

CITY THEATER

INTERACTIVE URBAN SCREENS

RESEARCH DOCUMENT



Interactive Urban Screens

MediaLAB Amsterdam
Create-IT Applied Research

Research Document

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Visit the **interactive research map** at:
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Research title

Finding the new role of Urban Screens

"Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody" — Jane Jacobs

Introduction

This project aims to create appealing interactive content for the urban screen on the City Theater in Amsterdam that could also possibly be usable at different locations. With this, it can be verified if there is any kind of pattern in the relation between the Urban Screen and the physical context in which it is placed.

Main research question

How can the public space in the direct vicinity of the City Theater be improved through the use of an interactive application on its screen?

Sub questions

Regarding public space, what room for improvement is there in the area? What are the main issues?

Regarding the screen and future application itself, what are the modern developments concerning public screens and interactivity?

Research method

This project aims to create appealing interactive content for the urban screen on the City Theater in Amsterdam that could also possibly be usable at different locations as well. With this, it can be verified if there is any kind of pattern in the relation between the Urban Screen and the physical context in which it is placed.

The research method has been divided in two main areas, that of urban screens, and the area around the City Theater

Screen

To understand the current situation of urban screen technologies we have conducted a web research. The results were shared between everyone on the team via the online bookmarking service Delicious. A selection of these collection were illustrated in a moodboard.

For each step of the research method, a visualisation has been made, in order to create an overview that is easy to read for both our team and the different stakeholders.

Furthermore a literature research has been done. This has helped the team to better understand the current academical debate about urban screens and interaction.

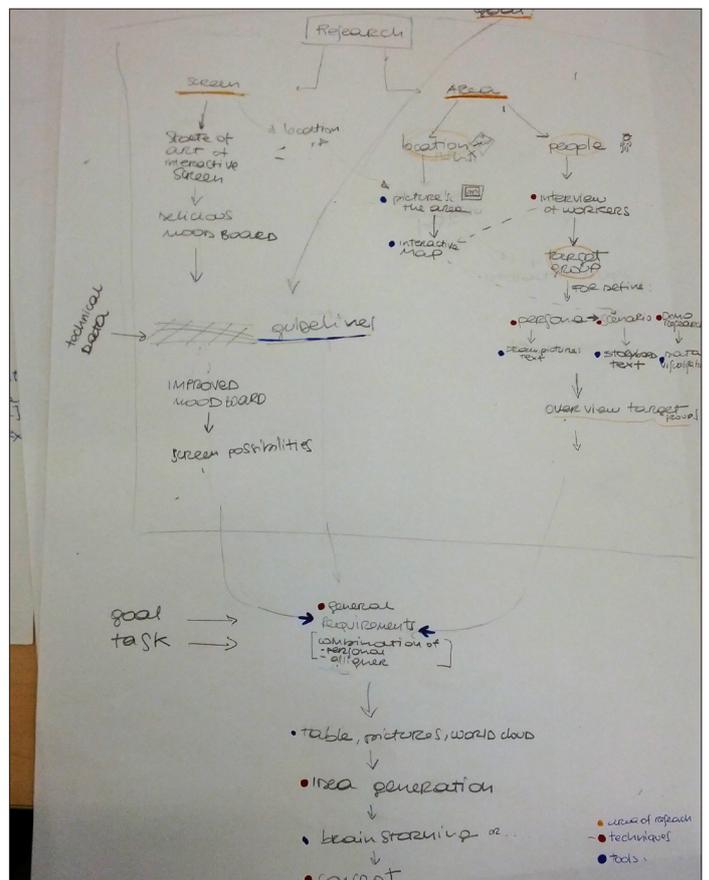
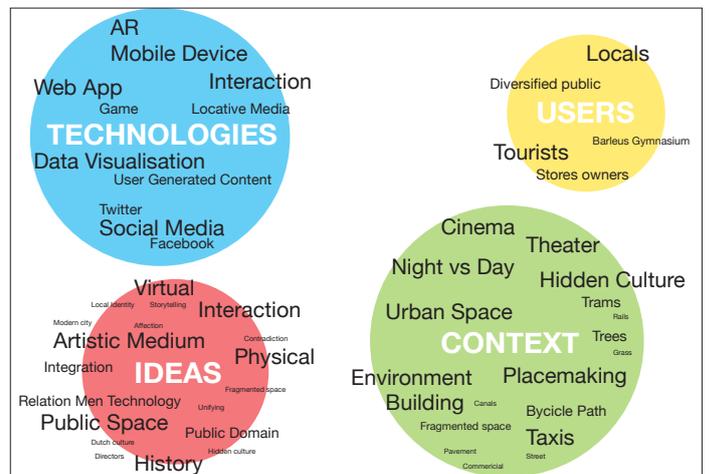
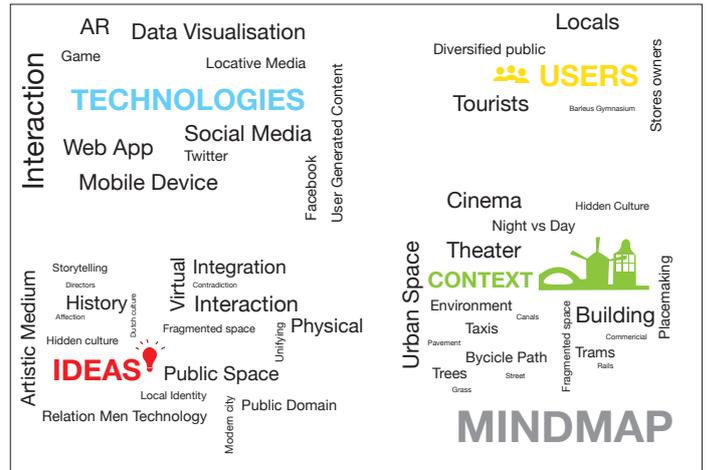
Area

The other part of the research focussed on the area itself. It covered the physical location and the users of the area. Also the technical data of the screen has been viewed to understand the limitations we have.

Location

In the first week a scan of the area has been done, to give us a feeling of the area and its uses.

The focus was on the typical activities of the users and the different establishments that are around the area. This visit was documented by pictures and notes, further incorporated in the analysis of the location found on page 6 and partly in the interactive map found on alexstarr.eu/interactiveresearch/map.swf



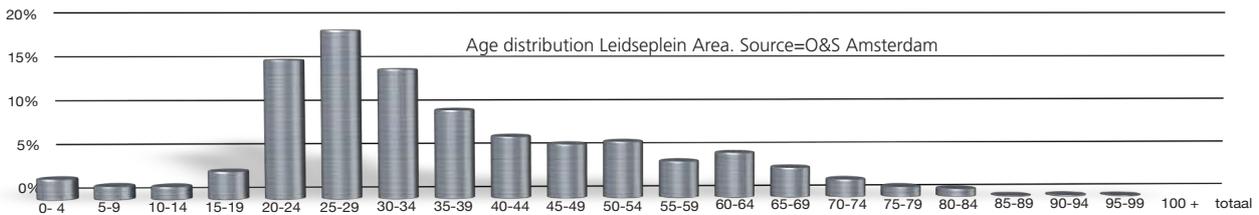
People

The research done on the users of the area is of vital importance, as they are the ones that will use the product in the future. This research has been realised by different interviews. First we interviewed people working at different establishments, second we did some quick interviews with people passing by in order to understand their activities and needs.

