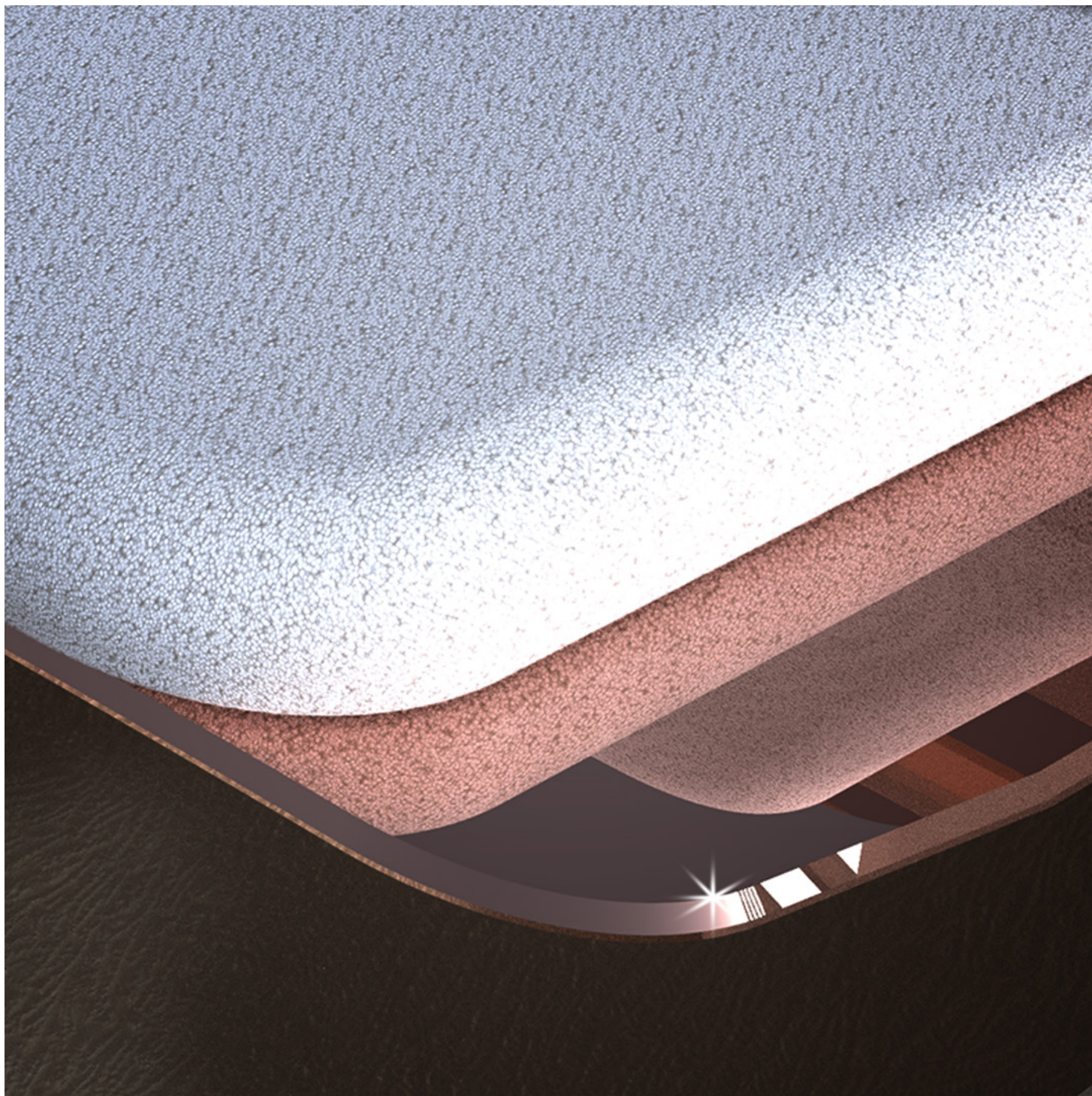


2030 MOVING WORKSPACE



Seunghoon's Letter

One of the things I learned while designing my graduation work was to archiving my work. Keeping an archive of your work is like creating stairs to move on. Since we are designers, we feel it only when we see it with our eyes. The archive of the work is to check the stairs that we have climbed so far. We feel a sense of accomplishment only when we see the stairs with our eyes.

It's important to archive your work, but you can't just spend time on it. So it's important to create your design process that allows your work to be archived naturally. I believe that the archive will not only help you grow but also help the next generation.

Hoping the next generation making it easier to archive their design process of the work, here I start UNIST Industrial Design Chronicles 2019.



Seunghoon Lee

2030 MOVING WORKSPACE

Contents creator of this issue.

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2030 MOVING WORKSPACE is a business-purpose autonomous car interior concept operated by car sharing services.

Proposing a new layout of interior elements and forms for working that will be changed in the autonomous driving environment.

Prologue

I already had the idea of designing a space at the start of Creative Design 1, the course which ends up with undergraduate degree show. I decided to design a space because I was greatly inspired by the works of two great artists I met on my travel to Spain in 2018 winter.

At Prado Museum in Madrid, I was able to see Diego Velázquez's *Las Meninas*. According to the interpretation of French philosopher Michel Foucault, Velasquez wanted to express both visible and non-visible space in *Las Meninas*. As I watched the painting as my eyes shifted, I couldn't help but admire the Velázquez's expression at the same time as I understood his intention. King and queen reflected in the mirror made me imagine that I was standing where they were standing. When I followed the eyes of the characters in the painting, it moved across the visible and non-visible space and circled infinitely, creating a fruitful three-dimensional feeling. Completed in 1656, the analog painting was creating a more three-dimensional space than any other digital works of the 21st century.

→ *Las Meninas*

Diego Velázquez, 1656

Las Meninas was completed in 1656 by Diego Velasquez, owned by the Prado Museum in Madrid, Spain. The complex and enigmatic style of painting in this work raises questions about which is real and which is illusions. The work depicts a main chamber in Royal Alcazar of Madrid during the reign of King Philip IV of Spain, capturing the most distinctive parts of the



Spanish royal family exactly as if they had been photographed. Some of the characters are looking out of the canvas towards the viewer, while others interact among themselves. The young Infanta Margaret Theresa is surrounded by maids, chaperone, bodyguard, two dwarfs, and a dog.

In Barcelona, I could see Antoni Gaudí's works. Gaudí believed nature was the most perfect thing in the world. Gaudí said *But man does not create... he discovers. Originality consists in returning to the origin.* His philosophy can be easily found in his works. The bridge in Park Güell was made of materials from surrounding nature environment, creating an atmosphere as if trees and stones were standing in harmony with nature. In addition, the upper part of the bridge provides a space for birds to nest and live in, giving a glimpse of his values for co-existence with nature. Park Güell may have failed to be a luxury residential complex, but it is obviously a great work of Antoni Gaudí which clearly reveals his philosophy throughout the test of time.

