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I design the subtle forces that shape experience, crafting spaces and objects where sensory cues, and spatial rhythms influence perception. My work explores the interplay between the intangible—light, sound, atmosphere, and movement—and materiality to create immersive environments. Through spatial storytelling and experiential design, I shape not only what is seen but what is felt, inviting deeper engagement and lasting resonance beyond the immediate moment.

EDUCATION

Columbia University, GSAPP  
MASTER OF ARCHITECTURE | ENROLLING FALL 2025

Rhode Island School of Design (3.7/ 4.0)  
SEP 2020 – MAY 2024

- Bachelor of Fine Arts in Furniture Design
- Concentration: Theory and History of Arts and Design
  - Awards: Honors Designation, Community Citizenship Award 2024

Relevant Coursework

- ARCH 1512 DRAWING FICTION
- LAEL W050 THEATER PRODUCTION
- GRAPH 4273 EXHIBIT DESIGN
- ID 2525 WKSHP RHINO

SKILLS

3D Software

RHINO ●●●●●  
V-RAY ●●●●○  
AUTOCAD ●●●●○  
SKECHUP ●●●●○  
KEYSHOT ●●●●○

2D Software

PHOTOSHOP ●●●●●  
ILLSTRATOR ●●●●●  
INDESIGN ●●●●○  
PREMIERE PRO ●●●○○

Microsoft Office

EXCEL ●●●●○  
POWER POINT ●●●●●  
WORDS ●●●●●

PROFESSIONAL EXPERIENCE

Production Design Assistant  
Lisa "Alter Ego" Album Release Pop-Up, New York, NY MAR 3-8, 2025

- Assisted in designing and executing the merchandise display and pop-up layout, ensuring a visually cohesive and immersive brand experience.
- Provided on-site support in inventory management and visitor flow optimization, enhancing overall efficiency and engagement.

Event Design + Coordinator  
TRIANGLE LOFT, New York, NY NOV 5-25, 2024

- Developed floor plans, visual design decks, and spatial layouts for events, ensuring aesthetic and functional coherence.
- Managed vendor sourcing, rental coordination, and logistics, ensuring smooth event execution.

Production Assistant  
Carolina Mariares, New York, NY FEB -OCT 2024

- Assisted in fabricating custom designs and sourcing props for pop-up and press review events.
- Managed on-site set design support for Carolina Mariares in New York, NY for brands like Reformation, Sperry, and Thom Brown Fashion show.

Film Production Designer  
How I Learned to Die | Directed by Manya Glassman Sponsored by Spike Lee OCT- NOV 2023

- Designed and developed film sets using AutoCAD and 3D software, ensuring alignment with the director’s creative vision.
- Collaborated with the production team to implement design elements, ensuring a cohesive visual experience throughout the film.

PROJECTS

Student Exhibition Curator  
Rhode Island School of Design, Providence, RI MAY 2024

- Designed and curated the exhibition space for the RISD BFA 2024 Furniture Design Senior Show, accommodating students’ individual presentation needs, and organizing a live band performance for the opening night.

Technical Director  
Ensemble Theatre @ Brown , Providence, RI SEP 2022 – APRIL 2023

- Conceptualized and executed set designs for fashion events, incorporating elements that deliver the students’ narratives and selected garments.

**01 | RICK OWENS STORE DESIGN**  
RETAIL DESIGN

**02 | GUCCI CRUISE 24' COLLECTION**  
WINDOW DISPLAY DESIGN

**03 | RISD BFA 2024 FURNITURE DESIGN SENIOR SHOW**  
EXHIBITION CURATION + STUDENT COORDINATION

**04 | SPERRY TOP SIDER SS 2024 COLLECTION LAUNCH**  
POP UP DISPLAY DESIGN

**05 | TICK, TICK... BOOM!**  
SCENOGRAPHY

**06 | PUSH PIN -COUNT 1 IN SILVER**  
OBJECT DESIGN

**07 | ETCHED DIALOGUE: ALL TO WHISPER YOUR PRESENCE**  
OBJECT DESIGN

**08 | BENTWOOD CHAIR STUDY**  
PRODUCT RENDERING

# 01 | RICK OWENS STORE DESIGN: BALANCING MASS AND SENSITIVITY

RETAIL DESIGN  
JAN 2025  
INDEPENDENT PROJECT

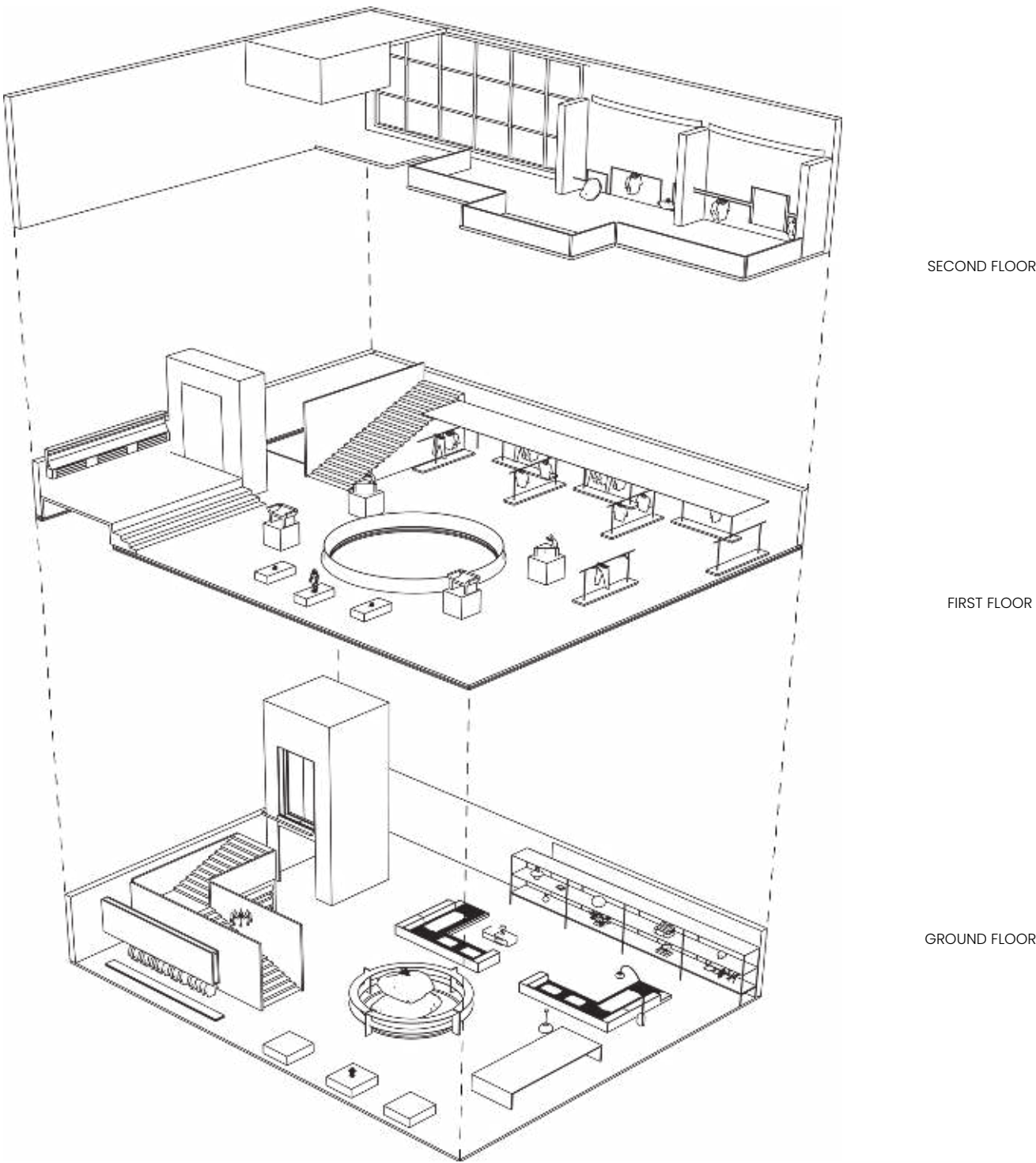
## PROJECT OBJECTIVE

This project refines spatial design by balancing monolithic materiality with subtle organic interventions, embodying Rick Owens’ aesthetic language. Using cast-in-place concrete, brushed stainless steel, and charred timber, the interior highlights material authenticity and spatial integrity without decorative embellishments. A stacked stone plinth with a single blade of ryegrass introduces a deliberate contrast, reflecting Owens’ philosophy of incremental sensitivity. Custom sculptural furnishings reinforce the dialogue between proportion, texture, and restraint, seamlessly integrating into the space. With no explicit branding, the design relies on architecture and materiality to create an immersive retail experience.





ISOMETIRC



CONCEPT VISUALIZATION



CONCEPT: ENHANCING SENSORY AWARENESS THROUGH SPATIAL CONTRAST

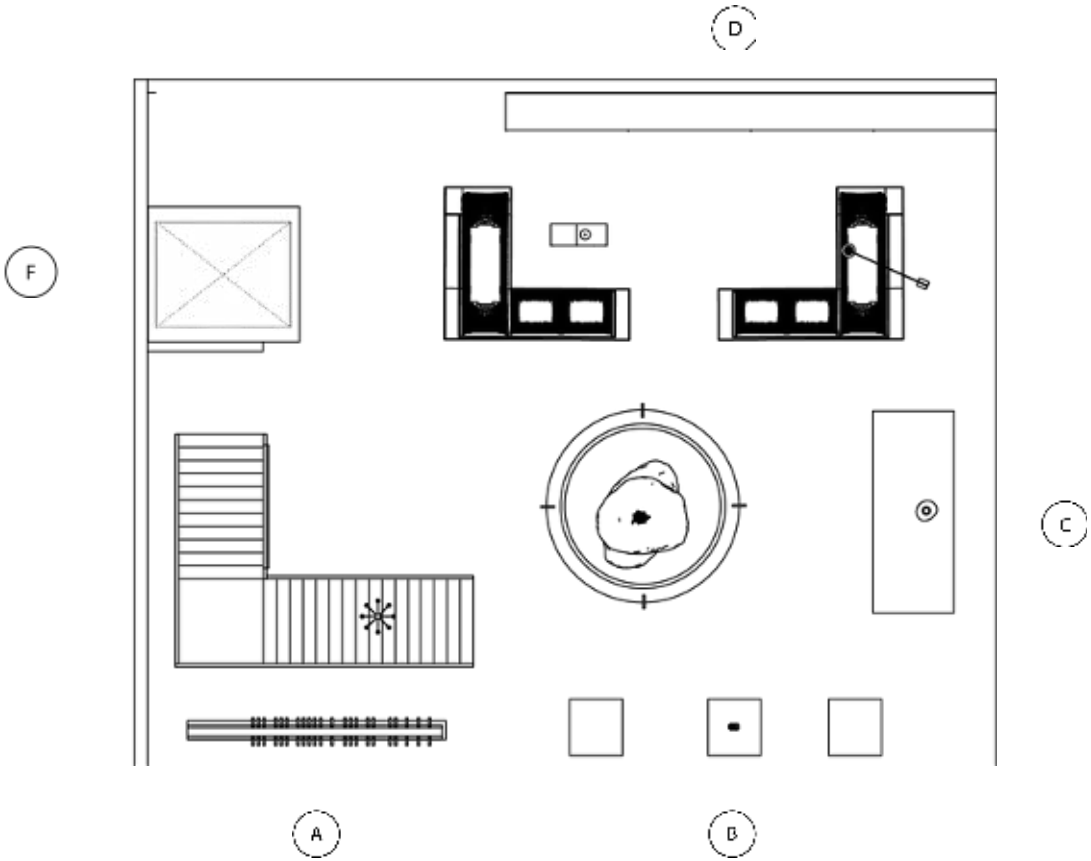
The design employs spatial focus to enhance sensory perception, directing attention to small, intentional interventions within a structured environment. A single organic element, such as a blade of ryegrass, placed within a composition of raw stone and concrete, creates a heightened awareness of detail. This approach aligns with Owens' philosophy of incremental sensitivity, where the contrast between solid, heavy materials and delicate, organic elements fosters deeper engagement. The restrained material palette and absence of ornamentation further emphasize this focus, ensuring that subtle disruptions in texture, light, and form become more pronounced. Through controlled visual hierarchy, the space guides perception, allowing minimal yet precise design gestures to define the experiential quality of the environment.

