

# Jae Bin Lee

**Master of Architecture Candidate,**  
University of Southern California

**BFA in Environmental and Interior Design,**  
Syracuse University

## Education

### University of Southern California

Master of Architecture (M.Arch) Candidate,  
Graduate Certificate in Sustainable Design

### Syracuse University

Bachelor of Fine Arts in Environmental and Interior Design (B.F.A.)  
Minor in Architecture  
Minor in Information Technology, Design and Startups

Dean's List / Cum Laude Honors Graduate

## Experience

### Interior Design Intern

CannonDesign | New York, New York, USA  
June 2024 - August 2024

### Interior Design Intern

CannonDesign | Buffalo, New York, USA  
May 2023 - August 2023

### Interior Design Intern

Clifton Interiors | London, United Kingdom  
January 2023 - May 2023

### Architectural Intern

Studio Ponsi | Florence, Italy  
May 2022 - July 2022

### Graphic Designer

Syracuse University, Center of Online and Digital Learning | Syracuse, New York, USA  
July 2021 - May 2022

### UX Designer

IDEA Interactive | Seoul, South Korea  
March 2020 - April 2021

### Designer - Intern

SOYOO Design | Seoul, South Korea  
June 2018 - August 2019

\* For more information, please visit [www.jaebinlee.com](http://www.jaebinlee.com).

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\* For more works, please visit [www.jaebinlee.com](http://www.jaebinlee.com).

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# Rotating Intersection, Pavilion Design

Concept of “rotating intersection,” where four squares intersect at varying angles to create unique spatial experiences.

The pavilion design revolves around the concept of “rotating intersection,” where four squares intersect at varying angles to create unique spatial experiences. These intersections are more than just geometric overlaps; they shape the essence of the design, creating dynamic “in-between zones” that serve as architectural transitions between programs. These zones are emphasized through variations in materiality, ceiling heights, and natural light, offering visitors a nuanced experience as they move through the space.

**Location:**  
Ghent, New York, USA

**Role:**  
Architecture

**Phasing:**  
Pre-Design  
Schematic Design

**Class:**  
University of Southern California (USC)  
ARCH 505A

**Design Year:**  
2024

**Photo Credit:**  
Ryan Tyler Martinez

**Instructors:**  
Ryan Tyler Martinez  
Erin Kasimow  
Jimenez Lai



Physical Model - Rotating Intersection

## Background

This project is part of a collaboration between architects and artists at Art Omi, located in Ghent, New York, within the scenic Hudson Valley. Art Omi spans 120 acres and includes a Sculpture & Architecture Park, galleries, residency programs, and arts education initiatives. The recently launched Art Omi Pavilions initiative will expand the site with 18 new pavilions across 190 acres in Chatham, designed to host curated exhibitions by celebrated artists and collectors. This multiphase project emphasizes interdisciplinary collaboration, featuring contributions from artists such as Alice Aycock and Torkwase Dyson and architectural firms like SO — IL, Jahn, and BKS Architects. Students visited Art Omi in New York to learn about the site, as well as other artists and architects’ showcased work.

## Design

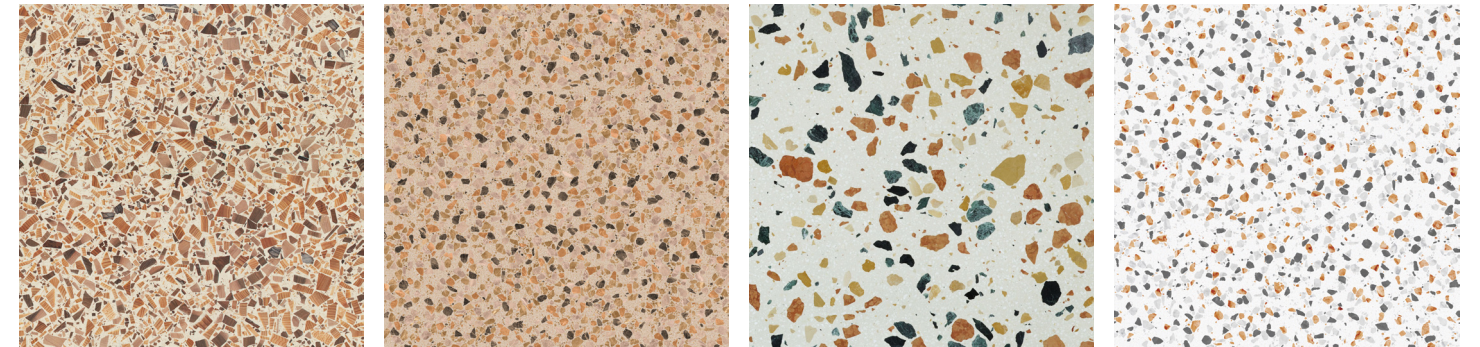
The pavilion is organized across two levels to balance public and private functions. The first floor houses public programs, including a Welcome Lobby, Gallery Spaces, and a Café. These spaces are designed to be vibrant and inviting, encouraging exploration and interaction. The second floor is reserved for private uses, such as an office and storage, offering a quieter environment for administrative tasks. This clear division of functions is enhanced by the spatial transitions that occur in the intersecting zones.

The heart of the design lies in the in-between zones, where the intersecting squares overlap. These spaces are articulated through architectural elements like varying ceiling heights and skylights, which create unique atmospheres and guide the visitor’s journey through the pavilion.