↗ → *Sagrada Família*

Antoni Gaudí, 1882 - Present

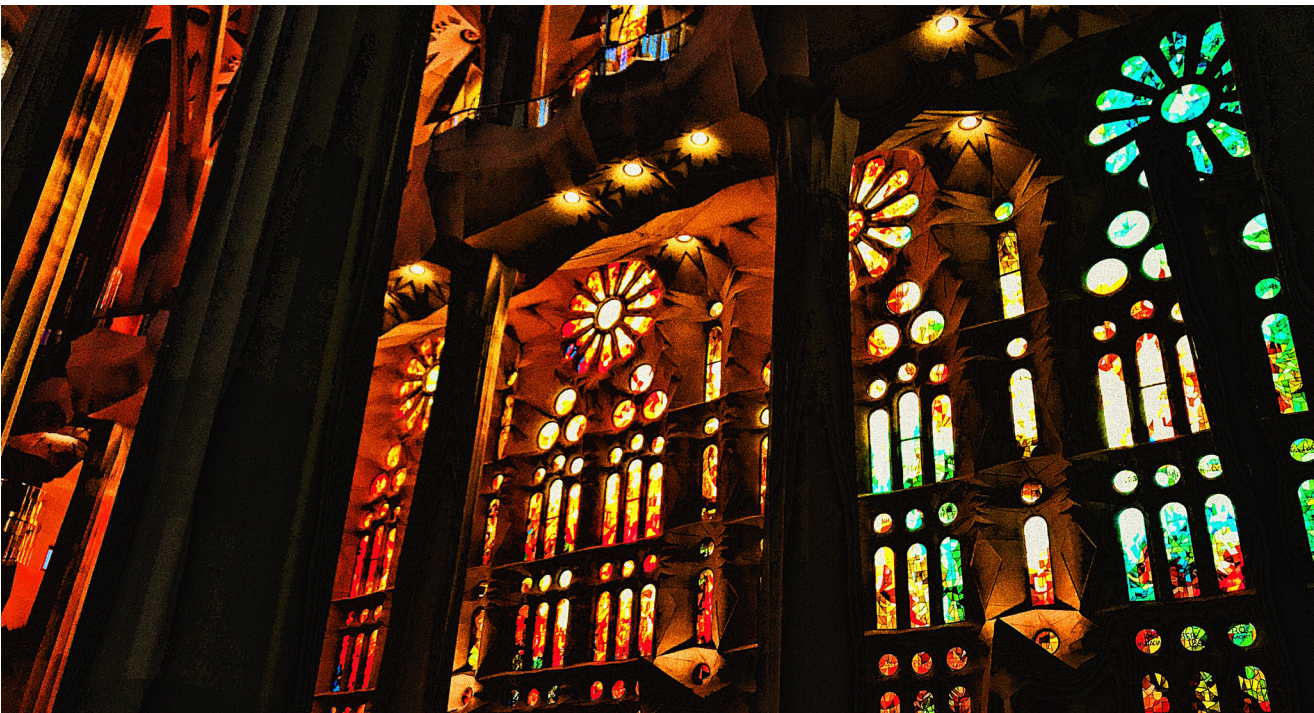
Sagrada Família is a Roman Catholic minor basilica that is being built in Barcelona, Spain. Antoni Gaudí, an architect from Catalonia, designed and was responsible for the construction. The construction of the cathedral, which began in 1882, was only one fourth completed in 1926 when Gaudí died at the age of 73. It is under construction so far.



↑ **Park Güell**

Antoni Gaudí, 1914

Park Güell is a public park consisting of gardens and architecture elements located in Carmel Hill, Barcelona, Spain. *Park Güell* is a high-end residential complex that Eusevi Güell entrusted to Antoni Gaudí to design in consideration of Barcelona's urbanization, but it later failed and is being used as a public park.



In Barcelona I could meet Gaudí's other work. Sagrada Família, which is still under construction, was overwhelmed with grandeur just by looking at it. The mood inside the cathedral changed dynamically over time. The blue-stained glass on the east side and the red-stained glass on the west side dyed the interior space of the cathedral from blue in the dawn at the beginning of a day to red with the sunset at the end of a day. A similar mood can be felt outside the cathedral. The eastern outer wall of the cathedral, where the sun begins the day, is carved with the birth of Jesus, and the opposite western wall is carved with the sacrifice of Jesus' cross, so that the flow of the day is accompanied by the epic flow of the Bible. It is not just physical form and sculpture that tells the story of the Bible, but it is designed in consideration of the flow of the surrounding environment over time, giving the immobile architecture a lifelike feeling.

It touched my heart that the spaces created by Velázquez and Gaudí could impress many people and convey their intentions over a long time. Therefore, I decided to design a space as an undergraduate degree project based on my longing for Velázquez and Gaudí and the infinite possibilities that space has.

One day, I was sitting at Starbucks looking at this and that on the internet to think about the specific theme of the project. As usual, I was looking for newly revealed concept cars. Perhaps because I decided to do a space design in a big frame, I became particularly interested in the interior of the concept cars. Looking at the fresh concept car interiors that have never been seen before, I realized that the automobile industry, which is placed in the face of a huge change in autonomous driving technology, is demanding unprecedented innovation. So, I decided to design an interior of the car for the emerging autonomous era.

After deciding to design the interior of an autonomous car, I naturally wondered where to get inspiration and ideas. Looking at the interiors of concept cars that are so different from the present, I came to think that the inspiration for autonomous car interior should be found from somewhere else, not in cars. So, I started looking around the interior of Starbucks where I was sitting, and then I thought about why I enjoy working at the cafe, the atmosphere of my favorite space, and the way I prefer to work. This stream of thoughts naturally led me to design the interior of an autonomous car, 2030 Moving Workspace, with the concept of a workspace that is flexible for various works.

Background

Autonomous driving technology is rapidly growing, and the experts predict that the autonomous driving technology will begin commercializing from 2030. The commercialization of the level 5 autonomous driving technology, which does not require drivers, changes the way cars are produced, sold, and used. The biggest change in the use of autonomous driving technology from a user-centered perspective is that drivers are not needed. When there is no longer a need to drive, the passengers will be physically free on the move and therefore the interior of the car will be subdivided into various activities. Passengers will live by thinking that the time they travel by car is no longer wasted but productive time.

The way we work will also change greatly. Currently, people are forced to work in one fixed place, move to another, and then do another work in that place. However when the autonomous driving technology is commercialized, we will be able to do only work in a fixed place that is restricted with a specific place, and then fully handle the rest while on the move. Therefore, passengers will demand work environment which they can easily prepare and clean up their customized working environment. The priority value for traveling in the car will be also changed to a comfortable working environment rather than a quick one.

Artificial intelligence, which is embedded in autonomous cars, connects all cars to establish a more efficient transportation system through V2V (Vehicle-to-Vehicle) communication. The decreased burden of moving with autonomous driving technology and the increased accessibility to moving will change the current appearance of workspace being concentrated in the center of the transportation system in the city. As workspaces will be distributed evenly to areas suitable for each work characteristics throughout the whole city, the problem of urban traffic congestion as well as urban hollowing out will be gradually resolved. Due to reduced traffic congestion, cars are driven at a constant speed, creating a more comfortable environment for passengers to work while on the move.

Concept

Visual motifs were selected after extracting design keywords and scenarios to specify the concept of 2030 Moving Workspace. First, the design keywords were organized into *professional, nature, and analogue* by analyzing the characteristics of passengers using autonomous cars that will be commercialized from 2030 which is generation Z.

Design Keywords Professional

Referring to research that artificial intelligence will replace 40% of current jobs by 2030. Artificial intelligence which is the core technology of the fourth industrial revolution, future jobs should be experts who understand various fields with emotions and intuition which only humans have. Therefore, detailed design keywords under professional are *bold, contrast, and intelligent* that can express braveness and various expertise that can stand out in the artifacts with emotion and intuition.

Nature

Behind the rapid development of technology, there are many environmental problems around us. Generation Z, born in the era of environmental problems, has a high awareness and interest in eco-friendly products and services. Currently, the eco-friendly theme is emphasized in the only production process of products, but I think there will be an increase in awareness of eco-friendly in terms of form factors and user experience in the future. To effectively reflect the asymmetrical and geometric shapes and the changing characteristics of the nature, *asymmetry*, *geometry*, and *whimsical* were derived as detailed design keywords under nature.

Analogue

Generation Z, born in the digital era, tends to accept the technology or culture of the previous analogue era as a new experience. This is a new-tro trend that has emerged throughout our society. A typical example is the increasing number of people looking for film cameras, not digital cameras. The simple and intuitive characteristics of analogue experience can solve the gap caused by our lifestyle, which cannot keep up with the rapid pace of technological development. *Calm, simplicity, and hidden technology* were derived as detail design keywords that reveal these characteristics well.

Even as times go by, the way we work will not change much. Even before the 21st century, we sat in front of our desks and did our desk works, and we had been sitting around a wide table and do meetings with many people. As technology advances, the only thing that has changed is the variety of space to work. Compared to the past when we could only work in fixed places, we can now work at home and in shared offices with laptops, and people in various places can have meetings with video conference. Autonomous driving technology is just providing us a new place to work. Even if we work on an autonomous car, we will still do our desk works at our desks, and several people will sit around the table drinking coffee and do meetings.

With more workspace options, 2030 Moving Workspace can be operated as a car sharing service with various brands.

