

# emma saltnes

Portfolio – Master's Programme Application  
2026

I am driven by the desire to make overlooked things visible. Between what is considered valuable and what is dismissed as ordinary, I position myself. I am interested in the quiet objects that surround us — things that feel outdated, unfashionable, or taken for granted. Rather than replacing them, I want to reinterpret them. My work begins with the question: how can design help something be seen again?

I investigate how material and form influence perception. A slight shift in proportion, surface, or context can change how we assign value. Design has the ability to make something feel approachable, relevant, and worthy of attention. I am drawn to objects that carry history but lack visibility. Through material exploration, I examine how design can translate familiarity into renewed appreciation — not by erasing the past, but by reframing it.

At KABK, I want to explore critical material experimentation as a way of redefining value. I want to use the object as a narrative device that reveals hidden potential in the ordinary. I am not interested in novelty for its own sake. I want to understand how design can shift perception — how it can help people reconnect with what they already have. My aim is to develop a practice that restores visibility and meaning to the overlooked.

# Shinko Jewelry

Jewelry functions not only as adornment, but as a psychological interface between belief and the body.

This project explores how culturally embedded beliefs can be translated into contemporary wearable forms, questioning why objects continue to hold protective and emotional power in modern society.



In Thai culture, tamarind stems are traditionally combined in groups of seven to dispel negativity and attract good fortune. Sacred wood is believed to soften hearts and encourage kindness. These beliefs persist across generations, not necessarily because they are rational, but because they provide psychological reassurance.



Rather than directly reproducing traditional objects, I abstracted their meaning through material experimentation.

Charcoal and turmeric powder were integrated into composite surfaces to explore texture, color, and symbolic resonance. Wood was selected for its tactile warmth and its connection to sacred material culture.

Through prototyping, I tested how weight, surface, and form influence emotional perception.

The goal was not decoration, but embodiment.





These pieces act as subtle psychological anchors — objects that carry personal meaning rather than visible symbolism.

This project questions:  
How much of belief is material?

It reveals:  
Objects do not need explicit symbolism to carry emotional weight.

I learned:  
Design can operate quietly — shaping confidence, behavior, and perception through subtle material decisions.

# Blend

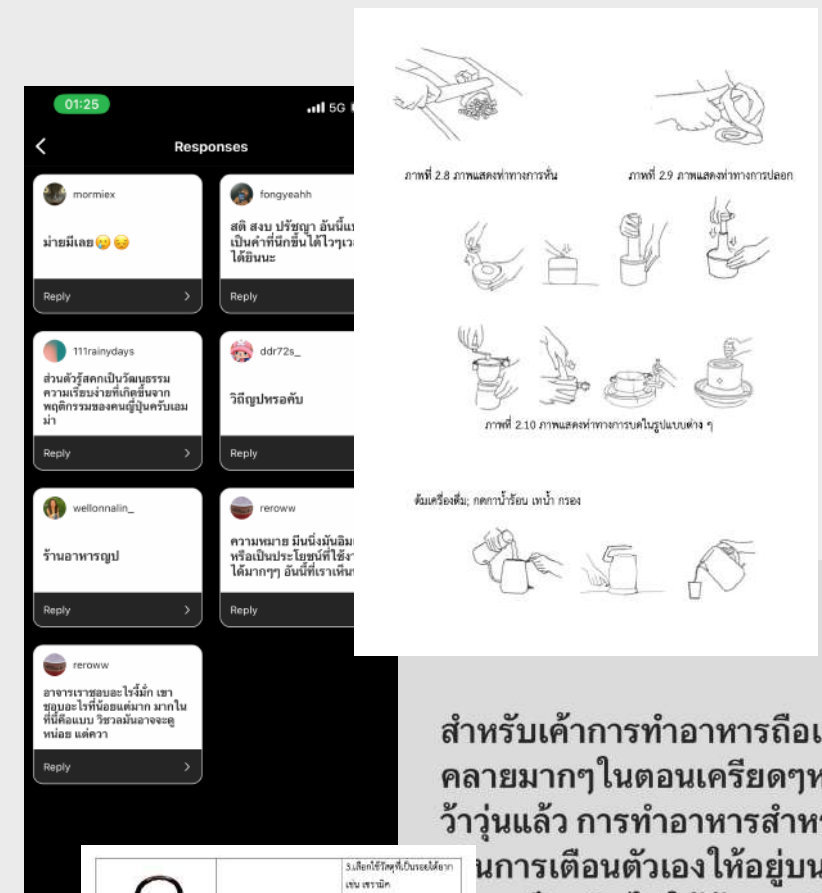
Blend — Structuring Attention Through Objects

In an overstimulated society, attention is fragmented and rituals are compressed.

This project explores how objects can structure presence and encourage slow, sensory engagement.

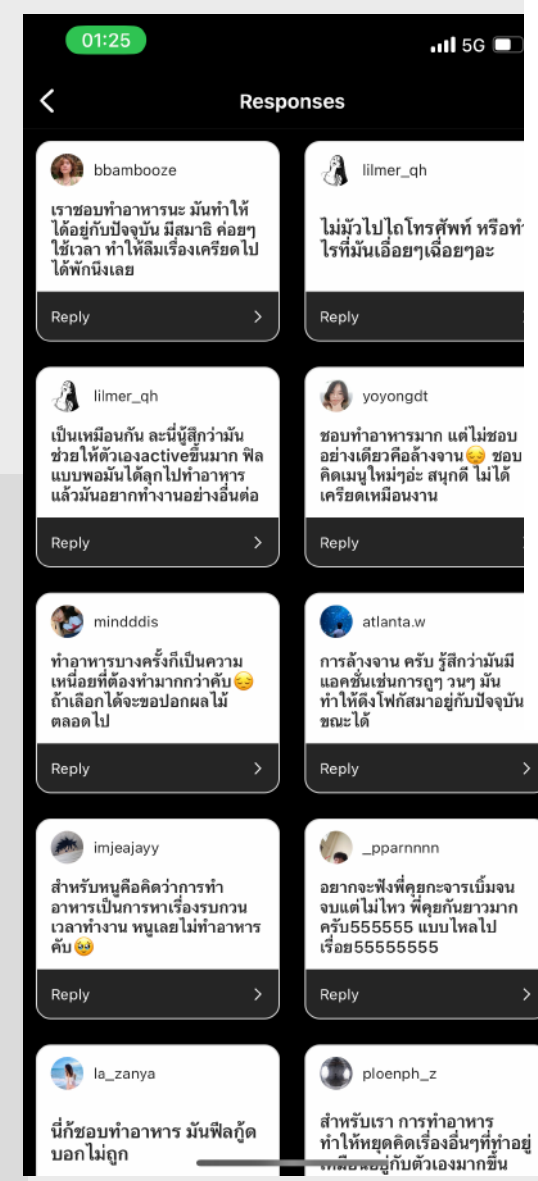
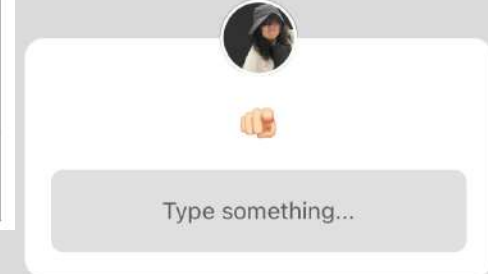
Rather than designing for efficiency, I designed for awareness.





สำหรับเค้การทำอาหารถือเป็นเรื่องผ่อนคลายมากๆ ในตอนเครียดๆ หรือ ใช้ชีวิตมาวุ่นแล้ว การทำอาหารสำหรับเค้เหมือน

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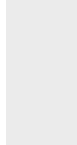
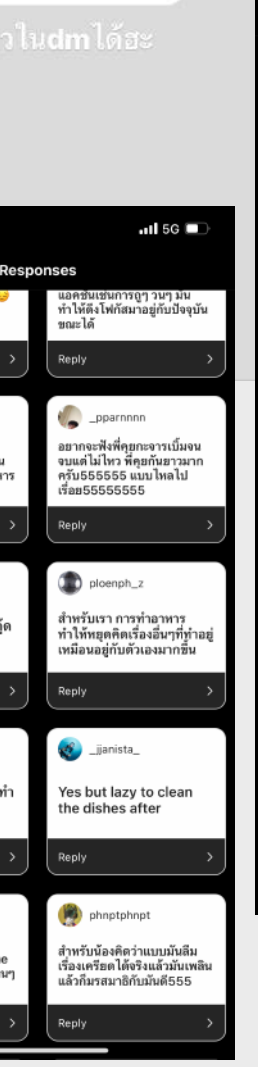
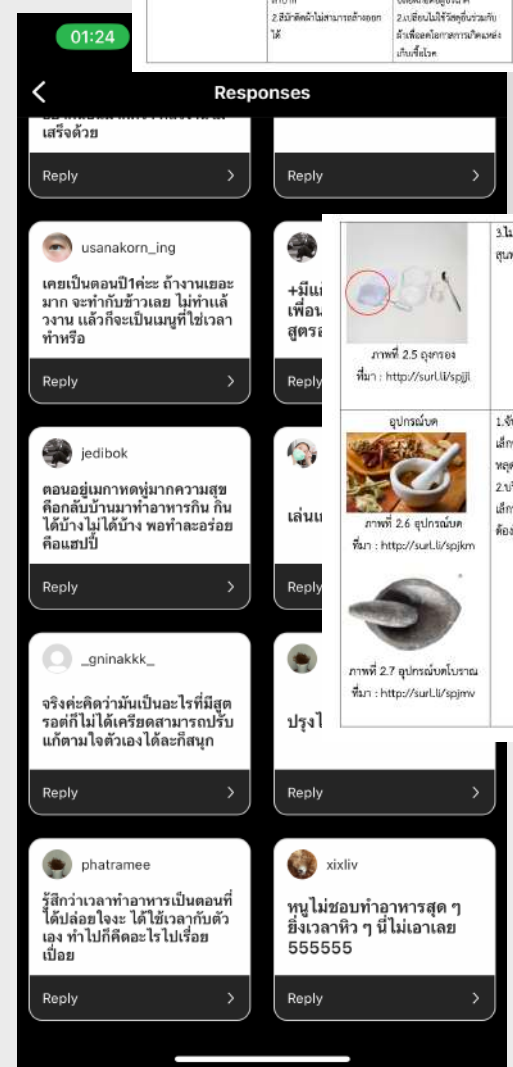


I initially explored Zen philosophy but found it too abstract to function as a practical design framework.

