Tim de Jong

Portfolio title

I Explore the physical world and it's complexity with open ended making to imagine new relationships to be with the systems in it.
Through experiential design I explore the physical world and the complexity of its systems to imagine new socio-technological practices.
Exploring the creative and generative potential in the complexity of the physical world with open ended making and other artistic strategies to imagine new ways of being-with and relating-to the sociotechnical systems that shape it.
Exploring the creative potential in the complexity of the physical world with open ended making to imagine new ways of being-with and relating-to the sociotechnical systems that shape it.
Seeking/traversing/exploring/reveal the creative/generative/transformative/underlying/embedded potential in the complexities of the natural/physical world Using artistic/tinkering/open-ended making/embodying?/enacting strategies To imagine/shape/dream/verbalize/demonstrate/research new ways of being-with/relating to sociotechnical systems/technologies/practices that shape it.

Professional identity and vision

Contributing to impactful innovation through artistic processes, that is what I believe in. Compared to conventional innovation strategies more ground can be won by values-, tinkering- or intuition-based practices that are inspired by the arts. The artistic process contributes to improving the embedding of technology in society: by working with layers of meaning; by creating material playgrounds that afford free exploration of the potential of technologies and artistic experiments; and by being open to the possibility of having radically different socio-material practices.	***As an alternative to the problem of problem solving***. In our complex world conventional problem-solving strategies often create more problems than that are solved or problems emerge faster then they can be solved. The increasingly complex systems of the antropocene world forces a new ontology of problem solving. This new practice precedes the paradigm of datadriven, cause-and-effect thinking. Where most try to avoid it, I believe I can lead innovative practices by radically open to complexity.
I am a designer that leads change and	Cathedrals once were the most important

innovation through experiences for transforming societies. With technology at the heart of every idea, I aim to create experiences that help reshaping the relationship with the things in our world. To do that I use artistic processes, that is what I believe in. I have departed the modernistic paradigm of datadriven, cause-and-effect thinking that I have been educated in as a physicist. I see that there is more ground to be won by innovation approaches based in values-, tinkering- or intuition, approaches that are mostly inspired by the arts. The result: designs that are more expressive and grounded in the world. In a world where most are afraid of complexity, I believe I can lead innovative practices by embracing this complexity. I do that by working together with what I encounter on design journeys: colleagues, stakeholders, materials and methods. If you are truly aligned there should be no friction, even a drive, towards shared goals. This asks for value-based leadership, and trust in the world around ourselves. The freedom I need to fully commit to this way of working is substantiated my the entrepreneurial spirit. I am self directed and I can get people on board by bringing my complete authentic self to the table everyday. I proactively seek opportunities and feedback. All of this is intrinsically motivated by the value I want to bring to the public domain through transforming the everyday with innovative spatial experiences.	structures built. Technically innovative, artistically appreciated and socially impactful. It was a task for multiple generations of people that believed humanity had one job – to create. The were the cathedrals of then are the ambiguously puzzled complex systems of the 21st century. We build invisible cathedrals that impact the world in manners that are not understood, especially in the public domain. The everyday, policy and public space are actively shaping the practices of the contemporary world. However, those are barely designed actively or with awareness, those were formed through commissions, legislation and malicious bureaucracy. Building upon the knowledge and foundations of previous generations often flawed with misconception, build structures that are flawed with unnecessary complexity. With the decreased physicality it becomes harder and harder to reflect on the structures of our system and whether it benefits us. This creates a world in which we are constantly in friction, and moreover is boringly gray. I want a world that has color, that is colored in by visionairy people that lead generations with ideas and values. This means getting rid of design through KPI's or requirements, moreover this also means that user centric design should make way. In a world where diverse places are designed through diverse values a place is generated for everyone, rather than listening to everyone and with that building a world for no one. Let's actively design the invisible cathedrals that shape society: technically innovative, artistically appreciated and socially impactful though values driven and systemic empathic design.
	From decartes and onwards progress has been driven by an analytical cause-and-effect approach. Where analysis and control are the main pillars. The solutionism that established over decennia developed problem-solving ontology keeps on creating more problems than that are solved. Often these new problems are even more complex then what we started with. The root-cause of this vicious-cycle challenges