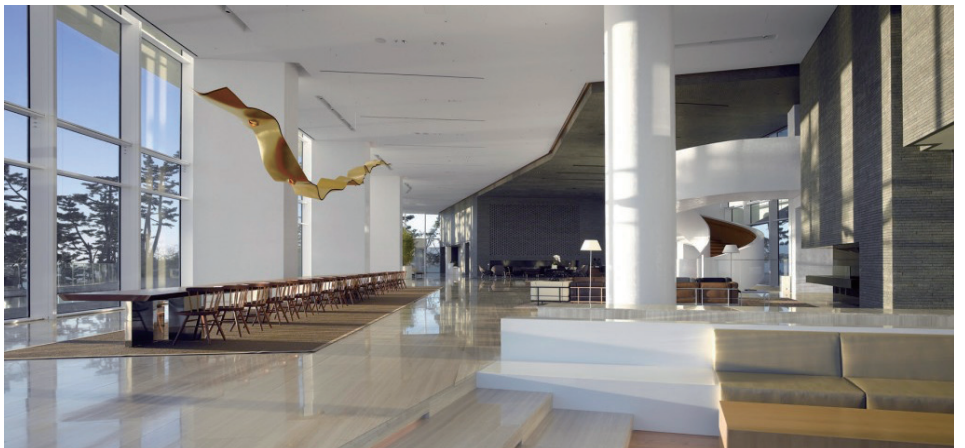
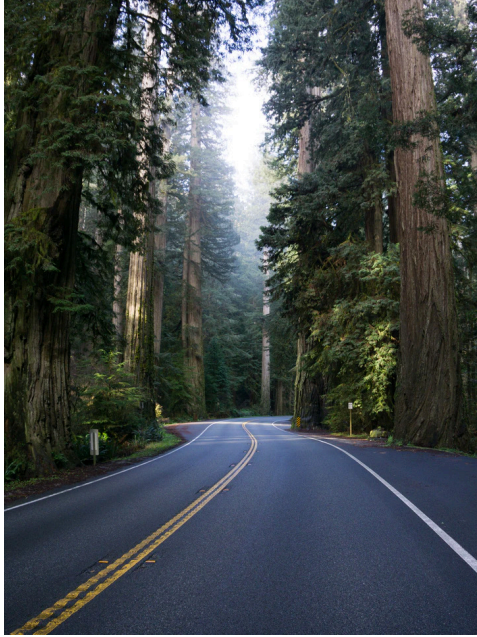
For example, Starbucks can provide customers with a new form of moving space store. As a new form of a Starbucks, 2030 Moving Workspace let customers save time going to Starbucks. Customers will be able to make reservations as much as they want and then drink coffee or work while enjoying on the move.

Another example is operating as a moving shared office run by WeWork. People working at WeWork are flexible in work and have frequent business travels, so 2030 Moving Workspace can connect the WeWork office with the last mile of the business travel to increase the connectivity of the work. On a business travel from WeWork in Seoul to WeWork in New York City, the 2030 Moving Workspace can provide a space for people to work while traveling between WeWork office and the airports in each city.

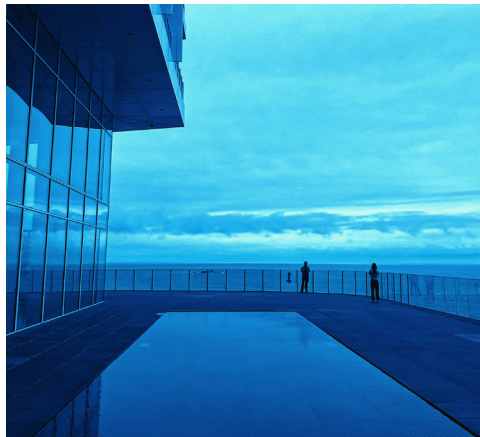
Based on design keywords and scenarios, three visual motifs for visual reference in the design process were selected which are *jewel adorns, suit & tie, and hotel lounge*.

Visual Motif

Jewel adorn, which shines people with its small but elaborate workmanship, is in line with the role of supporting the interior design of 2030 Moving Workspace so that passengers can become the protagonist in terms of user-centered design. Suit & tie is a representative symbol of business where reliability and expertise are important. Hotel lounge is a place where both desk works and meetings are active, so it aligns well with the scenarios of 2030 Moving Workspace.



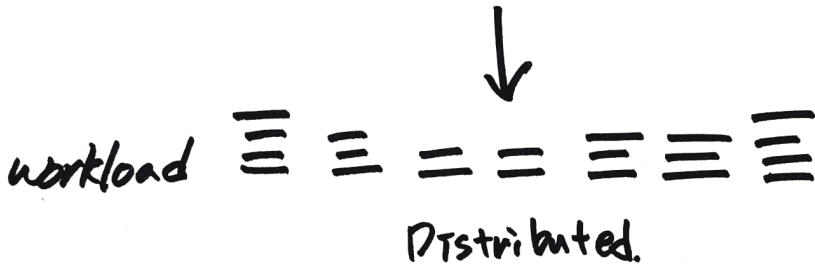
Design Keywords & Visual Motif Moodboard



Design Development

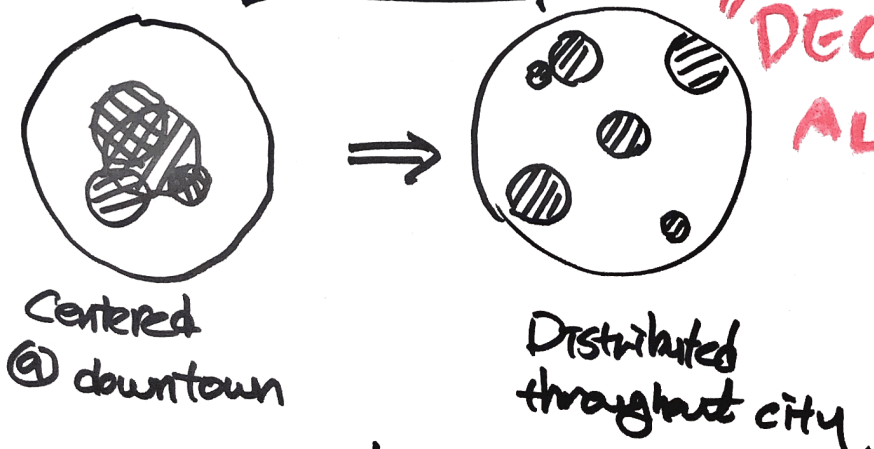
Based on the scenarios in which the passengers do various tasks in the car, the design elements that provide the functions necessary for the activities in the car are organized. Considering that 2030 Moving Workspace operates as a car sharing service, it should be able to accommodate dozens of people a day. Therefore, to maintain a pleasant interior, it must be durable and meet all the necessary functions for the passengers with minimum design elements. So, I narrowed down to a sofa where several people can sit together, a table where they can have a meeting or desk works, a storage that can keep beverages and snacks, and an environment control device that can create a mood suitable for various activities.

SCENARIO



"PRODUCTIVE"

WORKSPACE



"DECENTRALIZATION"

- 1. LESS TRAFFIC JAM.
- 2. Better working condition in car.
- 3. Cruising at same speed.

Function At the same time, 2030 Moving Workspace needs design elements as electric cars as well as an autonomous car. With the disappearance of physical driving devices, it needs a medium that can help communication between the car and the passengers in a new way. Due to the height of the vehicle being raised by the battery installed on the floor of the car, there should be a device to help passengers get in and out of the car.

Interaction After organizing the design elements required by the passengers, I thought about how each element would interact with and perform its role with the passengers. Given that 2030 Moving Workspace operates as a car sharing service, the passengers do not fully understand the devices in the car in advance. Therefore, the design elements in the car should be easily understood how to use them, even if the passenger sees them for the first time. Therefore, the functions of design elements should operate intuitively and simply. Also, the interior of the car is used by many people, so it should be operated in a physically simple way to maintain it easily without frequent malfunctioning.

The interior environment and atmosphere, such as temperature, brightness, and music, which have no visual changes or are familiar with digital control, can all be adjusted by an interactive display surrounding the car interior or passengers' smartphones, minimizing physical buttons or dial-type manipulators that are more likely to malfunction when used for a long period. Elements with visual changes have been applied with physical manipulators. A button that can adjust the height of the table is located under the tabletop, and the storage can be opened and closed with pressing the lid, eliminating the need for additional physical controllers.

