

Nine to Five

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Nine to Five is a series that is inspired by the high stress levels of office workers and perceived shortcomings of the contemporary office environment and their furnishings. The main focus of *Nine to Five* is to observe common stressors in the workplace and how it can be tackled through introducing reconsidered office objects that are created through a sincere contemplation of artistic concept and studio practice of making highly crafted and visually pleasing objects.

This thesis will demonstrate how the works from the exhibition, *Nine to Five*, investigate shortcomings of the contemporary office workspace and the influence of organic elements on the health and productivity of workers. Through the process of creating artistic office objects that seek harmony between function and the use of natural materials, *Nine to Five* strives to improve comfort, visual pleasure, and well-being in the office.

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PREAMBLE

The economic crisis of post-war South Korea, the media's scare tactics, and the aftermath have formulated my deep fear of growing up to be an "office worker." That fear still lingers in my subconscious and forms who I am today. Unprecedented economic crisis; unemployment; depression; suicide on everyday evening news, these are cherrypicked words by the media outlets that consumed my formative years. This fear from my childhood is the main motivation and inspiration of *Nine to Five*. I seek to provide self-soothing mechanisms to cope with the fear by inventing objects that improve life quality of office workers, hoping that it will not be as devastating as how it was portrayed on the childhood evening news.

Despite overcoming the economic crisis and becoming one of the most developed countries in the world, South Korea still struggles in the aftermath. Corporations have been allowed to evade regulations on labor and human rights laws due to the level of authority that has been granted by the government. This corporatocratic authority has perpetuated a toxic system in the workplace, where workers are expected to be loyal and demonstrate obedience under the threat of being terminated from their jobs. Driven by avarice, the South Korean corporations have been exploiting the system to maximize efficiency from their workforce without giving much thought about their employees' well-being. Consequently, South Korea suffers from a high suicide rate amongst workers which results in high levels of stress and dissatisfaction in their jobs and working environments.

INTRODUCTION

Nine to Five is an ongoing exploration of creating office objects that aim to illuminate office working environments through investigating how to address common stressors in office workspaces. This thesis classifies common stressors into two categories: intangible and tangible stressors. Common intangible stressors include dysfunctional office politics and job insecurity which can cause serious mental disorders that can lead to depression. These stressors often are out of their victim's control and inflicted by events at a larger scale such as economic depression and corporate downsizing which makes them very difficult to address. Tangible stressors are caused by physical states that surround and invade the workplace environment such as lighting and air quality. These stressors pose less imminent danger than intangible stressors, however, if left untreated, they can significantly reduce the productivity and well-being of workers which can lead to physical and psychological illness.

Nine to Five focuses on creating office "gadgets" that tackle the problems of tangible stressors. A gadget is considered to be a technological object, often a device or an appliance that has a particular function but is thought of as a novelty (Encyclopedia Britannica). Through investigating common tangible stressors and reconsidering visual aesthetic and function of mundane office products, the gadgets are designed to relieve the stressors in various ways and provide a more pleasing visual and ergonomic experience.

Nine to Five began from an experimentation in creating more specialized and highly crafted office products and my enthusiasm for modding, which is a subculture of building one's own desktop computer with giving more concentration on the exterior visual aesthetic. *Nine to Five* begins with the *Computer Mod Case* series, the first expedition into this endeavor including applications of the ideal of biophilia hypothesis into office environments. The works from this series incorporate natural elements and living organisms as visual and conceptual focal points.

The biophilia hypothesis was first introduced by American biologist and researcher Edward O. Wilson. It hypothesizes that humans possess an inherent inclination to affiliate with nature and other forms of life (Grinde and Patil 2332). At the turn of the 21st century, designers and architects have started to embrace this hypothesis by including natural elements to reshape workspaces in an attempt to improve worker's satisfaction and productivity.

In response to the wide use of plastic on office supplies, I have started to include natural materials and living organisms to my work in order to align it with Wilson's hypothesis. This process had led me to discover a new visual and material language, and simultaneously realize that the mere implementation of a natural element is not sufficient enough to address the problem.

After *Computer Mod Case*, the *Nature on Demand* series continued to examine the biophilia hypothesis and the experimentation of combining organic elements into office objects. In this series, functions of objects are significantly reduced and focused to create alternative experience of interaction between the objects and users. These

gadgets were conceived through reconsideration of mundane office objects. Natural materials such as wood and plants were incorporated to become the visual and conceptual focal points, offering a more natural and satisfying user connection.