GROUND FLOOR

SECTION VIEW



FLOOR PLAN



- A - FREESTANDING GARMENT FIXTURE
- B - MERCHANDISE PLINTH
- C - CHECKOUT COUNTER
- D - CHECKOUT COUNTER
- E - JEWELRY DISPLAY
- F - ELEVATOR

RENDERED VIEW







INTERCATION BETWEEN GROUND FLOOR + FIRST FLOOR

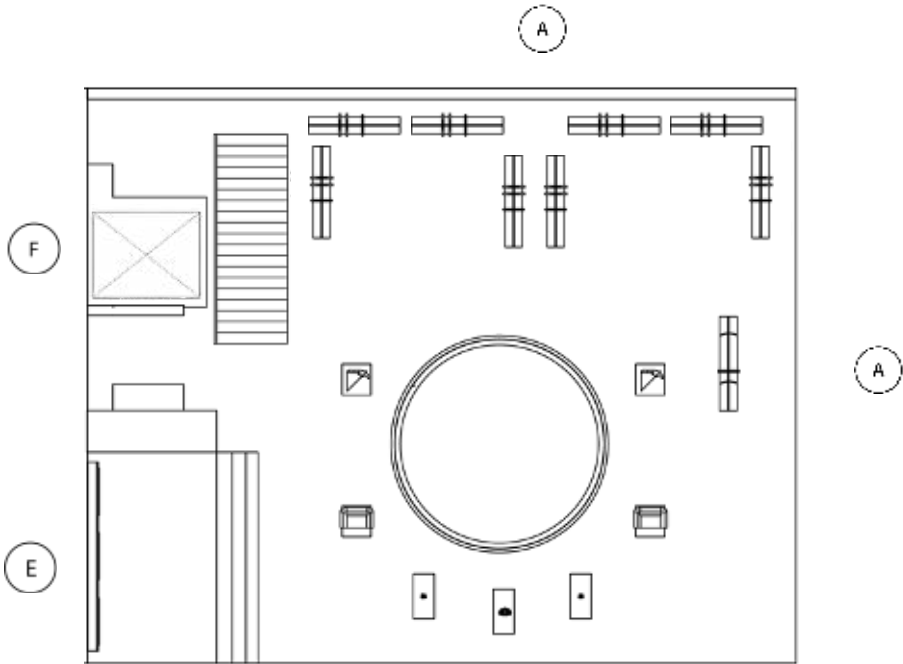
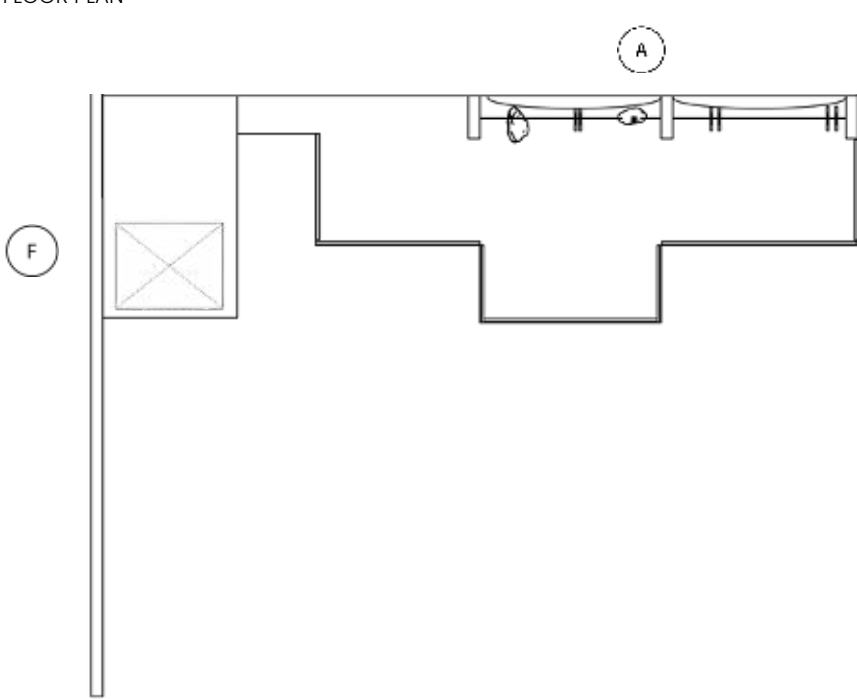


FIRST AND SECOND FLOOR

SECTION VIEW



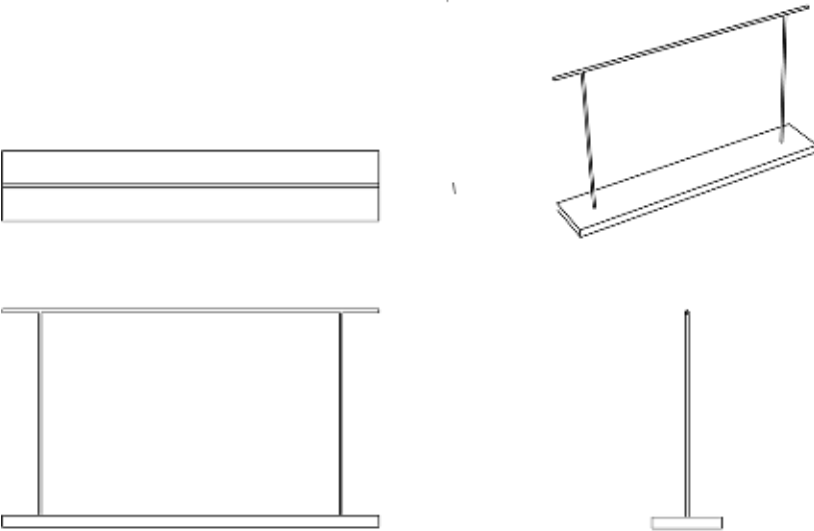
FLOOR PLAN



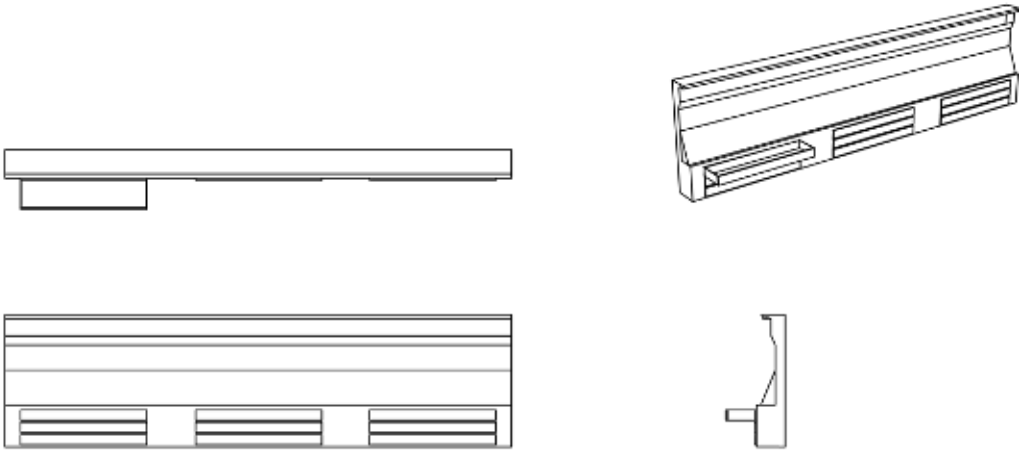
- A - FREESTANDING GARMENT FIXTURE
- B - MERCHANDISE PLINTH
- C - CHECKOUT COUNTER
- D - CHECKOUT COUNTER
- E - JEWELRY DISPLAY
- F - ELEVATOR

RENDERED VIEW

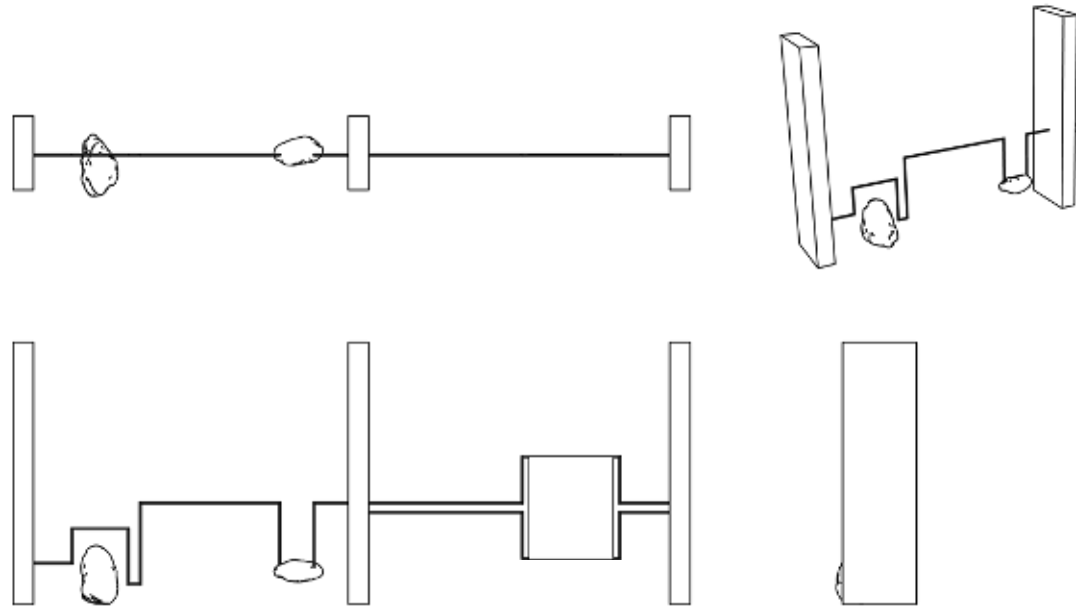




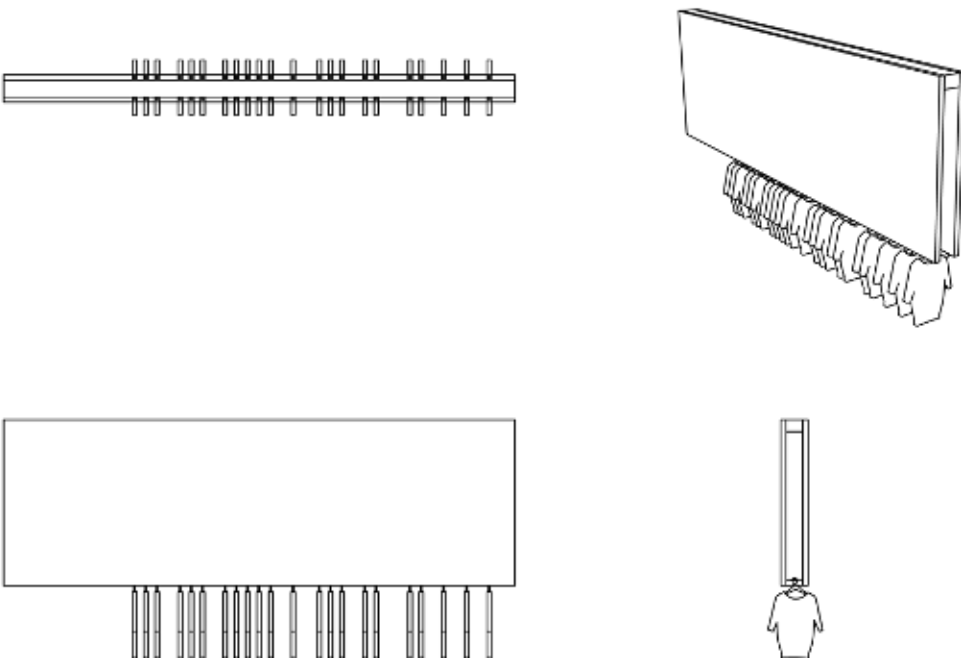
CLOTHING RACK\_FIRST FLOOR



JEWELRY DISPLAY\_ FIRST FLOOR



CLOTHING RACK\_ SECOND FLOOR



CLOTHING RACK\_GROUND FLOOR

BESPOKE RETAIL FIXTURES

The furniture collection is an extension of the store’s architectural language—formed from raw slabs of concrete, stone, stainless steel, and charred wood. Each piece emphasizes weight, texture, and structural clarity, rejecting ornamentation in favor of pure material presence. The forms are often monolithic yet precisely composed, balancing mass with restraint.