Style As the passengers work outside of their own office, the design elements of 2030 Moving Workspace must make the passengers feel comfortable and easy using the each function. Also, many passengers use the car interior so the design elements should be composed of durable materials in terms of CMF(color, material, finish). The design elements shall be in form that well reflects the characteristics of autonomous car and electric car and the moving workspace simultaneously. The layout of the design elements must be able to respond appropriately to various types of work.

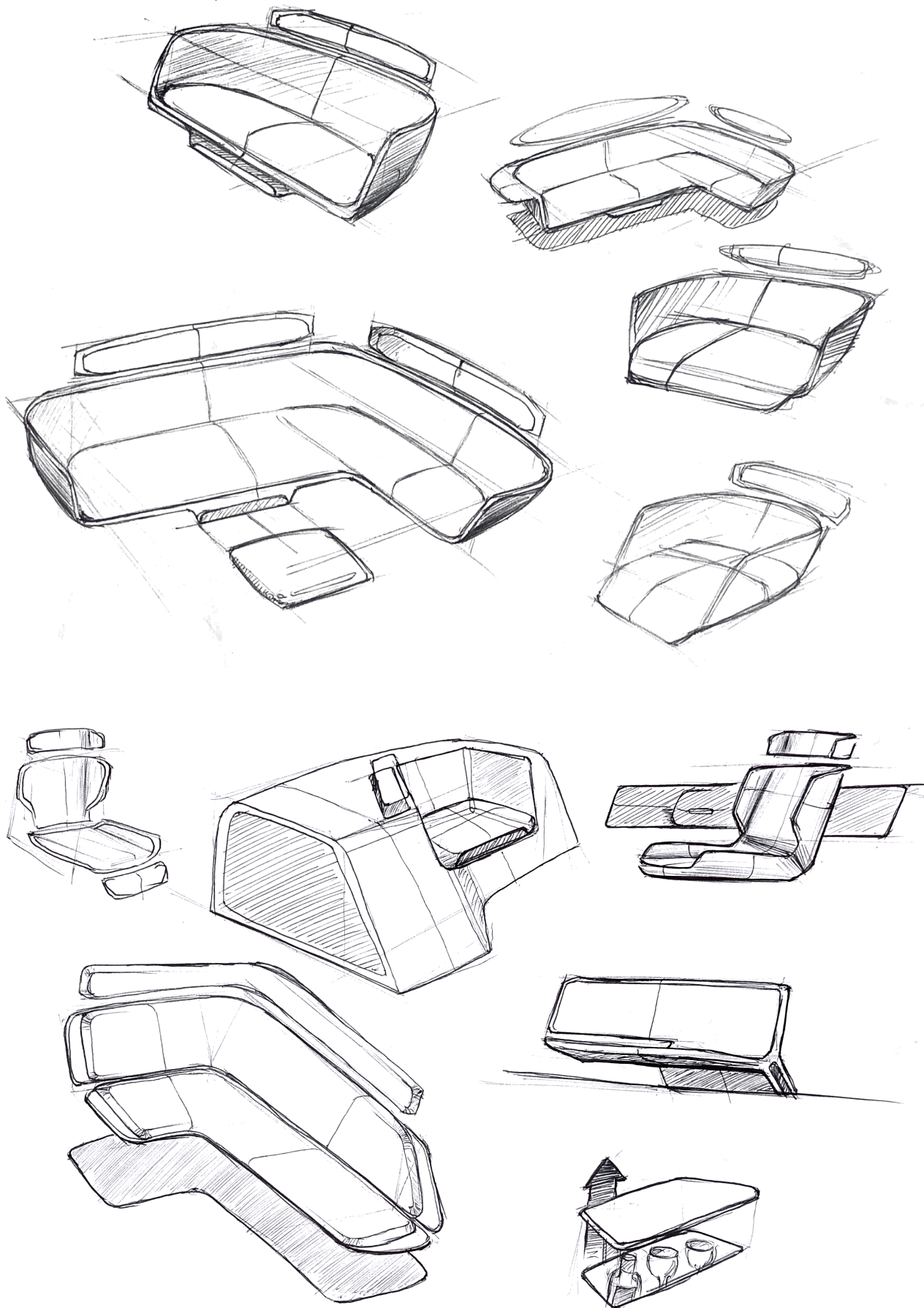
The interior space of the car should not be narrow even when several people are together and should not create a stuffy atmosphere even in long periods of travel. Therefore, the boundary of the interior space of the car was designed to exceed the front and rear driveshafts to ensure the maximum interior space of the car. However, the front part of the interior space had restrictions that the lower part of the interior space could not be used by passengers due to the steering system of the front driveshaft. Therefore, located the storage in the front of the interior space so that it can play a role without intruding into the space where passengers can move, thereby increasing the space efficiency.