To ground the project, I:

- Conducted user surveys on stress and daily rituals
- Studied products associated with tea and mindfulness
- Analyzed how rituals structure behavior through sequence

This led to a sensory-based framework built around the five senses.







Porcelain was selected for its:

- Acoustic subtlety
- Tactile smoothness
- Visual calmness

Material became the mediator of experience.  
The aim was not aesthetic minimalism, but sensory clarity.

## Object as Behavioral Structure

The final set organizes experience through sensory progression:

Sight → Sound → Touch → Scent → Taste

Rather than instructing users to be mindful, the objects gently guide behavior through material and sequence.

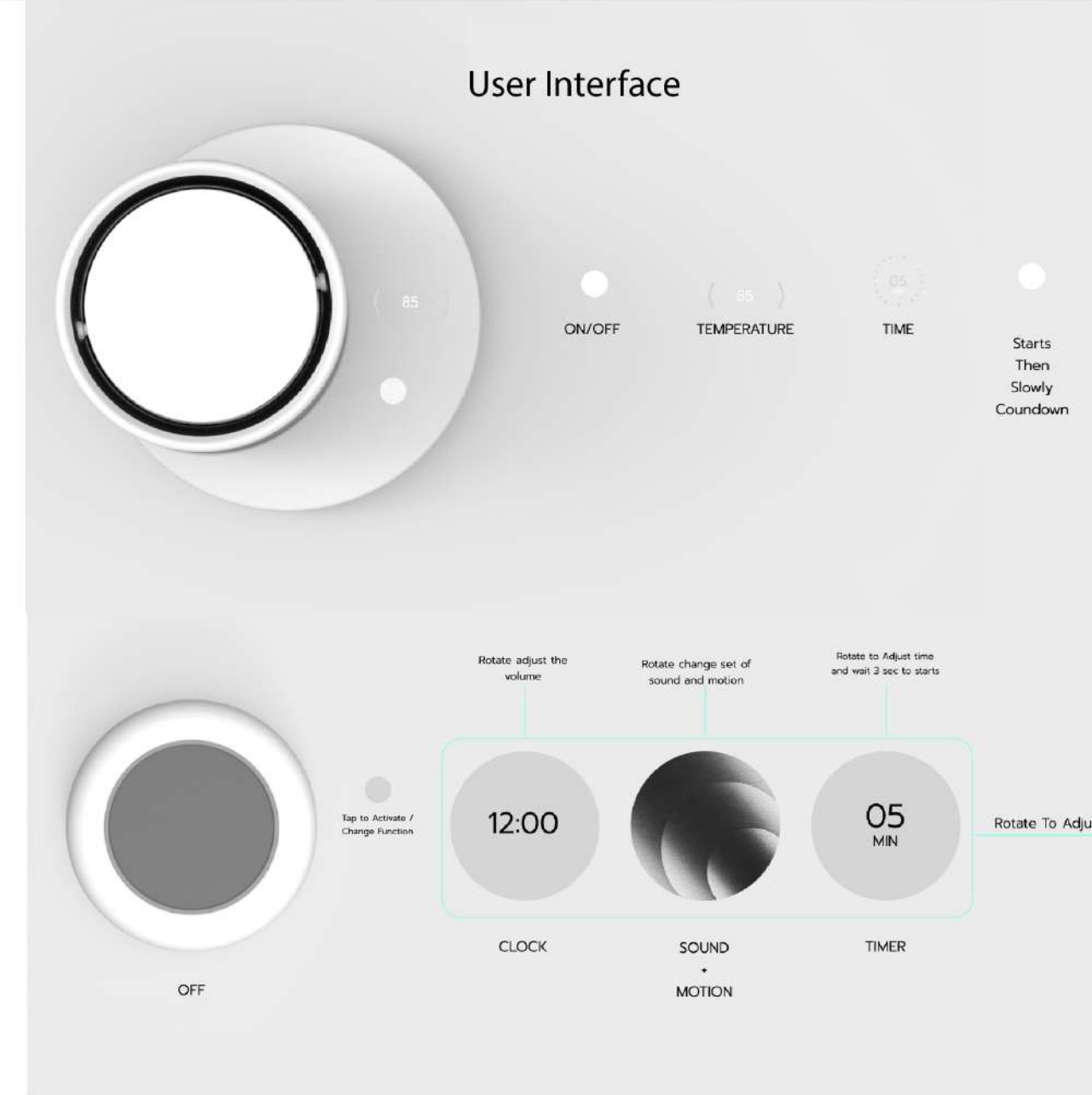
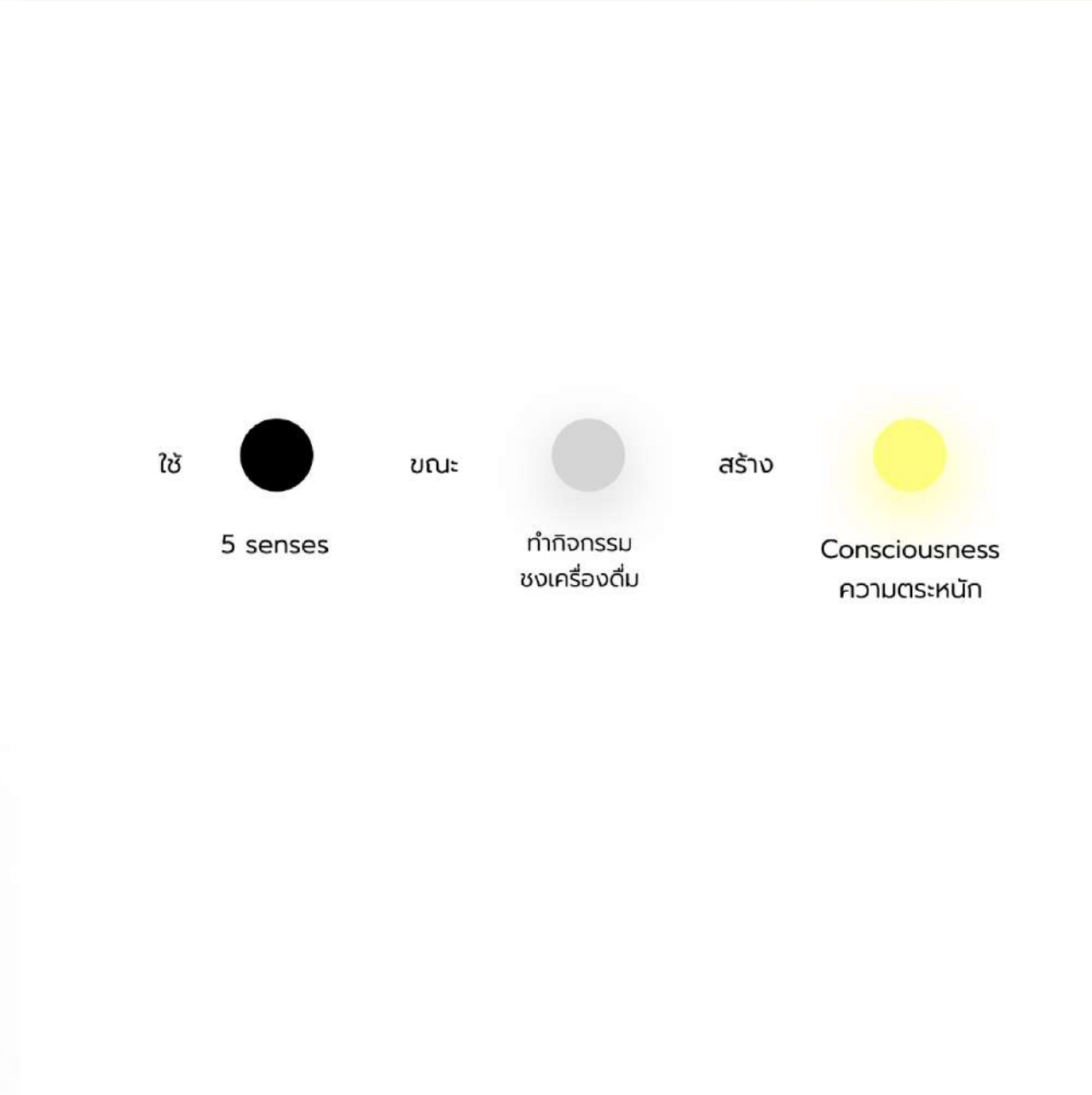
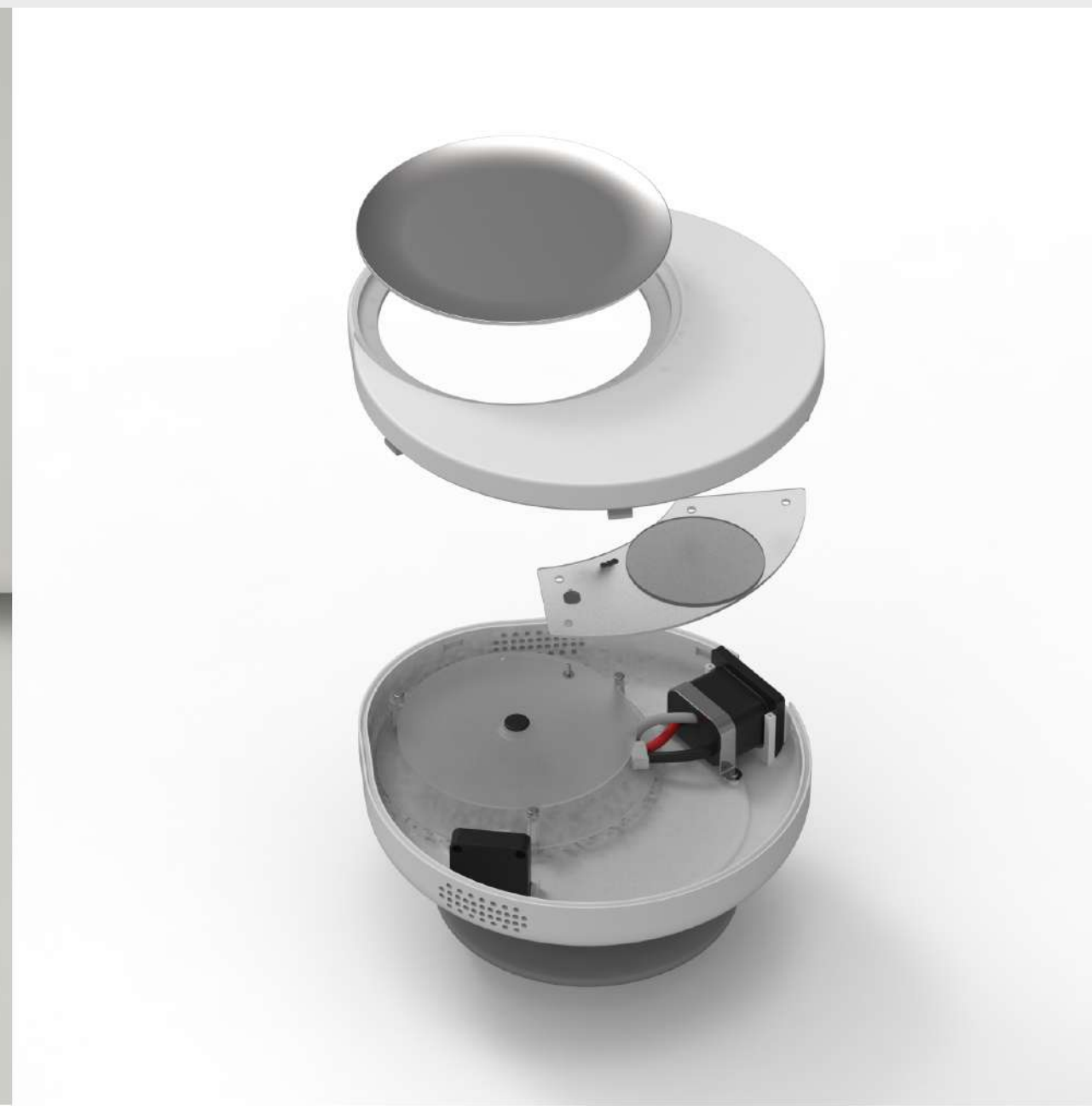
This project explores how design can quietly shape everyday awareness.