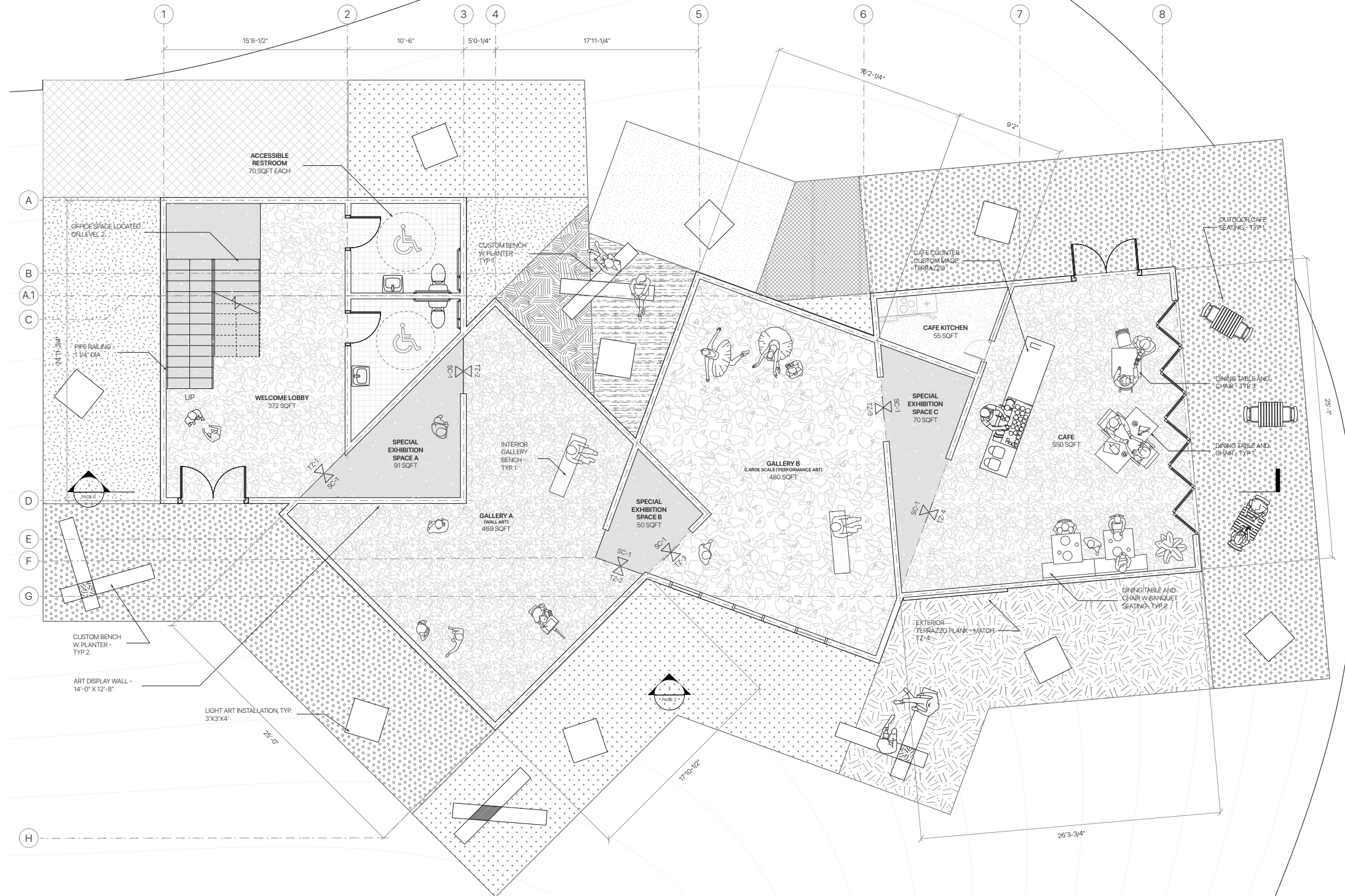


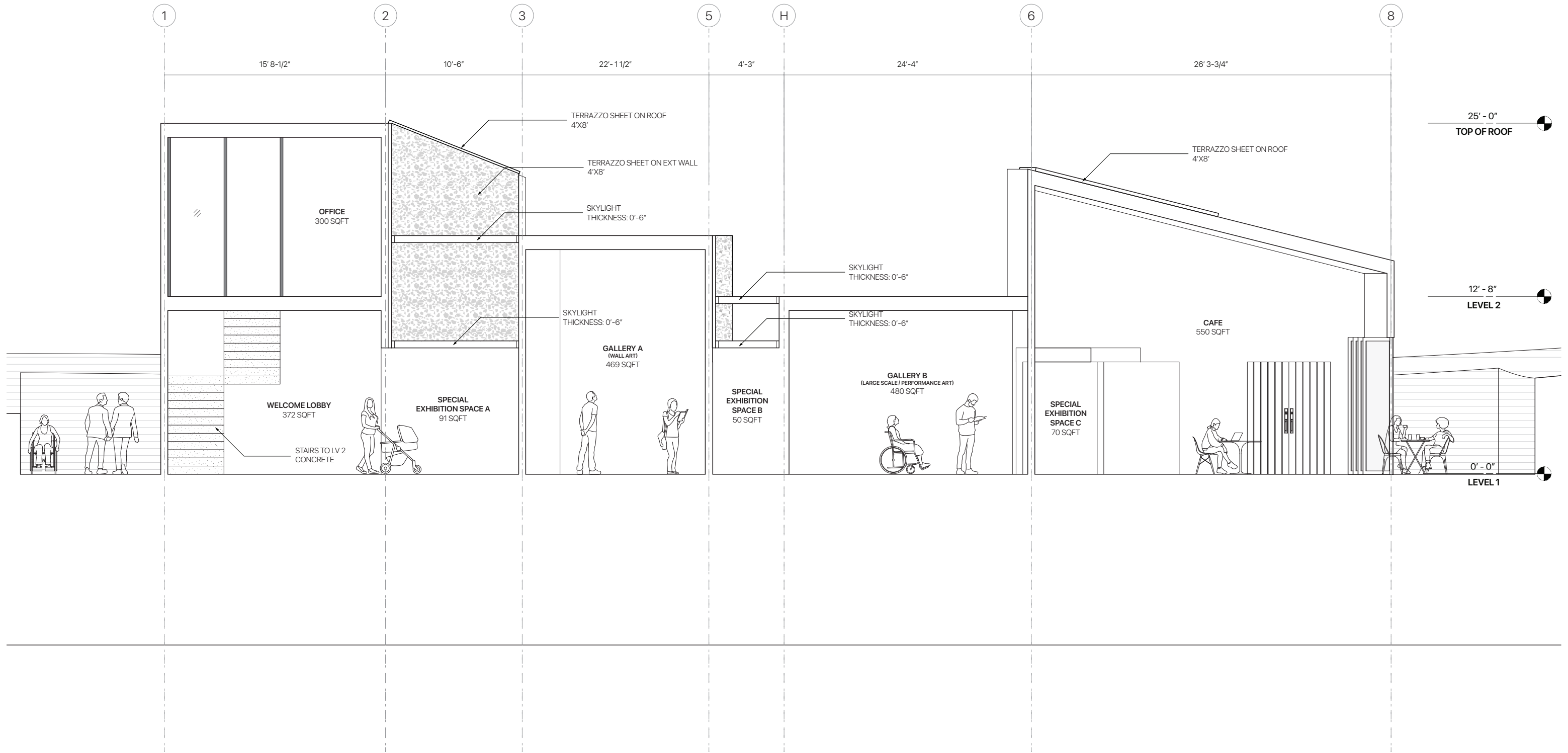
## Materiality

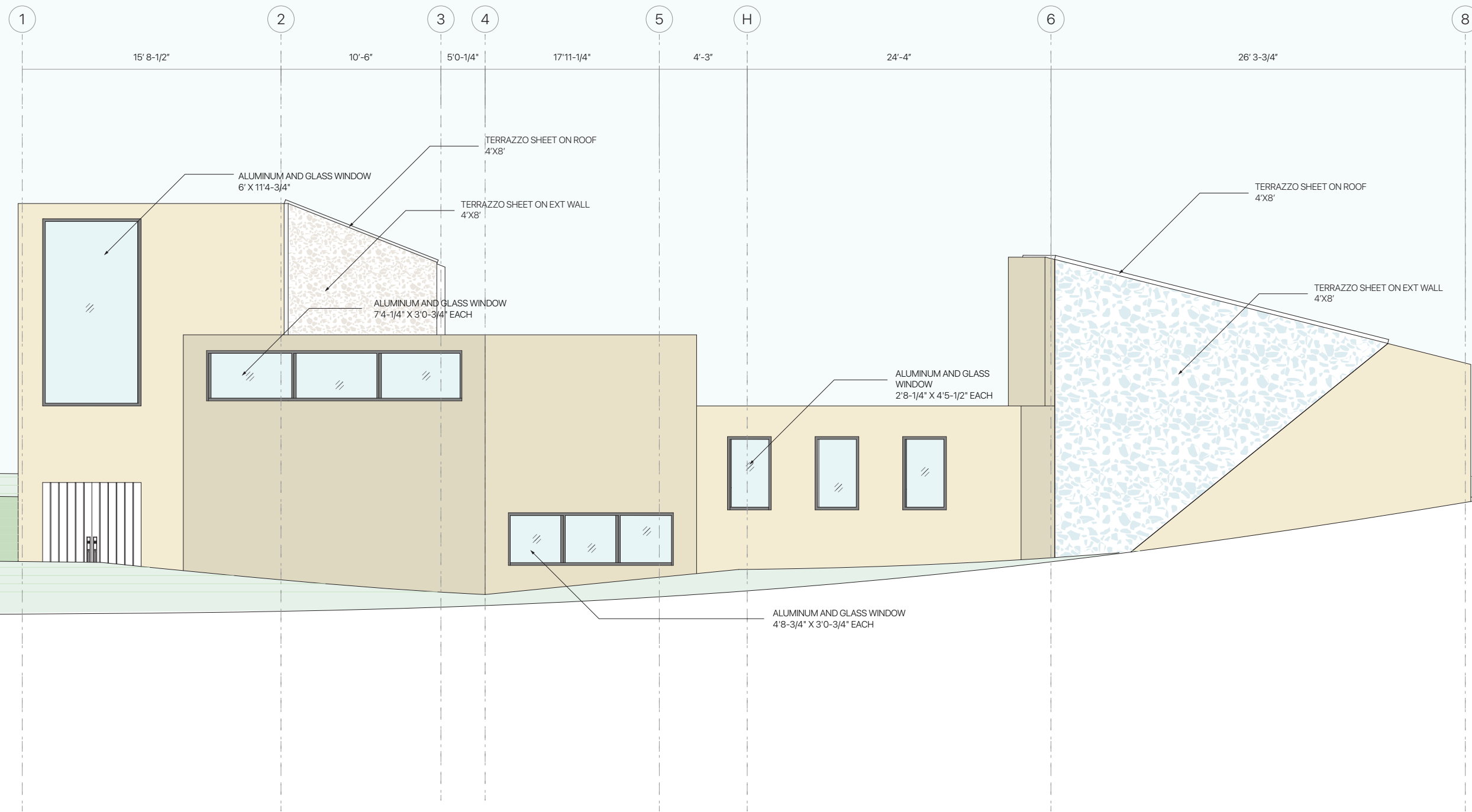
Materiality is integral to the pavilion’s concept. Concrete serves as the primary structural material, providing strength and a sense of permanence to the design. In contrast, terrazzo is used as a dynamic accent material, bringing color, texture, and visual interest to the space. The terrazzo varies in aggregate size and color, emphasizing the unique character of each program and guiding visitors through the pavilion. This material differentiation is particularly evident in the in-between zones, where it highlights the intersections of the squares and underscores the concept of transition.

