

# Personal Travel Assistant



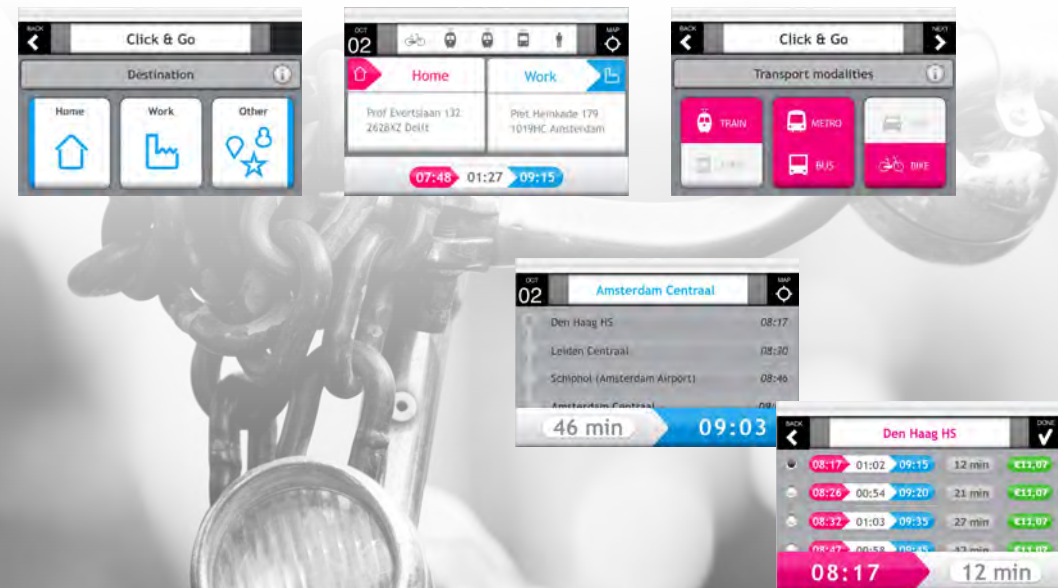
Traffic jams, overcrowded inner city roads, parking problems, environmental issues: it is clear that cities want to move employees towards alternative means of transport, like public transport, the bicycle or even going on foot. By using the Personal Travel Assistant (PTA), a next step in accomplishing this goal within urban environments could be made. PTA combines available transport information with a social network, in which the traveller's personal diary is shared with those of other users of the system and their companies, through the internet and mobile services.

With PTA, commuters can make smart combinations with the travel routes of other participants. A meeting can be scheduled to take place in the metro or a seat on the bus can be reserved.

You can find an introductory movie of the concept and a first Flash prototype of the interface to play with at:

[waag.org/pta](http://waag.org/pta)

*With thanks to Vincent Steurs for providing the Flash demo.*



**PILOT**

*Photo: Shane Gorski*

**PEOPLE**

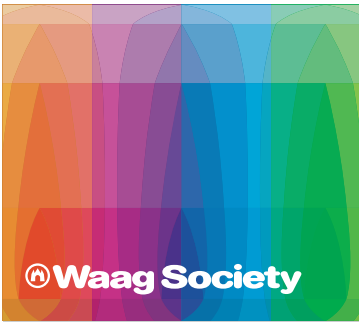
**PROJECTS**

**PROTOTYPES**

**PILOTS**

**PICNIC**

# PEOPLE



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Marleen Stikker, president of Waag Society

*Lots of people want technology to be faster, better, more cost-effective, within a world we already know. But then the world stays as it is, or you reinforce the powers that be. I'm always more interested in disruptive technology, because it's enabling, so others get empowered. (Quote in Amsterdam Index, interview by Laura Martz)*

**Aan onze abonnees:**  
**Dit nummer van Waag Society magazine is geheel Engelstalig, vanwege de internationale setting van PICNIC09, ter gelegenheid waarvan dit 16e nummer verschijnt. Het presenteert onze mensen, motivatie en een aantal recente projecten, pilots en prototypen. Het eerstvolgende (Nederlandstalige) nummer van dit magazine verschijnt in december.**

# About:us

**Our problems are man-made, therefore they may be solved by man. No problem of human destiny is beyond human beings.**

**- John F. Kennedy**

Frank Kresin



The Waag and Pakhuis de Zwijger in Amsterdam, home of Waag Society

The world and its population are facing huge challenges in the 21st century. Issues concerning ecological and social sustainability, cultural diversity, an ageing population, effective education, ethics of the design for life. At the same time, we now have a huge body of knowledge and endlessly powerful technology at our disposal; take, for example, the developments in natural and life sciences and media. Can we deploy technology in a way that will make the world fairer and more sustainable? What role could creativity and communication play in involving the older generations in society; in reforming education; in perceiving and producing culture and heritage; in designing new art forms and making citizens smarter?

