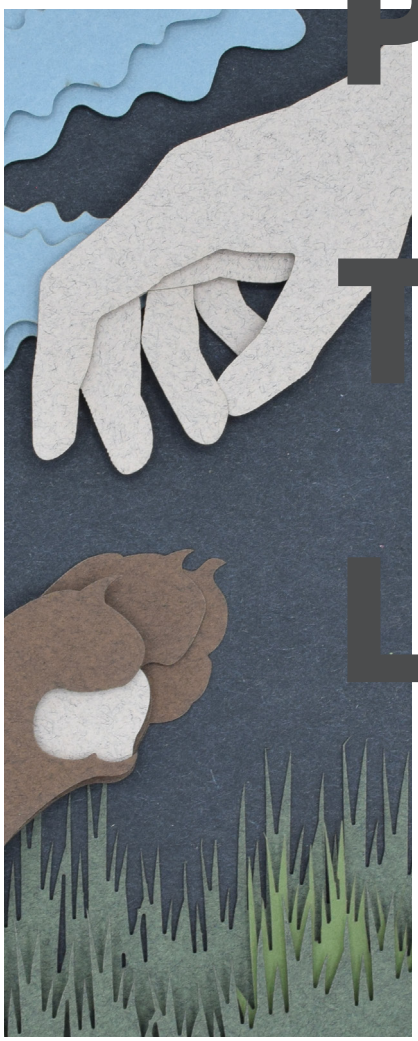
SELECTED WORK
2016-2022

PORTFOLIO



MADE BY **EMILY JOENS**

"To be less bad is to accept things as they are, to believe that poorly designed, dishonourable, destructive systems are the best humans can do. This is the ultimate failure of the 'be less bad approach: a failure of the imagination" - William McDonough

WWW.EMILYJOENSDESIGNS.COM

ABOUT ME

Emily Joens
Email: emilyjoens@berkeley.edu

Professional Profile

Innovation, business development and design professional with a proven track record of delivering creative and avant-garde design solutions. Specialized in sustainable and human-centred design.

Relevant Experience

Graduate Student Instructor for Conservation + Technology - Fung Institute, Berkeley **Jan 2022 - June 2022**
- Delivered a range of teaching and assessment activities including interactive classes directed towards the delivery of conservation, technology and design
- Contributed to the development of teaching materials to ensure content and methods of delivery meet learning objectives
- Mentored student groups throughout their design process; utilized a variety of methods and techniques to provide effective, timely, and appropriate feedback to students to support their learning

Sustainable Packaging Design Intern - ClassiCon in Munich, Germany **Nov 2020 - May 2021**
- Developed a plastic-free packaging concept for top selling products; reduced plastic packaging by 80%.
- Researched and analysed best materials and practices for sustainable packaging solution; acted as liaison between material specialists and design department.
- Created presentations and reports.

Business Owner - online vintage store in Munich, Germany **July 2019 - Present**
- Identified a successful niche and created a unique business plan.
- Developed tactical marketing strategies, copy and key partnerships.
- Analysed operating costs; forecasted budget and sales; developed strategic plans for day-to-day operations.
- Drove revenue generation and growth; increased profit margin to generate an 8.8x return on investment.

Innovation & Sustainability Intern - THOMSEN GROUP in Hamburg, Germany **Jan 2019 - June 2019**
- Developed product, service, and business model innovations; pioneered game-changing corporate strategies for commercial real estate, FMCG, and technology sectors.
- Directed and designed (primary and secondary) consumer, competitor and market research; analyzed, interpreted and consolidated data into actionable solutions for senior managers and C-levels.
- Created proposals, reports and presentations; produced corporate design for all print.

Education

Master of Design 2021 - 2022
University of California, Berkeley, USA

Entrepreneurship and Innovation (Study Abroad) 2017 - 2018
University of California, Berkeley, USA

BSc Industrial Design Engineering 2015 - 2018
The Hague of Applied Sciences, The Netherlands

Additional Qualifications

Fashion and Sustainability June 2019
FutureLearn

Sustainable Apparel Accelerator Jan 2019
Factory45

Berkeley Method of Entrepreneurship Aug 2017
University of California, Berkeley

If you were to add a cup of German meticulousness, a demitasse of American energy, and a dash of Mexican spice you get me, an ambitious, energetic and creative individual driven to make a difference through sustainable design.

DESIGN WITH LOVE

My aim, as a designer, is to create sustainable products.
Truly sustainable products.
Not reducing-the-plastic-by-3% type of sustainabilty.
But rather a wholistic (re)design.
Long term sustainability.

If you were to ask my friends '***What does Emily always say?***' they would tell you:

(she always says) 'I can make that!'

Tinkering is a personal and educational passion.
It started as a child, nourished by the love of making and has brought me to this moment: industrial design.

INTRODU-CING

Me! Emily!

As a dreamer, a status quo shaker and a creative, out-of-the-box thinker with an entrepreneurial spirit, I believe that creating 'good' design is possible. I believe that with passion, motivation, and creativity problems become solvable - one simply has to have the courage to make the impossible possible.

My passion and love for sustainability started during one of my rapid prototyping lessons. The design brief was to create a children's toy prototype. Wandering through the workshop, I came across a box of discarded materials. Intrigued, I decided I would make my toy entirely of wood 'waste'.

