



*I have always been interested in how things come together.*

*Whether that is by unpacking the materials and processes through which an image or object takes form, or by examining the contexts in which people gather to produce a community.*

*The body of work in my portfolio reflects an ongoing exploration of community as understood and constructed through the medium of design.*

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*Part I: Through Collage*  
Project 1

# PORTRAIT

During my time at Vassar, I contributed to *Portrait Magazine*, a magazine spotlighting Asian-identifying artists and writers, for eight issues (2020-2024). From 2022-2023, I served as creative director where I led teams of 20+ designers in publishing two issues with around 90 pages of content each.

*Portrait* served as my DIY design education throughout college. Throughout the process of making each issue, I learned the hard skills of design—visual storytelling, layout, vectorizing, etc.—as well as the soft skills of design—collaboration, translation, iteration, and critique.



Every week, we found a space to gather on campus to share ideas, provide feedback to each other, and work towards the final product of the semesterly issue.





YEAR: Fall 2023

COURSE: Sculpture I

INSTRUCTOR: Gordon Hall

LOCATION: Vassar College

*Part I: Through Collage*  
Project 2

# RE: MEMORY

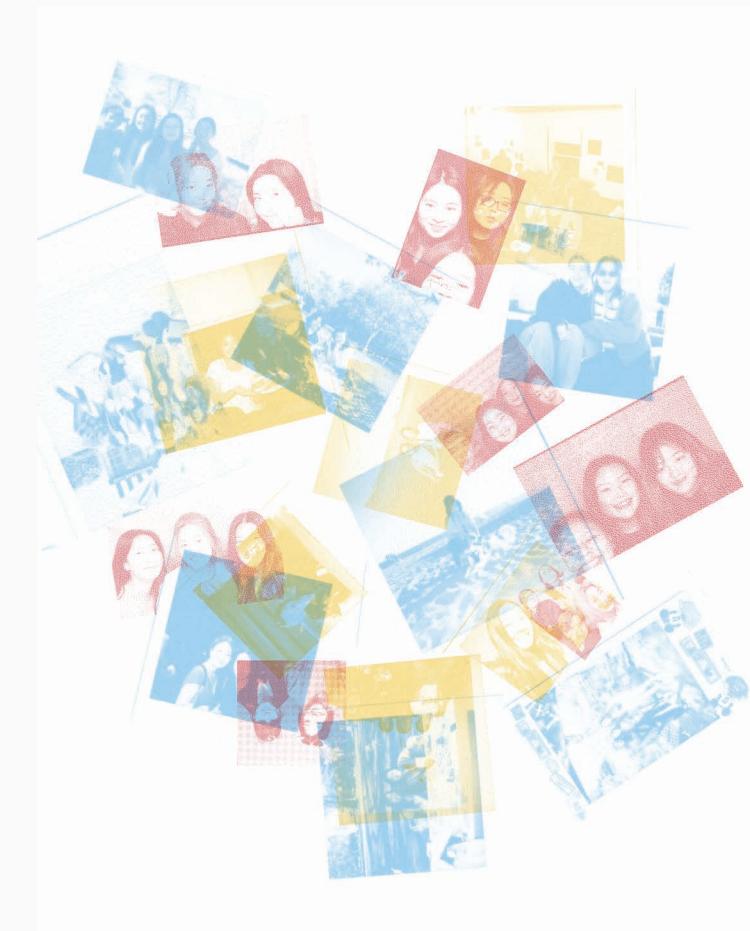
Re:memory is a sculptural collage that I fabricated in response to an assignment in my sculpture studio that prompted us to make a sculpture in which *connections and/or attachments* were a central component.

An excerpt from the assignment reads:

"This sculpture is an occasion to practice various modes of connecting materials as well as to develop your interpretation of how we make and do our connections. Connections are physical and material while also being social, emotional, and political."

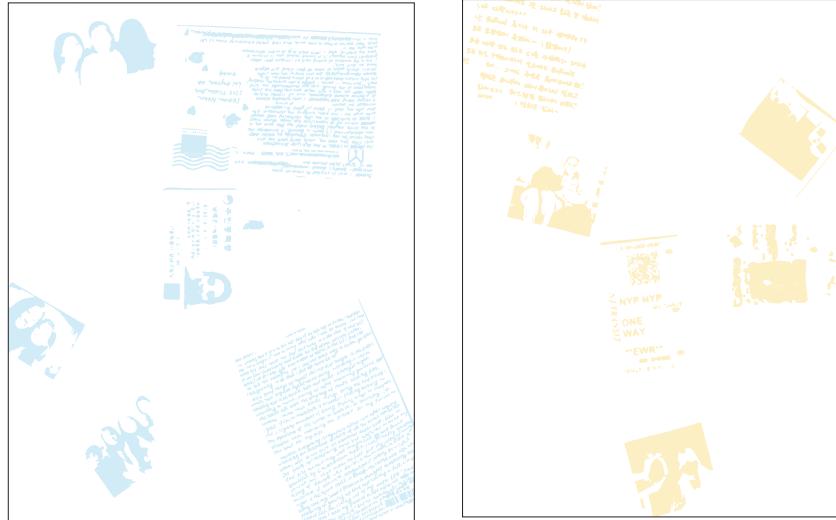
When thinking of ways to respond to the assignment, I thought about an everyday practice of connection that I have maintained over time: collecting and gathering objects that remind me of experiences and encounters that I have had.

I began ideating by scanning a myriad of paper documents from my collection. With the scanned images, I created a series of digital collages, playing with organization, color, and form. I thought about how I might proceed with designing a sculptural object that could evoke the sentiments of the prompt for a neutral viewer while simultaneously reflecting my personal *connections and attachments*.

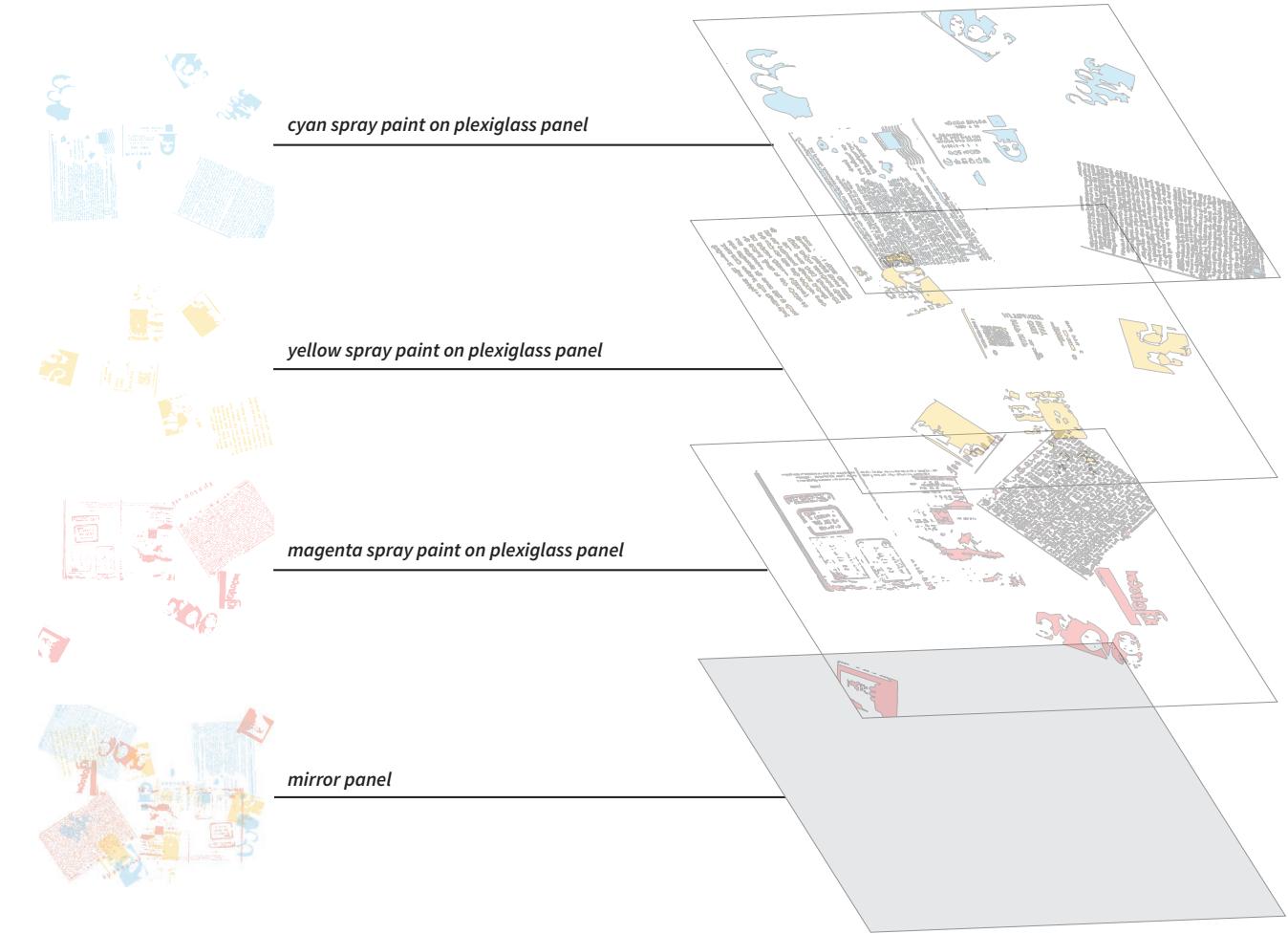
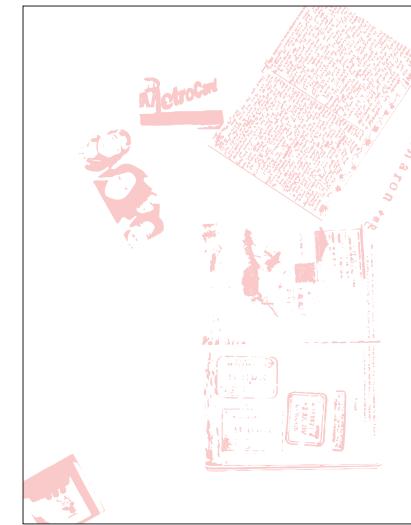


top-left: documents  
bottom-left: letters  
right: photographs

I took the digitally scanned png files from my collages and converted the images into abstracted vector shapes.



With the vector files, I organized the three compositions below.

