active learning environments, and go beyond the classroom to reach students with technology to which they are already accustomed and to which they can readily adapt.

Some of the questions they posed include how to make modular transmedia lessons fit within existing curricular systems and how best to create a framework to move forward. In a conversation after the event, all three discussed the need to educate people on what constitutes transmedia. Fleming outlined "a three-pronged approach: approaching the Department of Education, policymakers and decision makers; the creators to create transmedia experiences for educators; and empowering the teachers to be able to create projects on their own with the resources available to them." The idea for a transmedia blueprint that Fleming, Wehner and Johnson launched

at DIY Days serves as both an entry point for conversation and collaboration, and as an action point for teachers to help us all rethink, redefine and revitalize education. They invite us all to join in the conversation using the Twitter hashtag #tmlearn.

Lina Srivastava is a social innovation strategist, who combines culture, activism and storytelling. Her workshop, *Mobilizing Through Storytelling: The Lakou Mizik Project and the Cultural Revitalization of Haiti*, introduced the project, "a multimedia celebration of Haiti that uses the music, culture, and stories of Haiti to create social change." *Lakou Mizik* is a cultural revitalization project with a rich engagement platform. It allows people to invest back into Haiti, creating new economic streams through the sale of music and providing "first perspective" stories through the eyes of Haitian artists and musicians.

In her workshop Srivastava offered the opportunity to look at how engagement can lead to social action, offering her own methodologies and strategic tools for transmedia activism, a phrase she coined.

we need more structured discussions on transmedia, in order to build the field, create business models around it, as well as a distribution strategy for education.

Srivastava uses transmedia and narrative design to create and support projects with decentralized voices, diverse authorship, participatory storytelling components, local voice, cultural relevance, actionable stories, and direct partnerships with community facing organizations that lead directly to advocacy and action. She critiques the easy embrace of engagement over activism in the transmedia community, and works to support projects that go beyond building awareness through structured narrative design for change. Like Fleming, Johnson and Wehner, Srivastava also discussed the need to have more structured discussions on transmedia, in order to build the field, create business models around it, and a distribution and dissemination strategy for education.

As we are building our worlds on and offline, the questions being raised by educators and creators like Fleming, Johnson, Wehner, and activists and strategists like Srivastava are crucial to understanding the quality and reach of our ever-expanding connections. The opportunities for play, storytelling, collaboration, education and change-making are growing by the day. The challenge is to build, iterate, and investigate the methods of dissemination and interaction to ensure that everyone can not only access, but actively participate in the telling of their own story and the design of a better life for all.

- Adrianne Koteen

recognize the many learning environments and opportunities around you. connect them with your work. tap into the vast possibilities of what education can be. you are both teacher and student.

– Felicia Pride

what we think when we think about education

what is education and what should it look like? how does it differ from learning? or does it? what role can creators play in the evolution of both?

In the workshop *Extend Your Project's Reach Through Education* facilitated by Felicia Pride, attendees were asked to think about their personal experiences with education. Below are their responses. You're encouraged to add your own.

The first prompt: IN ONE WORD, DESCRIBE YOUR EDUCATION EXPERIENCE UP TO THIS POINT.

Lackluster	Bipolar
Collaborative	Lacking
Irregular	Diverse
Self-directed	Linear
Enlightening	Uncategorizable
Mixed	Experiential
Conflicted	Continual
Alone	Incomplete
Challenging	Self-motivated
Practice	Ongoing
Hard	Empowering
Formulaic	Boring

your one word description:

The second prompt: IN ONE WORD, DESCRIBE THE BEST TEACHER YOU'VE EVER HAD.

Engaging	Passionate
Unwavering	Accepting
Subversive	Inspiring
Open	Presence
Peaceful	360 degrees
Inspiring, Involved, Caring	Cynical
Encouraging	Amazing
Empowering	Compassionate
Welcoming	Animated

your one word description:

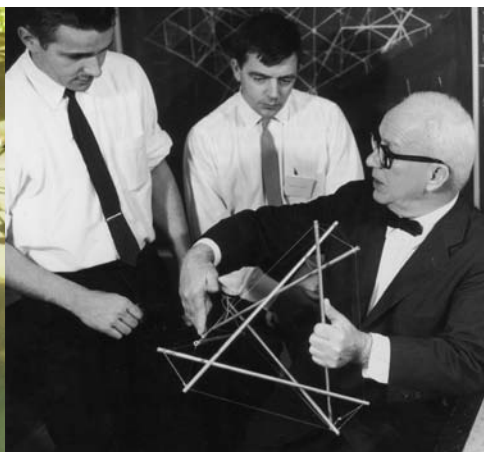Next, reflect on the following:

what was one of the most memorable learning experiences you've had in a classroom?

what's one of the least effective learning experiences you've had in a classroom?

what's one of the most memorable learning experiences you've had outside of a classroom?

what was the last learning experience that you had? what were the conditions?

Notice any disparities between responses? Your challenge going forward is filling in those gaps, not only for yourself, but for others. Use your art. Knowledge share. Recognize the many learning environments and opportunities around you. Connect them with your work. Tap into the vast possibilities of what education can be. You are both teacher and student.

40 ◢ STORYCODE WORKSHOP

what are alternative ways to get a collaborative story off the ground in 40 minutes?

primer on building stories that live beyond the screen

THE CONCEPT

To prototype our upcoming story hackathon for StoryCode later that month, we invited DIY Days participants to learn about transmedia storytelling by co-creating a mini storyworld.

WHAT HAPPENED

Upon entering the lecture hall I handed each audience member a playing card from a deck. The suits of the cards were just an easy way to break people into teams. If couples or groups came in together I intentionally assigned them different suits. Our idea was to ensure that this was a very organic exercise, and that groups' whose members were unfamiliar with one another form a collaborative team, much like in a real hackathon. We then proceeded to explain first what transmedia was and what StoryCode's goals were, we then went over the concept of the story-hackathon and what we hoped to accomplish with the DIY Days workshop. We next provided an example of a transmedia project presented at one of StoryCode's events, Gyda Arber's Red Cloud Rising, and then gave a breakdown of each of the three applications. Lastly we explained what we expected of them which was to provide a story given the parameters enumerated above, and then broke them off into their respective groups. We gave the groups 10 minutes to develop their stories and provided time at the end for each presenter to give an overview of their story, how the applications were used, tha location in which the story took place and, how another platform was utilized.

WHAT SURPRISED US

One major surprise was how easily the teams worked together. We expected to have to nudge them or at least provide some extra help once they broke off, however it was just the opposite. Aside from a few more brief explanations of the applications and the parameters, the teams required very little help. Mike, Rachel and I just became observers of the experiment. The biggest surprise of the event came from the last presentation, centered on the true life romance of one of the team members and her husband. The story was about how the woman and her husband met in an online chat room in the mid 1990's and continued their lives together as computer engineers up unto his untimely death. She went on to explain how she now writes about him often on her blog and on Facebook, and has continued to keep his memory alive through social media.

ISSUE

Two main issues we faced were with time and the physical layout of the hall. We felt we didn't have enough time to fully explain the concept of the hackathon and the applications we chose for the teams to use. As many of the teams were unfamiliar with any of the apps they ended up incorrectly describing how to use them in their stories. This taught us that we need to be clear with the applications we choose and ensure that we give the audience more thorough explanations. Because the room was designed as a theater space, it did not accommodate a comfortable assembly for the individual group.

We expected we would be in more of a classroom setting which would provide a better layout for designing.

CONCLUSION

The overall experiment was well received and once the teams found their momentum it was actually very difficult to pull them away. The biggest takeaway of the day was a lesson on storytelling. As we learned from the woman and her husband, a story does not need to be forced onto a certain platform to be properly told, sometimes its organic shape is its best vehicle. As we progress into the world of transmedia storytelling we must make certain that we do not remold stories to fit the form of a given platform (or several, for that matter, just for the sake of having a cross-platform project). Instead we must work to ensure that we remain faithful to the substance of the story itself allowing its natural structure to dictate its platforms, whatever they may be.

