

# SUNGHEE JOE

Portfolio

1. Lost Place: Memories of the Disappeared
2. Tidal Passage
3. Meditation Place On The Field
4. Luwte (Group Project)





# *Lost Place Memories of the Disappeared*

*241-29, Kongje-dong*

Selected Projects [1]

Place Discourse

Archiving & Observing

Object

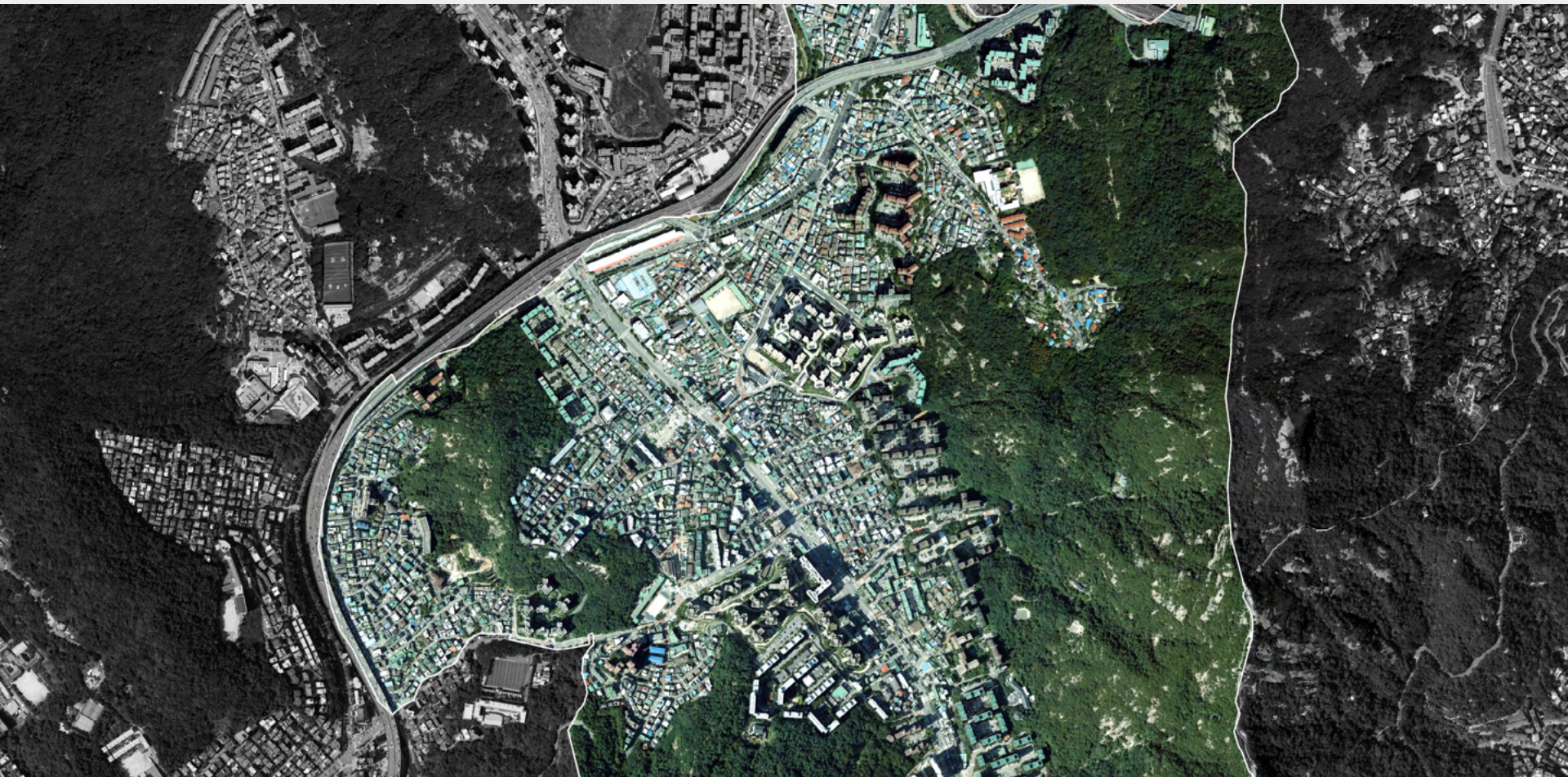


Overview | What has disappeared?

[ Hongje-dong ] A Neighborhood as an Administrative Unit / Coordinates: 37.588810°N, 126.944113°E (Based on Hongje Station)

Located in Seodaemun-gu, Seoul, South Korea, Hongje-dong is an administrative neighborhood divided into three parts: 1-dong, 2-dong, and 3-dong. To the north, it gently meets the slopes of Bukhansan, offering breathtaking natural views; to the west, it borders Hong-eun-dong; and to the east, just beyond Muakjae, it adjoins Jongno-gu. The southern edge seamlessly connects with the central area of Seodaemun-gu.

The location is traversed by the tranquil Hongjecheon stream and is embraced by several mountains—including Bukhansan, Inwangsan, and Ansan—which makes it a popular spot for hikers. Conveniently, Hongje Station on Seoul Metro Line 3 is right here, ensuring easy access to the major urban centers of Seoul and Gyeonggi Province. Overall, Hongje-dong offers a unique blend of natural beauty and urban accessibility, reflecting the city's traditional charm and modern dynamism.



Scenery of Hongje-dong, 2013, 2019, 2023, 3D Image

Many places around us are undergoing rapid transformation through urban redevelopment. As efficiency and functionality become the primary standards of change, places that do not meet these criteria are deemed unnecessary and disappear.

Hongje-dong, where I was born and raised, has not escaped this trend. Old residential neighborhoods have been torn down one by one, and in their place, large high-rise apartment complexes have risen. The neighborhood has become cleaner and more convenient than before, yet amid these changes, I felt that we were losing something precious.

This sense of loss resonates with the concept of an *anthropological place* explored in this project. An anthropological place refers to a site that, regardless of its physical presence, remains deeply connected to those who once inhabited it. It goes beyond a space occupied over time, encompassing layers of relationships, practices, and memories accumulated between people and their surroundings. Even when its material form has changed or disappeared, such a place continues to exert a profound influence on individuals.

Using my grandmother's house, erased by redevelopment, as a motif, this project revisits the memories tied to it. This reconstruction of memory is not merely an act of nostalgia, but a reflection on how new anthropological places might be imagined and created in the future. More importantly, it raises the question of what it means to create places that remain connected to people and sustain the ways we live together.

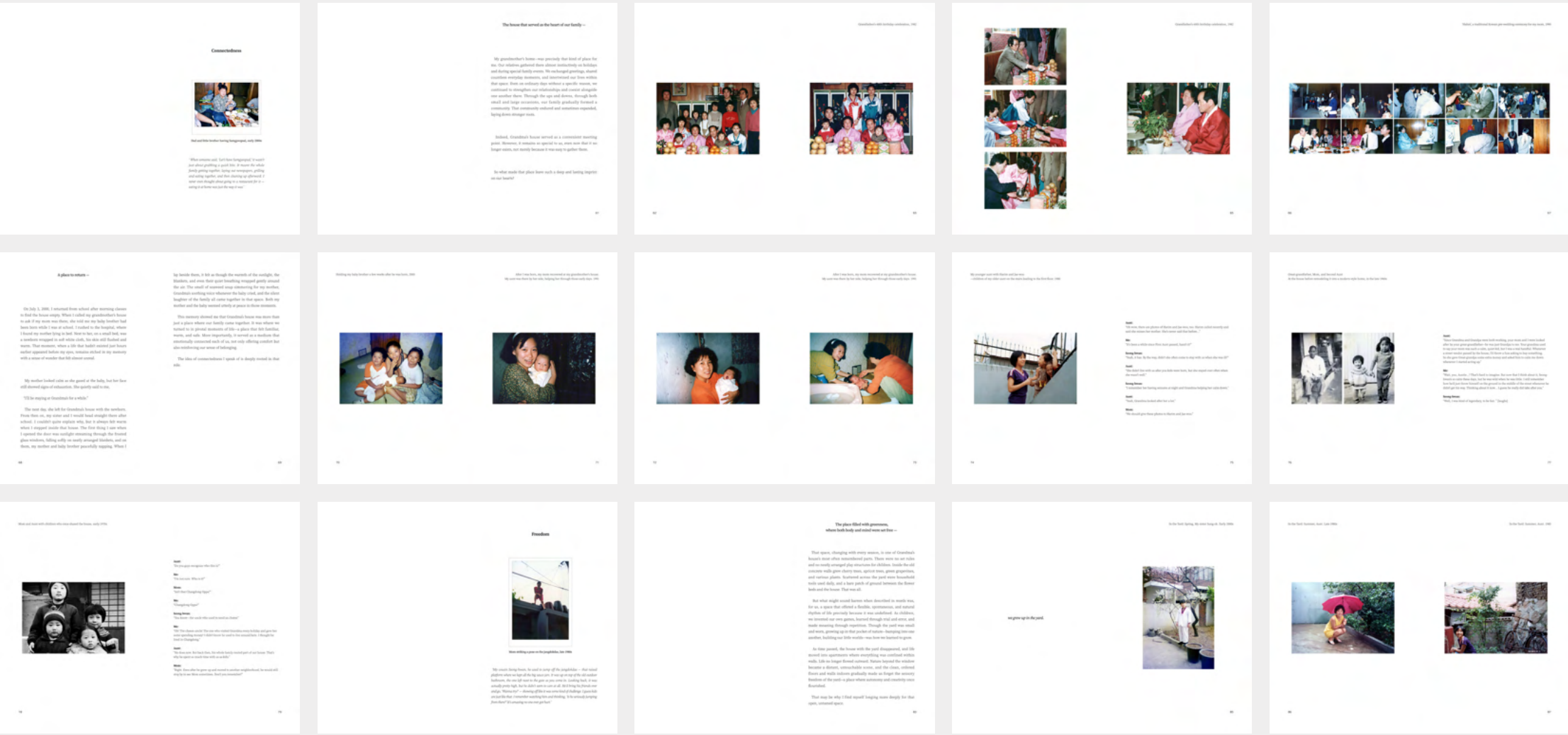


Memory Archive |



Embroidery-bound Album with an introductory leaflet

Documented Memories - 'Photography & Conversation'



Family photographs taken at my grandmother's house, part of my graduation thesis, 2025



Interview with my family: my mom, aunt, cousin, and me, 2025



Visualization | Combining fragmented memories



A reconstructed landscape of my anthropological place, Digital illustration, 7560 × 4015 px, 2025

*Grandmother's house as my anthropological place : "Valuable, Because It Was Nowhere Else"*

*Across from my elementary school, tucked away behind a small alley next to the tteokbokki shop Sarang-ui Jip (사랑의 집), stood my grandmother's house with its green gate. Beyond it lay a small garden she carefully tended.*

*The courtyard changed with each season—lush with grapes and cherries in summer, filled with blooming balsam every year, a basket of ginkgo nuts in autumn, and an earthenware jar of kimchi for the winter. This house, once vibrant with memory, has now vanished, replaced by towering apartments.*

*Her house was far from convenient. Pipes froze in winter, the gate had to be opened in person, and the walls showed their age. Yet I recall it often, not for its function, but for the warmth it carried.*

*I remember my grandmother crushing balsam flowers to dye my fingernails, and the summer breeze as our family gathered to grill meat. These seemingly small but vivid moments gave the place its vitality. The house was special not only for my memories, but for the collective history of our family embedded in its walls.*

*The idea that best captures this space is an "anthropological place." Unlike "non-places," which foster solitary contractuality, anthropological places are filled with identity, memory, and social relationships. They are not fixed by their physical form but reconfigured in the experiences of those who lived there.*

*In that sense, my grandmother's house was the last anthropological place for our family. After its demolition, we no longer gathered as before. The courtyard and living room where we met disappeared, and family gatherings became less necessary in a world of abundant external spaces.*