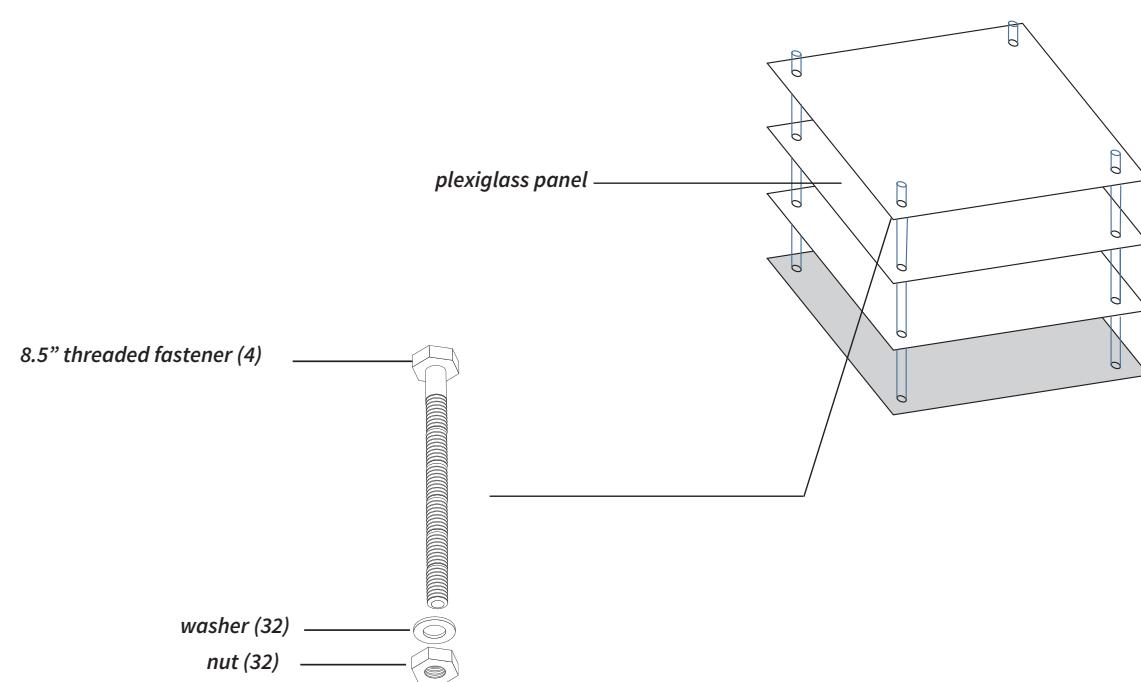
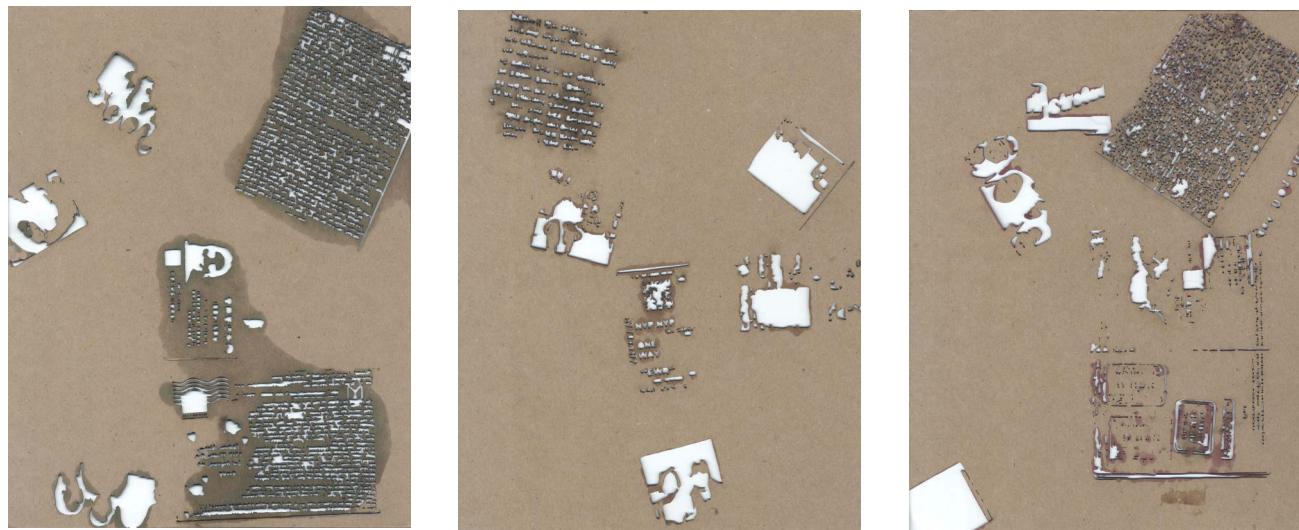


I wanted to use these images to create a cohesive composition.

of each other to "print" a shifting and reflective collage-image.

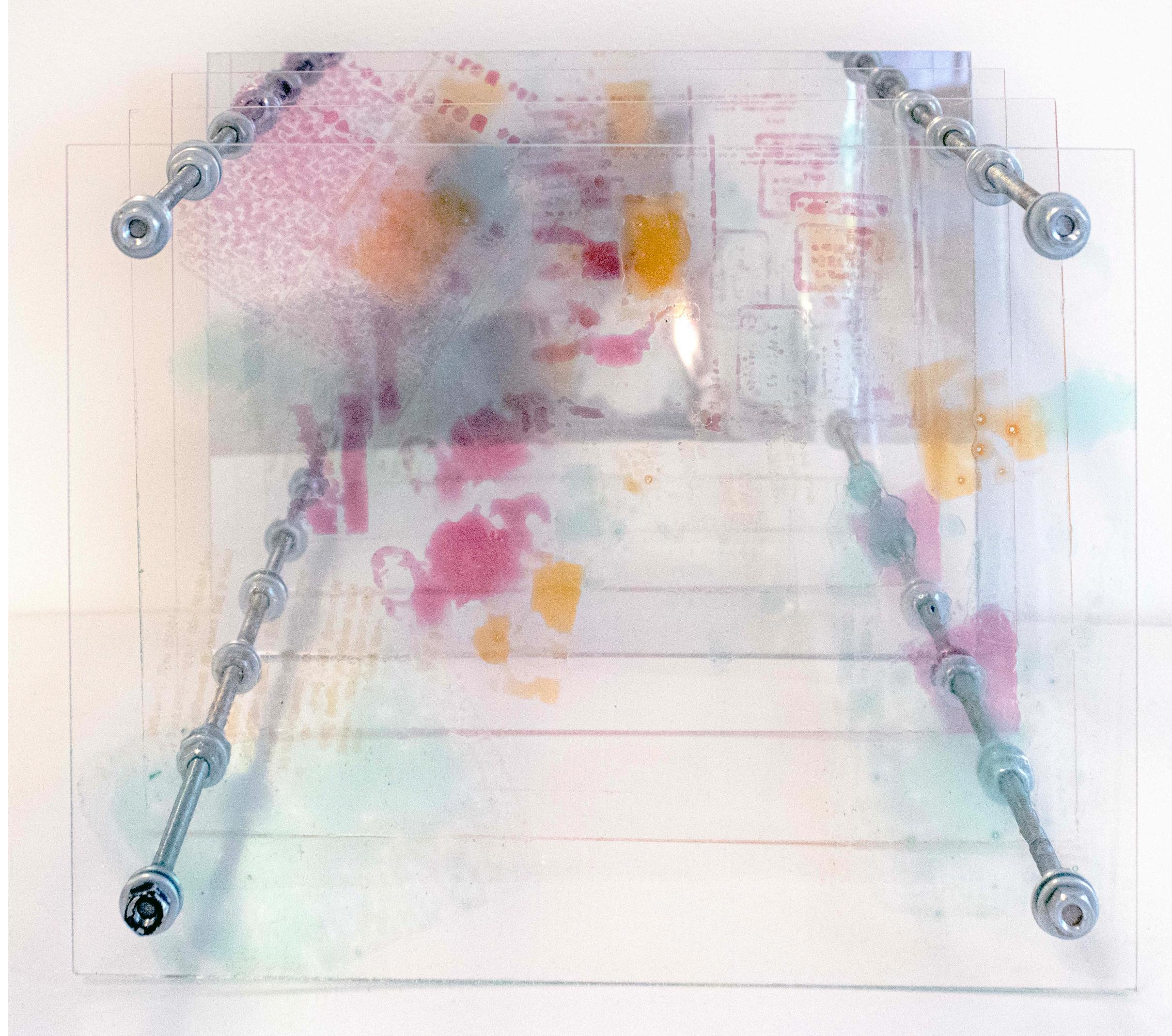
Inspired by the CMYK printing process, I decided to create a sculptural object that layered the cyan, magenta, and yellow compositions on top

I laser-cut stencils for the individual layers, and spray painted each image onto a plexiglass panel.



I assembled the plexiglass panels into a layered three-dimensional structure.

The final art piece was a three-dimensional collage that could be experienced differently according to the viewer's perspective and context. The experience of viewing yourself through the obscuring imagery was intended to evoke the sensation of remembering.



YEAR: Spring 2024

COURSE: Sculpture II: Space and Place

INSTRUCTOR: Gordon Hall

LOCATION: Vassar College

*Part II: Through Objects*  
*Project 3*

# CORRESPONDENCE

*Correspondence* was a temporary installation I created for a sculpture studio assignment that asked us to design a site-specific intervention exploring ephemeral and fleeting modes of making.

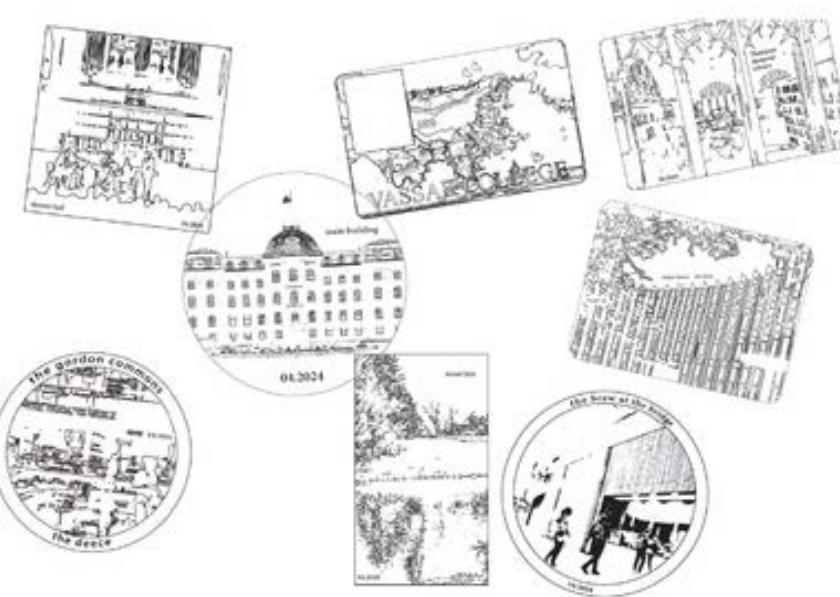
Inspired by the theme of ephemerality, I designed a temporary analog communication network for the campus.

I was interested in how communication shifts alongside the interfaces through which it occurs. Physical mail—carried and delivered by the post office—retains a tangible sense of place, time, and presence. In contrast, digital communication often abstracts these qualities, compressing distance while simultaneously producing a sense of dislocation.

By reintroducing slow, material forms of exchange, *Correspondence* invited participants to pause and reflect on how communication is shaped by physical context and shared experience. I designed the installation as a space for collective engagement, encouraging participants to consider how presence, place, and materiality influence the ways we connect and commune with one another.



## POSTCARDS



I digitally designed a postcard using various campus locations as reference points, then

produced an edition of the postcards using risograph printing.

## MAILBOXES



Drawing from the design of the USPS mailbox, I crafted three miniature mailboxes by cutting and

drilling plywood, then finishing them with paint and laser engraving.

The mailboxes read:

this object is placed here, in this shared space of Vassar College, to ask you to immerse yourself in the practice of LETTER-WRITING. these days, everything is so instantaneous, smooth, efficient... what is lost when mediated communication becomes so seamless?

letter-writing is a form of communication that is slow, uncertain, imperfect. its magic arises from its humanity.

at the conclusion of this installation, this object will be removed from this space, but the letters you write and leave in this object will pass through hands and systems to find their recipients at some point in the future...

## CORRESPONDENCE SYSTEM



STEP 1: ENCOUNTER THE MAILBOX



STEP 2: TAKE A POSTCARD AND PEN



STEP 3: WRITE A LETTER TO SOMEONE



STEP 4: PLACE IN THE MAILBOX

I placed the three mailboxes, alongside postcards and pens, on three different locations on campus. Over the course of seven days, around 80 people wrote and deposited postcards in the mailboxes. At the conclusion of the installation, I postage-stamped and mailed out (using the actual USPS) the postcards that people had left in my correspondence system.



