

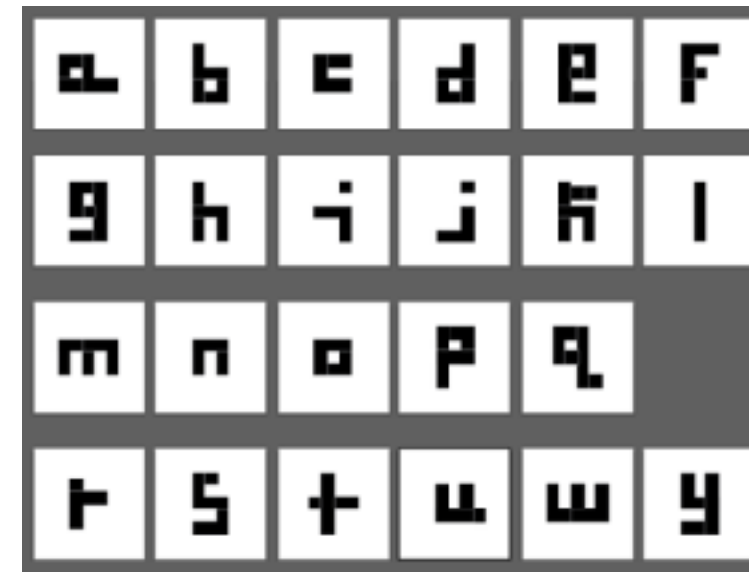
Initial Phase:

Exploring geometric motifs from the book Korean Motifs 1



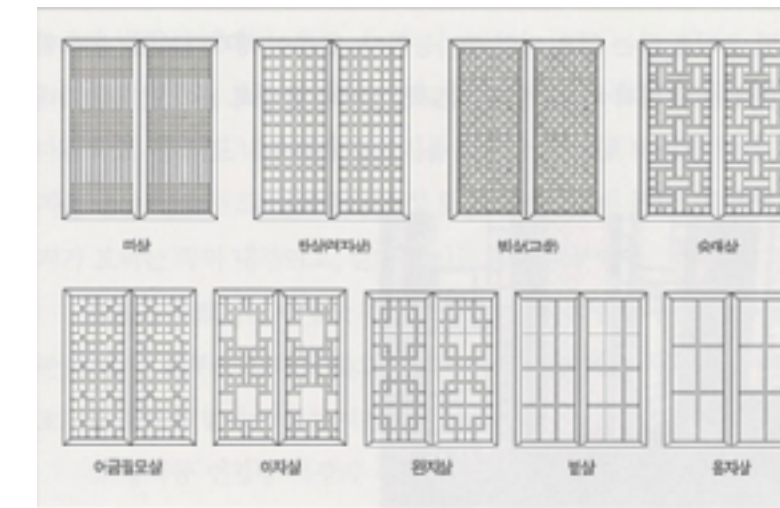
First Iteration:

A modular typeface based on the traditional fretwork



The Realization:

Discovering that many of these isolated decorative patterns actually originate from a singular architectural source: Chang Ho (windows and doors in Korean traditional houses, Hanok)