The next series *Workload Centered* examines a more practical design approach in improving the well-being amongst office workers where the gadgets were designed to adapt and respond to the user's workload pattern. Their main function and purpose are to influence the user's sensory nervous system to assist the user to develop a healthier and more productive work habit and environment.

These objects are not created to be either works of art or prototypes, rather serve as both, creating unique collaboration between the two disciplines of fine art and design which allows me to harness the strength of each disciplines to my advantage. These gadgets are meant to be prototypes that express the overall concept and work of art simultaneously. They are concept products which are created to understand the dynamics of the product in order to showcase the best qualities and features of the product but not necessarily to be the final models for manufacturing and distribution.

As an artist my main goal is to create artworks that examine the relationship between workspace and individual. This opens the door to an exploration of bolder and sometimes more peculiar approach to object-making, extending my visual and conceptual creativity.

Not only does product design aspect harnesses my unusual imagination into something more practical, but it helps me to build a stronger and broader audience. I

chose to create everyday functional objects because of their common place inclusion on a daily basis, allowing my work to be more universal.

Contrasting with the wide use of plastic in mass-produced products, I chose a combination of metal and wood, generating a harmony between the natural and industrial properties of the materials. The materials showcase their uninterrupted state, using the enhanced yet minimally manipulated raw visual characteristics and aesthetic. I search to find the best state that materials can present their intrinsic beauty through careful juxtaposition of each elements. Coupled with minimalistic design, the material's natural aesthetic becomes the focal point of each work, offering an alternative and more pleasing experience to enhance the worker's daily activity.

Nine to Five focuses on the high levels of stress of contemporary office workers and how this can be improved through introducing reconsidered office objects with creative functions and improved visual aesthetics. Through three series, *Computer Mod Case*, *Nature on Demand*, and *Workload Centered*, *Nine to Five* explores how a functioning object can be augmented to improve the office workspace.

CHAPTER 1: COMPUTER MOD CASE SERIES

Computer Mod Case series was conceptualized as I challenged my identity as an artist. This series was the first step into the journey to find where my true passion lies in art making.

For *Computer Case Design I*, the first piece in this series, it was created by tapping into my artistic instinct; intuitively exploring something I was already drawn to. I have always been fascinated with PC case modding, which refers to creating a unique artistic case for a personal computer.

My inextricable fear and fascination of economic crisis and suicide rate among the workers from my childhood country has subconsciously and uncontrollably led me to involve this phobia into the works. This series of experimental works began with the goal of creating highly crafted office products with natural materials and living organisms, while investigating the impact of Wilson's biophilia hypothesis on office workers.

The Biophilia hypothesis, first introduced by American biologist and researcher Edward O. Wilson argues that "humans have an inherent inclination to affiliate with nature" (Grinde and Patil 2332) and other forms of life. Wilson's hypothesis is now widely accepted by the contemporary designers and architects around the world. It has been studied that use of natural elements increases productivity of workers while improving their satisfaction. *Evaluating Stress as a Challenge is Associated With Superior Attentional Control and Motor Skill Performance: Testing the Predictions of the*

Biopsychosocial Model of Challenge and Threat, a research published in 2014 found that the presence of plants inside a building increases occupant's feeling of well-being by 40 percent (Vine et al.). It supports the argument that adding biophilic elements to offices can increase productivity and reduce absenteeism among workers. Biophilic office design has become more common among more progressive companies, where they have started using expensive natural elements such as timber or stone to make the environment more "nature-friendly," thus, "employee-friendly." Unfortunately, many traditional office environments, especially aging ones, still have very limited access to natural elements such as plants, natural light, or fresh air.

Computer Mod Case was the first exploration measuring the impact of biophilia on workers and how it can create a more pleasing working environment to relieve work-related stress. The works search to evoke positive emotion by providing increased amount of interaction with natural elements and visual aesthetic achieved through high craftsmanship and the use of organic elements.



Figure 1: *Computer Case Design I*, Splated White Oak, Aluminum, 8" x 14" x 7", 2019

Computer Case Design I (fig. 1) is the first venture into the idea of biophilia hypothesis where the use of natural materials is the visual and conceptual focal points. The work showcases material aesthetics and the intricate relationship and conflict between two contrasting materials. The block of white oak wood with splating—a wood coloration caused by fungi—alludes warm and lively emotion and the arbitrary patterned

wood grains highlight the intrinsic visual aesthetic of the organic element. In contrast, the precise polishing pattern and perfect rectangular cut seams of the aluminum plate showcases its manmade and industrial aesthetic. The juxtaposition of these two materials, the aluminum plate intersecting the wood, accentuates the conflict between the two contrasting materials, while close attention to the visual composition and proportion creates harmony between them.