– Jen Begeal, StoryCode

MINI HACK WORKSHOP

1. Theme - A Love Story (with beginning, middle, & end)
2. Technology - Three options:
   Broadcastr - location-based storytelling
   Social Samba - Scripted social networking
   Twilio - storytelling via SMS
3. Location: Must use a specific location as the setting
4. Ideation: Use at least one of the techonologies to tell your story and then explain how it will carry across at least one other platform.

🐦 *@lizfilm*
Just participated in a mini-story hack at #DIYdays and am totally jazzed by what can be created in 10 minutes. #Possibilities

🐦 *@acrobin109*
Crazy how quickly a powerful story comes together when you have collaboration. Spades! #storycode #diydays
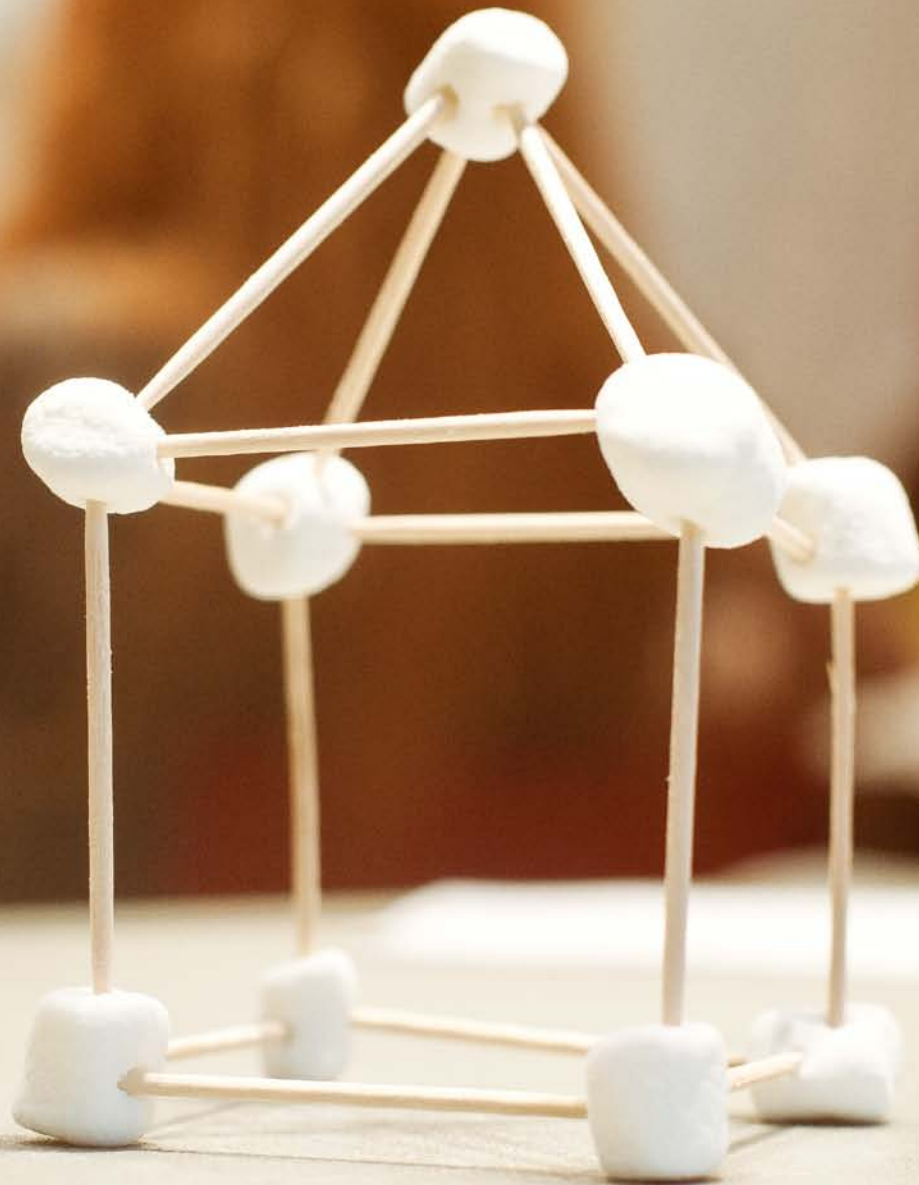
what do you think is stronger, a triangle or a cube? test your answer by building both in 3d with toothpicks and mini marshmallows. what's the answer?

a lunchtime conversation

OUR INITIAL MISSION was to fish for ways to promote our transmedia script and find collaborators. We went in with a bunch of friends and left with a changed mind.

The first part of the day was about concrete ideas that have become successful strategies and projects. The auditorium was packed, which caused some unrest. I heard my friends discussing: "My time is limited, so is my attention," or "I like to be exposed to different things, but I want them to relate to what I do." The keynotes covered such a wide field that it was hard to instantly make connections.

The second part of the day, offered exactly that: personalization. We chose our own path and went to explore. The labs offered concrete advice with things that tend to be overlooked, such as how to scope a project and tips that challenged the common belief that fundraising and generating money are at odds with artistic and innovative endeavors. In the middle of all this, our ideas started to unfold in a chaotic, almost sprawling way, which opened new vehicles for expression.

I can't identify the exact origin of the inspiration, but the opportunity to be in a space that was inviting and challenging enough to bring together diverse projects under different umbrellas, literally opened our minds to disregard personal expectations and welcome a stream of insights that watered proverbial mental seeds. DIY Days created a safe environment to imagine and share. It helped us express, and even create a more helpful disagreement. Integrating our different viewpoints enhanced everybody's view. And that was awesome.

We came with one project in mind and left with a flexible frame, a way of approaching ideas, collective imagination and learning that showed us other paths and encouraged us to explore alternatives to integrate 100% of humanity, or at least the consideration, in everything we do.   – Angela Lang

something that was extraordinary in my eyes was what we heard this morning from an inventor named caleb. caleb was from the future, he was wearing a pink veil, and he proposed that one way of saving our planet is by building a intercontinental waterslide for everyone to use as transportation. i think that is one of the best ideas i have heard all year.
– Daniel Leeb

@anjawaleson
"Active play is transgressive and transformative. Allows us to imagine ourselves and the world differently." @ nickfortugno #DIYdays #w4tF

@florianthebard: @lanceweiler now talking about audience becoming collaborators-which #diydays is an example of

@tarabarnes @lksriv Suggestion from #diydays workshop: showcase Haitian female artists as well; women are key to true social change :)

@ninja_emily: Need to create a new paradigm, a new narrative, a new story. Ben-Eli #diydays

@feliciapride: Reality continuously reorders itself. Ben-Eli #diydays

@akoteen: Education should be memorable, enjoyable, innately engaging and awesome w/ dynamic teachers telling stories that resonate. #diydays

@ducbeiupham: One of the great things about the event is that it sparks collaboration among people. @lanceweiler #diydays

@murmurco: Exciting to see how much #diydays has grown. Looking forward to the day.

@debraeanderson: Exploration is the nature of play. #diydays

@trust2020: Good day(s). RT @diydays - Best advicse of the day: People of the past, do not be trapped in the room! - Z. Durr of @storypirates #diydays

@halftheaudience: Audience ferrets out a story with beginning, mid, and end in Writer's Improv at #diydays. It's not magic!

@flahssg: 5,500 light years away The Swan Nebula. Creatives come together at #diydays http://t.co/xRATZylf

Why transmedia? World building. Characterisation. Backstory.@andrhia #diydays

@hoppingfun: transmedia takes story where kids are - multiple screens seamless online/offline transition. @tttkaren #diydays

@ryankoo: Thanks to everyone who introduced themselves at #diydays - was inspiring to meet so many likeminded creatives!