Since its foundation in 1994, Waag Society's mission has been to develop creative technology for social innovation. The society evolved from the Digitale Stad (Digital City). The aim of this freenet initiative was to take a critical look at

the internet, which had up until then been the exclusive terrain of science and defence, and to open it up to the rest of society. The internet has since become omnipresent and new genres of technology keep appearing, such as RFID, GPS, Fablabs, Cradle to Cradle and novel forms of gaming and collaboration.

Waag Society operates at the intersection of technology and society. It explores and discusses issues and develops creative applications for healthcare, education, the heritage and cultural sector and government, working together with parties in the cultural, public and private sectors. In addition to designing prototypes, pilots and products, Waag Society organises meetings and events and contributes to public debate. It is a partner in Creative Commons Netherlands and was there at the birth of the annual cross-media festival PICNIC together with Media Republic.

Judging by the reach of its inno-

ventions, the number of national and international partners and the participants in its projects, Waag Society is having a considerable impact. Waag Society is an important player in the discussions on Creative Industry. It is a binding factor between science, the cultural sector, the business sector and innovations emanating from other levels of society. Waag Society takes part in scientific partnerships such as GATE, Freeband and MultimediaN, thereby securing the results of its research. It is also one of the founding fathers of the national IT Innovation Platform for Creative Industry, which was recently set up.

Amongst the successful projects it has carried out are the Storytable, Pilotus, Games Atelier, 7scenes and Scottie. The factor that links these projects is that they all serve to reinforce the expressive potential of the users, forge new ties and enhance the accessibility and scope of information. They often involve a virtual and a physical component: a piece of

furniture, an object or space, which has been almost imperceptibly fitted with technology designed to simplify its use. The ongoing aim is to reinforce user autonomy. With its roots in activism, culture and the hackers' scene, Waag Society has gradually developed its own working method: *Creative Research*. This stands for experimental interdisciplinary research, based on the iterative design of innovative solutions. Artists, scientists, designers and users develop innovatory products, services and practices on the basis of equality and trust. Users become co-designers (users as designers), resulting in practical innovations and broad-based support for the results. Labs are becoming a more common breeding ground: intensive sessions involving various parties working on new scenarios, products and services. Thanks to rapid prototyping, it does not take long to create a working 'thing' to illustrate the principles and form a basis for further designs. Making things together instead of talking about

them encourages creativity and overcomes all kinds of language barriers. Creativity is unleashed and the designer is able to direct, moderate and coach the interaction with and between those taking part.

Creative Research gives rise to concepts, prototypes and products that help to form a world in which technology is a tool wielded by the users, with the aim of achieving better, sustainable products, services and practices and modernisation within social organisations, leading to a new public for cultural heritage, well-motivated schoolchildren, people who are happy to support each other and an older generation that stays in touch with society and is able to contribute on its own terms.

[waag.org](http://waag.org)

*About the author:  
Frank Kresin works as programme manager at Waag Society, covering the five domains in which the organisation organizes its activities: healthcare, culture, society, education and sustainability.*

Frank Kresin, programme manager

Social innovation will fuel the 21st century. Technology plays its part, but it is the people and their dreams that matter.



## PEOPLE

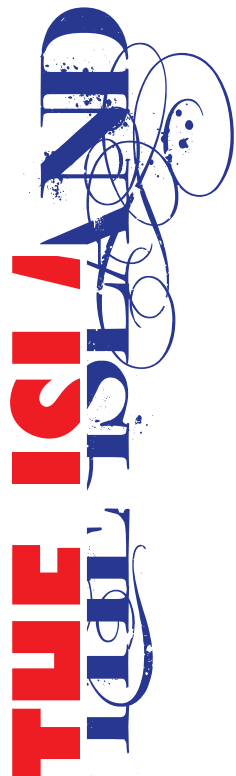
## PROJECT



## The Island



Kids playing The Island in front of the Amsterdam Stock Exchange (Beursplein, Amsterdam)



Commemorating the 400th anniversary of Henry Hudson's voyage to North America to seek for a passage to the West Indies, a locative trading game called The Island was developed by Waag Society and the John Adams Institute. Hudson did not find a way through, but did discover a fertile land that was later called Albany and which we nowadays all know as New York. The game follows in the footsteps of Hudson, this time using mobile technology, GPS and the internet. The Island is a game-based adventure in which the players collaboratively fulfill assignments to get to the next level. By using mobile technology and an online gaming platform they participate in a joint hunt for information and stories – online and on the street.

The Island visualizes the historical links between The Netherlands and the United States for pupils of secondary education, and to re-live the past. In innovative ways history, culture education and cultural exchange are brought together. The photograph shown here is from the pilot played earlier this year in Amsterdam.