## 02 | GUCCI CRUISE 24' COLLECTION

WINDOW DISPLAY DESIGN

MARCH 2023

INDEPENDENT PROJECT

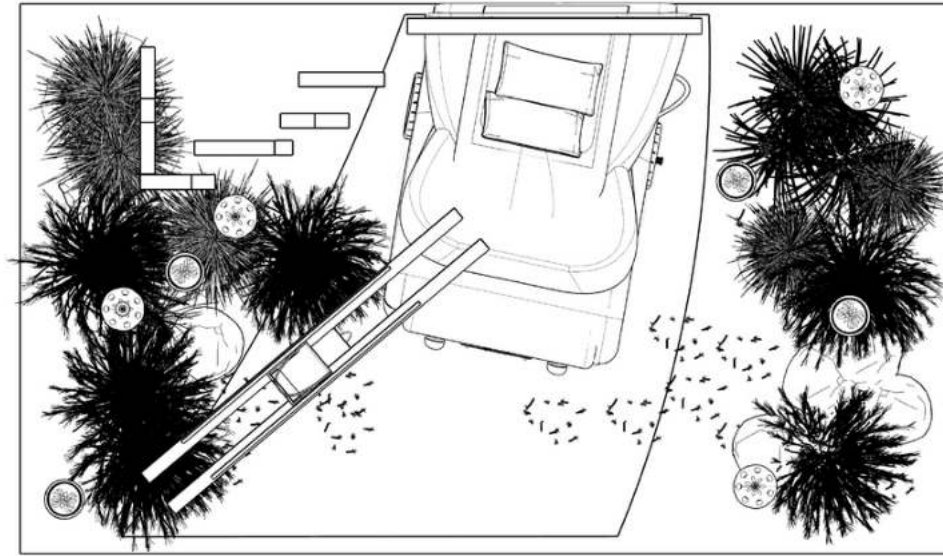
223 ITAEWON-RO, YONGSAN DISTRICT, SEOUL, SOUTH KOREA



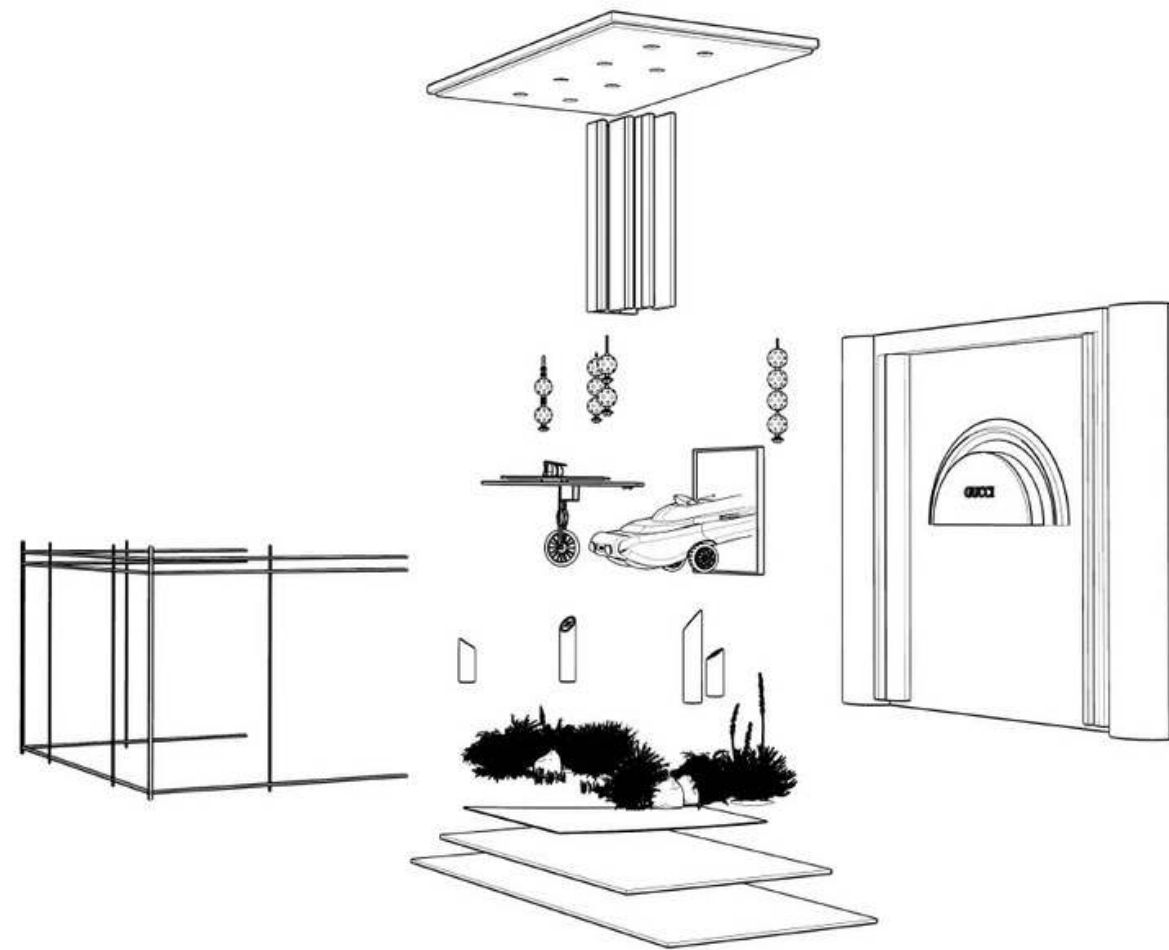


## PROJECT OBJECTIVE

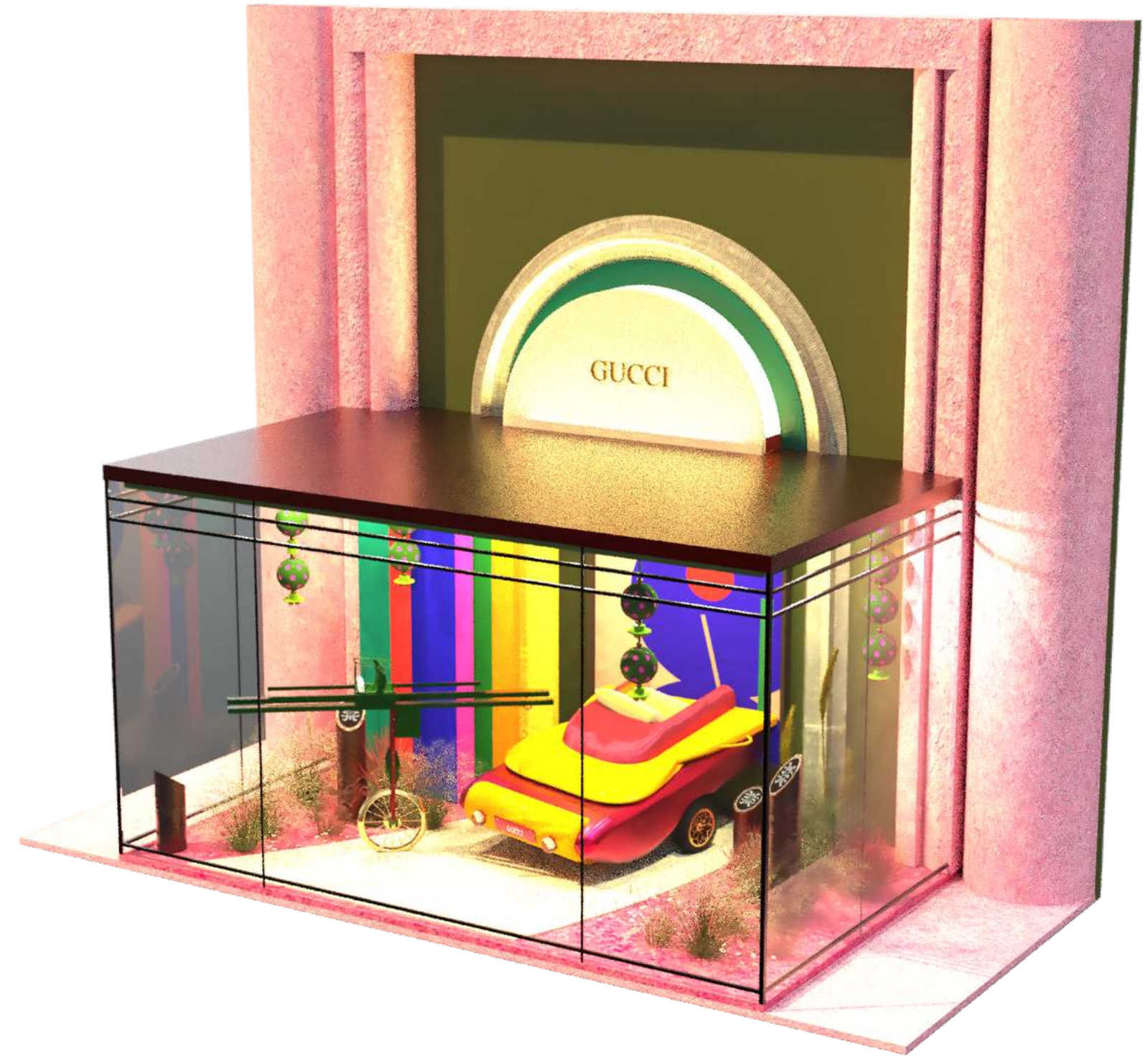
The Gucci Gaok window display in Itaewon celebrates the fusion of Italian and South Korean cultures. Inspired by the Cruise 2024 fashion show at Gyeongbokgung Palace, the design blends traditional Joseon Dynasty elements with modern twists, creating a vibrant and harmonious display.



TOP VIEW



EXPLODED VIEW

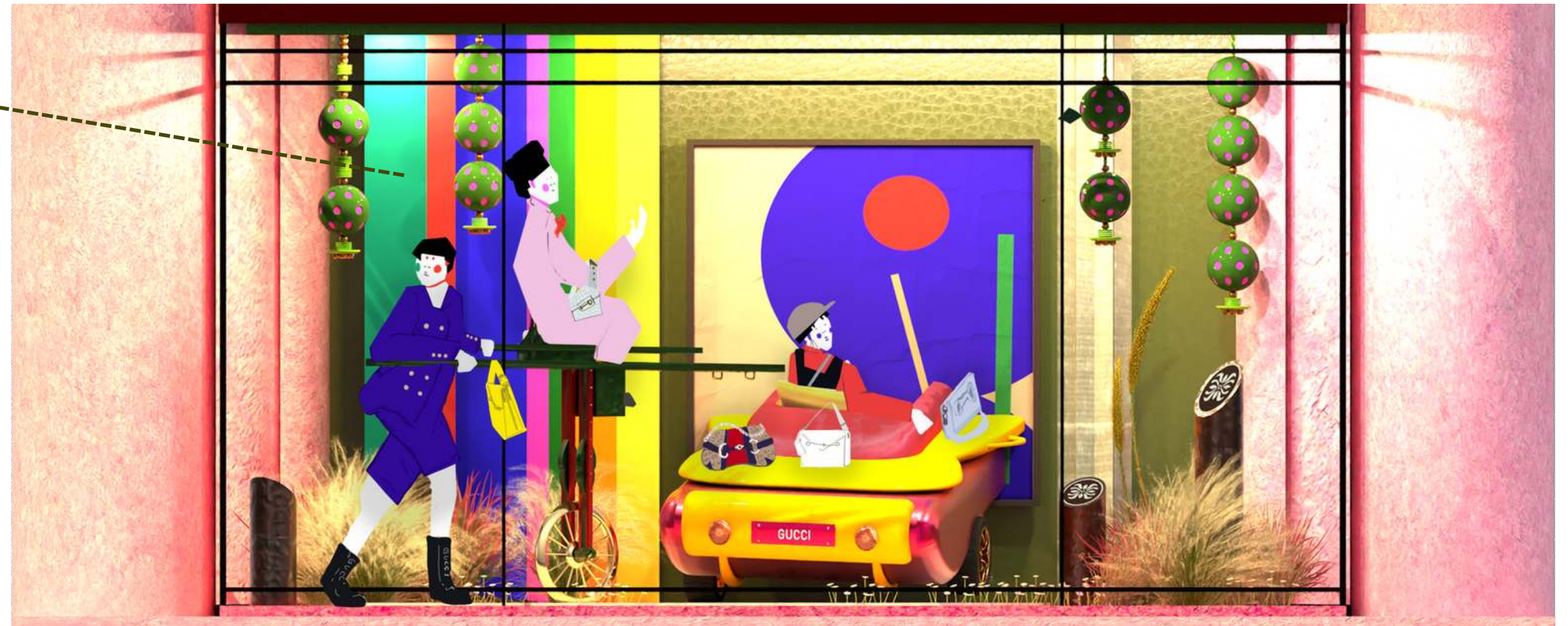
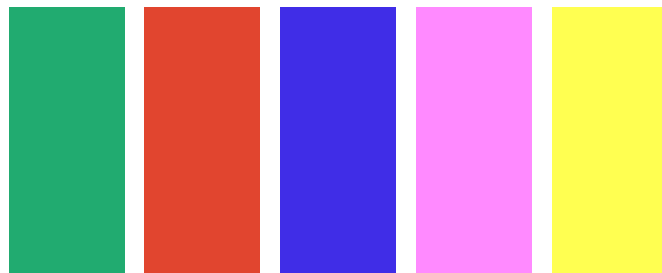


