



| A comprehensive document showcasing the development through past projects and future goals

INTRODUCTION

| Welcome to this portfolio

| Introduction

Dear reader,

Welcome to my portfolio. It contains the following elements:

| The main portfolio content, including general information, my professional identity and vision, past-present-future. They are accessible through the tabs positioned in the tabs on your left.

Navigation buttons

| Alternatively, a 'Next' button is provided on your right. A new color indicates a change in topic.

| This portfolio is part design and part extra-curricular activities. This results in the presence of specific terms from different disciplines. For this, I have provided a Glossary. It is located at the far back of the document.



Demoday for B2.2 - Design to Understand,
Microstad, Eindhoven, 13-12-2024
Picture by

| Hyperlinks are in-text links that link to relevant other sections of this document. When referencing specific projects, these sections are found in the Appendices. They strictly offer additional information, and are not necessary for the intended reading experience.

Next button

| Finally, this portfolio contains references to past projects such as B2.2, found in the 'projects' section. They are separated from the content to more easily navigate through the main content.

While containing small reflections and overviews of my development, they remain supplementary to the main content.

Musical regards,

Jetze / EZTEJ

ABOUT ME

| A birds-eye view of my skills and abilities



About me

personal details

Age: 23

Residence: Eindhoven, the Netherlands

Languages: NL, EN

Website: EZTEJ.com

Email: r.j.terpstra@student.tue.nl, info@eztej.com

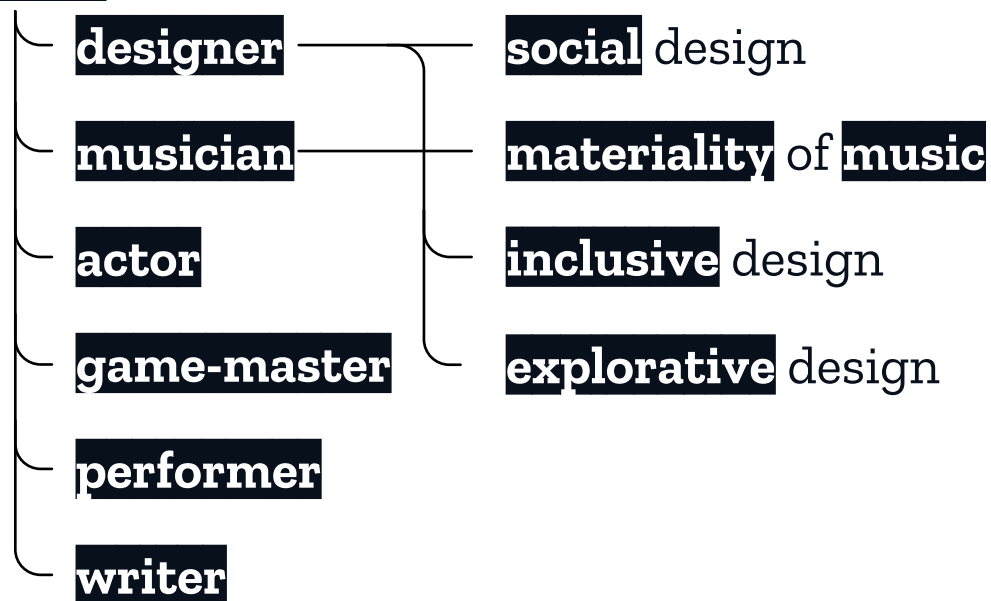
Phone: +31 (0)6 2328 6702



Left to right: Theater championship by Supermorfosa, OPEK Leuven, 05-11-2025; Demoday, Microstad Eindhoven, 17-12-2024; Doppio Board-year by Evan Broeren, Eindhoven, 20-08-2022; DnD by Siddharth Mahadevan, Eindhoven, 25-12-2025; Klink performance, Eindhoven 10-05-2025

in key-words

I am a **creative**



CAD 3D-modeling	
sound-design	
external relations	
presenting	
context mapping	

PROFESSIONAL IDENTITY

| The designer I am / tools I employ / environment I prefer

| Professional Identity



To be a social designer is to design for social change. For me, it is also to **design socially**: speaking with experts in directly related fields of work and beyond. Professional contacts and the steps to reach-out and **maintain professional relations** are vital in my primary specialization: scoping and conceptualization. I thrive in the **setup of projects**, with early concepts, **explorative research** and a critical attitude to all findings.

To facilitate this exploration, I am equipped with a rounded toolkit: effective **documentation systems** (e.g. *Obsidian*, *Miro*, *Quire*, & *Microsoft 365*); **digital multi-media creation** (e.g. *Solidworks*, *the Affinity Suite*, *Ableton*); effective **conceptual fire-starters** (e.g. Pressure Cooker, lo-fi prototyping) a strong **research basis** (e.g. *RTDP*). These are complimented by **soft skills** picked up through my professional experiences (e.g. *Board-year*, *National Internship*), like effectively leading meetings and presenting.

While I am able to work autonomously, I prefer to do so within a collaborative context. This takes the shape of **autonomous exploration**, documentation, and extraction, interspersed with **collaborative discussion** and reflection. This structure facilitates broad explorations through multiple perspective without excessive scope creep.

Within this collaborative context, I prefer to surround myself with **creators from different creative disciplines**. In conversation, this forces ideas to be communicable and offers outside views. Weighing said views guided by literature and intuition, I come to balanced design decisions.

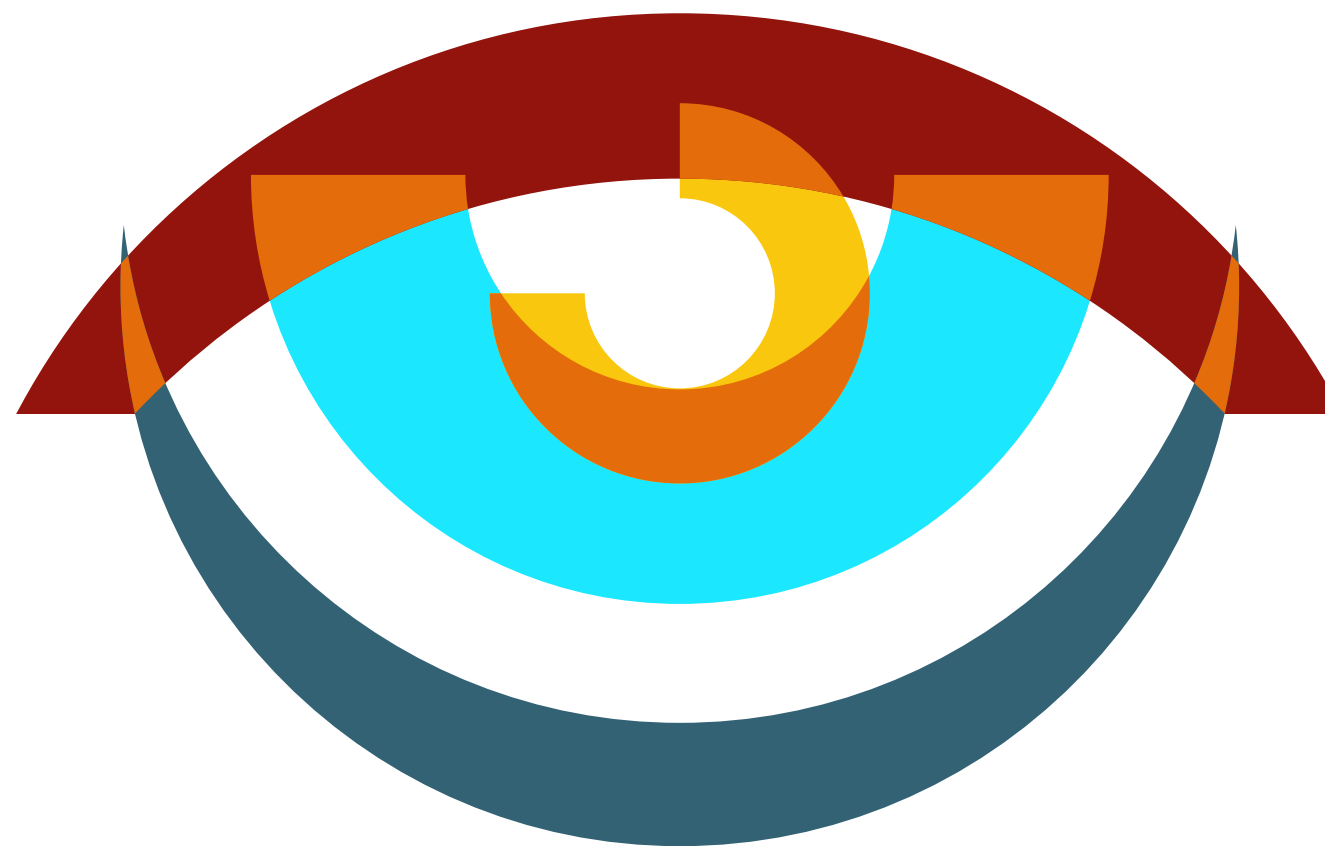
This explorative social perspective thrives within the context of non-profit organizations and social changemakers. My skills provide a proper basis for open-calls and fund applications like *Stimuleringsfonds*, through which I aim to facilitate real social impact.

VISION

| The future I envision and build towards through design



| Vision



Music is a powerful medium. It's emotionally charged, socially connecting, and can be a core tenet of one's identity.

Creating music collaboratively is then one of the most valuable activities for young people¹; expression and connection in tandem leads to growth. It is an interpersonal interaction, but also a connection to the musical objects that are used. I explore **the materiality of music** to find opportunities for connection and inclusiveness.