NEW ENTRY  
Simple



ADVANCE  
In Control, Experiment





# Thai Card

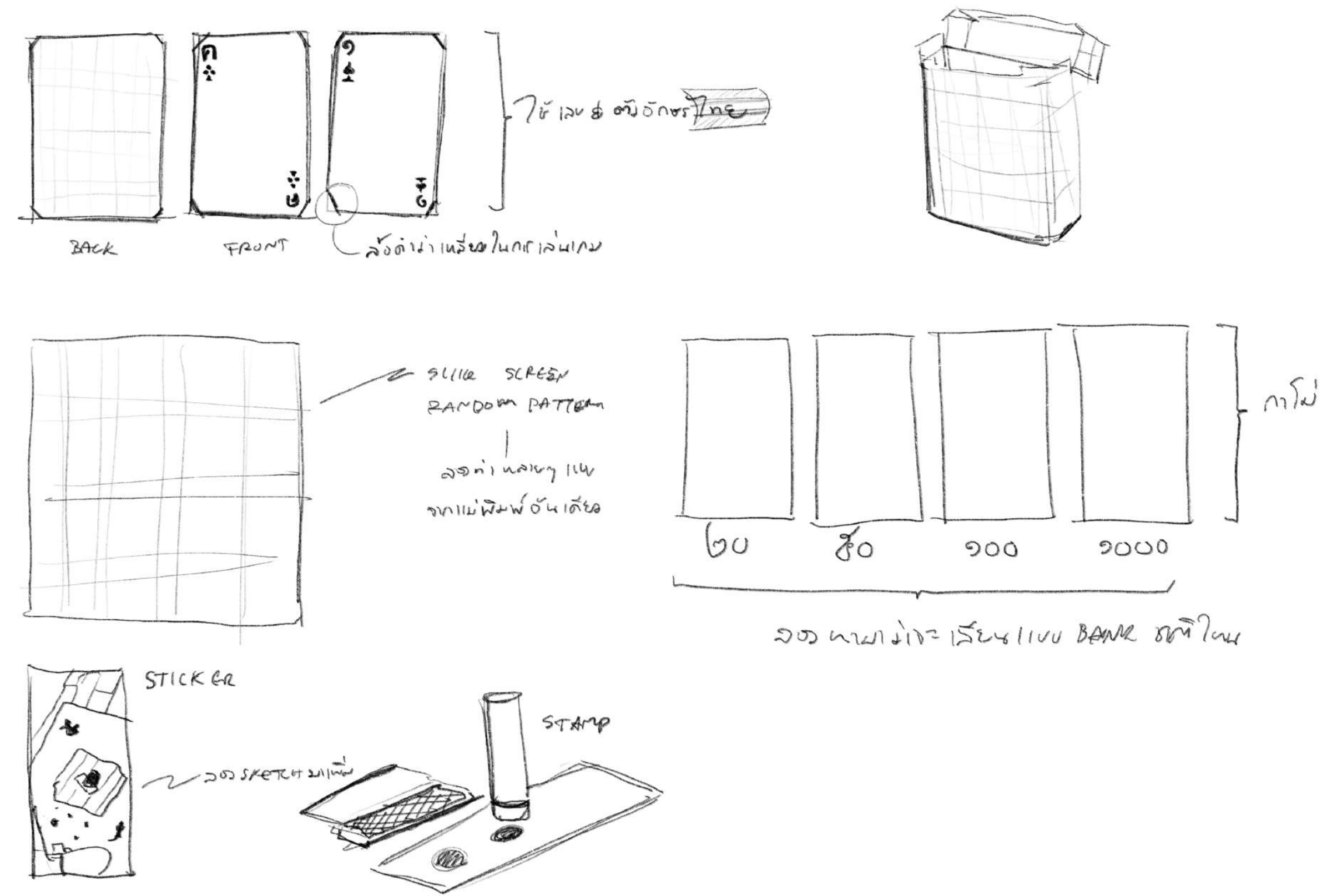
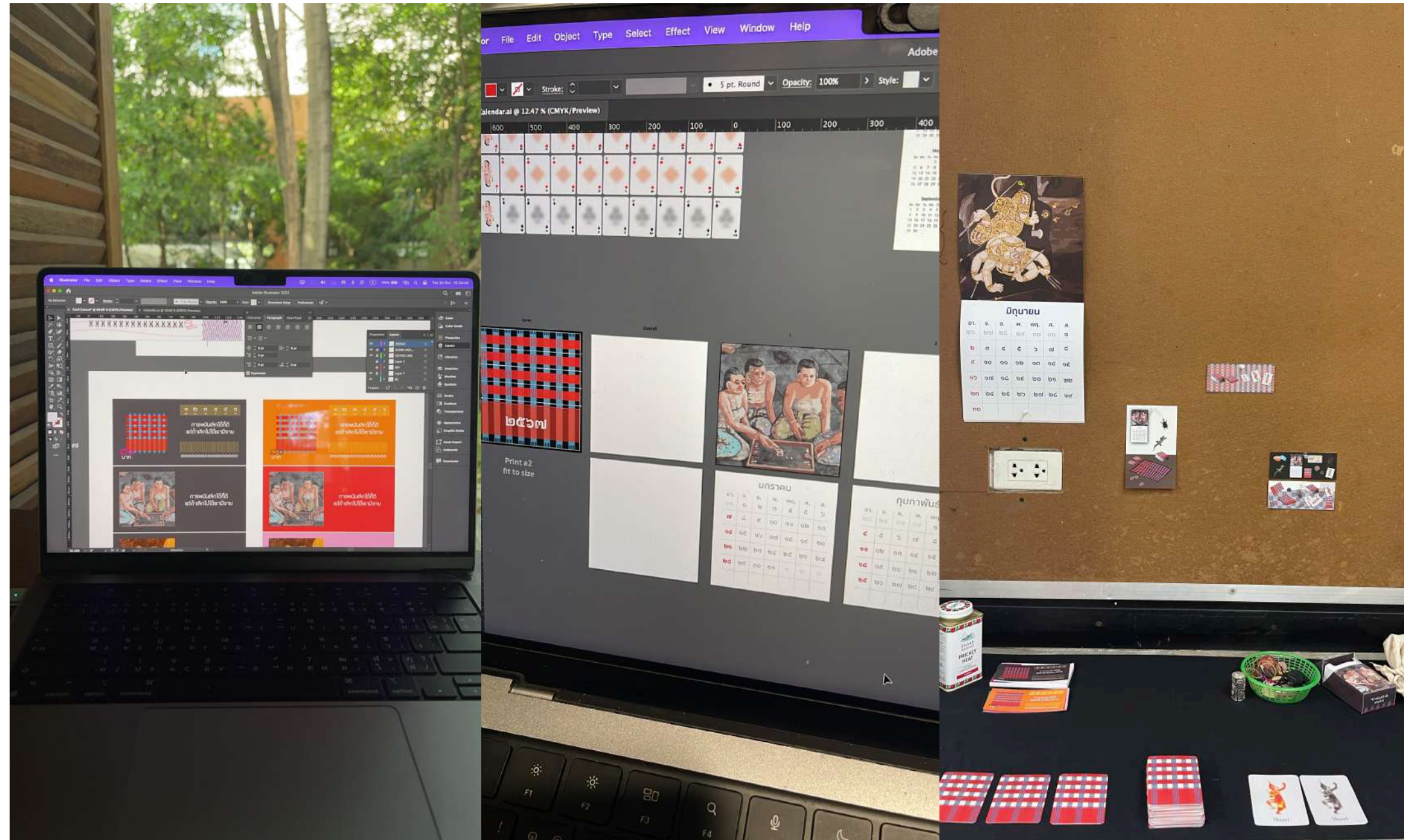
Thai Card — Design & Moral Perception

In Thai society, card games are strongly associated with gambling and moral stigma.

Objects themselves become carriers of social judgment.

This project examines how visual language reinforces cultural narratives.





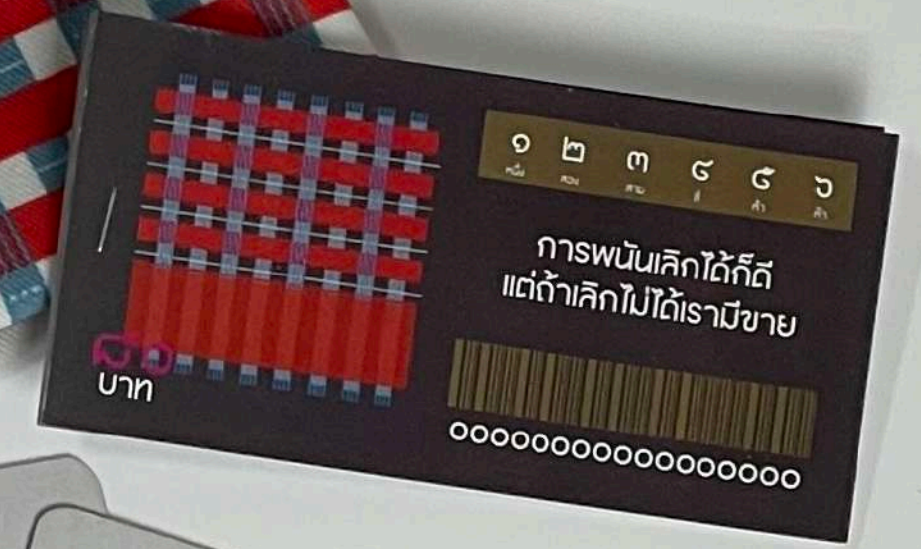
An individual class project exploring how card games are culturally associated with gambling in Thai society. The project reinterprets traditional Thai card sets to reflect the social beliefs and moral perceptions embedded in everyday objects, using design as a tool for cultural reflection.