YEAR: Spring 2024

COURSE: Sculpture II: Space and Place

INSTRUCTOR: Gordon Hall

LOCATION: Vassar College

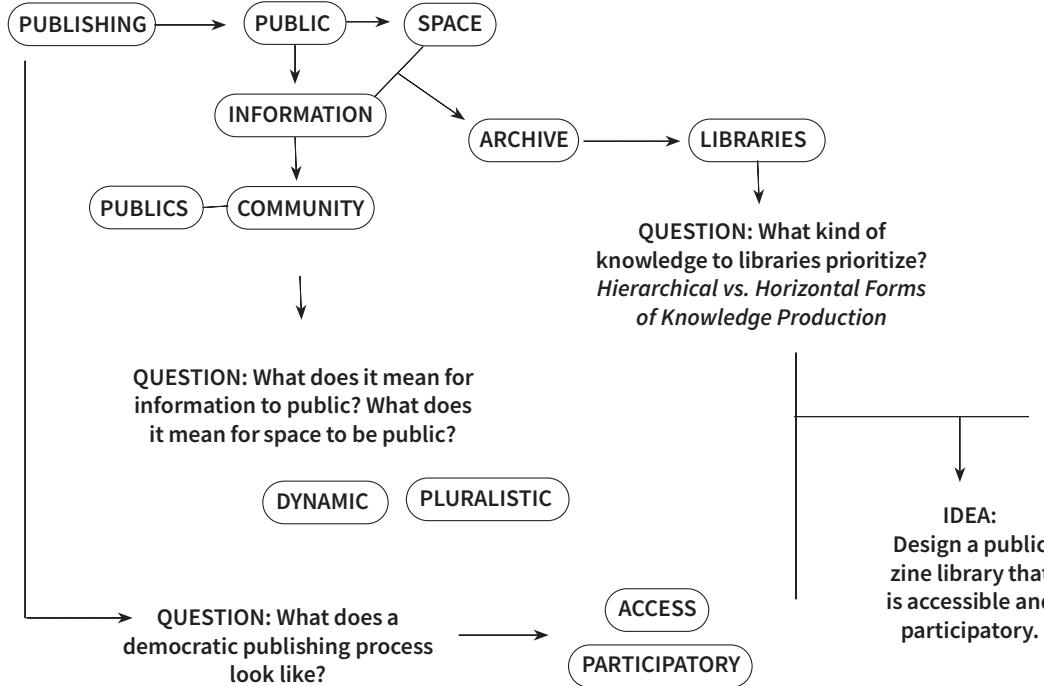
*Part II: Through Objects*  
Project 4

# INSTANT PUBLIC LIBRARY

The *Instant Public Library* is a public installation project that I developed for my sculpture studio. Inspired by Archigram's concept of *Instant City*, a transportable kit of parts designed to bring the material and cultural resources of a large metropolis to small town, my project explores how access to *information* and *community* can be flexibly constructed.

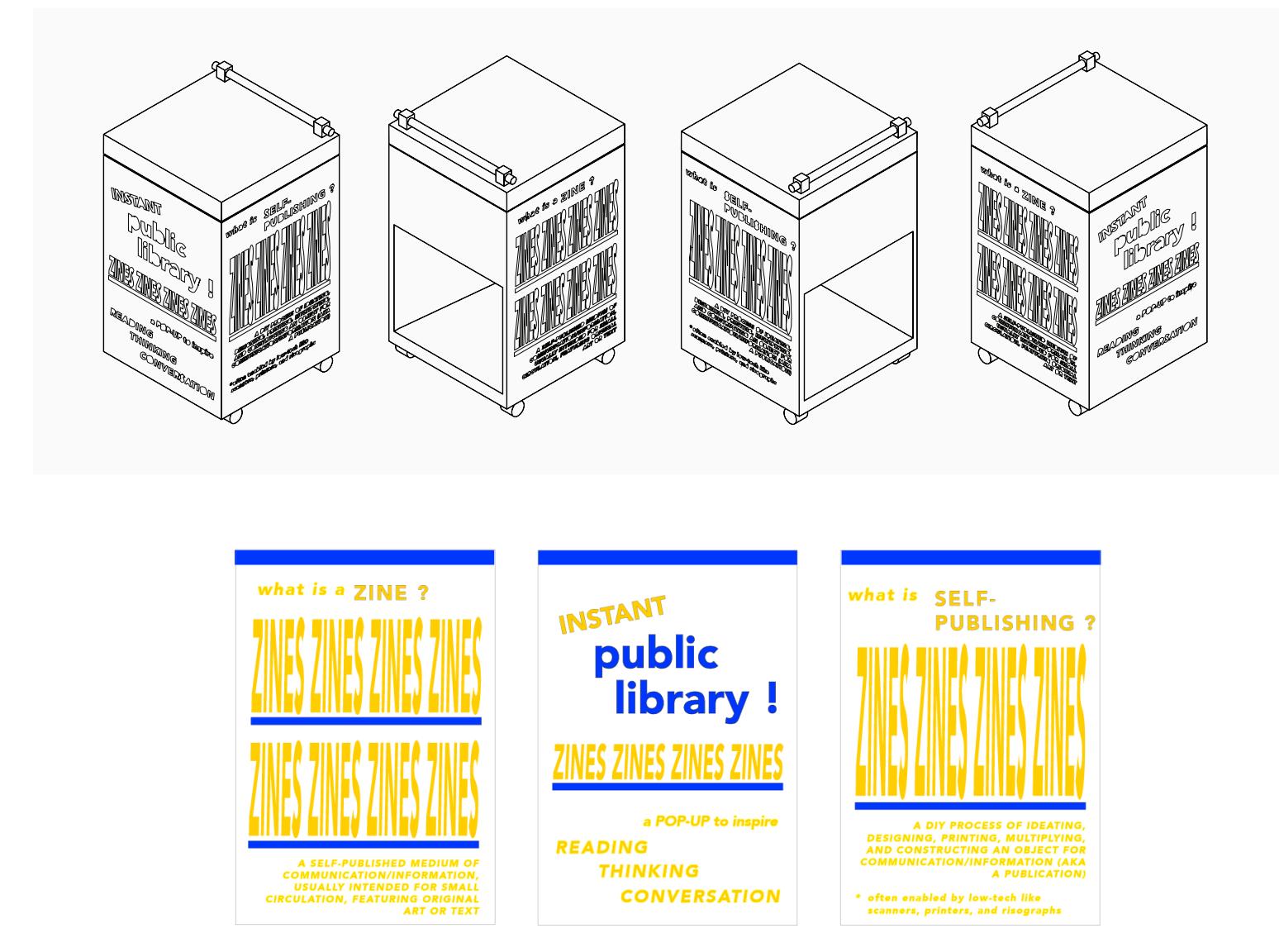
Given the changing nature of information and the ways it is received, stored, and spatially organized, I sought to translate Archigram's vision into a contemporary framework. The *Instant Public Library* reimagines the public library not as a permanent building, but as a mobile, adaptable installation that activates public space and makes information and community immediately accessible.



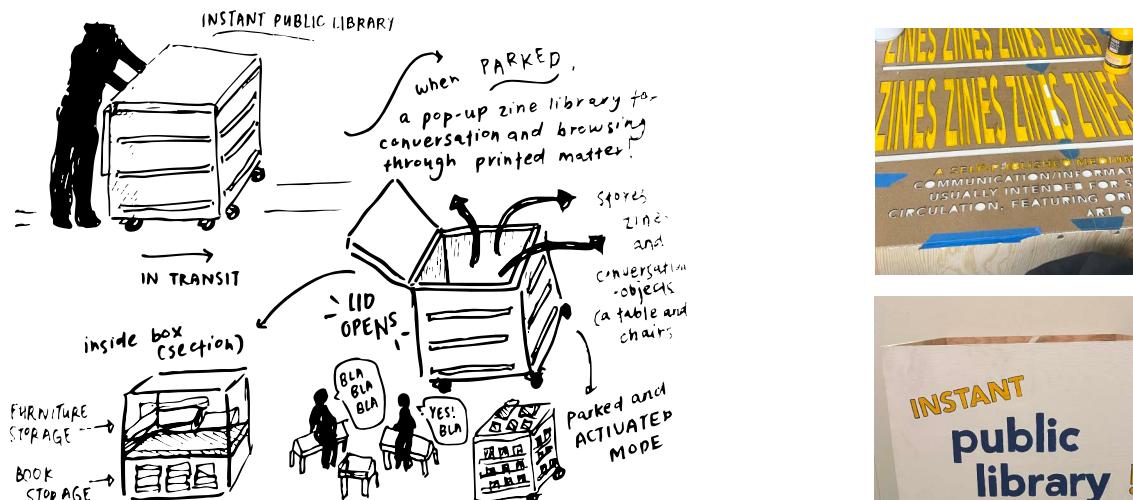


The *Instant Public Library* was designed in parallel with my Urban Studies senior project, which examined self-publishing and the emerging public spheres surrounding this growing practice. My research explored how grassroots publishing generates collective cultural spaces, positioning self-publishing as a democratic, participatory mode of production shaped by community-based art practices and informal networks of distribution.

The *Instant Public Library* spatialized my research in the form of a mobile installation. Constructed from plywood and mounted on casters, the structure challenges the conventional public library typology by proposing a flexible, temporary infrastructure adaptable to diverse public contexts. Functioning as a portable zine library, the *Instant Public Library* prioritizes accessibility and interaction, creating space for shared authorship and community-driven exchange beyond traditional institutions.



text



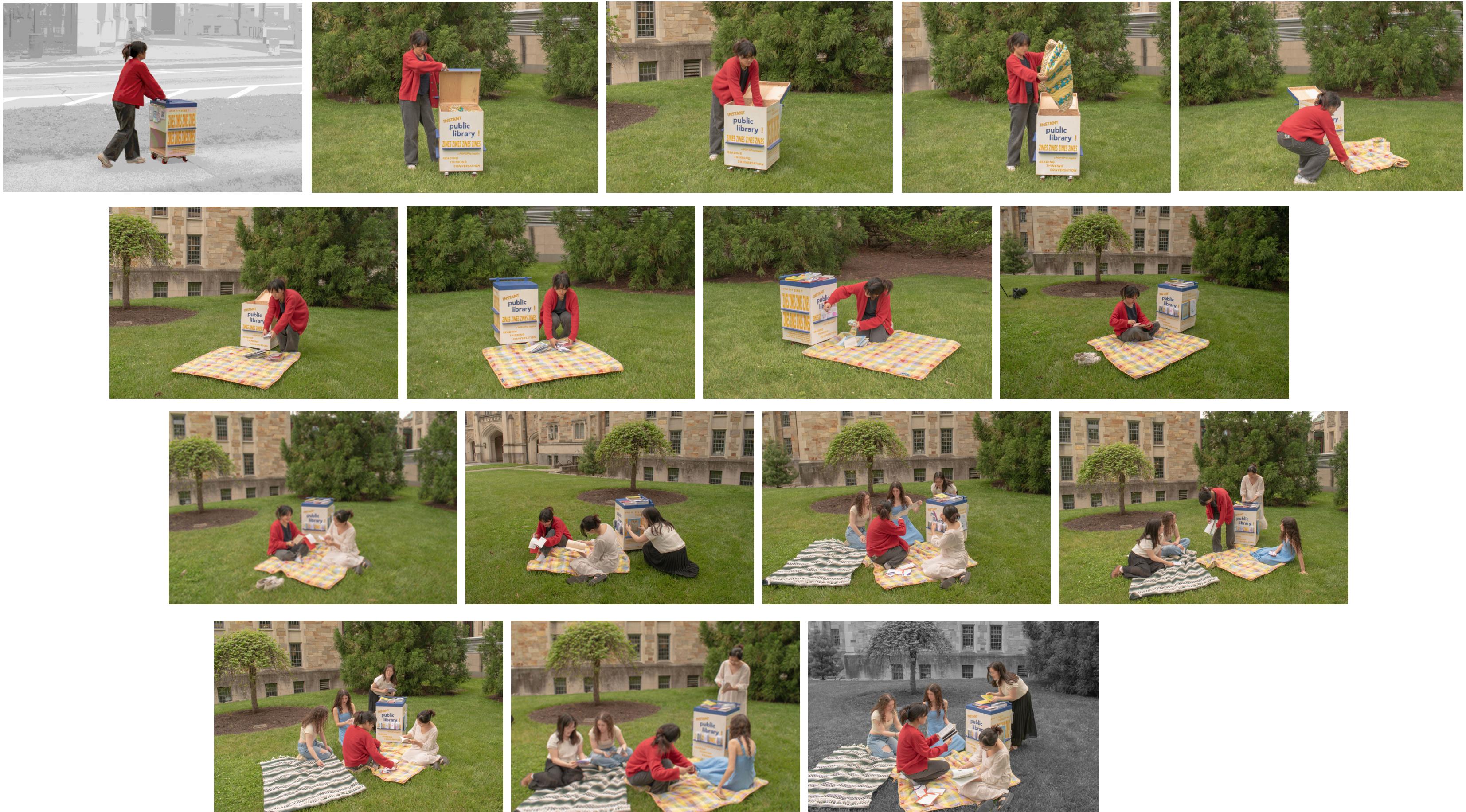
preliminary sketch



process



The library's infrastructure contains compartments and shelves for holding interchangeable information.