Figure 2: *Computer Case Design II*, Red Oak, Aluminum, Air Plant, 17" x 32" x 14", 2019

Computer Case Design II (fig. 2) involves more thoughts on the biophilia hypothesis and closer attention to function. This work was created by combining two objects, a computer and a plant holder. The upper cast aluminum part houses plants of the user's choice. While the top portion initially work as a focal point, the viewer's

attention eventually moves to the lower part, following the elegantly positioned legs which allow the compositional movement to flow through to the bottom level. The base serves as a housing for the electrical computer components while simultaneously providing a complimentary tension between the organic material and the industrial material.



Figure 3: *Computer Case Design III*, Walnut, Aluminum, Glass, Snake Plant, 18" x 12" x 12", 2019

Computer Case Design III (fig. 3) is a bolder approach to accentuate the biophilia hypothesis. While *Computer Case Design II* contained a living organism, this work houses a much larger plant than the previous work. Through tipping the proportional

scale towards the incorporation of organic element, this work is a stronger exploration in delivering the intention of the *Computer Mod Case* series.

Another aspect that the previous work could have benefited from was the potential functions of the plant and the byproducts of each elements. In this work, the glass container is composed with different layers, soil, pebbles, smaller pebbles, fine sand, activated charcoal, and cotton sheets, which work as a natural water filter. When the water flows down, it is purified and collected in the small reservoir that is built into the computer housing portion. When the computer is turned on, heat—the byproduct of the computer—will evaporate the collected water. Users can add essential oil into the water reservoir to create additional sensory function to the system.

Every step of the thinking and making process that was involved to create these works helped me to clarify where my artistic passion lies. The smell of burning wood on a saw, the dust from welding, the vigorous vibration coming from a grinder, and the singing of metal while being polished—I was mesmerized by the process of making these works. I was finally able to comprehend my identity as an artist and a maker. I thrive when I make works that I can be passionate about while communicating my intentions and ideas through the work of art. The elements of craft are revealed through carefully measured and cut pieces of wood, the meticulously machined and polished metal, artful pursuit through the dichotomy and harmony of materials, their reference, meaning, and affect. There is an intended balance of formal concerns of ultimate proportion and the concepts of utter beauty to create a finished work.

CHAPTER 2: NATURE ON DEMAND: SENSE OF TOUCH SERIES

After the creation of *Computer Case Design III*, I wanted to create a series of works designed around the biophilia hypothesis in an even bolder approach and with simpler function. With the *Nature on Demand* series, works are created so that the interaction with natural elements are always present for the user. The challenge of this series was to merge natural elements to a practical and functional object within the limited space of an office environment while maintaining the balance between these two elements.

Nature on Demand works with the human sense of touch to evoke positive emotion and relieve stress through providing an alternative and more enjoyable interactive experience. It was an experimental series where I stressed how far these objects can incorporate natural elements. A major aspect of the process was observing different user's reactions to better comprehend the impact of inclusion of natural elements.



Figure 4: *Nature on Demand: Desktop Keyboard*,
Red Oak, Aluminum, Faux Grass, PLA, 3" x 18" x 7", 2019

Nature on Demand: Desktop Keyboard (fig. 4) involves incorporating natural elements into a common workplace item. It is a prototype, exploring how the two conflicting elements can be merged together and how that union will look and feel when it is a tangible object.

When *Nature on Demand: Desktop Keyboard* was finished it was interesting to observe the responses of various users. The haptic sense against the faux grass and the mere presence of it evoked different reactions based on their own associative memories. Some were reminded of a golf course; some were reminded of picnicking on grass, and some their childhood backyard. I discovered that the mere impression—regardless of authenticity—of a natural element was able to generate positive thoughts if the interactive experience is carefully orchestrated.