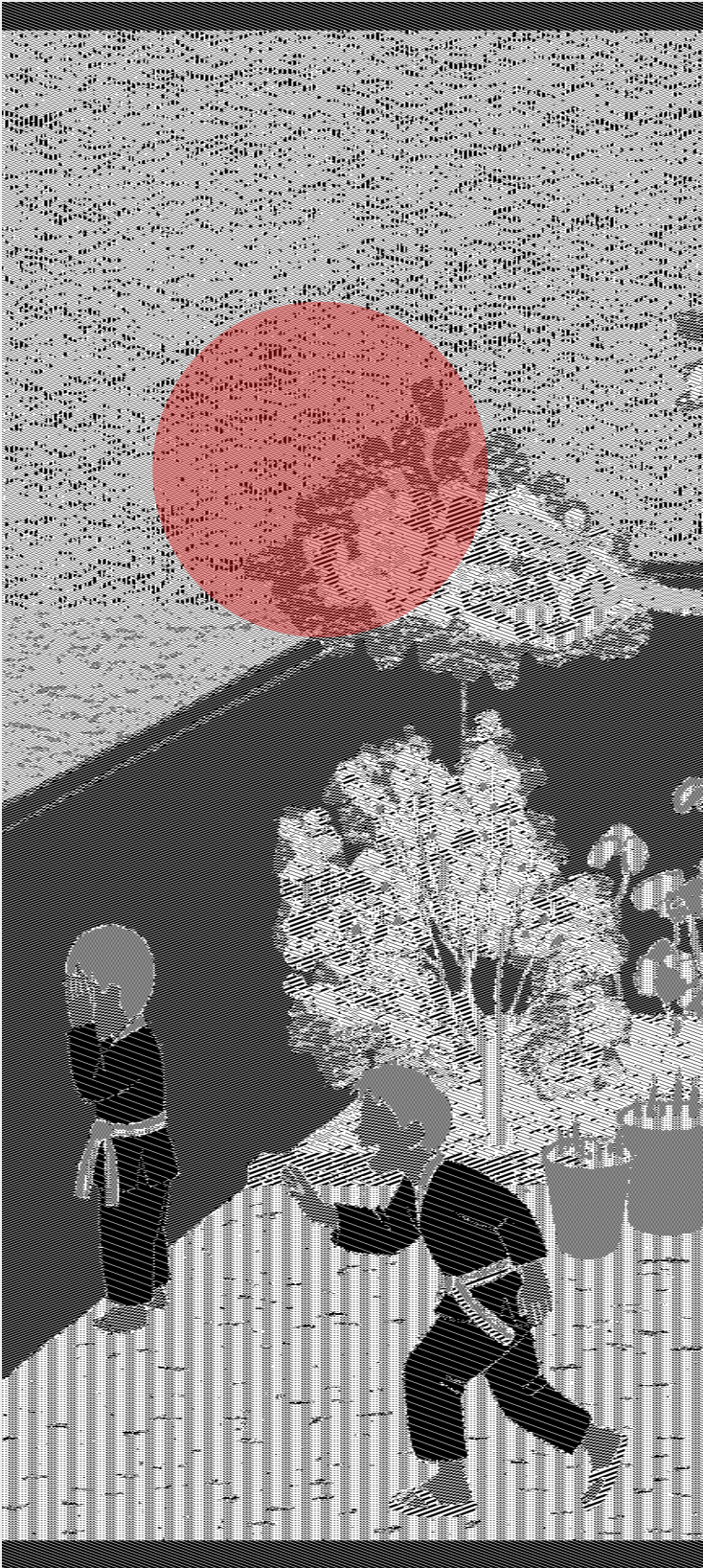
*Ironically, it was only after losing the house that its presence became deeply engraved in us. Though gone physically, it endures as memory and imagination. My grandmother's house no longer stands, yet remains a precious place within our family's shared memory.*



Memory to Object | Weaving



Applied Patterns (11 Types) /





Material Prepration - Dyeing Yarn

Garden balsam was chosen as a material to symbolize my grandmother’s house—a place that has since disappeared.

In the summer, we used to pick balsam flowers growing in pots in her garden and dye our fingernails with them. This tradition, once common in many Korean households, was especially popular among children. The vibrant orange or red stain on the nails was believed to bring good luck, or even help one meet their true love if it lasted until the first snowfall.

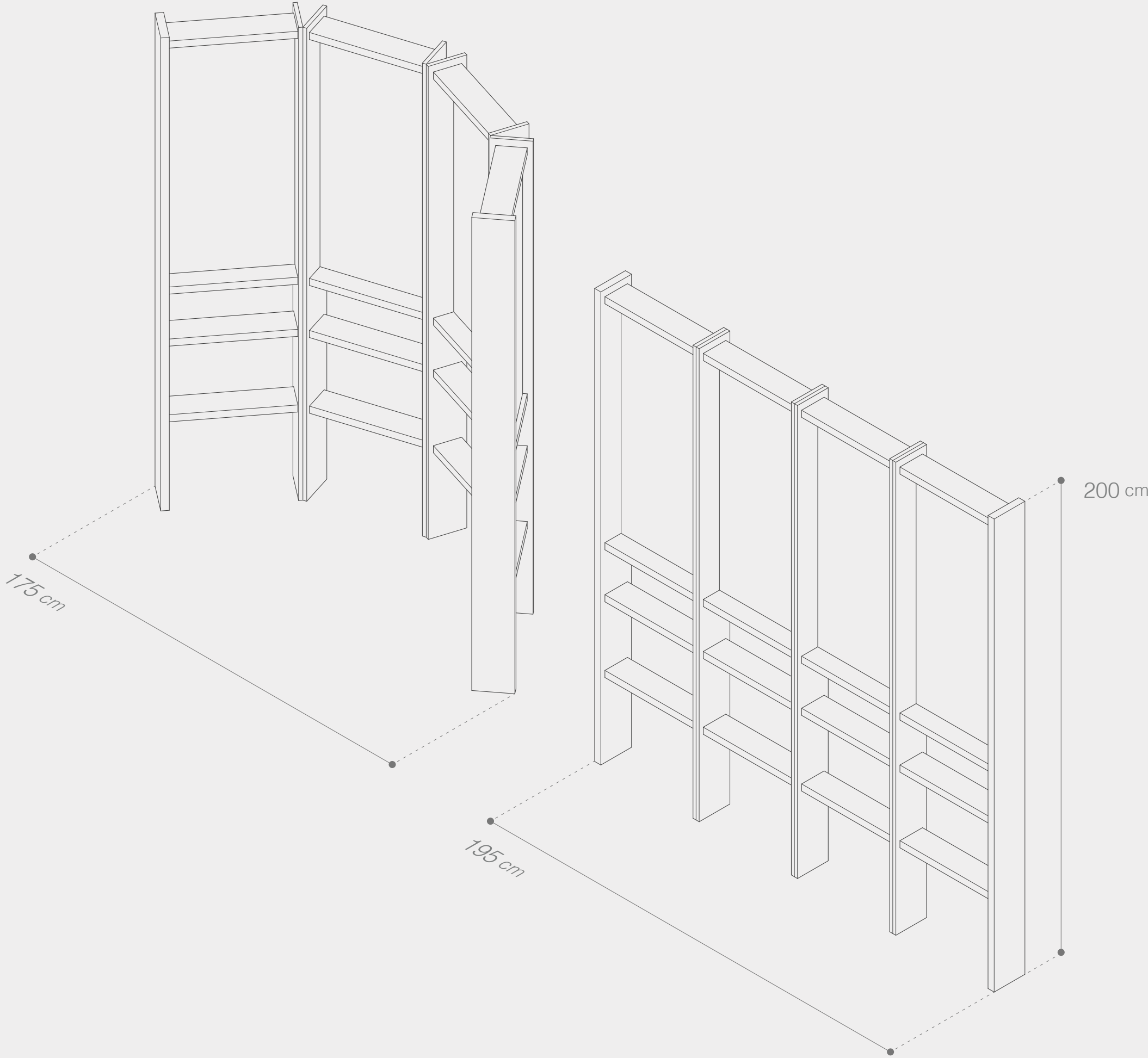
Today, in densely populated cities where personal gardens are rare, this kind of experience has become increasingly difficult to encounter. Still, for many Koreans, it remains a shared and nostalgic memory.

In this project, garden balsam was used as a symbolic material. While such memories may no longer naturally pass from generation to generation, they can continue to exist—experienced, preserved, and reimagined in new ways.



Making process: dyeing with balsam flower powder

Installation Preparation – Frame



Width: 195 cm (fully extended) / approx. 175cm (slightly curved)



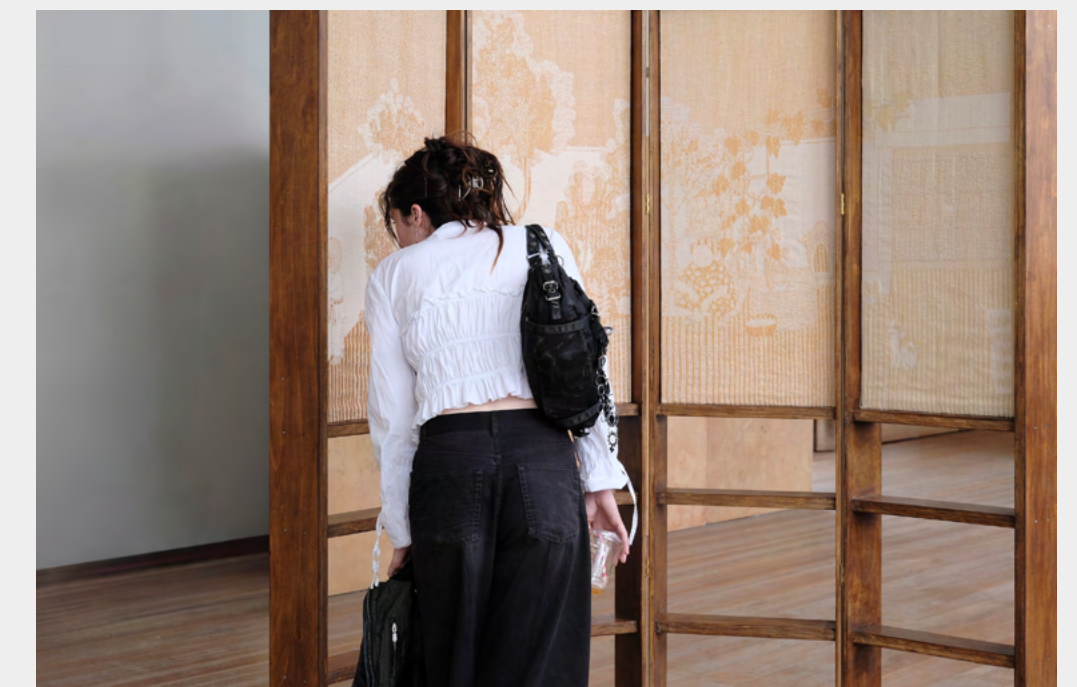
## Final Object | Folding Screen

This folding screen proposes an experience of encountering the memory of a vanished place as a landscape. The woven imagery is reconstructed from memories of a once-familiar site, shaped through the interplay of recollection and imagination. While originating from a personal experience, the landscape is composed to move beyond individual memory, allowing viewers to project their own experiences of place.

Each panel of the folding screen functions as a scene, inviting the viewer to engage with it as though looking at a landscape through a window. Standing before the screen is less about entering a past space than about observing it from the present, maintaining a certain distance. This mode of viewing reflects how memory operates—as something perceived and contemplated rather than directly inhabited.

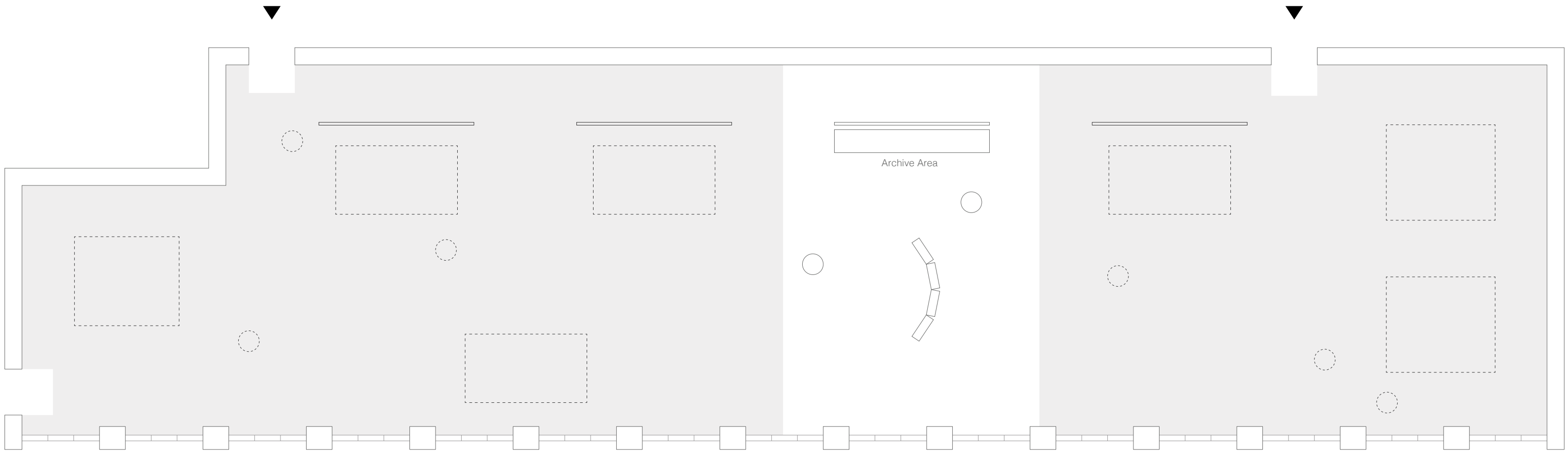
As a medium, the folding screen enables multiple moments and scenes to coexist within a single structure. As viewers move along the screen, they encounter a sequence of images in which time is not fixed into a linear narrative but experienced through juxtaposition. This spatial arrangement suggests that the memory of a place is formed through the accumulation of multiple temporal layers rather than a single, unified story.