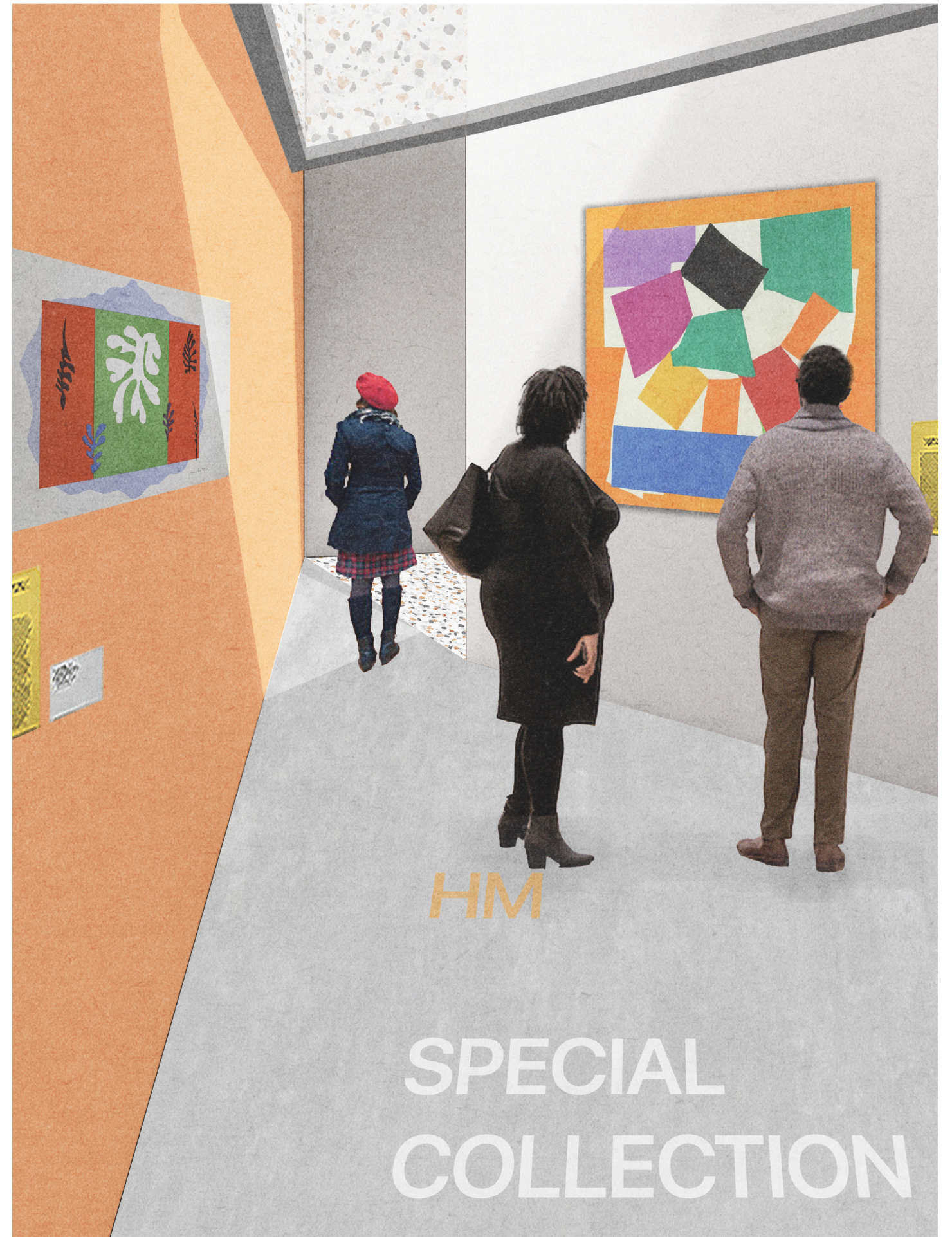


<b>GROUND CONDITION KEY</b>							
	GRASS	DIRT	SAND	SHRUB	WOOD	TILE	FIBERGLASS
<b>INTERIOR FLOOR FINISH KEY</b>							
	TERRAZZO T2-1	TERRAZZO T2-2	TERRAZZO T2-3	PORCELAIN PF-1	CONCRETE SC-1		









# Quiet Move: Full Resolution Studies & Design Charrette

Turning Simple Lines into Dynamic Structures with Calculated Geometry.

The "Quiet Move" derives its namesake from the infamous chess move. This move explores the idea of impeccable, patient, and calculated plays in the midst of a chaotic game. While exploring the main themes of our FRS, we began to compare our theme of "unrolled boxes" to a grid, resembling a chess board. By delving into the ideas of lines/vectors transitioning into surface and mass, the importance of subtle and implied instability in the context of structural soundness became apparent.

**Location:**  
Los Angeles, California, USA

**Role:**  
Architecture

**Phasing:**  
Pre-Design  
Schematic Design  
Construction / Build

**Class:**  
University of Southern California (USC)  
ARCH 505A

**Design Year:**  
2024

**Main Collaborators:**  
William Bailey  
Isabella Drag  
Dunia Faraj

**Photo Credit:**  
Ryan Tyler Martinez

**Instructors:**  
Ryan Tyler Martinez  
Erin Kasimow  
Jimenez Lai



Full Resolution Study Models

## Background

Students worked in teams to build a 1:1 full resolution study (FRS). The studies are used as a proof of concept when resolving details, material thickness, and tectonics at a larger scale by combining standard building components that one could purchase at a local hardware store. The quick three-week design charrette will introduce students to design collaboration and materiality assemblage with a focus on form, construction, and documentation.