At first, I thought it would be difficult to create a functioning prototype made entirely of different bits and pieces. However, I enjoyed the challenge of making each 'throw-out' piece a functional part of my design. Waste, I realised, was a concept that could be reformulated and altered to create uniquely beautiful designs.

GET IN TOUCH

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EMILYJOENS@BEREKLEY.EDU

CONTENT

+ TITLE

FORTHELOVEOFVINTAGE

+ DESIGNER

EMILY JOENS

+ DATE

AUGUST, 2021

FORTHELOVEOFVINTAGE

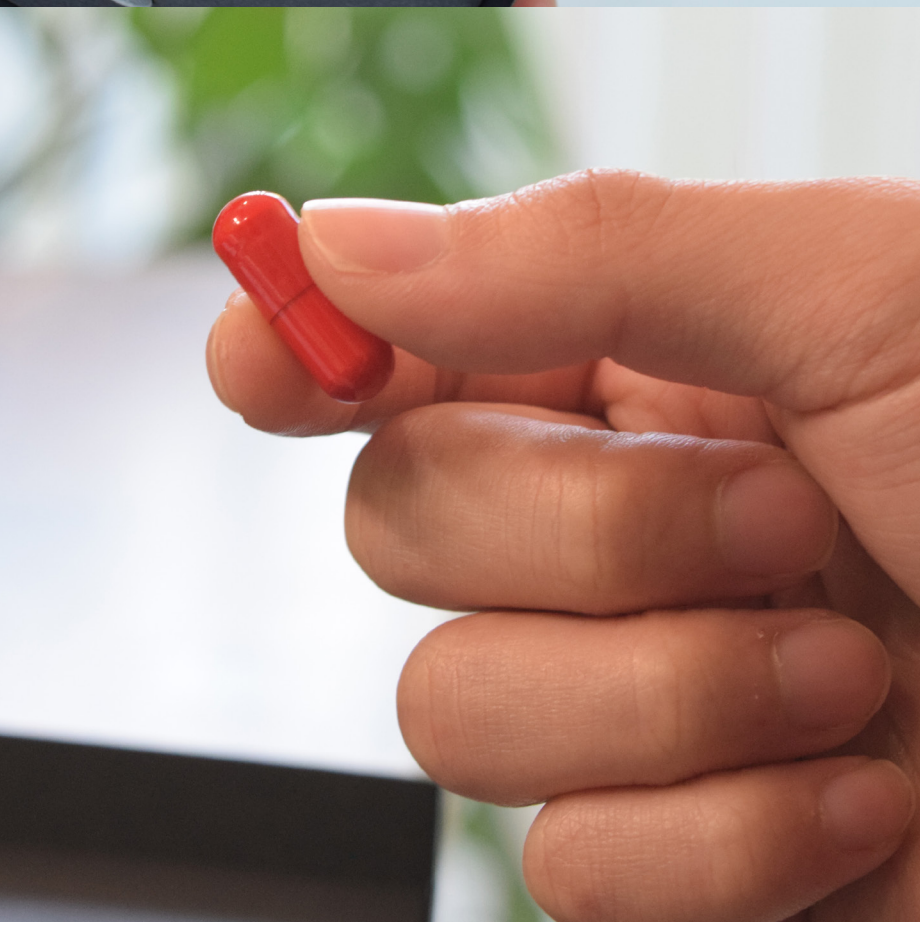
My passion for clothing and inherently fashion started at a young age. Being (also) interested in sustainability, I started to investigate the industry. How sutainabile was it? I was shocked to find that fashion is a hugely polluting sector, ripe for change.
It was then, that I decided to start an online vintage resell business specializing in non-plastic, nature fibre clothing.

ONLY NATURAL FIBRES

Today, most clothing is made of polyester or another oil-based derivative fabric. Each time it is washed, it realeases thousands of tiny plastic fibres called microplastic plastics.
These fibres are released into the water, pumped out of the washing machine, and sent to a water treatment facility.
The problem with these fibres is that they are microcopically small and can't be filtered out by traditional washing machines or treatment plants. This means that these plastic fibres end up in our oceans.
The fibres are a similar size to planktan, and once released into the ocean, quickly work their way up the food chain.


Okay
acer

PORTFOLIO 2019-2020



THE FUTURE OF PETS

A speculative design project which investigated the future of pets.
The aim of this project was to research and forecast designs that were 30-50 years in the future.
The Future of Pets was a design project which aimed to create empathy for pets. To allow an owner to truly understand their pets feelings both in physical and visual form.

+ TITLE

THE FUTURE OF PETS (SPECULATIVE DESIGN)

+ DESIGNER

EMILY JOENS

+ DATE

JANUARY, 2021

EXPERIENTIAL DESIGN

A mock-up app, an immersive VR experience, physical packaging were designed for this project. Addtionally, multi-sensory story-telling (smell, vision, taste) was used to help bring the user into the future scenario of pets.
First, we took our audience through the mock-up app experience. The app allowed the user to choose the type of pet e.g. cat, dog, that they wanted to experience. Once they choose this, the simulation started.

We handed out 40 boxes and a glass of water. Each box contained a red pill and a syringe with red liquid. We asked the viewers to take the red pill, put it in their mouths and swallow it.
Once they took the pill, they were asked to put on a VR set, and step into the world of (their) pets.