This also helps us to make a decision on which target group we should focus, if there is a single target group. Interviewees as waiters, bartenders or local owners, can provide very useful data about the peak hours, different users, their habits etc. The interview has been taped notes were taken.

Analysis of the area

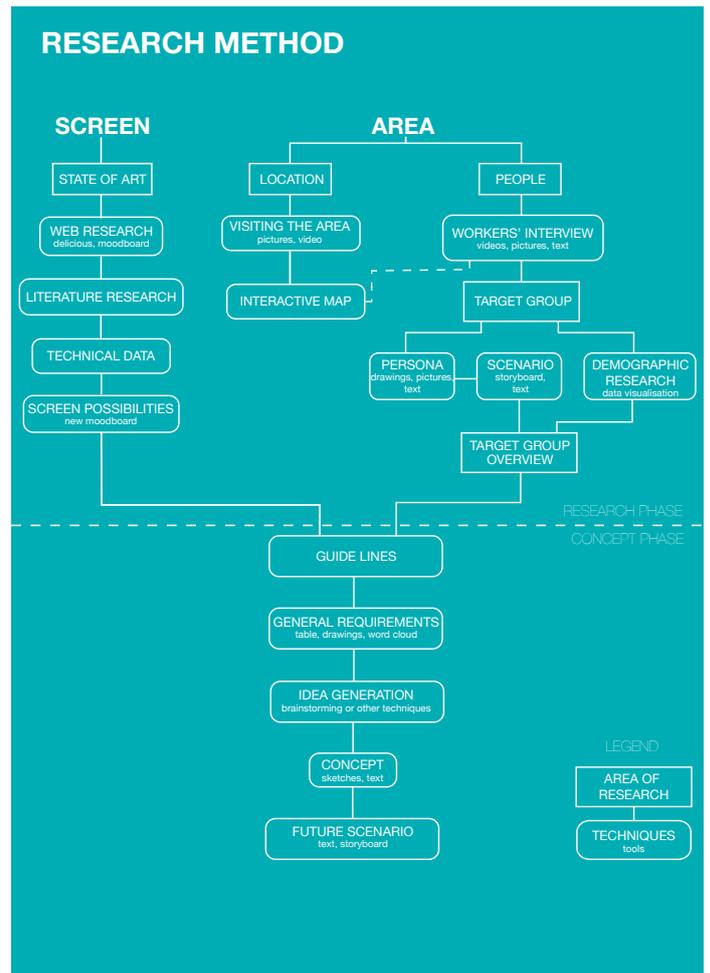
The area where the screen is located is one of the most culturally active places of Amsterdam. The Leidseplein is a very diverse area. Not only is it a cultural centre, it is also a transport hub where tram lines 1, 2, 5, 7 and 10 meet. Also very visible are the taxi's, that are situated along the Kleine Gartmanplantsoen. Actually the Leidseplein area is a big bridge, crossing the Lijnbaansgracht. The square itself is very small in comparison to what else there is. The people who live in the area are younger than average, with a peak between 25-30. They must be able to cope with much noise and many tourists.



The City Theater itself is built in 1935, designed by Jan Wils, the architect of the Olympic Stadium in Amsterdam. In the 60s they replaced the brick facade with big ugly metal plating. Only recently the City Theater has been reopened after a renovation to bring it back to its original state. The location of the screen is exactly where the old movie posters used to hang.

Around the Leidseplein many cultural and touristic venues can be found. More information about the Melkweg, Balie, Paradiso, Stadsschouwburg and others can be found in our interactive map. We would like to highlight the Balie here, as it's location is of interest for the screen on the City Theater.

De Balie is located in an old courthouse, it holds debates, serves food and drinks and can also function as



a cinema of theater. A very creative public is coming to the Balie (see interviews), and their cafe has direct view of the screen opposite. Sadly there is no way to safely cross from the Balie to the City Theater. After the pavement there is a normal road, followed by two tramlines, a taxi waiting line, a metal fence, a bicycle path and a fenced field with Iguanas. In fact, if these cutting lines would not be there, the Kleine Gartmanplantsoen could have been a big square.

North of the City Theater on the Korte and Lange Leidsedwarstraat, there are many small touristic restaurants and clubs, while south and east there are more bigger companies like the Apple Store, Holland Casino or the Hard Rock Cafe.



First research on existing projects

Before meeting the briefing with assigner, a broad research was done on existing projects using urban screens and other platforms to create interaction. For this document, a selection of the four most interesting projects was made.

Starry Night

by Petros Vrellis

The user can interact with the animation via touch (kinect). The moving particles generate through a synthesiser the sound. Currently the application is ported to Android and iOS.

This project is good because it makes the Dutch paintings interactive, exploring the touch screen as a medium to make art and history interactive and playful. In relation with our project, the biggest difference is that the screen at the City Theater is too high, so direct physical interaction like this case will not be possible.

CASZUIDAS

The Zuidplein is located in the centre of the Zuidas and functions both as a meeting place and an intersection where people are on their way to and from work or meetings. One of the Zuidas' ambitions is to connect its business activities with more cultural offerings. From the outset of the project the aim has been to broadcast a provocative program that will attract local, national and international interest with the help of state-of-the-art LED technology. The program is innovative in nature and its content is made up of 80% art and, starting



early 2008, 20% announcements and commercials. A new curator will be responsible for each new season of programming. The project took four years to complete due to extensive research in the areas of technology, feasibility and financing; negotiations with the display suppliers, cultural organizations and artists; calls for EU tenders, construction permits, decision-making procedures and final approvals.

This screen focus on the innovative use of the screen, not to display advertisements anymore, but to promote culture and cultural projects. This is also what we aim to achieve at the Leidseplein, but exploring more new media and interaction between people, screen and other media.



Hand from Above

by Chris O'shea

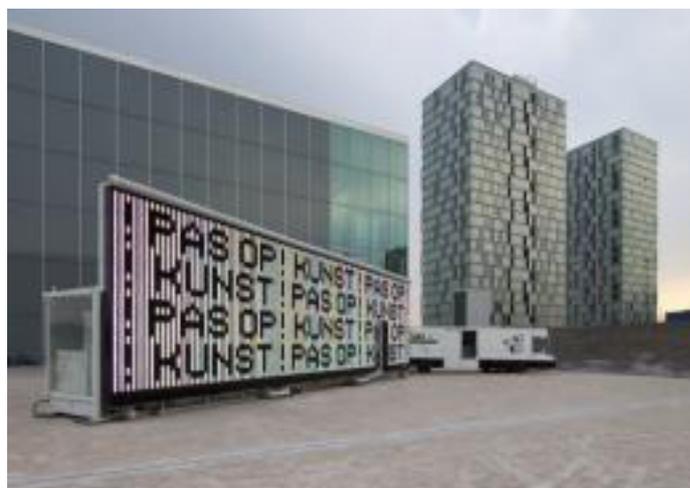
Hand from Above was commissioned by Abandon Normal Devices and Liverpool City Council for BBC Big Screen Liverpool and the Live Sites Network.

This project is, in a concept, a good example of what our project might look like. The screen is used here to attract people to participate and interact in the public space, while questioning our relation with this space, privacy and our notion of real and control.

