

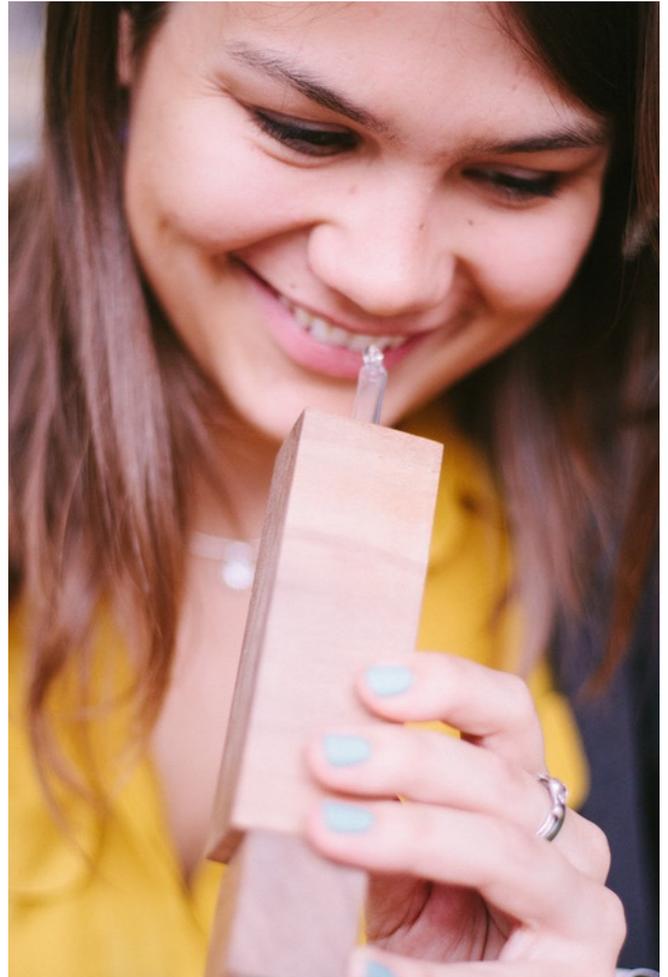
Identity

I am curious around the world around me. This interest is very versatile and runs from natural science to art. For this reason I value a lot of variation in my project subjects. But due to my past, I have a specific interest in designing for cultural institutions. Since my parents have been taking me to these as long as I can remember.

I am eager to learn about the complex challenges I encounter in a design process. I therefore feel very comfortable in the area of design research, with which I can translate complexity to clear results to inspire other (designers). Also mediating in wicked and multi-stakeholder projects are interesting challenges for me.

I get a huge satisfaction of helping and inspiring others. I aim to do this with my designs, but also in a conversation, with a presentation or a discussion I hope to inspire others. This inspiration is very personal, and I believe design should be personal as well. Therefore I aim to design for subjective experiences. I extract intangible values and experiences during a process close to the end-user and their context. By using poetic design I aim to design for these qualities and subjective experiences.

Because of my professional attitude I easily work together with the end-user, stakeholders and clients in my process. All these skills and passions combined ensure a constant inspiring input for my design process. And hopefully an inspiring output in my designs, presentations or research results.



Reflection on Society

The challenges that we are facing in today's society are becoming more and more complex. Due to technological innovation and globalisation, challenges are becoming highly interconnected and social structures are shifting. As a result modern design challenges are open to multiple interpretations and can not be easily reduced or formulated.

Several theories and methodologies have considered these developments, by addressing design challenges beyond the ideals of usability and effectiveness. Aesthetics of interactions aims to involve more emotional qualities such as curiosity, intimacy, affection, etc. This design approach is not a question anymore, but a broadly accepted and explored area within design, with a shift to experience design (Hassenzahl, 2010) and engaging interactions (Peeters & Trotto, 2015).

Furthermore more theories about the transformative qualities of design start to emerge. In which it is urged that we as designers have more and more effect on the user and society. In the design process we as designers should take responsibility for this, and consider the impact of our concept in a very early stage. Having this knowledge also means that we can actually create a bigger impact on behaviour of our end-users and society by specifically designing for it (Levy, Hummels & Trotto, pending; Gardien, 2014).

Parallel to these developments comes the desire to make impact with the things we do in society (Hurst, 2014). Next to designing for aesthetics (pleasure) and transformative qualities (ethics) design should also empower the user in pursuing these personal goals (personal significance) (Desmet, 2013).

To create designs that balance this pleasure, ethics and personal significance. Design should merely become supporting, leaving the main stage to the user's experience and actions (Desmet, 2013). Poetic design could play a major role in doing so (Lin, Chang & Liang, 2011). Lit et al propose poetic interaction as an iteration on aesthetic interaction. In which poetic

interaction focuses on conveying a message indirectly with an objective expression that leaves room for self-interpretation. In this way, space is created personalised or subjective experiences, but still convey the message to transform the user.

Vision on Design

When combining my personal interest with the reflection on modern design, I believe my aim to design for inspiring experiences is still a very relevant one. Designs that function as a trigger to reflect or to take action. With these designs I believe people become more engaged with the (complex) challenges ahead and are inspired to create personal solutions themselves.

To enable these inspiring experiences I consider a poetic approach is very suitable. Since, as poetry itself does as well, poetic designs can connect the user to a very complex situation or story in a very subtle way, making the complex challenges of today more accessible. For this poetic approach it is the most important to me, that designs are open and leave room for self-interpretation (sense-making) and self-expression (agency), furthermore the designs have to be engaging (Marti & Leiden, pending). In this way the designs can create different subjective experiences and true this personalisation, truly motivating to peruse personal goals or change behaviour.

My vision of inspiring experiences translates in Product Service Systems. In which the physical form of the design triggers curiosity and provides the first connection. Furthermore the physical experience can contribute to engaging people over a longer period of time (Peeters, 2015) The service or system supports the desired experience on the longer term. (Pohlmeyer, 2013; Snelders, Garde-Perdik & Secomandi, 2014).



For example the Beauty of Stress project that merely informs about the stress levels through ink droplets. But what is crucial for this system is that stress feedback is for the total group of workers, making stress reduction a shared responsibility



The self-expression and interpretation is specifically relevant in the Dancer's Signature. Where it was deliberately decided to create a system where an own signature could be created. Furthermore both dancer and audience have the freedom connect their own story to it.

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