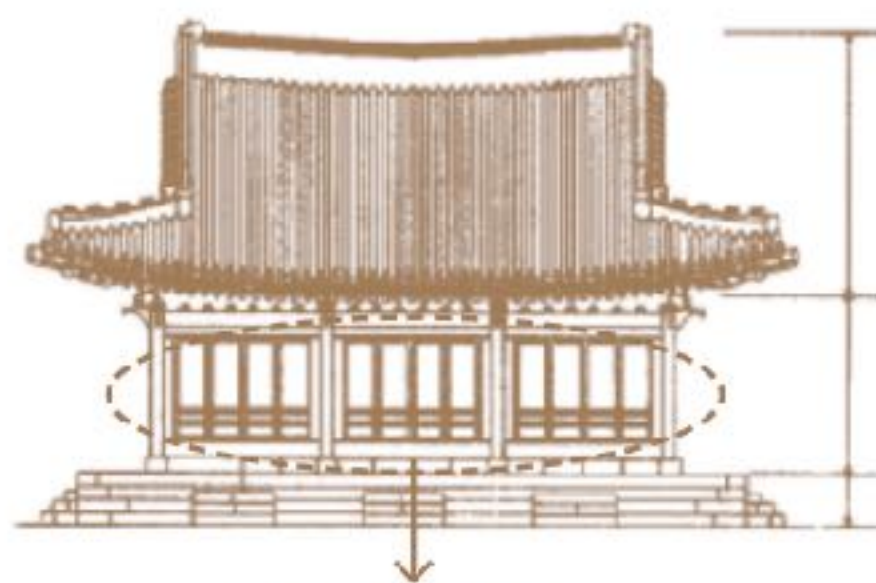


The Personal Draw:

As a person who grew up outside Korea, I am constantly drawn back to Hanok (KR traditional house) motifs. I realized I was searching for a structural connection to my roots, not just a surface-level decoration



In South Korea, nearly 90 percent of the population resides in an apartment complex. People are confined to isolated concrete boxes where glass windows act as barriers. Yet, due to overwhelming real estate prices, young adults in Korea face a lifelong struggle just to afford one of these isolated spaces.



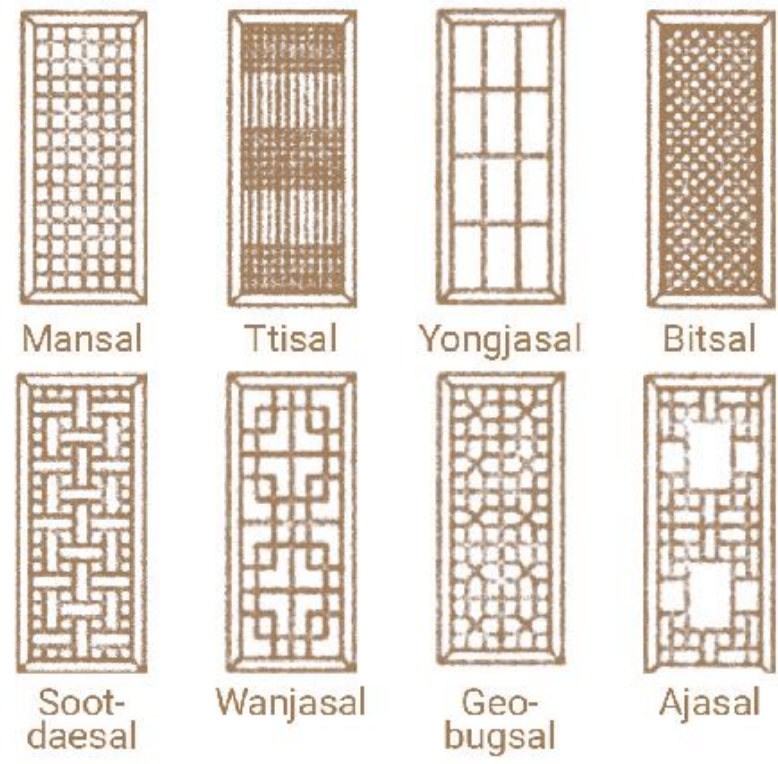
CHANG + HO
(窓) (戸)