YEAR: Spring 2024

COURSE: Sculpture II: Space and Place

INSTRUCTOR: Gordon Hall

LOCATION: Vassar College

*Part III: Through Architecture*  
*Project 5*

# PUBLIC PLAZAS

In my sculpture seminar, we were asked to propose an imaginary monument in a specific real site of our choosing anywhere in the world.

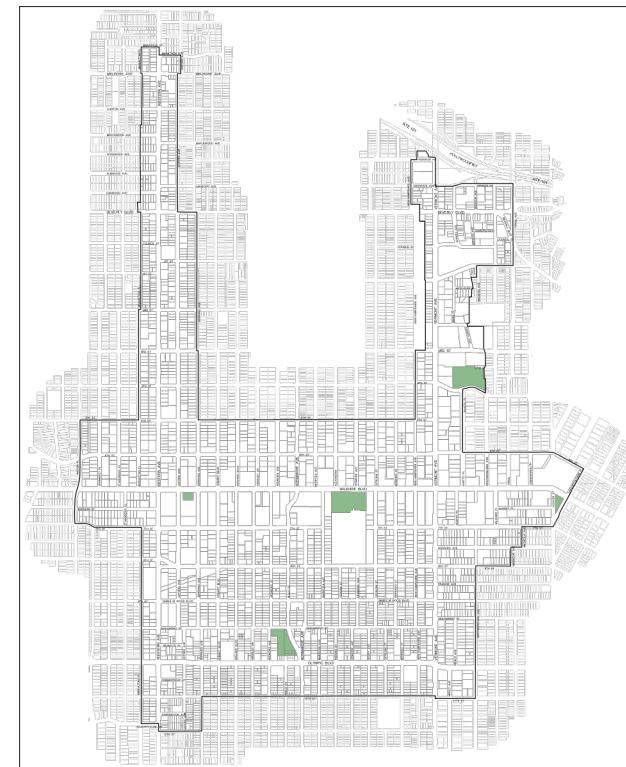
My public monument, *Public Plazas*, features a landscaped series of engraved benches located on Beneficial Plaza in Koreatown, Los Angeles.



## SITE

I wanted to choose a site of personal and political significance that I possessed lived knowledge of. Being Korean-American and having grown up in the city of Los Angeles, I chose the neighborhood of Koreatown as the site of my intervention.

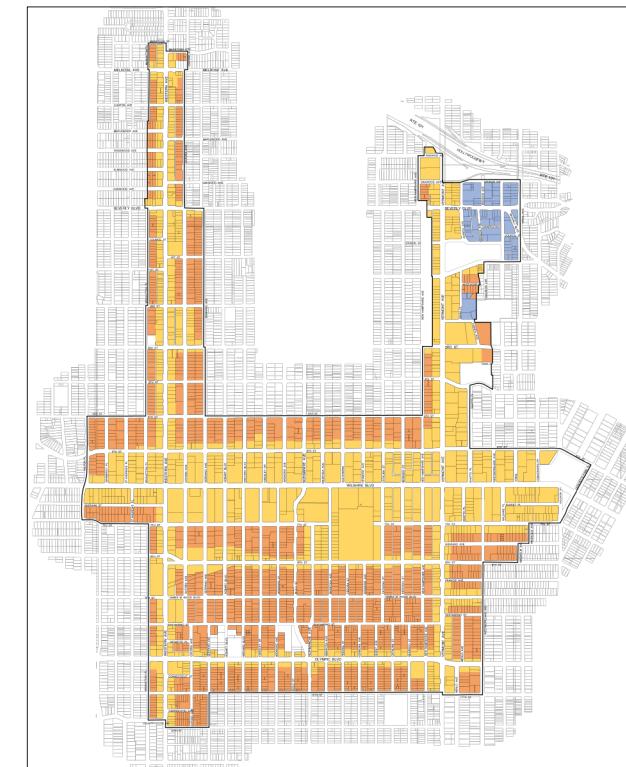
Koreatown is a neighborhood in central Los Angeles, encompassing around 115,000 inhabitants within its 2.9 square miles area—which makes it the densest neighborhood in Los Angeles County.



Koreatown, Zoned as Open Space

Demographically, Koreatown has been a historically underserved area with a racial makeup mostly composed of individuals of Hispanic and Asian origin and a median income hovering at around 43,000 a year.

At the built environment level, the historic underinvestment in the neighborhood of Koreatown has manifested in a severe lack of public amenities and green space.



Koreatown, Zoned as Residential, Commercial, and Industrial

From my own observations, when I thought about the building typology that characterizes the neighborhood, I immediately thought of the numerous strip malls, referred to as “plazas” that dominate the dense commercial areas. The units of these plazas are always occupied by small immigrant owned-businesses that, to me, define the character of Koreatown.

Interestingly, when I was doing research into the area, I came across another “plaza” typology. The only privately-owned (and zoning-protected historic) open space in the neighborhood is Liberty Park located on *Beneficial Plaza*, a corporate plaza that sits outside a large office building containing various multinational company offices.

## “PLAZA” TYPOLOGY

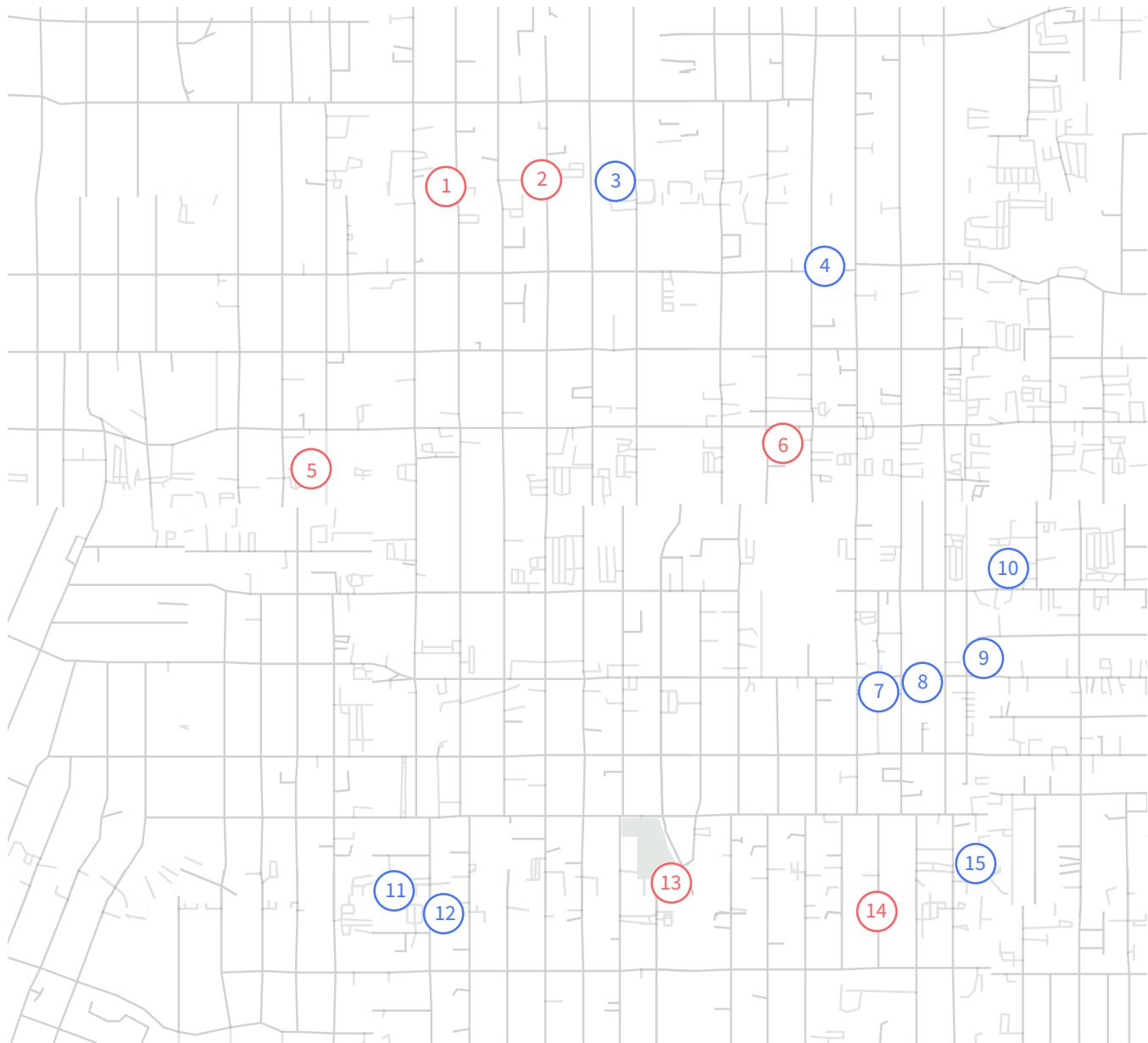
I was inspired to have my monument play with the juxtaposition of these two plazas typologies that characterize Koreatown.