FINAL RENDER



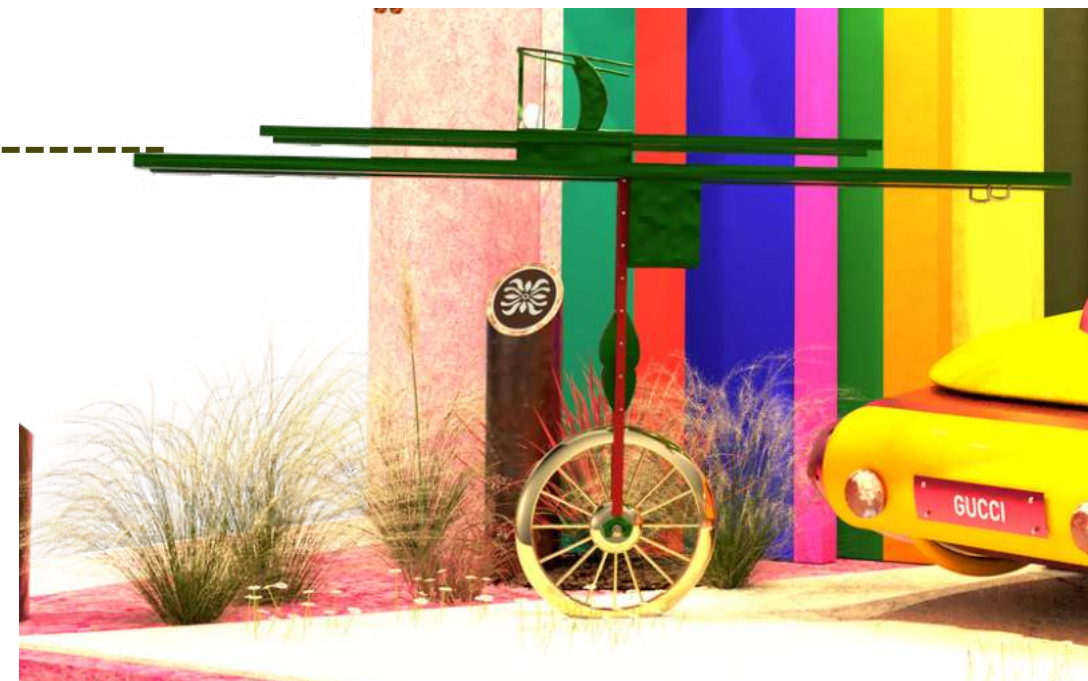
### SAEKDONG KOREAN STRIPE PATTERN

Derived from the Goguryeo Dynasty, the Saekdong pattern embodies Korea's vibrant artistic heritage. Its integration into the display uses architecture as a storytelling medium, with the stripes radiating across the window, creating layered visual depth. The design captures movement and opulence, framing the space in a way that celebrates Korean history while connecting it to Gucci's global narrative.



### CHOHYEON (轎軒) - TRADITIONAL KOREAN KILN

The kiln, a symbol of Korea's craftsmanship and cultural diplomacy, served as a medium to welcome and connect with foreign dignitaries. In the display, it is conceptualized as an artifact of cultural continuity, positioned after a Hyundai car to create a timeline of Korea's evolving identity—from traditional artistry to modern technological innovation. The intentional procession evokes a ceremonial parade, integrating historical reverence with contemporary progression.



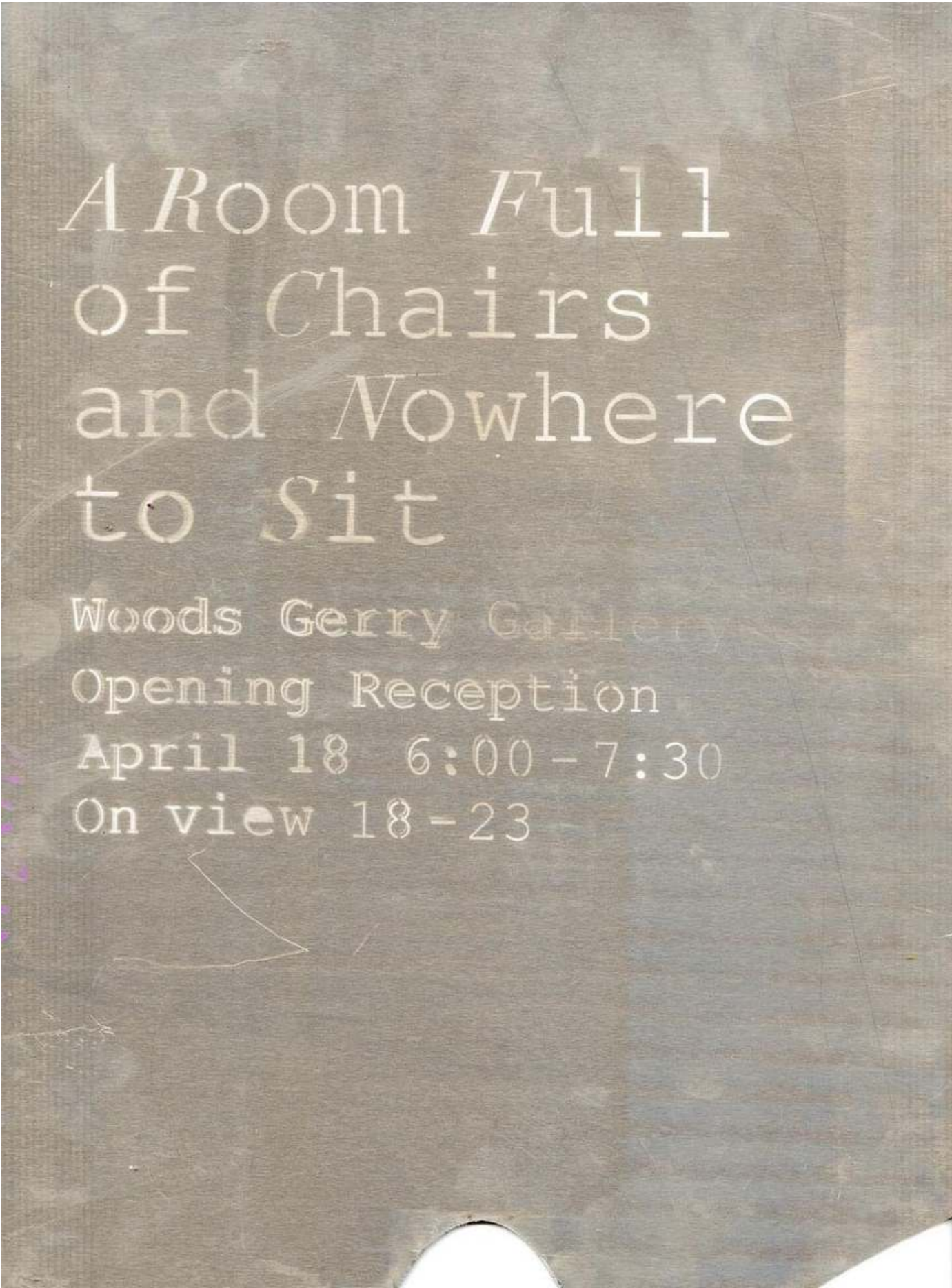


03 | RISD BFA 2024 FURNITURE DESIGN SENIOR SHOW

EXHIBITION CURATION + STUDENT COORDINATION  
APRIL 18-23, 2024  
WOODS-GERRY GALLERY  
62 PROSPECT STREET, PROVIDENCE, RHODE ISLAND

PROJECT OBJECTIVE

Managed the exhibition of works from 27 students for the annual senior furniture show at RISD. Organized the 80+pieces into four themed rooms, informed by detailed discussions with each participant. The exhibition included a main hall dedicated to chairs, a room exploring the concepts of time and materiality, a space for lighting design, and a room showcasing playful interpretations through the language of furniture.



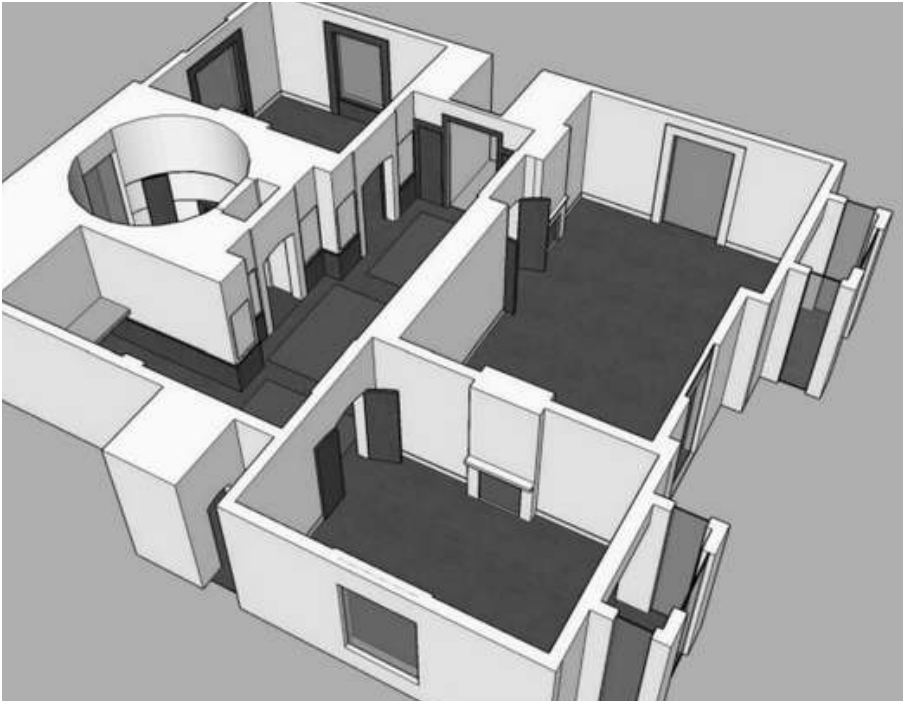
PLANNING AND THEMATIC DEVELOPMENT

STEP 1: STUDENT DISCUSSIONS

Conducted one-on-one meetings with each student to understand their design intent, material choices, and conceptual inspiration. Key insights from discussions included recurring themes such as functionality, material exploration, and playful design language.

STEP 3: TRANSPORT AND EVENT COORDINATION

Organized the transport of works from the studio to the exhibition space by creating a detailed spreadsheet for volunteer movers with access to vehicles. Collaborated with the school to plan the moving day, ensuring road safety and a smooth workflow. Coordinated with a local band to perform during the opening night, enhancing the event atmosphere and celebrating the culmination of the exhibition.