[waag.org/island](http://waag.org/island)

## ... Labs

**Innovation Labs, Living Labs, Smart Labs and Fablabs. Labs are shooting up like mushrooms in the creative sector. But this is not without reason. Organising Labs can be an effective way of merging developments from a range of disciplines and joining forces, rather like using a pressure cooker. But what are the advantages of Labs like this and how can we ensure more interaction between the (intended) users?**



*Dick van Dijk, Sabine E. Wildevuur, Frank Kresin*

Living Labs are physical test and development environments situated outside the developmental laboratory, in a realistic context, often in a delineated area such as a town or a district. Many of them involve partnerships between businesses, knowledge centres, government organisations and users, which design new products, services and business models in a realistic context. Consider, for example, mobile telephones being tested by youth workers on location, or new care concepts allowing senior citizens to contact a hospital or their loved ones via fibre optic cable. By working together, new innovations are generated and existing inventions can be put to more effective use. At the moment, numerous regional and themed partnerships operating across the world have been dubbed 'Living Labs'. The European Network of Living Labs now has more than 250 members. There are still no uniform criteria, and neither is there a clear classification into types and 'qualities'. Amsterdam has its own Amsterdam Living Lab, which focuses on supporting rapid prototyping and mobility. For instance, a Personal Travel Assistant currently being developed with Cisco

will provide information about the most sustainable transport options at any given moment. Amsterdam Living Lab is an initiative of Amsterdam Innovation Motor (AIM) in association with Novay (Telematica Instituut), University of Amsterdam, Hogeschool van Amsterdam (University of Applied Sciences) and Waag Society.

### PERSONAL TRAVEL ASSISTANT

In September 2008, Waag Society made a film for the City of Amsterdam about a possible future integrated transport information system: the Personal Travel Assistant (PTA). The idea is to promote the use of alternative modes of transport for commuter traffic by using a combination of an information system and a social network. This vision of a personal transport system was developed during innovation workshops held for interested parties, including municipal authorities and transport companies.

The PTA combines the transport information available from a range of providers with a social network. The information is published via the web and mobile networks and can be linked to a personal agenda, which is

connected with the employer. The system allows travellers to create smart combinations between their own route and that of other system users. They can plan their journey more flexibly by taking, for example, the weather and transport availability into account.

The film was first shown during the Connected Urban Development Conference 2008 (CUD) in the Passenger Terminal in Amsterdam. It was then used within the City of Amsterdam. Living Labs are useful when a situation involves complex issues, as is the case in the healthcare sector. The healthcare system is subject to constant, far-reaching change. Innovation is essential to keep pace with the ever-changing care requirements. IT applications, electronic communication and the internet can play an important role here.

Take, for example, providing lifetime care (both physical and mental). This involves professional and non-professional care and attention,

prevention, universal accessibility of services and the enhancement of a person's ability to cope on his/her own. It is a typical example of an area in which various parties are required to work together closely to serve a very large and diverse group of people, and one in which it is difficult to set innovation in motion.

#### LIVING LABS CARES!

The Healthcare domain at Waag Society has seized on the challenges in the healthcare sector as an issue that can be worked out in its Living Lab. This sector offers enormous opportunities for combining creativity, innovation, IT and modern media. Modernisation from within the healthcare sector is sorely needed to cope with the long-term implications of an ageing population, to respond to the consequences of impending staff shortages, to combat social isolation and to ensure that citizens can stay in their own homes longer while being

offered a good level of high-quality of care. People are living longer and so more of them will inevitably become chronically ill, possibly even developing multiple diseases. With innovative applications, 'smarter' medical care will be able to respond to this situation by developing practices that enable individuals to take more responsibility for their own (care) situation, to function autonomously for longer (consider Ambient Assisted Living, robotics, domotics, assisted devices and hybrid wearables), but also by introducing advanced developments like virtual worlds for the purposes of education, treatment, prevention and simulation within the various links in the healthcare chain.

The Living Lab Cares! at Waag Society is currently working on initiating and communicating new ideas and innovations within the care system together with healthcare providers and users, graphic and industrial designers, artists, game design-

ers, architects, et cetera. Creative and innovative applications in the healthcare sector are explored and assessed in the practical situation, with the help of healthcare bodies, research institutes and client and patient support organisations. Creative designers are making a significant contribution to worthwhile modernisation in the care system and to solutions for the challenges currently facing the healthcare sector, whereby IT is deployed as:

1. labour-saving technology;
2. a medical aid (assisted devices);
3. an application for passing on information.

Living Labs Cares! combines the opportunities from Fablab with physical computing to come up with new solutions for better quality healthcare. Can affective, implicit communication lead to new, non-verbal communities? Is serious gaming really a suitable way of getting young people with behavioural

problems or who have been disabled from an early age more involved in society? Can stories stored in a digital archive really be used to treat people with symptoms of depression and to activate and strengthen social ties?