Dropstuff.nl

It is an unique digital cultural infrastructure of interconnected public screens. These screens present media artworks and artistic games. The goal is to create increased visibility and to enlarge public participation in cultural products. DROPSTUFF.nl displays an interactive artistic programming on a network of urban screens. These screens are located on central squares and railway stations, where a large and diverse audience pass on a daily basis. Simultaneously DROPSTUFF.nl broadcasts on smaller screens in museums, cultural institutions, schools and on the Internet on live.dropstuff.nl. All screens and the website are mutually connected. Real interaction is possible through a synchronous broadcast on the smartphone, thus challenging passengers to participate and play games with other visitors at the DROPSTUFF-screens.

These screens display cultural content, but the applications do not always invite for people to interact, the connection between different media is not very relevant and the content has no relation with the place where it stays, which makes it a bit arbitrary.



Interviews - first phase

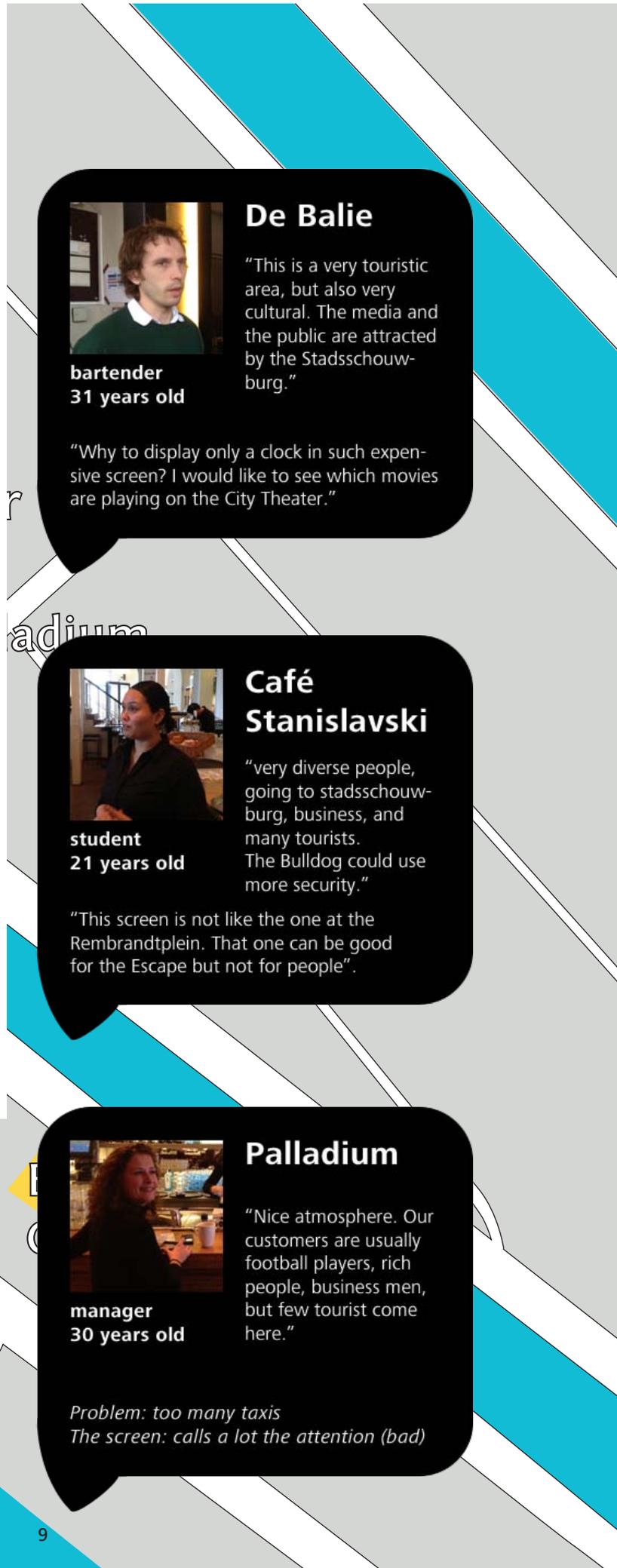
These first interviews were taken from people working at establishments near the screen. Our goal was to get a better understanding of how the entire area is experienced, and what kind of people use it.

People having direct contact with the users can share their knowledge on their respective audience and their experience of the area. By questioning people without notifying them of the fact that we work on the screen, we tried to get the most objective answers possible.

We expected to hear that the area is very diverse, with a mix of a touristic and cultural public.

Below you find some questions we asked the people. In the appendix the complete interviews can be found.

1. What is your job, name, age.
2. How would you define the public this area?
3. How are you in contact with the public?
4. Define your public.
5. Is your public in your eyes the general user of the Leidseplein?
6. What makes the Leidseplein special?
7. What makes it horrible?
8. Name a remarkable event (positive or negative).
9. Are you in contact with the other establishments?
10. Is there something that disturbs the area?
11. Is there something you would like to add to the area?
12. Have you noticed the screen on the City Theater?
 - Positive or negative?
 - Present or hidden?
13. What would you like to see on the screen?
14. Would you maybe cooperate or get involved at a later point?



De Balie



bartender
31 years old

"This is a very touristic area, but also very cultural. The media and the public are attracted by the Stadsschouwburg."

"Why to display only a clock in such expensive screen? I would like to see which movies are playing on the City Theater."

Café Stanislavski



student
21 years old

"very diverse people, going to stadsschouwburg, business, and many tourists. The Bulldog could use more security."

"This screen is not like the one at the Rembrandtplein. That one can be good for the Escape but not for people".

Palladium



manager
30 years old

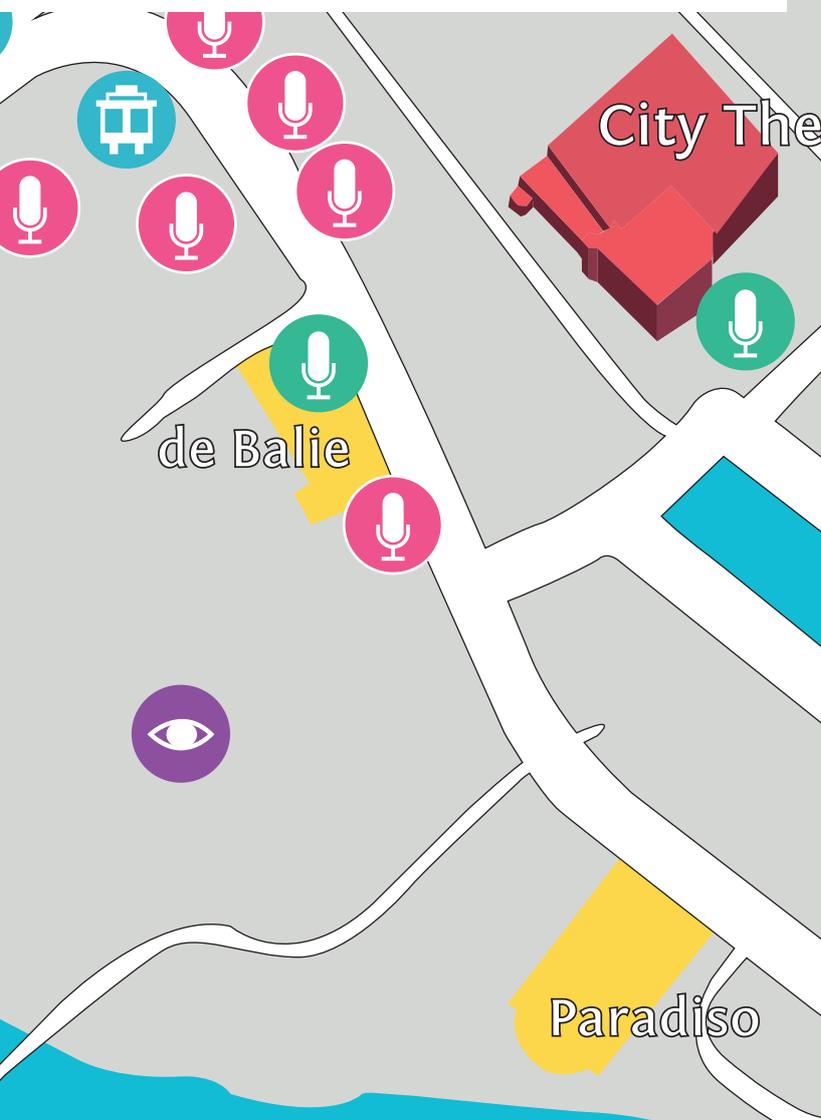
"Nice atmosphere. Our customers are usually football players, rich people, business men, but few tourist come here."