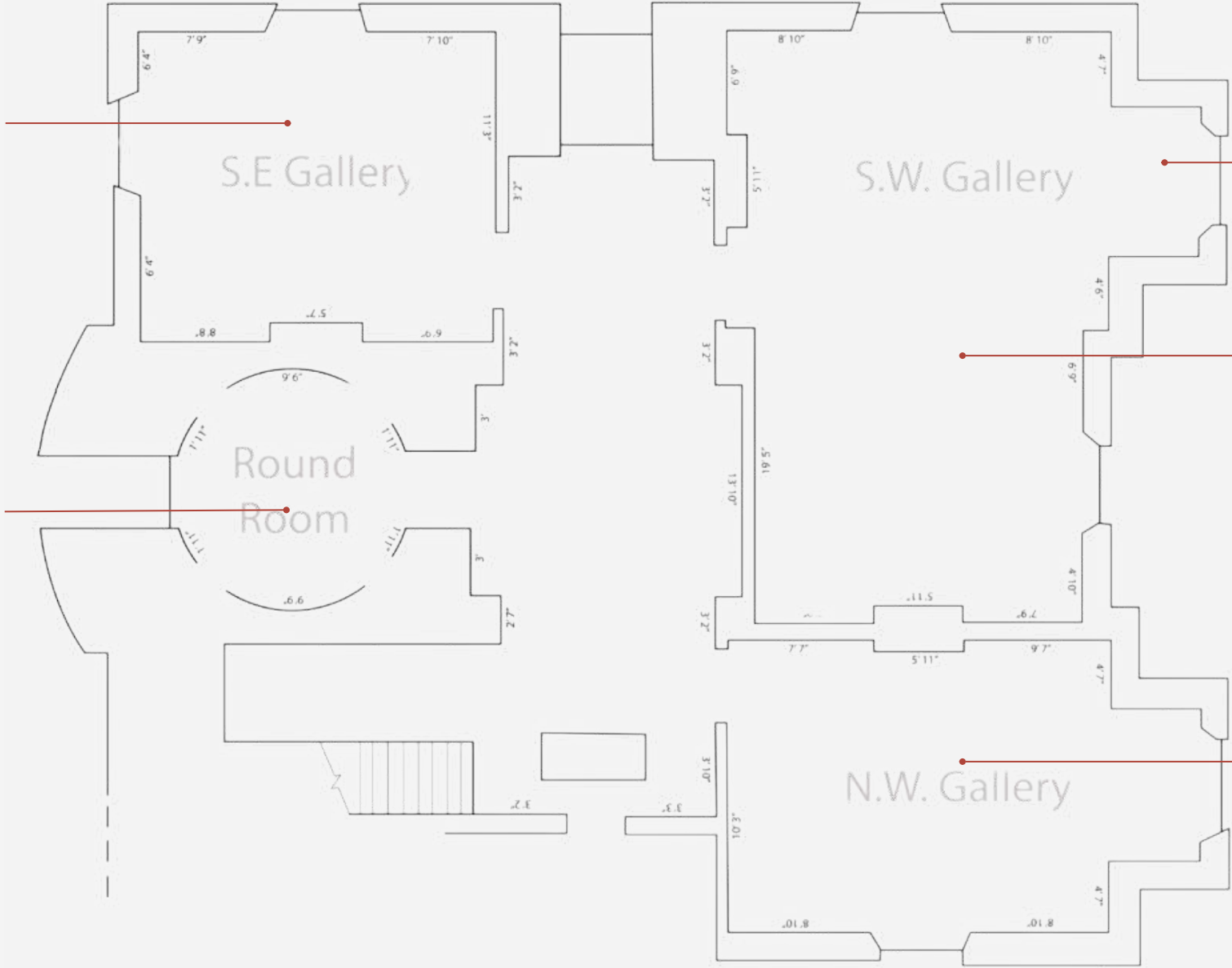


3D RENDERING OF THE SPACE TO HELP VISUALIZE THE WALLS AND POTENTIAL SPACE FOR PLACEMENT OF THE WORKS

STEP 2: IDENTIFYING OVERARCHING THEMES

**Time and Materiality:**  
This room showcased furniture that emphasized the natural aging process of materials and the innovative use of reclaimed or unconventional elements. The works encouraged viewers to reflect on the evolving lifecycle and inherent narratives of the materials used.

**Lighting Design:**  
Dedicated to sculptural and functional lighting, this section presented works that manipulated light and shadow to create dynamic spatial experiences. Pieces featured innovative materials and forms, illustrating the transformative impact of light on interior environments.



BAND FOR OPENING CEREMONY

**Chairs (Main Hall):**  
This section highlighted a curated selection of chairs that explored the balance between functionality and sculptural form. Each piece invited visitors to consider how seating design can transcend its utilitarian purpose while maintaining ergonomic integrity.

**Playful Interpretations:**  
This section featured experimental furniture that embraced bold colors, unexpected forms, and interactive elements. The works invited engagement and evoked a sense of joy, challenging traditional notions of furniture design.



INITIAL BRAINSTORMING PROCESS FROM THE DISCUSSION





HALLWAY



S.E. GALLERY



S.W. GALLERY



INVITED LOCAL BAND TO CELEBRATE OPENING RECEPTION FOR "ROOM FULL OF CHAIR AND NOWHERE TO SIT"



N.W. GALLERY



ROUND ROOM



# 04 | SPERRY TOP SIDER SS 2024 COLLECTION LAUNCH

OCT 2024  
POP UP DISPLAY DESIGN  
ASSISTANT PROJECT  
NEW YORK, NY

## PROJECT OBJECTIVE

For the Sperry Top-Sider Spring/Summer 2024 Collection Launch, I assisted Carolina Mariares as a Production Design Assistant, contributing to both the conceptual and logistical aspects of the pop-up experience. I was responsible for sourcing furniture that aligned with the brand's nautical identity, ensuring the materials and finishes complemented the SS24 collection. I helped develop the mood board, refining the visual direction and material palette while conducting brand research to maintain design consistency. I also supported the layout planning, assisting in the arrangement of the tiered shelving and elevated platforms for product displays, a central feature table for statement pieces, and strategic lounge seating to enhance visitor engagement. On the day of the event, I provided onsite support, overseeing furniture placement, fine-tuning display arrangements, and ensuring the space effectively embodied the brand's vision.





BRAND ANALYSIS – 4P



PRODUCT

The pop-up highlighted Sperry's SS collection with a design that embodied nautical aesthetics—using ropes, sailcloth, and coastal color schemes. It emphasized the collection's versatility and lightweight appeal, presenting the brand as synonymous with a relaxed, adventurous lifestyle.

PLACE

Located in a high-traffic urban area frequented by influencers and media, the space maximized brand visibility. The layout was optimized for flow and featured Instagrammable design elements, enhancing engagement and brand exposure.

PRICE

Promotion relied on targeted invitations, social media teasers, and a branded hashtag for real-time sharing. Influencer attendance and strategic giveaways created buzz, extending the event's impact beyond its physical audience.

PROMOTION

The premium feel of the pop-up, from its high-end materials to its exclusivity, aligned with Sperry's pricing strategy, reinforcing the collection's aspirational positioning for style-conscious, middle-to-upper-class consumers.



COLORS + MATERIALS



Warm red and muted green accents brought subtle vibrancy, echoing spring foliage. The palette balanced earthy tones with soft warmth, while organic forms and woven textures created a cohesive, inviting coastal aesthetic aligned with the brand's identity.

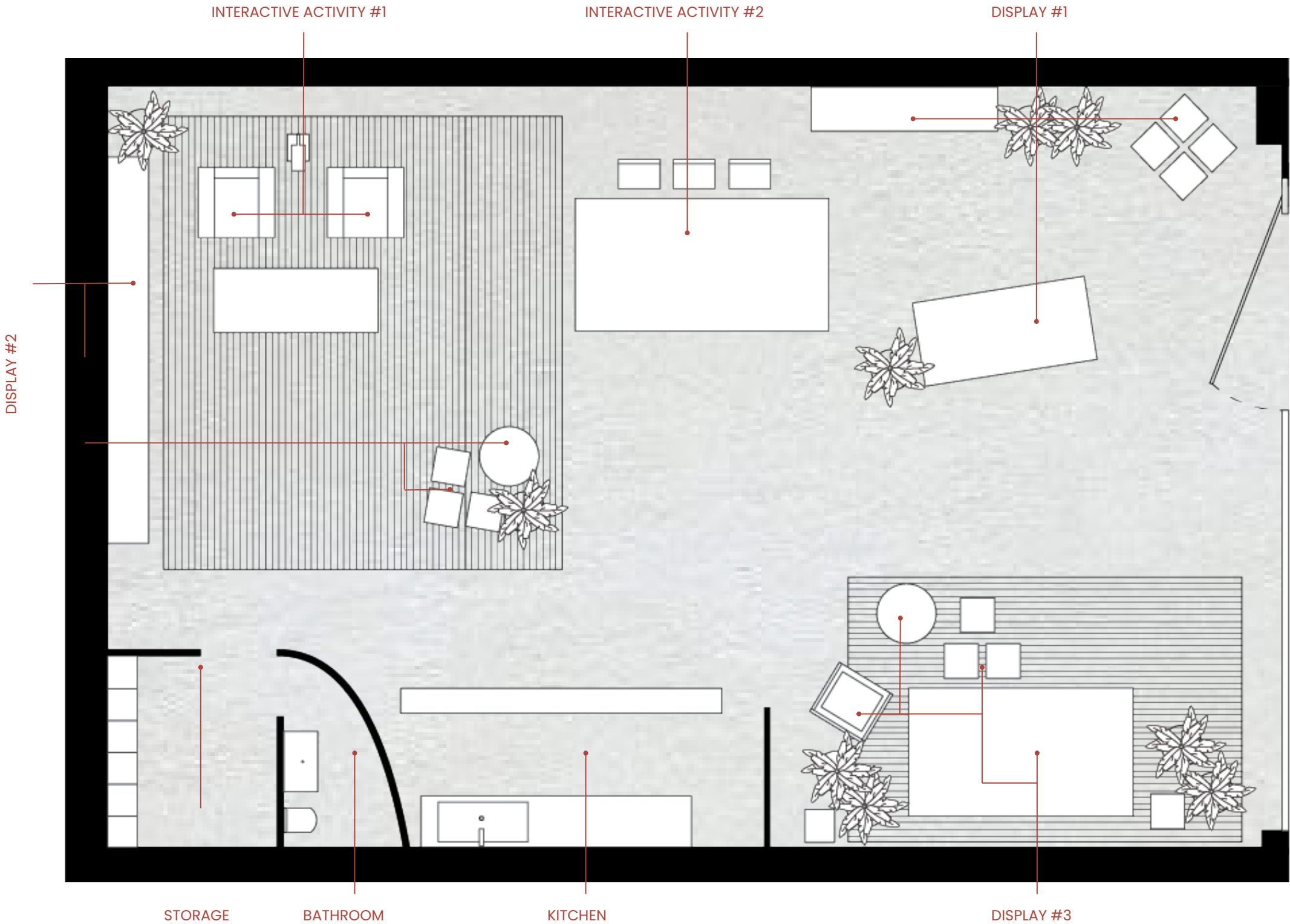
AREAS IN CONSIDERATION

**Display Area for the Shoes**  
The shoe display served as the visual centerpiece, with driftwood-inspired pedestals and textured shelves that evoked the coastal theme. The layout invited guests to engage with the collection, blending elegance with accessibility.

**Interactive Activities Zone**  
This zone featured two customization stations where guest artists personalized shoes for the press, fostering creativity and interaction. Organic furniture shapes and warm lighting enhanced the inviting and dynamic atmosphere.

**Food and Beverage (F&B) Zone**  
This zone featured two customization stations where guest artists personalized shoes for the press, fostering creativity and interaction. Organic furniture shapes and warm lighting enhanced the inviting and dynamic atmosphere.