At present, the main task of Living Labs Cares! is to effectuate new, efficient, interdisciplinary working methods and partnerships, in which technology is not so much a basis, but rather a vehicle for social innovation.

#### INVOLVING USERS

At the moment, user-led innovation and concepts such as co-creation (designing and developing together with the target group) are key terms in discussions about innovation. It is clear that the role of users is essential to the final result. This is illustrated by Waag Society's development method, whereby a select group of individuals from the target group is given a decisive role in every

step of the development process. This distinguishes co-creation from other ways of involving users, such as Lead User Innovation and working on the basis of (ethnographical) research, although the various forms can sometimes enhance each other. Allowing users to become 'co-designers' means that the results are more likely to meet their actual needs and that support for the solution will be broader-based. In addition to carrying out research based on inspiration and knowledge (user requirements), the process also involves the joint development of pilots and prototypes.

Basing the innovation on service rather than technology is crucial; technology is merely an aspect of the process. The basic principle is that certain target groups will not necessarily benefit from technological solutions, but may stand to gain from the social effects brought about by the technology. This may include problems such as social iso-

## PEOPLE

Dick van Dijk, concept developer



Paulien Melis, project manager



Sabine Wildevuur, head of programme Healthcare

Bart Tunnissen, public affairs



Based right in the centre of Amsterdam, Waag Society is one of the driving forces for the development of the creative industries in The Netherlands.

Worrying doesn't bring about the peace of mind that not worrying does.

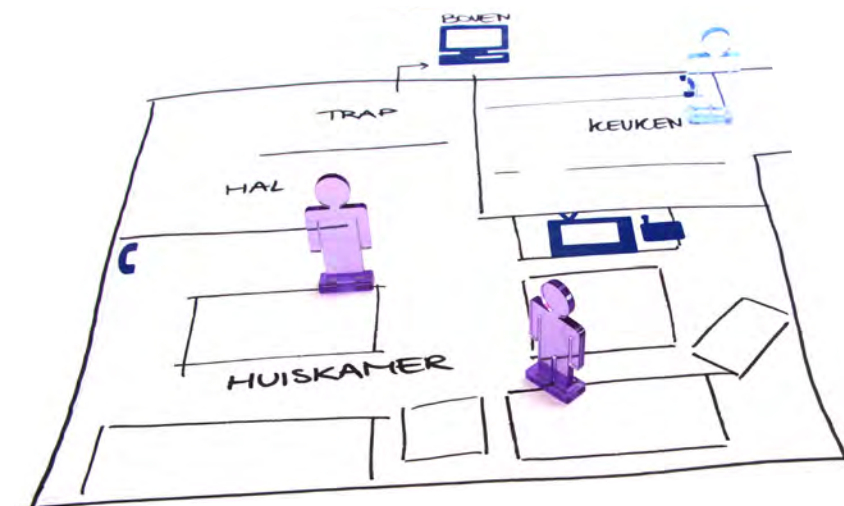


Arne Kuilman, desktop administrator



Willem-Daan Poppe, interaction developer

Working on a project, It's all about the rhythm. First you have to think out a catchy story all the members feel good about. After that, the development comes naturally, like music...



lation among the growing group of senior citizens, or longer-term independence at home for both senior citizens and the mentally disabled. The Storytable developed by Waag Society, for example, indirectly helps combat depressive feelings, thereby improving the wellbeing of the user.

Bas Raijmakers from STBY, a party that is making a case for co-creation in 'service design', identifies the following steps in the process of co-creation when developing new services:

1. Qualitative research into the experiences and needs of the target group by means of in-depth interviews to compile accounts of their experiences;
2. Analysis of the accounts and the visual material to generate insight;
3. Identification of the opportunities on the basis of this insight, and selection of the opportunities that might benefit both the target group and the service provider;
4. Development of ideas for a new service in reaction to the opportunities that have been formulated. The ideas must be backed up by the insight and compilation of accounts from the previous steps;
5. Design of new concepts on the basis of the most practical ideas, including the method of commu-

nicating them. The concepts must be tested on the potential users: senior citizens, their carers and professional service providers;

6. Development of prototypes of the new service to demonstrate how it feels to use the new service, and the testing of the prototypes on senior citizens, their carers and professional service providers;
7. Implementation of the new service.

The participants are equal partners and 'hands-on' experts; designing *with* the target group (instead of *for* the target group) is essential.

Waag Society and STBY are currently working on developing concepts for new services in the healthcare sector, with the aim of enabling older people to live at home for longer. They are working together with the target group of senior citizens and their carers, and their work is based on a qualitative user requirement survey among the target group.

#### HOMECARE SERVICE

STBY and Waag Society were commissioned by the Geldrop-Mierlo municipal authorities, PuntExtra, Zuidzorg and Ananz to carry out a survey of potential users of its home-care service in the area of welfare.