Problem: too many taxis
The screen: calls a lot the attention (bad)

Interviews - second phase

In order to get more variation on the interviews and hear from different users, we reviewed our questions and came up with new ones that could give us a deeper understanding about the public. After making the first visualization/interactive map, we now know better what kind of images would be interesting to take in order to visualize the area with more accuracy.

So we went there and interviewed 10 more people. This time, from tourists to locals, students from the gymnasium and people that live in the area. At the VVV we found out that iAmsterdam created the first Foursquare zone in Europe, where a lot of establishments are cooperating. Another important result is that the majority of the interviewed, have a smartphone with them and know how to use Wi-Fi at an establishment. For this reason, very few of them could indicate if they needed any information at that moment, because they could find it themselves via 3G or Wi-Fi. This also means that using mobile technology should not be a restriction.




VVV
Leidseplein

"this place is special because it is the most beautiful building (Stadsschouwburg), but also because of the many cultural activities".

Problems: too many bicycles and taxis.



Bulldog

bartender
39 years old

"It is an entertainment area so the customers are mostly tourist during the day, customers during the night..."

Problem: too many bicycles on the square.



Tourists

Slovenian friends
22 years old

"We are staying with some friends in Utrecht, our first time here.

Two of us have a smart phone here. If we could ask anyone for information now, it should be about the best places to go."

Melkeweg

Leidse

The Bankoog

City Theater

Palladiu

de l

Bar
Gym

Paradiso



Local

"I come often here to de Balie to discuss a project I'm working on."

**Leader of artistic group
36 years old**

I think it would be cool to see some live video footage of this area on the screen".



Tourist

"I don't come here very often. I'm here to visit the coffeshops and to enjoy the city."

**Unemployed
22 years old**

I have no smart phone, don't need any information and haven't seen the screen before"



Local

"I walk here every day from this tram stop on my way to school."

**Student
19 years old**

I have a smart phone with me but I haven't noticed the screen before".



Local

"I'm just killing some time here at the Leidseplein while waiting to go to a bookshop at the Overtoom."

**Banker
61 years old**

I have a smart phone, come here often but didn't notice the screen before".



Tourists

"We are here to spend the weekend, which we do very often."

**Belgium Couple
30 years old**

We have both smart phones but we haven't noticed the screen before. Maybe it could show places to go or directions."

Visit existing Urban Screens in Amsterdam



Rembrandtplein - Very commercial, tv-like advertisements



UvA Bijzondere Collecties - Very abstract content and was difficult to notice, low contrast or resolution. The content is a visualization of books in the archive of the "UvA Bijzondere Collecties" made by Rob Johannesma. It was supposed to be a one year project, but five years later it still plays the same one hour loop.



CAS Zuidas - This screen has sound, which makes it more noticeable. The content is mostly cultural.



Bijlmer Mood Wall - This project makes the LED wall really interactive, responsive, even more than the screens.



Amsterdam Central Station main hall - Displays scenes of the reconstruction of the Metro and other non-cultural material for the commuters, and it's location is not very noticeable.

Literature research

For the literature research we have searched through many sources, both academic and others, to find out what the current debates are about, and how they have evolved throughout time. The area of urban screens is one that is still in its infancy. The literature research we have done has been mainly focused on more recent articles. In that way we have a good view of what is the current situation, and what has been done.

In this part we will discuss the general thoughts and states of research at the moment. In the appendix a bibliography can be found with all the relevant articles. An urban screen such as the one on the City Theater has many relevant aspects that should be thought off, one could think of the content, the surroundings, the interaction on the screen, the interaction in front of the screen, the local laws, the type of public, the technical possibilities etc. In "Exploring Digital Encounters in the Public Arena", Ava Fatah gen. Schieck, Vassilis Kostakos, and Alan Penn investigate the different sorts of interaction that come with a digital medium. They describe a digital encounter as "an ephemeral form of communication and interaction augmented by technology" (180). The augmented part of the encounter is of vital importance, the technology should not replace the human encounter, it should give them another 'digital agent' that can take part in the encounter. Furthermore they discuss the different possibilities of a digital encounter. Firstly it can be conscious or unconscious. Secondly it can be intentional or unintentional. Being aware of these multiple types of interaction gives us the possibility to create a concept which will use multiple layers.

Patrick Allen of the University of Bradford describes the site specificity of an urban screen in his case study of the Urban Screen from the BBC. His main point being that it is very important to understand the location factors of the urban screen. You have to look at it in "its local context" (Allen 3). In an urban space people are often in transit according to Allen. Making people aware of their surroundings, using urban screens and other technology, can "create new relationships between citizens and the environments they inhabit" (Allen 2). Continuing on the local context, Allen argues that "both the building upon which an urban screen is placed, and the space in which a building is located can be considered to be a form of *multimodal text*" (Allen 4). In our case, this involves knowing the history of the City Theater, it's function and it's audience. Apart from the brick and mortar hosting the screen, one should also see the body as a vital part of the equation. Allen argues that, unlike Manovich' idea of a body in a fixed location, "in the new context of augmented public space, the body is usually

highly mobile, both in terms of its transit through the space, but also in relation to any virtual interaction taking place outside the space". This puts the body as an interface in a completely different perspective, where it is not only the site of representation, but also representation itself (Allen 5).

Also continuing on the interaction is the text by Fisher and Hornecker on Media Façades. A media façade is usually bigger than the average urban screen, however the theories given in this paper are relevant to our project, because we see this screen as part of the building, it was not designed as an urban screen, but merely a digital film poster. Building on the concept of *Shared Encounters*, they try to demonstrate that interaction design should be focused in front of the screen, rather than just on the screen. Urban screens should be used to create place. Place, the meaningful version of 'space', is only reached "through cultural interactions and context" (Fisches and Hornecker 2).