This exploration starts with listening and the crucial question: **where lie the barriers?** Within education for example, one is often the lack of financial means to purchase instruments. Through interviews with experts, students and instrument-makers, we as designers can **surround ourselves with the sounds and experience of our context.** Only then we can start to design.

The materiality of music lies in creation, repair and customization of musical objects. I envision a musical creation process where these aspects are more than just a part of our creative and educational process; instead, they are the focus. One shapes their tools to their hands, which in turn helps them understand their own creative wants and needs. Through **ownership**, Makers - crafting musicians - can find their voice.

¹Green, E. J. 2021. *The Child as Musical Affector*, *Audio Education Theory, Culture & Practice*. 23-25, 37

PAST

| My development through my BSc Industrial Design

// Overview

//Expertise Areas

| Past - 2021 to 2024

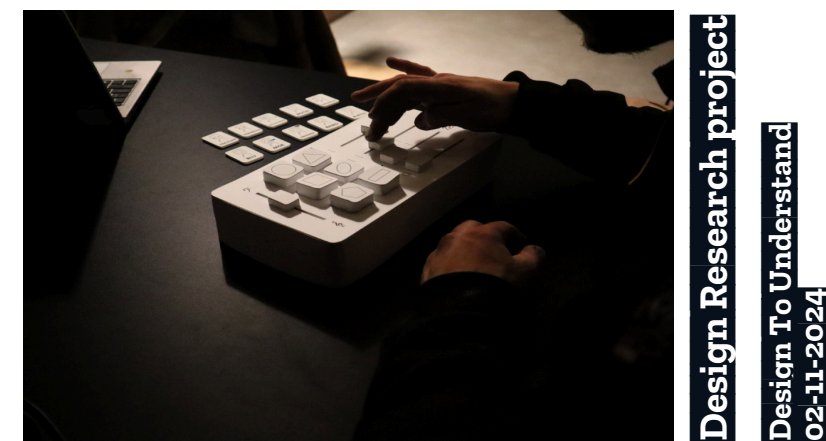
My professional identity and vision have shifted momentarily throughout the first 4 years of my Bachelor's. Looking back at my first Personal Development Plan it becomes clear that with my abundant enthusiasm came a **lack of direction** in my design. A lack of vision, in a sense. This resulted in a '**Jack-of-all-trades**' archetype; I followed the logical subjects of any given course. My electives (Exploratory Sketching and Intercultural Design) took the place of interesting **extensions to the curriculum** rather than deepening selective skills, with **C&A** taking the forefront due to my personal interests.

Instead of focusing on a top-down impact I developed **strong hard-skills**, present from prior personal projects. CAD-modeling, graphic design and presenting soon became cornerstones of my professional identity. Additionally, I noted that collaboration with individual responsibilities suited me as I took up the role of **team-lead** during most projects.

At the end of academic year 2021-2022 I had collected a set of surface level skills that I tried to give equal weight, trying to emulate the aforementioned archetype. As a result, I chose to do a board-year at E.S.T.V. Doppio to gain professional soft-skills, **B&E** experience and some distance from my academic development to gain a new perspective. 2021-2022 and 2022-2023 became incredibly important for my personal development due to their intensity; a near nominal curriculum in the former and a full-time commissioner role in the latter. These experiences prompted a conscious change in attitude towards **the program as a whole**.

I would become a **social designer** with a focus on facilitating **easier entry into creative processes**. We see a glimpse of my current Professional Identity and Vision, with good reason: being in the vicinity of a creative practice like theater and having more space for personal projects like music production, I came to the conclusion that my core label was creative rather than designer. Music, theater, visual arts and more have been with me for

longer than formal education had. Still, it was unfocused; I focused on creative-practices one-at-a-time (Dungeons and Dragons in Design <> Research, general hobbies in USE - Internet of things) still not able to define a direction that was clear-cut in it's impact.



Design Research project

Design To Understand

02-11-2024

2023's Design Research saw the main spark of intentionality within my design: the **use of music** as a creative solution within a seemingly unrelated **social context**. It allowed me to use my hard-skills like sound-design, music-design and CAD-modeling in conjunction with a clear research objective. The remaining B2 courses in 2023-2024 provided important other skills like creative prototyping and business analysis, but the foundation for my B3.1 direction was clear through Design to Understand.

| Past - 2025

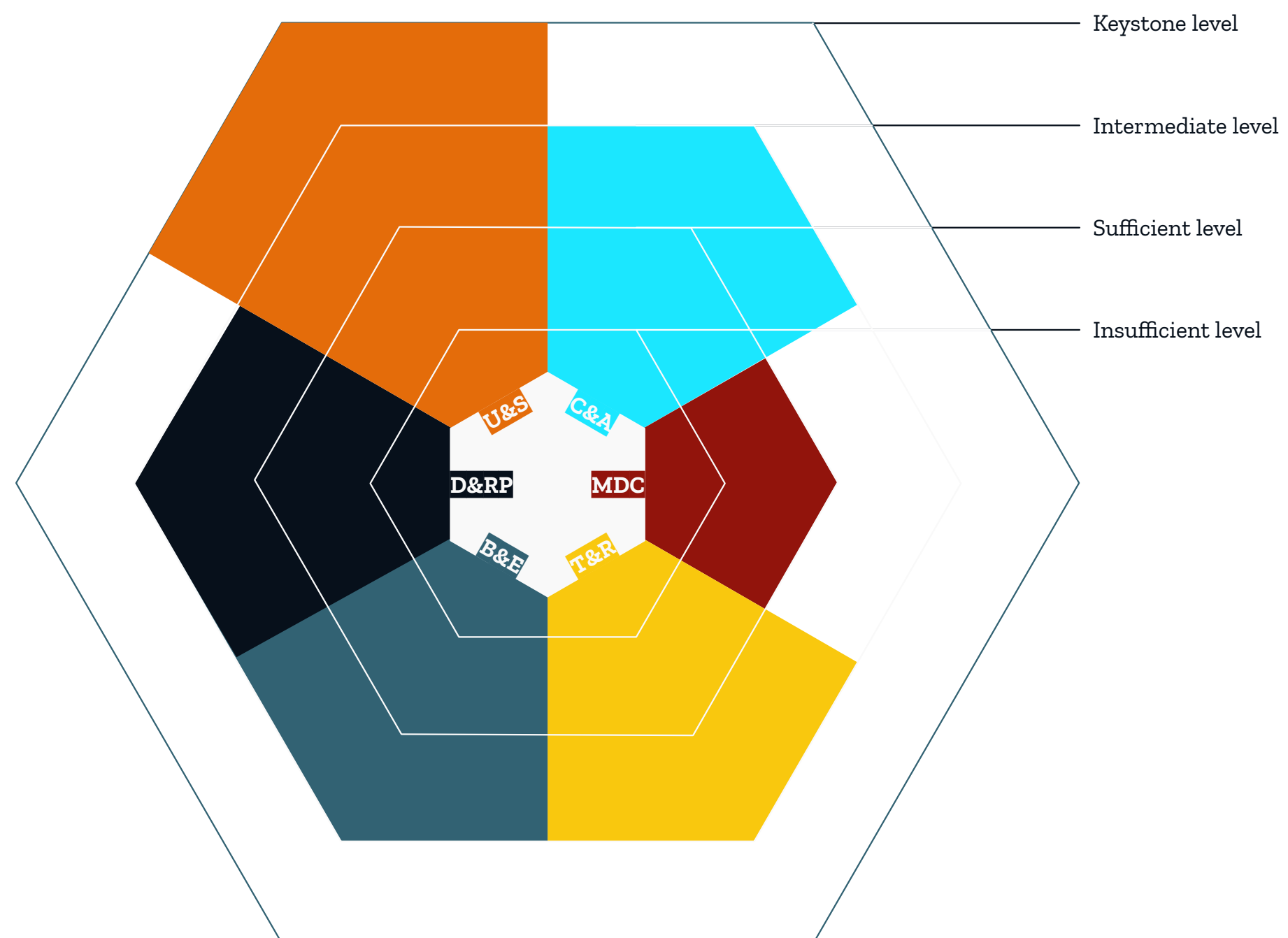
In the last year of my BSc, I prioritized development of my professional identity and professional skills through my [National Internship \(B3.1\)](#) and my Final Bachelor's Project. As these projects were both autonomous with professional guidance, these offered an opportunity to explore spaces and rhythms that fit my needs mentally, socially and in terms of facilities.

Additionally, the goals for these projects were clear: create a concept that will likely be developed and utilized by and for experts in field of music education. This let me explore the landscape of subsidies, common practices in the industry and fundamental works of literature outside of Industrial Design. Insight gained through my now well-developed [music projects](#) helped provide an art perspective, and drove me to explore [future possibilities](#) in the music-technology industry.

My [FBP](#) was the culmination of the learnings throughout my bachelor's degree and the extension of the vision formed through my internship.

In the next section, my development of individual expertise areas is described. This is up to the present, leading to my reflections on my [Final Bachelor's Project](#).

Navigation buttons to individual Expertise Areas



| USER & SOCIETY

This expertise area relates to the inclusion of the user as an actor and stakeholder. Holistic design choices involve sustainability and ethics. A focus on **U&S** means viewing wicked problems as design opportunities for stakeholders through transformative practices. Through **U&S**, design is grounded in reality and is societally relevant.

Looking back at the first three years of my bachelor's degree, the societal relevance of my projects was lackluster. My focus was to learn hard skills through doing rather than creating impact through my findings. This goes hand in hand with my lack of clear vision.