	the earth and humanity. It is not a trivial 'CO2-issue' or some other symptomatic problem. It is embedded in how we in the anthropocene relate to the world through technology. This paradigmatic problem is what needs to be challenged and alternatives should be imagined. I am exploring techniques/methods/ideas that do not aim to control the complexities embedded in the physical world, but utilizes the generative potential in this natural world.
Having a background in physics allows me to look into the world with an investigating glance, trying to understand structures, typologies and mores that govern the systems in the antropocene. Something that I as a designer utilize to imagine alternatives that are more in line with how nature would structure these, by creating material playgrounds. Open-ended making is my main approach to explore the rich relationships that weave the fabric complex world we live in. I like to practice design in a way that I am continuously being-with my materials and ideas, liminally embedded in the design content. Using everywhere I am as a design studio, and the world as my backyard. This fits how I am often completely grabbed by a project, and I utilize that to my advantage. With a first-person perspective I synthesize contextualized design knowledge, that aims to offers an alternative complexity-minded relationship to technology, and exhibiting that with museum quality results. Being a professional trying to liberate established practices and rethinking them into more open-ended sustainable ones requires a healthy obstinate mindset. Being open and ambitious helps me to establish professional relationships in which I can challenge the status quo as a young designer.	The physical/natural world is riddled with an affective rich complexity. Can't we also make it effective? Since Descartes the development of technology and antropocene systems has been in a *key* of analytics, control and instrumentation. This has created a modernist world in which complexity is seen as the antagonist, being hided away, confined and minimized. In this ontology we thrived as a species, but also encountered colonialism, created a climate catastrophe and are challenging our own existence. That approach greatly confines the creative potential that is already embedded in the world. You can see the potential in the endless possibilities displayed in nature, that emerged from the complex open-ended making-practice called evolution. I suggest another *key:* we unleash the complexity but shape it into benign form, to utilize it and experience its virtues. Hoping to break the vicious cycle of problemsolving and the inherent problem-making that follows from it. I suggest embracing complexity and using it as a resource, by foregrounding the rich embedded mechanisms that are already in the world.

I am a designer who is driven by change and innovation through experiences that *transform societies. With technology at the heart of every idea, I aim to reshape our relationship with the things in our world.* *To achieve this, I rely on artistic processes—because that is what I believe in. I have moved beyond the modernist paradigm of data-driven, cause-and-effect thinking in which I was trained as a physicist. Instead, I see greater potential in innovation approaches rooted in values, intuition, and experimentation—methods often inspired by the arts. The result: designs that are more expressive and deeply connected to the world.* *In a world where many shy away from complexity, I believe innovation thrives by embracing it. I do this by engaging with everything I encounter on design journeys—colleagues, stakeholders, materials, and methods. When true alignment exists, there is no friction, only momentum toward shared goals. This demands value-based leadership and trust in the world around us.* *The freedom I need to fully commit to this way of working is fueled by my entrepreneurial spirit. I am self-directed and bring my full, authentic self to the table every day, inspiring others to join in. I proactively seek opportunities and feedback, driven by a deep motivation to contribute to the public domain—transforming the everyday through innovative spatial experiences.*	*The physical and natural world is filled with affective, rich complexity. But can't we also make it effective?* *Since Descartes, the development of technology and Anthropocene systems has been driven by analysis, control, and instrumentation. This has shaped a modernist world where complexity is treated as an antagonist—hidden, confined, and minimized. While this approach has propelled our species forward, it has also led to colonialism, climate catastrophe, and the erosion of our own existence.* *This mindset severely limits the creative potential already embedded in the world. Nature itself reveals boundless possibilities, emerging from the open-ended, complex making-practice we call evolution. I propose a different approach: rather than suppressing complexity, we should shape it into a benign force—one we can harness and experience in all its richness. By doing so, we can break the vicious cycle of problem-solving and the inevitable problem-making that follows. Instead of reducing complexity, we should embrace it as a resource, bringing forward the deeply embedded mechanisms that already exist in the world.*