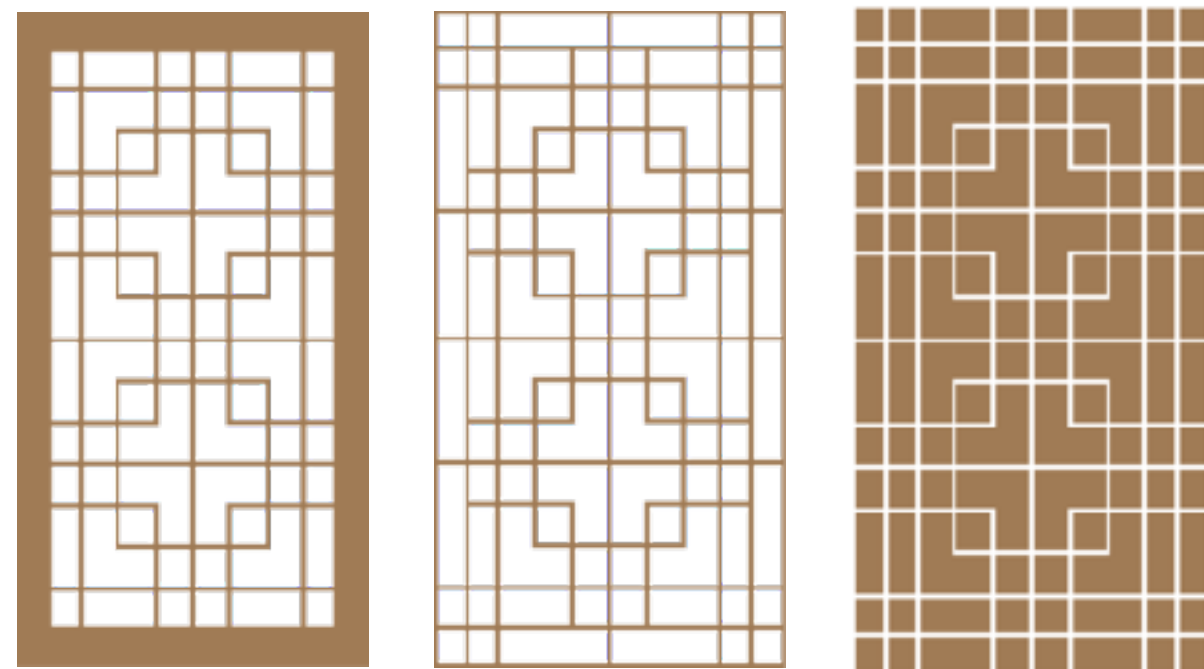
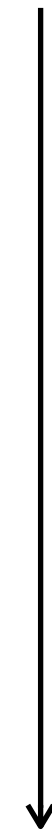
Chang Ho operates on a completely different philosophy. As traditional builders say, Chang Ho is the 'eye' of the house. It's made of a wooden lattice and mulberry paper, which works like a translucent filter that lets light, wind, and the sound of nature pass through.

This concept mirrors my own identity:

Living as a foreigner, I sometimes felt neither completely assimilated into the outside world nor fully insulated in my own cultural bubble & learned to navigate a new environment by filtering it through the lens of my roots