In this work, the woven folding screen does not seek to restore a lost place. Instead, it functions as a medium through which a vanished site can be reconfigured and sensed from the present. Through the act of viewing the landscape, memory extends beyond personal recollection and becomes a point of departure for imagining new forms of place in the present.



Making process: dyeing with balsam flower powder





26.55 x 6.30 m





# *Tidal Passage*

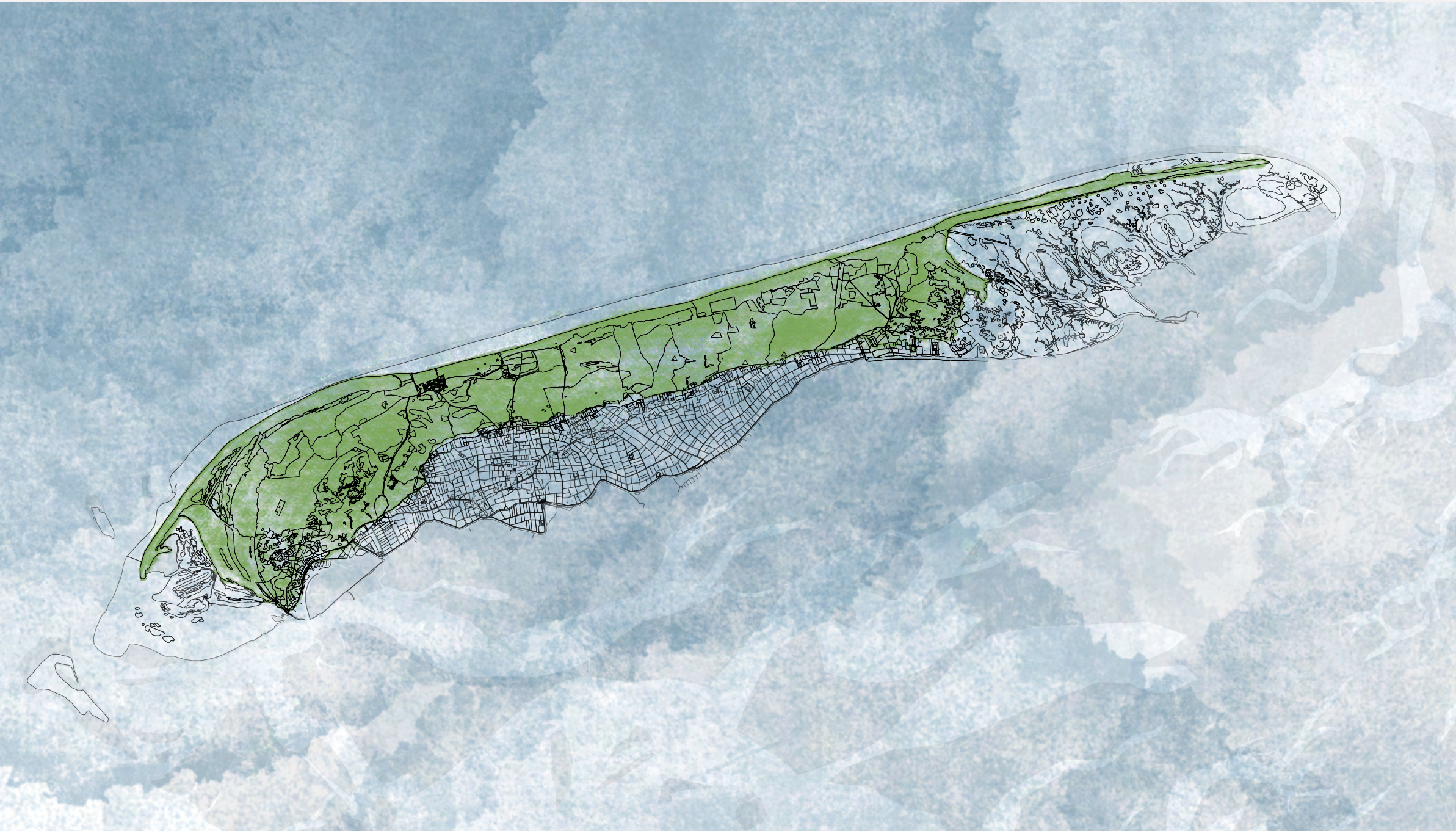
Selected Projects [2]

Architecture project

Field research



Location | Terschelling Island



Terschelling is an island located in the Wadden Sea, off the northern coast of the Netherlands, renowned for its outstanding natural scenery. Each year, countless visitors are drawn to this popular destination. At the same time, the vast mudflats serve as vital habitats for a diverse array of marine life and essential stopovers for migratory birds, further enhancing the island's significance. Its landscape is valued not only for its beauty but also for its environmental importance.

To the north, expansive sandy beaches line the coast, while to the south, the Wadden Sea—designated a UNESCO World Natural Heritage site—unfolds with its unique tidal flats, offering a contrasting charm. Inland, dunes and forests blend to create a distinctive landscape, and along the shores and tidal areas, visitors can encounter seals and a variety of marine species. These natural features together highlight the unique character of Terschelling.

Yet this distinctive landscape is not static. Terschelling, with its beautiful natural scenery, has long been shaped by its geographic nature as an island, constantly interacting with the vast marine environment over the centuries. However, rising sea levels caused by climate change have steadily eroded its sandy terrain, and as a result, the shape of Terschelling has gradually been worn away and altered.

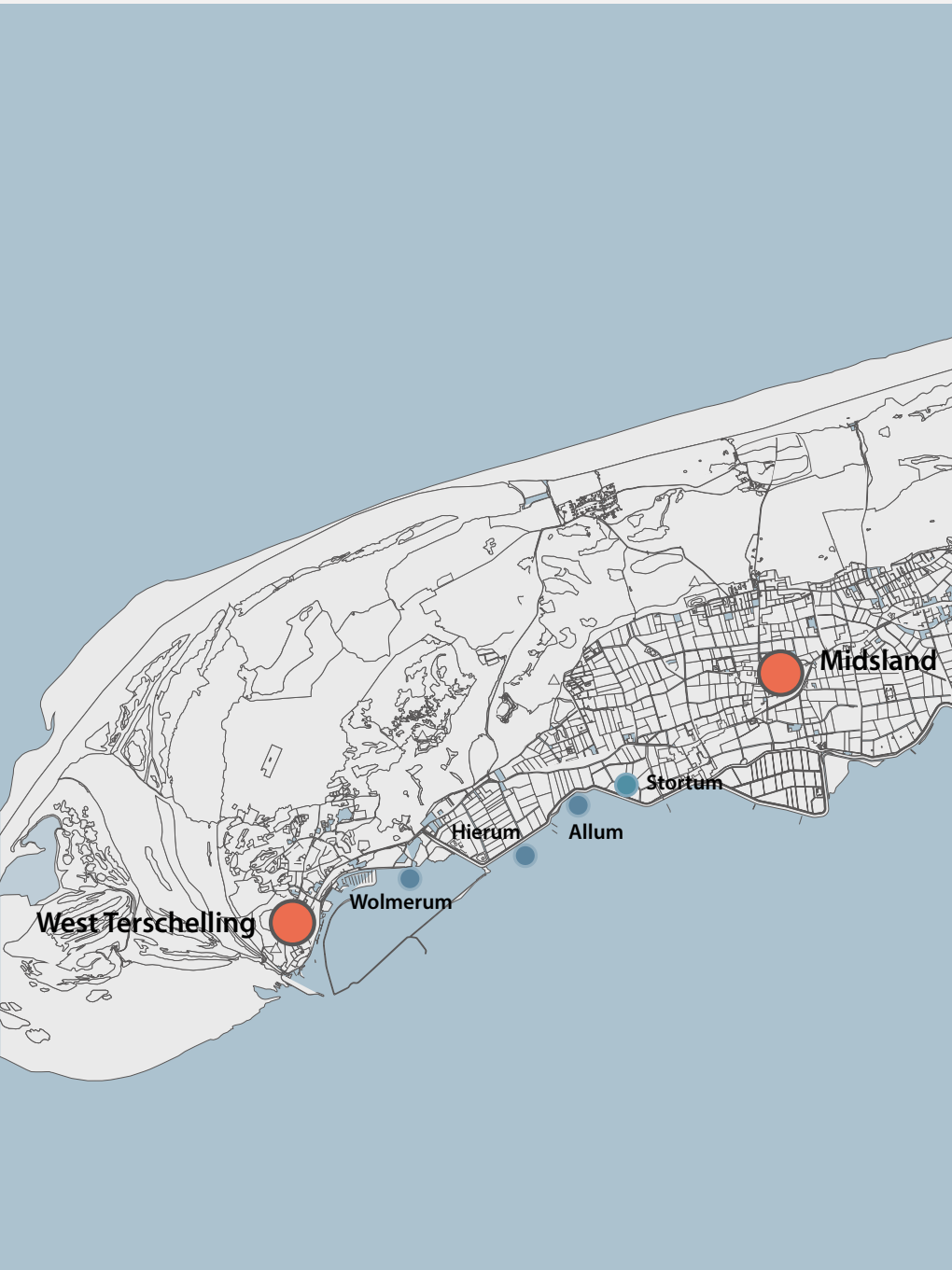
Contextual Research | Concept Development

Drowned Villages

*'Over the centuries, the sea level in the Wadden Sea has undergone changes due to various factors. Consequently, numerous villages have disappeared in the Wadden Sea region, and several villages on Terschelling Island have also vanished beneath the sea.'*



**Wolmerum** disappeared into the Wadden Sea in the 18th century due to coastal erosion and the construction of a new dike, Nieuwe Dijk, which left Wolmerum outside the protected area.



Existing main villages and lost villages



The flood in Fjouwerhûs, 1825 - Dirk Piebes Sjollema

**Stortum** had four houses in the 17th century; however, the area was heavily affected by the storm surge of 1825, and only two of them remained. Today, only a small residential mound remains as the last trace of the settlement.

**Hierum** and **Allum**, two settlements, have little known information except for their approximate locations. However, it is speculated that both places were likely submerged by rising sea levels.