Plazas, Koreatown



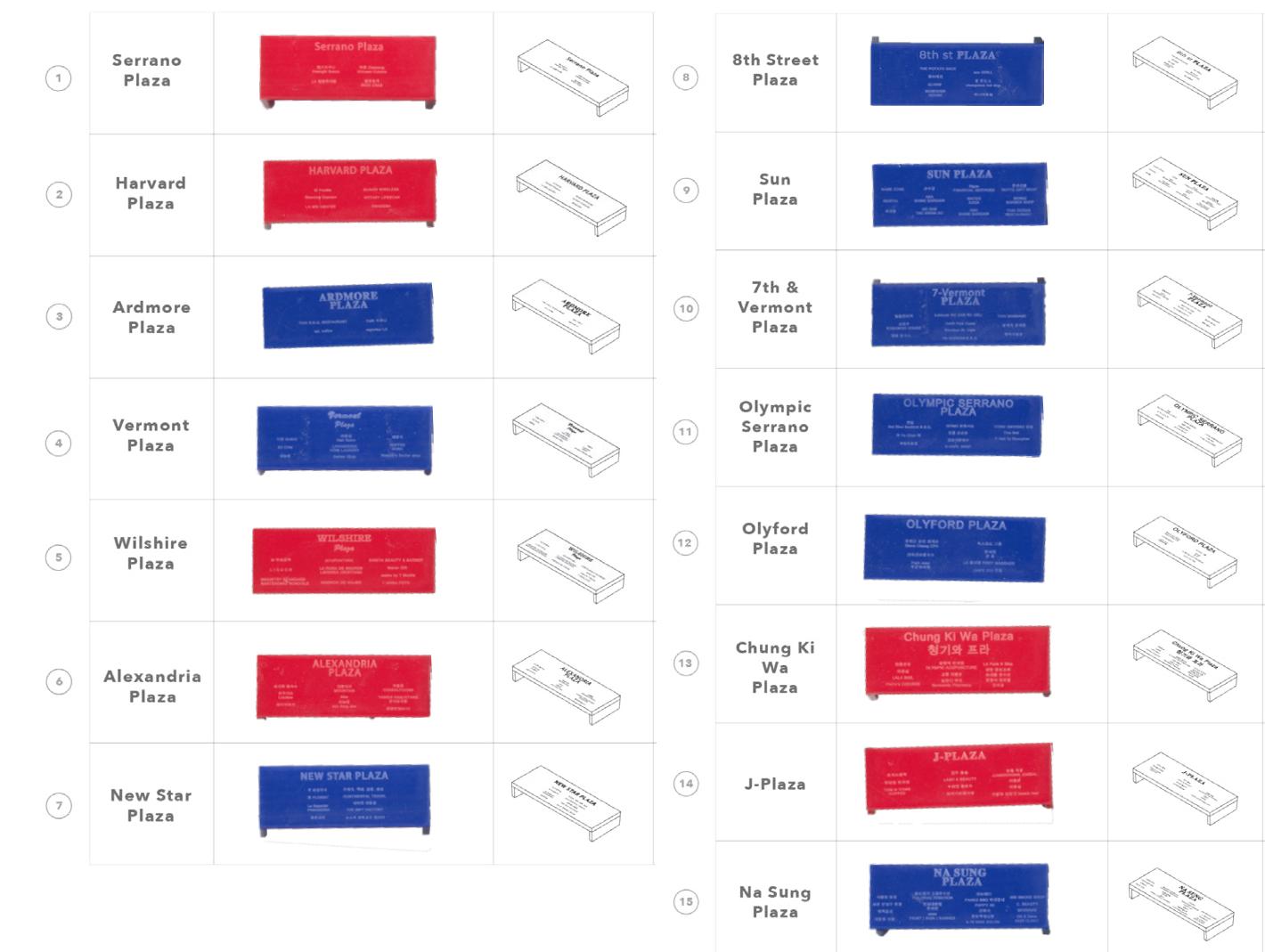
Beneficial Plaza, Koreatown



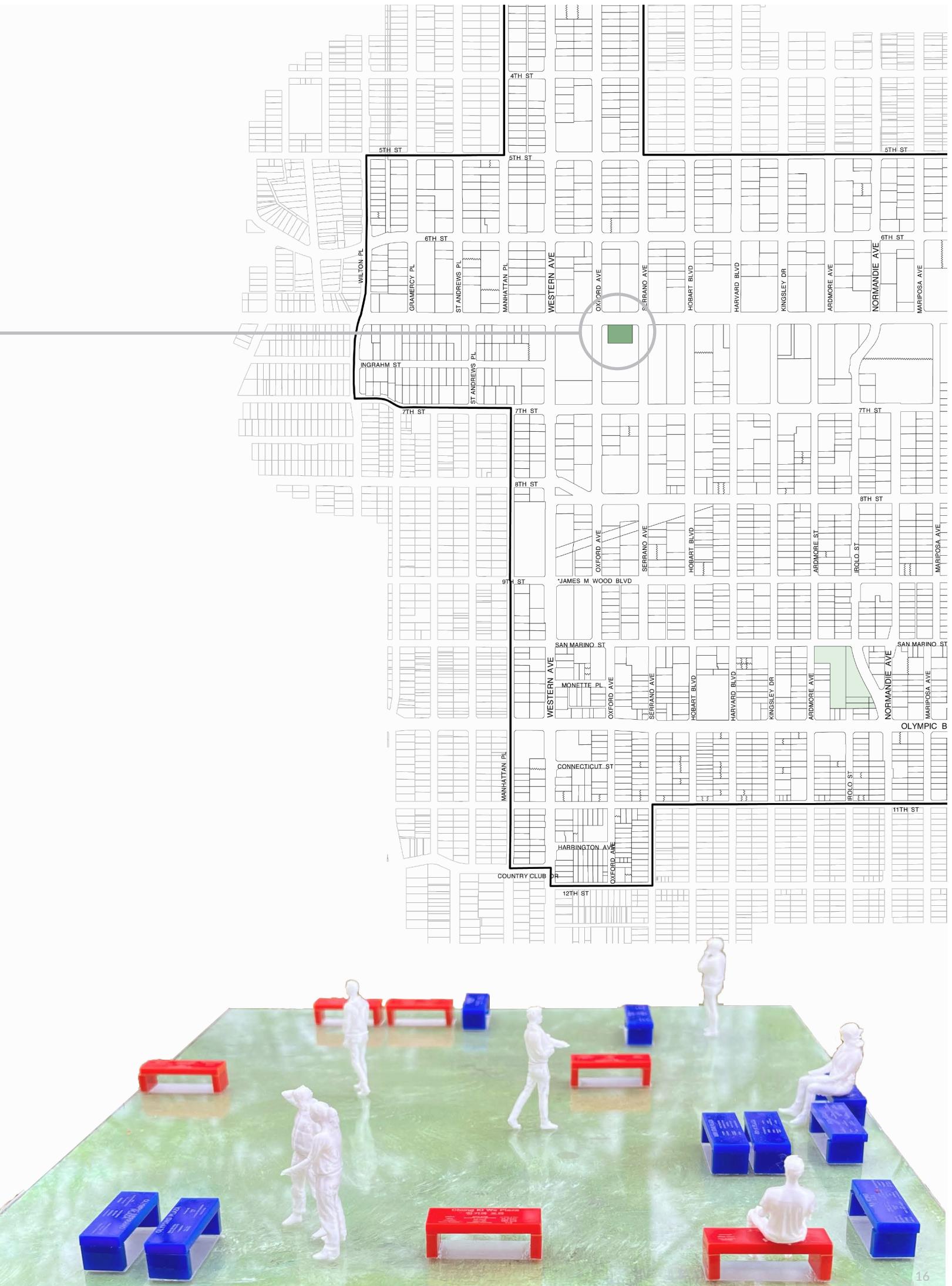
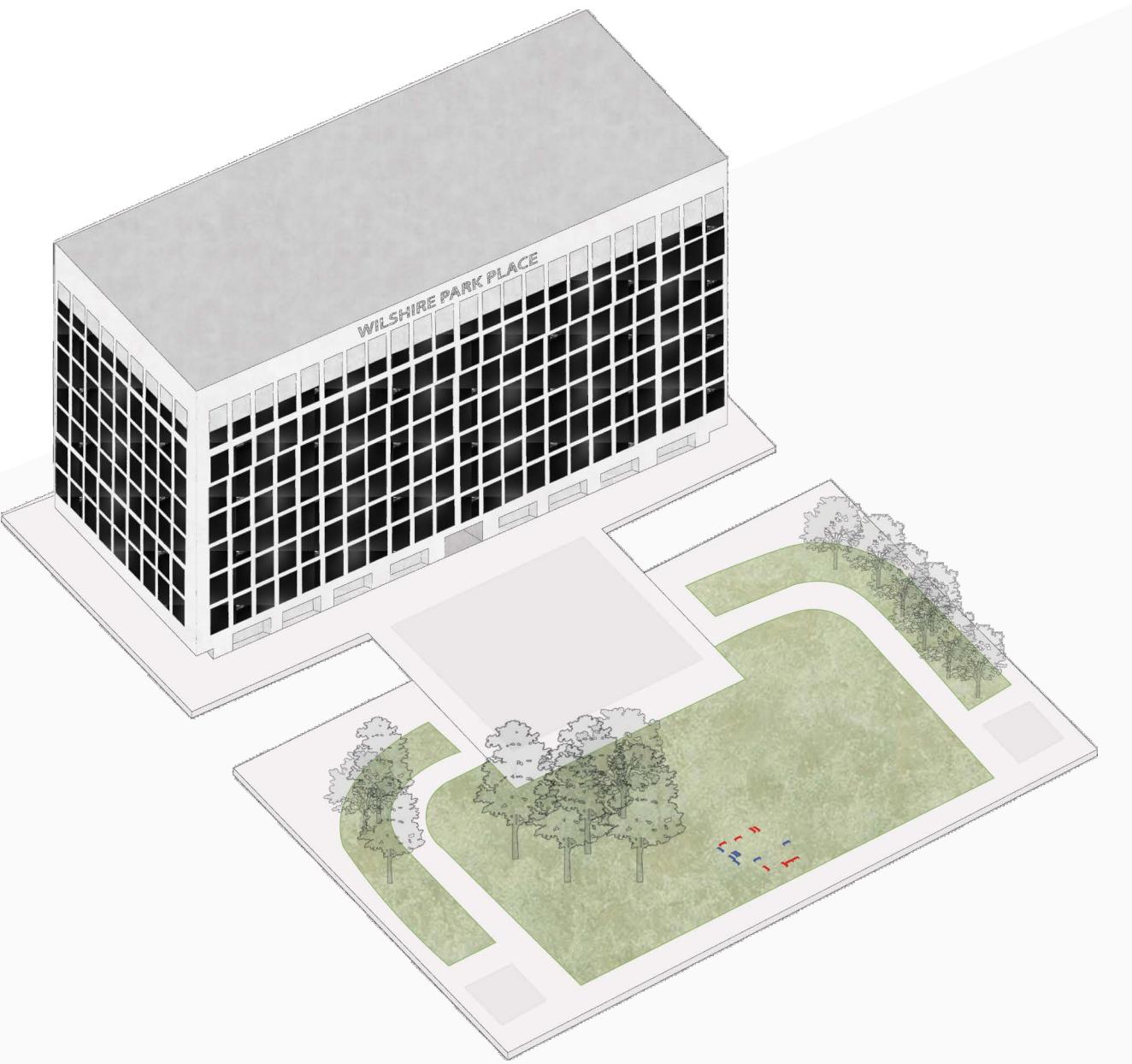
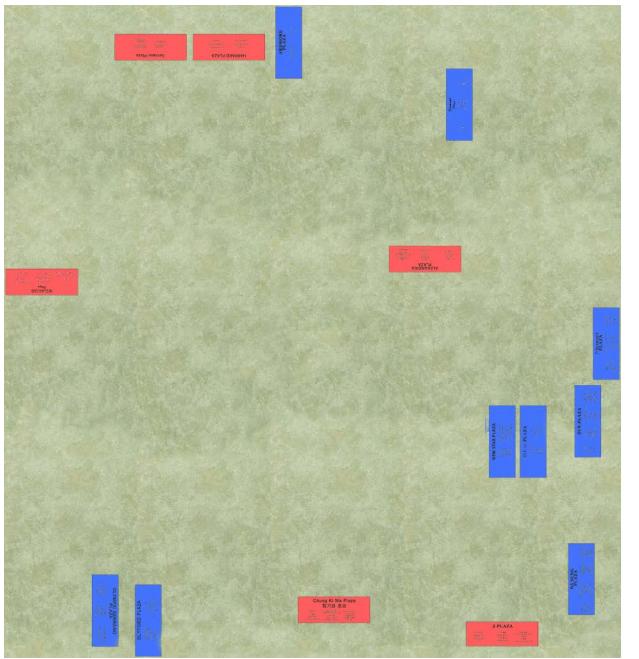
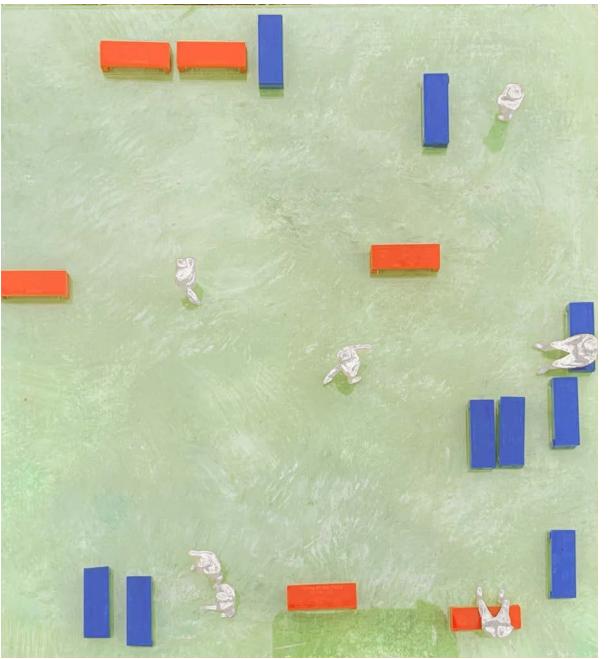
map indicating plaza locations in Koreatown, Los Angeles

I used Google Street view to inventory and screen capture every single one of the fifteen strip mall plazas in Koreatown. I then used ArcGIS Pro to map out these plazas within the area of Koreatown. Next, I translated these data

points into a formal architectural language. I used Illustrator to turn the plaza signage into public bench designs and I used the mapping data to dictate the landscaping of benches within the grass park.



*Public Plazas* reclaims the corporate plaza as a public landscape through a series of landscaped benches, transforming privately oriented green space into a shared civic environment that recognizes the small businesses at the heart of Koreatown's cultural life.