The aim of the survey was to gain a

better understanding of how older people in the Eindhoven region manage while living at home independently or with help from family or friends, rather than in residential care. During interviews with these senior citizens and their (informal) carers, the following subjects arose: Why do older people want to live independently and what problems do you encounter living in your own home? What kind of help is available from your social environment? We looked at practical matters as well as mental and social aspects. These are, after all, part of normal day-to-day life. In a workshop with the parties that had commissioned the survey, the information gleaned was translated into opportunities for a home-care service. Co-creation workshops at which the target group will help to develop the identified opportunities into concrete ideas and concepts have been planned for the autumn.

[waag.org/livinglabs](http://waag.org/livinglabs)  
[www.stby.eu](http://www.stby.eu)

# Education and technology

*in Global Gincana*

gLOBAL  
**GINCANA**

PROJECT



**Our society is acquiring an increasingly international character. This makes it essential that today's school pupils prepare themselves for living, learning and sharing in our global society. Internationalisation in education is therefore high on the political agenda.**

*Rinske Hordijk*

The current level of globalization means that pupils must be prepared for a place in society that extends beyond the Netherlands. But within the national borders too, society is becoming increasingly multicultural. The internationalisation of education provides handles for developing social skills within the context of a global society. Learning about and dealing with cultural diversity across the borders and within our multicultural society is an important aspect of this; young people must learn to appreciate the diversity of cultures and ethnic backgrounds. Knowledge of international developments and modern language skills are essential

if they are to live, work and compete in today's global knowledge economy. Against a backdrop of these motives, internationalisation has been incorporated into education in several ways: in the curriculum itself, in teaching material and by means of intercultural exchange projects. Many institutes of education are now offering bilingual education and have exchange programmes and school partnerships. Although the European Platform plays an important role here, smaller organisations and foundations are also setting up interesting initiatives.

## INTERCULTURAL EXCHANGE

Intercultural exchange can be a physical activity, but thanks to new media it can also take place at a virtual level. The development of new media and the more permanent position it has adopted on the school curriculum offer opportunities for international exchange, and throw open the literal and figurative borders of the classroom. Internationalisation does not only have benefits for the pupils; international experiences can also be highly inspirational and motivating for teachers and allow schools to raise their external profile.

Young people learn most from each other during direct contact. Hearing each other's personal accounts gives them a better notion of a different culture. New media can facilitate and stimulate this direct dialogue, by connecting young people via live-streaming and by supporting their dialogue with audiovisual input. Mobile technology makes it possible to extend these global learning moments across the borders of the classroom, giving young people a more direct picture of each other's living environments. In this way, connected via diverse media, pupils can swap experiences and tell each other about their individual lives

in another country or another city, where despite the different values and standards, similarities in everyday life can also be witnessed. This direct dialogue and exchange form the central pivot of the Global Gincana project, which Waag Society is developing in association with Mobilefest from Sao Paulo, Brazil. Global Gincana is studying ways of using new media and mobile technology to draw young people from two different places in the world (Amsterdam and Sao Paulo) into a joint creative process, even giving them the tools they need to create and visualise this exchange.

But why did we choose to connect kids in Sao Paulo and Amsterdam? The relationship between these two cities might not be as clear as the relationship between Amsterdam and New York which is celebrated in this years Hudson 400 festival and The Island project.

As for Sao Paulo and Amsterdam, both cities are famous for their multi-ethnic background and praised for their 'open mind' approach towards different cultures. In both cities, the urban landscape is a clear visible statement of cultural expressions that seem to be a mix of cultures. The Brazilian multi-cultural society, with their flexible mentality and ability to combine and mix rather than exclude, serves as an example for other countries. Or, as one of the workshop participants during the pilot said: Brazil's multi-cultural society seems to work because people will adapt, rather than adopt. Amsterdam is also known for its mixed population and tolerance; it is the most multicultural in the world consisting of 45% foreign citizens with a total of 177 different ethnicities. The immigrant culture has contributed to the tolerant attitude, which has enhanced the economic and cultural development of the city.

In respect to intercultural education and exchange, it would be interest-

ing to explore first-hand the impact that multi-ethnic societies of Sao Paulo and Amsterdam have on the every-day life of young people living in these cities. How do they experience their multi-ethnic societies in terms of cultural expressions and attitudes? What can we learn from looking at a multicultural society on the other side of the world and our own in a more profound way? Global Gincana wishes to contribute to the understanding and acceptance of other cultures in the current polarized society, where cultures seems to have driven apart more and more, instead of coming closer together.

**GLOBAL GINCANA**

During the Global Gincana project, high school students in Amsterdam and Sao Paulo get engaged in a collective game quest on identity and cultural heritage in their multi-cultural urban society. Through location-based (GPS) mobile technology, they explore their cities on the impact that the multi-ethnic societies of Brazil and The Netherlands have had on urban culture. The ultimate goal is to stimulate thinking about transformation of cultural phenomena through 'culture mash-up'. In both cities, connected teams of players investigate themes such as music & dance, lan-

guage, fashion, habits & rituals and design & art and collect interesting examples, expressions and stories.