Through my **B2.2**, this aspect took flight – Design to Understand. Direct stakeholder involvement made real-world impact the primary driver of design decisions. Through my **B3.1**, working with the international partner Children of Medellín, its music teachers and the students themselves provided the insight to create a fundamentally user-

focused experience. This also demonstrates the connection between **U&S** and **B&E**: by involving an external partner, impact could be tested and compared to findings in the field through existing resources. Additionally, by working directly within the framework of subsidies for social participation, equity and inclusion support financial sustainability and stakeholder engagement.



| CREATIVITY & AESTHETICS

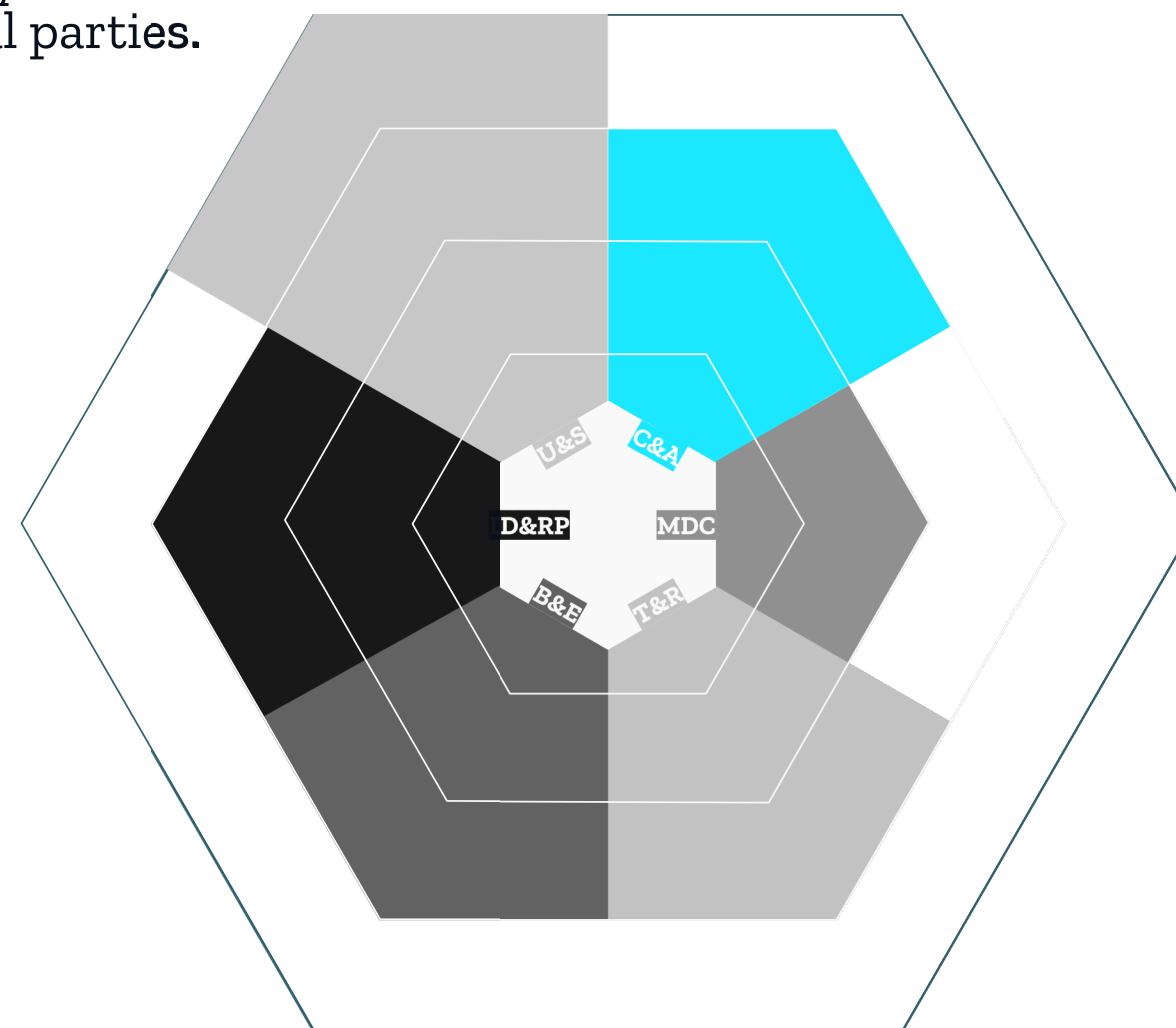
This expertise area includes creative development processes and aesthetic explorations. Through different ideation and design exercises, concepts can be viewed from physical and visual perspectives. Through coherent aesthetics, design artifacts, systems and communication can gain an elevated level of non-verbal communication which aligns with your project goal and is appropriate for your audience.

Non-verbal exploration methods were a key component of my elective choices. Through this, I learned: as a digital designer, physical making provides valuable perspectives. I became comfortable with explorative sketching but recognize that this is not my strong suit: my digital modeling and illustration skills cover this.

The development of my personal visual language was constant but inconsistent in its direction. Like a design process, my documentation and visual communication evolved through iteration. The visual style of this portfolio, for example, is based on my B3.1 and FBP visual styles.

The link with **T&R** cannot be understated here: due to my affinity with digital creation, most developed documentation and deliverables were salvaged and re-used as springboards for new concepts. There was a constant iterative visual style based on the realization of my most recent projects. In visual communication, my early explorations are often visually distinct and legible.

Though I have a set of preferred standard practices, I aim to keep this iterative cycle in place, providing adaptability when working with external parties.



U&S

C&A

MDC

T&R

B&E

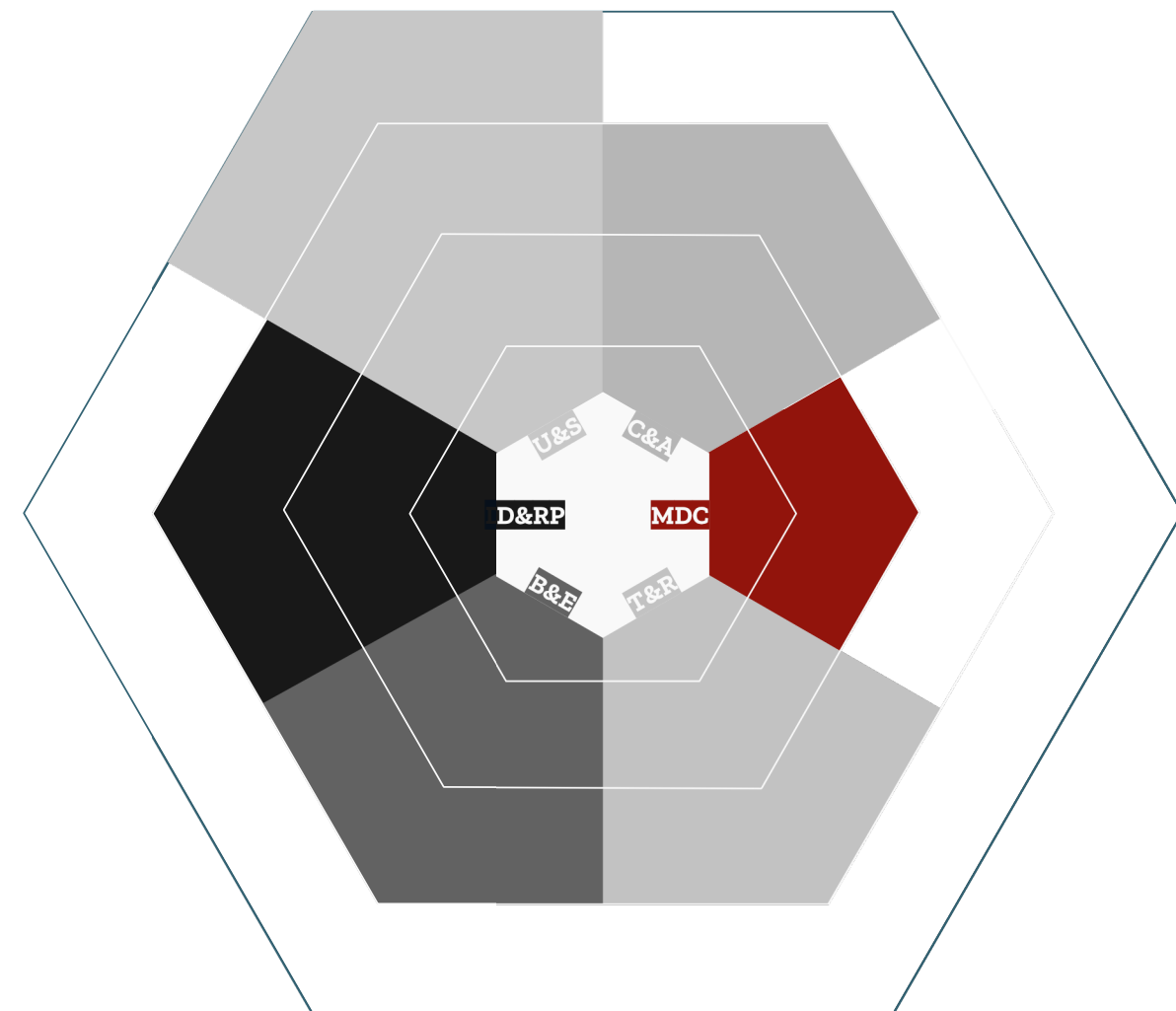
D&RP

| MATH, DATA & COMPUTING

This expertise area includes the collection, processing and visualization of quantitative data sets. Additionally, it includes ethical storage and access to research data. This expertise area overlaps with **D&RP** with qualitative methods like thematic analysis.