Figure 5: *Nature on Demand: Office Desk*, Red Oak, Sand, 45" x 56" x 32", 2019

To continue to explore the impact of merging natural elements to mundane office objects, the second work, *Nature on Demand: Office Desk* (fig. 5) was created. To reflect the reactions from *Nature on Demand: Desktop Keyboard*, this work features a desk surface that is augmented with beach sand. Practicality of the object remains uncertain however, it achieves the visual and conceptual goal that I was aiming for. The

goal was to carefully arrange the interaction so that the user is always exposed the haptic sense from the natural element—sand—which I have found that most users associate with positive memories of vacations on a sandy beach or childhood memories of playgrounds.



Figure 6: *Nature on Demand: Gentle Smash*, Red Oak, Steel, Aluminum, Magnets, 6" x 12" x 12", 2020

Nature on Demand: Gentle Smash (fig. 6) is a heavy-duty desktop stapler built with wood and steel that was designed to find a balance between the inclusion of natural elements and function. The part where users must touch to activate the stapler is the focal point of this work. It is composed with a large round disk of polished and treated red oak which provides a smooth and pleasing somatic sensation. The red oak

disk is bolted to a steel plate which gives the top element just enough weight to help users to staple things more easily than a conventional stapler. The bottom steel plate gives the whole object weight for stability and durability while the rim of red oak provides a natural aesthetic. The two rectangular wood blocks on top of the steel plates are adjustable paper guides equipped with magnets so that users can staple at ease. With this stapler, stapling is no longer a mundane task but rather, a carefully orchestrated experience that is created through its immaculate craftsmanship, incorporation of a natural element, and close attention to the human sense of touch.

The varying reactions of users informed my choices incorporating different natural elements and influenced how I created objects to enhance office working. Through the process of making *Nature on Demand*, I have discovered a harmony between function and integration of natural elements and how this harmony can be refined through carefully arranging user interaction.

CHAPTER3: WORKLOAD CENTERED

The *Workload Centered* series was conceived by examining how workers conduct their daily activity in the office. The series is inspired by common tangible stressors of workplace environments and a personal investigation of office spaces. These works are centered around the workload of a personal computer, more specifically, Central Processing Unit (CPU) usage. They are then programmed to adapt their behaviors and respond to the workload of CPU. By constantly engaging with the user, the works help to relieve work-related stressors and improve productivity by tapping into the human senses of smell and vision.

Most of modern personal computers are equipped with several key components but the most apparent component that reflects workload is the CPU which handles a majority of calculations. A byproduct of the CPU is heat—operating around 40 to 90 degrees Celsius—and it is usually dissipated through an air or a liquid cooling system. As the workload increases, the CPU generates more heat and users can notice the system fan ramping up to cool it down. The gadgets of this series are equipped with a wireless receiver and a small computing unit which enables them to communicate with the user's personal computer. They are programmed to be activated when the CPU reaches a certain temperature and adapt progressively as the temperature of the CPU rises.

To continue the investigation of orchestrating a satisfying interaction through stimulating the human senses, I started to research on how other sensory systems

could be used to relieve work-related stress. The human brain's olfactory sensory is one of the most effective agents that affects psychological state. Sense of smell is closely linked with memory, potentially more so than any other senses. Smells can evoke particular memories; the scent of an orange blossom conjuring up recollections of a childhood backyard is one example. This can often happen spontaneously, with a scent triggering the recollection of a long-forgotten event or experience. Through this link, the scent can elicit a conditioned response for the original situation (Scientific American).

This process can be understood as follows:

“a novel odor is experienced in the context of an unconditioned stimulus, such as surgical procedure in a hospital, which elicits an unconditioned emotional response, such as anxiety. The odor then becomes a conditioned stimulus for that hospital experience and acquires the ability to elicit the conditioned response of anxiety when encountered in the future. This mechanism explains both how odors come to be liked or disliked, as well as how they can elicit emotions and moods” (Scientific American).

Both of the following works are essential oil diffusers that strive to relieve stress in the office environment with the help of human's olfactory sense. The diffusers must be used with personal choice of essential oil since the impact of scent is largely depended on individuals preexisting experience and association of particular smell. The diffusers must be paired with a scent which evokes emotion and memory of relaxation or happiness in order to counter-balance stress from the heavy workload of its user through triggering the mood of relaxation.

The diffusers are equipped with a heating element that is connected to an aluminum plate on the bottom of the reservoirs. The heating element is programmed to be activated when user's workload increases and progressively heats up as the CPU gets hotter, thus diffusing a more intense scent.