**BRAZILIAN GINCANA**

The format of the game will be inspired by gincana, a traditional Brazilian collective game, in which kids are divided into groups that compete against each other, usually in an open setting. Participants are challenged to undertake different tasks, which can involve finding specific objects or information, and also sporting, cultural and artistic skills, in order to collect points.

The Dutch students will discover the old tradition of the Brazilian Gincana in which collaboration and competitive spirit are crucial to succeed. The Brazilian students are given access to technologies and learning methods developed with and used by Dutch schools, presuming that a hands-on way of teaching and learning could lead students to better understand their past and present in a critical manner.

**FIRST PILOT**

The project held its first pilot around Paulista Avenue, Sao Paulo. A group of 11 to 18 year old students played two Gincana example games that we produced around the busiest street of Sao Paulo's working area: the Paulista Avenida. In the first



Rinske Hordijk, head of programme Education

*Providing kids with tools to create a creative or artistic experience, stimulate their fantasy and make them proud or amazed by what they've seen or done, is what the Creative Learning programme is all about. Working towards the Childrens Museum of New Media and Culture of 2011 now!*

**PEOPLE**



Wietske Huisman, communication

*Mix digital technology with good old materials like clay or LEGO and you've got the perfect combination to stimulate creativity and media literacy.*



Marieke Hochstenbach, educational developer



Kaja van Rhijn, educational support

*Our ever changing world demands flexible, adaptive and creative knowledge workers. The inevitable future depends on the development of creative human networks and social innovation, creative minds will rule the world!*



Henk van Zeijts, programme manager Education

*We cannot predict the society of the future. We need passionate, self-conscious and modern people with flexible, creative minds to shape this future. Why don't we educate them in this way?*



Keimpe de Heer, Creative Learning Lab manager

**PEOPLE**



gincana, they split up in teams to discover lost, mixed and new languages, interviewing people from different cultural backgrounds along the street. They created 'chains of words' asking people to freely associate on a given word; they wrote down new 'mixed-language' words on buildings and they traced forgotten words and their meanings. In the second gincana, the teams explored architecture and cultural heritage around the avenue, leaving the streets filled with crayon-drawings of their own fantasy buildings to colour up this neighbourhood. During the afternoon, the group of students mixed with teachers and local artists to explore possible gincana themes and tasks in a workshop. Each group came up with some inspiring new ideas to create global gincanas and use mobile technologies to support their century-old tradition of gincana.

On the last day of the pilot, the students played one more gincana around Vila Madalena, an alley famous for its graffiti art and variety of styles. As opposed to the 'pixação' tagging you can see all around the skyscrapers of Sao Paulo, which by most residents is regarded

as vandalism, the graffiti around Vila Madelana shows the beauty of graffiti as cultural and artistic expression. Artists are working together and respect each other's pieces. The alley shows a variety of styles and mix of techniques (sprays, caps, rolls, brushes, stencil), including the dreamlike style of the famous Sao Paulo based artists Os Gemeos. The students had some interesting discussions about the difference between graffiti and pixação, they commented on the 'Cidade Limpa' law (the 'clean city' law applied to the city in 2007 that removed the city of all its commercial advertisement, leaving the city walls and billboards gray and dull as blank canvases). Of course, they also created some graffiti pieces themselves and took pictures of their favourite pieces.

#### WORKSHOPS

In September 2009, two two-day workshops are organized in Sao Paulo and Amsterdam. In teams, students will explore different cultural phenomena that interest them in their own environment and create Gincana's based on that particular phenomena: but placed in the other

country. They use the 7scenes platform to create mobile games for the other students to play.

The Gincana's are then presented as 'cultural gifts' to another group in the other city.

The students can play the Global Gincana's using mobile phones, and become engaged in a quest to find 'cultural mash-ups' based on one of the themes such as street art, fashion, music & dance or language. They experience the point of view on this phenomenon that the game creators had in mind, and simultaneously look at their own culture with fresh perspective. During the games, they collect all sorts of information and media, which are automatically geo-tagged and transferred to the online game platform. By sharing experiences through mobile media and a web based discussion platform, students learn from each other's culture and look at their own in new ways.