Mandatory courses taught me the basics of Python for data visualization and processing. Through professional experience, I have developed skills in data management, like managing complex spreadsheets and the ethical use of sensitive data.

In raw data conversion and analysis, my level of understanding enables effective collaboration with specialists. When working in a multi-disciplinary setting like my USE courses, I rely on their skills to provide information from which we can collaboratively construct insights. This reliance on experts from other fields aligns closely with my Professional Identity.



| TECHNOLOGY & REALIZATION

This expertise area includes both physicalization methods like woodworking, 3D-modeling and assembling electronics, and non-physical realization like programming and creating websites. All these aspects serve the demonstrator.

By prioritizing technical skills early in my curriculum, I developed a broad realization toolkit. This means that I am not specialized in one aspect of the **T&R** physicalization spectrum, except for a preference for visual digital mediums like CAD and illustration software. This is an effective basis for communicating and collaborating with expert makers I reach out to through **B&E** activities, like I did repeatedly during my B3.1. My working knowledge of Arduino, Processing, Markdown and electronics allows me to rapidly acquire knowledge for specific realization goals.

I prioritize validating goals over achieving full functionality: where a user experience can be provided without full realization, i.e. through wizard of Oz, my limited resources are better spent

elsewhere. This leaves more time to align prototypes, visuals and documentation into a consistent aesthetic experience (C&A). In effect, I deliberately choose low-fidelity realization methods when they are sufficient to validate an experience.



| BUSINESS & ENTREPRENEURSHIP

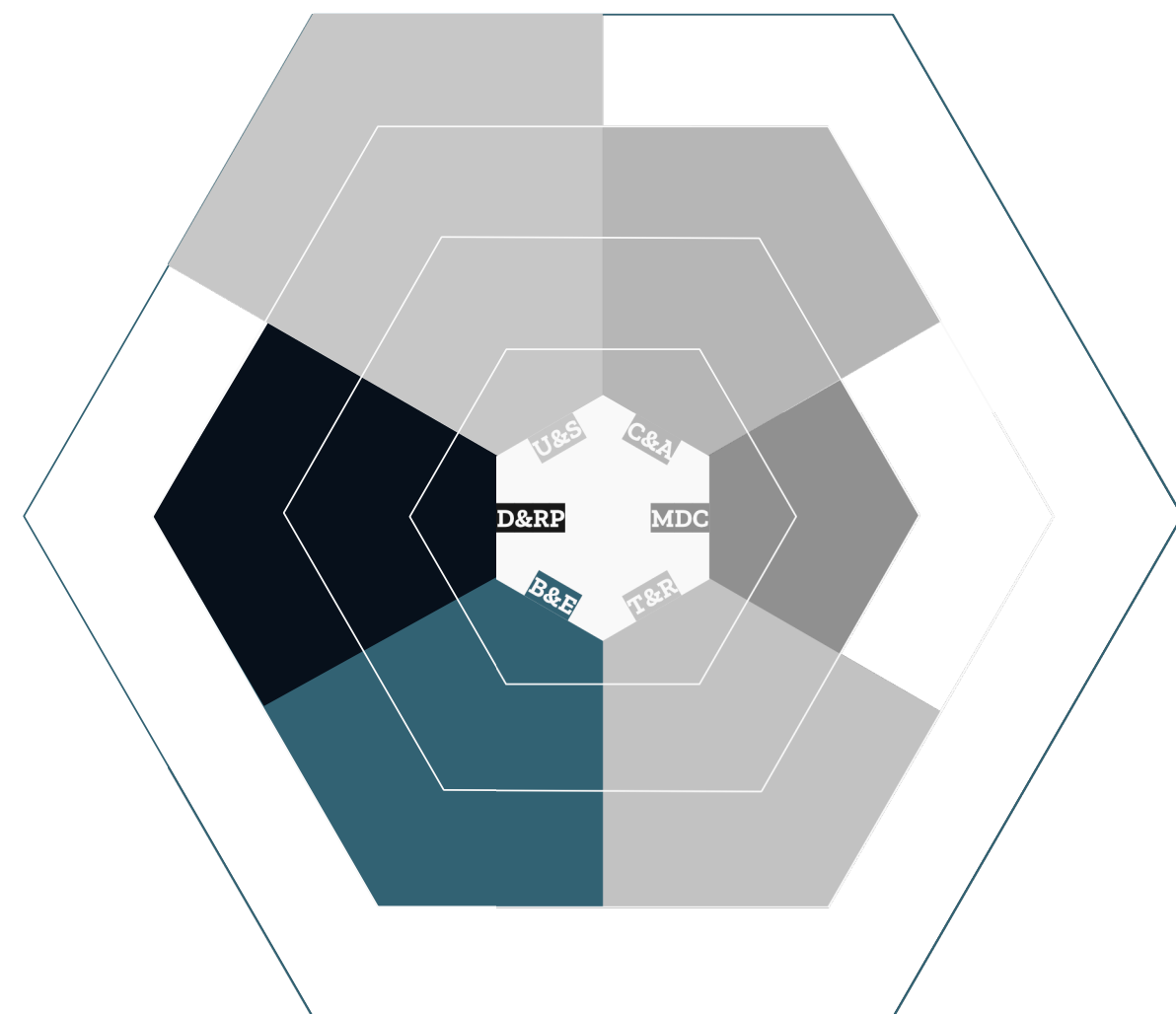
This expertise area includes benchmarking, value proposals, stakeholder involvement and business plans. The feasibility of bringing design projects to life depends on the integration of this expertise area.

My natural affinity in social settings has led me towards many opportunities to develop my professional toolkit, both inside and outside the TU/e. Outside opportunities, such as my board year, music projects and internship, have informed the way I reach out to experts now. These provide valuable insights from an industry perspective.

At the TU/e I have been the main point of contact of external parties like Gemeente Eindhoven, through which I've learned how to academically collaborate with non-academic partners. Additionally, courses like Design Innovation Management and Sustainability & Design provided frameworks (Brand Archetypes, Value Ladders, R-strategies) that I apply in other contexts.

Through developing my **C&A** within corporate house styles, I

can now create brand identities aligned with business values. This is visible in the differences between my B3.1 and FBP booklets.



U&S

C&A

MDC

T&R

B&E

D&RP

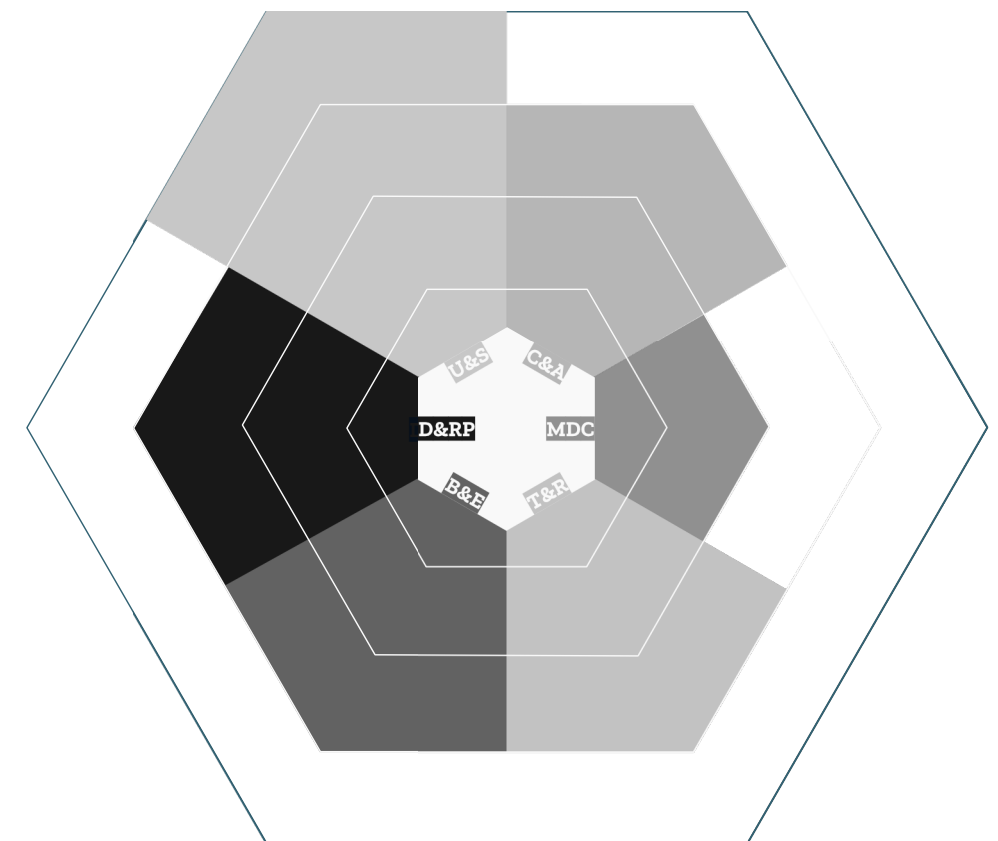
| DESIGN & RESEARCH SKILLS

This expertise area includes documentation of all kinds, desk research, interviews and referencing. By understanding the breadth of design and research processes, one can choose appropriately for the type of project. One's reflections can lead to better projects and greater personal development. The use of AI is particularly relevant in this.

Before participation in the Transforming Practices squad, I had not actively thought beyond the context of the double diamond. When designing, I could often not reduce my scattered design activities to something resembling a line, nor a tree structure. This led me to simplify and reduce.