This project asks:

How does design reinforce social control?

When does an object become morally coded?

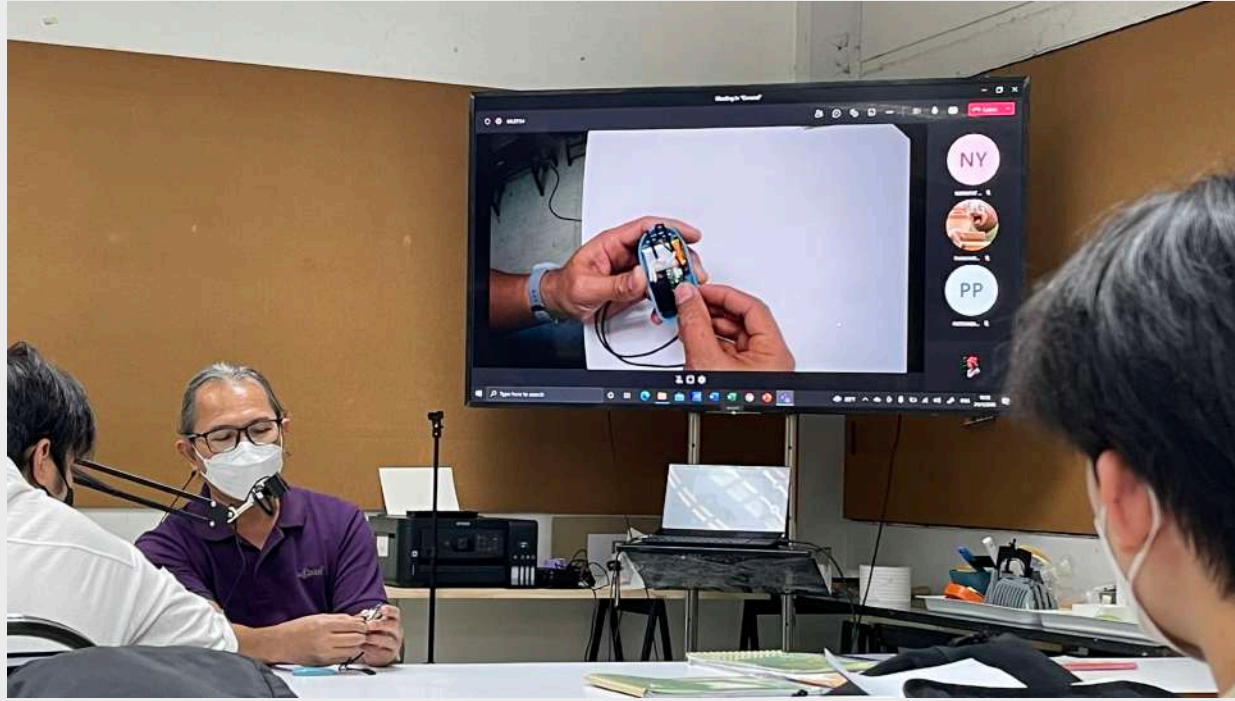
I learned that visual systems are never neutral — they carry cultural assumptions whether intended or not.



# IOVA Portable Ionizer

A product development project focused on full production logic,  
from proposal to prototype.





This was our first product design project that required engagement with the full production process, rather than focusing primarily on concept development. The project was structured as a work simulation, where the professor acted as a client and we were expected to respond with professional design practice.

We developed a formal proposal and followed the complete design process from briefing to development. The brief was to design a portable air ionizer with a minimal appearance, suited to contemporary lifestyles and everyday use.

# Brief

## design brief :

- design a small easy to use portable air ionizer with a minimal appearance that is suitable for the new generation's lifestyle
- powered by batteries
- can be used in a variety of ways
- must mainly be made with plastic
- use function and form are one as design solution

## design objective :

- design and develop an air ionizer with a beautiful appearance that is suitable for the new generation's lifestyle and provides a new alternative for the user
- design and develop an air ionizer that is both efficient and safe to use, as well as one that evokes trust in the user

## product criteria :

Small portable air ionizer powered by batteries that can store backup, change usage intensity based on weather, and is easy to use and convenient.

## product feature :

Have an uncomplicated user interface. can be easily disassembled for cleaning and can be utilized in a variety of ways.

## product condition :

Use plastic as the main materials that is user-safe. can be produced using the country's standard manufacturing technique with good quality and a level that does not fall below the Thai industrial standards institute (TISI.)

## design criteria

- modern, simple, outstanding
- convenient, easy, reliable, safe
- easy to manufacture, easy to assemble
- reasonable cost and competitive

## design needs

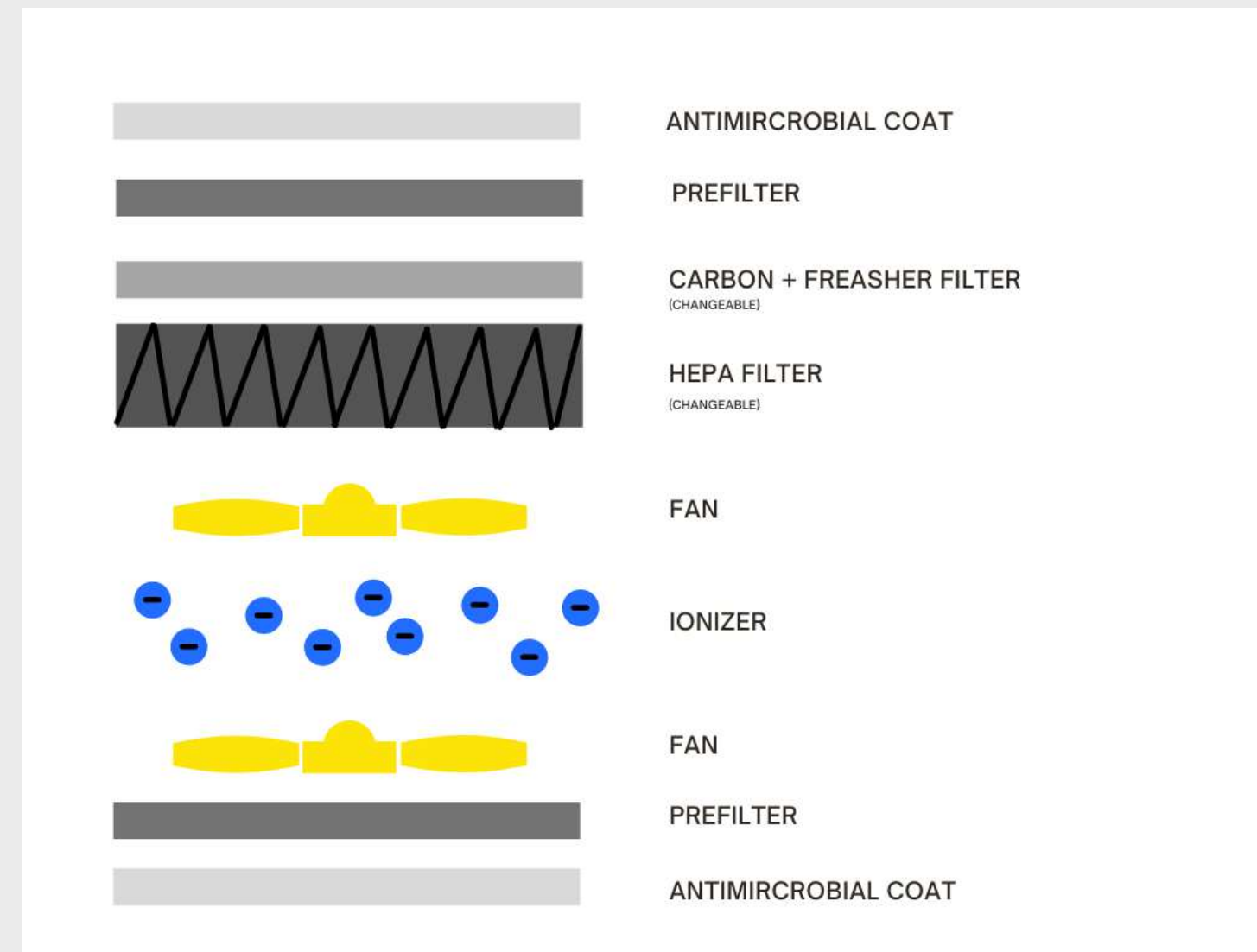
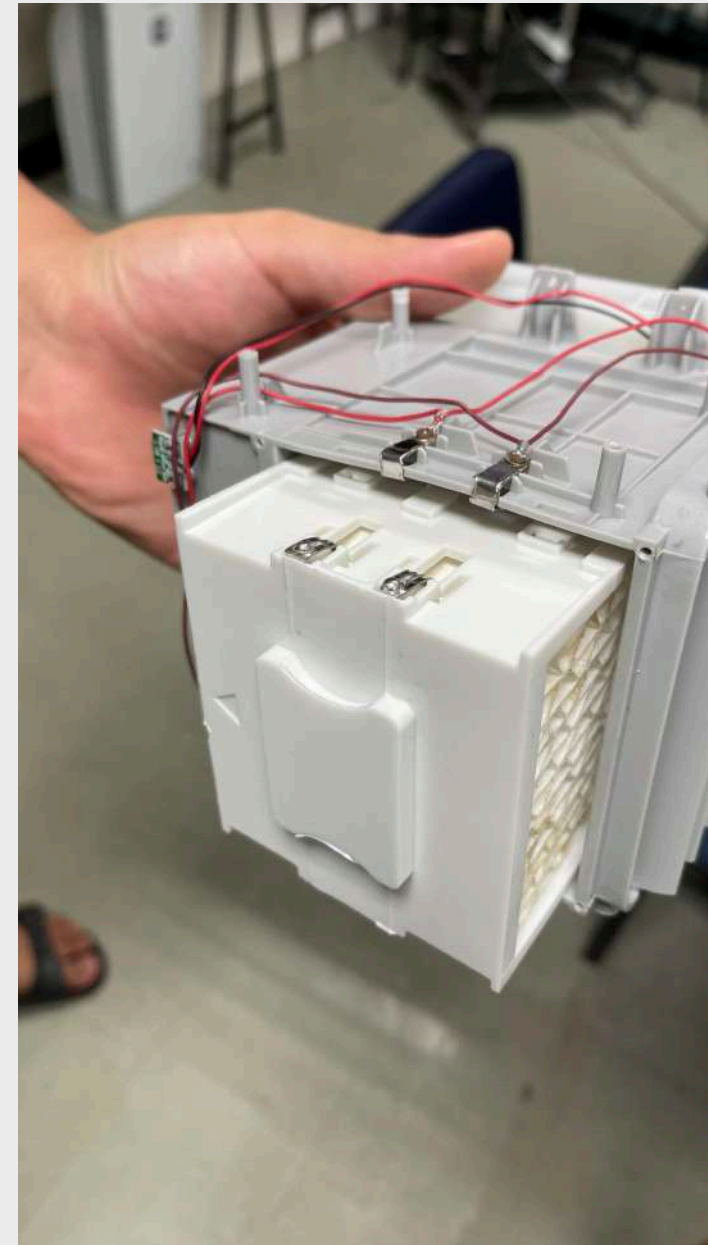
- easy to use with one hand
- simple to clean and odorless