This assignment used the quad above the Helen Topping Architecture Library at Watt Hall as a site-specific location for six full resolution studies. Students worked in teams of four or five to design and build their FRS. A design charrette is a collaborative group exercise where people work together to quickly design and to explore a broad range of ideas. The goal of the assignment is to allow students to experience building construction methodologies while also creating a conceptual relationship between multiple forms of representation and scale. The class will be designing and building full resolution studies (FRS); these studies will be bigger than a model but smaller than a room. The studies are used as a proof of concept when resolving details, thickness, and tectonics at a larger scale by combining standard building components that one could purchase at a local hardware store.

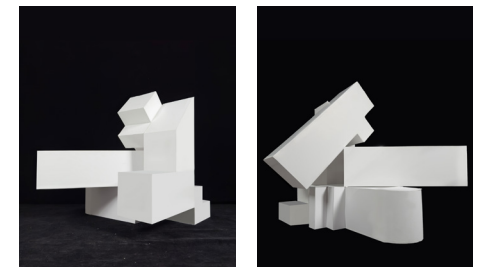
## Materials

Specifically, we looked at a wide range of materials and possible mediums including plywood, 1x3's, and pocket hole connections, amongst other building tools. We engaged with the team next to you both formally and in your selection of materials. We've responded to the site through multiple foundational and disciplinary topics. These site-specific subjectivities should encourage students to translate their observations and narratives into material assemblages.



## Sample Model Topics

The assignment was broken into five main topics: context and narrative, frame, surface, detail, and finish. Each of these topics was used in a chronological way, building onto one another. A primary focus was part-to-whole relationships as a tectonic and aesthetic strategy for making design decisions. The word tectonic is derived from the Greek tekton, which signifies carpenter or builder. Loosely speaking, it referred to how the different parts of a building were assembled or joined into larger structures. This presented a problem towards a conceptualism around tectonics, between how an object appeared (phenomenologically) to be put together in relation to how it was actually (materially) assembled from various manufactured parts. The focus was on possible mediums of exploration, including narratives, grids/frames, slackness, posture, exosuits, tectonics, texture/graphics, and exquisite corpse.







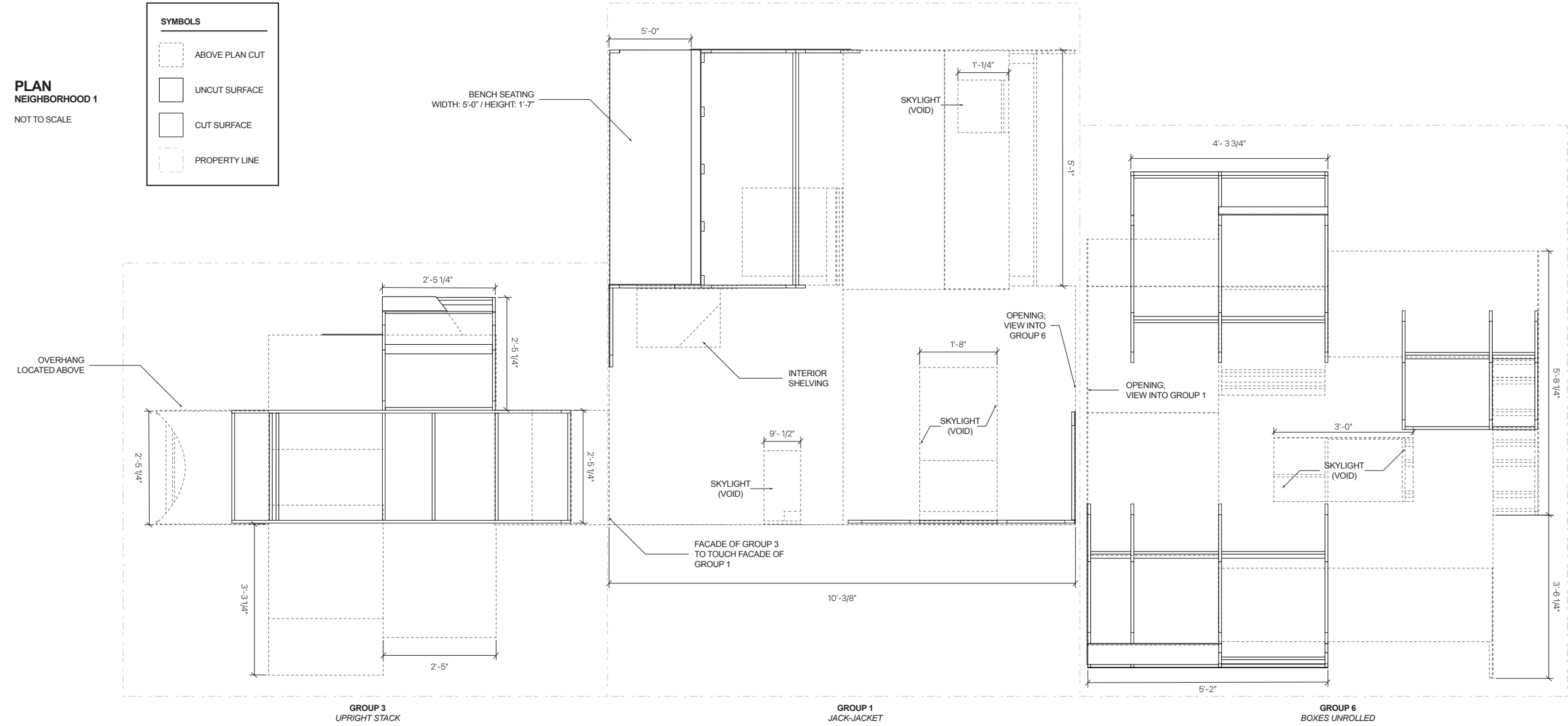
## All Collaborators:

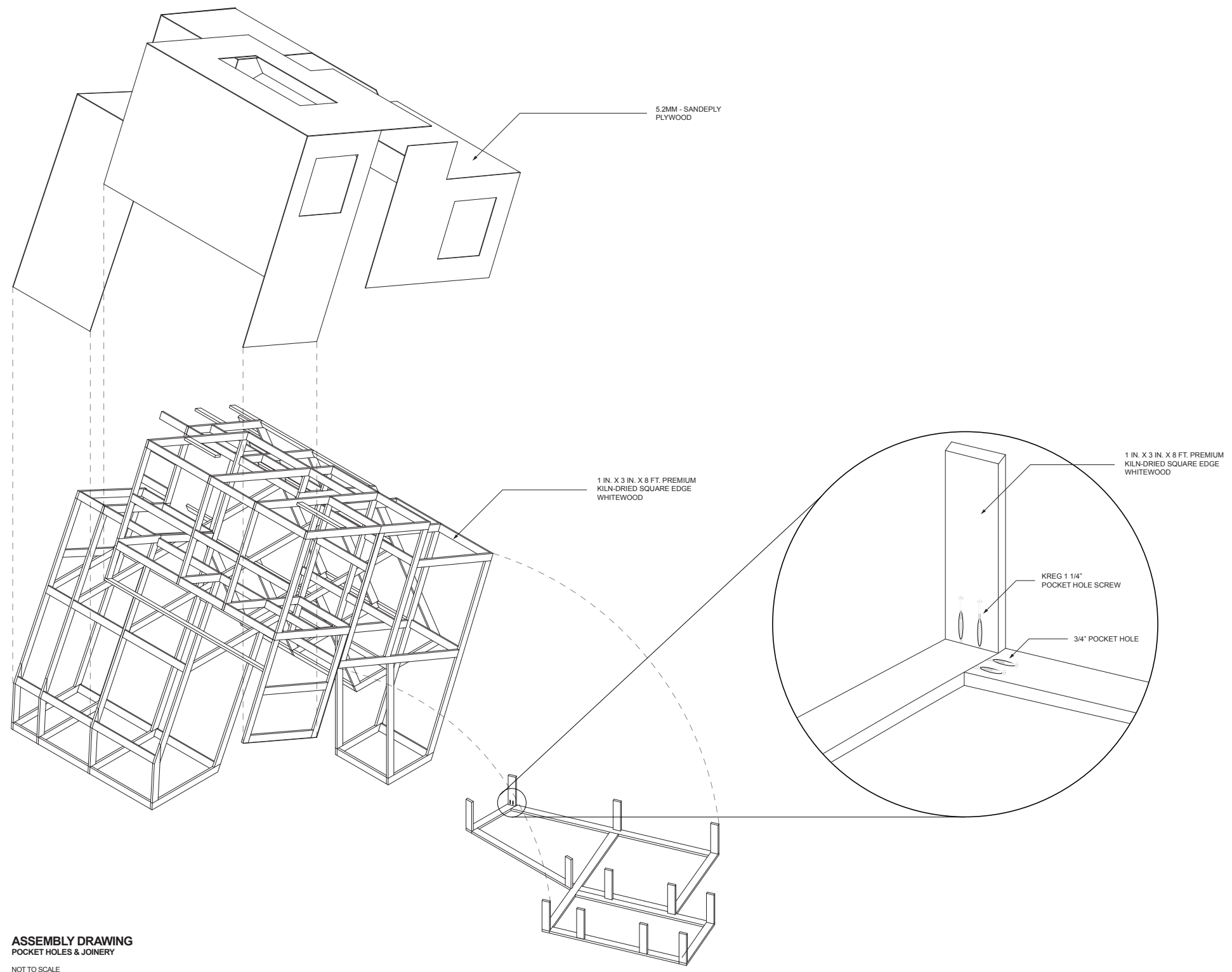
Alexandra Dagnino - Angelena Moon - Anna Camodeca - Asha Ravi - Asher Adel - Benjamin Tesler - Brenay Grimball - Catherine Huang - Christopher Bugay - Daniel Opstelten - Diego Becerra - Dunia Faraj - Erin Kasimow - Faris Alharthy - Garrit Wilson - Gloria Breck - Gretchen Ariate - Heyan Cheng - Isabella Drag - Jimenez Lai - Kristal Sarman - Mack Tibayan - Madeleine Emeric - Nireeksha Gandhi - Noah Smith - Tristan Deetz - William Bailey - Xintian Yang - Yuxiao Wang



**PLAN**  
NEIGHBORHOOD 1  
NOT TO SCALE

SYMBOLS	
	ABOVE PLAN CUT
	UNCUT SURFACE
	CUT SURFACE
	PROPERTY LINE





**ASSEMBLY DRAWING**  
**POCKET HOLES & JOINERY**  
 NOT TO SCALE



Drone View of Full Resolution Study Models



Full Resolution Model

# Smithfield Redevelopment

## For the Londoners, to the Public.

Historical Heritage and a feeling of the space can be lost when the historic site is "Contemporarily Gentrified".

The purpose of the project is to develop a revitalized design that preserves its historical essence and community identity, while adapting to new urban needs and preventing the displacement effects of contemporary gentrification.