For these interaction, in front of the screen, they give an overview of types of spaces. This is also important for our project, as it gives us a definition of what area is suitable for which type of interaction. I will give a short description of the types they came up with. To begin with there is *Display Space*, the areas where the actual screen can be seen. Secondly there is *Interaction Space*, the area of a single person communicating with the installation, this can overlap with other peoples space. Thirdly there is *Potential Interaction Spaces*, or PIS.

These are very important, as they show the potential spaces where interaction can take place, showing the flexibility of the interaction. This means that some parts of these spaces may not be available during certain times of the day, or only suitable for some people. In general it is important to maximize your interaction space. *Gap Spaces* create distance between the screen and the participants, or between humans. Usually this is achieved via the position of the screen, which is in our case fixed. In these gap spaces there is no interaction. The *Social Interaction Space* or SIS, are the spaces that count, this is where people come together, attracted by the screen, and have this Shared Encounter. These emerge when "more than two people come together and the chance of a social encounter is given" (Fisher and Hornecker 6). The *Comfort Spaces* are also important, they provide physical or psychological comfort through the use of architectural elements. People often flock to a light post or a wall when interacting. Lastly there are *Activation Spaces*, spaces that are near enough the screen so it is noticed, but interaction is not necessarily seen. This can provide misunderstandings, as people don't understand what is going on. Making people aware of the interac-

tion is vital in these areas so that they will be interested in the project (Fisher and Hornecker). These spaces will be applied to our area in our interactive map.

Lastly Ronald Schroeter's paper on improving the city through interactive urban screens gives us insight on a different approach of interaction. In the Urban Informatics Research Lab's project of *Discussions in Space* (DIS), they analyzed an urban screen on which ideas could be posted through sms or twitter on how to change the city. Schroeter calls public displays "a convenient "push" mechanism" (Schroeter 228), that can extend the visibility of local issues. According to him this works the best in locations where "people pause for a moment during their daily activities" (Schroeter 228), like the tram stops on the Leidseplein. However, to achieve interaction a low barrier of entry is crucial. Even requiring people to have a cellphone could remove a large public from interaction. Also it is very important to avoid 'social awkwardness'. People do not want to look like a fool while interacting (except in some festival setting).

Throughout the articles it became clear that there is not a right or wrong when it comes to urban screens. What has become clear for us is the importance of context and place. Interaction that merely happens on the screen (think Dropstuff.nl) does not have the potential to create social interaction. Content that has nothing to do with the context will also not be taken positively. Keeping all this in mind, we believe the research we have done about the area is very important, and can lead to some good concepts. However, finding a single template for Urban Screens will be difficult, explicitly because they are so dependent on the context.

The research phase proved to be very important for us in order to understand the dynamics of the area and understand what an interactive urban screen could be. The division we made within the research to split the screen and area has proved to be useful. Deciding what you want to understand is a vital part of the research, and for urban screens we believe it is important to know the context where your screen is situated, as well as what the possibilities are. The web research made us realise that the screen on the City Theater is not the average screen, it is part of its history, but then digitalized. Being on the old position of the movie posters makes it part of the facade, it becomes a media facade. Urban screens are usually placed, as we found out in the web research, on locations that have a big potential interaction space. With this screen being different, we found out that many of the existing projects have ways of interaction that we cannot achieve.

The research on the area, both location and users, is necessary for the future content production. Because as learned from the literature research, an urban screen should be reflecting the context. In the interactive map is can be seen how diverse the area is. Many different establishments are present, the tram lines bring thousands of commuters to their destination and the taxis take tourists and locals to their doorstep. The local research also provided us with the two main problems of the Leidseplein area: bikes and taxis.

Bikes are parked whether there is place or not. This results in a very messy public space, where it can be difficult for pedestrians to pass through. The taxis divide the Klein Gartmanplantsoen with their line. Although the taxis are obviously wanted by users of the area, there are too many of them, which causes the roads to be dangerous and the drivers to be very competitive at the cost of user friendliness.

From this research we can continue in three rough directions.

At first we can continue with the aforementioned problems in a problem solving concept. This would require an interactive way of finding a solution for one of these problems. This could be achieved through a fun project, which would make people actively aware and provide them with an alternative.

Secondly a concept that breaths out the trends of the Leidseplein could provide the users with live, or old, information about what's going on in the area. This could be done with a passive mechanism that retrieves photo's from the web with geo-tags that fit the area. Also social networks such as Twitter, Facebook or Foursquare



could be used. Foursquare might be very interesting as it is focussed on the locality. Taking this platform from small screen devices up to the big screen can open new paths for Foursquare, and locative media in general.

The third option would be working with the municipality to infotain the users about the area, or to provide a digital gateway to a partner-municipality like New York.

A fourth option that could be considered is working with a commercial party to create an interactive advertisement that makes use of the screen in a playful way.

We have to keep in mind that each direction does not exclude the other directions. A combination could be achieved. All in all many different directions are possible, but with the knowledge we have gathered so far it can be said that the application on the City Theater screen should be 'always on' interaction, with different layers of interaction possible, giving the users the chance to engage if they want to. Also an urban screen should be focussed on the location it is at.

Suggestions for further research

With these general directions we will now research the possible techniques we need to achieve them. The different user generated content available should be known. The possible cooperation with the municipality or a commercial company.

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Interviews phase one

Palladium

Occupation: restaurant manager during the day
age: 30
sex: female
Location: Palladium (www.palladiumamsterdam.nl)

How would you define the public this area?
There is a nice atmosphere

How would you define the public this area?
Tourists

Define your public.
Football players, rich people, business men and few tourists.

What makes the Leidseplein special?
In general she considers Leidsplein as a touristic area, except some place (as Palladium). She doesn't like to hanging out in this area.

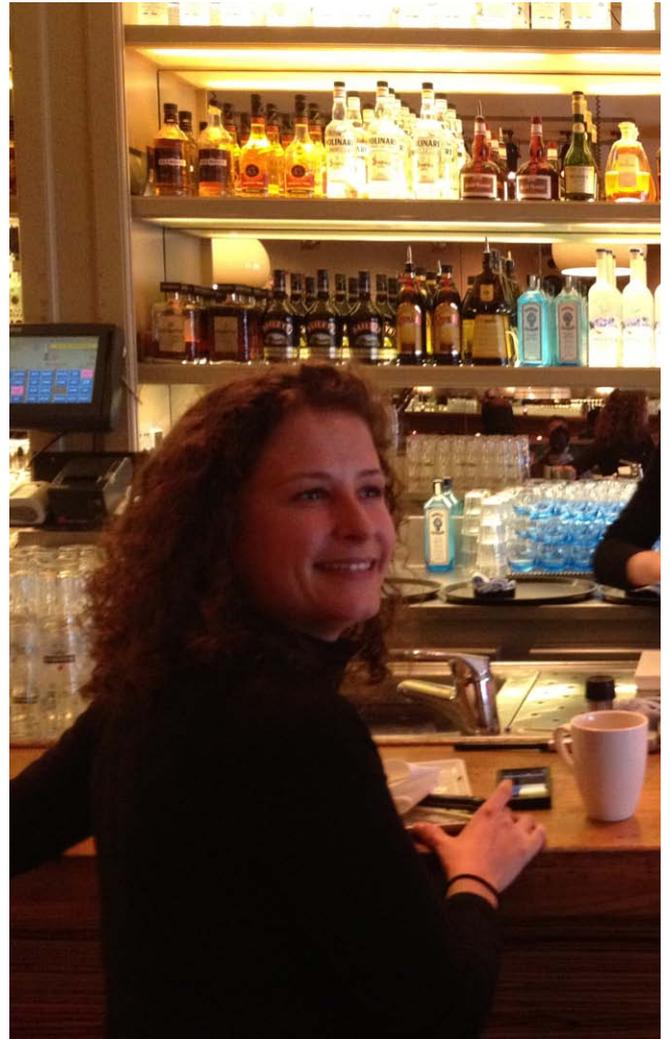
What makes it horrible?
Too many taxis, bikes parked everywhere.