## design requirement

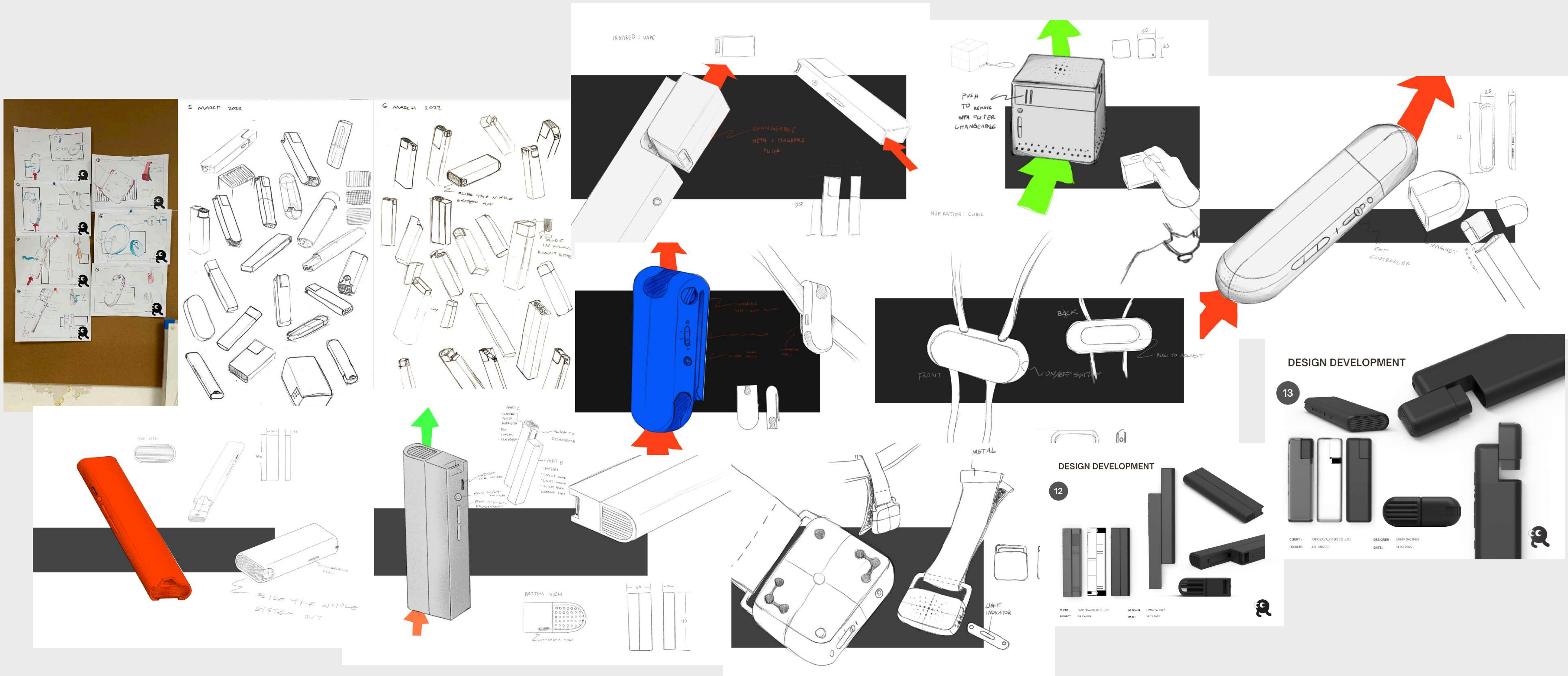
- modern, simple, outstanding
- assurance in safety
- beautiful appearance and suitable with the new generation's lifestyle

## design condition

- self-locking
- durable
- primarily made up of plastic using injection process

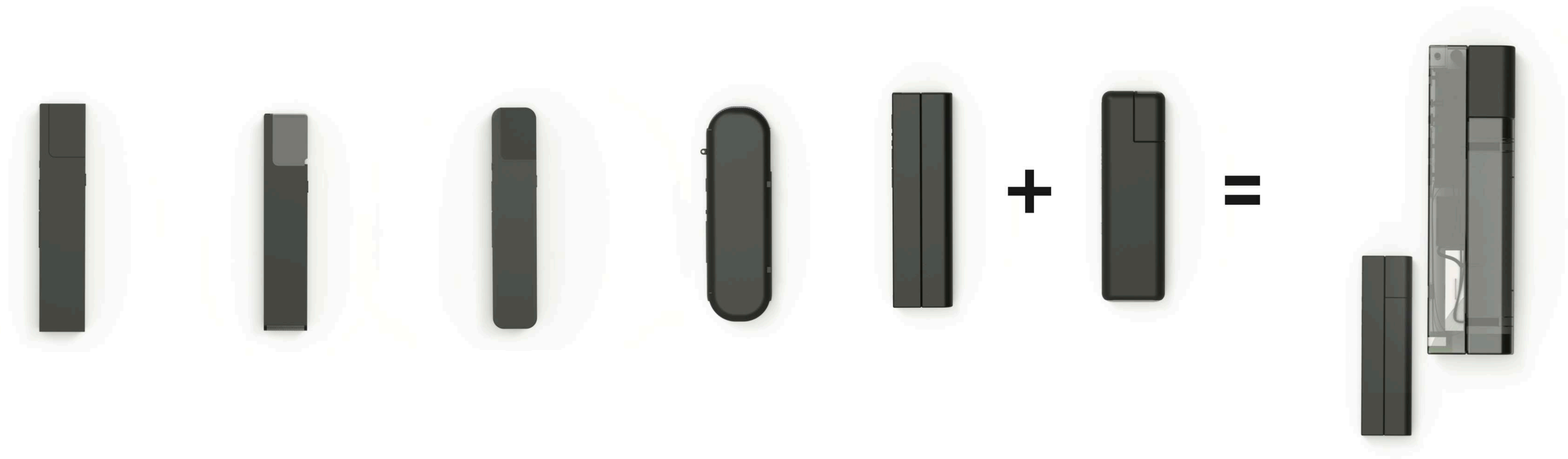


During this project, we explored practical considerations such as working with PCBs, component fitting, and assembly methods, including different locking systems such as snap fits and screws.

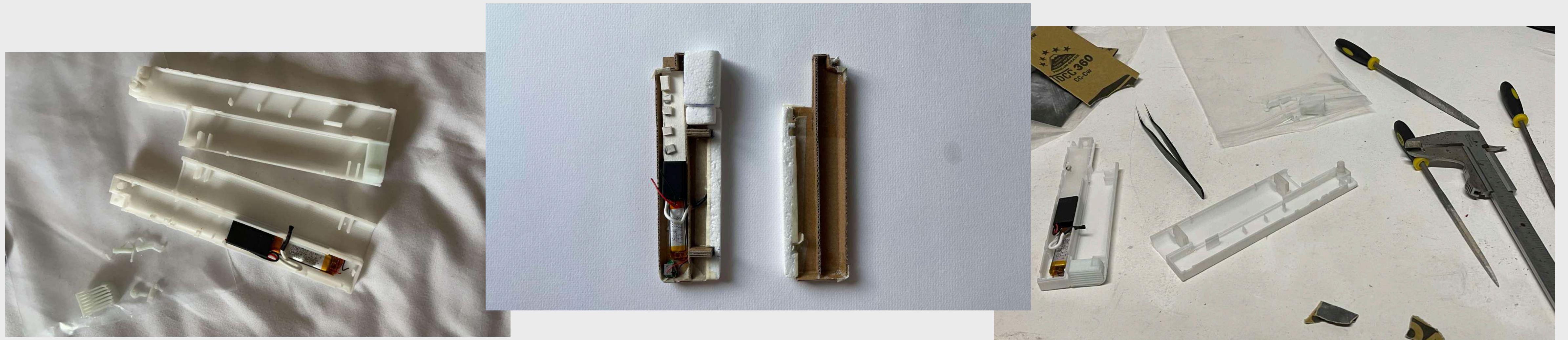


These sketches explore different product placements and forms, considering how the device could function both as a wearable or fashion-related object while remaining intuitive and easy to use.

# Design Development

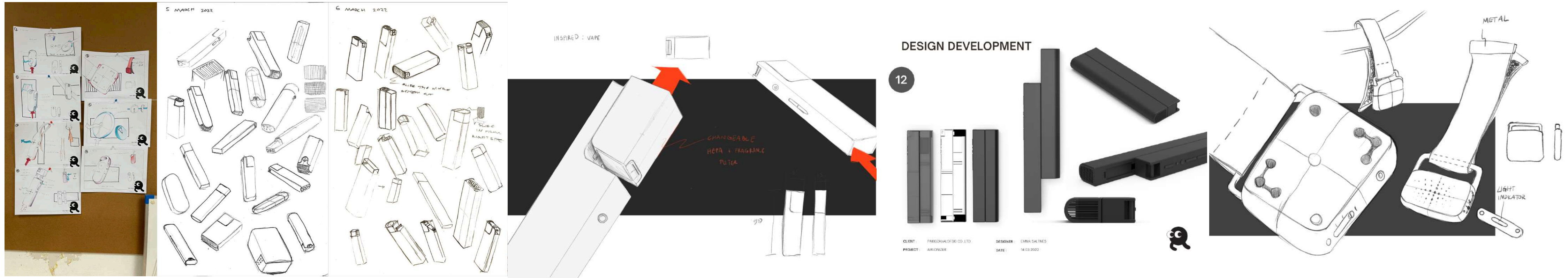


These images show the design evolution throughout the process, leading to the final outcome. The final design was selected for its functional advantages, including a replaceable filter, and for its suitability for production. The separation of the PCB and airflow components improves hygiene, maintenance, and manufacturing logic.