ZONNING PLAN







SS25 SPERRYTOP SIDERS PRESS REVIEW



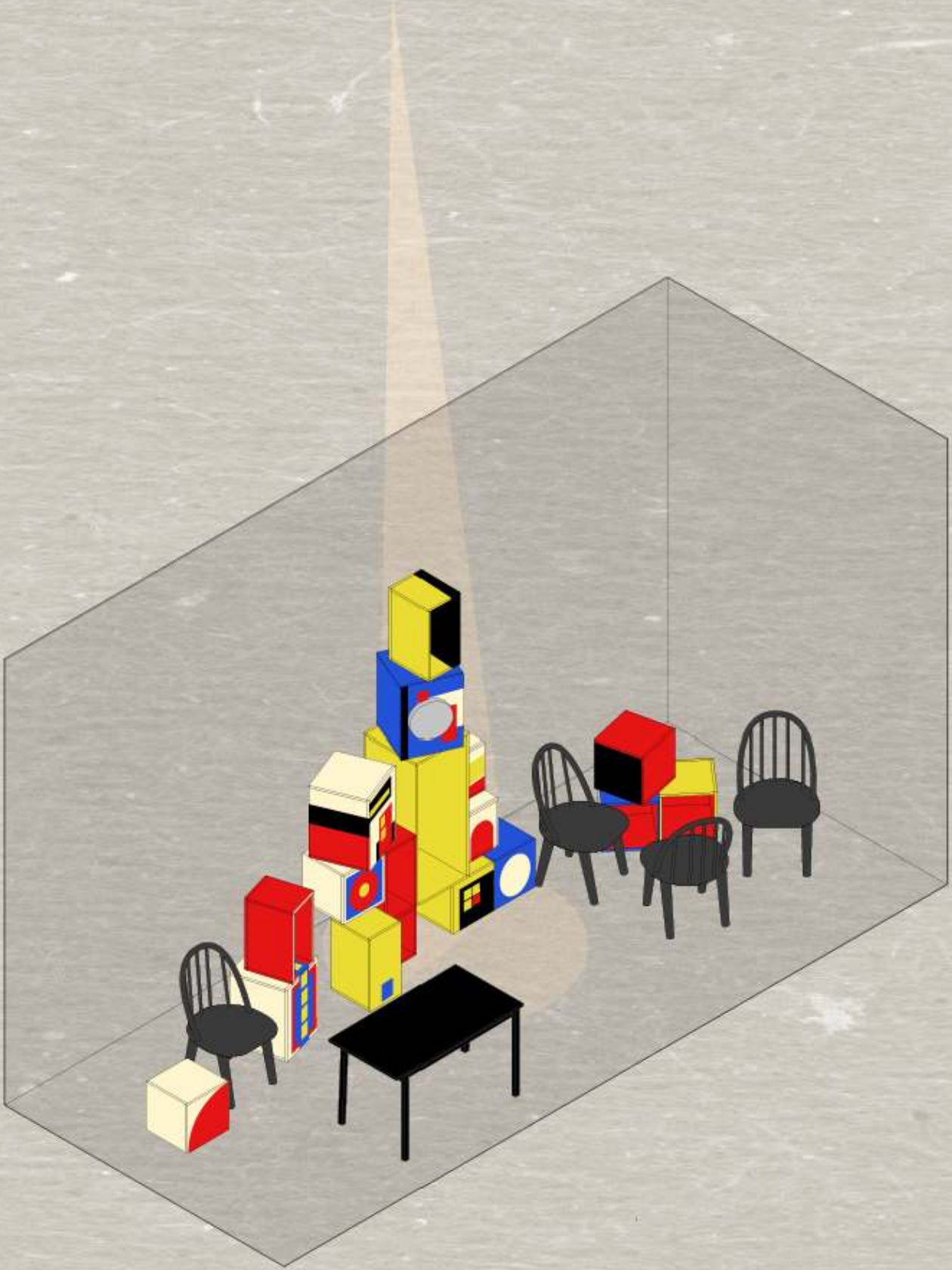
# 05 | TICK, TICK... BOOM!

SCENOGRAPHY  
APRIL 2023  
STUDENT ORGANIZATION: ENSEMBLE THEATRE @ BROWN U  
COLLABORATIVE PROJECT  
BROWN UNIVERSITY ALUMNAE HALL

PERFORMANCES: APRIL 14 – 16, 2023

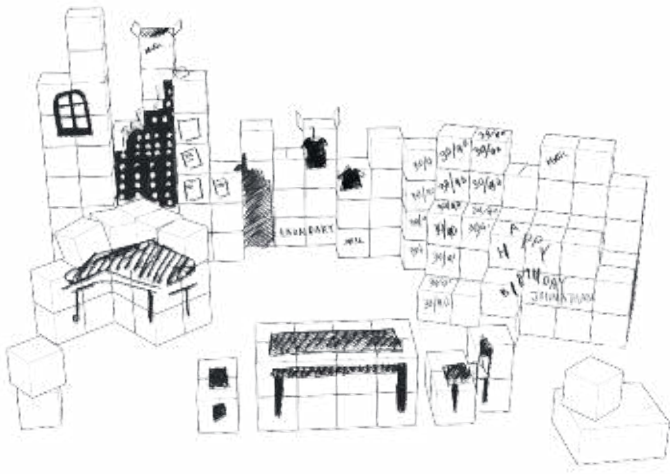
## PROJECT OBJECTIVE

The set design focuses on Jon, a 1990s New York composer grappling with rising anxiety over success. Departing from the original, it uses boxes as symbols of fragility and readiness, reflecting the transient pursuit of ambition. Constantly packed and unpacked, these boxes interact dynamically with the characters, set against a Times Square-inspired cityscape that highlights the relentless tension of urban ambition.



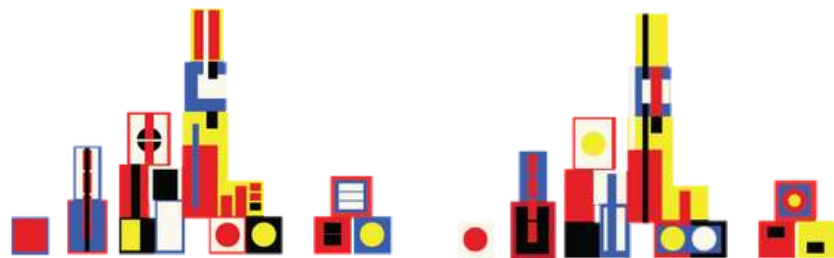
SET DESIGN | HYEWON HWANG (RISD '24)  
DIRECTED | NATHANAEL WINOTO (BROWN U '25)  
VOCAL MUSIC DIRECTED | ANNA GALER (BROWN U '25)  
ORCHESTRAL MUSIC DIRECTED | GARRETT BRAND (BROWN U '26)  
STAGE MANAGED | ADIRA ALTMAN (BROWN U '25)  
CHOREOGRAPHED | JOYCE LI AND SOFIA MATOS (BROWN U '25)





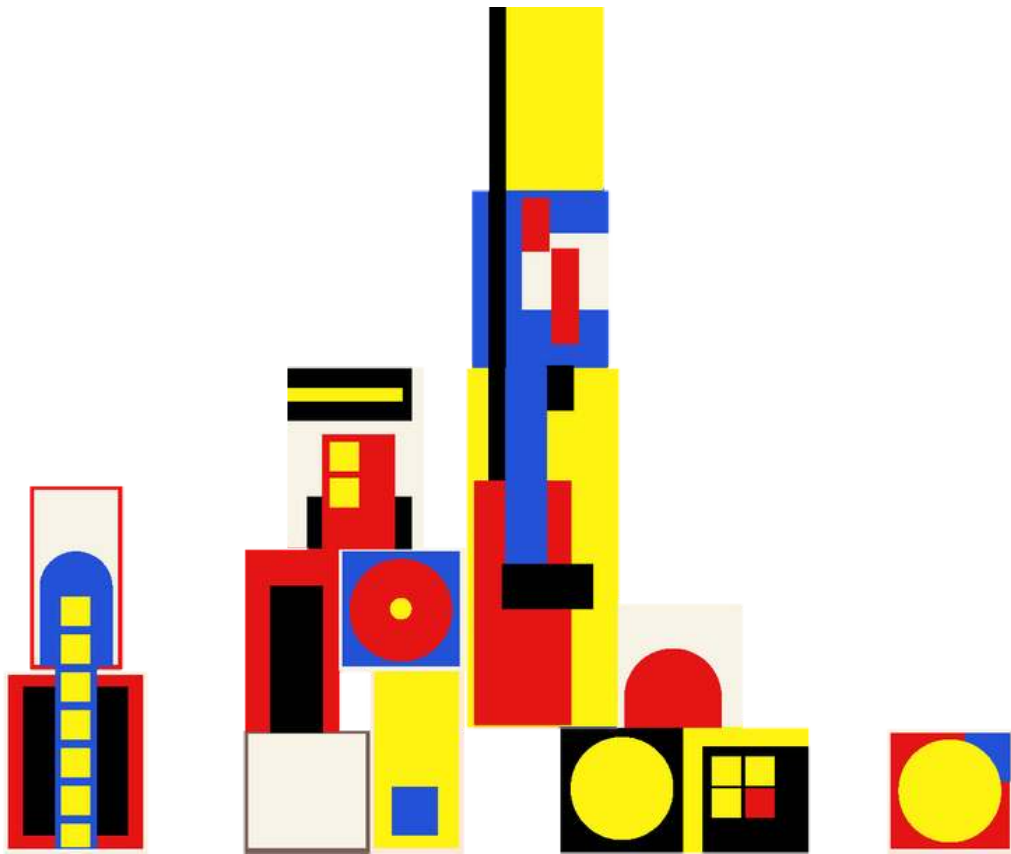
INITIAL ILLUSTRATION \_HYEWON HWANG

In consideration of Jon's fundamental values of life, the use of primary color blends to create a visual representation of his life's canvas, imbued with his pursuit of love, friendship, and music. Therefore the primary colors on the boxes are intentionally blended with the movements of the characters, which are exclusively demonstrated through lights and each character's costumes.

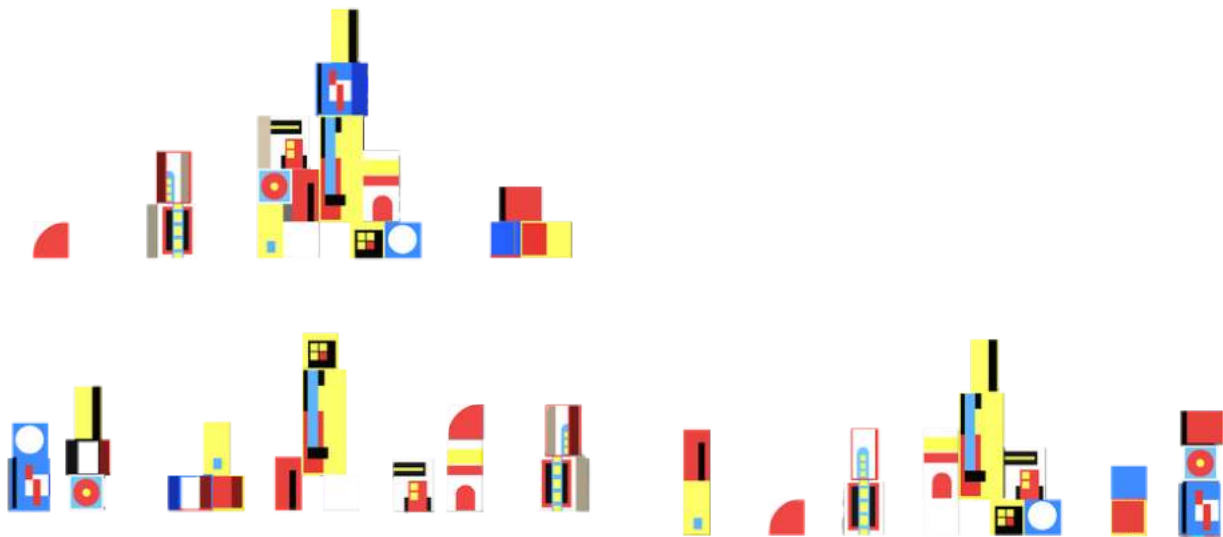


VISUALIZATION OF CITYSCAPE THROUGH GEOMETRIC FORMS

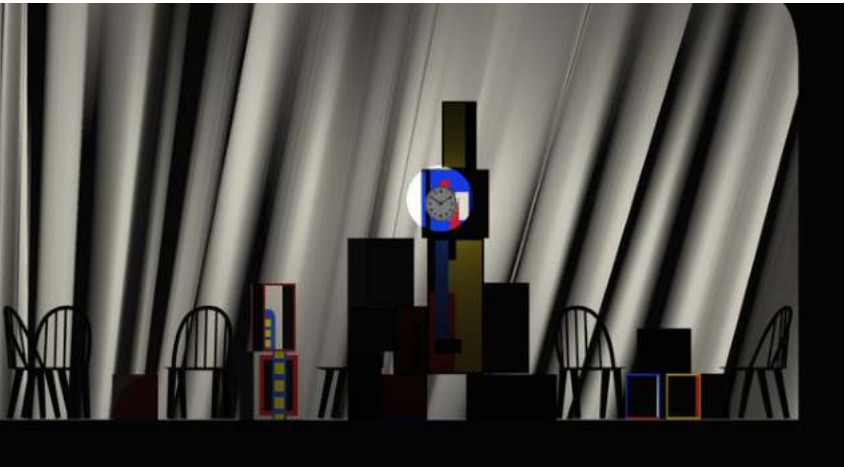
To accommodate time constraints, the construction was intentionally minimal, focusing on essential elements. Shadows played a pivotal role, creating depth and visual interest by interacting with the minimalist backdrop. This approach maximized the spatial impact while maintaining a sense of intimacy, highlighting the interplay between light, shadow, and performance.