Once the user had the VR set on, they were immersed into their pets world. For the presentation, a dog's view was emulated.
The user experienced multiple sensory changes. The first, was the colour of the forest they were exploring. Dog's vision is very different to humansDogs only have 1/10 of the concentration of cones that humans do. Human cones can detect 3 colors: red, green, and blue. Whilst dog cones can only detect 2 colors. This means that the colours, and vision – dogs are normally short sighted – was altered.
Even the height at which the participant saw the world was changed. The participant was closer to the ground.

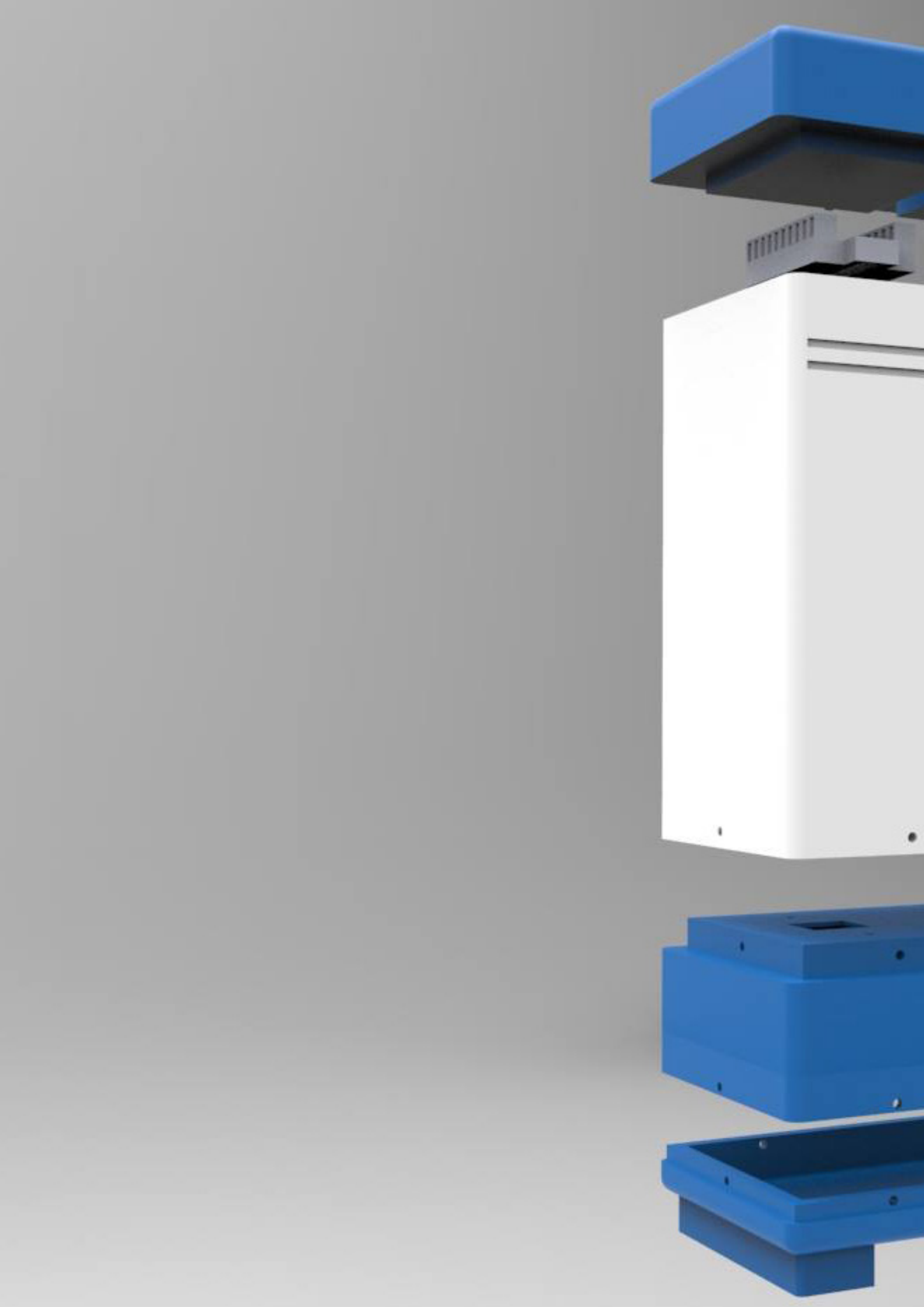
Whilst the participant was roaming around the field, we sprayed bacon scented perfume, to emulate a heightened sense of smell. Especially in regards to food.
After roaming around, the participant comes across a wooden structure. Once they enter this space, they realise that they can not leave. And it was at this point that the dog collar begins to tighten.
The dog collar is no ordinary dog collar. It had been rigged with a soft robotic bladder, which expanded once the participant is in the wooden structure
.This experience is supposed to show the participant what it would feel like to be tied up and left behind. When an owner, for example, goes into the grocery store, and leaves the dog outside.

COLLAR DESIGN

The collar was placed on the participant. This made most participants uncomfortable, which was the wanted effect.
By creating a physical product which emulated the experience of being ‘tied up’ like a dog, the user was made aware of how their dog must feel.
This experience was heighted during the VR experience. Whilst exploring the forest, the user comes across a landpost. Once the user walks onto this space, the soft robotics bladder fills up with air, causing the leash to tighten significantly. The aim of this was to recreate being tied up and the tugging on the leash.