The introduction of RTDP and the Activities of Transformation drastically changed my perspective: the inclusion of firm handholds provided distinct steps and a grounded perspective. The introduction of concepts through courses like Design <> Research could be identified as one or more of these activities, fitting in this now preferred framework.

During my BSc, the rise of Artificial Intelligence provided significant pitfalls. Luckily, after a particular incident of plagiarism of a teammate, I chose to mostly ignore LLMs for academic purposes. This means that, while I do know of their capabilities, I do not see them as a keystone to my design process.



PRESENT

| Reflections on my BSc through my Final Bachelors Project

| Present

De Klankmakers is the result of my Final Bachelor's Project. It is a collection of toolkits enabling teens to build musical instruments from thrifted materials. It was developed in collaboration with music educators and secondary school teachers.

My FBP was effectively the academic continuation of my *internship*. During my internship, I relied on experts like Hans van Koolwijk, Children of Medellín and the Colombian music students. My FBP research and expert engagement reflected this approach. However, now it was grounded in relevant literature. This structure allowed me to process many interviews and insights. As these interviews had to be documented and guided through the proper channels, though, ERB procedures and documentation caused delays. This resulted in a well-discussed but largely untested final product.

Herein lies my main weakness: my initial enthusiasm and wealth of design directions create a middle phase that is unguided and exhausting. This ultimately leads

to documentation that is of a lower quality than the insights gathered. The insights were processed but not structured in a way that is academically sound. Other examples of this include my B3.1 and my USE courses.

My FBP has provided a clear direction for future work. I believe this is due to the alignment of my project goal with my vision. Due to poor documentation of my internship and the nature of a non-TU/e project, the start of this project did include revisiting and investigating my initial intuition. This has left me with both a professional and literary basis to work off during my masters.

Finally, I want to highlight the design qualities of my demonstrator. These qualities stem from curating a collection of pre-existing objects rather than designing all artifacts from scratch. Firstly, it allowed me to further realize the conceptual model by utilizing existing solutions, more closely matching my ambitions for the project. For the non-profit sector, using open-source resources is encouraged, which makes this representative of

possible future endeavors. Secondly, however, it robbed me of the opportunity to display the ambitious **T&R** goals detailed in my PDP. By soldering and troubleshooting basic electronics, I become more comfortable with the basics, but I am skeptical about my ability to create these objects from scratch.

From an abstract perspective, this is a tension between design outcome and professional growth. As I have shown considerable application of my *PI&V* regardless, I am content with these choices.



FUTURE

| Development beyond the TU/e

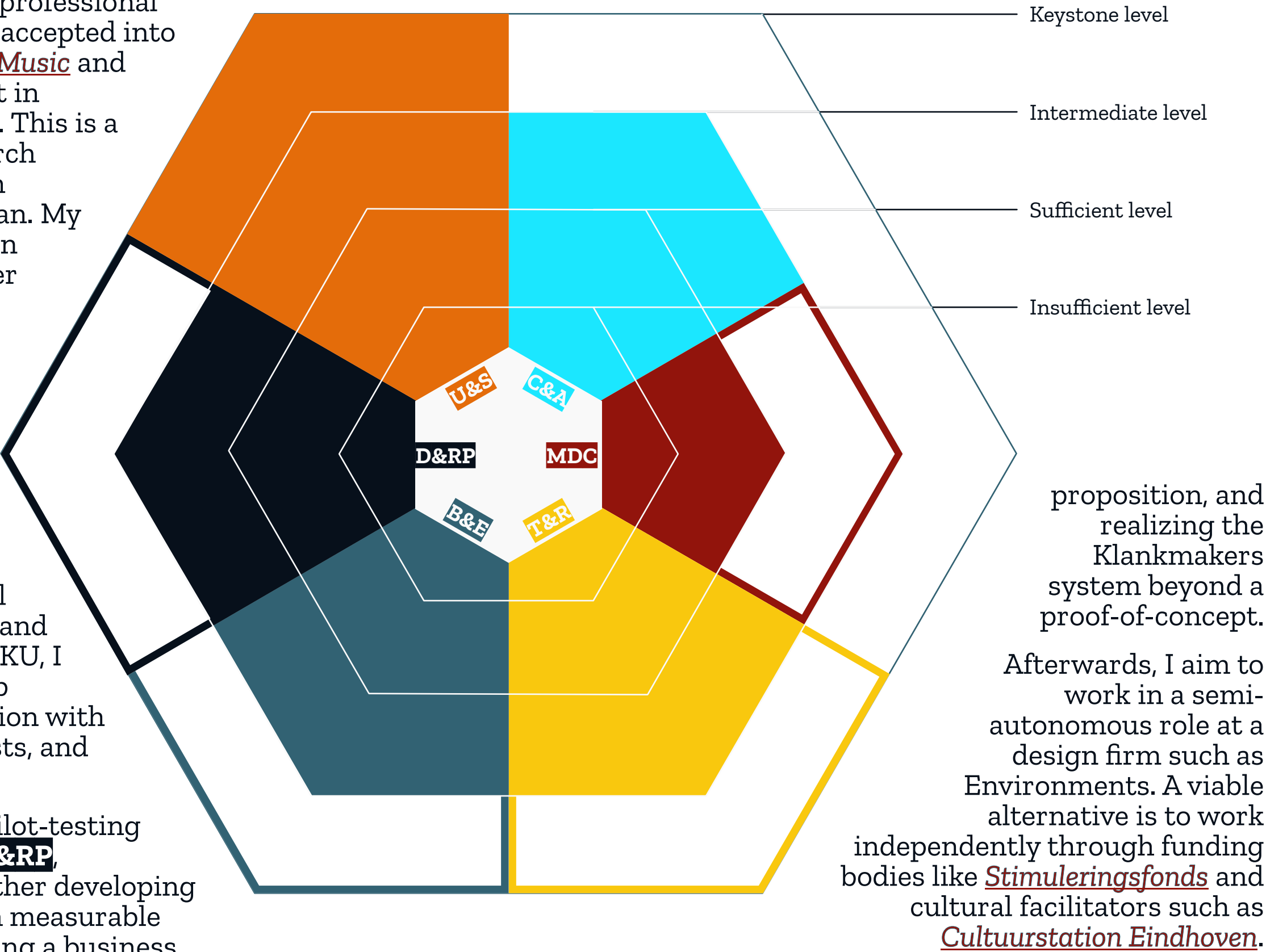


| Future Development

My future development can be split into two categories: immediate future studies and professional career. I have been accepted into the HKU Master of Music and Technology to start in September of 2026. This is a self-directed research master based on an individual study plan. My proposed study plan allows me to further develop my FBP within these two years.

At TU/e, the available expertise did not fully match the scope of my projects, which led me to seek external expertise in music and sound design. At HKU, I will further develop through collaboration with artists, technologists, and musicians.

My goals include pilot-testing my FBP through **D&RP**, evaluating and further developing the design through measurable outcomes, developing a business



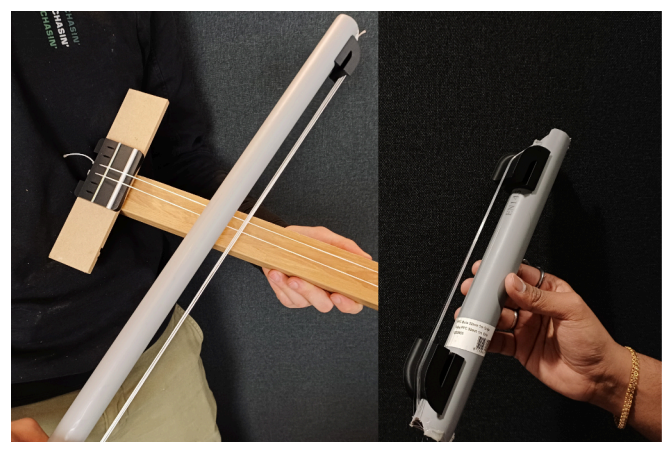
APPENDICES

| Projects and courses

Overview - Projects & Courses

project overview

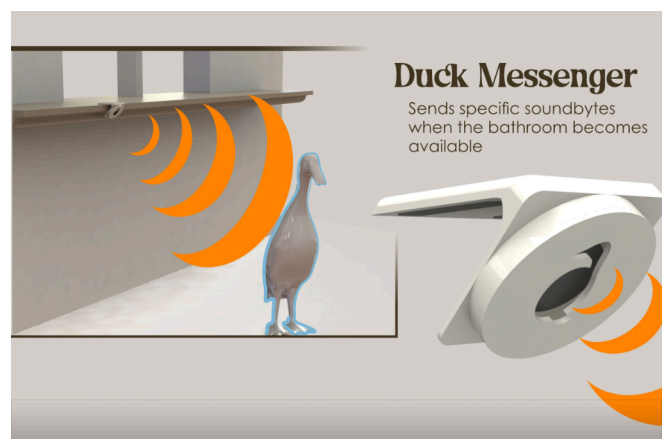
course overview



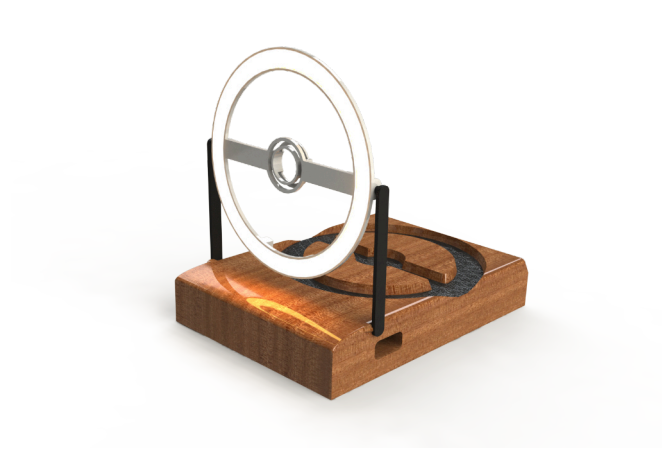
National Internship
Sound It Out
01-09-2025