@lizfilm Good gender/race makeup in audience, but all 3 keynote speakers so far have been white men. #DIYdays #WeCanDoBetter

@anjawaleson: Focus on process not on product or outcome @ nickfortugno #paradigm shift #diydays

@jeffabracen: Lots of creative and technology goodness going on - Open Design Experiences workshop #diydays

@miel_et_lait: Tell kids: The world is yours. The next big idea is coming from you. #diydays

@ninja_emily: Hit the needs, not just the demands of people. People are fickle. Look for underlying patterns - Ele Jansen #diydays

@jbhart: Universe as a kaleidoscopic flux of constantly inter transforming events - Michael Ben-Eli #diydays

@makerbot: #makerbot prototyping the future at #diydays with #parsons School of Design

@cynthiajabar: First you make the problem personal by creating an emotionally charged story then create a strategy to craft a solution #wswp #diydays

@florianthebard: Humans are a way for the universe to know itself. http://t.co/tZVXDbd2 #diydays

@lanceweiler: Big thanks to all the volunteers, participants and speakers who helped to make #diydays a smashing success. Next stop: Europe!

thumbs up 👍 👎 or down?

OH YEAH, THAT was fun. Getting 500+ people on their feet to find their enemy and cancel each other out. The method was simple. After each keynote we asked questions that forced a yes-or-no decision and thus divided the audience. Yes stands for thumb up, no for thumbs down.

Once decided everybody looks around to find somebody who chose the opposite. Then lock eyes, nod, sit down. Only the ones who don't find an opposite remain standing. An easy, fun and quick way to determine the majority. Admittedly, there is a downside to yes-or-

no questions as lines are never clear, but generalisations help to get an overall idea of values and tendencies. Based on the [WS WP] we asked the questions shown below. The outcome was surprising at times. But look for yourselves. How would you decide? >>

in the future, will {

the world work for 100% of humanity? YES 64%.

innovation be driven by kids or adults? kids 39%

robots be able to feel emotions? yes 44%

we have a different currency than money? YES 73%

society value mutual fairness over personal liberty? 50:50

connected devices help or hurt society? help 76%

your vote?

>> What's particularly great about this exercise is that everybody gets up and active. Our first questions caused a lot of chatter, laughter and brief discussions. Questions were tweeted. Plus, people told us later that they had great conversations starters with others that had cancelled them out.

In the end, our poll served four outcomes:

> IT GOT PEOPLE ACTIVE AND THINKING
> WE ALL GOT AN IDEA OF OUR COLLECTIVE VALUES
> OUR QUESTIONS TRAVELLED THROUGH SOCIAL NETWORKS AND REACHED BEYOND THE ROOM
> PEOPLE CONNECTED OVER THEIR DIFFERENCE

- Ele Jansen

setting the stage for collaboration

START WITH CLEAR OBJECTIVES
Our sessions begin with framing the context and why it matters.

WHAT IS THE GOAL AND WHY DOES IT REQUIRE EVERYONE?
Focus on a central design question: How to make the world work for 100% of humanity?

ENCOURAGE EXPERIMENTATION
Say that it's an experiment that is about finding a solution as well as finding new ways to solve problems.

FAIL FAST AND LEARN FROM IT
Empower participation and unleash free imagination by allowing people to understand the value of failure.

START WITH SOMETHING ABSURD
Attempt the impossible: make the collective generate 100 wishes within five minutes.

SET TIME CONSTRAINTS
Set short action spans, stress urgency, do a verbal countdown, have a clock ticking and visible to everyone.

LET DIVERSITY OF SKILLS DETERMINE THE GROUPS
Mix and match hackers, storytellers, educators, activists, scientists, designers and entrepreneurs.

BREAK FOR RECAPS AND SET NEW GOALS
Bring groups back together at different points to check and re-adjust progress.

MAKE IT TACTILE
Make people do something with their hands using Play-Doh or drawing while talking.

HAVE FUN
Approach even serious topics in a whimsical way to encourage creative experimentation.   *– Lance Weiler*

WHAT ARE YOU WORKING ON? WHAT DO YOU NEED?

@irreverentfilms: Looking support w. social media/marketing 4my feature film @SaveHART-MANS #diydays - also looking 4editor 4web series.

the scene: 60 seconds. in front of an audience of talent. talk about your project. ask for what you need to fully realize your vision. connect with collaborators who can help you.

60 secs

@HalfTheAudience
Sitting in for the pitches at #diydays NYC. Some amazing and creative ideas out there-- lets step up and help each other any way we can!

@HalfTheAudience: Ladies, let's all help Susan Brown build a #transmedia studio! #diydays

@randyfinch: @irREVERENTfilms @SaveHARTMANS ur #diydays request for marketing help 4 indie film: My students do it. bit.ly/zCqkdK

@sustaining: looking to connect w/folks who've done stand-alone transmedia fiction projects who can offer guidance and/or want to collaborate #diydays

@ZBogart: Just pitched @conniecnvrsedoc to get help at #diydays. Heart still racing.

practice to pitch a project in 60 seconds or less.

to have people enjoy participation is the most valuable thing to do in the 21st century. *- Nicholas Fortugno*

what's an experience hall?

THINK SCIENCE FAIR. Just that this experience hall was way cooler. Plus, there was a piano and people played all day! It created an air of leisure learning, playfulness, and witty banter. What I loved best was the combination of three stations: First you could go and make a wish on a blue wish-card that looked like a plane ticket to the future. Then you could take it to a rapid prototyping station to turn your wish into an object, using paper or Play-Doh. Then, your artifact was rendered and sent to two makerbots (yes, we printed our own 3D designs!). What a beautiful idea that you could carry your wish as a tangible object, a symbol that reminds you of an important wish for the future. >>

@M_uh_lee
*Learning to crochet
with @adriandeane
! #diydays ! instagr.
am/p/HuRklftFdd/*

>> Another station looked like a 5th grade classroom. There were plenty of coloring book pages pinned to the wall. They had Laika on them, the star of *Robot Heart Stories*. People just sat down and colored pictures while they pondered upon what their passion really is. Then they wrote it down on Laika's belly. It was quite an experience to walk along the wall, read what people are passionate about, and derive a fleeting, albeit anonymous impression of the substance of the people around you.

One station right at the entrance prompted people to empty their pockets. Did you ever think about what stories your personal belongings tell? I instantly dug deep into my pockets and found a pair of ultrathin pink leather gloves that I got from my ex-boyfriend's granny. I put them on the table where somebody had already outlined a pair of gloves. Their story was written beneath it. They were a mother's farewell gift to her daughter when she moved to Sweden. I had to smile when I shared my story with complete strangers at that table. It really is true. 'Happiness is only real when shared'.

There was also a geodesic dome, like one of those globes that Buckminster Fuller built at Disney World, but this one was made of bamboo as it is a strong, durable and sustainable building material. I learned that you can build a geodesic structure that's so strong that you can climb on it. And they get stronger the larger they get. Inside the dome was a table with unusual spinning tops. They came in different shapes, modeled from molecules, like many marbles attached to each other. We went in to try them and realized that not many other visitors crossed the bamboo line to go inside the structure. It's interesting how people are kept from 'entering' a unit if they're not specifically invited to do so. Wonder if a sign would have helped.

Last but not least, the crochet neuron was one of my favorites. It was a crochet sample with three differently colored yarns, lying on the grand piano and people just gathered around it, chrocheted and taught others how to do it. The idea was to chrochet dendrites for the neuron using the color that represented what you loved best during DIY Days: talks, experiences or networking. In the future, the neuron will travel the world to be continued by DIY attendees in other countries, contributing to an ever growing, ever changing neuron that reveals chromatically what people love most: learning, doing and/or sharing.

– Neeltje Jans
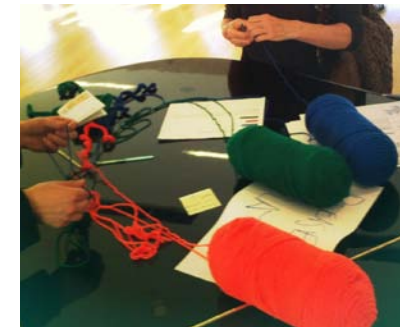
occupy!

the unofficial occupy wall street board game

UP UNTIL DIY Days the only people who played the game were friends and the design team. My goal for DIY Days was to have a public play test, to get feedback that could lead to cleaner and more fun gameplay.

In the first game, despite having read the rules it took a couple of turns for players to realize that they weren't playing against each other but with each other. For me this illustrated how unnatural it has become for us to play games cooperatively. However, once this understanding took hold the game became a space for encouragement and communal spirit.