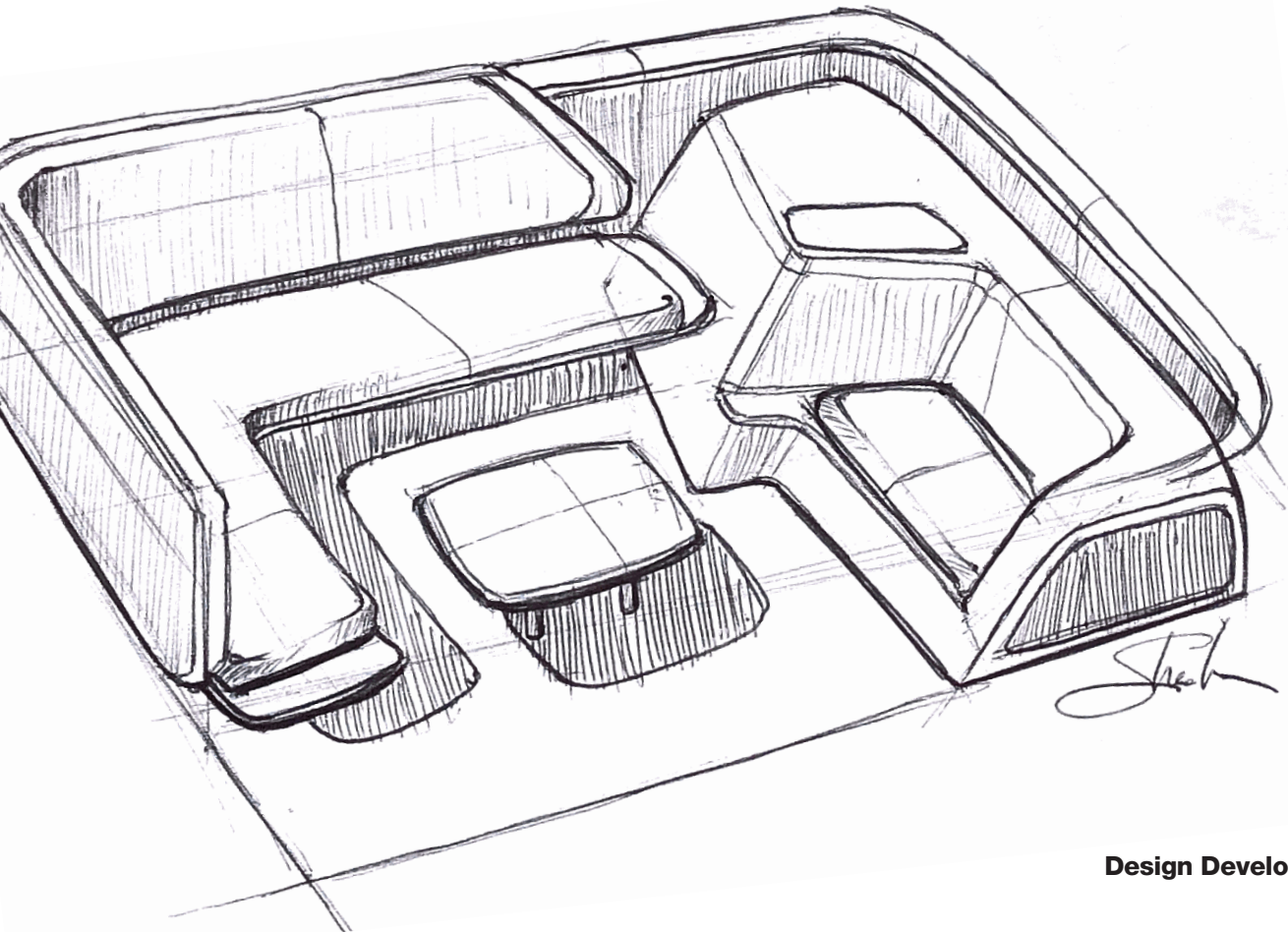
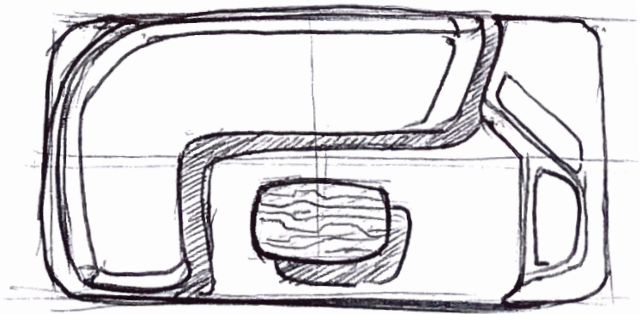
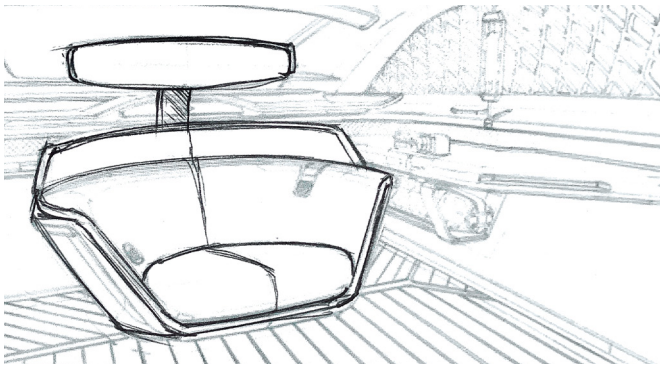
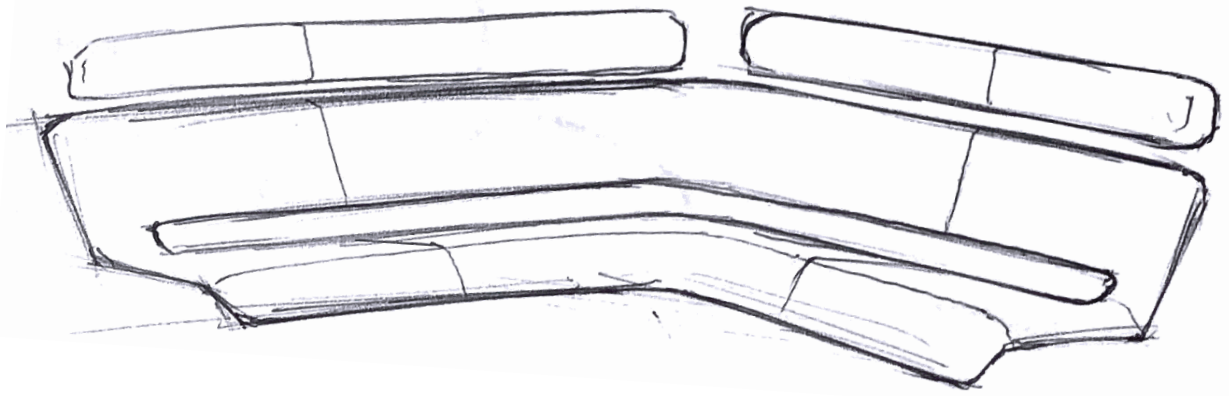
The sofa, which occupies the largest volume in the interior space, is suitable for meetings with several people. The sofa has a shape of one side longer than the other which follows the design keyword, asymmetry. To prevent the asymmetrical form of a bulky sofa from creating a feeling of frustration due to lack of visual balance, the sofa's legs were removed, headrests, backrests, and seat plates were separated from each other, then fixed directly to the wall of the car interior to create a light feeling of the sofa floating in the air. This allows luggage to be stored under the seat, replacing the outer trunk space that has disappeared as the interior space of the car expanded. Passengers can store their luggage in the interior space, so they can take full advantage of the time to reorganize and take out and put in their gadgets to their luggage while on the move.

The sofa is made up of white leather and brass plates. The brass surrounding the leather prevents the leather from being damaged when luggage are taken out and put in from the lower space of the seat. Extended brass plate beyond the leather at both ends of the sofa serves as a wireless charging station for the passengers' smartphones. The contrast of white leather and brass came from visual motif, jewel adorns, to make the passengers become the protagonist of the interior space.

The table placed in front of the sofa is composed of thin legs supporting the tabletop to create a light air-floating mood, just like the sofa, and the tabletop has a shape between the traditional rectangular office table and a round-shaped cafe table so that it can play an appropriate role in both desk works and meetings. Also, the tabletop, which frequently comes into contact with the passengers' skin, was applied with wood to provide a comfortable feeling and touch.

The interior floor of the car is covered with carpet so that passengers can feel as comfortable as they enter the hotel lounge which is one of a visual motif of 2030 Moving Workspace. The carpet-finished interior floor has the advantage of preventing scratches caused by luggage or shoes, and being easy to manage because it is easy to replace.

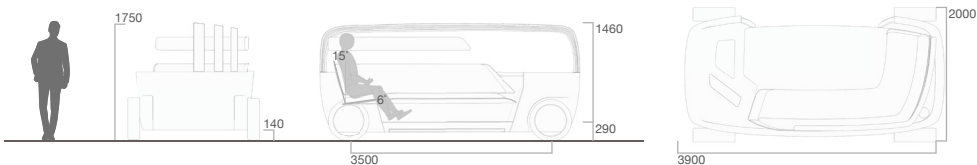
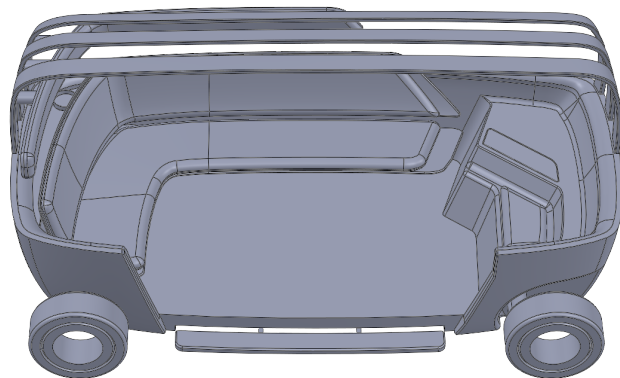
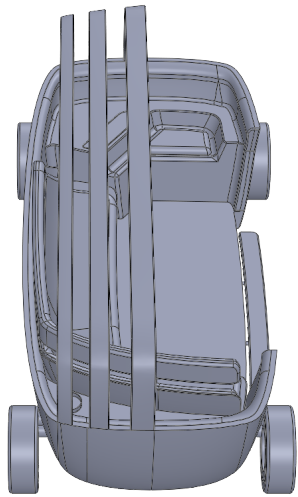




Prototype

From the process of building the concept of 2030 Moving Workspace to the design development, the whole process was visually expressed. The design keywords, scenarios, and visual motifs were analyzed to make design language and mood board. I used photos taken by myself in the mood board to reflect the insights obtained from my own experience as much as possible in the design process.

I created a mood board to specify the concept of 2030 Moving Workspace. Then, based on the scenarios, wants, and needs of passengers, I organized design elements that can satisfy the requirements for passengers. The design elements were developed by the iteration of ideation sketches and digital renderings in terms of styles, functions, and interactions.



After developing design elements in terms of styles, functions, and interactions, I developed the design by making a three-dimensional model with a 3D modeling tool, Solidworks. From this point on, the engineering and ergonomics were considered together and the exact dimensions were reflected in the design. I applied the 205/40/R18 tire to 2030 Moving Workspace which is the most commonly used 18-inch wheel on the E-segment. The interior space was designed to take into account the limitations of the mechanical parts. To secure space for the front-wheel steering system, the front part of the interior space was designed with additional space of a radius of 50mm when the front-wheel is turned 45 degrees. Also, batteries installed at the floor of the car were selected as the most commonly used 18650 lithium batteries in electric cars, and the interior floor was designed 300mm higher than normal existing gasoline cars considering the height of the batteries with 100mm free space.