As the original wholesale meat market is moving out, I would like to redefine the sense of community at Smithfield Market. Food, Art showcases, green spaces and community centres will make Smithfield special to everyone - but in a unique way.

**Location:**  
London, United Kingdom

**Role:**  
Environmental Design  
Urban Design

**Phasing:**  
Pre-Design  
Schematic Design  
Design Development

**Design Year:**  
2024

**Thanks to:**  
Dr. Seyeon Lee

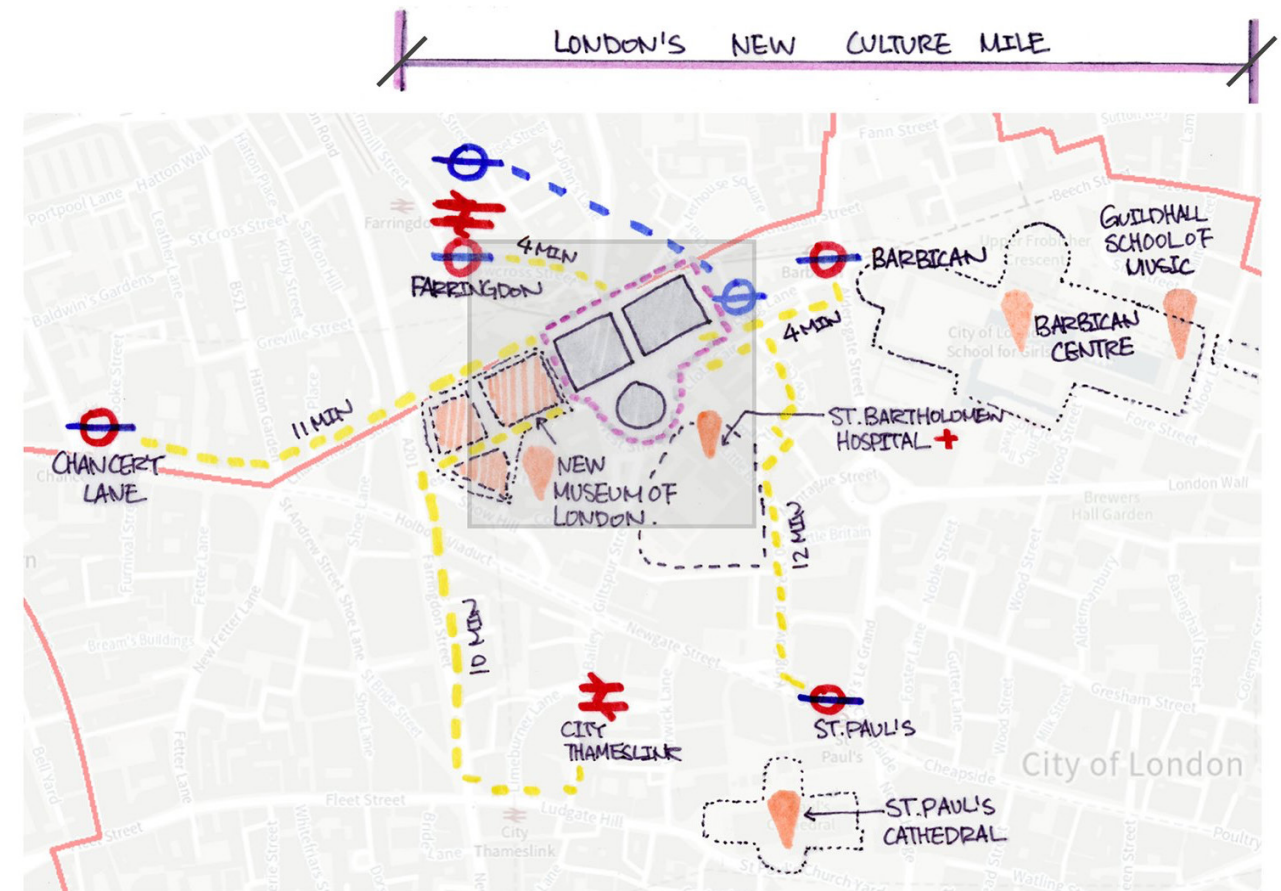


New Smithfield  
Grand Avenue Bird Eye View

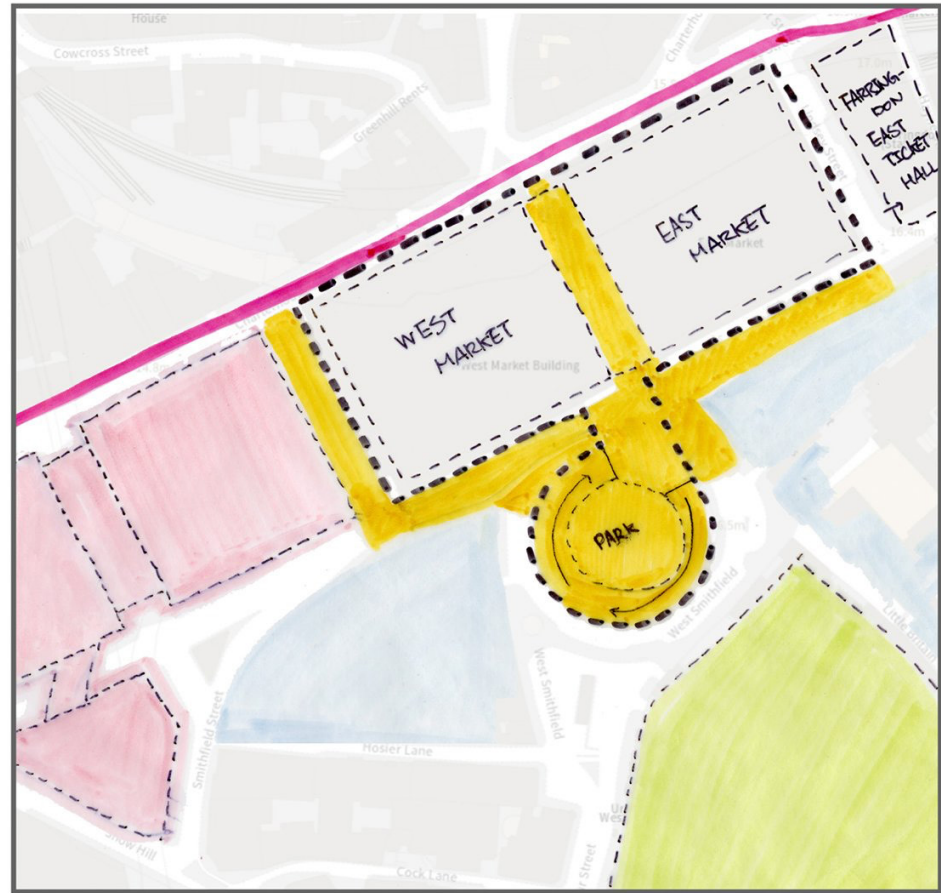
## Location + Strategy

Located in one of the most historically significant areas, Smithfield Market is surrounded by numerous important cultural and historic landmarks, including the