Is there something you would like to add to the area?
A terrace in front of her restaurant

Have you noticed the screen on the City Theater?
She has noticed the screen and she thinks is very present.

What would you like to see on the screen?
No idea

Want to (possibly) cooperate?
Open to cooperation, as long as it's not for advertisement.



Bulldog

Occupation: bartender
age: 39
sex: male
Location: The Bull Dog (www.thebulldog.com)

How would you define the public this area?
It is an entertainment area

Define your public.
Mostly tourists during the day, and also locals customers during the night.

What makes the Leidseplein special?
The Bulldog

Name a remarkable event (positive or negative).
Events in Paradiso and Melkweg

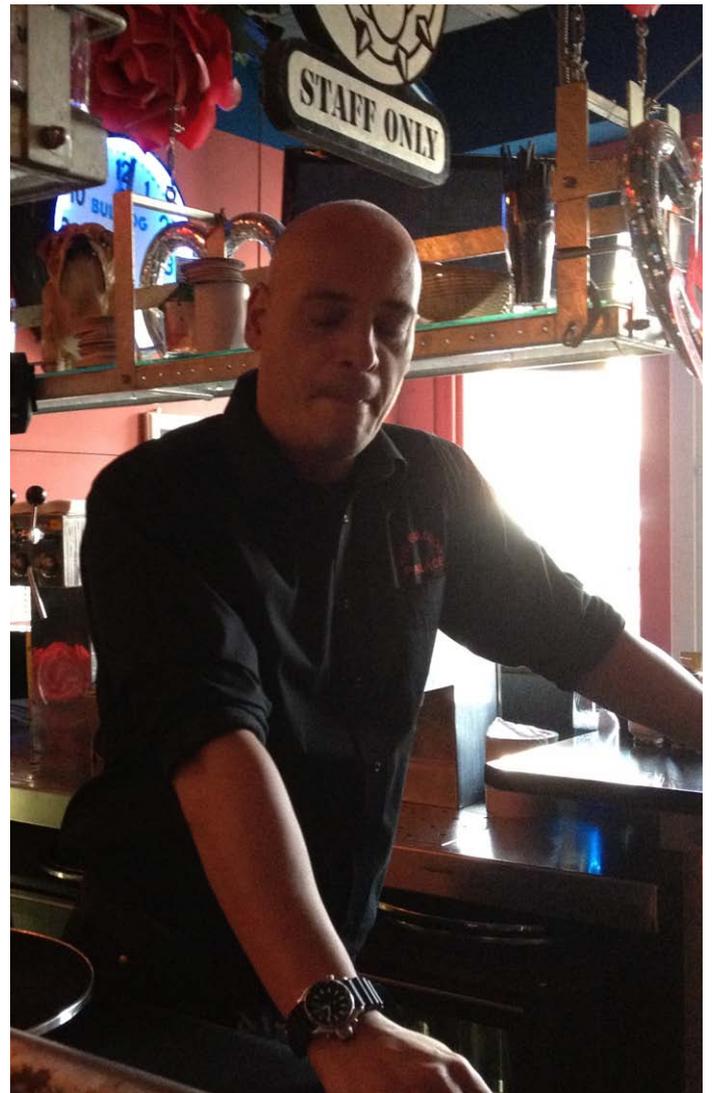
What makes it horrible?
Massive number of bicycles

Is there something you would like to add to the area?
A fountain

Have you noticed the screen on the City Theater?
He has noticed the screen and he said that it is equal to Rembrand Square, but he didn't notice the content

What would you like to see on the screen?
Promotion for City Theater

Want to (possibly) cooperate?
Open to cooperation



VVV

Occupation: give touristic information
age: unknown (50/60)
sex: female
Location: VVV (tourist office in Leidsplein
www.iamsterdam.com)

How would you define the public this area?

It is a cultural area with a lot cinema, theater, concert (Paradiso, Melkweg, ect.) and it is also close to Museum Plein. It is also full of entertainment for different ages both for locals and tourists.

How are you in contact with the public?

She is working at front desk in a tourist office

Define your public.

Mostly tourists

What makes the Leidseplein special?

The Stadsschouwburg. It is the most beautiful old building in Amsterdam, but also because there is a special concentration of cultural activities.

What makes it horrible?

Too much bicycles and taxis (during the night the number increases and also the price)

Are you in contact with the other establishments?

Yes, the touristic office sells tickets for a lot of activities around the square. In addition it gives a lot of information about the establishments in the surroundings.

Have you noticed the screen on the City Theater?

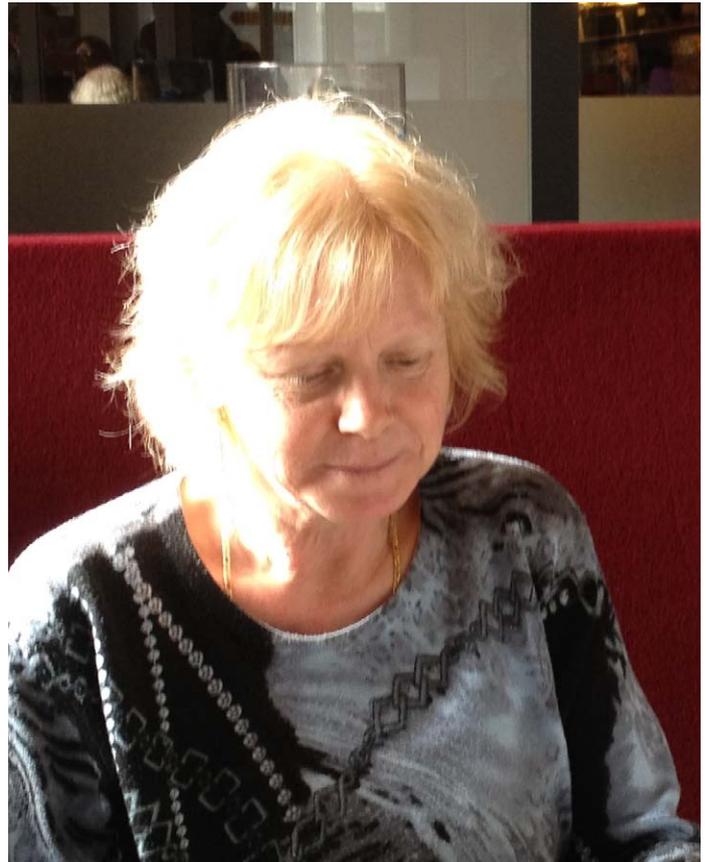
She has noticed the screen, because she saw the old movie poster and the clock projected on the screen. It is not a hidden screen, the old film makes it more visible

What would you like to see on the screen?

Suggestion for the screen content? History, old movies, old theater.

Want to (possibly) cooperate?