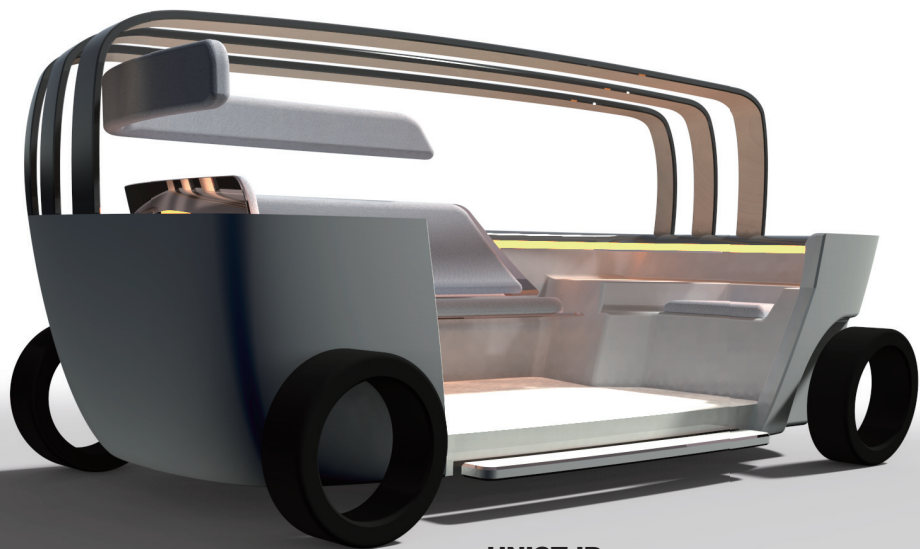
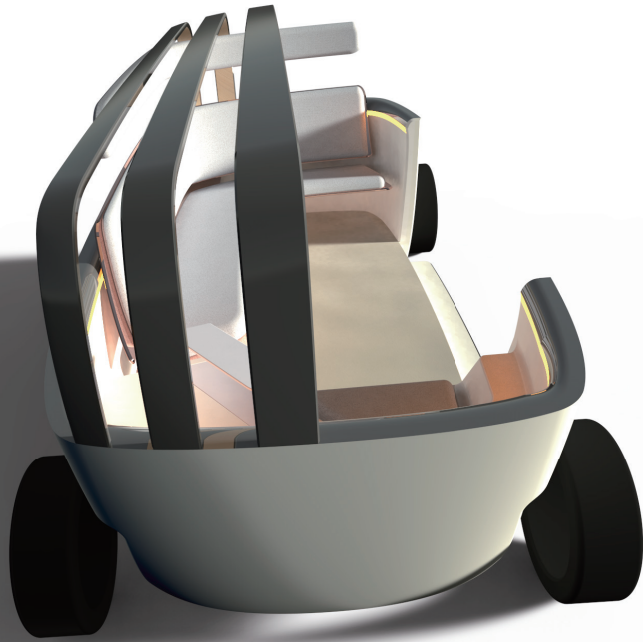
Considering the ergonomic aspects, the H-point of the sofa was set at 420mm, and the angle of the backrest was 15 degrees tilted, so the passengers can sit back lightly. The height of the table is adjustable from 740mm, which is the height of a typical office desk, to 420mm, the same height as the H-point of the sofa, which is easy to use as a coffee table. The interior height of the car is 1460mm which is higher than that of existing normal cars, allowing passengers dressed in formal attire to do various activities in the car without bending their bodies too much.

After 3D modeling was completed and all forms of design elements were determined, various materials were applied in multiple environments using the rendering program, Keyshot, to complete the design of 2030 Moving Workspace.

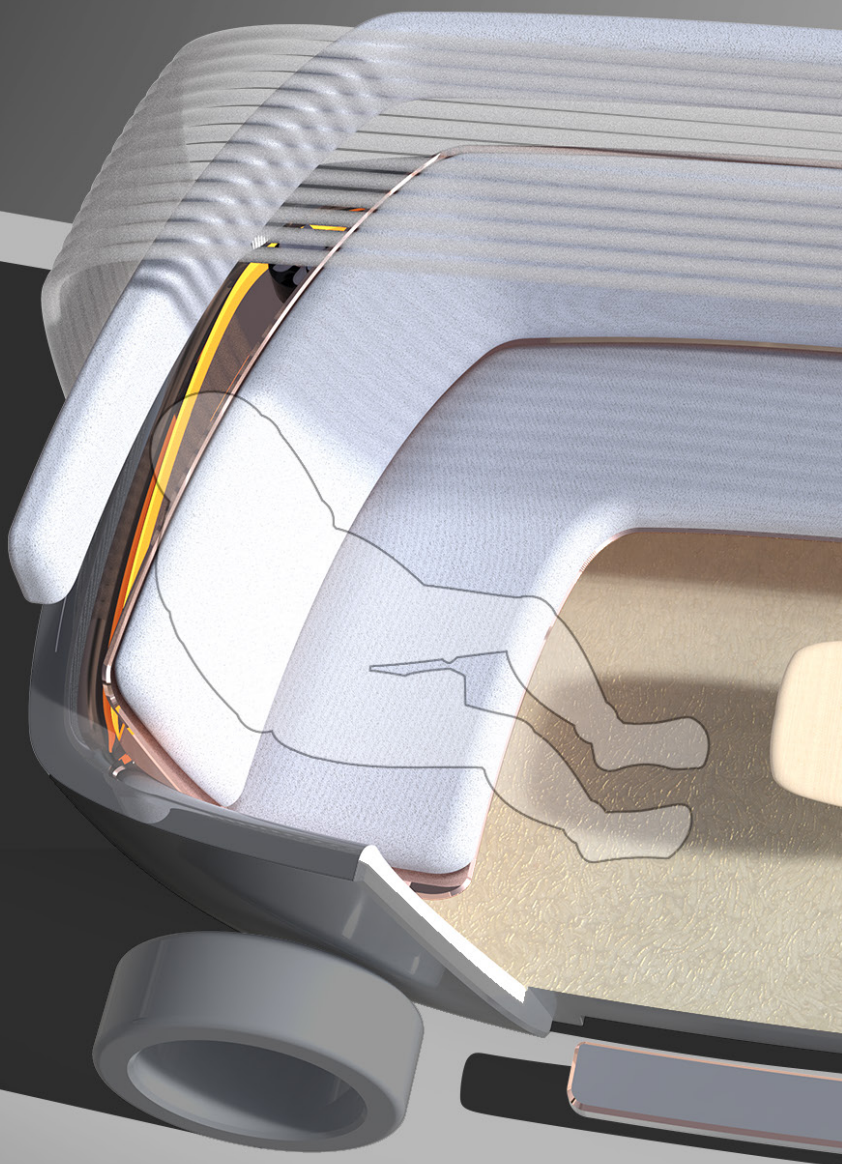
After the design process, I created a video and boards for the exhibitions. To clearly explain the concept of the design to the public who are new to 2030 Moving Workspace, I showed the mock-up of 2030 Moving Workspace with design keywords, visual motifs, and scenarios first, then explained the background and the process of design with 5Ws and 1H.