We oohhhed, aahhed at great moments of triumph and groaned at moments of loss, even if it was for someone else's turn. About halfway through the first game a player made a comment about the game being too easy and unbalanced because our movement had amassed a sizable following and resource pool.

I simply smiled at him and encouraged him to continue because "you can never predict the 1%, just keep playing." Over the course of the next ten turns we found our movement suddenly in peril... the game had balanced itself. The decisive moment came when only two players were left in the game and they were negotiating which of the two fallen players they would "save." Ultimately, they decided to bring me back because of my positioning on the board. Probability indicated that I had a higher chance of lifting the movement up.

I needed to roll anything over a 2. Everything was riding on this moment. I rolled a 1. We all yelled out as one in disappointment. Our movement had come to an end and the game was over.

All in all, we voted together, we rallied together, we had good times, we had rough times. Just like real life. Playtest #1 was successful. I gave each player a blank index card and asked for their honest feedback and thoughts on improvements. One player decided to play the game again in the second round. >>

>> All the passerbys looked. Our cheers and groans began attracting interest. In our second game we decided to increase the max number of players to six (something that had never been done before). In this game, two real life occupiers played. This meant that I would be getting feedback from the people who the game directly represented.

This game went as well as the first but was different in a number of ways. The players more rapidly accepted the fact that we were in this together. The player from the previous game knew more about the game and used it to his advantage to create improved strategies for winning. The most

important difference was when we exposed a severe flaw in the game. One card was simply too powerful and caused a cascading effect of imbalance.

Watching the game go down this path I waited a few turns to see how long it would take to affect game flow and cause the players dissatisfaction. In the spirit of open participation I exposed the players to a layer of the game which I called the "meta layer." I called a General Assembly on the mechanics of the game and pointed out the obvious flaw. I then opened the floor for suggestions to fix the game mechanic that was causing imbalance. After about five minutes of deliberation we were able to shift the mechanic and come

to an agreement that brought the game to balance. This allowed the game to return to its flow. In the second game we were able to successfully close the game with a win. But more importantly it exposed a number of design issues that would need to be addressed in order to improve the game. The feedback from the players overall was very positive and another player signed up for the third game. We had another group of six with two observers.

I knew that anything could happen throughout the day. I admit, I had butterflies. But in the end the game walked away much stronger... I can't wait to get back to working on it.

– Errol King

what do you want to occupy?
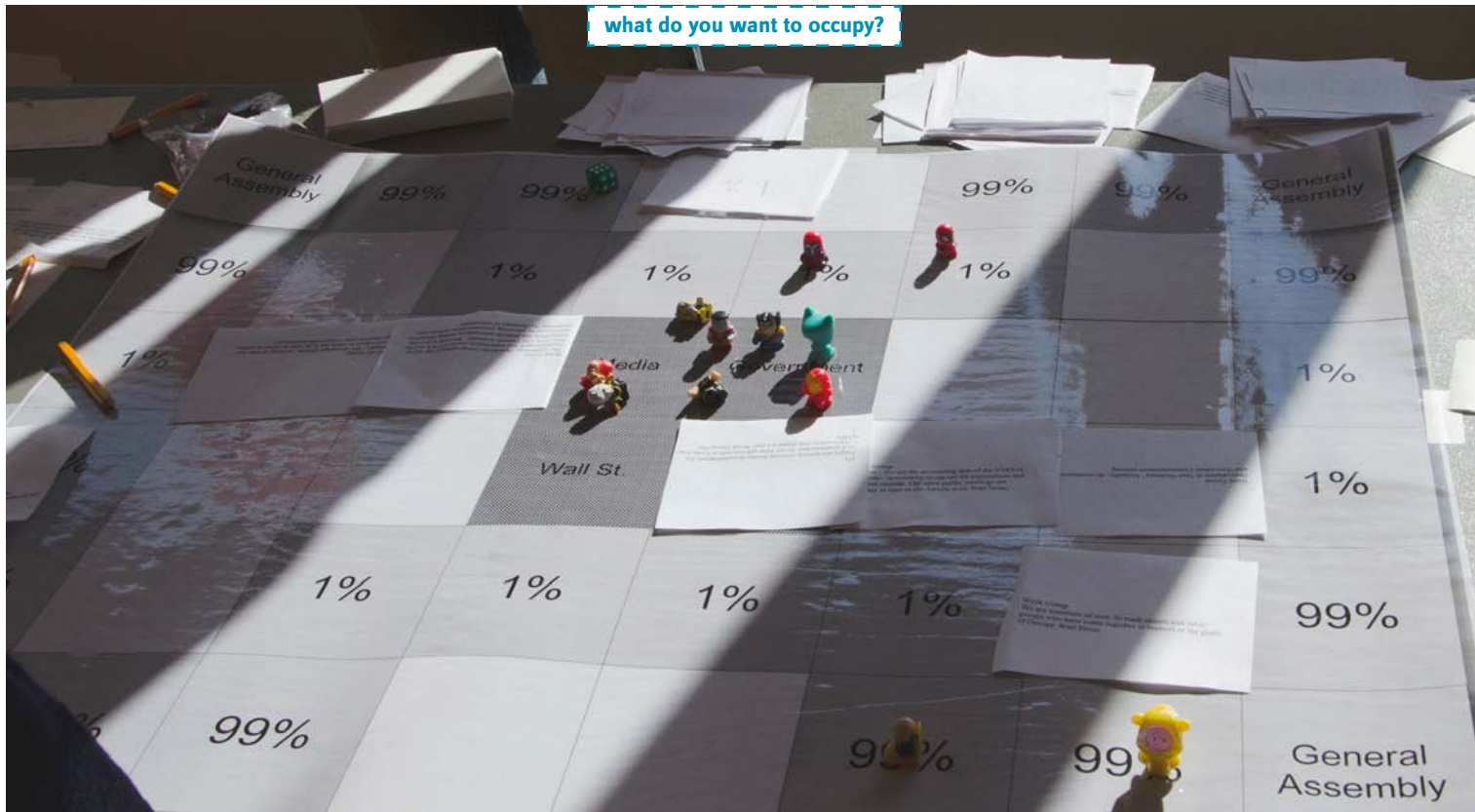
explore our home planet

INTERACTIVE EARTH IS a unique digital globe for teaching and learning about our home planet. It combines easy-to-use tools with a rich library of Earth imagery to encourage inquiry and exploration. Interactive Earth "makes the invisible visible" by displaying beautiful maps that bring patterns of global change to life. The system was presented to the public for the first time at DIY Days NYC.

Interactive Earth was inspired by Buckminster Fuller's concept of the Geoscope. As Fuller wrote in his book *Critical Path*, "We need to construct a large number of Geoscopes, which are large, see-through spheres shaped and oriented like the planet Earth. By standing inside, you can view the stars exactly as they appear to anyone standing at any point on Earth."

Time-lapse images projected onto the Geoscope would display global, long-term trends, everything from continental drift to weather patterns to human migrations. "With the Geoscope humanity would be able to recognize formerly invisible patterns and

thereby to forecast and plan in vastly greater magnitude than heretofore."

Interactive Earth is a software version of Geoscope. It displays global and local data from such sources as NASA, NOAA, World Resources Institute, and the United Nations. From beautiful satellite images of cloud motion to demographic patterns, Interactive Earth puts real-world data at one's fingertips.

Interactive Earth is designed to be a tool for playing the World Game. It enables players to display and analyze population trends, the location and flows of world resources, and the effects of global climate change. It puts problems and solutions in context, ensuring a whole systems perspective.

Our vision for Interactive Earth is to make it available as a core tool for teaching and learning around the world. We want to inspire a new generation of design scientists, individuals who will help create "a world that works for everyone." Let's get started.

– Kirk Bergstrom, board member
of the Buckminster Fuller Institute

ROBOT HEART STORIES is the first in a trilogy of experiential learning projects launched by Reboot Stories. It uses collaboration and creative problem solving to put education directly in the hands of students.