Past-Present-Future

As a bachelor of applied physics I am specialized in using diverse computer techniques with **data and programming**. However I did not quite enjoy this as much as	At the Transforming practices squad I have found how being educated as an physicist has influenced how I glance into the world, and they gave me the environment, lenses,	*In the big open future ahead of me I am unsure what I need to do.* ***I am seeking an environment in which I can continue to imagine new ways of looking into and***

I needed to and felt at arms with the ways of viewing and understanding the world through their models and data. Which was to rigid and singular. In seeking a more open way of looking into the world I moved to industrial design, where I could explore this in a creativity stimulating fashion. In the years after the switch i struggled formulating my vision and what contribution I can make with this artistic approach. My early visions were solely based in making the world more experienceable and vivid, trough which I could focus on developing quality prototypes. Calling myself a creative-technologist. In this time I did develop broadly as a professional during many extremely diverse extracurricular activities: **setting up and leading student teams, doing freelance public lighting consultancy for municipalities**, doing research to be published in medical journeys, having streetart initiatives, writing critical letters to the university board to eventually help them constructively with the implementation of new policies.	theories, approaches and words to develop my design practice, such that it is theoretically grounded and contributing. Teachings in the TP-squad e.g. Post-phenemenology, supplemented that the world is indeed not a pure analytical and measurable reality, but in a state of becoming. The FMP project allowed me to fuse the unique skills from physics to an artistic project that has clear ties to research-through-design, while having high-quality prototypes.	***building the world, from the complexity minded perspective.*** *I want this to be constructive and do not want to be dependent on creative subsidies.* *Therefore, I am eager to work for the public domain, as this seems like a high-impact environment.* *Could this mean rebuilding the system from inside as healathy-recalcitrant creative young civil servant?* *Could teaching or research design be a part of this contribution?* *Is there room to develop my own design work in a studio to further develop, specify and bring my vision into the world.*
With a bachelor's degree in applied physics, I specialized in using various computational techniques, working with data	*At the Transforming Practices squad, I discovered how my education in physics has shaped the way I perceive the*	*As I look toward the open future ahead, I am unsure of the exact path I need to take. I seek an environment where I*

and programming. However, I found little enjoyment in this and felt at odds with the way these models and data framed our understanding of the world—too rigid, too singular. Seeking a more open and exploratory approach, I transitioned to industrial design, where I could engage with the world in a more creatively stimulating way. *In the years following this shift, I struggled to articulate my vision and define my contribution within this artistic approach. My early ideas revolved around making the world more experienceable and vivid, which led me to focus on developing high-quality prototypes. I labeled myself a creative technologist. During this period, I developed broadly as a professional through a wide range of extracurricular activities: founding and leading student teams, working as a freelance public lighting consultant for municipalities, conducting research for publication in medical journals, initiating street art projects, and even writing critical letters to the university board—ultimately collaborating with them to shape and implement new policies.*	*world. This environment provided me with the perspectives, theories, approaches, and vocabulary to develop my design practice—ensuring it is both theoretically grounded and impactful. Teachings within the TP squad, such as post-phenomenology, reinforced the idea that the world is not merely an analytical and measurable reality but rather in a continuous state of becoming. My FMP project allowed me to merge the unique skills from physics with an artistic endeavor, creating a project that is deeply connected to research-through-design while maintaining high-quality prototypes.*	*can continue to imagine new ways of seeing and shaping the world—one that embraces complexity rather than reduces it. I want this to be constructive and sustainable, without relying on creative subsidies. This is why I am eager to work in the public domain, where the potential for meaningful impact is high.* *Could this mean rebuilding the system from within, as a healthy yet recalcitrant young civil servant?* *Could teaching or researching design be part of this contribution?* *Is there space to develop my own design practice—through a studio where I can refine, specify, and bring my vision into the world?*

FMP + M21

Title	Timeless – Corriosion cocreation – posthuman chronotype
Tagline	Exploring the potential of a novel material through open-ended making, into posthuman jewelry.