VR EXPERIENCE

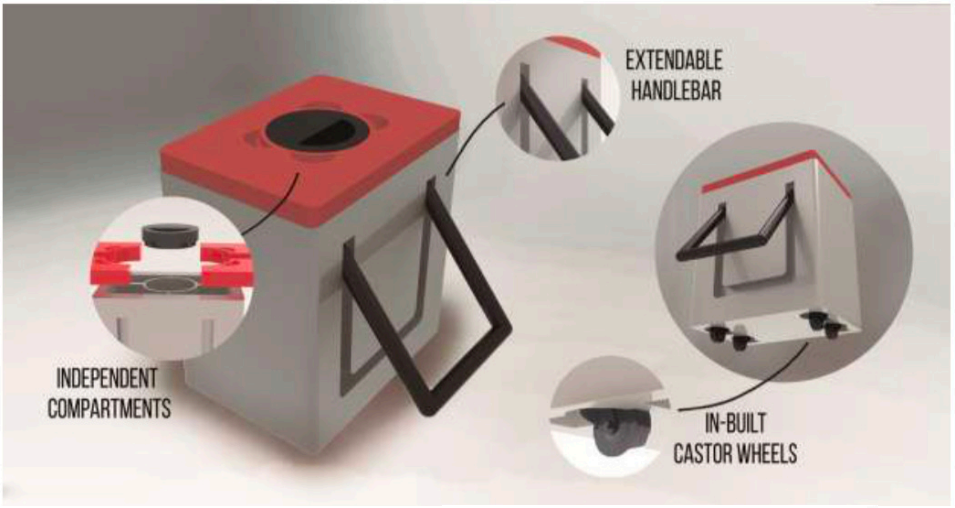
We created a mock-up app, a VR experience, physical packaging, and a story using different human senses like smell, taste, and sight.



1 use-cases of new vaccine carrier

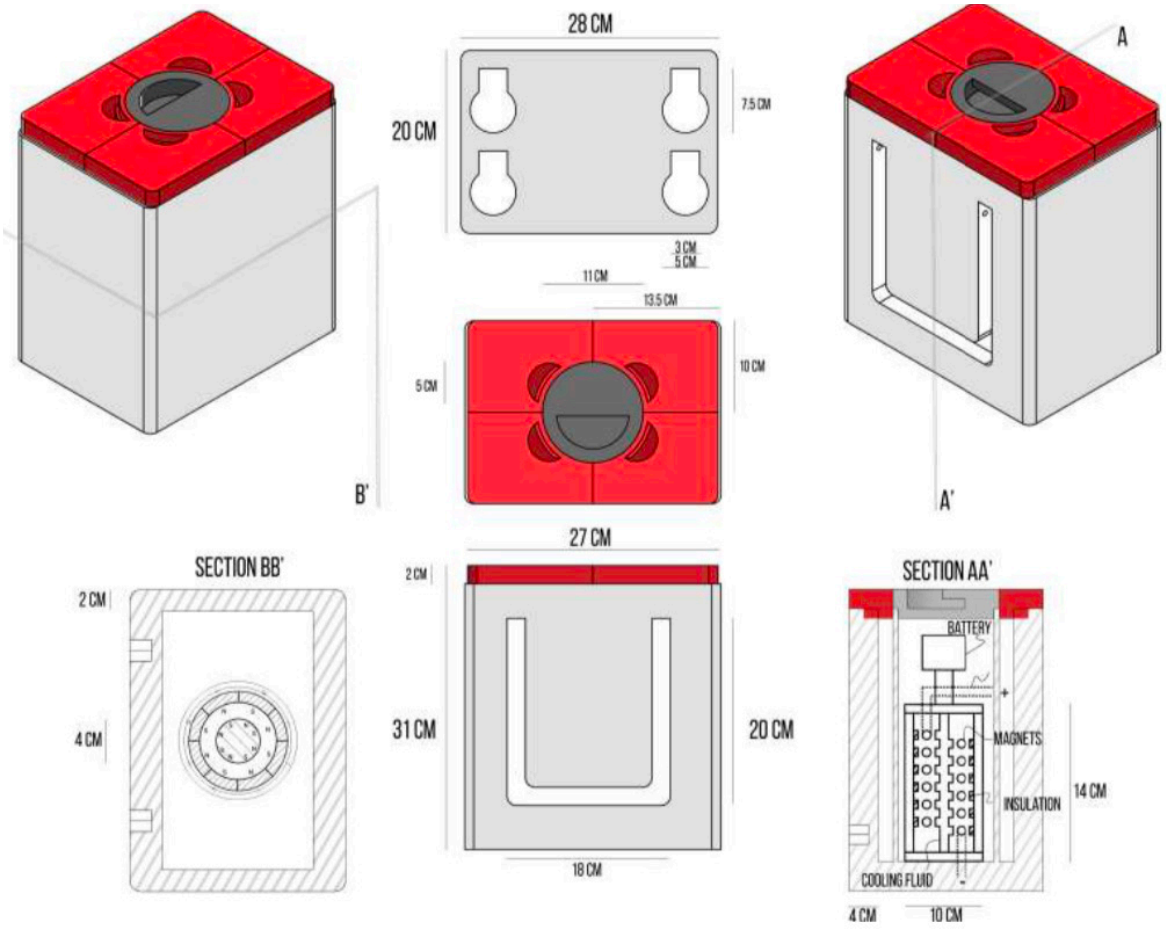
PROBLEM

Mosts vaccines are very fragile and must be kept at a constant temperature between 2-8 Celsius, and some at -40 celsius.
This is a very difficult task because it requires precise timing, and quick transportation from point A to the point B, leaving very little room for error.
For vaccines to be transported successful from the manufacturing plant to an out-of-reach community, a process called the 'cold chain' is required.