The experience begins when a robot visits earth and needs help from us to return home. Two classrooms in Montreal and LA did so by fuelling Laika with passion while learning math, geography and creative writing. At the same time, the call to action extends beyond the classroom. Participants of all ages shared their own passion at DIY Days in the form of a creative act like coloring a robot and writing their passion into its belly.

A global audience can help Laika by printing, customizing and uploading individual "heartpacks," templates of which are on the following pages. Through the passion in each submitted heartpack, Laika gains energy to return home.

visit www.robotheartstories.com

Instructions:

• Write your passion or something you LOVE on the robot or inside her heart.

• Color & customize the robot.

• Write your name and age (optional).

• Upload your creation to robotheartstories.com!

Share something you heart!
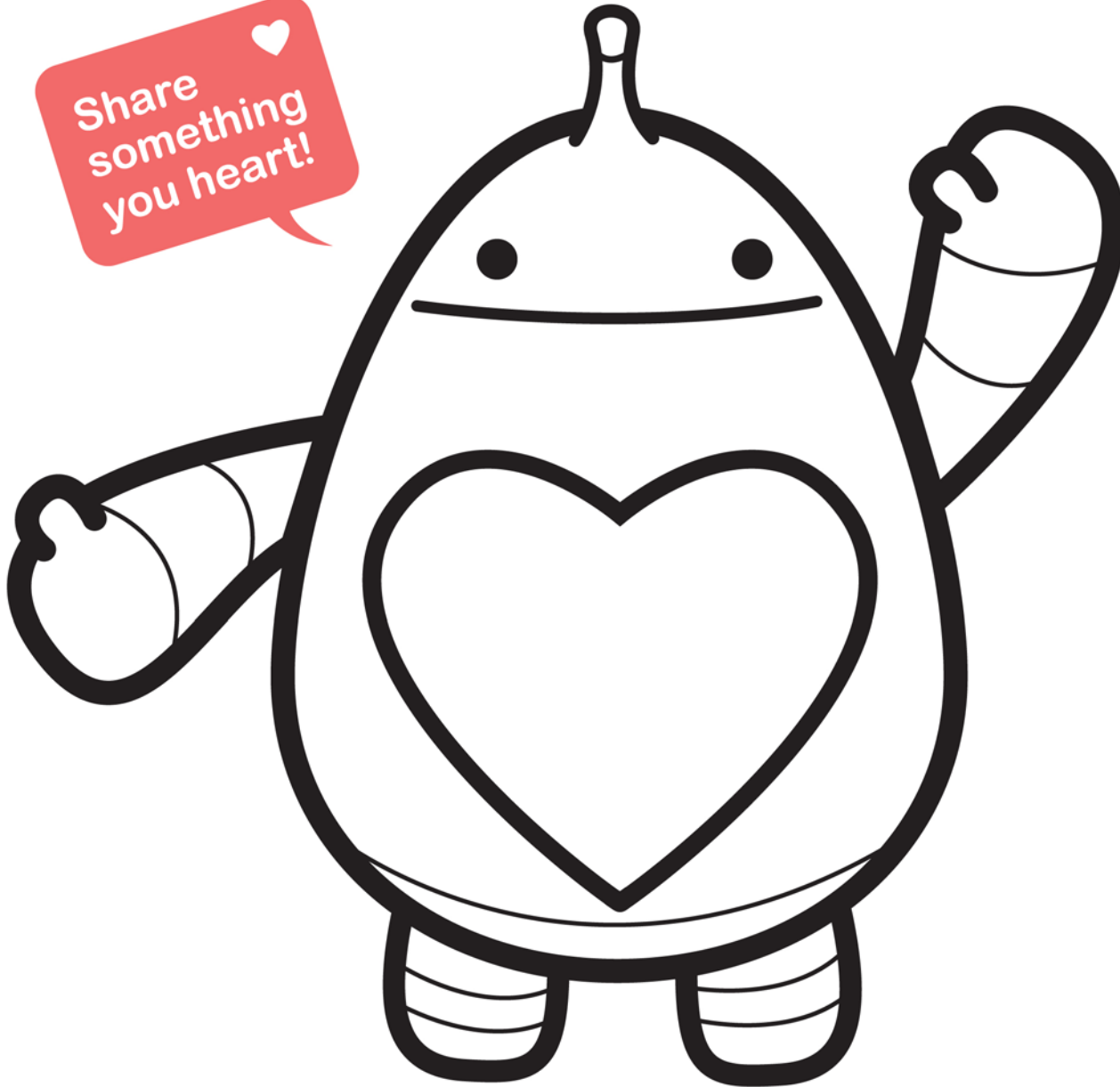
Cut out the square! ➡

✂ Cut out the square!

Don't forget to cut & fold the antenna!

Don't forget to cut under the arm!

ROBOT STORIES
Heartpack!

You'll need...

GLUE OR AND OR
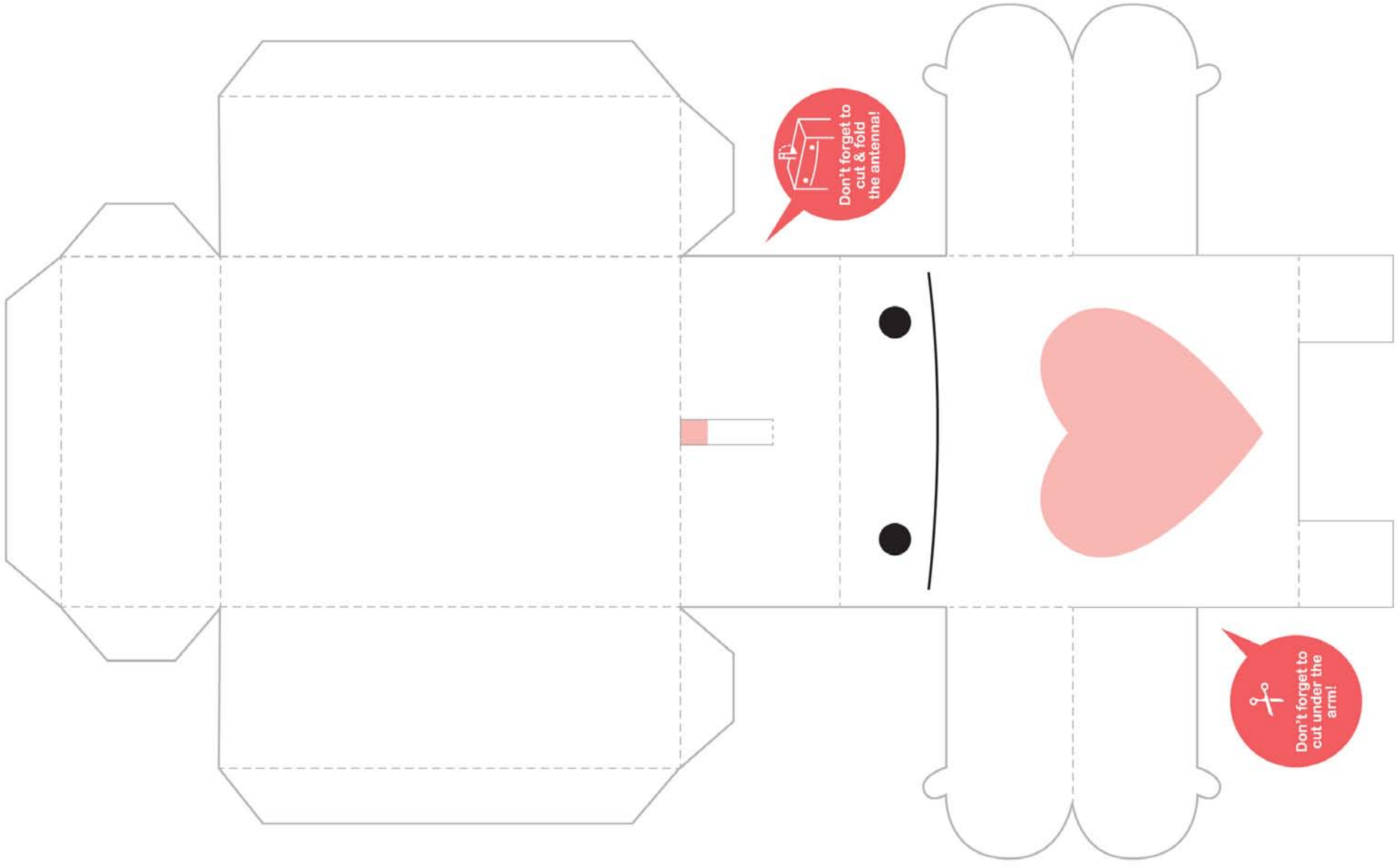
Cut Solid Lines!