2030 Moving Workspace Video

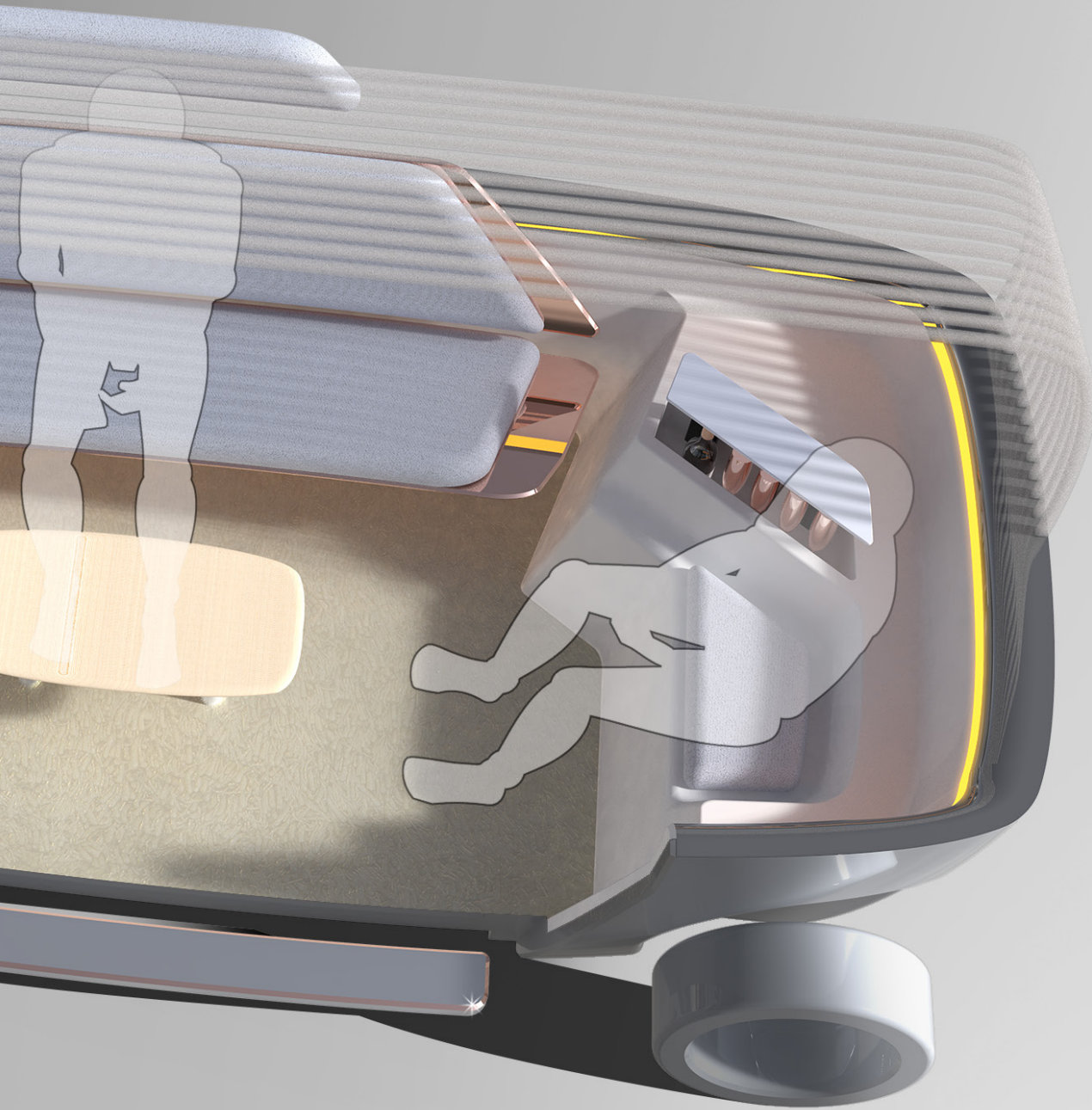
bit.ly/2030MOVINGWORKSPACE







Seunghoon Lee



Insight

Looking back at 2030 Moving Workspace design process with my thoughts and logic, I was able to find both good and bad parts compared to what I expected when I started the project. To do better designs in the future, I organized the reasons for the good and bad parts of the 2030 Moving Workspace project.

I think I showed the future of the car interior well with a logical explanation from diverse perspectives. Since no one knows about the future, I thought 2030 Moving Workspace would be meaningful only if I argue logically about the future that I think. Therefore, various changes surrounding the mobility industry were analyzed and I decided to focus on autonomous driving technology, car sharing service, and connected car. As these three technologies specified the concept of 2030 Moving Workspace, thinking about how they will change the way we work along with the characteristics of Generation Z, I was able to portray the future car interior with the satisfying logic.

I think 2030 Moving Workspace was successful in showing the practicality of the design by the potential to operate as a car sharing service in combination with various brands. Since it is designed for the future context, I thought it would be difficult for the public to understand intuitively about the concept of the design without specific scenarios. So, I explained the use of 2030 Moving Workspace to the public that the workspace and forms of work will become more diverse with scenarios combined with Starbucks, WeWork.

The concept and design process of the 2030 Moving Workspace could be intuitively understood by the public. It's easy to recognize that 2030 Moving Workspace is an interior design of a car, but I thought it is hard to know that the interior is for workspace for an autonomous driving technology environment because it is an unfamiliar concept. So, I tried to explain to the public in as many ways as possible. I created a video and boards that explain the concept of 2030 Moving Workspace. Also, CMF boards with real CMF were additionally created to compensate for the difficulty of feeling the actual material and atmosphere, which are the limitations of the scale mock-up not in 1:1 dimension. As the docent of the graduation exhibition explaining 2030 Moving Workspace to the public and conducted Q&A, I could confirm that the explanation about 2030 Moving Workspace was well conveyed and the people were clearly understanding.

2030 Moving Workspace expresses the future which I think well, but the objectivity of the reasons for its direction is not enough. The future, constructed with my subjective intuition, is not supported by statistical data or prior research based on accurate figures, so this project is not enough as research. The reason for this problem is that I tried to cover up too many fields and it led me to collect and analyze tons of information during a year project. In future design projects, I should do deeper research on narrow areas to increase the value of research.

Another part that needs to be improved is that I spent too much time on refining the concept of 2030 Moving Workspace than any other steps. As time was running out to invest in design development, the design language could not be set up logically and clearly, which soon made the prototyping process longer. I think it would be helpful to set up a more specific and narrow area first and then start the design. Another cause of this problem was I thought that the concept should be perfect then go on to the next step which is design development. However, design is a process of iteration, I should be aware of sticking into one step from now on.

In the prototyping process, ideas need to be quickly visualized and developed, and it took me a long time because of the limitations of design tools that I can use. As time ran, the pressure increased, not only reducing the completeness of the design, but also increasing personal stress. I will have to hone various design tools and skills to do rapid prototyping so that I can quickly develop the ideas that I have.

2030 MOVING WORKSPACE

Embedding business into mobility interior



Seunghoon Lee

2030 MOVING WORKSPACE

Embedding business into mobility interior



↗ ↘ UNIST Design Show 2019

UNIST, Ulsan

During the exhibition at *UNIST Design Show 2019*, which was held from Nov. 11th to 15th, 2019, I was able to show my work to various students on campus and promote the industrial design track. Also, I had a great opportunity to interact with other schools such as department of industrial design from Ulsan University. It was a week when various events were held, including graduate school's degree show, seminars of guest speakers.



ING WORKSPACE



↓ *Seoul Design Festival 2019*

COEX, Seoul

During the *Seoul Design Festival 2019*, which was held from Dec. 4th to 9th, 2019, I was able to show my works to various publics. Also, I gained insights from graduation shows from other schools and works from design studios.



Conclusion

2030 Moving Workspace will be operated as a car sharing service in 2030 when the level 5 autonomous driving technology is commercialized. It offers a new form of interior for autonomous cars that provides a workspace for diverse work types. As the driver disappears, the passengers will be physically free, so the interior of the car will be segmented for a variety of activities. A new choice for workspace will be given to us. Being able to work while on the move, we can continue to work from long-distance mobility, such as airplanes and trains, to last mile mobility. The increased accessibility of mobility with autonomous technology and V2V(Vehicle-to-Vehicle) communication, organized with artificial intelligence and connected cars, will reduce complex traffic systems and traffic congestion. Furthermore, the current workspace concentrated in the center of the city will be distributed evenly to areas suitable for the characteristics of each work. With an efficient transportation system, constant speed driving will become routine, making it easier to work in a car.

2030 Moving Workspace styled based on design keywords which are professional, nature, and analogue and visual motifs which are jewel adorns, suit & tie, and hotel lounge, taking into account various types of works and future passengers, generation Z.

2030 Moving Workspace remained within the limits of most automotive designs being subjectively intuitive. The user test did not proceed, so people's responses to the concept could not be objectively evaluated, thus failing to secure practicality and reliability of the design. Evaluating the concept of design with the user test will give reliability to the design results and make a difference from the existing car design.

2030 Moving Workspace can be developed into an objective design by conducting a user test in the future, and expected to expand with proposals from exterior designs. Also, it has the potential to study scenarios used as car sharing services in combination with various brands from the perspective of service design.