To gain a better understanding of the problem, we contacted vaccine carriers specialists. This, along side our desktop research led us to 3 key insights:

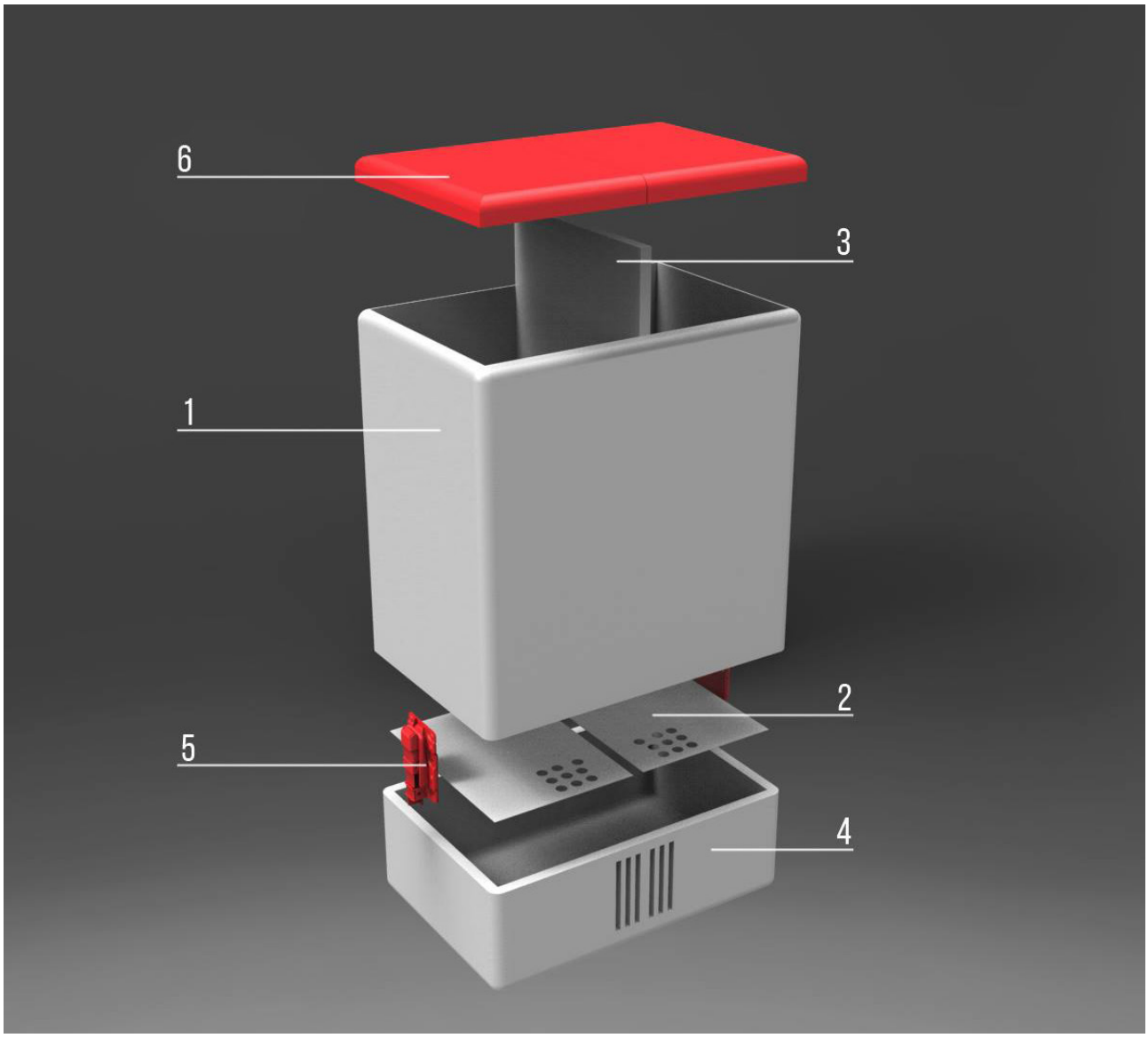
1. Vaccine carriers are unreliable
2. Uncomfortable
3. Cause vaccine waste



3 Early iterations of new vaccine carrier based on insight that ice-packs cause soilage

The focus of this project was the 'last mile' of the cold chain process in rural, hot climate countries. These countries faced 40+ degree weather, but power outages, and a lack of road infrastructure forcing social workers to either walk, bike or moped down long, strenuous paths. Initially, we believed that most vaccines spoiled due to overheating. However, after our initial research, we discovered that most vaccine spoilage was caused by vaccine freezing. This spoilage was caused by a design flaw of the current vaccine carrier. Almost all carriers used simple ice-packs as their cooling mechanism; a cheap, energy efficient, and reusable system. However, many times, these cooling packs were places directly on the vaccines, causing the vaccines to freeze.