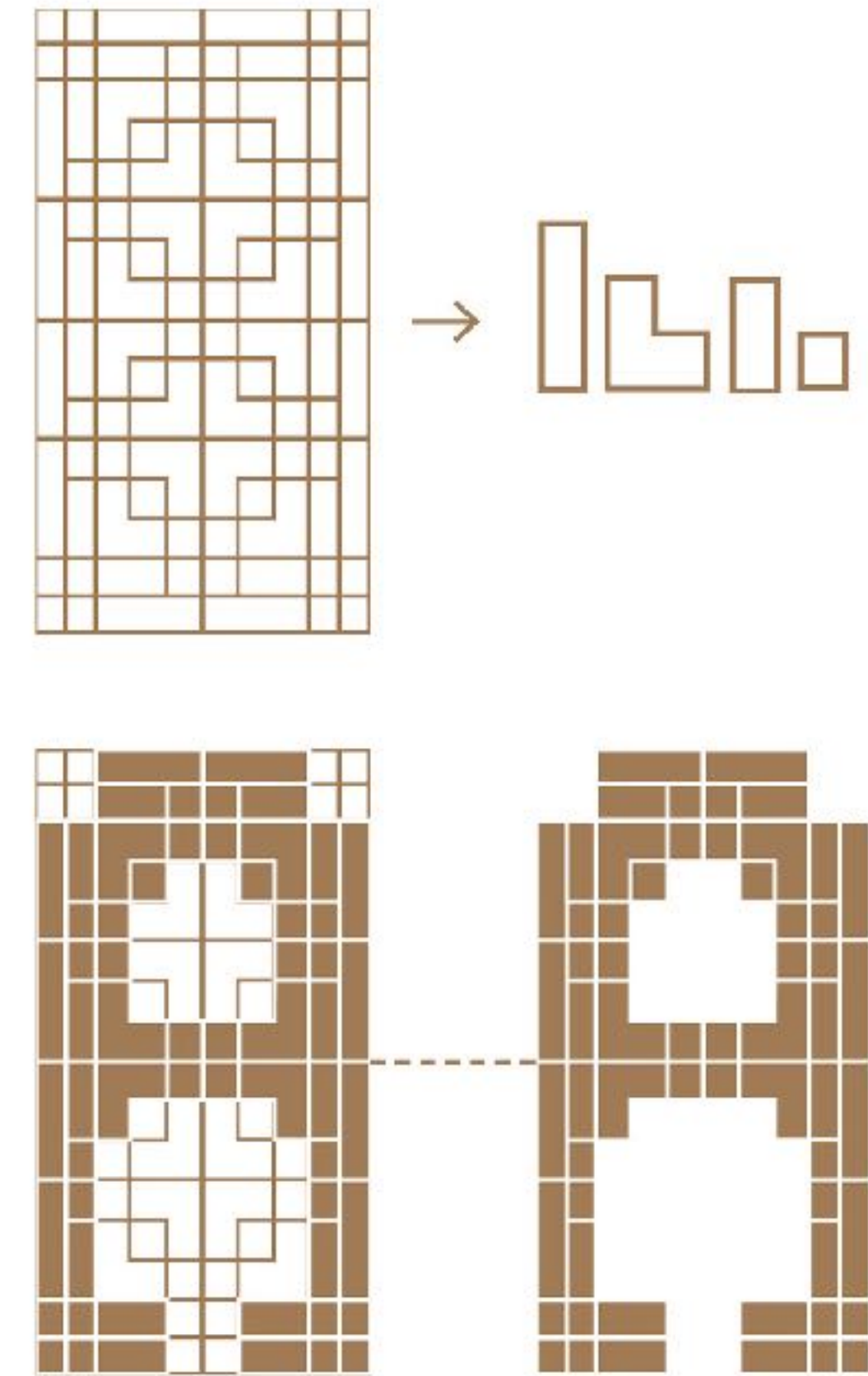


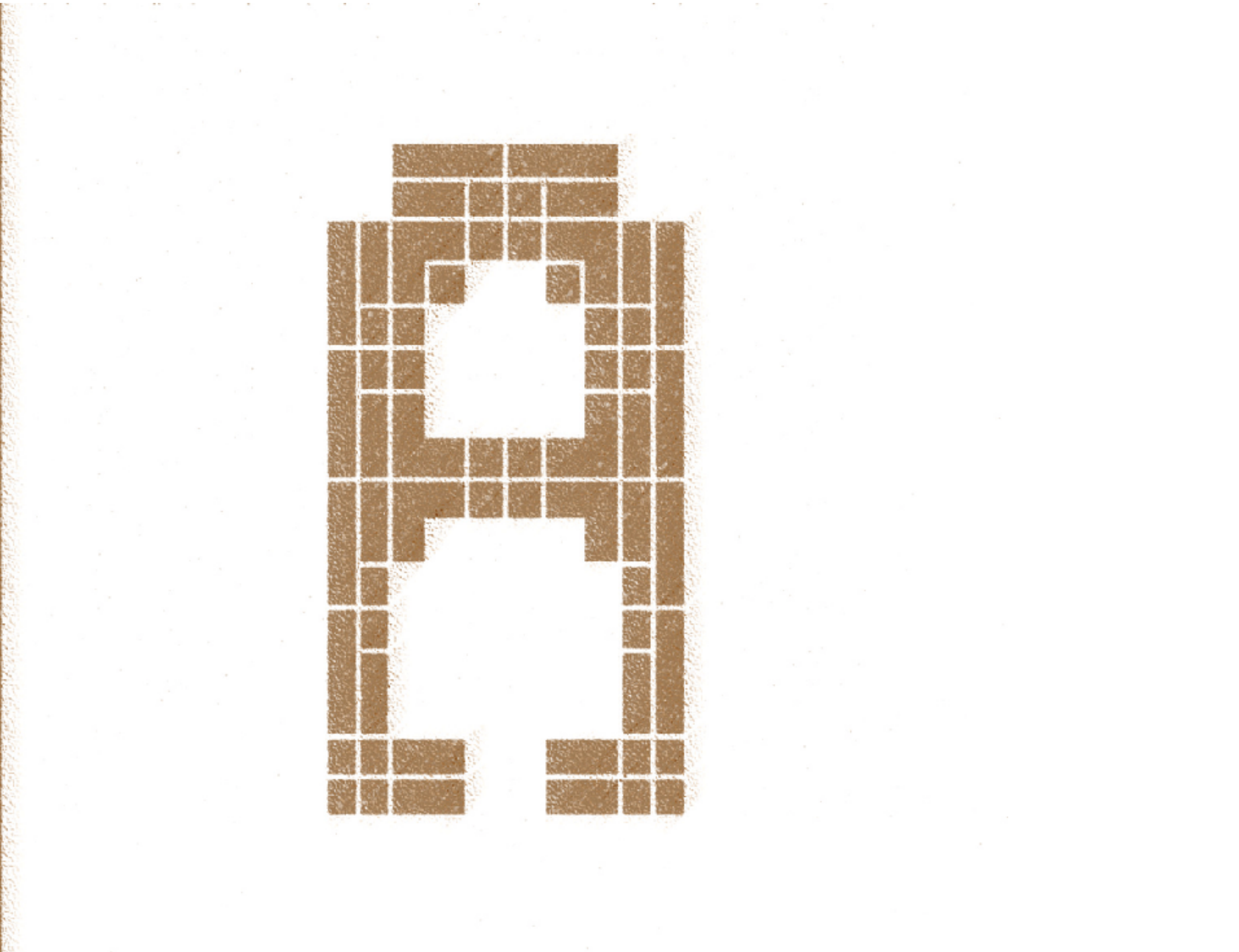