Epilogue

Seunghoon Lee



“I think it would be the best way to create a culture where peers can give productive feedback each other.”

Do you have design philosophy?

There is a quote that I have in my mind. *Inspiration is for amateurs. The rest of us just show up and work.* I think working everyday is the only way to get more ideas.

How could you work on your graduation exhibition for a long time?

Actually, I'm not sure how I could have done it until the end. But one thing I can say for sure is that I was able to endure a long and difficult design process because I set the project theme as my favorite field.

How did you work on the mock-up?

2030 Moving Workspace was too big to make a 1:1 scale mock-up. So, I reduced the scale to 1:12. I got feedback through 3D printing in the final of the first semester. After finishing design process, the production of the parts that go into the final mock-up was done by a outsourcing which were processed by CNC. I thought I'd spend more time on design rather than prototyping. However, it was a wrong idea. It took too much time and energy from selecting the outsourcing company to supervising, and shipping. I spent about 2 million won on the final mock-up. I won't do this again if I go back. There are various materials and methods to make mock-ups. There is no answer.

Do you have any know-how to deal with feedbacks from professors?

We have to put down the expectations for the professor. Professors are not experts who know everything. So, the feedback is just a reference. You shouldn't get stuck in feedback. In this year's Creative Design course, few professors attended the class. This is why we don't have to wait for professor's feedback until we go on to the next step. I think it would be the best way to create a culture where peers can give productive feedback each other.

Where did you find the references, and how did you put them into your work?

I reviewed new concept cars from NetCarShow and CarBodyDesign everyday. I kept thinking about what the concept car is suggesting about the future. For the mood images and visual motifs, I used photos from my own iPhone. Using photos that I took by myself was a new way of working for me, and it was the best way for me to put the insights into my work. Also, I explored Pinterest and Behance when I worked on graphic design such as boards and books. I always decided what style I want to apply in my design then gathered the reference that fit in.

“Whatever you do with graduation exhibition, it's just one product or graphic or service among thousands in the world. Let's put down the pressure and just enjoy the journey!”

Do you have any special episodes?

The members of the graduation exhibition this year were not very close to each other. We started to get close by staying up all night on the weekend right before the exhibition building exhibition facilities on the first floor of the engineering building. It was a hard time, so we relied on each other. I also remember Professor Kyungho Lee brought snacks late at night to help us preparing the exhibition. Almost every members stayed in the exhibition during the design week talking a lot. But, even if I go back to the beginning, I don't think I'll get close to the members. When we get close, we easily go out to drink. So, I think we were glad we didn't have such a thing. It is lucky that we got close after the show time.

What is your future plan?

First of all, I have one semester left until graduation. I'm going to do everything I can from applying for graduate schools and companies while organizing my portfolio during the last semester. (COVID-19 makes it difficult to get a job, but... life is always unfair.) For the long term plan, I will work hard, and live right and get a job abroad. I want to see a wider world.

Last words?

I felt a lot of pressure because I thought the graduation exhibition too serious. As it was the finale of the undergraduate curriculum, I thought I should get the best results I could. This made me too stressful. It led me to think *if I look a little more, there will be a better reference. if I draw a little more, a better sketch will come out. if I adjust just 1~2mm, it will be more perfect modeling.* So, I couldn't move forward. Whatever you do with graduation exhibitions, it's just one product or graphic or service among thousands in the world. Let's put down the pressure and just enjoy the journey!

Reference

pp.05

Diego Velázquez

1656

Las Meninas

Oil on Canvas

3180 * 2760mm

Prado Museum, Madrid, Spain

Oil on Canvas

3180 * 2760mm

Prado Museum, Madrid, Spain

pp.22-23

Ruben Mishchuk

empty road between tall trees photo

<https://unsplash.com/photos/bciXX0xjcwC>

Britt Gaiser

gray and black SLR camera photo

<https://unsplash.com/photos/ETRn6yJN5SM>

Pat Taylor

round silver-colored chronograph watch with brown strap

<https://unsplash.com/photos/12V36G17IbQ>

Gregory Hayes

man in black tuxedo photo

<https://unsplash.com/photos/AjJsc0hk9s0>

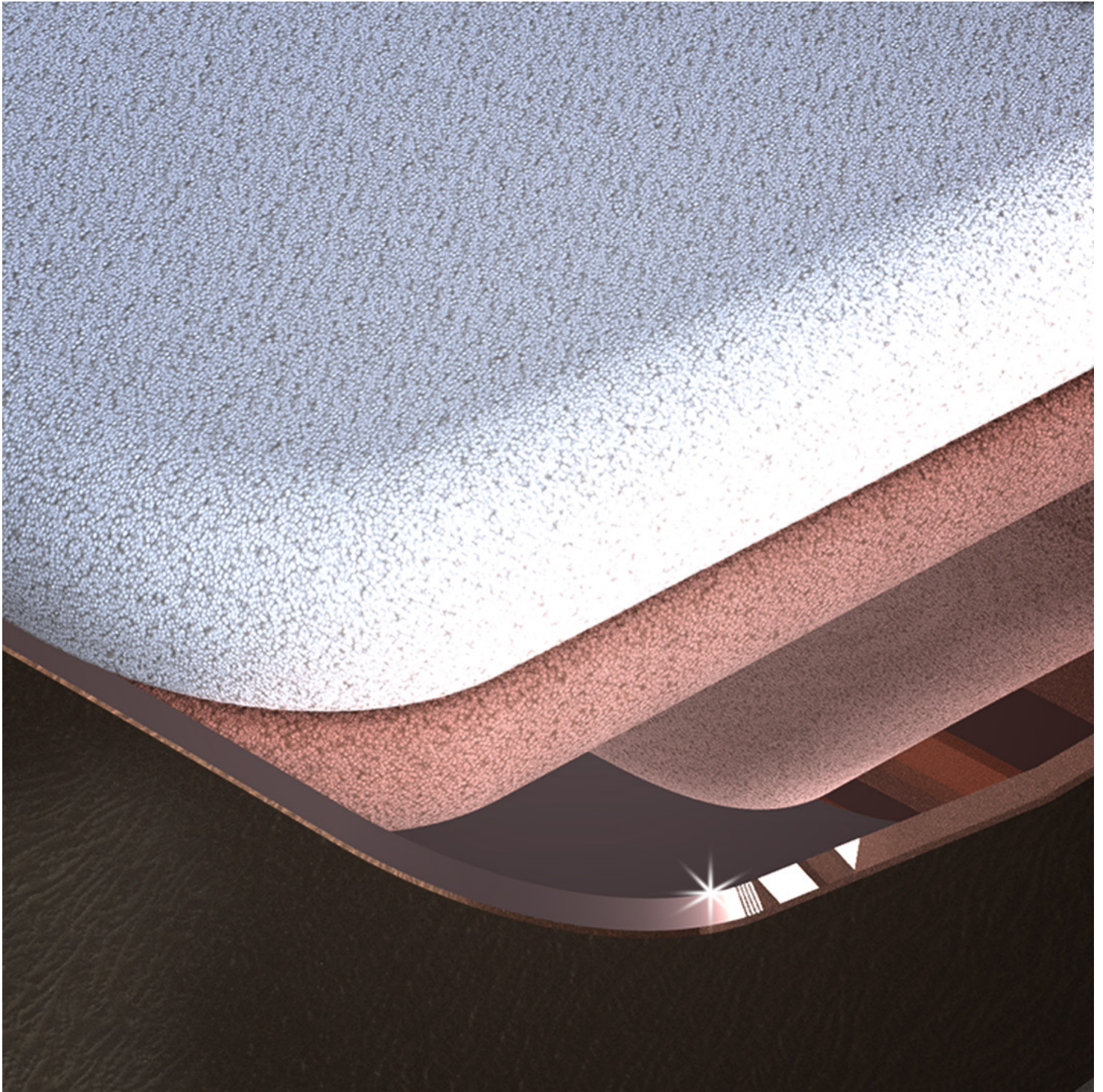
Yingchih

white metal building photo

<https://unsplash.com/photos/k2-pcAKKr2E>

** All other visual contents were created by Seunghoon Lee, the author of this issue.*

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Seunghoon Lee
2030 MOVING WORKSPACE

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