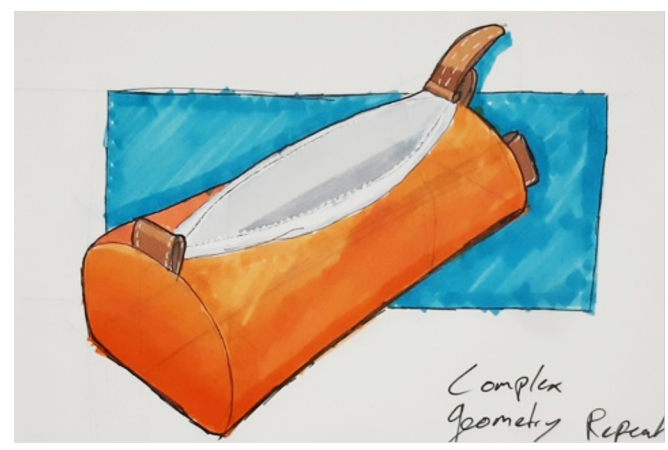
Design Research project
Design To Understand
02-09-2024



Design project
aQuack Beyond Human Focus
04-02-2024



Design project
Gesture based smart-home
03-09-2021



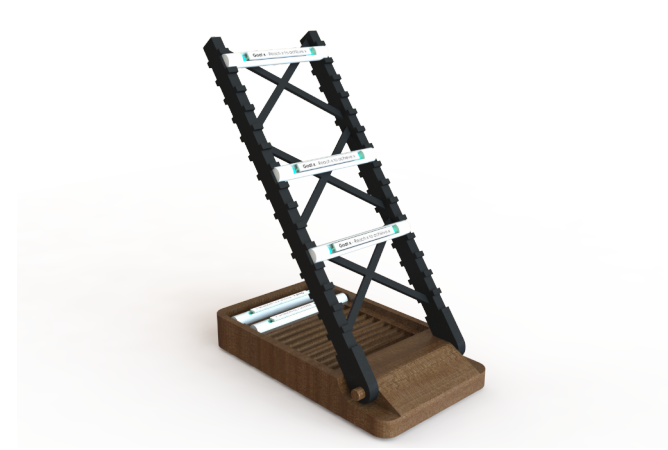
Sketching & Visuals
Exploratory Sketching 2021
Making Meaning 2025



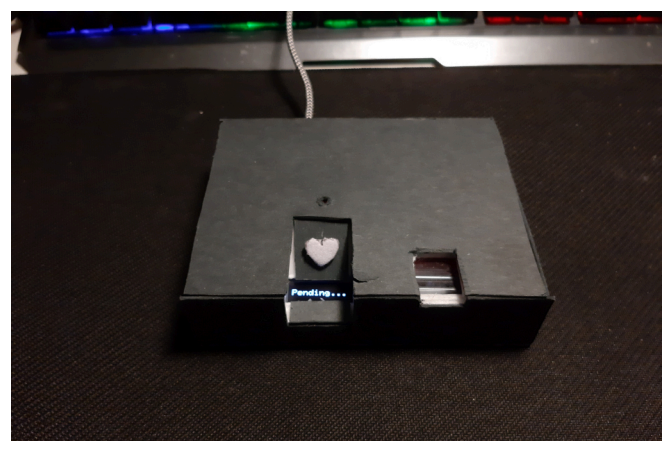
User & Society
User Centered Design 2021
Intercultural Design 2022



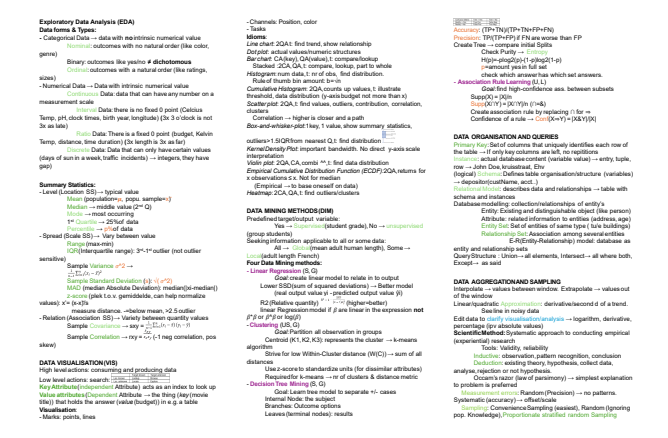
Ethics & Environment
USE - Ethics of Disruptive Technologies 2021
Sustainability & Design 2025



Multidisciplinary
USE Idea to Blueprint 2023
USE Concept vs Reality 2023
USE Validation to sales 2024
M-CBL - D-Light 2025



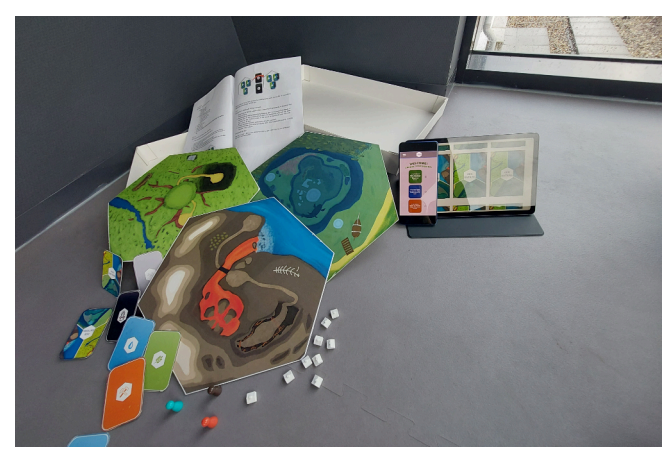
Electronics & Code
Creative Programming 2021
Creative Electronics 2022
Making Sense of Sensors 2024



Data, Calculus, Physics
Calculus 2021
Applied Natura Sciences 2024
Data Analytics for Engineers 2024

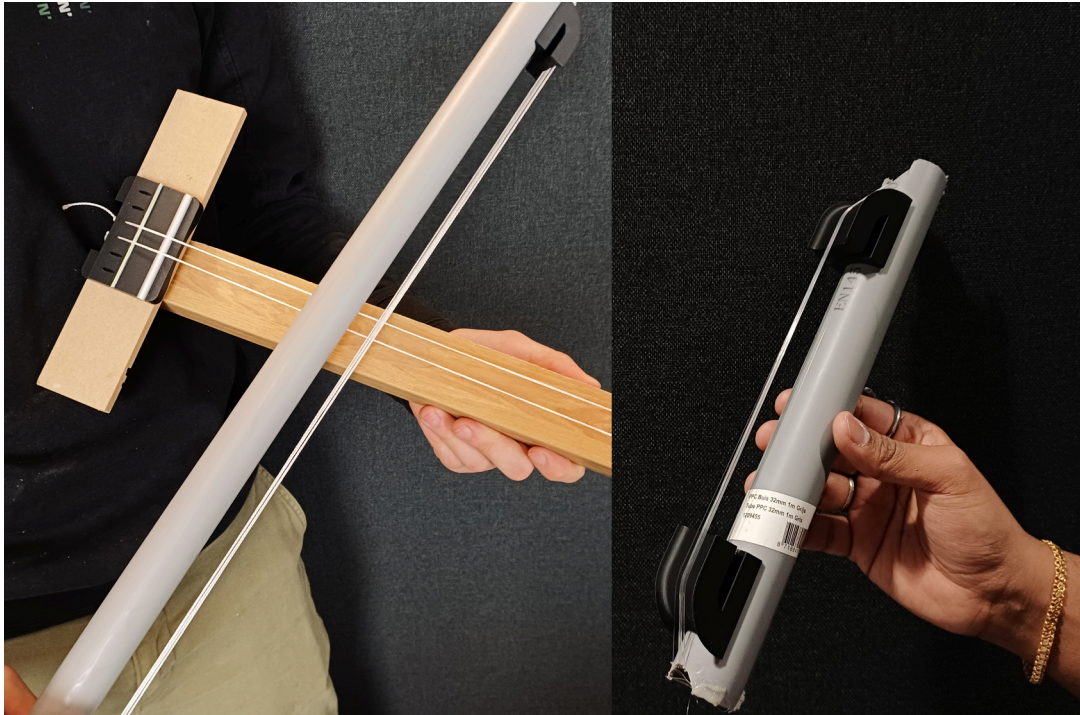


Business & Feasibility
Design Innovations Methods 2024
USE - Validation to Sales 2024



Design in Practice
From Idea To Design 2021
Design < Research 2024
Aesthetics of Interaction 2025

| Music Design Projects



Crafted violin bows, Jasper Sijben,
Siddharth Mahadevan
Eindhoven, 02-12-2025/04-12-2025

| Sound It Out - Environments

During my internship at the Amsterdam-based Environments, I worked as an autonomous designer to create Sound It Out. This is a craft-based music education method, specifically designed to be used by our partner organization Children of Medellín in Medellín, Colombia. I created the methodology, sample lesson plan and design artifacts.