Figure 7: *Stress Scent: Adaptive Essential Oil Diffuser*,
Red Oak, Reed, Aluminum, Acrylic, PLA, 10" x 4" x 4", 2019

Stress Scent: Adaptive Essential Oil Diffuser (fig. 7) was created as a first exploration of this research and making. The open grain of the wood and the particular shade of stain complements its partner metal component while the finish of the wood and the metal components satisfy the user visually. The bottom wood part serves as a

container that holds its electrical parts. The meticulously aligned wood grains and smooth inclusion of the metal button create a clear and visually pleasing signifier that entices the user's curiosity. The clear acrylic reservoir, holding a solid form of essential oil, acts to signify the object's function. The machine milled aluminum diffusing plate is carefully placed to guide the viewer to understand its function. All these parts are capped with a round aluminum top plate to accentuate the visual pause of the composition. The reed sticks serve a capillary action to diffuse the oil and radiate the movement by spreading out over the composition, a visual reminder of the scent diffuser's purpose.



Figure 8: *Full Blossom: Adaptive Oil Diffuser*,
Walnut, Reed, Aluminum, Acrylic, LED, PLA, 15" x 7" x 7", 2020

Full Blossom: Adaptive Essential Oil Diffuser (fig. 8), unlike the previous work, the visual composition references real objects: flowers and a vase. Instead of purely concentrating on the modernist idea of “form follows function”, I experimented with more decorative visual design to expand my thinking and making process.

The walnut body is shaped to resemble a standard flower vase. It gives the work form while functioning as a container that houses the intricate electrical parts. The bottom wood part is yet again interrupted by a metal plate which serves as a heating plate. The acrylic reservoir holds oil and it is lit by LED lights from underneath to focus the user on the action of the object. The reed sticks are not only functional, but showcase meticulously polished aluminum disks to resemble flowers, provoking scent in both physical and psychological world.

One of the main complaints regarding office environment in recent years is loss of privacy and continuous distraction from colleagues. This is due to the fall of the notorious cubicle office layout of 20th century and the rise of open-plan offices in recent years. An open-plan office layout is widely accepted by contemporary designers and architects due to their improved facilitation of communication and interaction between co-workers, promoting collaboration and work effectiveness. However, open-plan layouts are widely acknowledged to be more disruptive due to uncontrollable noise and loss of privacy” (Kim and de Dear 1).

Another common issue in the workplace are physical and psychological illnesses and decreased productivity among office workers caused by straining their body and spirit by over-working without taking a break. Researchers have not yet reached a consensus; however, most studies indicate that effective attention span for adults in workspace is somewhere between 50 to 90 minutes. In order for workers to be more productive, they must take periodic breaks between their effective attention spans by

engaging in physical activity such as stretching to release both physical and mental tension.

After experimenting with the sense of smell with the previous works, I wanted to expand my research to how visual sense can be incorporated to address contemporary office stressors to help workers develop a healthier work habit and environment.



Figure 9: *Torch: Workload Indicator*, White Oak, Aluminum, LED, 15" x 4" x 4", 2020

Torch: Workload Indicator (fig. 9) is designed to monitor the user's workload and is programmed to indicate the intensity of work through shifting colors. This piece is equipped with the same wireless and computing components for communication as the previous works. The LED lighting component of the work changes color according to the temperature of the CPU of the user's computer. When the CPU is in idle—30 to 50

degrees Celsius—the color remains white. As the CPU gets hotter, the color changes progressively to red indicating and warning the heavy workload of the computer and its user. When the indicator remains red—60 degrees Celsius and higher—for more than 60 minutes, the color changes to purple, indicating that its user has surpassed his or her efficient attention span, suggesting taking a break for health and productivity.

The purpose of this object is to signal the user's workload intensity to both the user and those around. When the indicator is red, it signals that its user is nose-deep in work and not to be bothered. At the same time, it helps the user to be more aware of their workload pattern and help to take brakes periodically.

The large uninterpreted and pure surface of wood dominates the composition while the touch of industrial and precisely polished aluminum components fights to declare their existence as the distinctively different materials contrast. The rim of light slowly flows out from the gap between the marriage of the two materials to highlight its function and evokes curiosity in the audience. The grain and the hue of the wood confidently boasts its natural beauty while it gives a form to the overall composition: a form that gives it the ultimate proportional beauty.