Open to cooperation



De Balie

Occupation: bartender
age: 31
sex: male
Location: De Balie (www.debalie.nl)

How would you define the public this area?
Touristic area

Define your public.
More cultural oriented, "Media public" as in Stadsschouwburg.

What makes it horrible?
Nothing

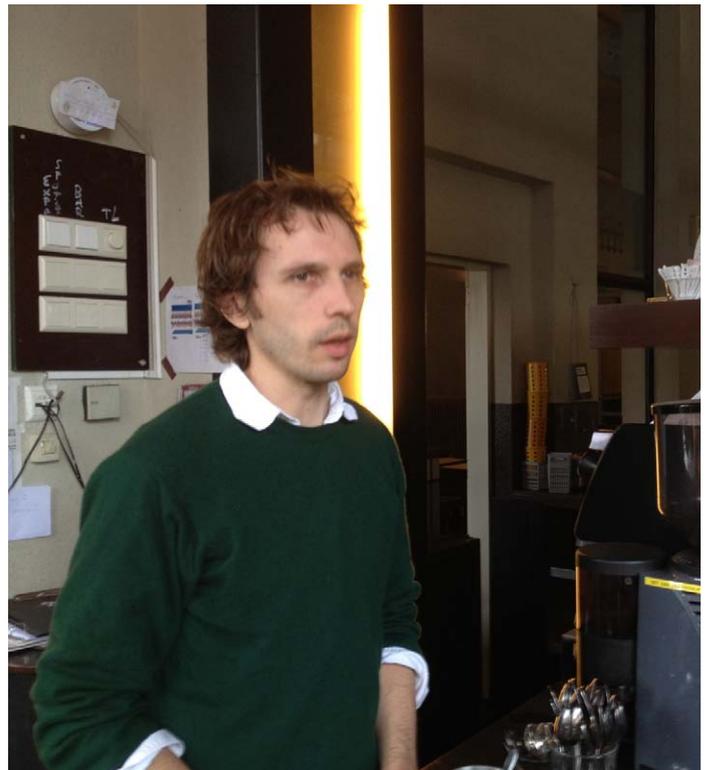
Name a remarkable event (positive or negative).
Supporter of Ajax.
Debate 15 Muslim Belgians

Are you in contact with the other establishments?
Not really in contact with others.

Have you noticed the screen on the City Theater?
He has noticed the screen and he think that its presence is sometimes positive and sometimes not depends on the day.
He thinks that for such expensive screen is reductive show a clock

What would you like to see on the screen?
He wants to see which movies are played in the Cinema

Want to (possibly) cooperate?
Open to cooperation



Stanislavski

Occupation: Waitress
age: 22
sex: female
Location: Stanislavski (Restaurant in
Stadsschouwburg www.stanislavski.nl)

How would you define the public this area?

Very diverse, in a good way. Achieved by different institutions.

Define your public.

Many people going to shows, but also business people and tourists.

What makes the Leidseplein special?

Is her favourite square for parties and happenings in the weekend. Bulldog could use better security.

Are you in contact with the other establishments?

She doesn't know.

Have you noticed the screen on the City Theater?

At first she didn't remember the screen, but later she did. Screen is not so noticeable as the one on the Rembrandtplein. That one is too present, and only good for the Escape.

What would you like to see on the screen?

She doesn't know.

Want to (possibly) cooperate?

She can't say.



Interviews phase 2

Interview 1

Q1: Age
30M

Q2: Occupation
Looking for a job.

(Q2.5: Nationality)
Belgian

Q3: What are you doing here?
On his way to..
Tourism, weekend in Amsterdam

Q3.5 in case of passing -> where to?
-not told-

Q4: How often do you come here?
Passed more often already

Q5: Do you need to know any information?
Not especially.
There could maybe be some direction signs on the square..

Q6: Do you have a smartphone/tablet (with you)?
Has a smartphone, hasn't used internet, too expensive on mobile network.

Q7: Have you noticed the screen?
No, hasn't passed it yet.

-came from Leidseplein, towards City Theater-



interview 2

Q1: Age
22m

Q2: Occupation
student

(Q2.5: Nationality)
Slovinia

Q3: What are you doing here?
meeting friends of friends. Right now just walking around, no real destiny

Q3.5 in case of passing -> where to?

Q4: How often do you come here?
First time, I am a tourist

Q5: Do you need to know any information?
Best places to go!

Q6: Do you have a smartphone/tablet (with you)?
Yes, but without Internet

Q7: Have you noticed the screen?
No, but maybe I could have noticed it.

-Came from Leidseplein, on their way towards City Theater-



Interview 3

Q1: Age
61M

Q2: Occupation
Works at a bank

(Q2.5: Nationality)
Dutch (Amsterdam)

Q3: What are you doing here?
Waiting for the bookshop at Overtoom to open, to buy a book. Killing his time on the Leidseplein.

Q3.5 in case of passing -> where to?
On his way to a bookstore

Q4: How often do you come here?
Couple of times a year maybe.

Q5: Do you need to know any information?
No.

Q6: Do you have a smartphone/tablet (with you)?
iPhone

Q7: Have you noticed the screen?
Has not noticed the screen.

Interview 4

Q1: Age
22F

Q2: Occupation
no occupation

(Q2.5: Nationality)
Italian

Q3: What are you doing here?
Visiting coffee shop

Q3.5 in case of passing -> where to?

Q4: How often do you come here?
Not often, I am a tourist

Q5: Do you need to know any information?
No I went to the tourist office before.

Q6: Do you have a smartphone/tablet (with you)?
No

Q7: Have you noticed the screen?
No



Interview 5

Q1: Age
21M

Q2: Occupation
Student

(Q2.5: Nationality)
Dutch. Den haag

Q3: What are you doing here?
Internship at paradiso

Q3.5 in case of passing -> where to?
On his way home, to his other job. Going to the trams
(1/2/5)

Q4: How often do you come here?
Nearly daily for his internship

Q5: Do you need to know any information?
No, looks up tram info on iPhone

Q6: Do you have a smartphone/tablet (with you)?
Yes, an iPhone

Q7: Have you noticed the screen?
Yes, but never really looks at it.

Interview 6

Q1: Age
36M

Q2: Occupation
Leader of an artistic group

(Q2.5: Nationality)
Belgian, lived in Amsterdam for 15 years already

Q3: What are you doing here?
Had a meeting at the Balie for a project

Q3.5 in case of passing -> where to?

Q4: How often do you come here?
Couple of times a month, just for meetings.

Q5: Do you need to know any information?
No.. Not in particular

Q6: Do you have a smartphone/tablet (with you)?
Yes

Q7: Have you noticed the screen?
Yes, is nice. Would be cool to have some live video
footage of this area.



Interview 7

Q1: Age
43M

Q2: Occupation
Financial advisor

(Q2.5: Nationality)
Dutch, not from Amsterdam

Q3: What are you doing here?
Having a weekend away.

Q3.5 in case of passing -> where to?
-To the tram... 7/10-

Q4: How often do you come here?
-no info-

Q5: Do you need to know any information?
-no info-

Q6: Do you have a smartphone/tablet (with you)?
-no info-

Q7: Have you noticed the screen?
-no info-

-subject had to *catch* the tram, shows how short people are at one location-

Interview 8

Q1: Age
19M

Q2: Occupation
Student

(Q2.5: Nationality)
Dutch. Not from Amsterdam, but lives there now.