After finalizing the design, we tested it through mockups and prototypes to evaluate sizing, locking systems, and overall fit.

This step ensured that the design functioned as intended and was suitable for further development.



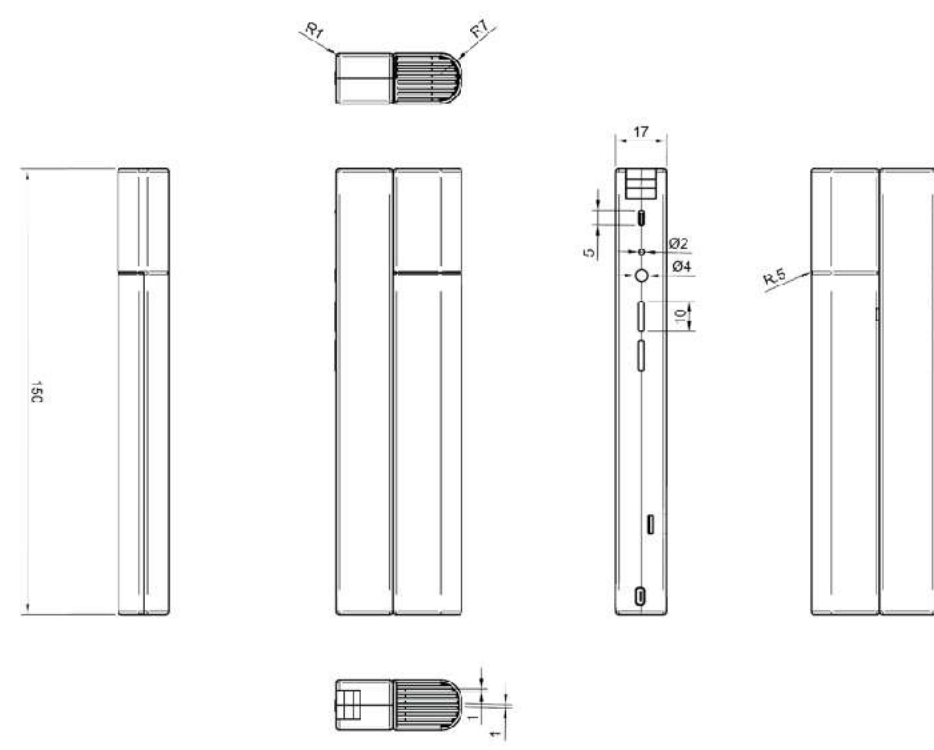
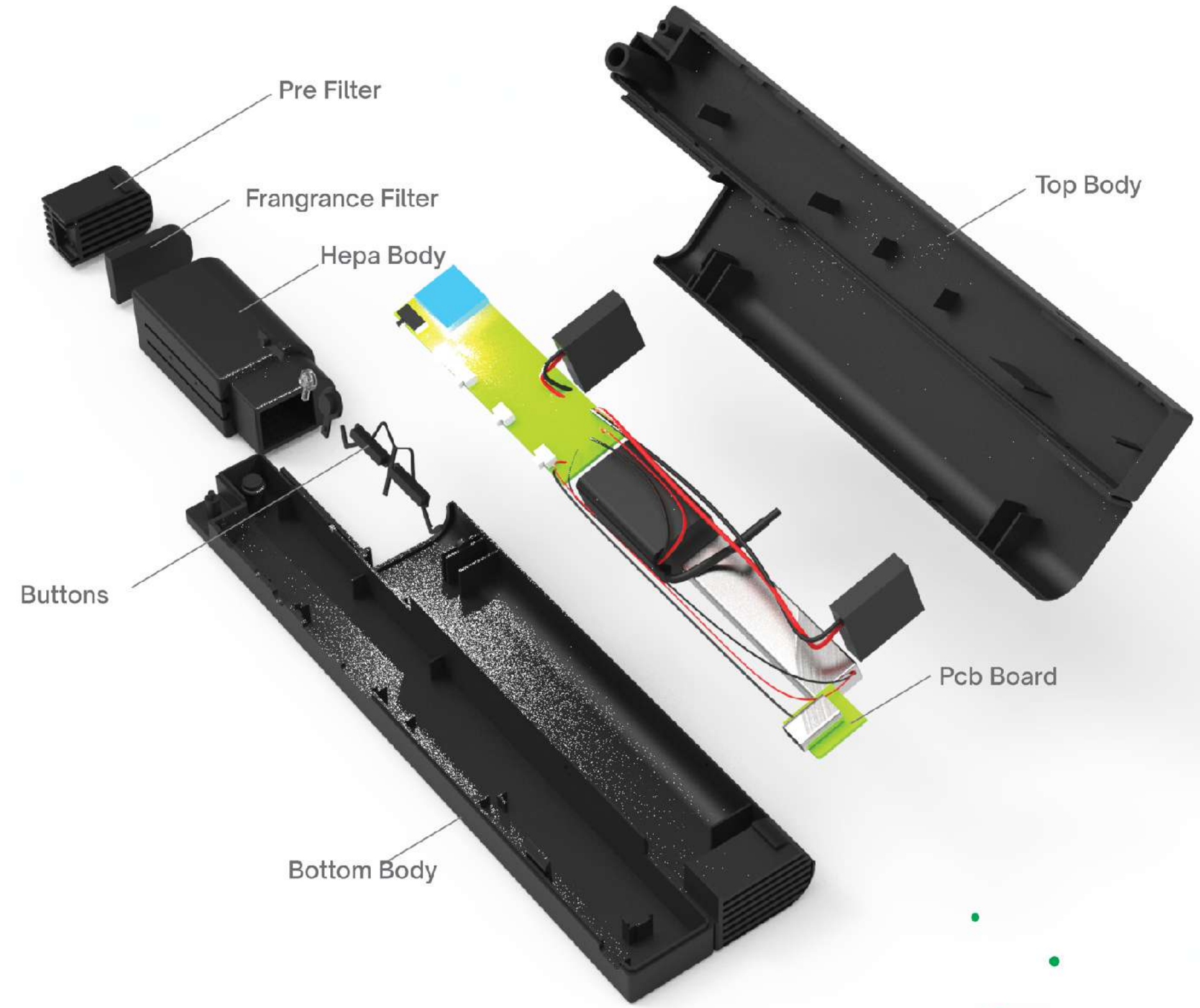
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# IOVA

## Portable Air Ionizer

### Concept

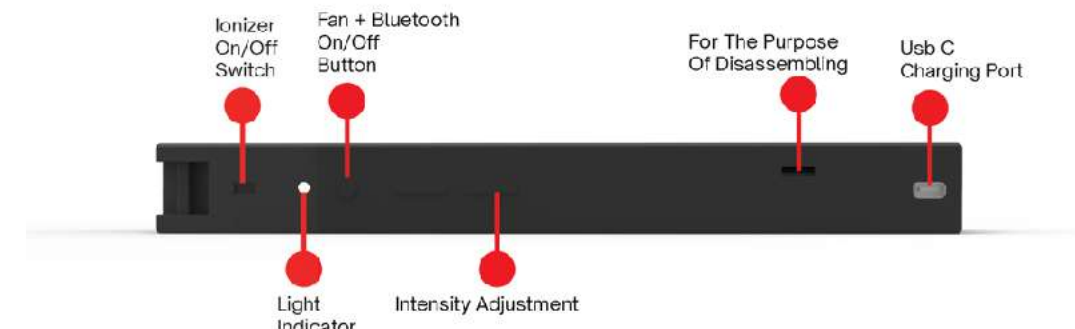
A small, portable, and simple-to-use Vape inspired Air Ionizer that represents an individual's lifestyle and is aimed at a new generation of people to use in daily life to protect themselves from poor air-quality.



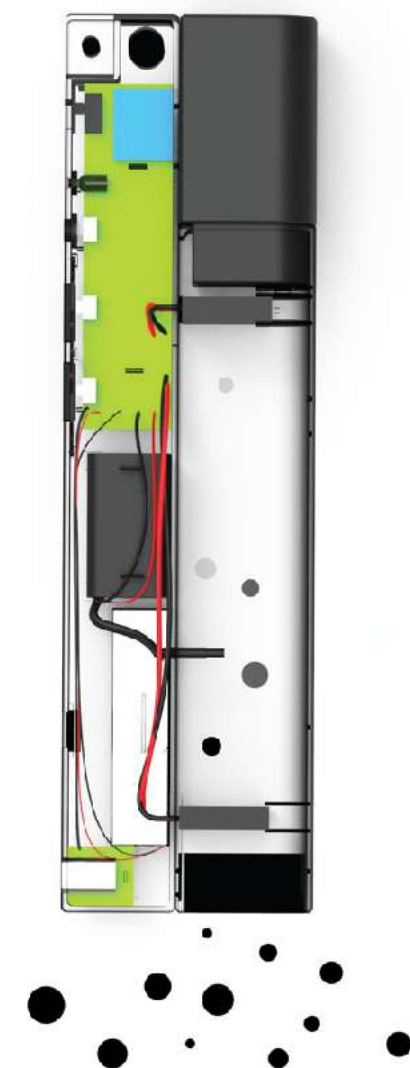
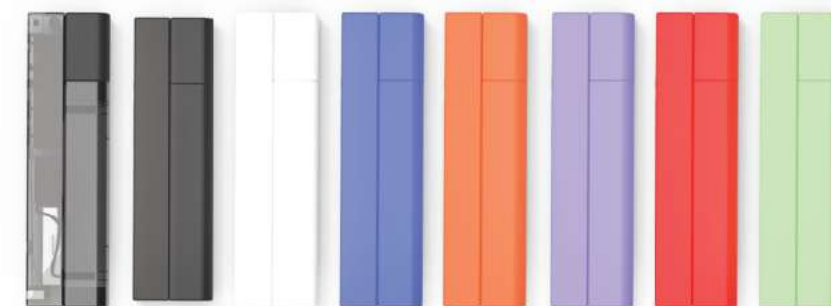
Changeable Filter