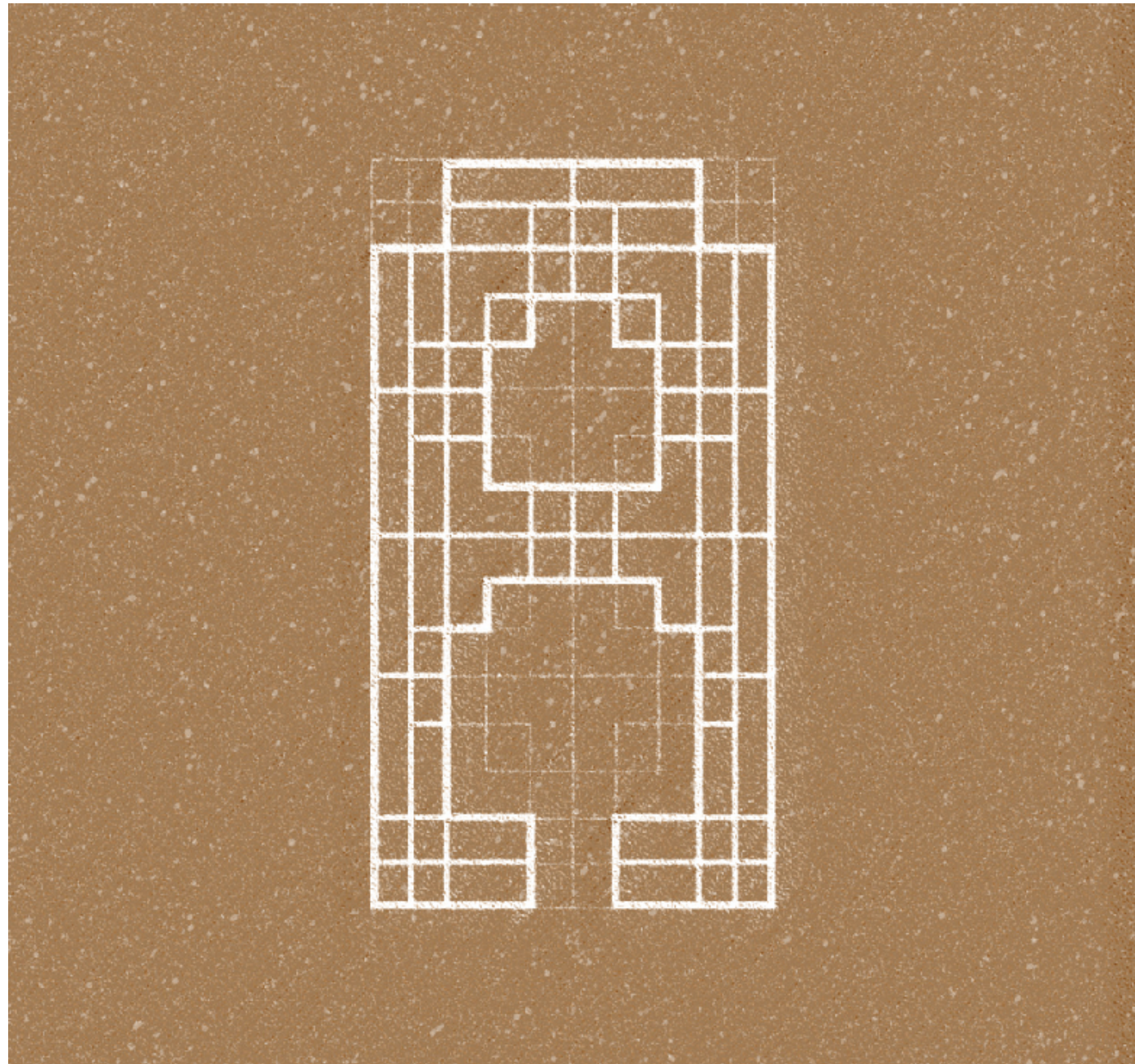
Over a dozen different styles of Changho exist, each designed to control sunlight and atmosphere differently