The object resembles a torch, which has been historically used as a symbolic and a practical object. The torch was used as a symbol of hope, life (and, if turned upside down, of death and mourning), and enlightenment. It was also used as an object of communication of signaling danger throughout history. The historic and symbolic aspect of the torch was infused within the work, helping to signal the potential danger of prolonged high intensity workload.

Through making *Torch: Workload Indicator*, I became curious about different colors and hues of light, and their ability to evoke different emotions. Through research, I discovered light bulbs whose hue and warmth can be adjusted. This was the inspiration for successive research which examined the impact of light color temperature on productivity and creativity.

According to a study by Peter R. Mills, *The Effect of High Correlated Colour Temperature Office Lighting on Employee Wellbeing and Work Performance*, one of the most conspicuous factors influencing human's well-being and productivity is the color temperature of the light source they are exposed to on a regular basis (2).

Cooler white—from 6000 to 7500 Kelvin—provides agitated emotional state that improves productivity and ability to focus whereas warmer white—3000 to 5000 Kelvin—evokes positive emotional state, providing relaxation and soothing emotion which is more suited for collaboration and creativity (Mills 2; Weiss and Canazei 301).

Donald Norman, an American researcher who has widely written on the impact of design, argues that a positive emotional state is ideal for creativity, but it is not very well suited for getting things done. In his book, *The Design of Everyday Things*, he describes the advantage of each side of emotional states and their danger. Norman argues that too much of positive emotion leads to loss of focus and make people to be scatterbrained, flitting from one topic to another, unable to finish one thought before another comes to mind. On the other hand, a brain in a negative emotional state provides focus that helps to maintain attention on a task and finish it. However, the excessively positive emotional state can lead to tunnel vision, where people are unable

to look beyond their narrow point of view (49). “Both the positive, relaxed state and the anxious, negative, and tense state are valuable and powerful tools for human creativity and action. The extremes of both states, however, can be dangerous” (49).



Figure 100: *Temperature of Productivity: Tunable Desk Lamp*,
Holly, Aluminum, LED, 16" x 11" x 11", 2020

Temperature of Productivity: Tunable White Desk Lamp (fig. 10) is centered to this idea of conjunction between creativity and productivity and aims to use technology and formal aesthetic to explore the possibilities. It is a desk lamp equipped with a tunable white LED bulb and similar electric communication system from the previous

pieces. The light can be dimmed and tuned both manually and automatically, and the user can switch back and forth with the tip of a finger.

The dimmer and the switch are located on the bottom plate, tucked away so that they are not intrusive but still accessible. When the second controller is turned completely counterclockwise until it clicks, the temperature is on a manual state. At this state, the communication is disconnected, and the user can manually alter the temperature of light and dimmer. Otherwise, the lamp is on automatic state, constantly altering the temperature of light according to the workload of connected computer.

The wooden section asserts its presence while the soft and diffused light flows out from the translucent resin top, reflected from the brushed metal plate. The sharp contrast between materials evokes curiosity and gives its visual aesthetic. As the user's workload increases, the hue of light follows, going from warm to cooler white as if they are working as a team.

The *Workload Centered* series examines how workers conduct their daily activity in the office and the high stress levels that follow. The highly crafted gadgets monitor the workload of the user through communicating with the user's personal computer and stimulate the human senses to create a more pleasing and healthier work pattern and environment. These gadgets are created with formalistic attention to provide maximum visual pleasure to their users to complement their unique functions, featuring high craftsmanship and a visual harmony between organic and industrial materials.

CONCLUSION

Nine to Five is a series that is inspired by the high stress levels of office workers and perceived shortcomings of the contemporary office environment and their furnishings. Through the process of creating objects that seek harmony between function and the use of natural materials, *Nine to Five* searches for proposed improvements of comfort, visual pleasure, and well-being related to practical objects found in an office work environment.

The main goal of these explorations is to improve the productivity of workers by offering a more pleasant work environment. While offering novel functions through a sincere studio concept contemplation, the hand-crafted small sculptures explore the harmony and complimentary tension between natural and industrial elements to construct their unique visual language. It is hypothesized that these objects could serve as substitutions for existing functional components to any office and offer an improved experience by means of replacing the mundane with newly contemplated objects considering function, visual aesthetics, and pleasurable experiences.

The theory of all this, in addition to the exploration of materials, is to offer a better, more productive, mentally more satisfying work environment where it seems an increasing number of our workforce finds themselves. Thereby *Nine to Five* explores hand crafted art objects to offer a better human experience for office workers.

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