YEAR: Summer 2023

COURSE: Introduction to Architecture

INSTRUCTOR: Lucy Navarro

LOCATION: Columbia Graduate School of Architecture, Planning, and Preservation

*Part III: Through Architecture*  
*Project 6*

# ZERO-ENERGY SYSTEM

"Zero-Energy System" is a speculative design project that I completed during a summer architecture intensive at Columbia University's Graduate School of Planning, Preservation, and Architecture.

This studio intensive prompted us to imagine machinic systems that could be used to mitigate the impacts of pollutants in the face of climate change.



In the first stage of this project, I designed a machine in the form of an everyday object.

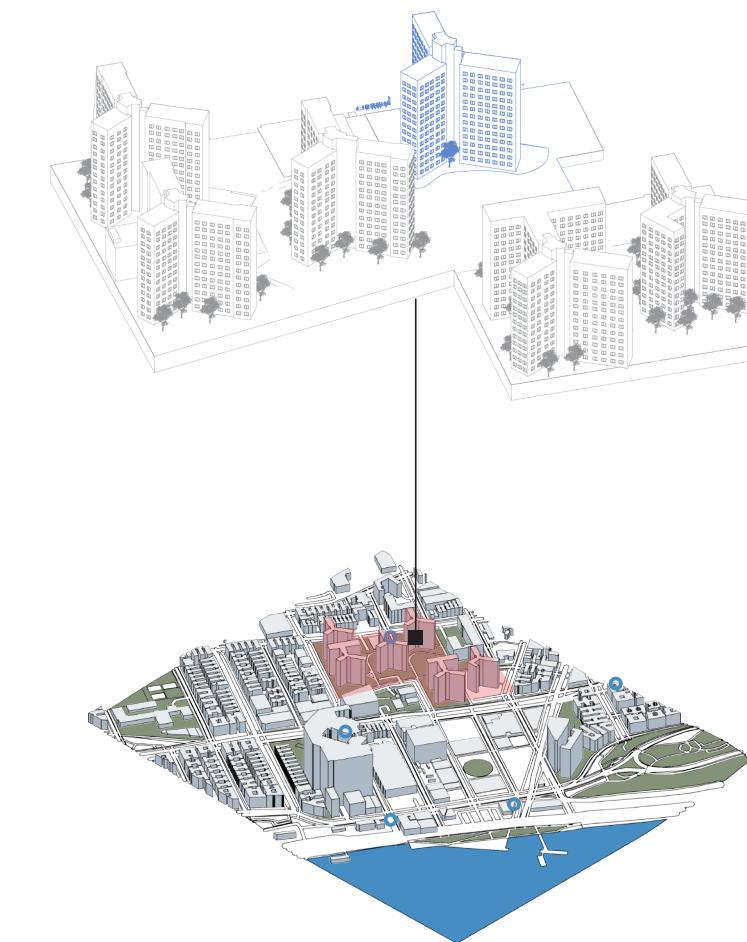
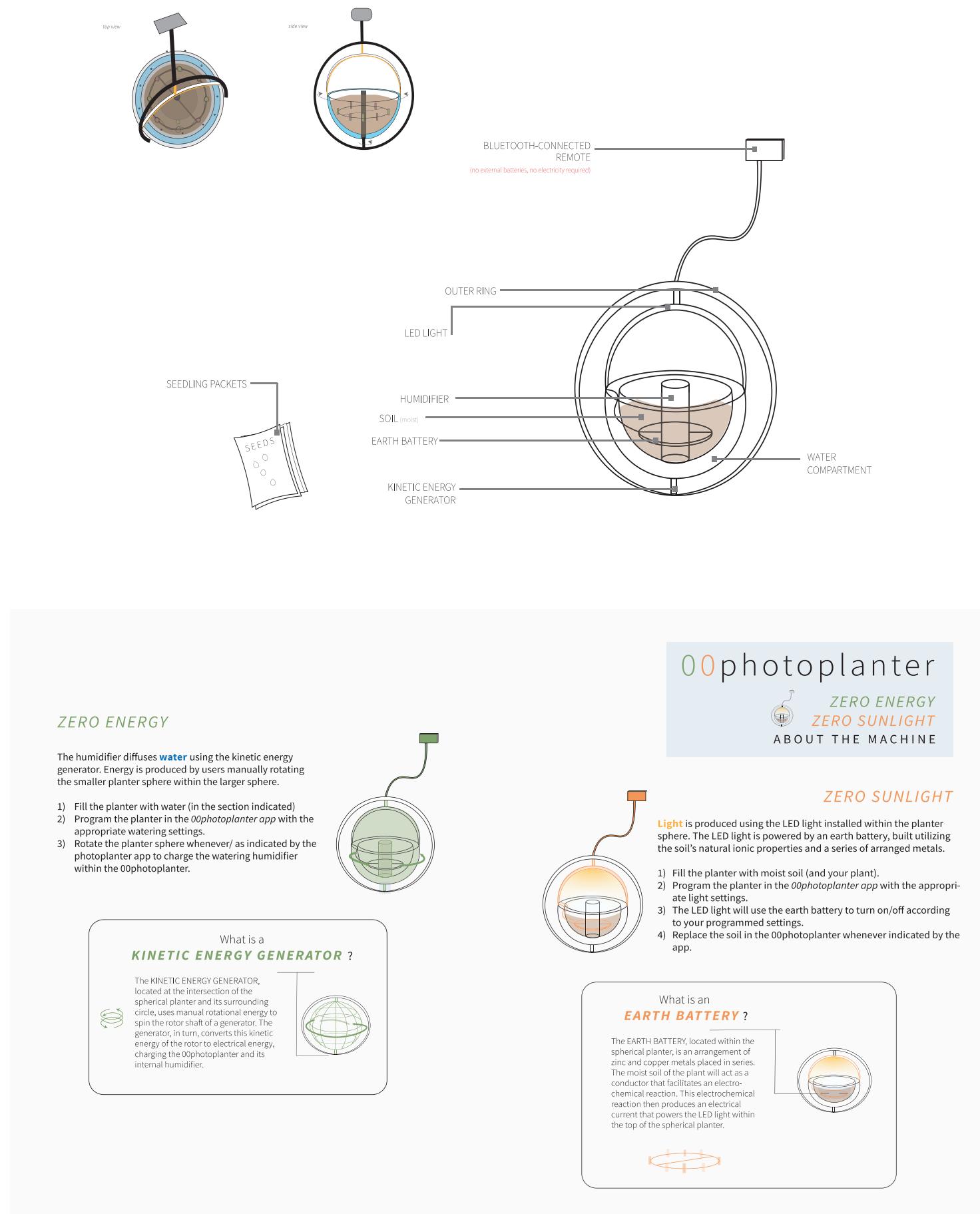
The “00photoplantar” serves as a self-sufficient light fixture and a planter.

It alleviates the impacts of carbon-dioxide in two ways: firstly, by powering itself on self-produced energy, and secondly, by facilitating the growth of photosynthesizing plants.

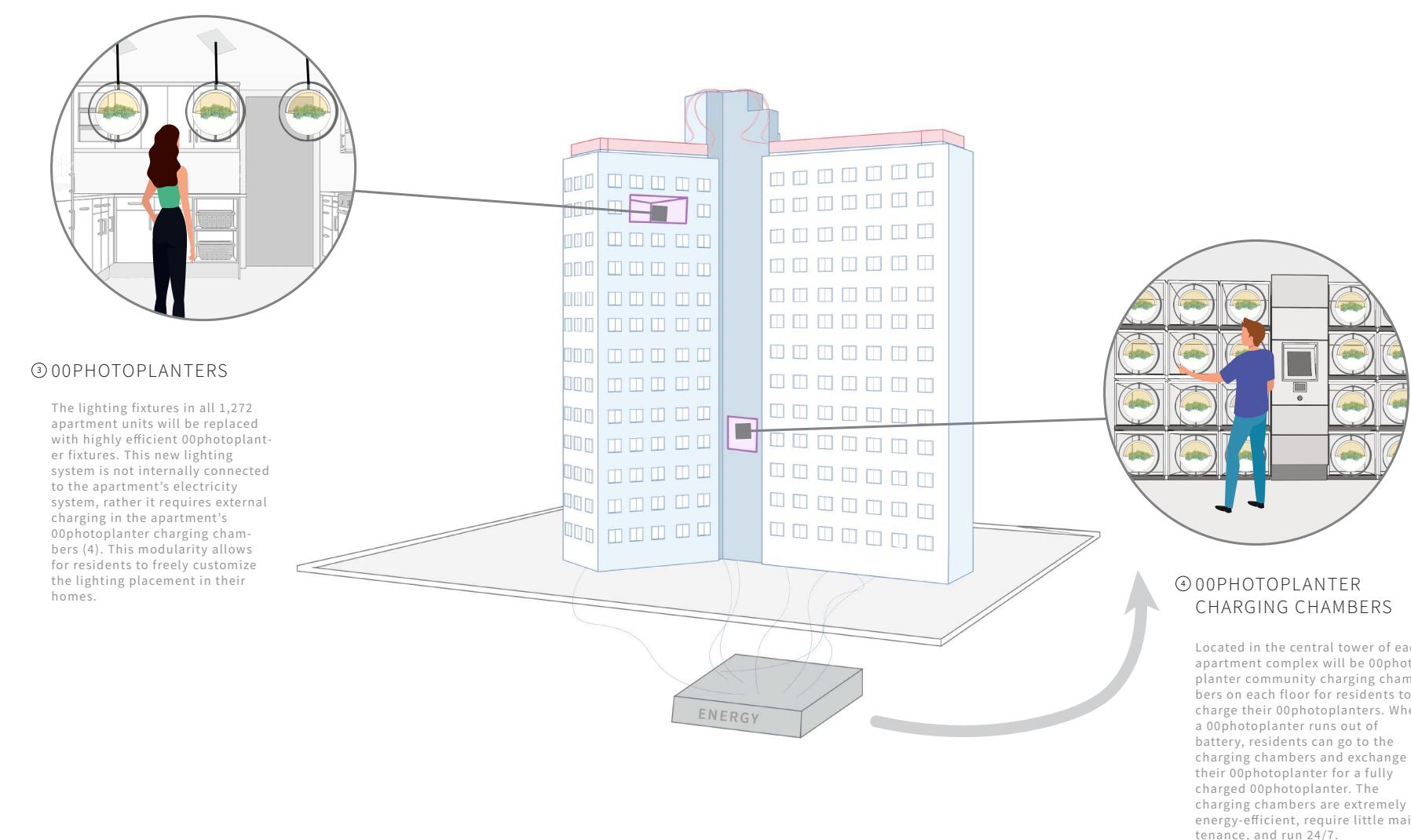
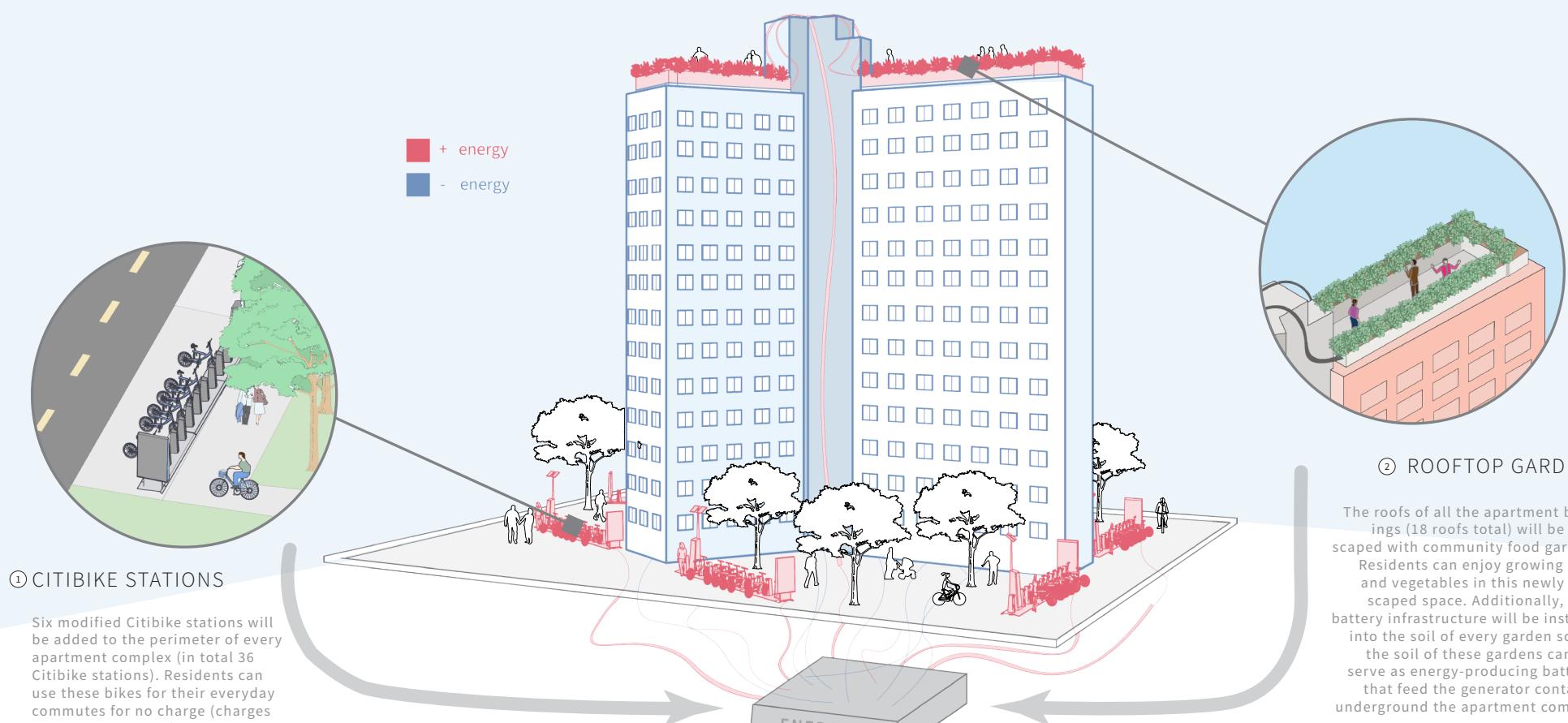
After conceptualizing a small-scale filtering device for the home, our next step was to translate the logic of our micro-scale device into a macro-level system for a given site.