Chose the Wanjasal (완자살) pattern for its dynamic intersection of straight lines and right angles

Modular Grid System

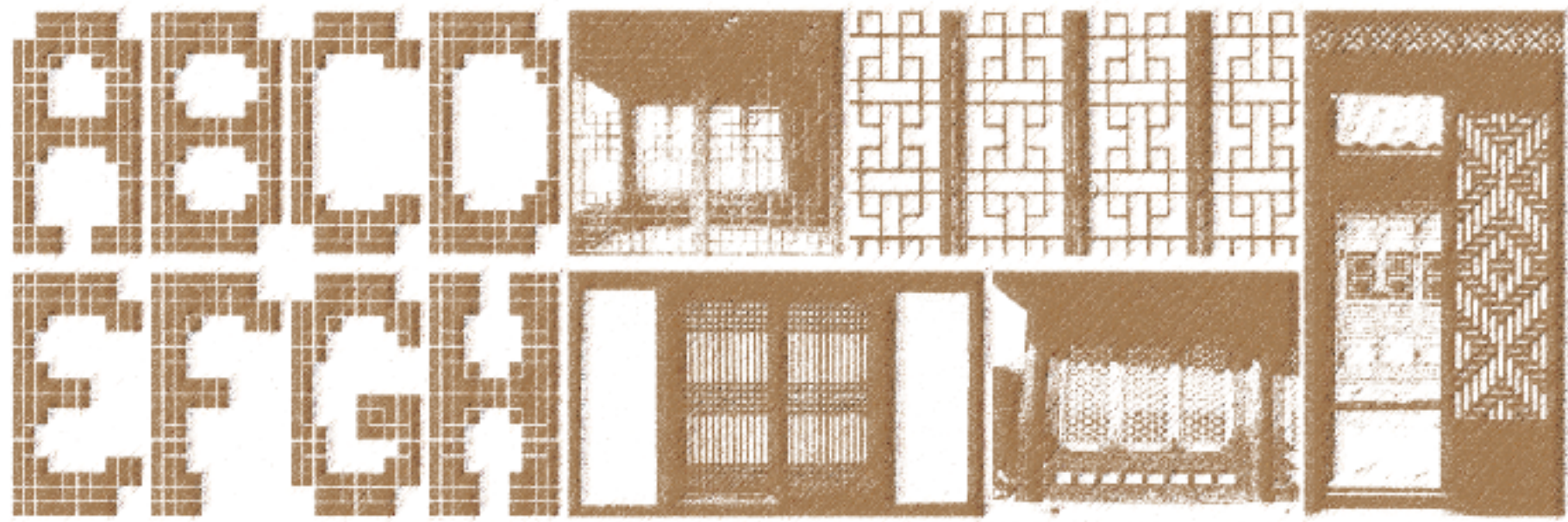
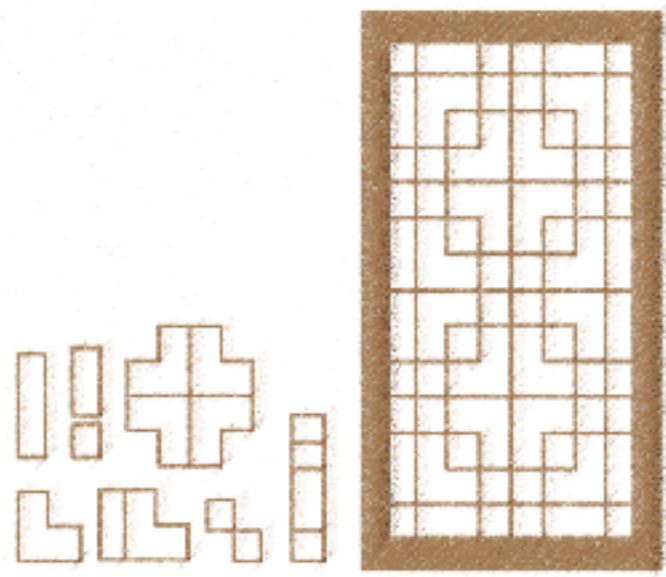




CHANG HO

Chang Ho is a modular typeface inspired by traditional Korean Hanok windows and doors, specifically the dynamic Wanjiasal pattern. Just as eyes determine a person's facial impression, Changho defines the architectural face of a building. For this project, I deconstructed the geometric framework of its intersecting straight and right-angled wooden lattices, fitting them into square modules before repeating them to form the foundational grid.

The concept of the typeface reflects the core philosophy of Changho: it is not a mere barrier, but a medium that fluidly connects interior spaces with the outside world. Driven by a longing for my cultural roots after growing up abroad, I designed this project to counter the rise of identical, mass-produced apartments in modern Korea. It serves as a visual reminder of the warm, human-centric, and sustainable essence of traditional Hanok design.



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Current Line of Enquiry:

- How can modular typography act as a cultural filter, translating the physical 'translucent boundaries' of traditional Chang Ho design into a visual language for cross-cultural identities?

Audience:

- **Cross-Cultural Individuals:** People navigating dual identities and existing within translucent cultural boundaries
- **Urban Residents in Korea:** Those seeking warmth and human-centric design against the rise of identical mass-produced housing