Score & Fold on dotted lines!

We highly recommend using thick paper for maximum robo-sturdiness!

how can collaboration improve healthcare?

when noah pivnick opened his process to collaborators, he took a leap in the dark. we asked him about challenges and rewards.

WHAT WAS NEW or challenging in the workshop that you did at DIY Days?
The context of the thing, certainly. This was my first DIY Days so for me everything was new. As for challenges, a public forum about healthcare reform with an emphasis on 'Doing It Yourself' clearly foments a certain degree of ownership among attendees. The challenge became how to channel the pent up energy and frustration and steer it toward structured dialog while keeping the exchange from becoming combative.

What did you think the workshop would be and what was it in the end?
Lance Weiler felt it was important that I build experience design into the event. Systems-thinking doesn't always come easily so I had planned to run a simulation that was designed to evoke an appreciation for hospitals as complex systems. I'd also really hoped to draw some game-designers, individuals who would help shape the conversation with a focus on collaborative game mechanics. In actuality, none of that happened.

Within minutes after starting the session it became clear while I was there to discuss the specifics of hospital-based healthcare delivery in inner cities, many of my participants wanted to talk about the particulars of their own healthcare experiences as pertain to healthcare reform in general; and that was just fine with me. I'd gone out of my way to make it clear I wasn't delivering a lecture, I was asking them to riff on a project that I'd been thinking about for some time but had not yet formally articulated. As far as I was concerned it was just as much their space as mine.

How did you prepare and how would you prepare next time? What are your takeaways?
I spent a fair amount of time thinking about visual metaphors and shared cultural references that might evoke and/or convey the kind of toxic work environments and antagonistic dynamics that encumber inner city hospitals. I used those images to build a set of presentation slides that had as little text as possible. In Lance Weiler's parlance, I was trying to tell the story with pictures. When it's not tragic, I think a lot of what happens in dysfunctional organizations is actually quite comical and I *really* relished the opportunity to convey the absurdity of it all with humor.

Another important piece of preparation came about totally by accident. Errol King and I got together on a few occasions in the weeks leading up to DIY Days and we spent our last get-together prior to the conference testing the game play on his Occupy Wall Street board game prototype. Because consensus is a cornerstone of the Occupy movement and therefore built into his game design, in some respect I think playing his prototype actually helped prepare me for the challenges I encountered in my own session. I think the takeaway is this: if the pretense is genuinely honest and the process is truly open, structured can be just as rewarding - if not more so - an 'immersive experience' as any other.

What 'tangible' outcome or recommendation did you get out of the workshop that will find its way into your work?
Given the sheer enormity of any healthcare delivery system and the fact that the subject matter is so fraught with personal experience, I needed to do a better job of first clearly situating inner city hospital-based healthcare within the broader healthcare system context. Without that setup, it's hard for participants to wrap their heads around the particulars of my project.

What's your tip to include participants?
Do your best to keep in mind it's not about you (the presenter) and whatever agenda you may have, it's about your audience and their experience.

nathalie was one of the participants in noah's workshop on co-designing patient throughput and capacity management at hospitals that serve nyc's under- and uninsured. this is her experience.

NOAH'S PROJECTS involve utilizing no cost push technology over existing smartphone infrastructure coupled with cooperative game mechanics and pay for participation incentives to drive consensus and validated, data driven process redesign. In one such project, FLOW, the underlying premise is that there exists a correlation between the active, voluntary engagement of front line hospital staff, the safety and satisfaction of the patient, and the physical integrity of the institution.

What I really liked about this workshop was the interactive, collaborative problem solving to develop the game. The workshop was attended by local New York hospital staff. Their input was invaluable while working on our concepts and their participation assured us that our ideas would fit with reality.

The questions bounced around among the workshop participants were the following:

> How can this game make hospital personnel feel better in their daily job?

> How will this improve their efficiency?

> How will this improve the situation for the patient?

> Will the game address nurses AND patients? What about managing staff?

> Which game mechanics work, which wouldn't?

> How will you approach / involve hospital staff to play?

> How will you motivate them to play? Not an easy undertaking when they're already overloaded by their jobs.

> Should they be approached from a human perspective or a capacity perspective? Easy answer: human! Many top down technologies have already been developed and have been unsuccessful at motivating the staff.

> How will people be rewarded for playing the game? With vouchers, groupons, etc?

> How will the game development be funded?

> Will the hospital staff need to pay for the game? Or the hospital management? In order to develop the game, will Noah need to attract seed money and organize himself as a start up? What are other funding options?

Answers to all these questions will make all the difference in the development of FLOW. The process of this session was highly interactive, with a collaborative approach based on the expertise of the participants. Overall it was a great example of how to develop a project that effects social change. It was all very concrete, and very human.

– Nathalie Goethals, idrops

new methods for funding, engaging and creating

THIS PANEL FEATURED a vast range of perspectives. Creative entrepreneur Sparrow Hall, Ogilvy@Social's VP Ryan Aynes, media anthropologist Ele Jansen and myself straddled concrete advise on scoring funding, successful pitching, qualitative and quantitative data, collaborating with brands as well as designing with and for the audience. Of particular importance was the idea that these elements are inter-related and should all be considered in a project's design process.

Ryan reminded DIYers that they are "personal brand business models" and stressed the importance of having multiple revenue streams, for example through speaking engagements, social media and brand partnerships. Sparrow agreed saying that "brands have the money to create the things you want to do" and that they should hit the pavement, find the brands that align with their story and are hungry for innovation. This call for cross-sector collaboration echoed throughout the panel and the creative entrepreneurs in attendance, confident that their independent content is invaluable for brands to reach people just like them.

Ele, speaking as the voice of the audience, underlined this trend by naming three fundamentals elucidated by social media that should be incorporated into all design: participation, engagement and authenticity.

Ryan chimed in saying how social platforms are resetting their design with formats to better accommodate participatory forms of storytelling. My point of view was that of utmost importance is a focused objective – whether related to financial profit, social metrics, technology R&D or even personal curiosity – must be clearly defined prior to the start of the design process.

Ryan and I bantered about the dangers of buzz and anecdotal evidence in lieu of quantifiable data and true correlation between a marketing tactic and a sale. Ryan stressed the need for a defined ROI, but also admitted that a lot of brand managers are often too busy to even focus on the actual success metrics of the initiatives they're funding. Ele agreed that "with all the numbers and big data, quality should not be overlooked; emotional aspects of your pitch are important."

At this point, I wanted to check all of our marketing speak and keep us honest by deferring to Ele for her studies. She has found that production companies have been interested in funding against softer qualities, alongside hard metrics. She provided examples of skilled fans as co-creators who value access over ownership, and community over monetization. Production companies are now seeing this as an asset to invest in, which stresses the possibilities and benefits that arise when indie producers team up with brands and include corporations in their revenue stream.   – Nick Braccia, Director G2

🐦 @diydays
Lots of opportunities in small communities. Let them grow from there - Sparrow Hall #diydays

🐦 @akoteen
What the audience wants in storytelling is participation, engagement and authenticity. @elejansen #diydays

🐦 @wkreth
#diydays I think our filters will need to measure story credibility, not success. Be credible and you'll increase the chances of success.

pirates @ diy

the finale: a performance based on the imagination of four children that helped us seeing the future through their eyes.

THE STORY PIRATES, an education and media organization, facilitated a musical theater piece based on our joint prototyping session thougout WSWP and interviews they conducted with the kids earlier in the day.

The kids were asked for their advice on how to create a better future. They responded as if they were time travellers who came back to exhibit inventions from the future.