The site where we were tasked to design our scaled up systems was West Harlem in Manhattan, New York (adjacent to Columbia University's campus).

While researching the area, I came across NYCHA's Manhattanville Houses. This development consists of a series of six identical tower-in-the-park buildings, each housing around 200 units, all governed under one central housing authority. Because of these factors, I thought that the Manhattanville Houses could serve as a suitable site for a self-contained energy system design.

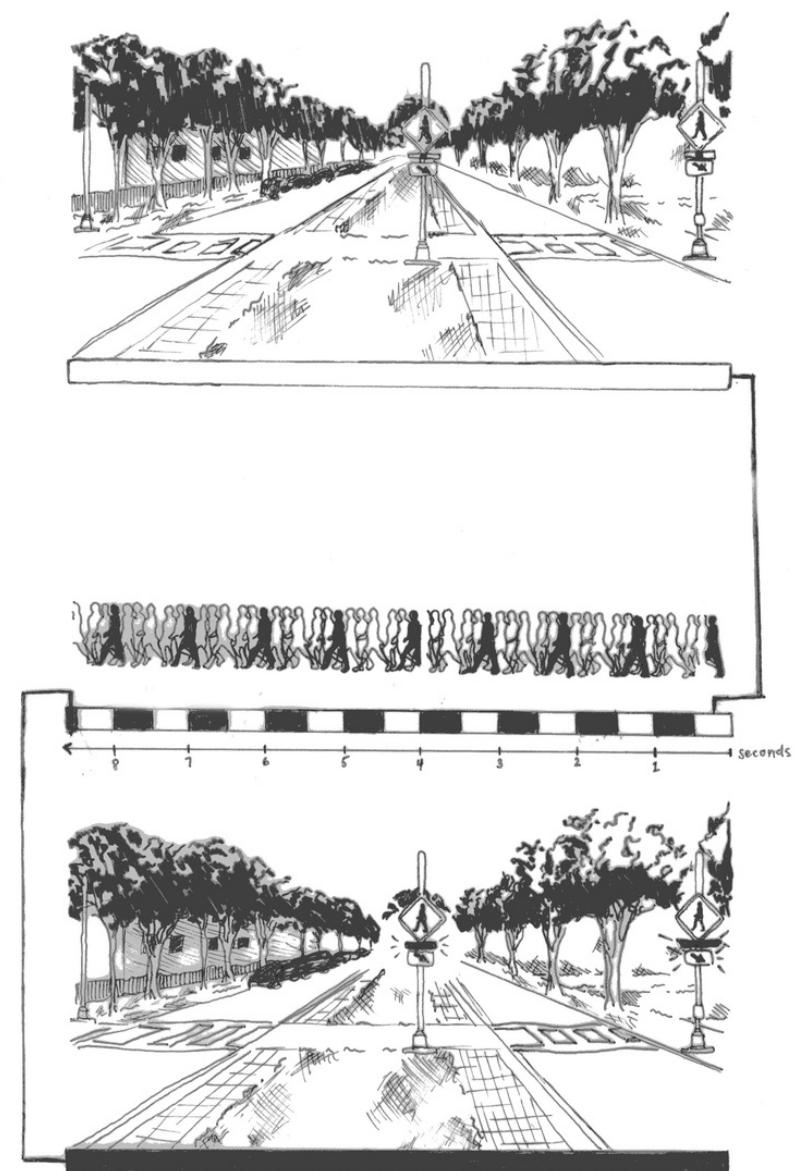
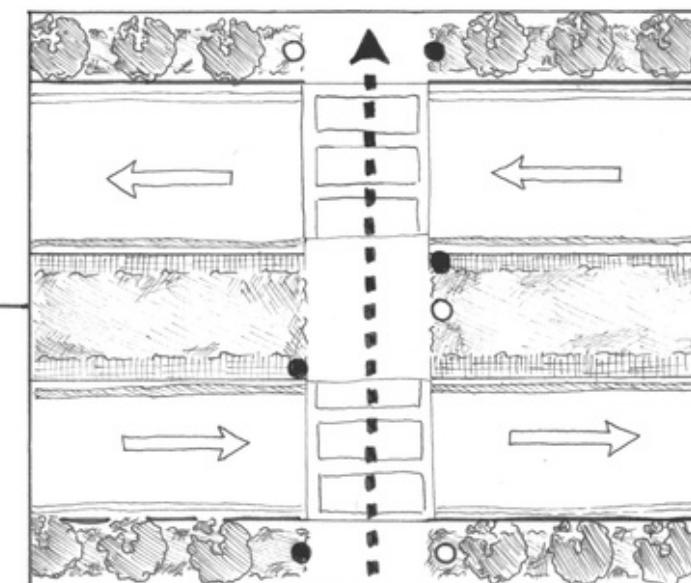
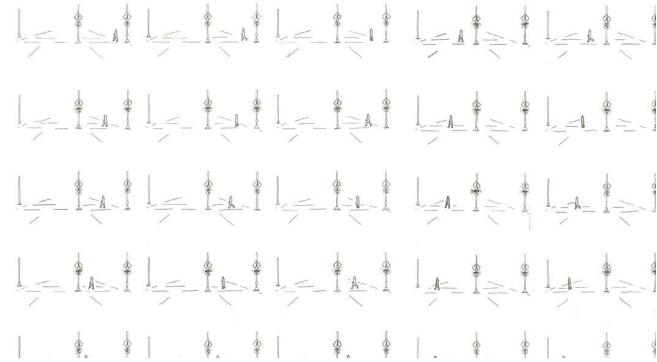


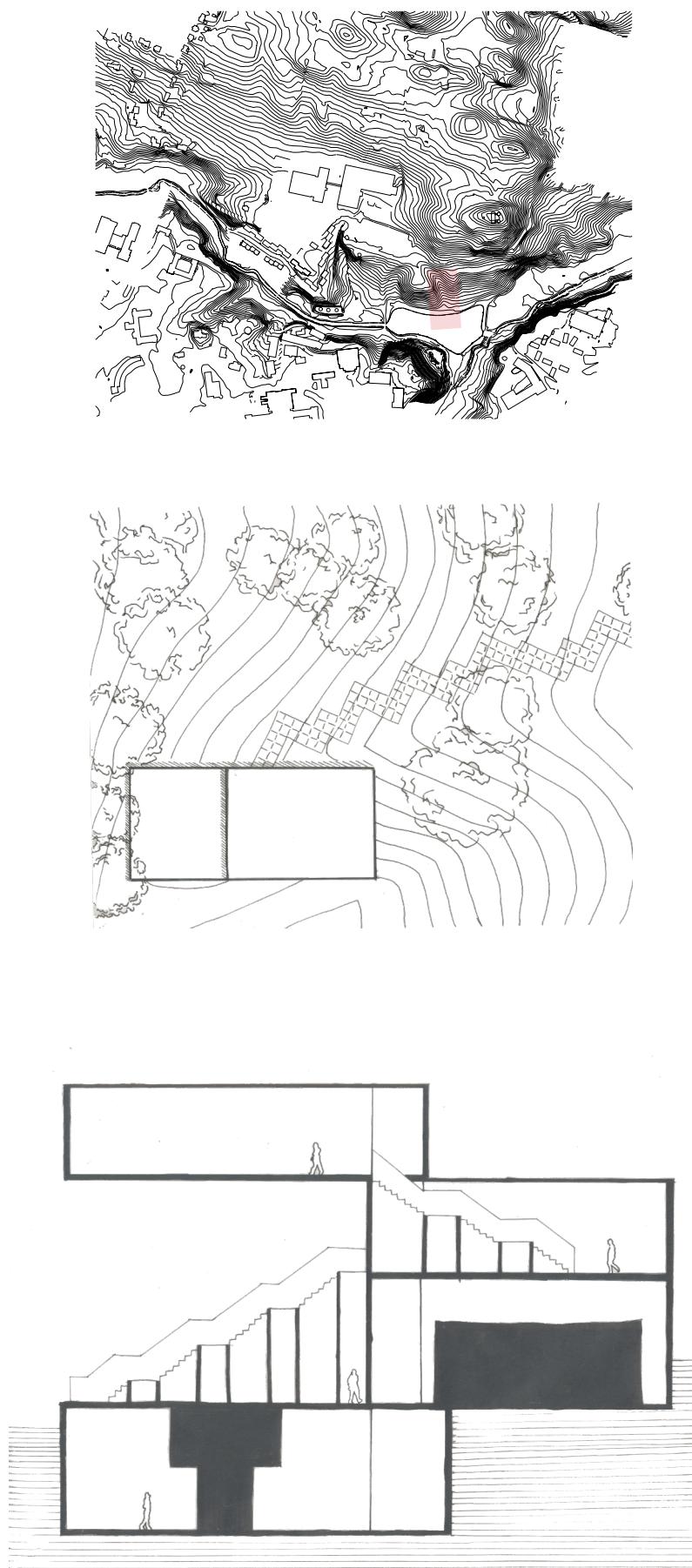
In my final presentation, I proposed a series of renovations that would transform the Manhattanville Houses into a closed energy system. In this system, all energy used by residents can be produced on-site through mechanical energy, created through Citibike usage, and through earth energy, created through the maintenance of rooftop community gardens.