Scale Model for Initial Design

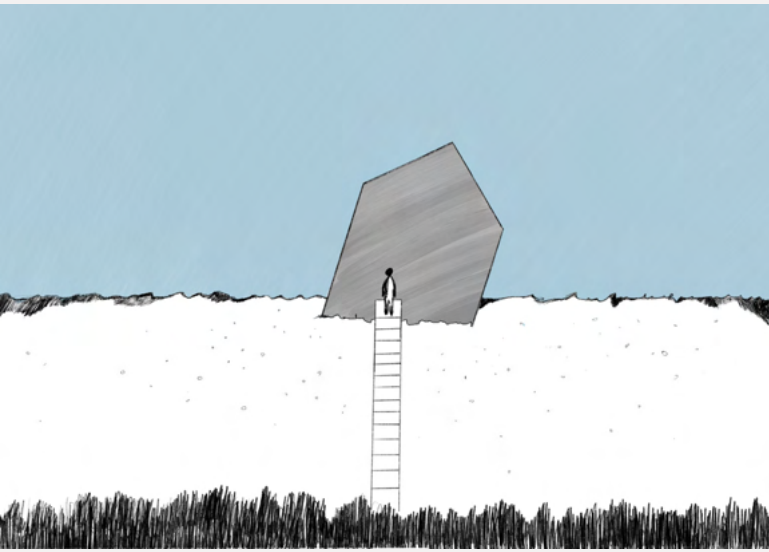


Allum, one of the drowned villages, was located here

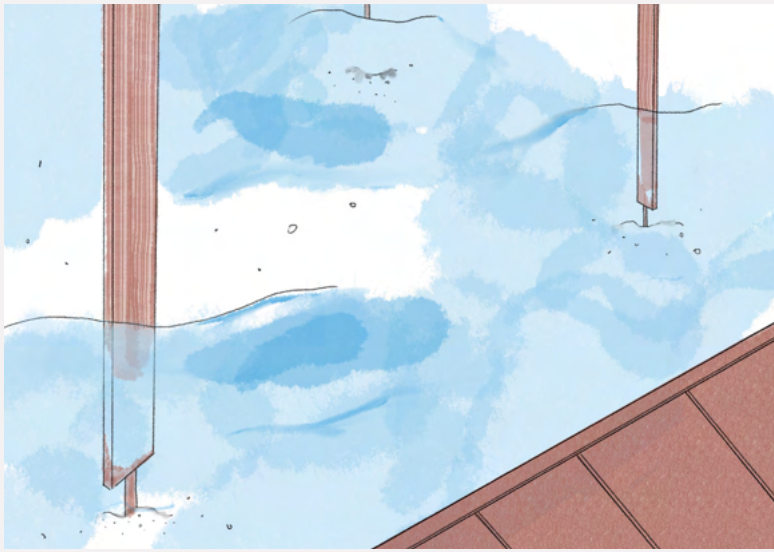


Landscape of the site

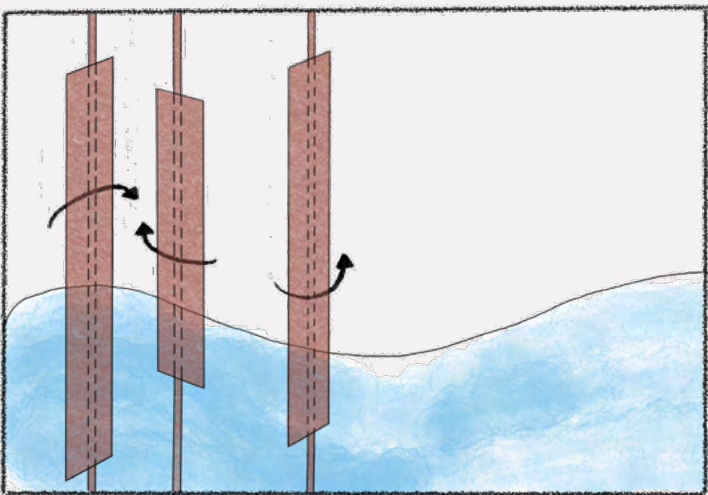
In this project, the architectural design was conceived not simply as a way to frame the unique and beautiful landscape of Terschelling, but as a means of offering people an experience they could truly immerse themselves in. The theme of “drowned villages” was chosen to evoke how this landscape has never existed merely as scenery, but has long been interwoven with people’s lives—shaping them in profound ways, and continuing to hold the power to do so in the future.



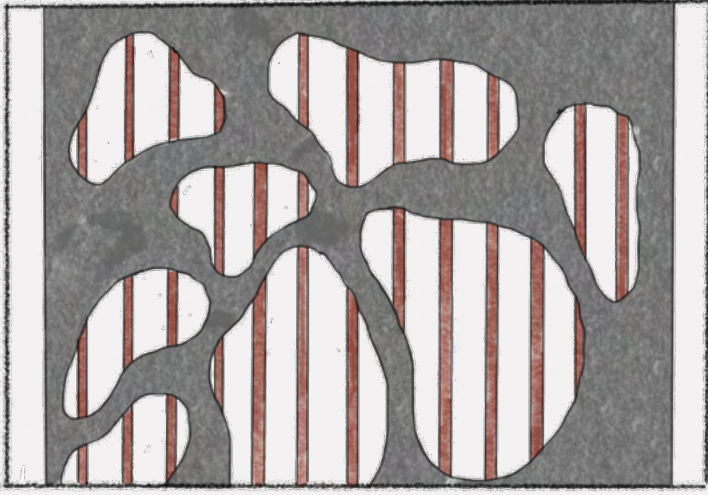
Conceptual Drawing - With the landscape



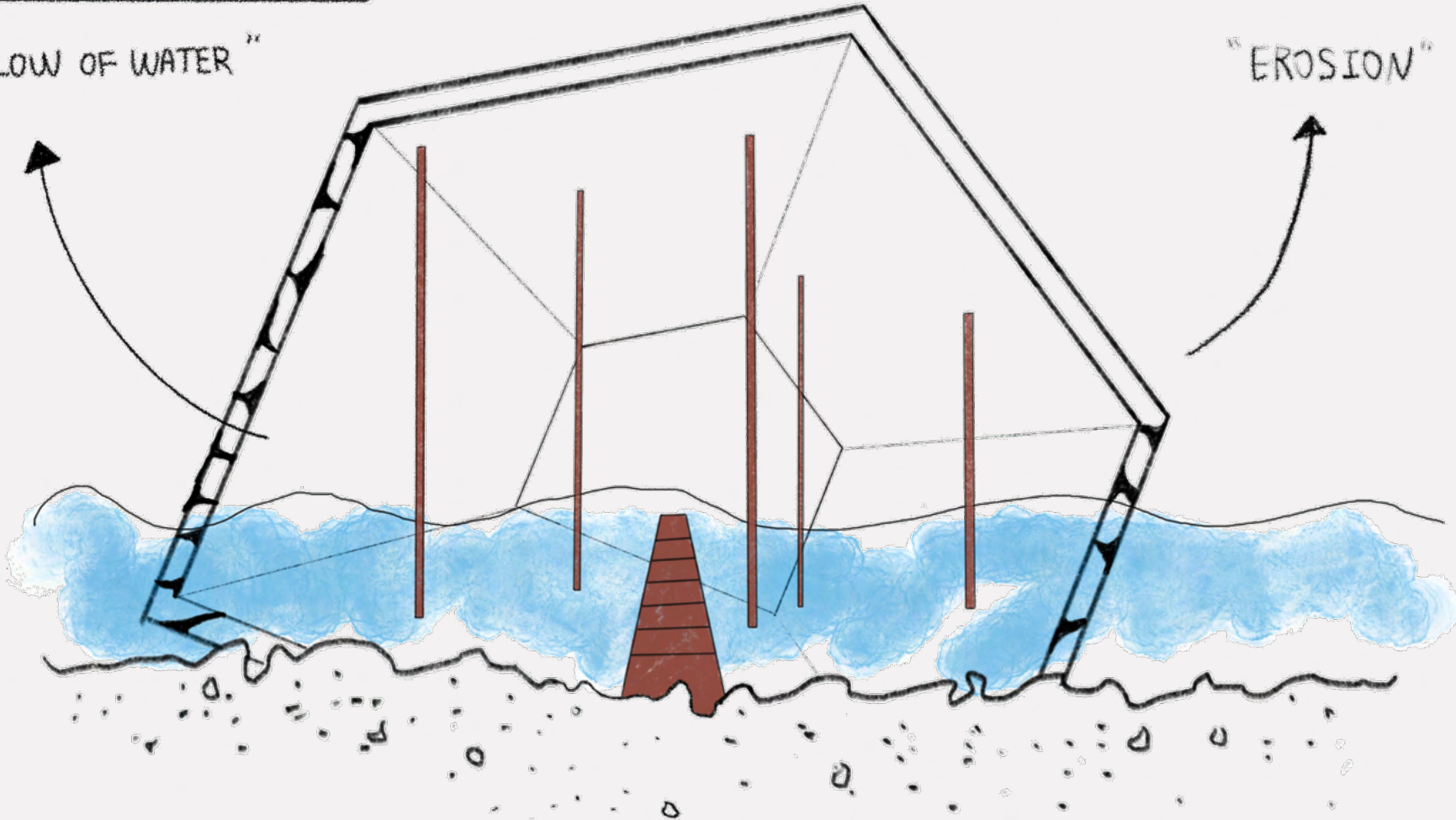
Conceptual Drawing - Inside



“THE FLOW OF WATER”

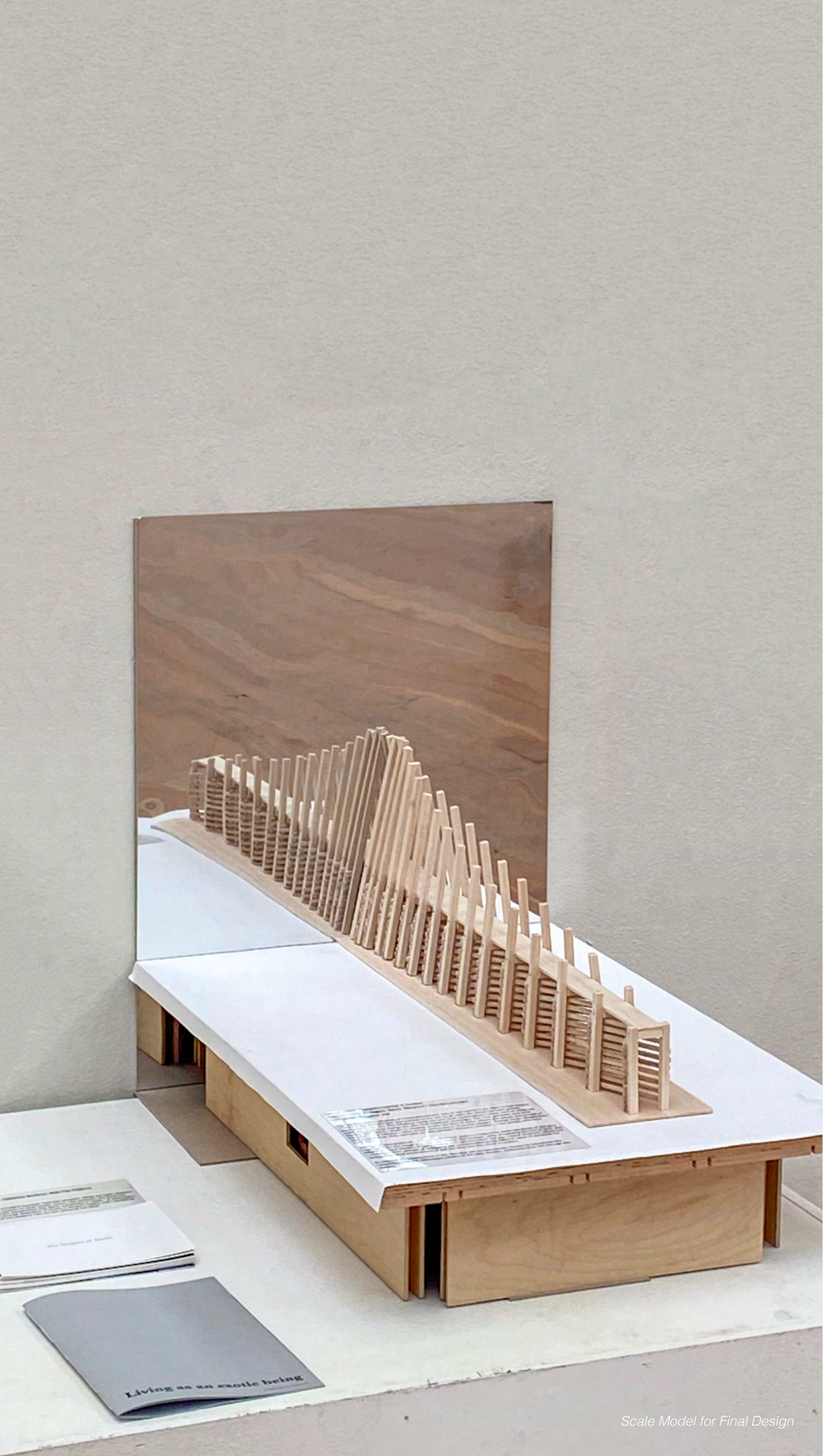


“EROSION”