The following transcription is based on those interviews, and was arranged, adapted and performed by the Story Pirates throughout the course of DIY Days.

STATE OF THE FUTURE

ALL (sung): Greetings, citizens of earth. We come from the future. It's been nice visiting the past. But your wealth and comfort will not last. Don't pay the price. Heed our advice.

MEGAN: In the year 2058, French Fries start to be really really awesome. My advice is that you have to get some.

WALKER: It would be great if the government, instead of spending all this money on weapons and troops and armor and all that would spend more money on education so that every school, wherever there are schools that are less privileged, in the Bronx, in Los Angeles, every kid should be able to have an equal education no matter what race they are.

CALEB: My advice is just go to the gym. Stop being a lazy loser. It's not that hard. It's called eating healthy, go to the gym. But for America it's called eat a burger and watch Nascar. >>

🐦 *@diydays "We stayed in school and look what we did - We built a time machine" - One of the voices of the future #diydays*

🐦 *Security has threatened to evict us from The New School in the middle of the @storypirates performance. We're having a #diydays throwdown!*

>> CALEB (sung): They're figuring out how to make burgers without killing the cow. They did it but it cost three hundred fifty thousand dollars for one. They took some cells out of the cow and made those cells into a burger over time.

ALL: Burger over time

CALEB: If you could actually make that happen for not as much money.

ALL: Money, money

CALEB: That could be the future. And the same with steak.

WALKER: I would strongly encourage healthcare to be available to everyone no matter what. I don't think that you should

children are
our elders in
universe time.
they are born
in a world more
evolved than
we can imagine,
and we can
only glimpse it
through their
eyes.
– Buckminster Fuller

have to pay or buy your way into it. I mean, saving someone's life shouldn't that just be a natural thing that you would want to do?

MEGAN: Nobody is going to ask you in a job interview "were you popular" they're going to ask "did you do well in school" and stuff, so I just strongly think that you should try to do well in school and you shouldn't really care what people think about you.

Healthcare is kinda linked to the environment in a way because a lot of what is healthy is what you eat and instead of eating burgers you can eat organic stuff and that's obviously a lot better for the environment. Don't just lounge around on the couch and stuff.

CALEB: People that stay in school make more money than people that drop out.

WALKER: Yeah, because they have more experience.

CALEB: They have more education.

WALKER: They have better job applications. Also, we stayed in school and look what happened to us we made a time machine.

MEGAN (sung): Well, I'm not a big fan of huge corporations, because they have a lot of people working for really low pay. And this dude sitting in his chair all day, he's making money hand over fist. It's kind of like

Undercover Boss, so I think that if you have smaller companies it's better for the economy.

WALKER: For the buyers, you should invest more money in buying things from small business and local shops. Right now in our future there are no more little stores, little coffee shops, it's all large huge malls with all these big chains, and I think it's a shame.

CALEB: Also, there are a lot of rich people that spend stuff on stuff they don't even need. They just want for themselves things that don't even matter. There are still poor people on the street that live under boxes. Stop being snotty rich and help out people that actually need it.

MEGAN: Someone told me that in a Big Mac burger, they use meat from more than 5 different countries.

WALKER: One more thing that's cool about the future, they found a way to recreate a wooly mammoth so if you want to see, you could go to the Alaska State Zoo and check it out, it's pretty awesome.

CALEB: In 60 years, America has 49 states. Why? Hawaii gets flooded. You could move all the Hawaiians to a different state so not all of them die in the flood. How about reduce global warming?

ALL: Reduce global warming

CALEB: How about reduce global warming?

ALL: Reduce global warming

CALEB: How about reduce global warming? Cause I think that it would flood because of global warming.

MEGAN: Okay, not to promote my own awesome invention, but it is awesome, I mean who doesn't like airplanes? Anyway, so, you know with solar power you can rely a lot on that and it's a really easy way to get power instead of burning fossil fuels and that leads to air pollution and water pollution and everything; so my basic advice is just try to be more mindful of the environment and that solar power is one of the best alternative renewable energies.

WALKER: You should be prepared for the worst because if you don't change, the worst is coming your way and one thing is now that we've showed you these prototypes, these designs, maybe you could start trying to develop them earlier than we did in the future, because our world is literally collapsing around us and we're lucky that we had the chance to invent these things at all. Also, please try not to get into any more wars, that's the last thing we need.

CALEB: Eventually the environment will collapse.

ALL: Collapse, collapse, collapse. >>

>> CALEB: And you'll live in a world of rubble and smoke.

ALL: Rubble, smoke, more rubble.

CALEB: And it will not be pleasant.

ALL: Will not be pleasant.

CALEB: And that will not be fun.

ALL: Will not be fun.

CALEB: There will be no more life in the Milky Way galaxy. All of us will be dead.

ALL: All of us will be dead.

CALEB: If you listen to the Mayans,

ALL: Listen to the Mayans.

CALEB: The world was supposed to end in Twenty Twelve. If you keep it up, it will.

ALL: If you keep it up, it will.

CALEB: Unless...You follow our advice: Use the water slide across America.

WALKER: Use trash-eating cars.

MEGAN: Use those planes.

CALEB: Don't keep doing what you're doing. You're not doing a good job.

MEGAN: If you follow our advice everybody gains.

ALL: Use the water slide across America.
Use trash-eating cars.
Use those planes.
Don't keep doing what you're doing.
You're not doing a good job.

MEGAN: If you follow our advice everybody gains.

ALL: Everybody gains. That's our advice.

MEGAN: That's our advice!

making education enjoyable doesn't just mean making it more fun, although that would be a great start, because we're really missing the mark. we're so freaked out about "the issues" in education that we can't see straight about the problem. do you believe a seven-year-old can tell the difference between an iphone and an average phone? they can. and a child can tell the difference between great education and crappy education. so here's my wish for the future. we make education intrinsically desirable. we give kids the motivation to learn, not by insisting it's important, but by helping them to understand why it's important.

- Jamie Salka, Story Pirates

where to now?
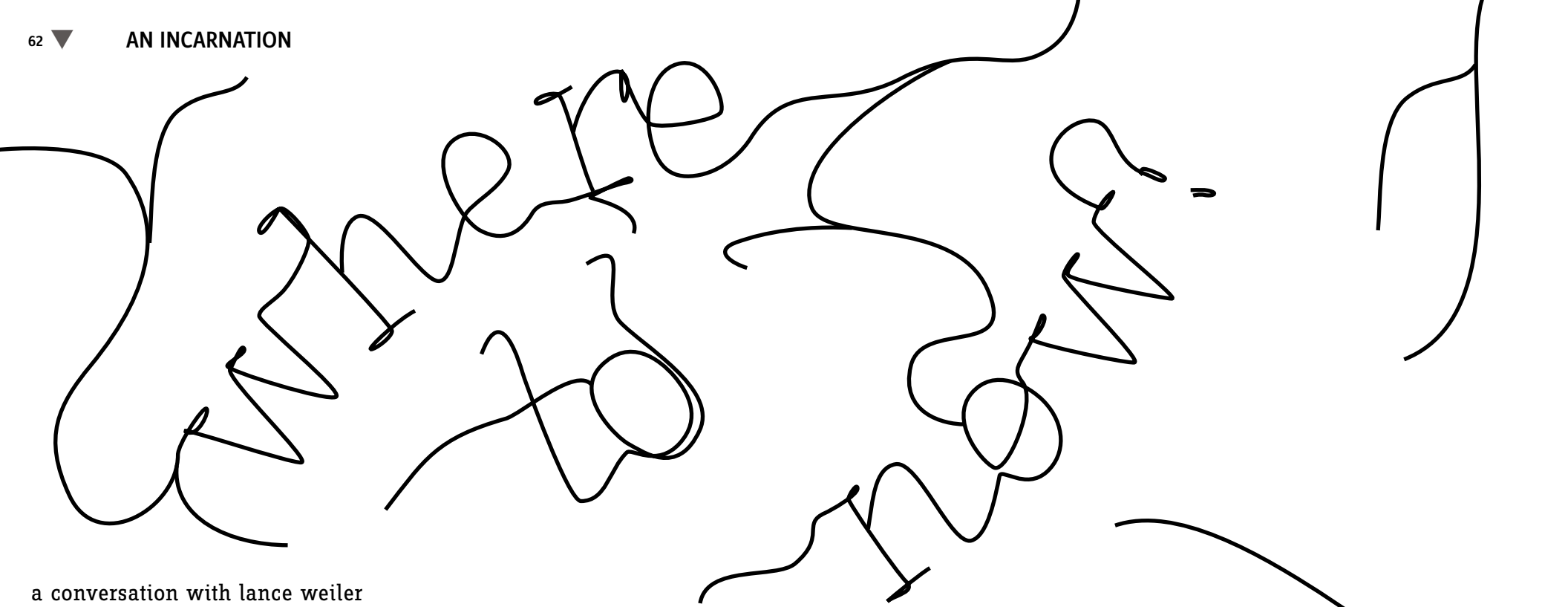
a conversation with lance weiler