ExArea	CA-TR-MDC
Date	
Text 200 (MAX 250)	
Facts	

M12

Title	The Oids
Tagline	Shaping complexity into benign form
ExArea	TR-CA(-MDC)
Date	June 2024
Text 100 (MAX 150)	Are there patterns in how things come into being? During this research process, I embarked on an open-ended journey to explore what complexity means for design. Through over 50 iterations of *the oids*—a designed artifact consisting of a springy 3D-printed body and a magnet—I studied their behavior and the emergent qualities that arose when they moved in swarms. This exploration proved highly fruitful. The artifacts had an inherent attraction to anyone who interacted with them, and multiple academic directions emerged from the study (e.g., non-human charisma). Ultimately, I concluded that complexity has a *benign shape*—one that can be molded. To capture this, I formulated a set of heuristics for designing such artifacts, enabling *complex tangible interaction* and offering both an invitation and an initial vocabulary for other designers to embark on similar journeys. This insight profoundly influenced my design process, leading me to explore *complexity dividends* and consider *design entropy* as essential factors in my work.
Facts	Daily iterations

M11

Title	Radical transparency
Tagline	Scaffolding futures of transparency-policy implementation with experiential prototypes
ExArea	US-TR (MDC-CA)
Date	Januari 2024
Text 100 (MAX 150)	In a project that was far more pragmatic and situated than my personal work, we developed a workshop and a dichotomic prototype, presenting two radically different implementations of transparency policy. The setup was designed with a high level of detail to facilitate discussion on the situated specifics of these imagined implementations. By experiencing the prototypes firsthand, stakeholders could concretely see

	how specific design choices shape the experiences of both government officials and citizens within transparency processes. We consider this dichotomic setup to be a generalizable research approach. This project serves as an example of how to foreground the complexities of an Anthropocene system.
Facts	

Rectum

Title	Anatomy in silver
Tagline	Creating silver jewelry from medical imagery
ExArea	TR-MDC-CA
Date	January 2022
Text 100 (MAX 150)	You might not recognize it, but this is the shape of an actual rectum. The model—extracted from DICOM files of a CT scan—captures the precise geometry of a rectum, which was then transformed into a silver pendant using the lost wax casting method from a 3D print. Due to its ambiguous form, the necklace's meaning remains subtly concealed. To most observers, it appears as a naturalistic, amorphous shape. I have long seen potential in developing this as a service for individuals with a deeply personal connection to a part of their body—such as cancer survivors. The pendant could serve as a way to reframe their relationship with their body and past experiences, offering a means to process and reinterpret their journey.
Facts	Made as a present for my mothers PhD graduation in 'adaptive treatment planning for rectal cancer. Was commissioned as well.

Ballroom

Title	Ballroom
Tagline	Moved by light
ExArea	TR-DE-MDC
Date	Oktober 2021
Text 100 (MAX 150)	The world is increasingly governed by algorithms. Human movement—and how it is perceived and enacted—is intricately linked to other actors and the environment. Rich interactions emerge when you design these simple relationships within their context. In the aftermath of COVID, we designed a ballroom where people could celebrate being together outside once again. We developed a 'social-distancing-proof' system using a simple Kalman filter and prediction algorithm, which created a convincing experience of "dancing with" others. Based on my BSc thesis, the system allowed for 16 light-human dance couples to form, using AI-powered pedestrian detection from an overhead sensing system, part of the living lab.