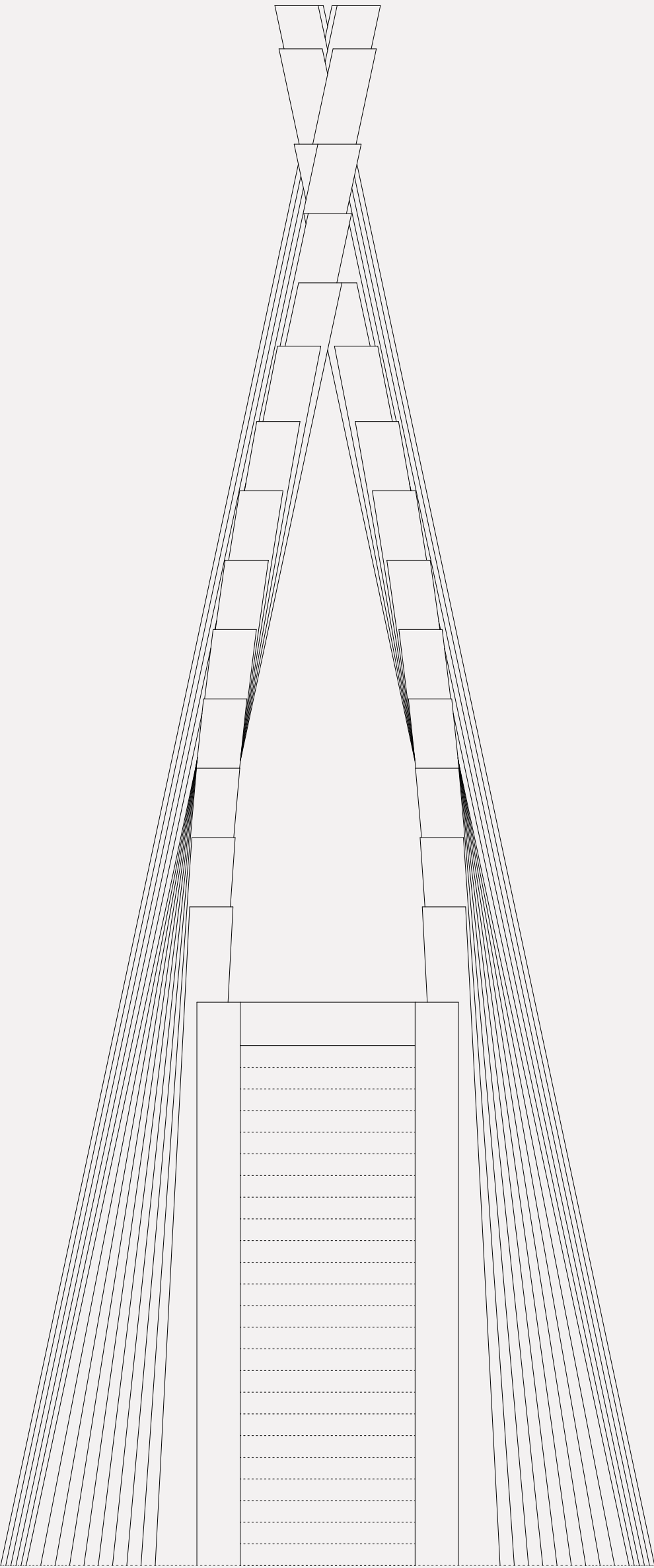


Design Plan | Final Design



Scale Model for Final Design

“A bridge is proposed across the small bay at the site where the village once stood, connecting one end of the shoreline to the other. The walkway is designed to follow the rhythm of the tides: at high tide, sections of the path disappear beneath the water, while at low tide they re-emerge, allowing passage. Rather than resisting the natural cycles, the bridge engages with them, offering visitors an experience shaped by the ebb and flow of the sea. It becomes both a functional connection and a reminder of the living landscape, where water and land continuously redefine their boundaries.”



Front view



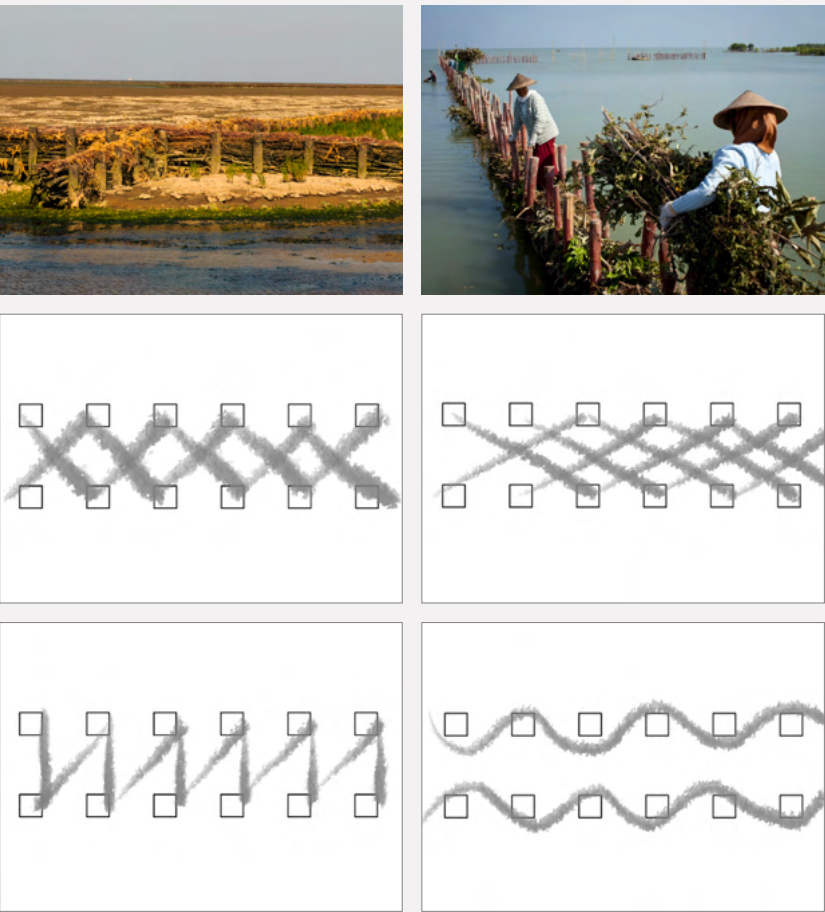


Shape Studies for the structure (1) Archetype

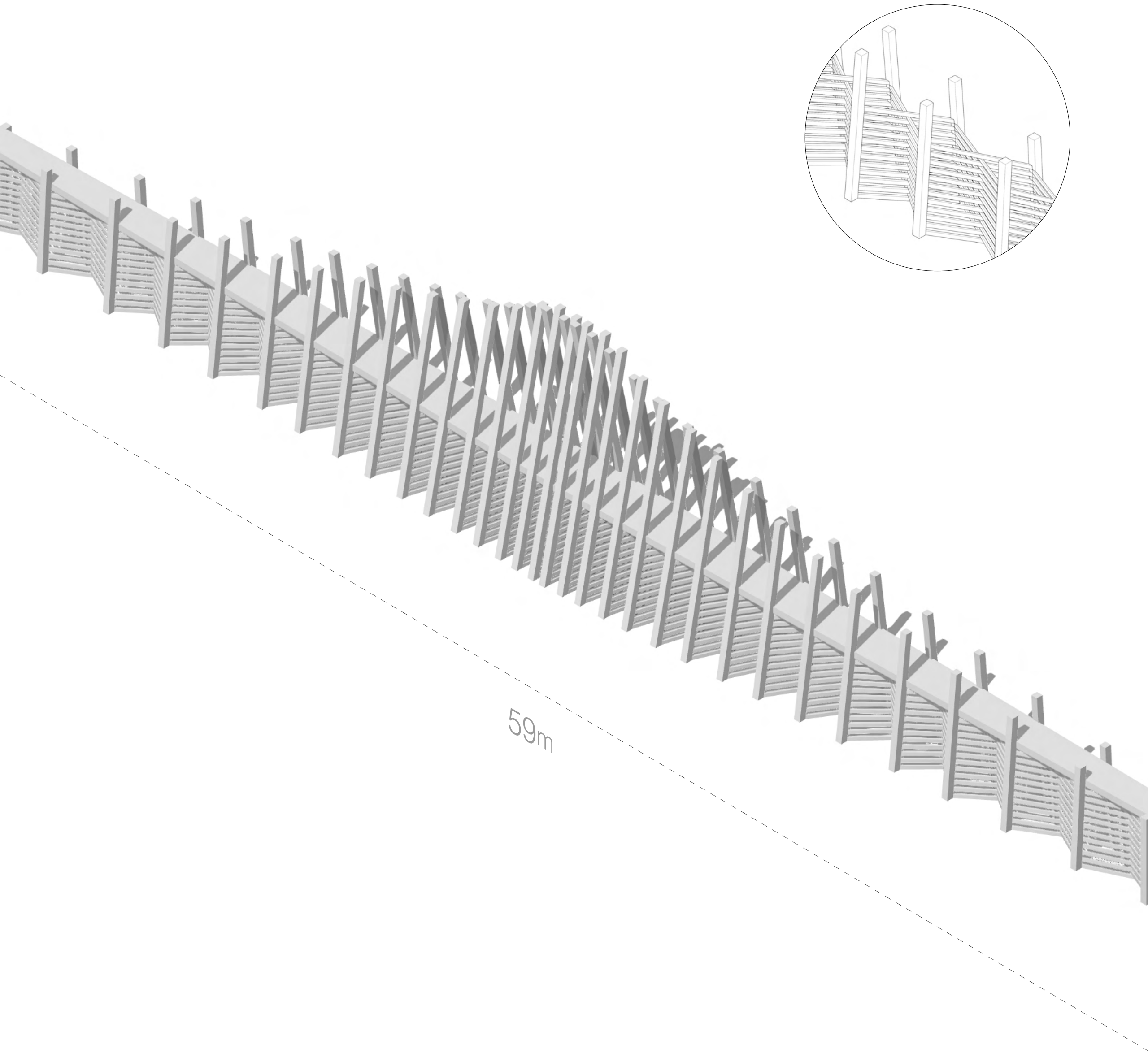
This structure draws inspiration from kwelderwerken, found along the northern Wadden Sea coast and islands. Just as kwelderwerken allow seawater to flow in and out while holding back sediment to prevent the erosion of existing soil, this structure was conceived to embrace and mediate the natural currents of the tides without obstructing their flow.

Instead of the traditionally used willow, the columns are imagined in sturdier and more durable timber. As they extend further from the shore, the upper ends of the columns gradually incline inward and converge, overlapping with one another. The overall exterior forms a graceful curve that subtly swells at the base toward the sea. At the midpoint of the bridge, the upper ends fully converge, creating a triangular space within that gives the impression of being gently set apart from the outside.

The upper form symbolizes the archetype of village houses that once existed but have since disappeared. At the same time, it serves as a device that draws attention to the sound of seawater streaming through the columns and to the scenery revealed through their gaps.



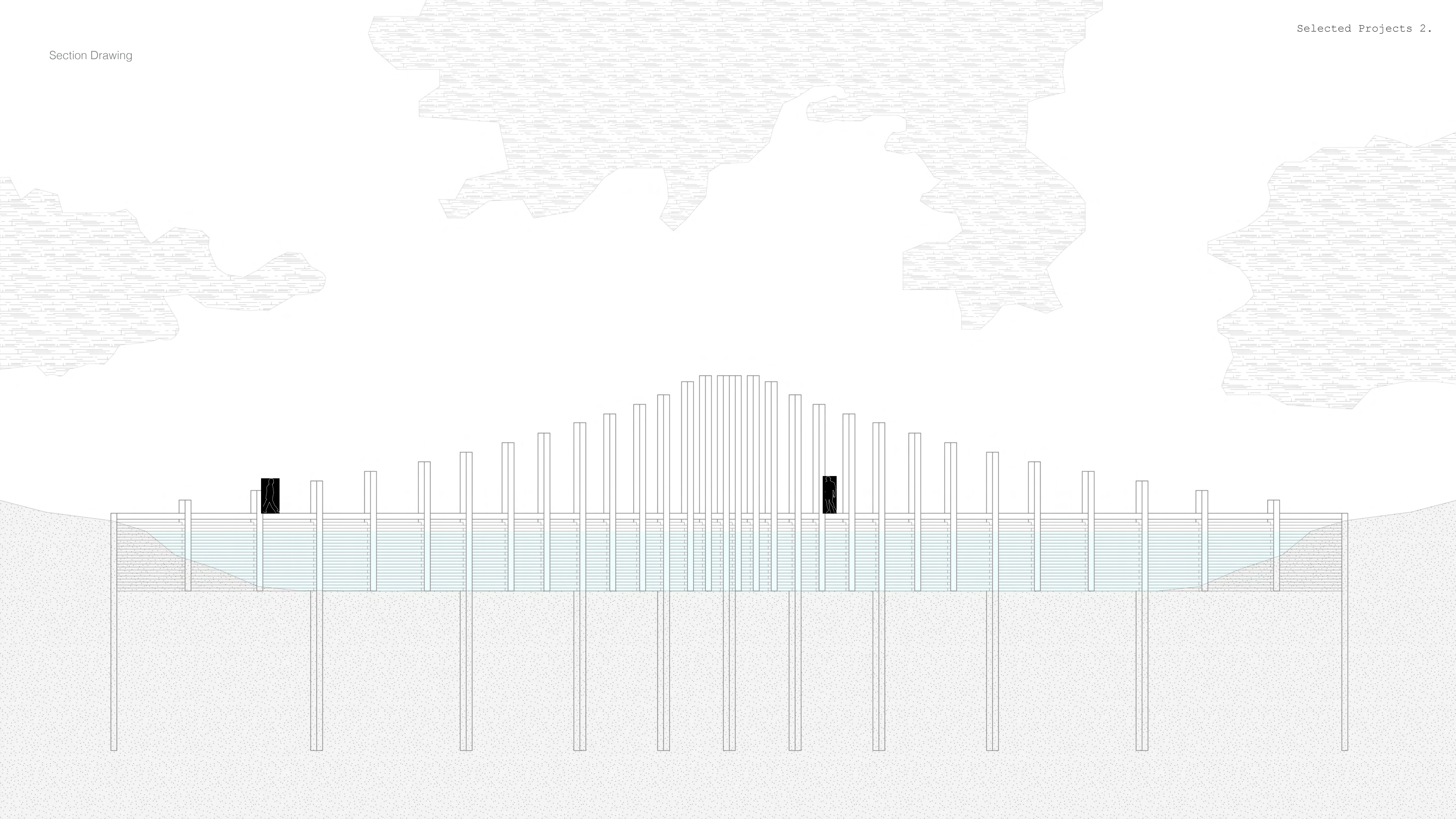
Shape Studies for the structure (2) Kwelderwerken