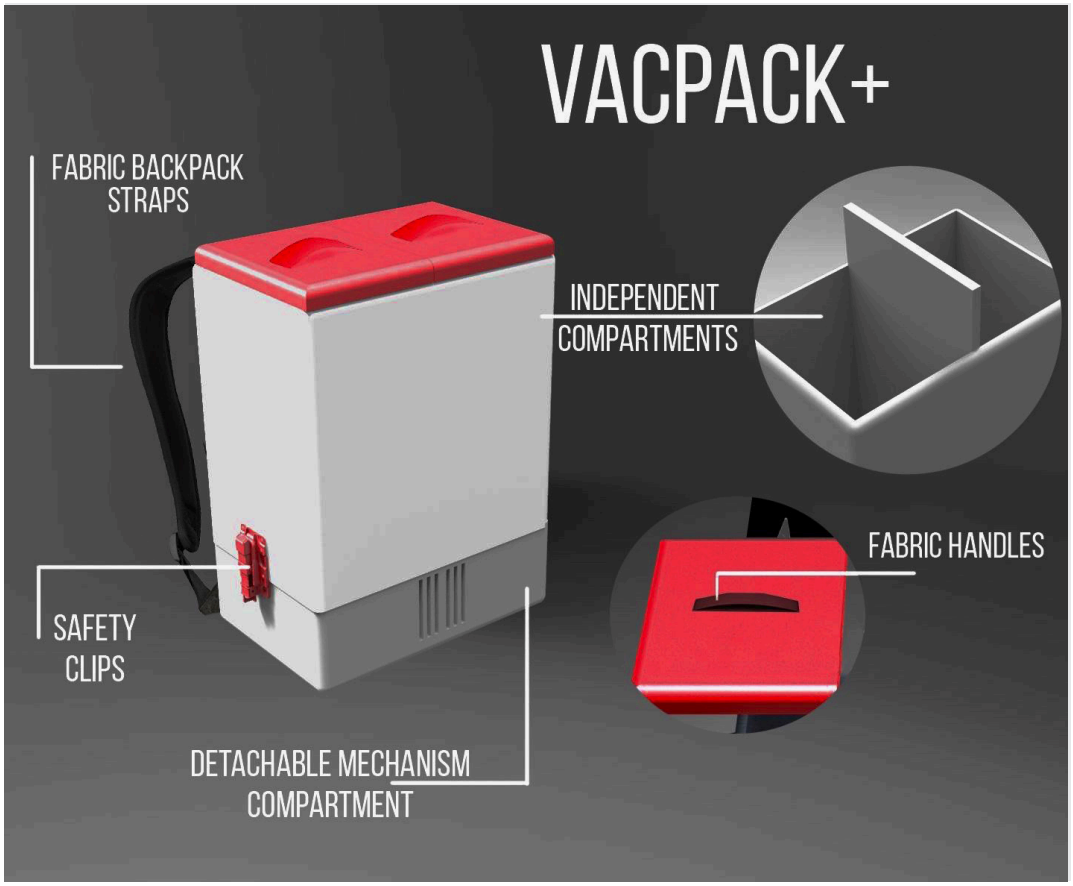
This has serious consequences, and can cause the important proteins within the vaccine to denature. The problem with vaccine freezing is that once the vaccine has been frozen, it can not be differentiated from the 'good' and useable vaccines. Causing individuals to be given vaccines which are not potent.



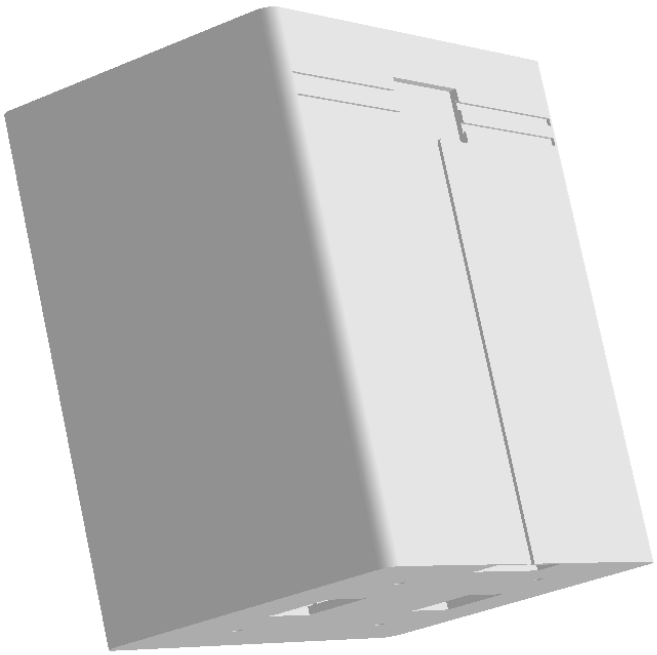
VACPACK+

Design Brief: to create a small, stackable, and economical vaccine carrier which enables the successful transportation of vaccines (without spoilage) from Belgium to out-of-reach-areas in countries such as: Afghanistan, Chad, Democratic Republic of Congo, Ethiopia, India, Indonesia, Nigeria, Pakistan, Philippines and South Africa.

