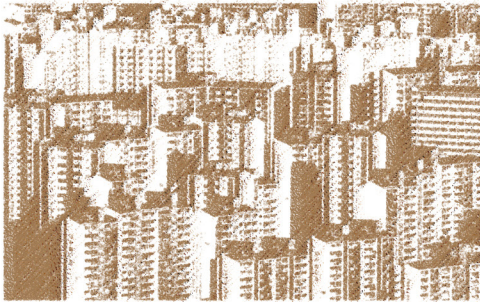


The Republic of Apartments

Today, South Korea is often referred to as the “Republic of Apartments.” According to recent statistics, over 64% of the country’s homes are apartments, and nearly 90% of the population lives in some form of multi-unit dwelling. For modern Korean youth, Nae-jib-maryeon (내 집 마련)—the dream of owning a home—has become a source of profound anxiety and dread.

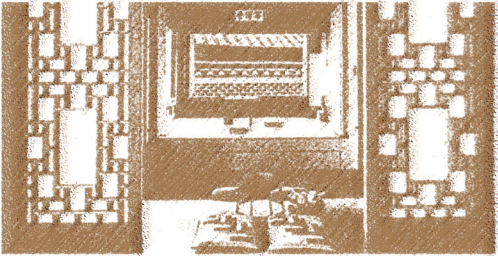
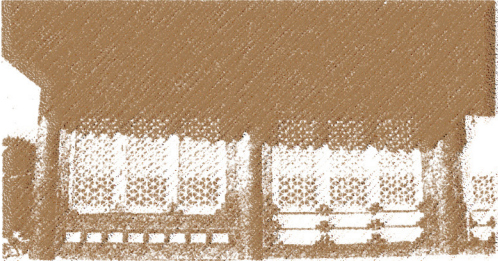
However, this crisis is not purely financial. It is also deeply architectural and psychological. We are continually mass-producing identical, uniform concrete boxes. Modern walls and glass windows are designed to function as absolute barriers, strictly enforcing the separation between the inside and the outside. Ultimately, these structures isolate us from nature and from each other, prioritizing sterile efficiency over human connection.



The Foreigner’s Lens

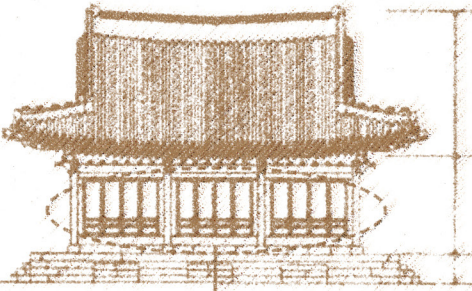
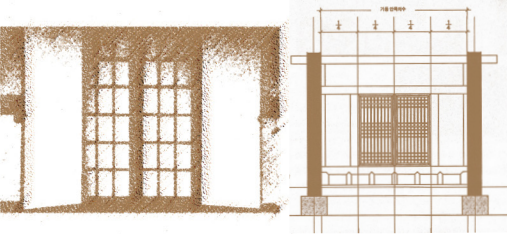
Having lived outside of Korea since the age of eight, my relationship with my heritage has always been an active pursuit. I find myself continually returning to the visual and structural motifs of Hanok (traditional Korean houses), from the vibrant colors of Dancheong to the geometry of traditional woodwork.

This is not merely a nostalgic desire for a lost home. Living as a foreigner creates a unique psychological state. You are neither completely assimilated into the outside world nor fully insulated in your own cultural bubble. You exist within a soft boundary. You learn to navigate a new environment by filtering it through the lens of your roots.



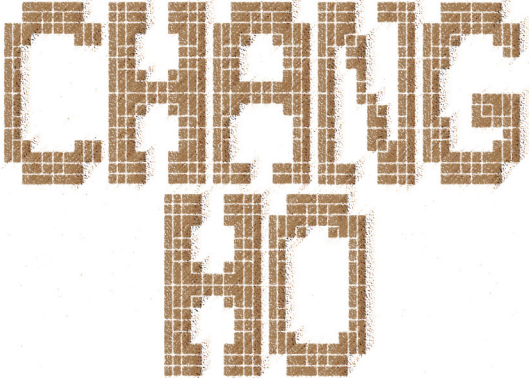
The Translucent Eye

In traditional Korean architecture, the Chang Ho (door and window) acts as the “eye” of the building, determining its face and impression. Unlike Western windows, which are hard, transparent barriers, Changho is a translucent structure. Constructed with a rigid wooden lattice and layered with Hanji (mulberry paper), it is structurally semi-permeable. It does not block the outside world but it diffuses harsh sunlight into a soft, ambient glow and allows the wind to pass through while maintaining the privacy of the interior. It represents a profound architectural philosophy: nature and human spaces are not meant to be severed, but fluidly connected.



CHANG + HO
(窓) (戶)

The Translucent Eye



A System for Light and Wind

Changho is not a singular design, but a sophisticated system of visual language. Depending on the space's purpose, there are over a dozen different geometric lattice patterns (Changsal). From the simple, vertical Ttisal to the light-refracting Ajasal and the ornate Bitsal, each pattern acts as a specific filter, dictating how light and wind enter and controlling the atmosphere of the room.



Mansal



Ttisal



Yongjasal



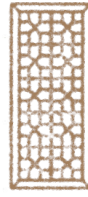
Bitsal



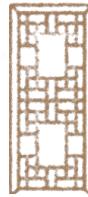
Soot-daesal



Wanjasal

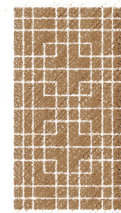


Geo-bugsal



Ajasal

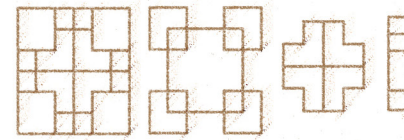
The Wanjasal Selection



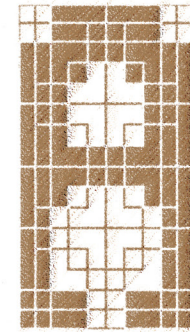
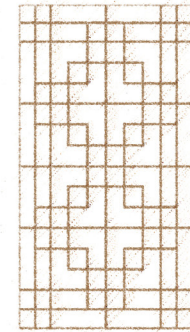
Among these numerous patterns, I selected Wanjasal as the foundation for this modular type system. Characterized by its dynamic yet elegant intersection of straight lines and right angles, Wanjasal was historically used in the inner quarters of palaces or noblemen's houses. It perfectly bridges traditional Korean aesthetics with the structural requirements of the Latin alphabet, offering the most flexible geometric potential to be expanded into a modern typographic grid.

Deconstructing the Lattice

The Chang Ho typeface is a direct visual translation of this philosophy. I deconstructed the geometric framework of the Wanjasal pattern, fitting its intersections into square modules to form a foundational typographic grid. By turning an ancient, human-centric architectural system into a modular Latin alphabet, I am applying a traditional structural philosophy to modern communication. The rigid grid provides the structure, while the negative spaces within the letters act as the "Hanji," inviting the background to breathe through the text.



Modular Grid System



GLUE

Unsealing the Box

Chang Ho is not just a display font, but it is a typographic intervention. By projecting the aesthetic and philosophical framework of traditional Korean architecture onto the isolating structures of the modern world, this project asks a fundamental question: How can we design spaces—and systems of communication—that breathe again?

It is a reminder that boundaries do not have to be solid walls. They can be filters that protect us while still keeping us connected to the world outside.

NOT A
BARRIER
BUT A
MEDIUM