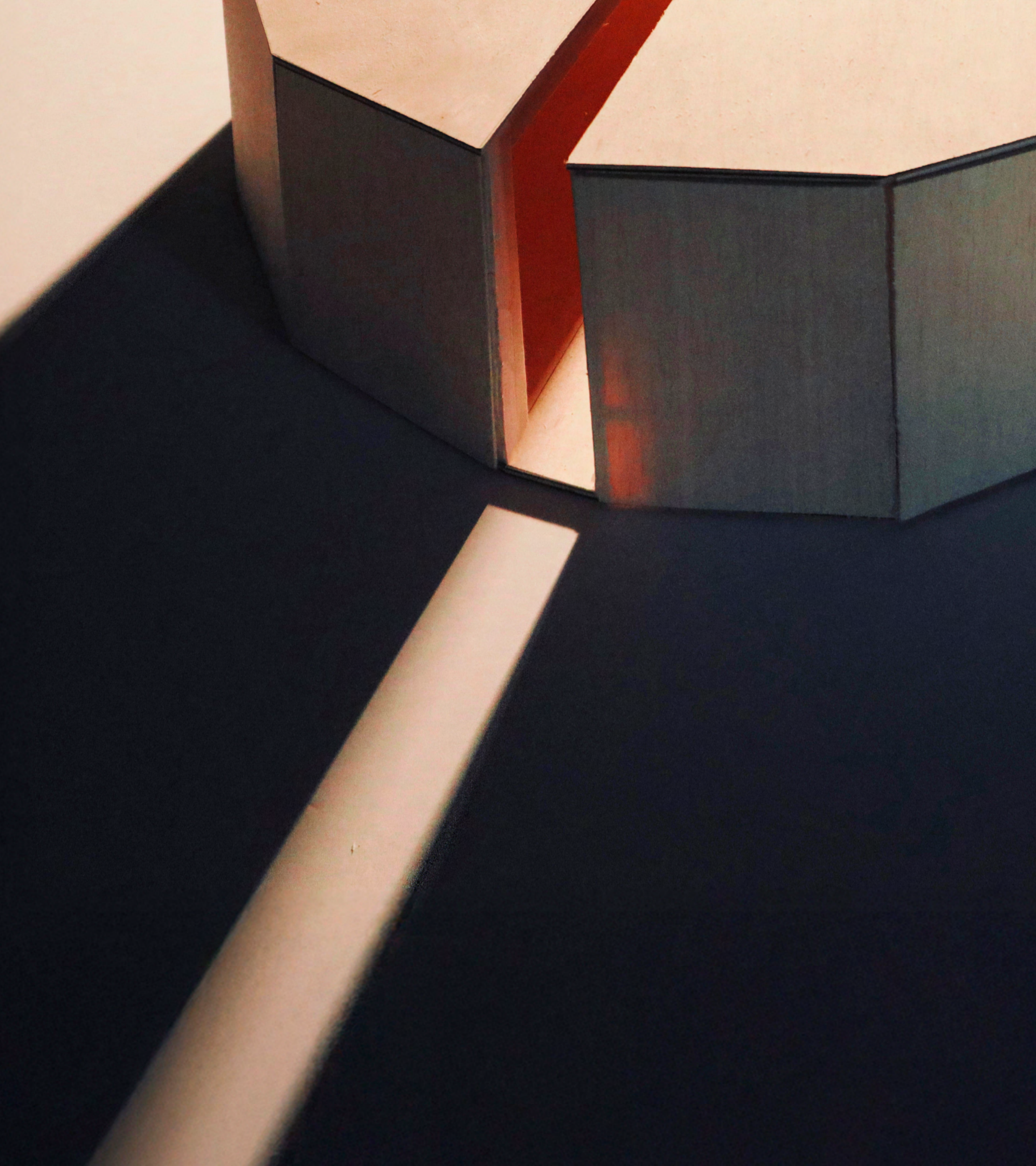
Dimensions: 59 m (length) × 11 m (height) × 4.7 m (width)

Overall shape and detail









# *Meditation Place On The Field*

Selected Projects [3]

Architecture project

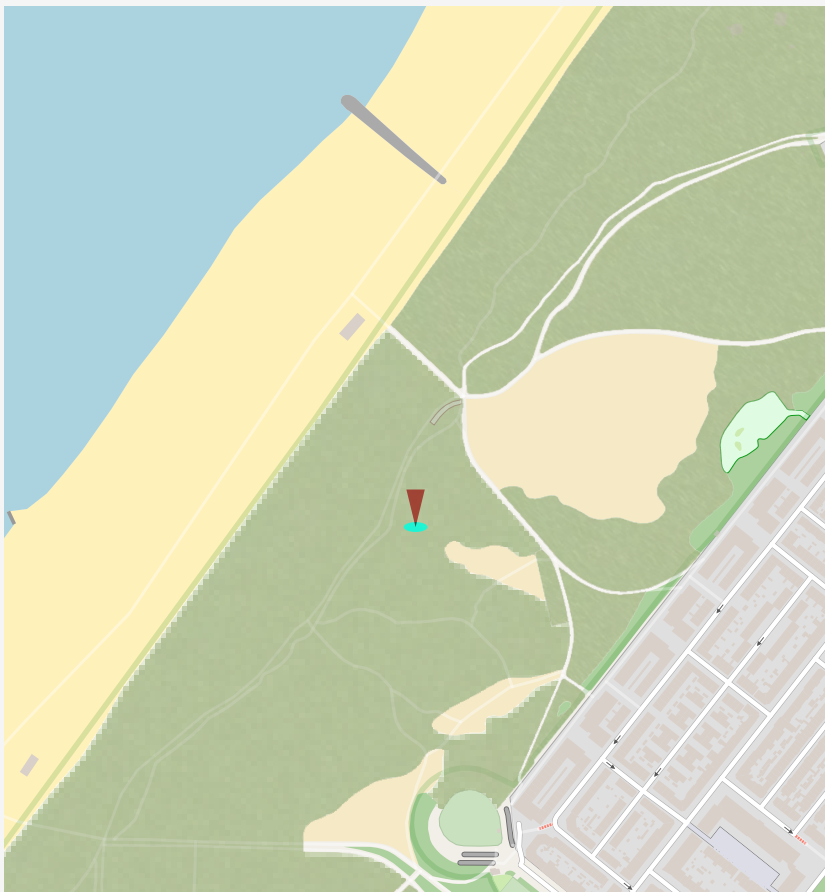
Pavilion





## Introduction |

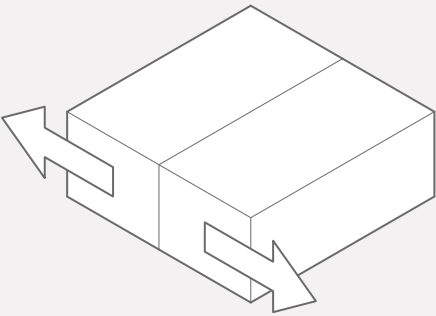
In today's fast-paced world, many people feel overwhelmed by daily pressures and long for a place to pause and reconnect with themselves. Recognizing the importance of maintaining inner peace amid constant external noise, I envisioned a pavilion that offers a quiet refuge for reflection within the vastness of nature. The design of this meditation space was inspired by a desire to create a calming sanctuary for anyone seeking a moment of stillness.



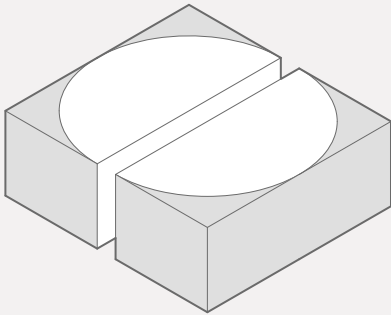
## Location | Westduin Park

The Westduin Park is one of the largest nature reserves in The Hague. This area boasts a diverse landscape with forests and dune valleys. There are no obstructed views, allowing people to fully immerse themselves in the expansive natural beauty. Located not far from the heart of The Hague, yet nestled away from the hustle and bustle of the city, the park offers a serene escape for visitors. Especially, the sunset in this location radiates deep beauty. When I visited here, I thought about creating a space where people could be isolated from external stimulation for a while and have a moment to themselves while watching the setting sun.