THIS BOOK IS the first of its kind to harness the events around DIY days. Is it still a continuation of your former work?
You could say that. In 2006, I started the WorkBook Project in an effort to reveal the process of filmmaking inspired by the democratization of production and distribution tools, and the increasing ability to reach audiences in scalable, cost-effective ways. A passionate community of doers powered the project.

So, now that this path is trodden and we move into the next phase, LEARN DO SHARE can do the same for collaborative innovation?
Yes. DIY has evolved beyond active creators and passive audiences. The next real challenge rests in an awakening that has taken hold of those formerly known as the audience. I view the audience as a type of collaborator. It is within this space of collaboration that an opportunity for social innovation emerges. I'm excited to take DIY Days to other countries and to the next level.

What will the next incarnation look like?
We will add more collaborative prototyping elements into DIY Days and include participants even more. Future attendees can expect workshops in which we test different mechanics to collectively come up with solutions for global issues, such as education, sustainability or health care.

Once we're moving into that practice, LEARN DO SHARE will develop into a resource that captures and hones the very design principles that helped the collaborative process. And I mean both in prototyping sessions as well as collaborating on projects like LEARN DO SHARE.

Harnessing the imagination of many requires a shift in thinking on where to place value, how to curate contributions and how to leave room for discovery. You need to set the stage to create a comfortable and fun environment that encourages experimentation and rewards divergent thinking. These are things we want to develop further.

So what are the big questions for LEARN DO SHARE?
This series informs where we're headed with our efforts to facilitate collective problem-solving. We're coming to understand how to better harness the collaborative spirit within people and finding ways to filter that. How can collaborative ideation turn into something valuable like social innovation? How do you ideate and prototype effectively with strangers? How do you bring out the best in them? How do you design the process and make sure that you have a quality outcome in the end?

That's why you invite people to collaborate?
In the end the only way to understand the value of participatory culture is to roll up your sleeves and give it a try. DIY Days and LEARN DO SHARE offer spaces to do that. It's an invitation to play with purpose and surf the next wave of innovation, which is human-powered and ignited by the imagination of many to mutually improve all of our lives.   - *Ele Jansen*

DIY DAYS NEW YORK 2012 SCHEDULE

KEYNOTE PRESENTATIONS

A VOICE FROM THE FUTURE
Elementary school students open the event with a performance that sets the stage for the day.

SUSTAINABILITY BY DESIGN
Michael Ben-Eli

PLAY – UNLOCKING THE IMAGINATION OF MANY
Nicholas Fortugno

EXPERIENTIAL LEARNING – role of tech, creativity & collaboration within education.
Benjamin Salka

LISTEN AS YOUR STORY TALKS TO THE INTERNET
Lance Weiler

THE WORLD OF BUCKMINSTER FULLER
Kurt Przybilla

EXPERIENCE HALL

OCCUPY – conflict resolution role-playing and mobilization game design.
Guide – Errol King & members of OWS

DESIGN SCIENCE – a look at the world of Buckminster Fuller.
Guide – Kurt Przybilla and Sophie Nichols

ROBOT HEART STORIES – help a robot make her way back home.
A Reboot Stories participatory project

POCKET STORIES – storytelling through common objects.
Guide – Katie Baker

PROTOTYPING THE FUTURE
With Makerbots and the Parsons School of Design

WISH BOOTH & TIME MACHINES – participatory storytelling.
A Story Pirates & Reboot Stories participatory project

A CONSTELLATION OF STORIES – a kinect hack turns your motions into stars.
Guide – Elena Parker

OPEN DESIGN TRACK

DIY HEALTHCARE REFORM – how storytelling and gameplay can improve health care.
Guide – Noah Pivnick

BUILDING A SUSTAINABLE CREATIVE INDUSTRY
This room is open to whoever wishes to participate in a think tank on creative sustainability.
Led by Arin Crumley and Zeke Zelker

OPEN TALKS

WRITERS IMPROV – FINDING AN EMOTIONAL CORE IN STORYTELLING - a collaborative exercise in the creation of an open storyworld influenced by attendees of DIY Days.
Lead by Writers Improv founder Christina Kallas

WORKSHOP TRACK A – NARRATIVE DESIGN.

PRIMER ON BUILDING STORIES THAT LIVE BEYOND ONE SCREEN
Aina Abiodun, Jen Begeal, Mike Knowlton, and Rachel Fairbanks

WHAT THE HECK IS A CREATIVE TECHNOLOGIST
Mark Harris & Heidi Hysell

THE TRANSMEDIA BALANCING ACT
Andrea Phillips

MEASURING SUCCESS – new methods for funding, engaging and creating.
Sparrow Hall, Ele Jansen, Nick Braccia, and Ryan Aynes

BUILDING A VALUABLE RELATIONSHIP WITH YOUR AUDIENCE
Ryan Koo

WORKSHOP TRACK B – STORYTELLING AS AN AGENT OF CHANGE

MOBILIZING THROUGH STORYTELLING – the Lakou Mizik project and the cultural revitalization of Haiti .
Lina Srivastava

EXTEND YOUR PROJECT'S REACH: DEVELOP EDUCATIONAL MATERIALS
Felicia Pride

WORLDS OF LEARNING: TRANSMEDIA FOR CHILDREN & EDUCATION
Laura Fleming, Lucas J. W. Johnson, Karen Wehner

how to make collaboration look effortless

with julia pontecorvo and charlene caronan.

You've both been producing DIY Days for years. How do you make a team of volunteers run smoothly? What's the secret of your collaboration?
It comes down to two things: organization and making it fun. Know how to use your volunteers before the event. Do you have enough volunteers? What are their strengths and weaknesses? Will they be available for the whole event? And make it fun! Volunteers are the lifeblood of any event, and they should get as much out of the conferences as the attendees, if not more. We make sure they get to see the events they like and get time to network.

How do you run the day?
We are like an octopus, with a tentacle in every space. We use walkie-talkies to ensure that the day runs on schedule, rooms are properly set up, that changes are communicated, and that there is a general sense of controlled chaos. In addition, we're constantly running around, checking on everything, pitching in wherever there's a hole, whether that means registering people, giving directions, or troubleshooting tech issues.

And how do you make it look so effortless?
SMILE! Even in the most stressful moments, if you can take a deep breath and force a smile on your face, it will put those around you at ease and make the problem that much easier to solve. Stress breeds stress, whereas calmness and cheerfulness (even if feigned) can combat it.

- Thanks Julia and Charlene!

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Makerbot
Story Pirates
The New School
Ogilvy Entertainment
Northern Army

BUCKMINSTER FULLER INSTITUTE

FreedomLab
Future Studies

reboot stories

a reboot stories prototype, created by ele jansen, jasmine idun lyman, adrianne koteen, mauro carichini and felicia pride with lance weiler, 'learn do share' is a book powered by the imagination of many and released under a creative commons license to be shared, remixed and expanded.

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フォローさせてもらいました
☆もし良かったらフォローお
願いします☆ WHAT DOES
THIS MEAN? #diydays
Interactive problem solving
& networks matter!

you will find the world responding to your earnest initiative.

- Buckminster Fuller