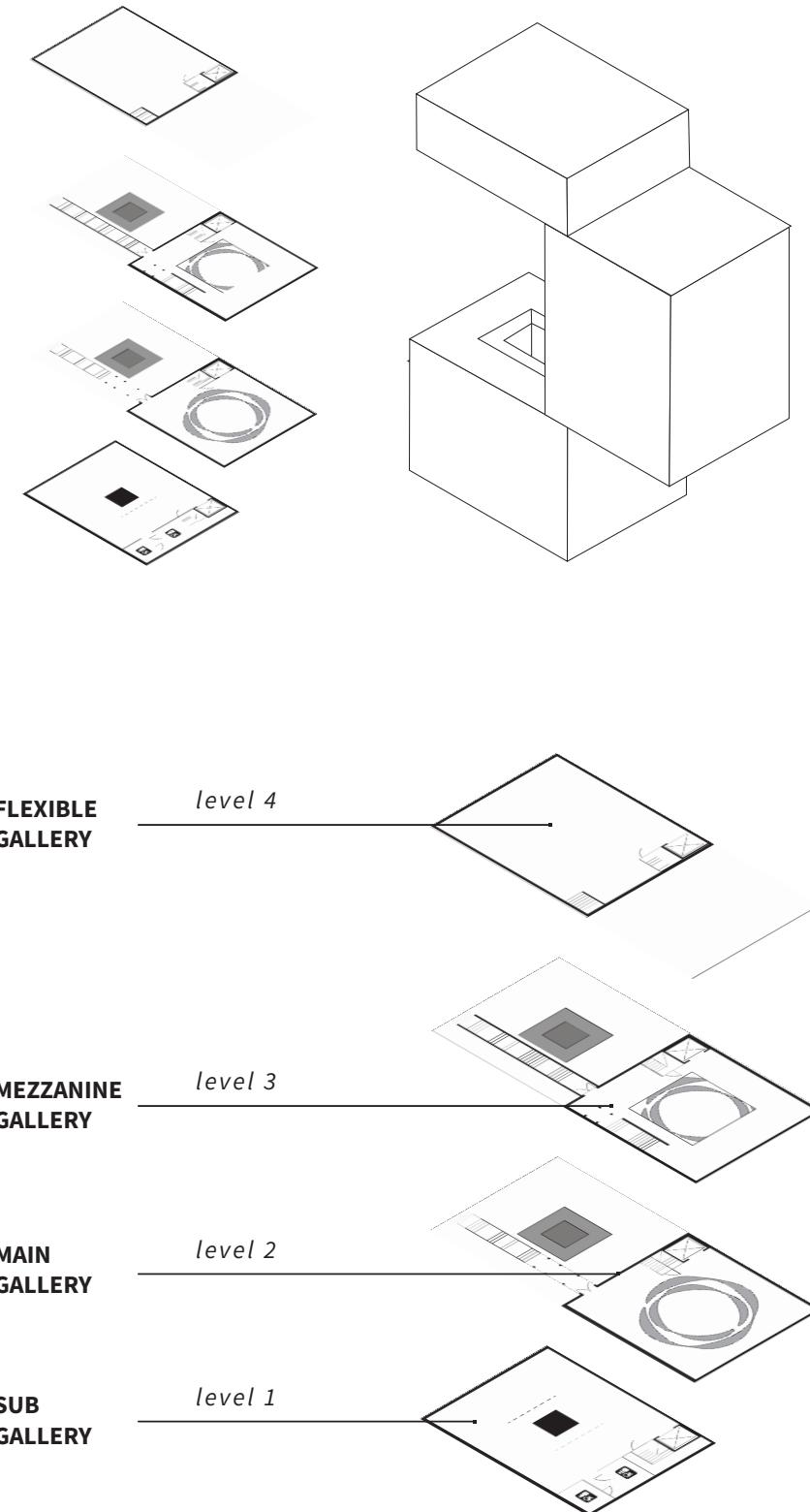
How can a 3D dynamic movement be represented using a stationary, 2D medium?

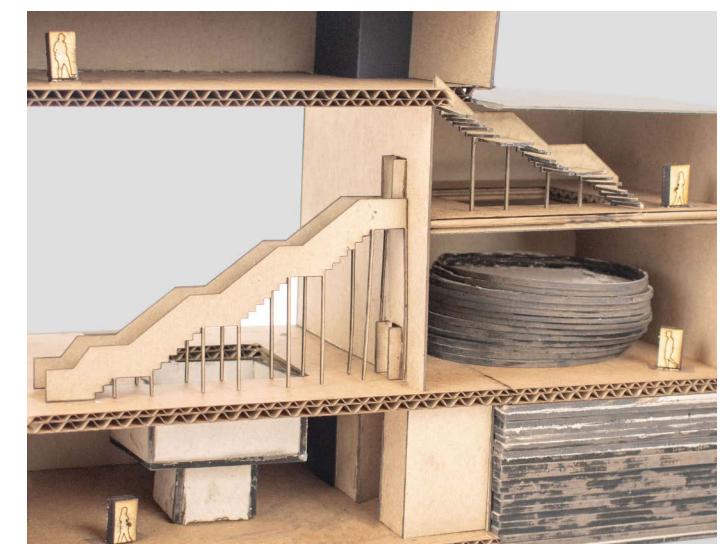
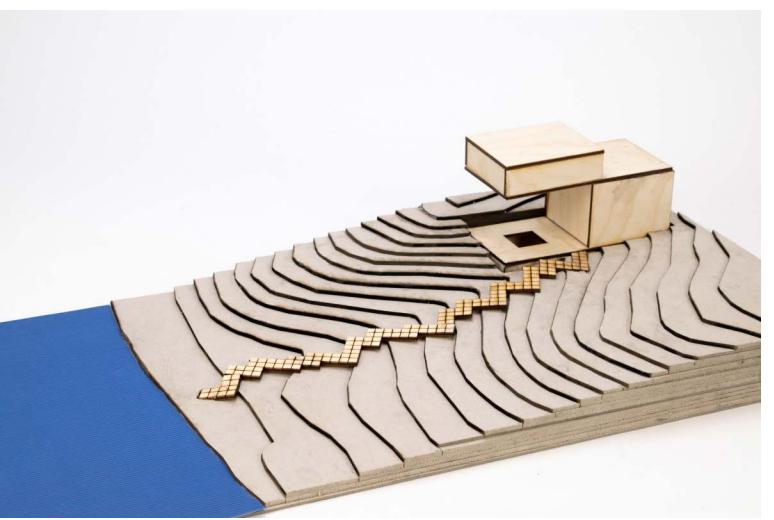
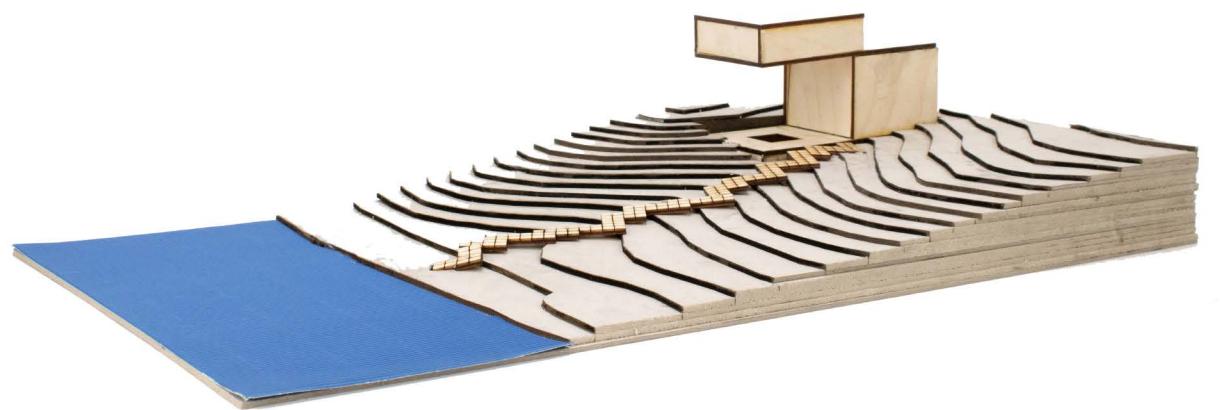
This was the question that I sought out to solve with this exercise, taking the everyday movement of my walk to class as my case study.

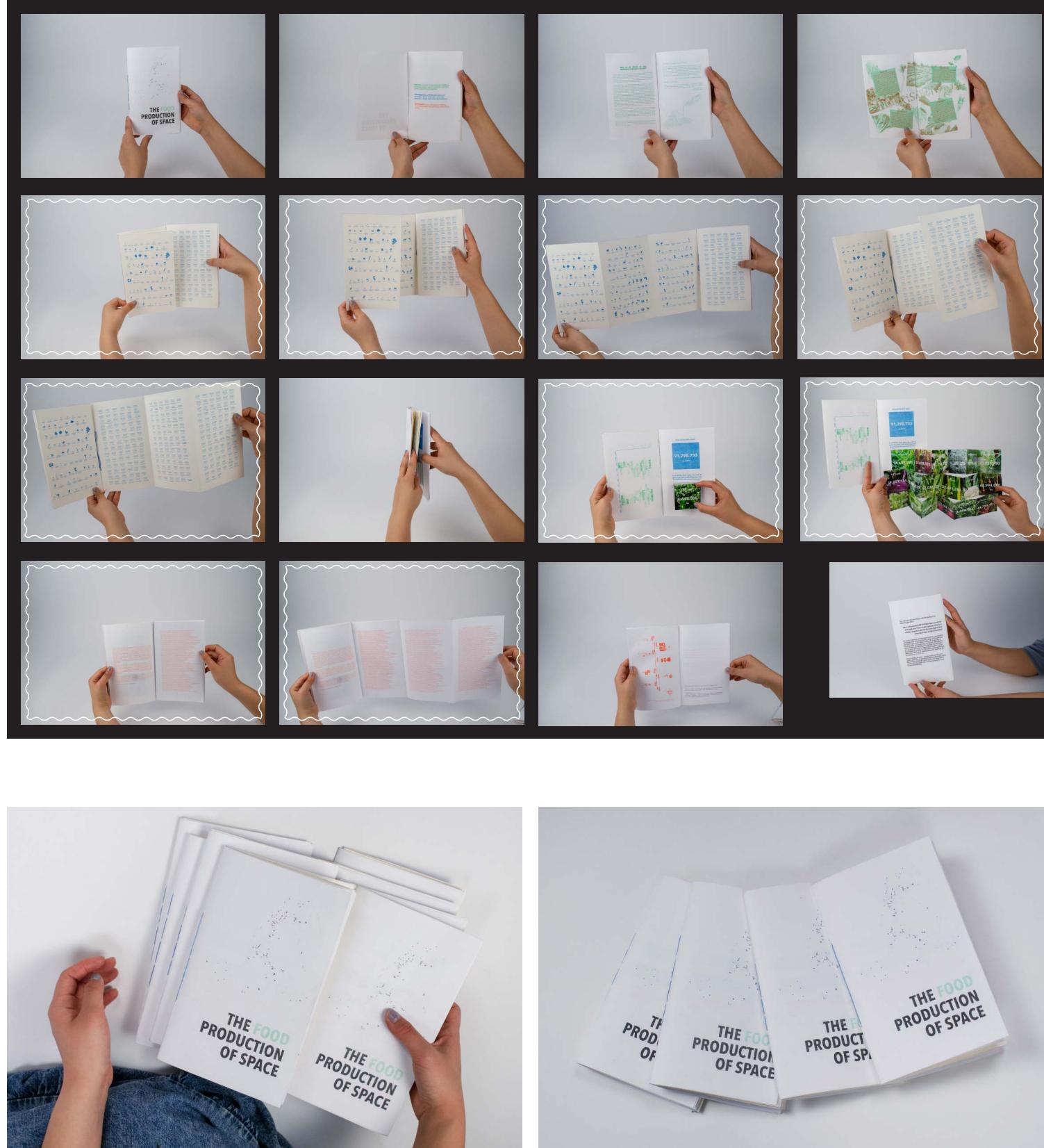




For my final project for Architectural Design I, I was tasked with the design and articulation of a museum space sited on the Vassar College Campus. Within the design, I was instructed to 1) consider the existing topography of our assigned site and 2) incorporate two pieces from Dia: Beacon's permanent collection within the final design.







For my design workshop seminar, my classmates and I collaboratively designed and published an eleven-book series of interactive booklets exploring the potential of gardens as strategic assets within public housing communities. I led the team's research direction and design development, with a particular focus on the sections of the booklet highlighted on the following page.

NYCHA developments are often situated in areas characterized by food deserts and high food vulnerability. In recent years, grassroots models of small-scale urban food production have emerged in the form of community gardens cultivating edible perennials—such as Red Hook Farms in Brooklyn, New York, located directly adjacent to NYCHA's Red Hook Houses.

This project investigated the potential of NYCHA open spaces as sites for food production and examined how these spaces might be leveraged as material resources to address urban food insecurity in areas of greatest vulnerability.