### Usage



### Colors



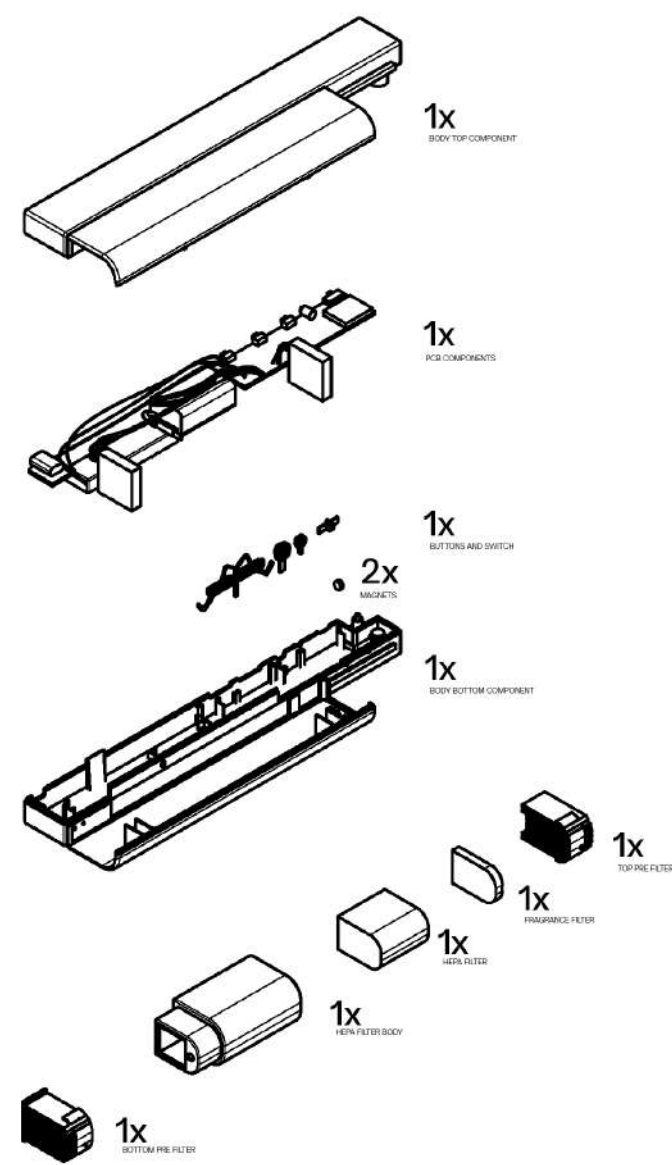


# IOVA

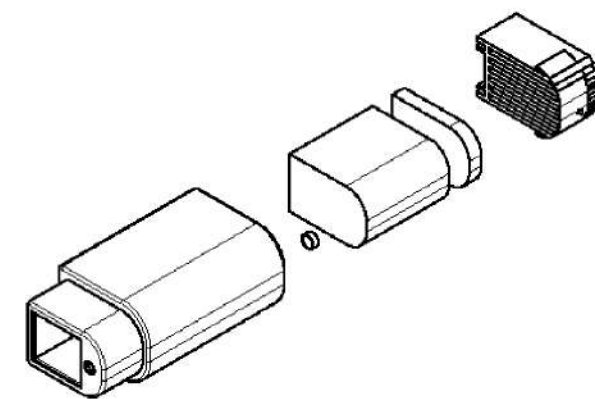
ASSEMBLY MANUAL



## PARTS



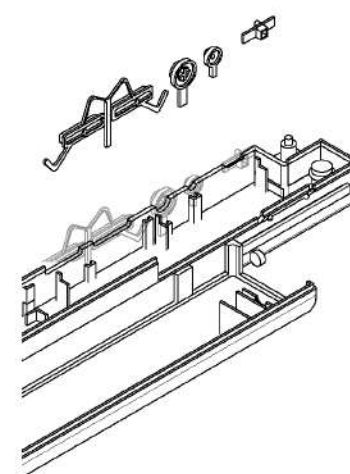
1



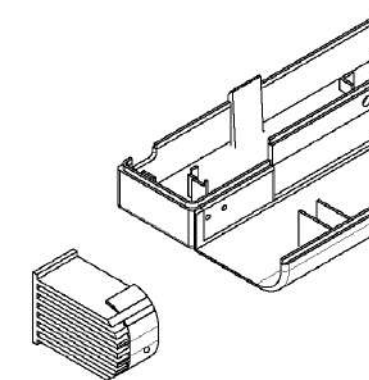
First, glue the magnet in place as shown in the picture, then install the hepa filter and fragrance filter in the sequence shown. Lock everything in place with the pre filter; a clicking sound will indicate that it is locked in place.

2

Place all of the buttons and switches as shown in the diagram. When properly inserted, the buttons should not be able to move.

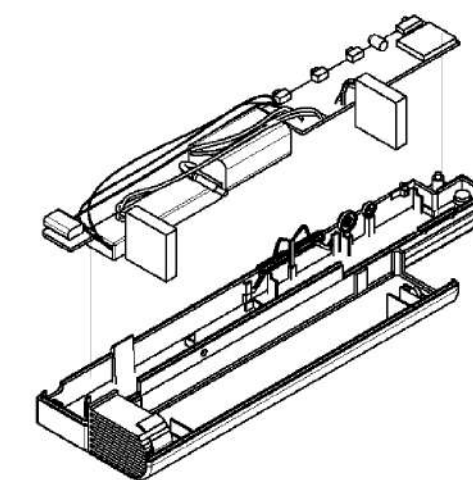


3



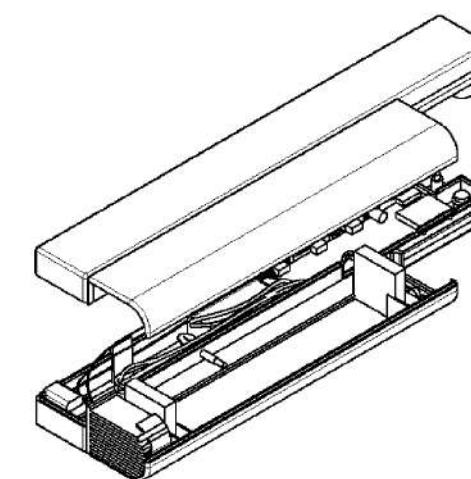
Snap the bottom pre filter onto the main body; a snapping sound will indicate that it is secure.

4



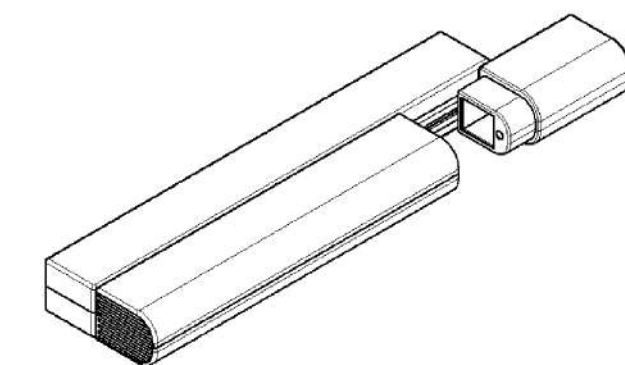
As shown in the diagram, assemble all PCB components, including the pcb, switch, buttons, light, fans, USB C, ionizer, and battery. All of the components should not be able to move when correctly inserted.

5

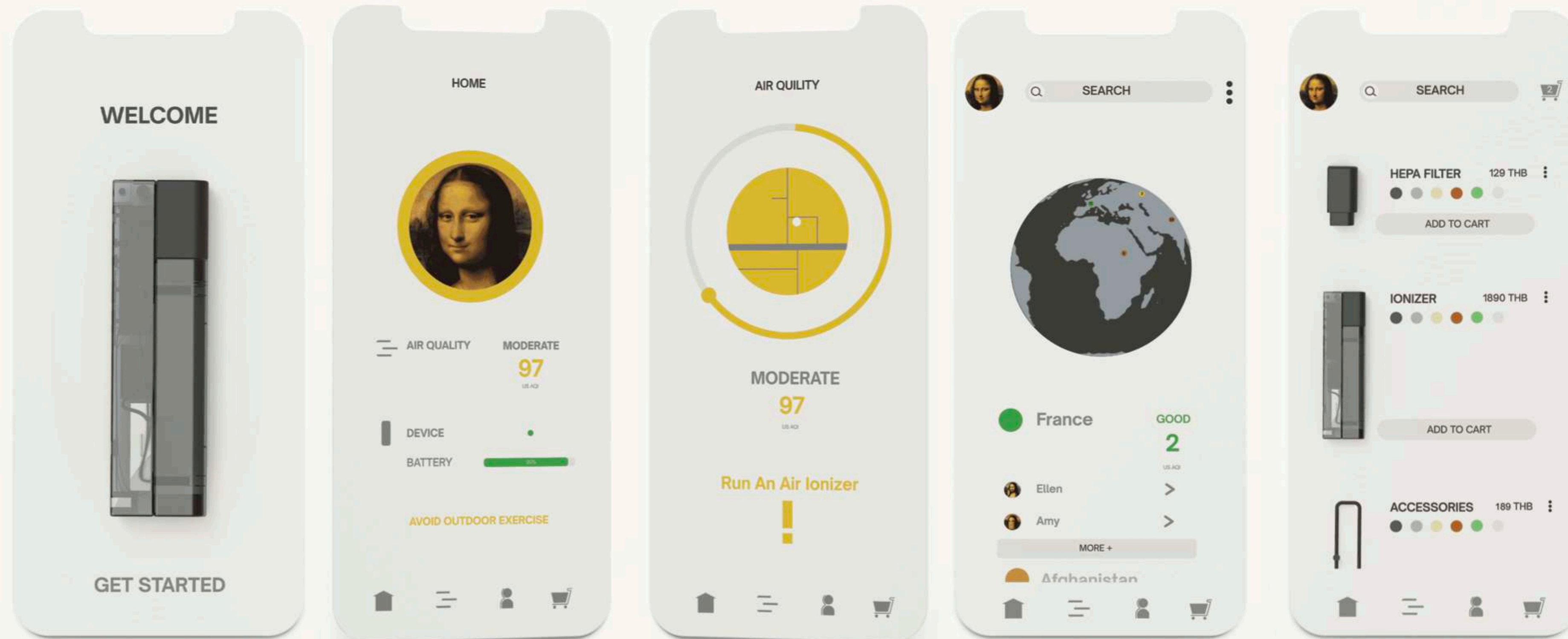


Close everything up by assembling the top component of the body. To verify if it is correctly closed, carefully press all of the edges to ensure that the snap lock is secured in place.