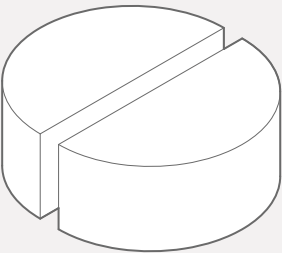
## Form Evolution |



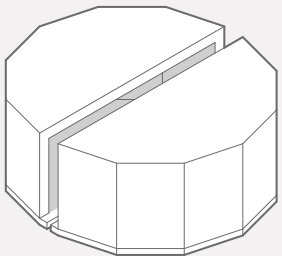
Splitting the mass to let light in



Not merely a stiff rectangular volume, but a rounded form that feels embracing



Envisioning the Actual Form

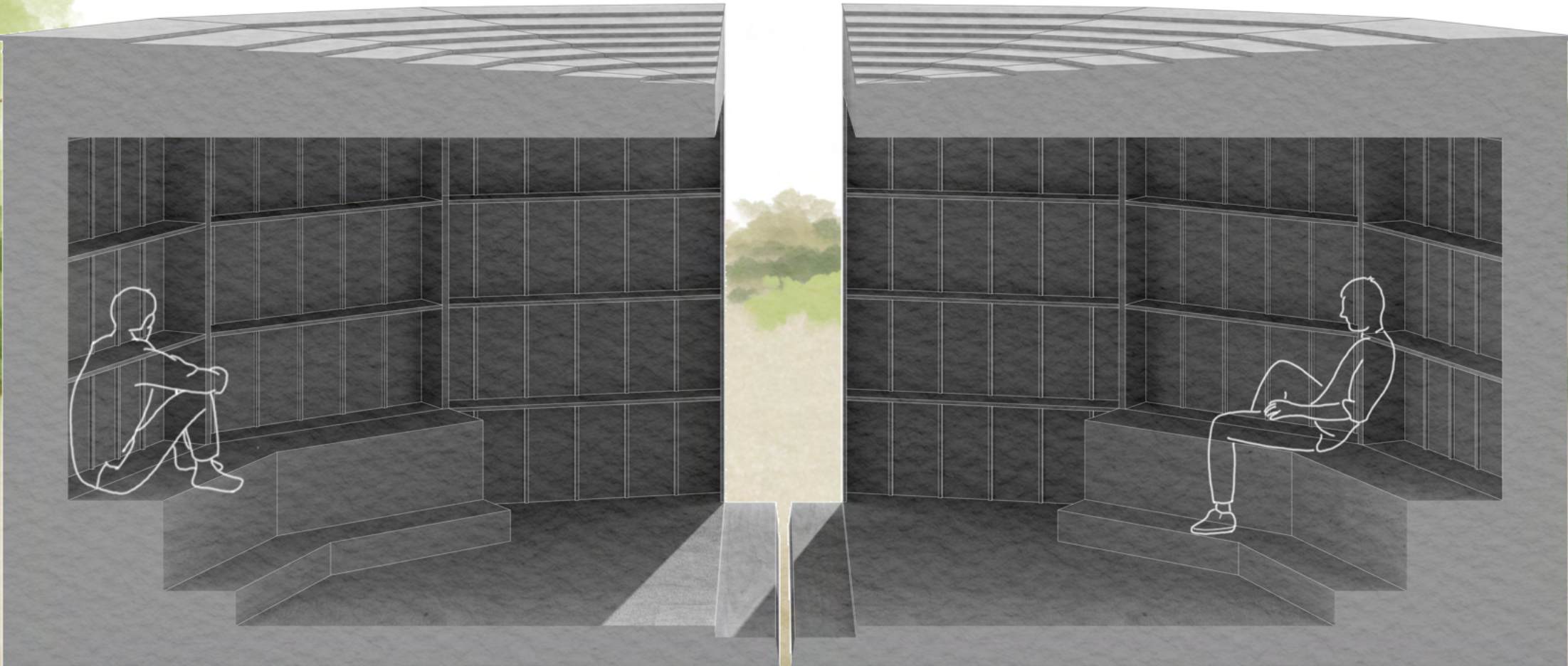


Envisioned Final Form

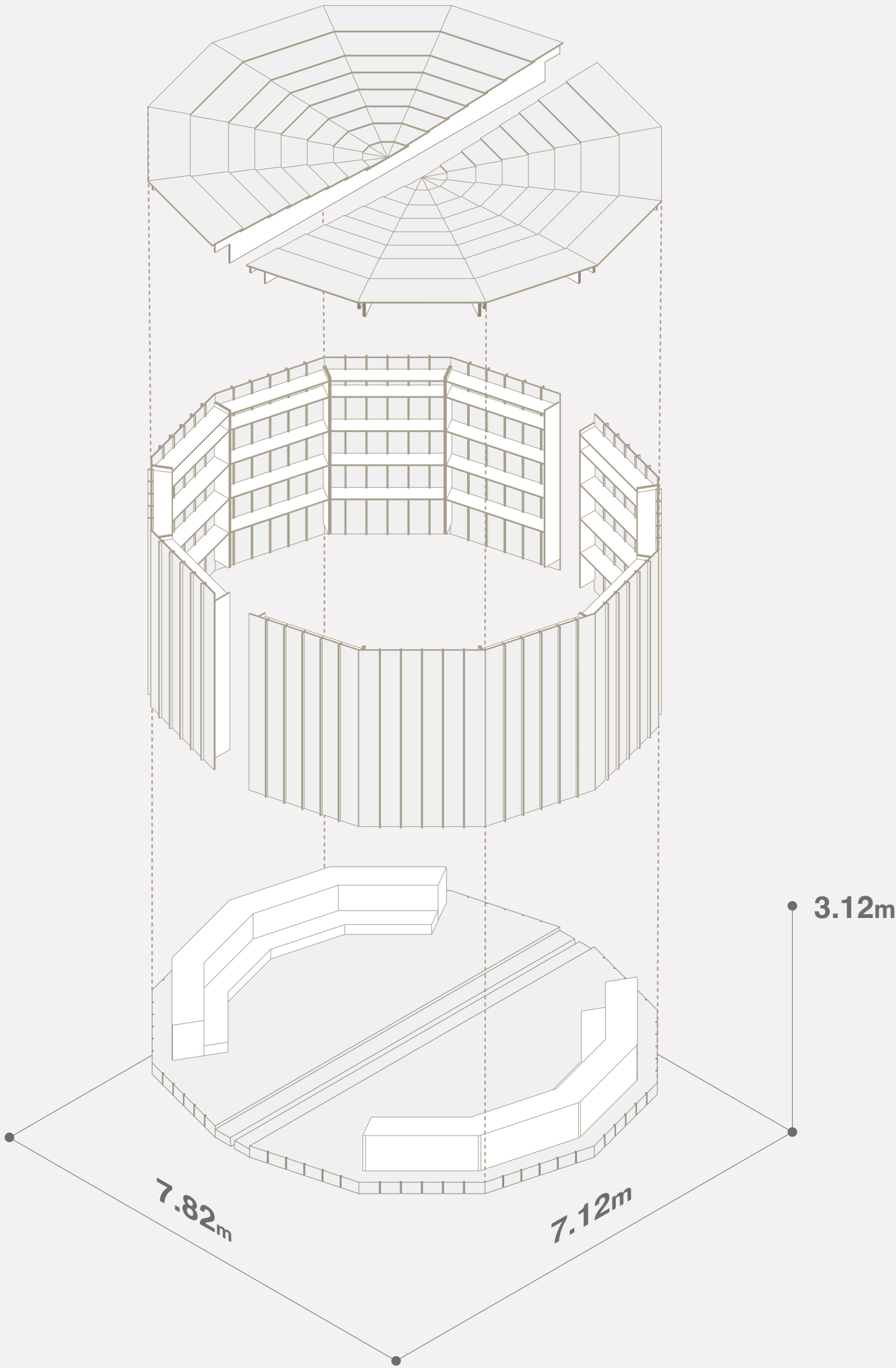


# Architectural Feature | *Dimensions: 782 X 712 X 312 cm*

This pavilion's main feature is a passageway through a wide, twelve-cornered column-shaped structure. Designed to limit light access, it allows those inside to focus on external light, promoting unity and serving as a meditation space. The basic structure is formed with beams covered by exterior planks. Visitors can pass through the central aisle or choose to linger for meditation.