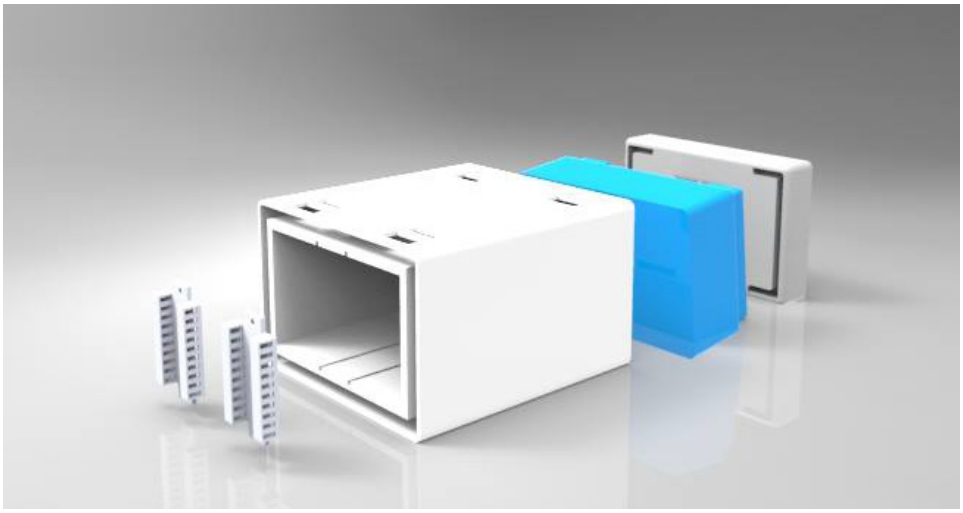
Vaccine Hero+ is a vaccine carrier which eliminates the possibility of vaccine freezing. Through the integration of a separate, middle compartment, in which the ice packs can be placed into, direct contact between the vaccines and the ice packs never occur. This protects them from reaching negative temperatures. A Peltier cooler and two CPU fans are integrated to dissipate cool air through the vents of the internal walls whilst simultaneously removing any hot air created during transit.

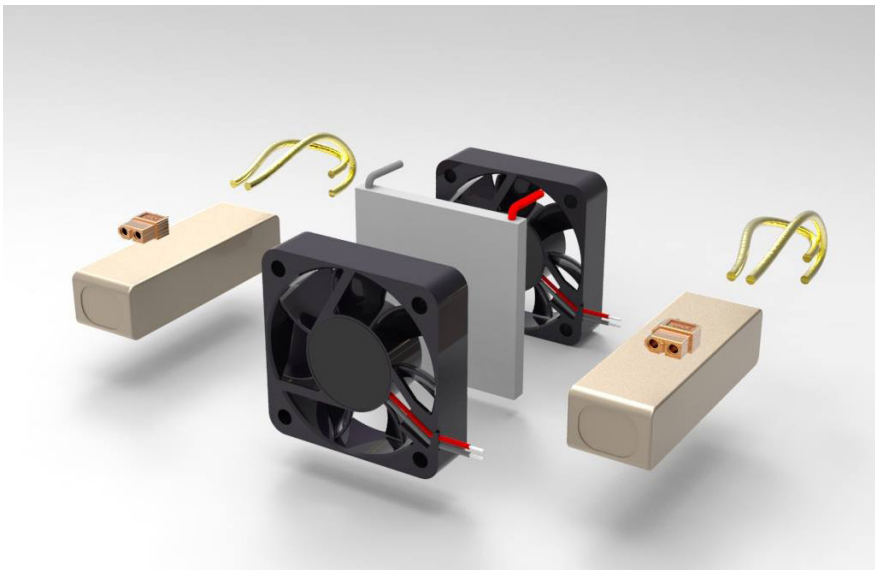


Our job was to find a solution which could keep the vaccines consistently cool without freezing. We started looking into different cooling mechanism, and uncovered the Peltier mechanism: a device commonly used in refridgerators. This cooling mechanism was capable of keeping the internal temperature (of the vaccine carrier) at a constant, whilst also removing any hot air.
To ensure minimal temperature change, we designed a vaccine carrier that was divided into two compartments. The thought behind this was that when the vaccine carrier was opened (to retrieve the vaccines) only one side would be impacted by the outside temperature, whilst the other compartment remained cooled until the vaccines were actually needed.
Furthermore, we based our design on circular thinking. We designed it with a detachable mechanism, so incase the mechanism failed, it could easily be fixed or if need be replaced without having to throw out the entire vaccine carrier.



This is the final design. Ice packs are placed in the (blue) bottom container. Fans, also integrated in the bottom container of vaccine carrier, allow for constant air flow. The cold air generatored by the ice packs is moved throughout the entire vaccine carrier. Addtionally, any hot air produced during transporation is removed by the peltier mechanism.





MY PLEASURE

The act of sex is innately human, whilst creating objects of pleasure is deeply ingrained into our genetics. Sex toys are a ubiquitious part of both ancient and current cultures, and date back to 28,000 years ago. Many ancient cultures created objects of pleasure, and even worshipped deities with overly large genitalia.

Yet in today's society, sex toys have become a deeply taboo domain. A topic so stigmatised it makes people feel uncomfortable. This thesis aims to investigate why masturbation and its associated artefacts make so many of us, deeply uncomfortable and how this stigma can be ameliorated through design.

When analyzing the history of female sex toys (an opaque topic with few sources) it becomes apparent that shape, function and material(s) used are still in their infancy.

+ TITLE

MY PLEASURE

+ DESIGNER

EMILY JOENS

+ DATE

DEC, 2022

Currently, an anti-movement of sex toy brands, focusing on minimalist design, colour, gender-fluidity and clitoral stimulation are flourishing in the sex toy domain. However, the discussion and education surrounding self-exploration is missing. It is this intersection— of newly designed sex toys, self-exploration, conscious-raising masturbation and ritual building habits that this project focuses on.