Q3: What are you doing here?
Waiting for the tram.

Q3.5 in case of passing -> where to?
On his way to school

Q4: How often do you come here?
Nearly daily

Q5: Do you need to know any information?
no..

Q6: Do you have a smartphone/tablet (with you)?
Yes

Q7: Have you noticed the screen?
No



Interview 9

Q1: Age
23M

Q2: Occupation
Recruiting people for a company on the street

(Q2.5: Nationality)
Dutch, from Amsterdam

Q3: What are you doing here?
Working

Q3.5 in case of passing -> where to?

Q4: How often do you come here?
Daily

Q5: Do you need to know any information?

Q6: Do you have a smartphone/tablet (with you)?
Smartphone

Q7: Have you noticed the screen?
Yes.

-Sony promotion on the Rembrandtplein, with his face on the screen-

Interview 10

Q1: Age
18F

Q2: Occupation
Recruiting people

(Q2.5: Nationality)
Born in Amsterdam, moved to Assendelft.

Q3: What are you doing here?
Working

Q3.5 in case of passing -> where to?

Q4: How often do you come here?
Daily

Q5: Do you need to know any information?
No

Q6: Do you have a smartphone/tablet (with you)?
iPhone with her, iPad at home

Q7: Have you noticed the screen?
Has noticed it, but doesn't pay attention to it.

Persona's

First

Type: Tourist
Name: Pedro
Age: 24
Origin: Spain
Occupation: Student
Likes: Uses social media a lot. Has many friends, very social person. He is a backpacker. Enjoys alternatives music and places.
Goal: Find a place for alternative music. Also find a travel buddy for the rest of his travel through Europe (potentially from Spain as well)

Second

Type: Local (lives in the neighbourhood)
Name: Bas
Age: 21
Origin: Dutch
Occupation: Student graphic design at the Rietveld Academy, doing his internship at Paradiso (Graphic Designer)
Likes: Coffee, music, parties, arts, musea, his amazing bike, movies. He likes the Leidseplein, but not the tourists.
Goal: Expose his own artwork, get instant feedback and become famous (locally)

Third

Type: Commuter
Name: Anouk
Age: 33
Origin: Amsterdammer
Occupation: Journalist at the Volkskrant (cultural department)
Likes: Reads a lot. Literature, poetry, biographies. Likes classical music, modern dance. Loves Amsterdam.
Family: Married, one child age 4
Goal: Make a difference, create awareness. In the morning she likes to relax.

Fourth

Type: Tourist visiting Amsterdam for one weekend
Name: Francesca
Age: 18
Origin: Italian
Occupation: In between year (just graduated from highschool)
Likes: Adventure (in a touristic way). Not so interested in culture. Likes the coffee shops, and parties.
Goal: Have a great night out! Find the best place to go.

Fifth

Type: Local, worker.
Name: Willem
Age: 46
Origin: Dutch, lives in Amsterdam (IJburg)
Occupation: Manager at a pub.
Likes: Socialize. Food guy, modern taste, design/innovative products, sophisticated, Apple fan.
Goal: Attract public in an innovative way. Have a clean public area, terrace. Be up to date with the newest technological developments.

Scenario's

Pedro

Pedro has just finished his dinner and couple of beers at Boom Boom Chicago at the Leidsplein. He is wondering where to go tonight. He really enjoys alternatives music, and would like to find a good concert close by. He decides to have a look on his iPhone, to see what it is going on tonight. Pedro checks an app that he downloaded at home, with data about what to do in Amsterdam. Unfortunately there are only very commercial pop-concerts listed, and Pedro doesn't like those. He decides to give Google a try, but the majority of interesting web site are in Dutch and the translation is not very good. He figures that the bartender will probably know some cool places that he might enjoy. He heads for the bar and tries to get some information. Sadly it is rush hour, like every Friday night. The music is very loud, and it is difficult to have a proper conversation. In addition, Pedro's English is not very good. So he stops trying and orders a beer instead. He comes back to his table and thinks that maybe, as a first night, he could go hostel and see if he finds someone there to go out with, preferably a Spanish guy, who can potentially join him on the rest of his trip.

Bas

Bas likes to have a coffee in De Balie before starting to work, because he enjoys the atmosphere at that bar. He loves to sit at the small table close to the windows, so he can look outside. Like every morning he takes his notepad and starts to draw. While drawing he always forgets to check the time on his iPhone. When it's already half past nine, he receives a text from his boss about their meeting at 11.00. He then realises he forgot some digital sketches on his computer at home. He checks his iPhone to see if he has saved his draw also there. Sadly no trace of his works. In fact, one week ago Bas thought to show his personal works to his boss in order to get a chance to show some of them in a future Paradiso event. He is so disappointed with himself, because this could have been a good chance to exhibit them. He clears up his stuff and goes straight to the Paradiso, still thinking about the lost chance.

Anouk

It is 6 o'clock and like every evening, Anouk is changing the tram at the Leidsplein. She is very tired, because she had a very hard day at work. She is a very good journalist for the famous newspaper *Volkskrant*. That day she ran all the time in order to finish her article about the Amsterdam Film festival that will start in the following week. She is really passionate about her job, and loves Amsterdam and all the cultural activities that take place

there. While she's waiting for the tram, she sits down and writes a down a couple of things she still needs to do to finish her article. While she's writing she receives a call from home, the baby sitter has to go home early because of some problems at home. Needing her child taken care of for another half an hour, Anouk decides to call the neighbours and asks them to keep an eye on her child until she's home. This makes Anouk realise how stressful here life is, and how she could use a break now and then. Especially now she's combining her job with parenting.

Francesca

Francesca has already arrived in Amsterdam with some friends. She decides to go straight to The Bull Dog at the Leidsplein, because she wants to have a weed bag with the Bulldog on it, and of course she wants to smoke. She is really excited about her visit to Amsterdam, it has been a dream for her. In fact since a long time ago that she wanted to make this trip to have the best parties ever. After she left her luggage at the hostel, she arrives at the Leidseplein around 19.30, heading straight for The Bulldog, without looking at other places.

At 22.30 she starts to think about her plan for tonight. She discusses with her friends about what they would like to do. Lucia says that she wants to go to an electronic music club, while Giulia prefers a rave party. They try to find out what's going on with their smartphones, but they don't know the city at all, so don't know what to search for, and as a first night they would like to stay closed to their hostel. Francesca, who is the most undertaking character of the group, decides to ask people in The Bull dog about the possibilities. The people inside are also tourists and, like her, they don't have a clue about what is going on that night. The bartender suggests to go to De Melkweg, because he heard about a very cool DJ set. Francesca and her friends choose to follow the bartender's suggestions. Unfortunately he forgot to tell them that they need to be on a list for that night, and they spend more than an hour waiting outside. At the end they decide to go to Boom Boom Chicago, because it is the closest nice club they heard about. But also there the music is not what they expected. Francesca proposes to go to Paradiso, because she a friend told her that it is a very famous club in Amsterdam. They go there, but sadly it is already too late to enter. Francesca, who is by now intoxicated by alcohol and marijuana, starts to scream and curse at the bodyguard. Her friends take her out of the queue and bring her to the hostel. The night finishes in their room, very disappointed.

RESEARCH METHOD