	This project was exhibited during GLOW 2021 on campus.
Facts	This followed my BSc thesis in physics I lead a foundation of 15+ designer and engineering students for this, which still exists I also managed other GLOW projects I don't think I am allowed to detail how much it cost her We have been in some meetings with the efteling about commisions There were so many partners: ...

Collecting compassion

Title	Collecting Compassion
Tagline	Creating a daily ritual of sharing our compassion as a statement of peace
ExArea	DE-US
Date	April 2022
Text 100 (MAX 150)	When the war in Ukraine began, both I and the innovation space felt overwhelmingly powerless and wanted to contribute in some meaningful way. Very quickly, we assembled a team to develop an installation artwork to show our support for those affected by the situation. In the transitional space between the entrance and landing floor, we created an interactive experience where any passerby could send a drawing of a heart, which would then be projected onto both them and the wall they were facing. As more blue and yellow hearts were added, they mixed together to create an increasingly white projection, symbolizing our shared intention for peace.
Facts	Was also exhibited at the Bonefanten Museum. Literally got me burned out Created a team of Katja and Frank Commissioned by the innovationSpace Designed and realized in 2 weeks

Een eindje mooier Tunnel

Title	'Een eindje Mooier'
Tagline	Guerilla hacking of public lighting
ExArea	CA-US
Date	Juni 2021
Text 100 (MAX 150)	A specific rail underpass, over 100 meters long and located next to the campus, was dull by day and intimidating by night. Stuck in bureaucratic limbo, awaiting development as part of a new construction project, it had been neglected. Driven by a stubborn desire to address this, I designed an immersive, colorful installation and, with the help of friends, implemented it at night. The result was a moment of wonder for every passerby, and the Aldermen were impressed. Through this act of guerrilla light street art, I reflect on the urban development process and suggest the role one can play as a constructive, designing citizen—

	ultimately inspiring me to approach the world as if it were my own backyard.
Facts	Also in Delft Was retroactively financed by the municipality ‘Wait… Did you do that?!’

Een eindje mooier paddenstoelen

Title	Urban mycelium
Tagline	Sprouting light-streetart to highlight the unused potantial across the city as a living ecosystem
ExArea	CA-BE-TR
Date	April 2024
Text 100 (MAX 150)	The city, one of my obsessions, is a complex, living ecosystem. Like any ecosystem, it consists of actors, processes, and cycles. Part of the ecosystem decomposes to make room for new growth—*autopoiesis*. This city, in a constant state of coupled self-generation and decay, is not managed with this understanding. I introduce a new urban mycelium to the ecosystem. Through this street art project, I allow light-emitting "elven benches" to fruit. Just as fungi sprout fruiting bodies from their mycelium in areas where the city is decomposing, I aim to close the cycle of urban growth. In doing so, I highlight areas with high potential for new development and challenge the conventional cycle of urban development through a naturalistic metaphor.
Facts	There were over 8 locations as a bit of a scavenger hunt Many were destroyed, vandalized or lost and unrecoverable At least 3 are still fruiting. The concept was pitched and transformed for Highlight Delft into lightfestival Signage

Consultancy

Title	Uncommon Public Lighting
Tagline	Creatively converging municipalities and industry to develop novel public lighting concepts for yet unsolved characteristic cases
ExArea	US-DE-TR
Date	June 2023 – June 2024
Text 100 (MAX 150)	As a freelance designer, I joined the team at *Lighthouse Tue*, working to bring together all partners in the public lighting ecosystem in a user-centric way. Our goal was to develop new design solutions for archetypal public lighting challenges that remain unsolved. For the municipalities of Amsterdam, Amstelveen, and Utrecht, we developed over 16 design concepts across two projects. These concepts converged into prototypes that were evaluated through UX surveys, light intensity analyses, and situated workshops with stakeholders and visitors. The workshops helped us

	understand the interconnections between the various actors involved.
Facts	This was the origin of the ELVENBANKJES project.