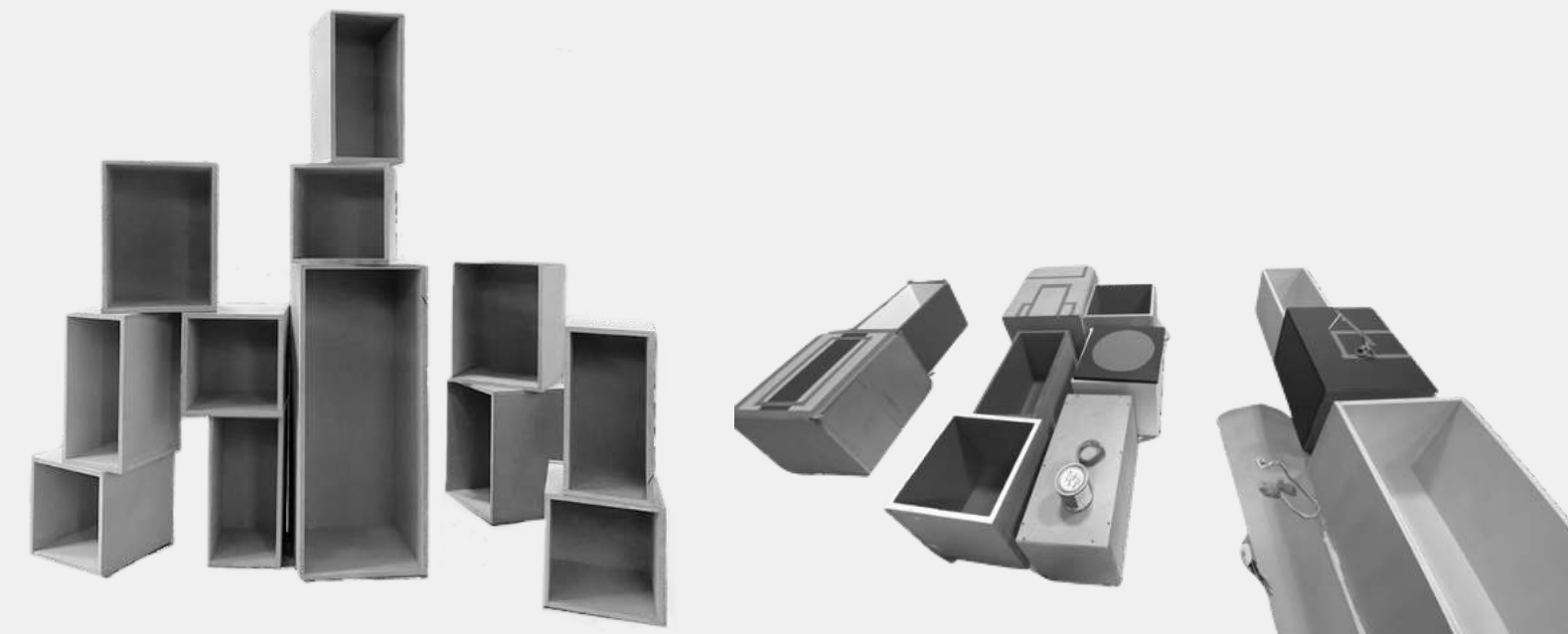
SELECTED ORIENTATION FOR CONSTRUCTION



ARRANGEMENT EXPLORATION



LIGHTING IDEATION \_FRONT\_ HYEWON HWANG







PERFORMANCE PHOTOGRAPHY



06 | PUSH PIN -COUNT 1 IN SILVER

OBJECT DESIGN  
MAY 2022  
5" X 30"X 15"  
INDEPENDENT PROJECT  
POPLAR WOOD, METALLIC SPRAY PAINT, THREADED METAL, GLAZED WITH EPOXY

*Q. How can the reinterpretation of everyday objects challenge perceptions of their purpose and influence their integration into larger spatial environments?*

PROJECT OBJECTIVE

*Push pin- count 1* in silver explores how scaling an ordinary object, such as a pushpin, can reimagine bodily interaction and spatial perception. Inspired by observations of students’ use of pushpins within studio spaces, the work transforms the act of “pinning” by recontextualizing the object in varying spatial and conceptual frameworks.







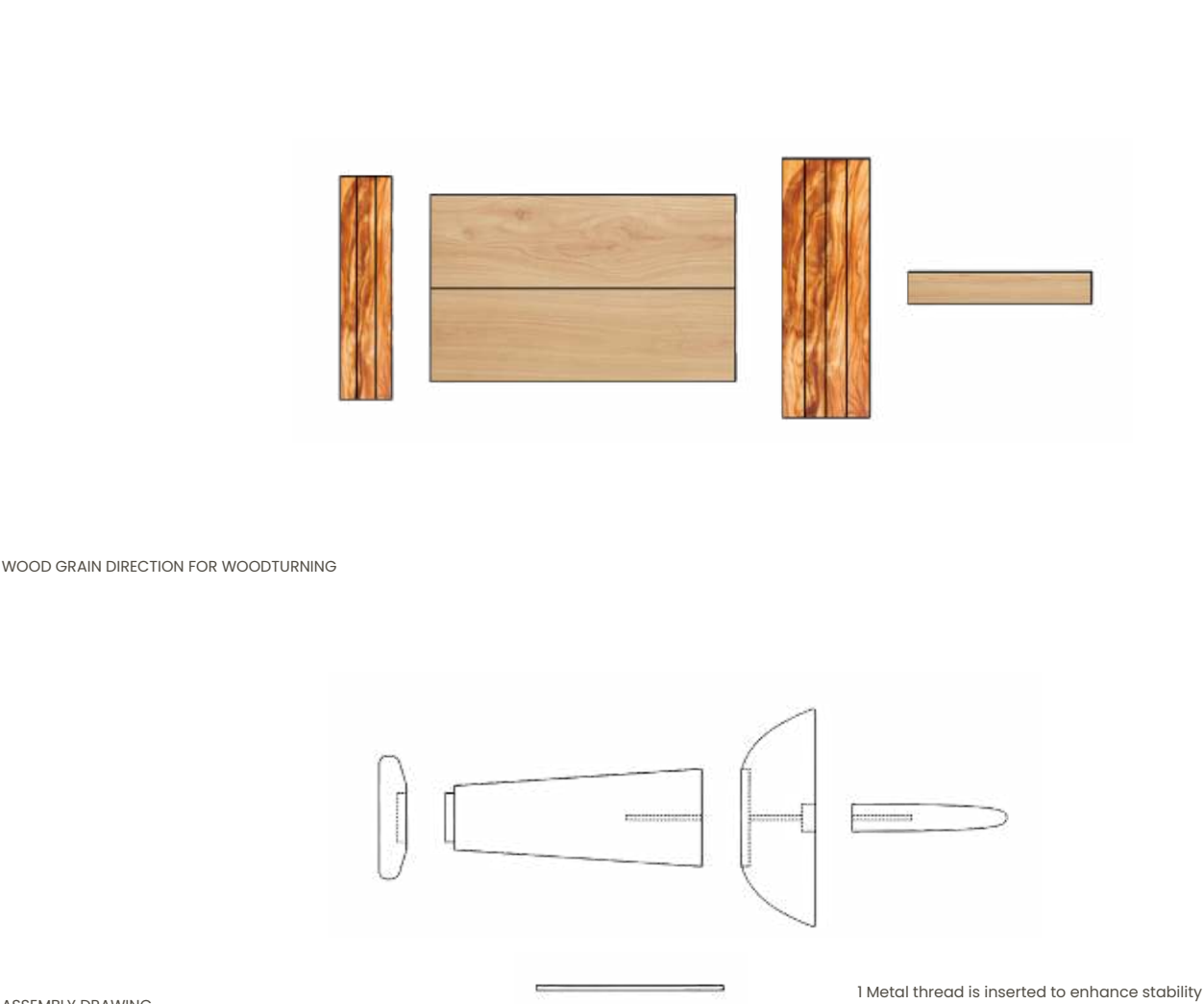
INITIAL IDEA

EXPLORATION OF SCALE AND INTERACTION

This project reimagines the overlooked functionality of a pushpin by altering its scale, challenging its conventional role and perception. Enlarging the object transforms the mundane act of pinning into a monumental gesture, requiring new physical movements and reshaping spatial awareness. This shift in scale redefines the relationship between the object, its users, and the surrounding environment, offering a fresh perspective on how ordinary tools mediate interaction within space.

MATERIAL AND PLACEMAKING TOOL

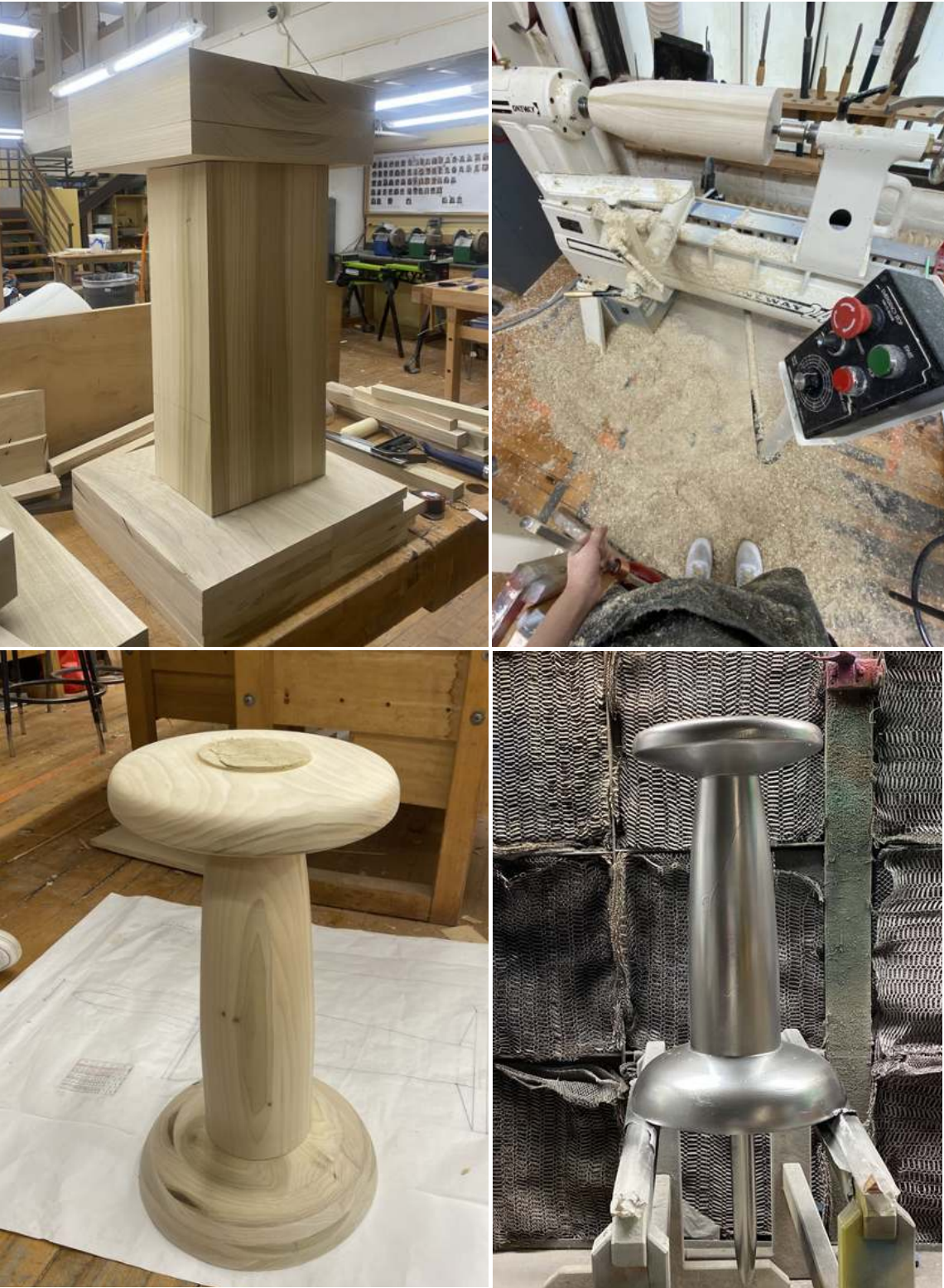
By replicating the pushpin in silver, the material experimentation imbues the object with reflective qualities and structural weight, elevating it from a disposable utility to a sculptural artifact. Silver's inherent value emphasizes the pushpin's visual and tactile presence, allowing it to command attention within various spatial contexts. When placed in various spatial contexts—whether on traditional corkboards or expansive architectural surfaces—the pushpin reimagines the act of pinning as a deliberate gesture of marking. Its enlarged scale allows it to serve as a focal point, creating opportunities for engagement.