All parties were deeply satisfied with this final result, urging immediate further development. Currently, both organizations are investigating further funding possibilities.

You can read more about this project [here](#).

Design To Understand |

For Design to Understand Yulin Blokker, Janneke van der Meiden and me collaborated with Eindhoven Engine to research emotional expression for individuals with Lower Language Skills. For this, we developed a simplified midi-controller called 'The Soundtrack of your life'. By letting the participants create a fitting soundtrack to shared experiences and asking them what they intended with these creative decisions turned out to be an incredibly effective way of self-expression.

You can read more about this project [here](#).

My **FBP** expands on these topics. In it, I ask: how does the materiality of music relate to our sense of ownership of music?



Participant 1 using midi-controller,
Eindhoven Engine, TU/e campus,
Eindhoven, 16-12-2024

| Board year E.S.T.V. Doppio



Board 38 of ESTV Doppio - picture by Evan Broeren, Effenaar, Eindhoven, 08-2022

| Extracurricular Responsibilities

As the commissioner of External Affairs at student theater association Doppio, I took up the helm of one of the largest culture associations of the university.

Though not directly related to music or design, it has taught me much of the financial structures of cultural organizations. In the setup of multiple collaborations with e.g. Strack, Theater Troep and International Theater Community Eindhoven, I experienced what it is to take the role of a cultural organization and to generate ones own opportunities.

Additionally, this year was incredibly important in lending me the time to explore my own musical abilities. From this point on, I have given music a standard place within my week, forming the basis of 1 weekday of exploration. This space to freely create has led to a few of my favorite projects, including the basis that led to my EP Seize the Eclipse.

More about my board-year can be read [here](#).

| EZTEJ music - Solo Projects & Collaborations



Open Podium with Jef Rouschop
Music With Strangers at NulZes, Eindhoven,
13-06-2026, Picture by Sjaak Thomassen @stichtingmexpo

| Development in the arts

Through my personal music project named EZTEJ, and my involvement with theater productions and their scores under the name Jetze Terpstra, I have grown fond of the stage. This means I have developed skills in both solo and collaborative contexts, worked towards performances, plays and installations, and have facilitated behind the scenes with logistical and technical activities.

While performance is not a desired professional pathway - I do not aim to conflate my creative output with my career, this perspective does provide me with both contacts and insights necessary for music design. As the world of cultural development hinges on networking, I have build a foundation within Eindhoven and the Netherlands that I can utilize in my professional practices.

| Project B2.2 - Design to Understand

"Helping individuals with lower language skills express their emotions, offering creative design solutions to work through non-standard mediums."

~~~~~ project overview ~~~~~

**Project start:** 04-09-2024

**Project end:** 07-01-2025

**Type:** Semester design research project

**Partner organization:** Eindhoven Engine

**Squad:** Transforming Practices

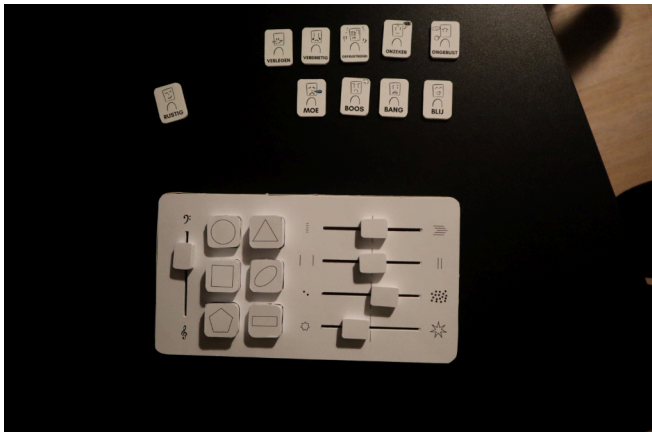
~~~~~ project overview ~~~~~

In this project, Janneke van der Meiden, Yulin Blokker and me developed a framework of several design elements to offer handholds for emotional expression for individuals with lower language skills. In practice, we created the simplified midi-controller seen in the pictures, in conjunction with the emotion-cards.

During this research process, we also developed the Design Element Framework - a way of design analysis which was shelved to make way for a possible publication.



Participant 1 using midi-controller, Eindhoven Engine, TU/e campus, Eindhoven, 16-12-2024



Midicontroller and emotion cards, Eindhoven Engine, TU/e campus, Eindhoven, 16-12-2024



Participant 2 using emotion cards, P1 home address, 16-12-2024



Design to Understand

Design to Understand logo



Demo during Demoday, Microstad, Eindhoven, 17-12024

| B3.1 National Internship - Sound It Out at Environments

"Making instruments from found materials. By involving traditional music education, we can facilitate ownership and personal growth simultaneously."

~~~~~ project overview ~~~~~

**Project start:** 01-09-2025

**Project end:** 17-12-2025

**Type:** National Internship at Environments

**Partner organization:** Children of Medellín

**Squad:** Transforming Practices

**Hours:** Part-time

~~~~~ project overview ~~~~~

My B3.1 was a virtually autonomous design process, scoping the context of music education in Group Sarraré at the facility of Children of Medellín in Colombia. For this, I conducted many expert interviews, consulted relevant literature, reached out to my target audience and provided an open communication channel between the two organizations.

This resulted in a music education method with sample lesson plan, a two-pager as a financial project proposal and three design artifacts, used to craft 6 instruments.



U&S

C&A

T&R

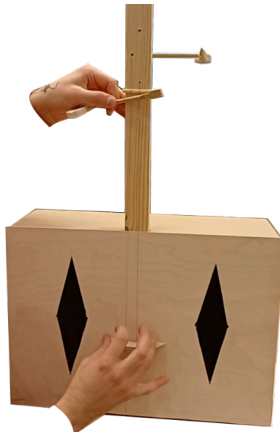
B&E

D&RP

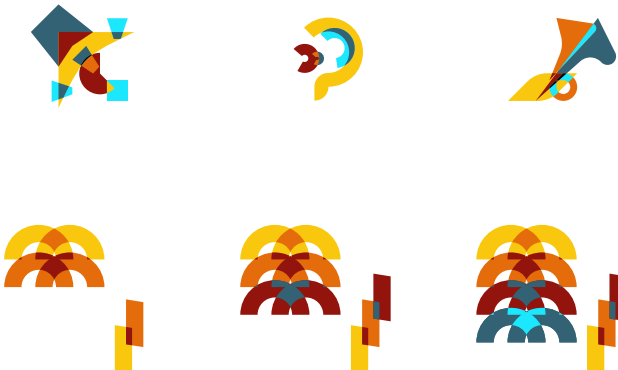
Crafted violin bows,Jasper Sijben, Siddharth Mahadevan
Eindhoven, 02-12-2025/04- 12-2025



Crafted drums,
Jasper Sijben,
Siddharth Mahadevan
Eindhoven, 02-12-2025/04- 12-2025



Explorative musical
object, Ilse van Dijk ,
Eindhoven, 07-10-2025



Method graphics. 2025.



Crafted inststruments,
Jasper Sijben,
Siddharth Mahadevan
Eindhoven, 02-12-2025/04- 12-2025

Extracurricular - Board-year E.S.T.V. Doppio (Theater)

"During my board-year at E.S.T.V. Doppio I was responsible for external collaborations, Professional Relations, and general board tasks."

~~~~~ project overview ~~~~~

**Project start:** 27-08-2022

**Project end:** 28-08-2023

**Type:** Commissioner of External Affairs of year 38

**Partner organization:** E.S.T.V. Doppio, SG

**Hours:** Full-time

~~~~~ project overview ~~~~~

This eventful year included many General Member Meetings and other events I helped organize. In my own purview, the collaboration with De Theatertroep for Keizer Zonder Kleren and our collaboration with Strack to create our new merchandise were successes. Great progress was made towards hree-way collaboration between ITCE, SG and Doppio. In writing proposals, making budgets I primarily picked up soft skills related to B&E and D&RP, while honing my C&A through creating promotional material.