More information on our partner: MobileFest is an annual Sao Paulo based festival that focuses on the impact of mobile technology on culture, education, ecology, art, health and more. ([www.mobilefest.org](http://www.mobilefest.org))

[globalgincana.org](http://globalgincana.org)



Ruby Graanoogst, management assistant



Sander Hooreman, usability researcher



Sterrin Beekman, human resources



Ronald Lenz, head of programme Locative

## PEOPLE



Tom Demeyer, head of technology

*Don't see technological imperfections as failure, but as subject of variations. Don't let it stop you.*

## PROTOTYPE



## Story Cabinet

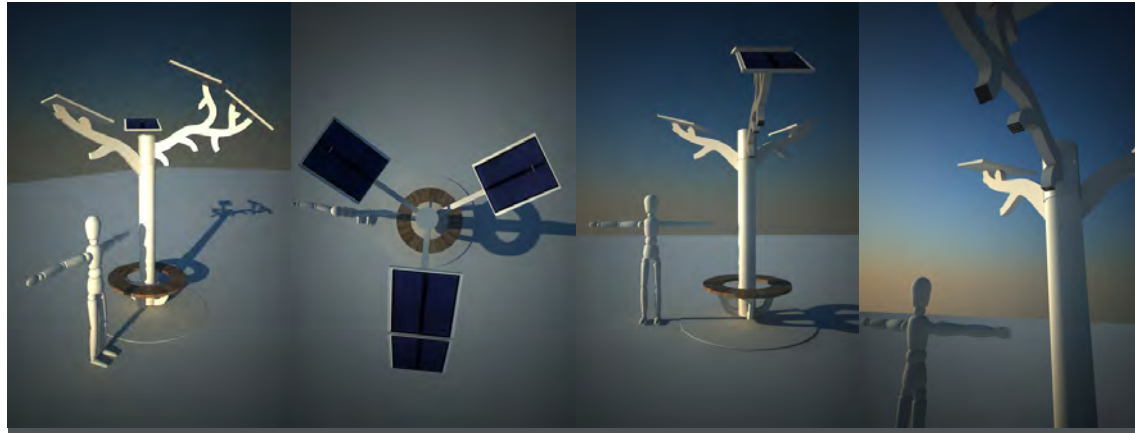
The Story Cabinet is a piece of furniture designed to collect personal stories, equipped with modern media tools. This cabinet will be placed at participating libraries and is aimed at senior citizens. The narrative project it belongs to is called Register van de Dag van Gister (Yesterday's Register), a cooperation with partners Kunstgebouw, Probiblio and Cultural Heritage in the province North Holland. At the website that comes with the project, participants can discover new stories, that can be commented on. In cooperation with schools, an educational programme will be developed. This interaction will make Yesterday's Register an inspiring project for all generations to contribute to.

The new prototype for this project has been developed by designers from Waag Society and will be tested in a series of pilots, in which the cabinet will travel to several libraries in The Netherlands.

[waag.org/register](http://waag.org/register)

# Twitter tree

## PROTOTYPE



The branches of the tree will carry the solar panels, which are fixed in one position. The tree can be rotated, to allow passers-by to place the blades in an optimal position towards the sun.

This example carries four solar panels, although this number could vary. A total of six panels can be placed in the tree.

A bench under the tree seats three or four people that can listen to the tweets coming from above.

The branches of the tree will carry the speakers for several twitter channels (situated at the black boxes).



Bas van Abel, creative director



Bas Withagen, back end developer



Taco van Dijk, back end developer



Peter Fekkes, lab manager



Willy Collewijn, office manager

## PEOPLE



Kristel Kerstens, concept developer

# Stop thinking. Start creating.



A Fablab is a workspace that contains four modern prototyping machines. The Fablab has developed into a global network of standardized open hardware setups. People from all over the world are using it to create and develop their own ideas and solutions.

Waag Society offers several workshop formats for technical education, innovation and fun, but also uses the Fablab as a rapid prototyping facility for their own and their partners' use. Furthermore, the lab is open Tuesdays & Thursdays weekly for the general public to come in and realize their own ideas.

[fablab.waag.org](http://fablab.waag.org)

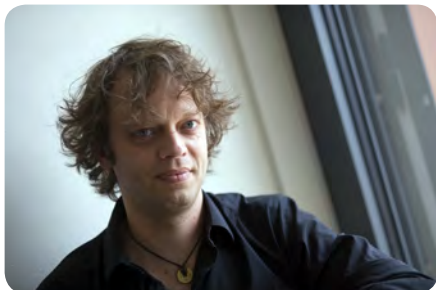


# fablab amsterdam

Even more **PEOPLE**



Betty Bonn, project manager



Edwin van Ouwkerk Moria, mobile developer



Eugenie de Meijer, PA/manager office and support



Frans Harms, janitor



Gertjan Leusink, finance manager

Apple's biggest innovation may turn out to be not the revolutionary iPhone interface, but the fact that they broke the innovation-stifling stranglehold of mobile operators.



Klaas Hernamdt, managing director

Innovation is all about (unexpected) links, connections and encounters between people, possibly supported by technology.