ASSEMBLY DRAWING



FINAL OBJECT



PROCESS





FINAL OBJECT IN SPACE



# 07 | ETCHED DIALOGUE: ALL TO WHISPER YOUR PRESENCE

OBJECT 001\_SELF PORTRAIT  
OBJECT 002\_PULL  
OBJECT 003\_PUSH  
OBJECT 004\_HOLD  
MAY 2024  
COURSE: FD 2590 SENIOR DEGREE PROJECT

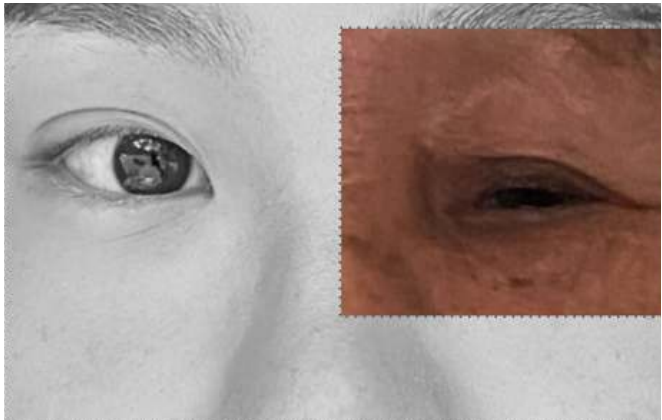
INSTRUCTOR:  
SARA OSSANA  
CHRISTOPHER SPECCE  
AMY DEVERS



You leave wrinkles behind. I, too, leave wrinkles upon you.  
Perhaps we could embrace this as our way of remembering  
each other. The subject no longer seeks to be a noun/ object  
but a verb. Even if you're not beside me, I trust the trace of your  
movement . I trust the crease you've left on me.

Object as a composed choreograph of the maker:  
Object 001\_Self portrait  
Object 002\_Pull  
Object 003\_Push  
Object 004\_Hold

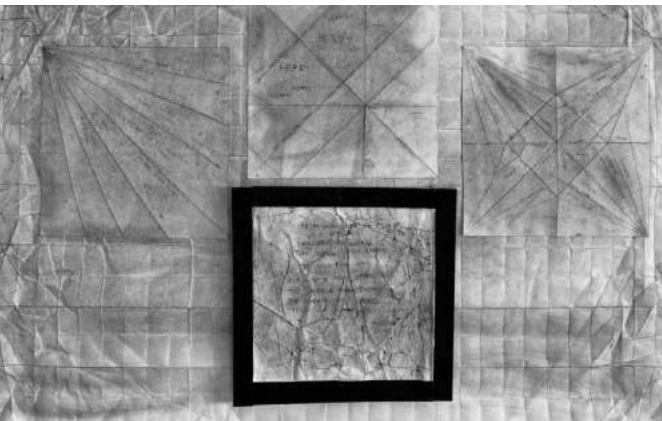
The quiet etchings of life,  
the remnants of the past,  
potential trajectory of future,  
it all lies into the language of creases.



In honor of my grandmother, I wanted to celebrate the beauty of her wrinkles—marks of time that embody resilience and grace. This inspired me to create a dialogue with materials throughout the process, treating them as living participants rather than mere elements to be processed.



CONCEPT EXPLORATION\_BEFORE



CONCEPT EXPLORATION\_AFTER

The following methodology draws inspiration from my grandmother's wrinkles, which I have always admired for their beauty and depth. This work builds on my early exploration of origami, where the folds of paper shaped the form while preserving the memory of its creation. I saw the act of folding as a language that mirrors the marks of time and experience. Each crease and structure in this collection embodies this dialogue, capturing the traces of the making process and reflecting the elegance and resilience found in her wrinkles.

## Embracing Material Dialogue: A Responsive Process of Form Development

This process reflects a design approach that prioritizes interaction with materials, allowing their inherent qualities to guide the creation of form in an organic and adaptive process.

### SCALE ESTABLISHMENT VIA BODY INTERACTION

As I held and balanced the sheets against my body, the materials' shapes were influenced by my form's natural contours and movements. This approach emphasized a dynamic choreography between maker and material, where my body's constraints became a tool for shaping the object's texture and structure



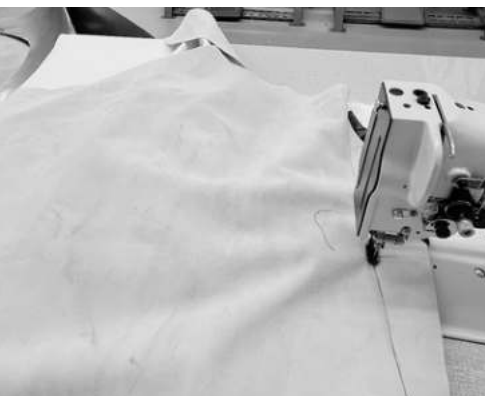
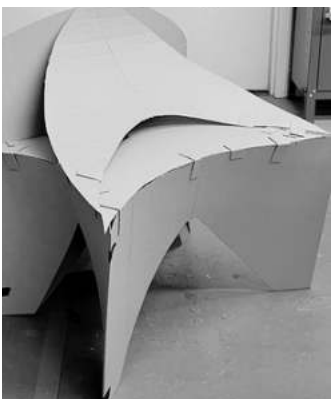
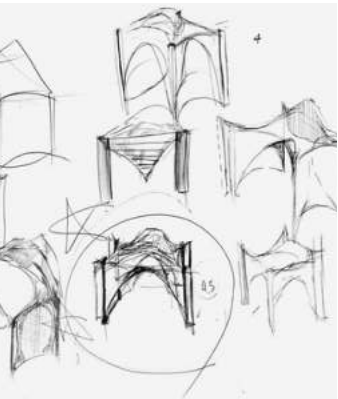
### MATERIAL EXPLORATION

Rather than adhering to a set design plan, I allowed the materials themselves to guide the direction. Leather, with its pliability, was shaped by the pressure of my hands, folding and creasing to reflect the limitations of my body. These spontaneous marks, or imprints, became integral design elements, embracing the imperfections of the process instead of seeking precision or control.



### REFINING THROUGH DRAWING AND STRUCTURE

Following the initial, body-driven interactions with the materials, I returned to drawing—not to enforce control, but to reflect on and refine the traces left behind. The sketches were a way to translate the organic interactions into more structured guidelines, blending the spontaneity of material exploration with intentional design thinking.







OBJECT 001\_SELF PORTRAIT



OBJECT 002\_PULL  
OBJECT 004\_HOLD



OBJECT 003\_PUSH



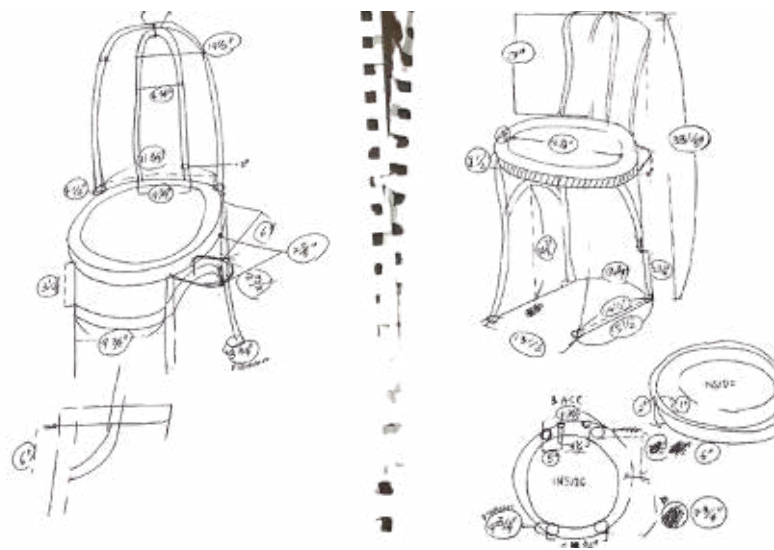
08 | BENTWOOD CHAIR STUDY

NOV 2024  
PRODUCT RENDERING  
TOOLS USED: RHINO, KEYSHOT

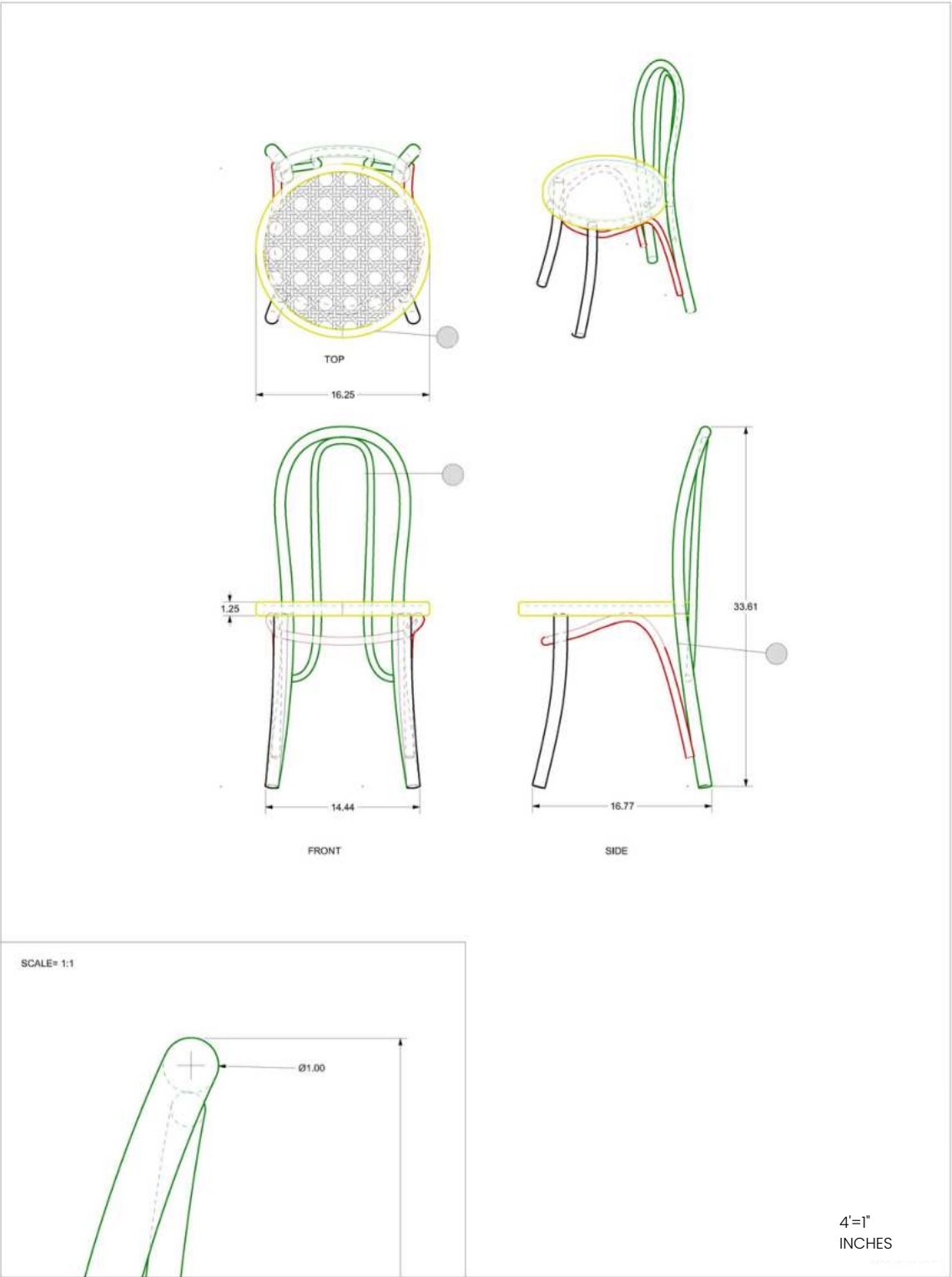


CASE MODEL

I conducted a chair study to analyze the standard dimensions of commercially used seating. Each component—seat height, depth, width, backrest angle, and armrest height—was measured to scale and documented in a detailed measurement spec sheet. This data was then translated into a precise 3D rendering, allowing for a deeper understanding of ergonomic proportions and industry standards. The study serves as a foundational reference for future furniture designs, ensuring both functional and aesthetic alignment with real-world usage.



DRAWING SPECS OF THE CASE MODEL




BENTWOOD CHAIR\_ BLACK



BENTWOOD CHAIR\_ BROWN



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Thank you for stepping into my world, even if just for a moment. Though our paths may not cross today, I hope they will someday. Until then, I hold onto the hope of creating something meaningful together in the future.