Board 38 group picture by Evan Broeren, Effenaar, Eindhoven, 08-2022



Subscription evening,
Luna, TU/e Campus,
15-09-2022



Strack merch mock up
05-06-2023



PR-committee meeting,
Luna, TU/e Campus,
12-05-2023



Doppio players in Keizer
zonder Kleren,
Parktheater Eindhoven,
07-05-2023

C&A

B&E
D&RP

Courses - Exploratory Sketching & Making Meaning

"Sketching to find pleasant shapes, and multi-media exploration to find their intrinsic emotional values."

~~~~~ project overview ~~~~~

**Project start:** 10-2022/09-2025

**Project end:** 01-2023/11-2025

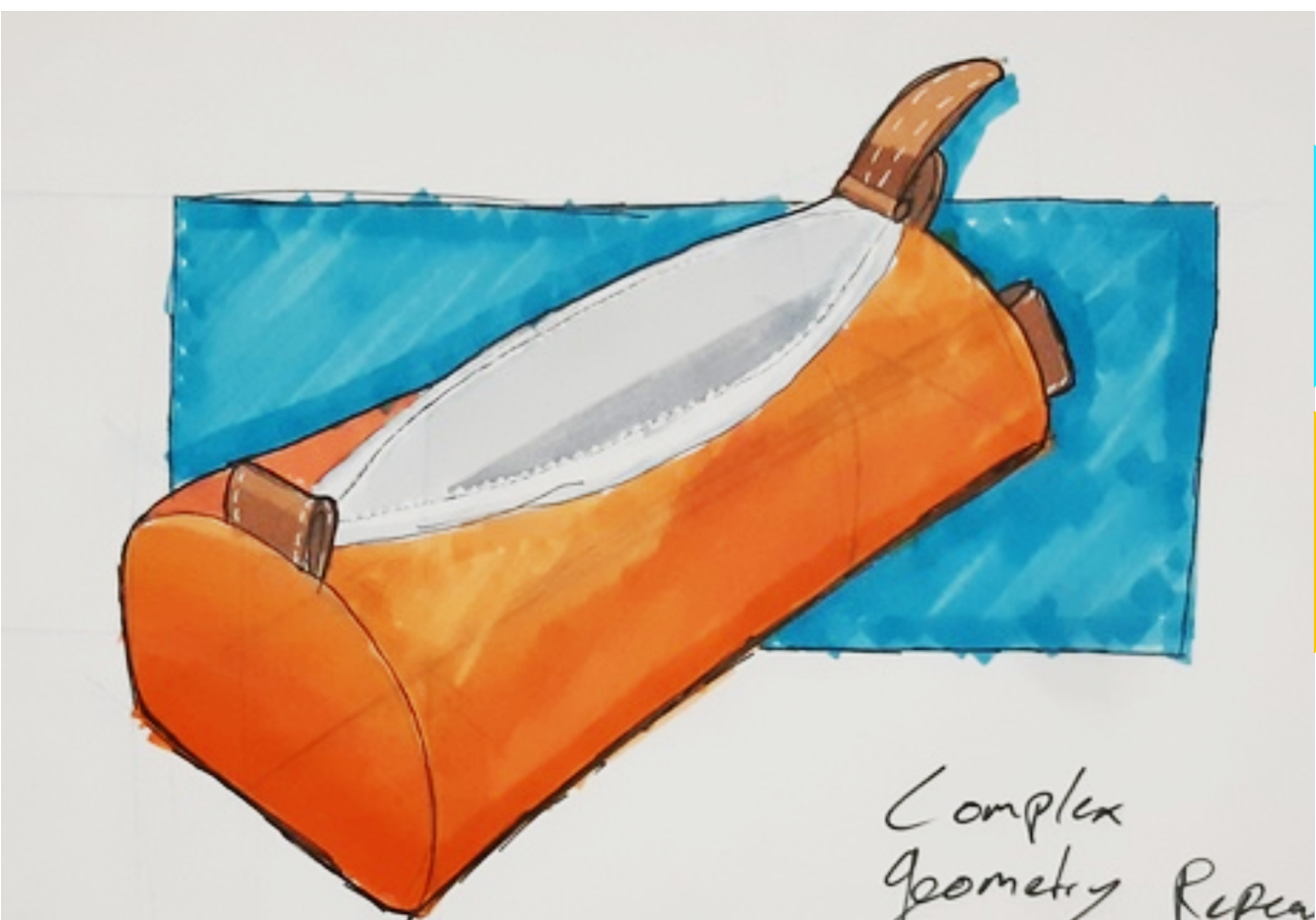
**Type:** 2 one-quartile Electives

**Departments:** Industrial Design & Urban Design

~~~~~ project overview ~~~~~

These two electives, taken 3 years apart, show my inclination towards conceptual **C&A** tools rather than the other expertise areas. In Exploratory Sketching I got a grip on sketching fundamentals, including rendering and composition. In Making Meaning, the intrinsic emotion of physical shapes was explored.

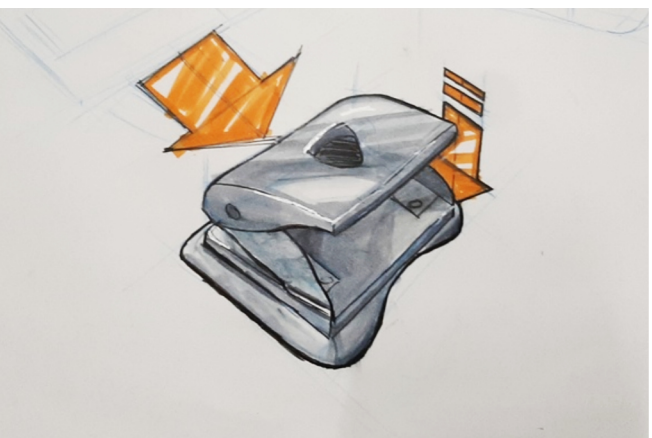
While the digital creative space remains my forte, these courses have given me a firm grip on physical ideation outside of the prototyping space. I am able to convey my ideas to a co-creator by sketching.



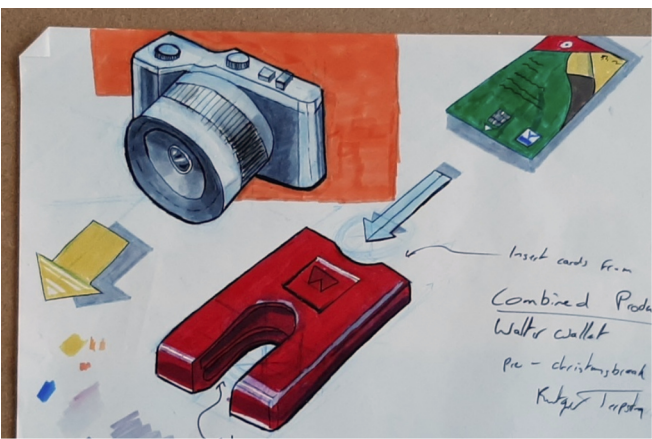
Complex Geometry exercise, Atlas, TU/e campus, Eindhoven, 05-12-2021



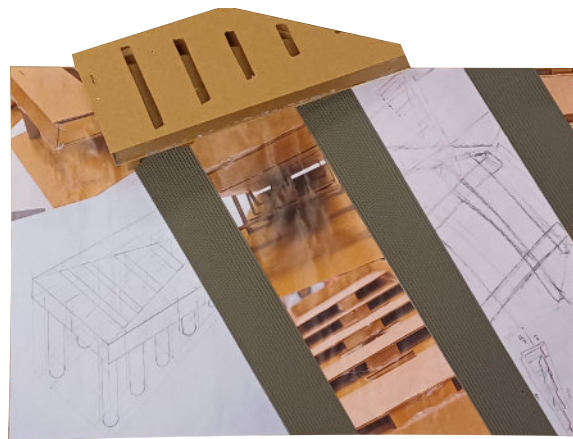
Exploration of space, week 5 exercise, Vertigo, TU/e campus, 10-10-2025



Complex Geometry exercise, Atlas, TU/e campus, Eindhoven, 05-12-2021



Complex Geometry exercise, Atlas, TU/e campus, Eindhoven, 05-12-2021



Final collage, week 5 exercise, Vertigo, TU/e campus, 30-10-2025

| Glossary

~~~~~ design terminology ~~~~~

~~~~~ concepts ~~~~~

Expertise areas

- **U&S** [User & Society]
 - This expertise area focuses on the inclusion of the user as an actor and stakeholder. Additionally, it looks towards the fields of social design and related fields as a source of wicked problems and re-frames it as design opportunities.
- **C&A** [Creativity & Aesthetics]
 - This expertise area focuses on both conceptual ideation within a design process and the aesthetic coherency of the end products. This extends beyond design artifacts to presentations, reports and documentation.
- **MDC** [Math, Data & Computing]
 - This expertise area tackles all things data. Gathering, processing, analysis and storage. It only includes code directly in e.g. Python data-set manipulation and visualization.
- **T&R** [Technology & Realization]
 - This expertise area includes all realization of concepts within physical artifacts. It also includes programming, electronics and conceptual models.
- **B&E** [Business/Entrepreneurship]
 - This expertise area includes business analysis, value proposals, market analysis and cost to manufacture approaches.
- **D&RP** [Design & Research Skills]
 - includes all things documentation, desk research, interviews and referencing. Also includes ethical use of AI.

Miscellaneous concepts

- Expertise Areas
 - The Expertise Areas are the aspects of learning used by the TU/e to effectively categorize different courses, learning activities and final works. Though there are quite a lot of edge cases, it is useful to use this as a base framework for surface level reflection and visualization.
- RTDP method [Reflective Transformative Design Process]
 - The RTDP is my preferred method of working. In a nutshell, it divides the design process into 8 distinct design activities, between which one should reflect what to do next and why. Rapid and continuous switching of activities leads to richer, more valuable design processes. [Read more](#)
- Materiality of music
 - The materiality of music is a self-coined phrase, referring to all things physical in our creative musical process. This can be drumsticks, saxophones, sheet music or pots and pans. It is especially relevant to look at the crafting and repair of these tools for personal use when researching ownership.
- Auto-ethnography
 - Auto-ethnography is the act of observing, describing and ultimately drawing new insights from one's own behavior.
- Wicked problem
 - A wicked problem is a problem that is too complex for an 'engineering' solution. It often has many stakeholders, of which often one or more are vulnerable groups within society. Examples are climate change and the alienation of those with lower language skills in society.
- ID [Industrial Design]
 - Industrial Design refers to either the BSc Industrial Design at the TU/ or the faculty of Industrial Design. This major is a 3-year exploration of the field of design with relation to modern technology and science. It is focused on collaborative projects with peers from both within the faculty and the TU/e as a whole, providing a large degree of freedom when choosing one's own curriculum. It is divided in many sub-topic groups named 'Squads.' These are comparable to research teams.
- FBP [Final Bachelors Project]
 - The FBP is the final project of one's ID Bachelors degree. It is the culmination of all things learned throughout the program. Being an individual program, it often provides much room for direct implementation of one's vision and professional identity as opposed to many other assigned projects.