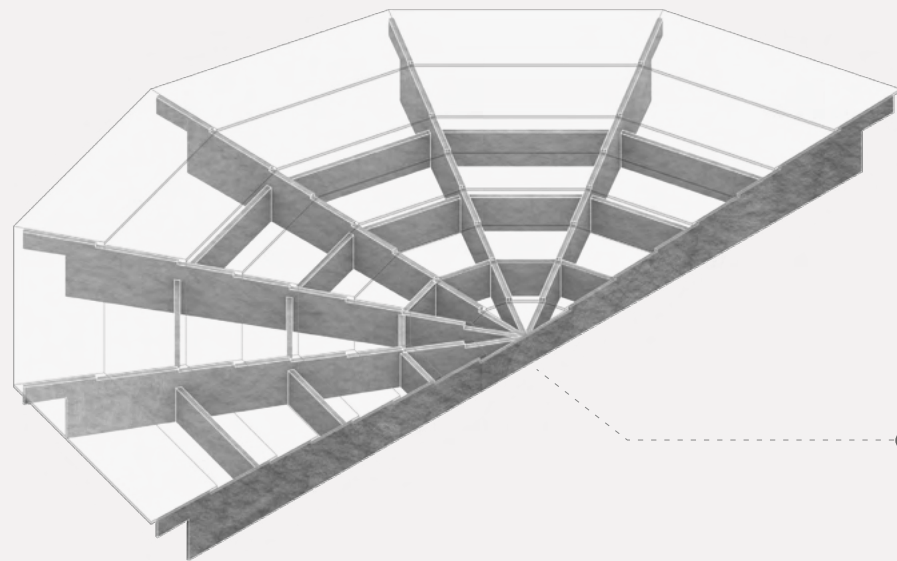


Perspective Section Drawing



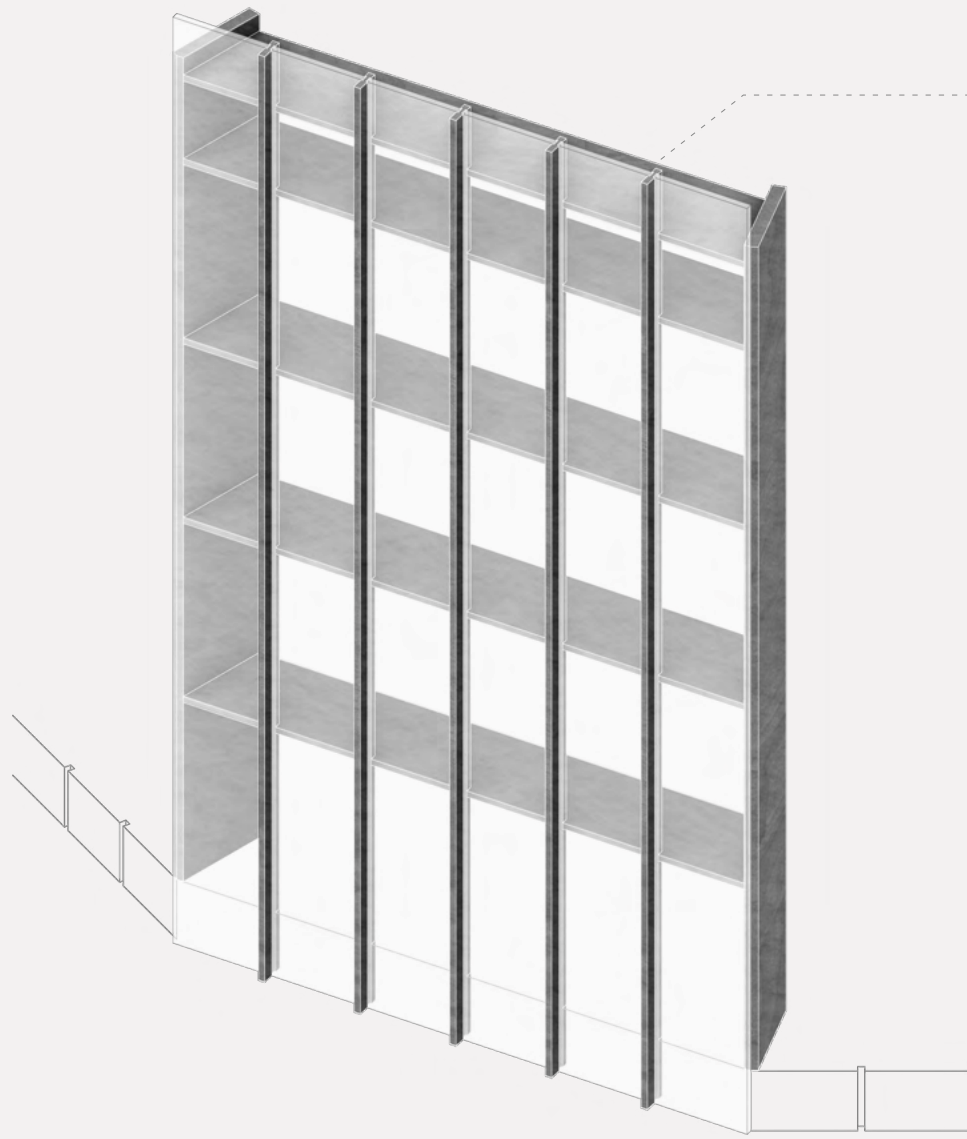
Axonometric view with scale





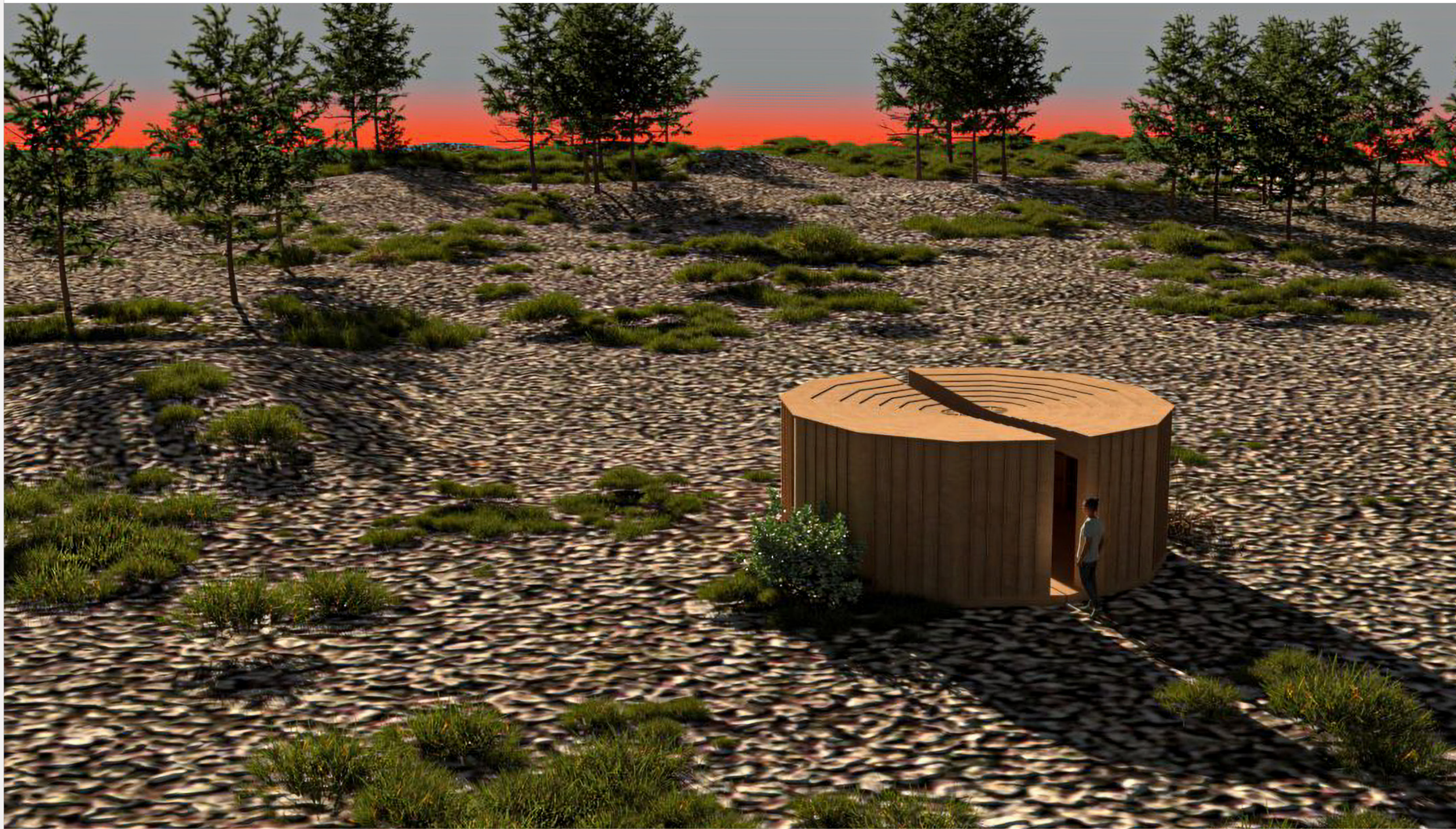
● **Roof Frame**

The roof structure consists of frames with stepped grooves and a slight downward slope, designed to allow rainwater to drain naturally. Timber planks serving as roof cladding are laid over these frames.



● **Wall Frame Unit**

Wooden strips with central grooves are installed on the main frame, allowing the façade cladding panels to slide into the grooves for assembly.







*Luwte*  
(Group Project)

## Selected Projects [4]

Architecture project  
Pavilion



Location | Zuiderzee Museum - IJsselmeer Lake



Near the Zuiderzee Museum is the largest lake in the Netherlands, the IJsselmeer. The lake was once part of the Waddenzee until the construction of the massive Afsluitdijk dike. The region has endured the rough seas and its long history. Nowadays, the IJsselmeer is used for transportation and fishing, while also providing people with the opportunity to engage in recreational activities in a natural environment, surrounded by water, air, wind, and more.

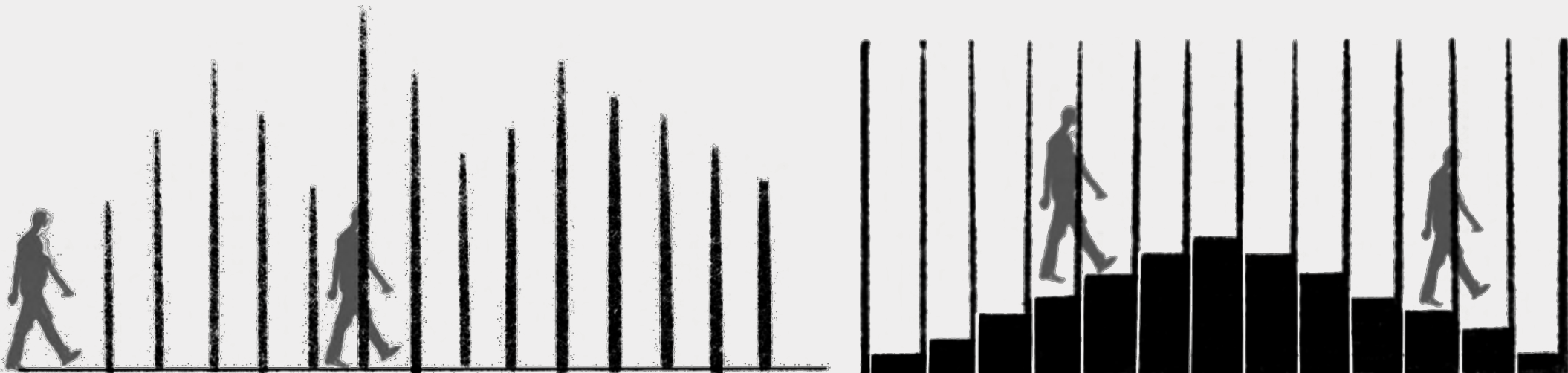
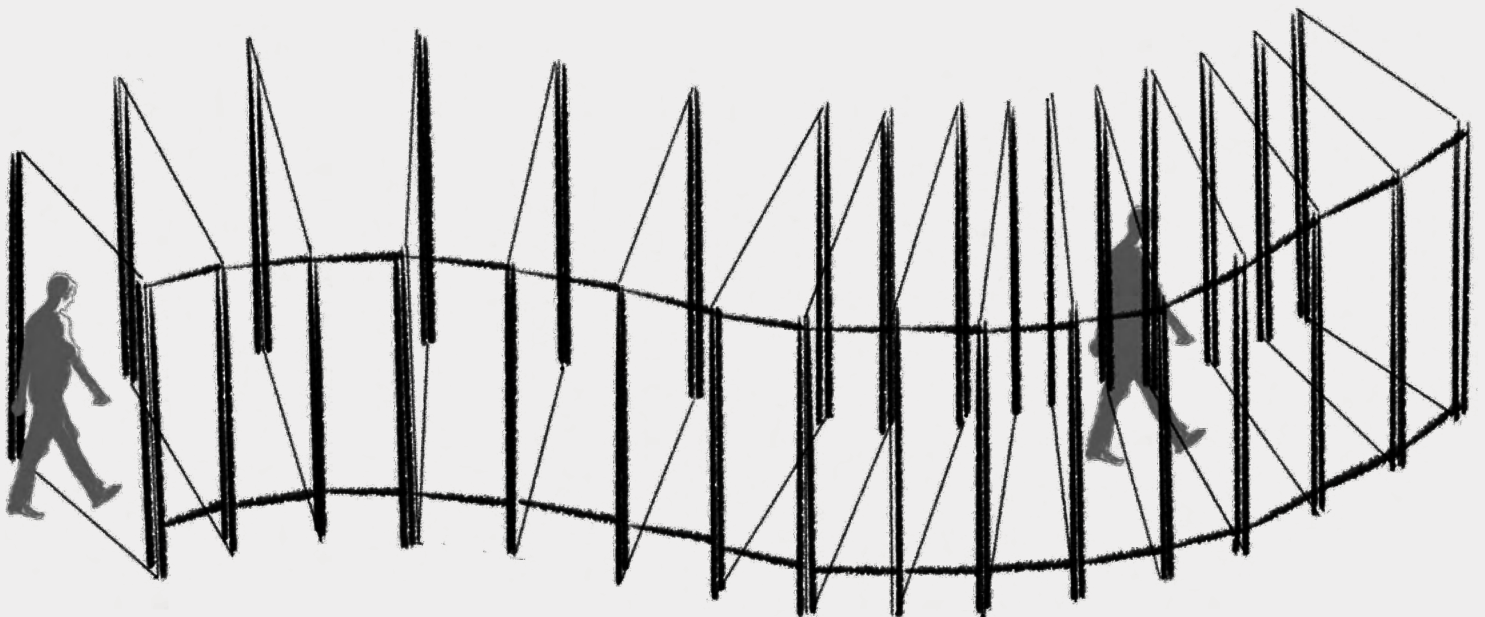
Morphological Idea | Concept Development

The purpose of this structure was to encourage people to engage with the space through their actions. We didn't just want the appearance of the structure to fit into the characteristics of the place, but rather for people to experience the natural environment of the area through the structure, and also to embody keywords that could connect to the identity of the IJsselmeer area.



Rendering Image of Initial Design  
(This 3D model was created in a group work)

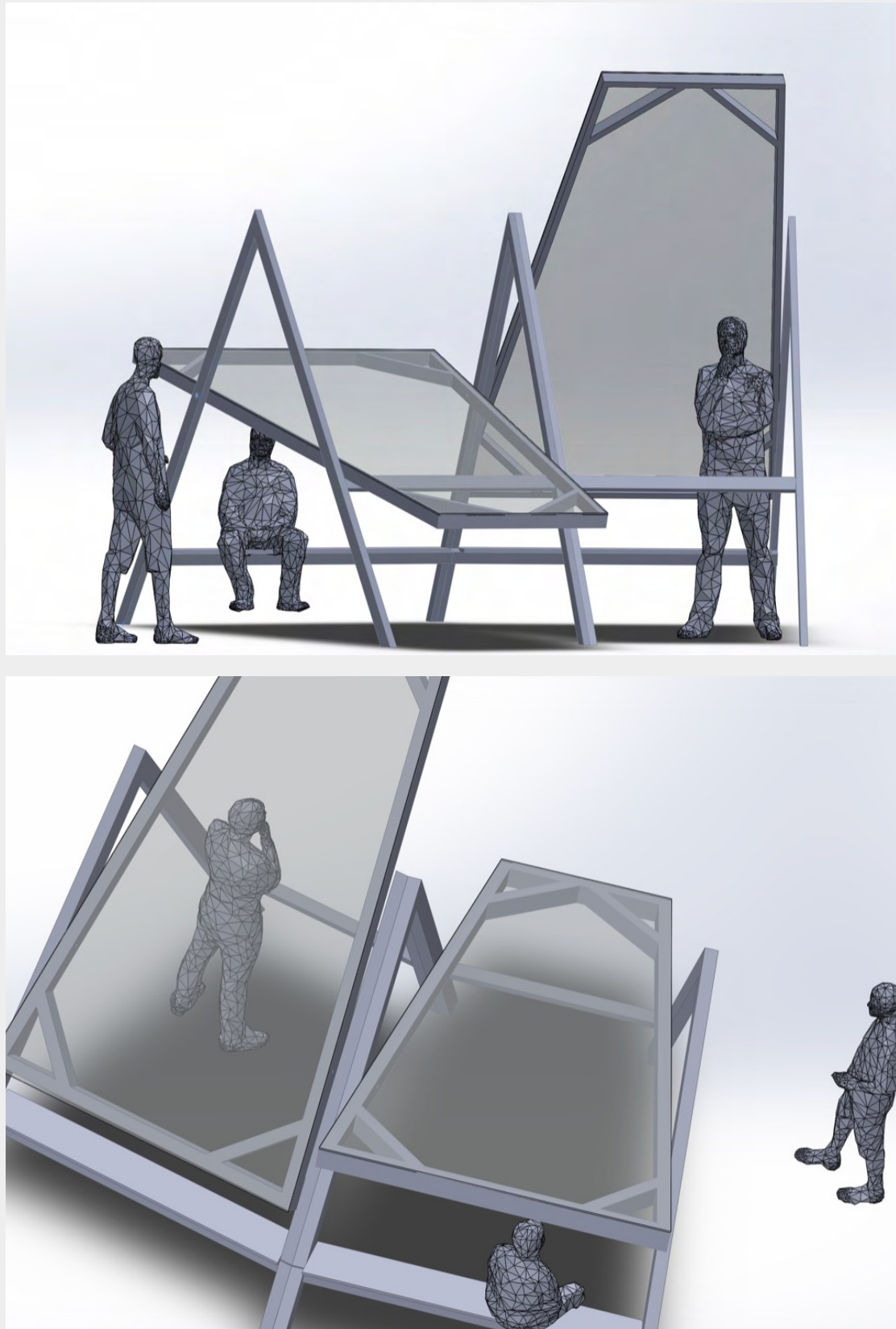
Sketches of initial design





Finalized Design |

The theme of this structure is 'Fluidity'. However, the fluidity does not mean the shape of the structure. It is more close to the experience which can be achieved by action of walking around in the structure. A structure with no clear separation of inside outside and its roof can be opened and also covered. People can adjust it by themselves. This kind of manipulation of the space could be interpreted as a journey of the travel experience on the boat on the open sea and getting home and also a celebration of the lifestyle the fishers lived.



3D model of final design  
(This 3D model was created in a group work)

Scale model (1:7)