6



Finally, install the Hepa filter component as shown into the main body. When properly inserted, there should be two clicking sensations to indicate that it is locked in place.



I also designed the user interface for the companion app used with the product, focusing on clarity, usability, and seamless interaction between the device and the digital experience.

# Armchair

PAC 004 25 | Armchair for Punyisa Villa

Furniture Practice — Production Context

Selected work from my role as Furniture Designer at M2 Plus.

In these projects I:

- Developed CAD models for fabrication
- Coordinated with carpenters and upholsterers
- Adapted material decisions to manufacturing constraints

This experience strengthened my understanding of production reality.



Armchair sketches developed during my work with Punyisa as part of a task to revise an existing design used in the office while maintaining a similar visual language.

The sketches explore adjustments in form, proportion, and structure, and were used to test revisions, refine details, and communicate design intent within a professional studio environment.



## 2 Seater Sofa

P2SS 003 25 | 2 Seater Sofa for Punyisa Villa

Furniture Practice — Production Context

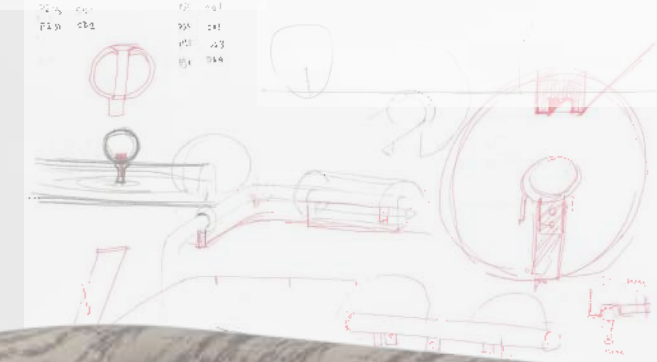
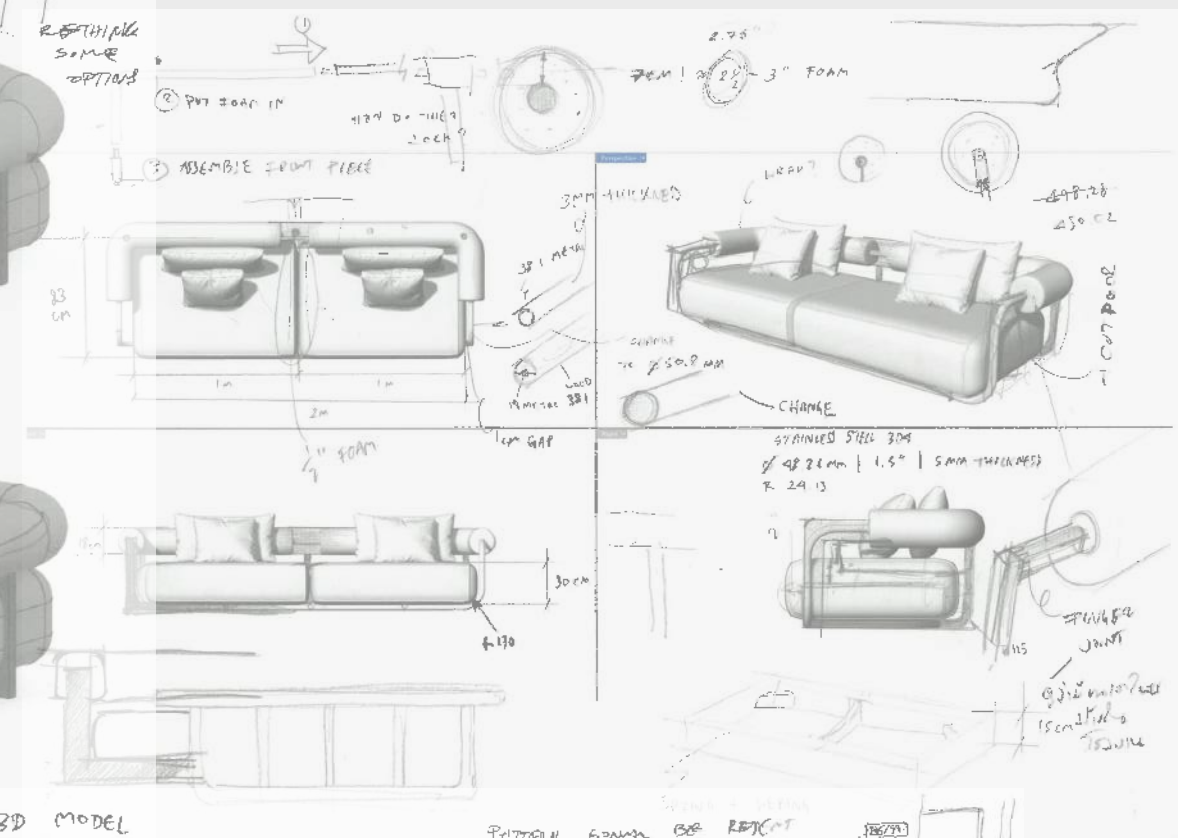
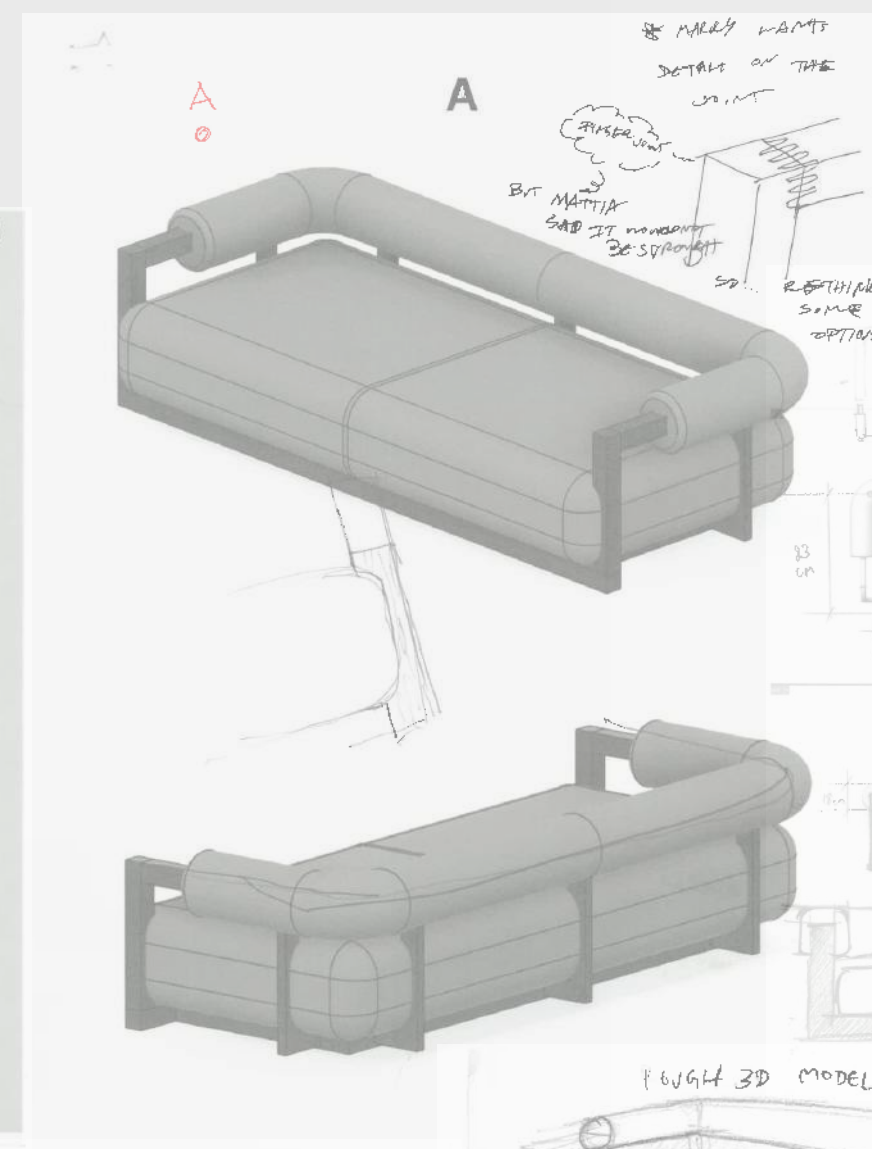
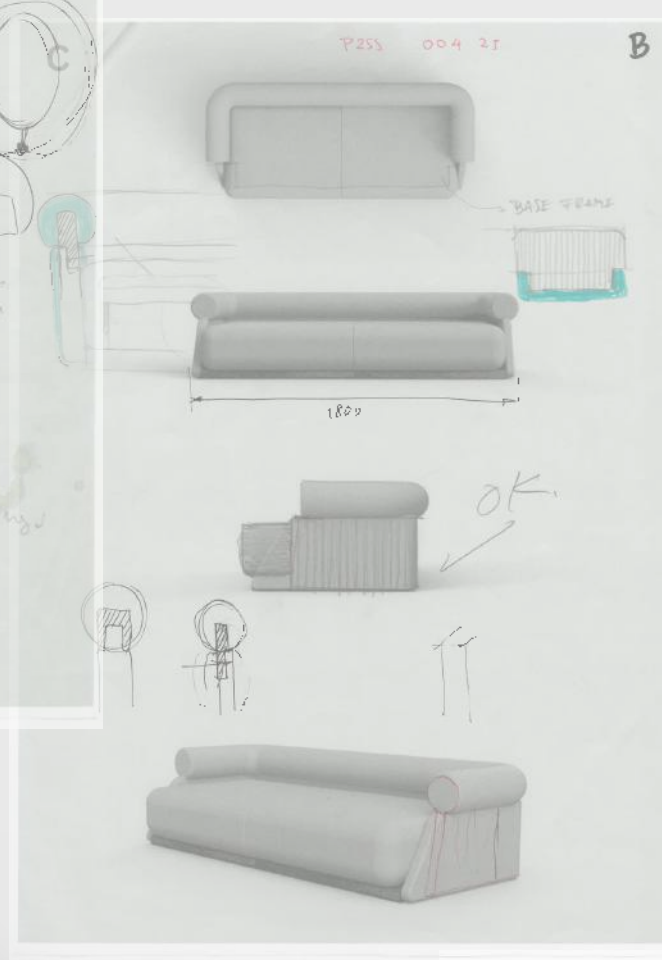
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The task was to revise an existing design currently used in the office while maintaining a similar visual language.

In response, I adapted the design by changing the material to wood in order to better align with our manufacturing process. This revision allowed me to explore more complex design considerations, including material behavior, production logic, and structural refinement, while preserving the original character of the product.



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**Thank you.**

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