Tibor Kányádi, system administrator



Matthijs van Henten, interaction developer



Laurens Schuurkamp, interaction developer

Every design is a motion  
Every motion is an interaction  
Every interaction is a design



Lodewijk Loos, back end developer



Maïke Bisseling, producer Waag Products



Michael Crosland, theatre technician

In a project it's about holding on to creativity, since there are so many practical and formal things to distract you.



Henk Buursen, head of system administration



Ivonne Jansen-Dings, project manager



Jelmer Lesterhuis, operations manager



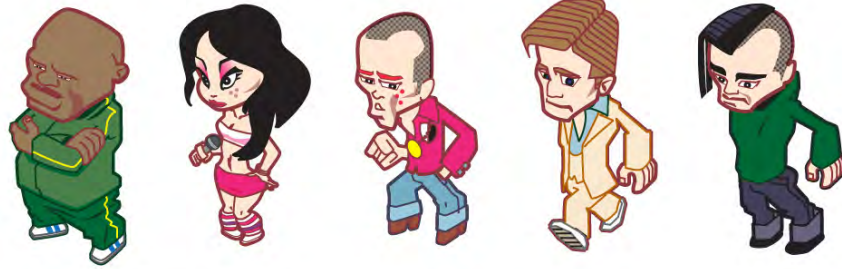
Lipika Bansal, content developer



Lucas Evers, head of programme (e)Culture

# PROJECT

## Splitsz



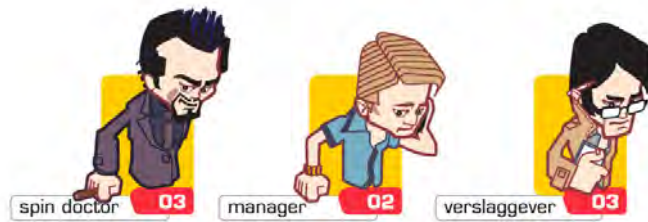
**Splitsz is an educational game for pupils, teachers and parents about online citizenship. Aim is to learn all groups about media usage.**

**The idea behind Splitsz arose with Monstermedia, an earlier project of Waag Society and Kunstgebouw, in which pupils in primary education could develop their awareness of media usage in a game and with the supporting educational material.**

Splitsz is focussed on the first classes of secondary education along the theme of online citizenship. Young people can use the game to train themselves as online citizens. Splitsz also offers educational and parental tools for internet education.

and parents. With the involvement of teachers and parents the projects tries to shrink the 'digital divide', also known as the digital generation gap.

Splitsz is developed by a consortium of five partners: Codename Future,

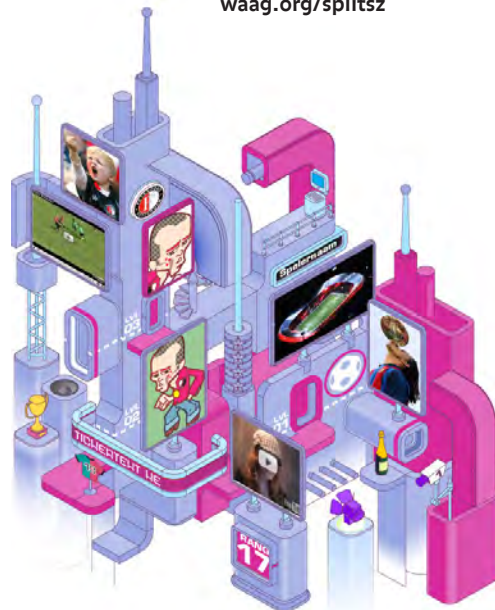


### TARGET

The target is to develop a web 2.0 lessons series for pupils, existing of an online game and a supportive educational package for teachers

Ra.nj, Mijn kind online, Kunstgebouw and Creative Learning Lab of Waag Society. Waag Society in this project contributes in the concept development and implementation.

[waag.org/splitsz](http://waag.org/splitsz)



PICNIC YOUNG is the educational component of PICNIC, attracting hundreds of pupils and educational professionals. The event consists of a Seminar and Creative Playground. The main programme will be two international seminars for professionals in education. Visitors will be inspired by lectures, surprising acts and examples of leading national and international educational concepts. This year's seminars will be 'Out of the box learning' on learning outside the traditional educational context and 'Connected classrooms' on locative games and virtual worlds.

For pupils between 14 and 18 years of age, workshops will be organised, to experiment with creative technology in interactive workshops, given by experts in the field. This Creative Playground is aimed at developing talents, creation and learning to excel by design. Together with partner organisations these workshops will provide a challenging programme for young people.

[picnicyoung.nl](http://picnicyoung.nl)

# PEOPLE

*Keep projects lean and mean – as relaxed as possible and as rigid as needed.*



Michelle 't Hart, communication



Peter Troxler, project manager



Ron Boonstra, content editor & layout

*I'm still waiting for the silent vacuum cleaner to be invented...*