MATERIAL EXPLORATION

Gold, which symbolizes excess was integrated to subconsciously impact the viewer into thinking that pleasure is an abundant feeling. A feeling that we all deserve. .

The use and exploration of gold as a mateiral is an important feature of this artefact. It aims to create a design imbued with images of opulence, richness and the sensuality of ancient cultures.

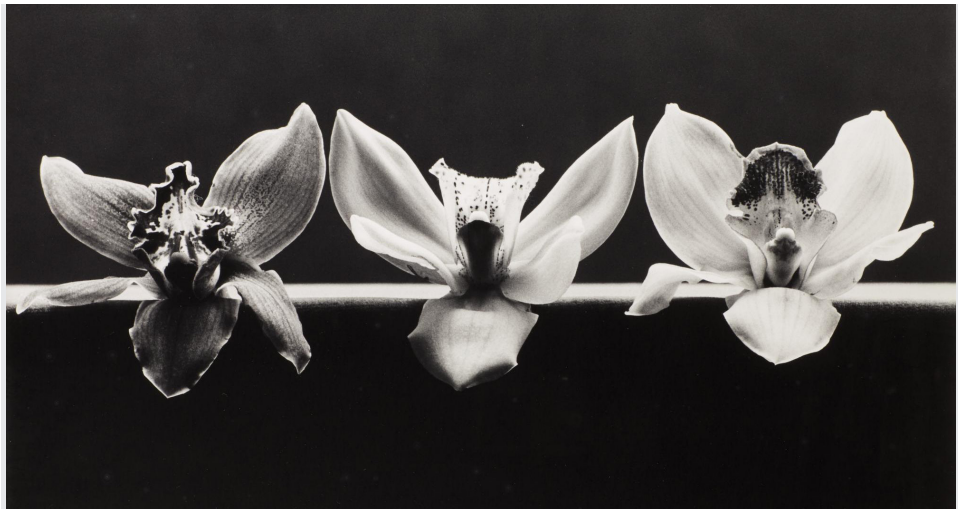
Subconsciously, its use aims to suggest that pleasure is abundant and plentiful. Research has shown that to the human eye, gold is perceived as water, explaining its allure on humans. Its water-like optics makes gold a material that humans' unconsciously believe they need to survive.

Explorative in nature, this artefact is geared at creating a conversation. A conversation about pleasure, and what it really means to the you, the viewer. What are your perceived values of pleasure, and where were they derived from? Do you feel that you are worthy of this pleasure? Or do you (subconsciously) shy away from it?

It is these last two questions which are of grave importance, because sexuality starts in the mind. It is our mind — and not our genitalia — that is our largest sexual organ. So what happens when the largest sexual organ does not believe that pleasure is an abundant experience?

FLOWER SYMBOLISM

The aim of this project was to create a romantic, feminine design which is inspired by the calming effects that nature has on the human nervous system. The shape of this design is inspired by the flowers of the Orchidaceae family. This genus was chosen specifically for its resemblance of a vagina. By utilizing a shape, symbolic of the feminine, the artefact aims to create mental and physical space for exploration of (her) pleasure without the subconscious cognition of a (male) counterpart. By creating a design which is inspired by and 'mirrors' the vagina, it aims to create a subconscious recognition of self - of her own genitalia - allowing her to fully step into her own pleasure.



My Pleasure was inspired by orchids, a powerful symbol for femininity, fertility, and sexuality. A recent study published in the Journal of Environmental Psychology, showed that when humans viewed images of flowers, it reduced “negative emotion, blood pressure and cortisol release”, and had a regenerative effect on the human mind. Connecting the act of pleasure with symbolism of nature aims to create a calming, unwinding effect which reduces internal stress.

Each pedal is made of silicone and has an individually integrated motor. Fine metal mesh allows the user to adapt, mould, and alter each petal to an ideal position of pleasure.

This artefact was designed to enable high levels of individualisation and customisation, taking into account that each individual has a unique configuration and personal equation for pleasure.

SHAPE EXPLORATION

A toy that does not focus on penetration or clitoral stimulation but rather focuses on the parts that traditionally remain ‘unseen’ by sex toys. The aim of this design is to help the user explore her body. Explore her pleasure. It is about the journey towards an orgasm without having an orgasm. This is distinctly different to a traditional sex toy which is geared towards orgasming quickly, focusing less on the ritual act of exploration, self-care, and the connection of mind-and-body.

PRESENTATION SPACE

This artefact will be presented in a golden space. This room will be large enough to fit one to two individuals in it.

It will allow the user to experience and view the design in a space of safety. The continuous use of gold in this project aims to highlight a feeling of 'abundance' and luxury.

These images were created using MidJourney.

STRUCTURE PROTOTYPE

The final structure should be reminescent of bed-sheets. Lovesheets.

The space should be soft and look physically ‘light’, almost like it shouldn’t be able to stand the way it does.
This lightness directly contrasts the material is it made of ; plaster. Addtion-ally, There will be no right angles.

To prototype this space, 3 balloons were tapped together. Fabric dipped in plaster was then placed over the balloons.

The image to the left shows a close up of the space prototype. The drapped cloth along the bottom will support the structural integrity of the space.

The image the right is a prototype of what the structure will look like from the inside. It will be entirely gold-leafed.

The smooth surface of the balloons made brushing gold-gilding adhensive easy. This smooth structure will need to be recreated when making the structure life size.