Barbican Centre, St. Paul's Cathedral, the Guildhall School of Music, St Bartholomew's Hospital, and the future home of the Museum of London, which is planned to move into the Poultry Market of Smithfield in 2026.

In line with the City of London's Culture Mile Initiative, Smithfield plays a crucial role as a communal space for the public. Conveniently situated near major stations such as Farringdon and Barbican, it is accessible via over seven different TfL lines and national rail, serving a wide array of commuters within its one-mile radius.



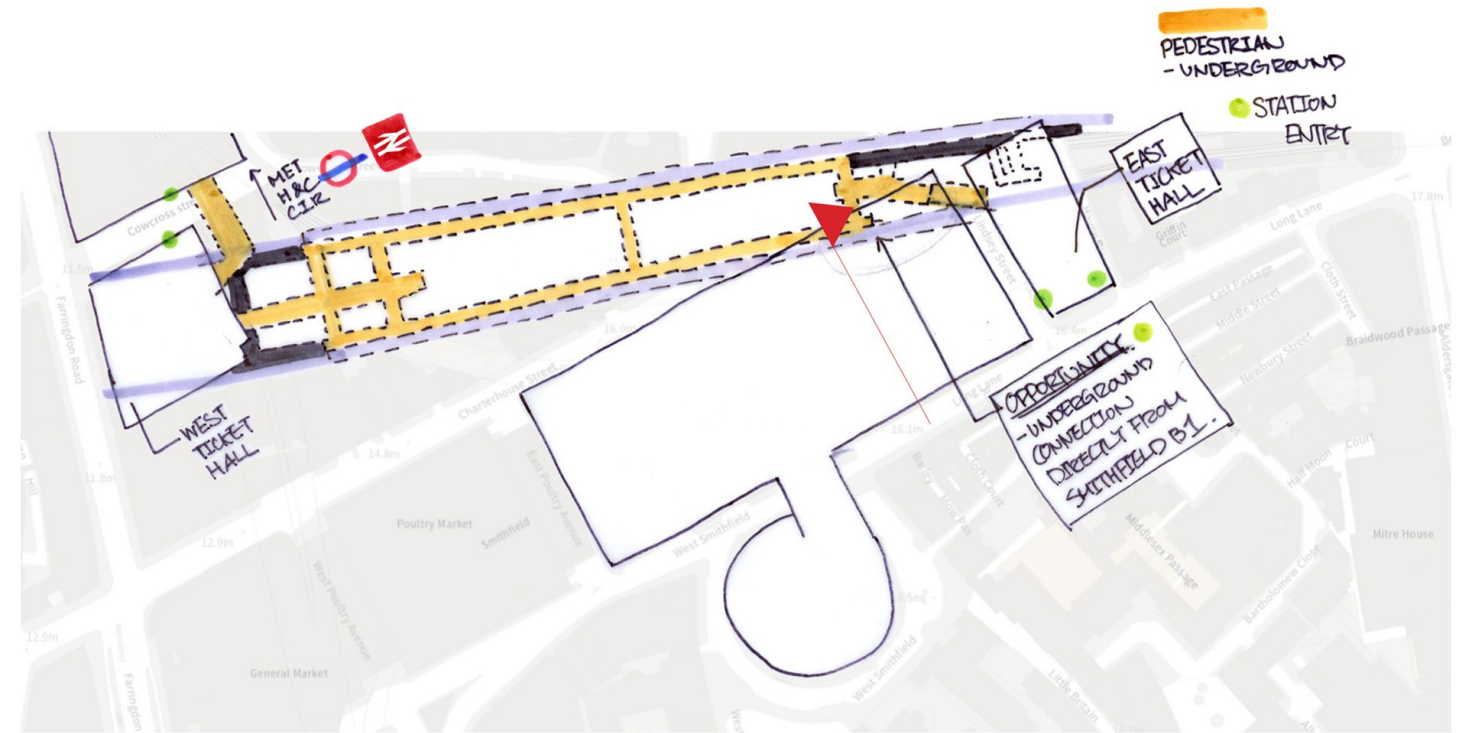
Smithfield Site (Pink Dash) is located in an important area of London, with many landmarks near by. Many stations are located within 15 min walk, making the site easily accessible.



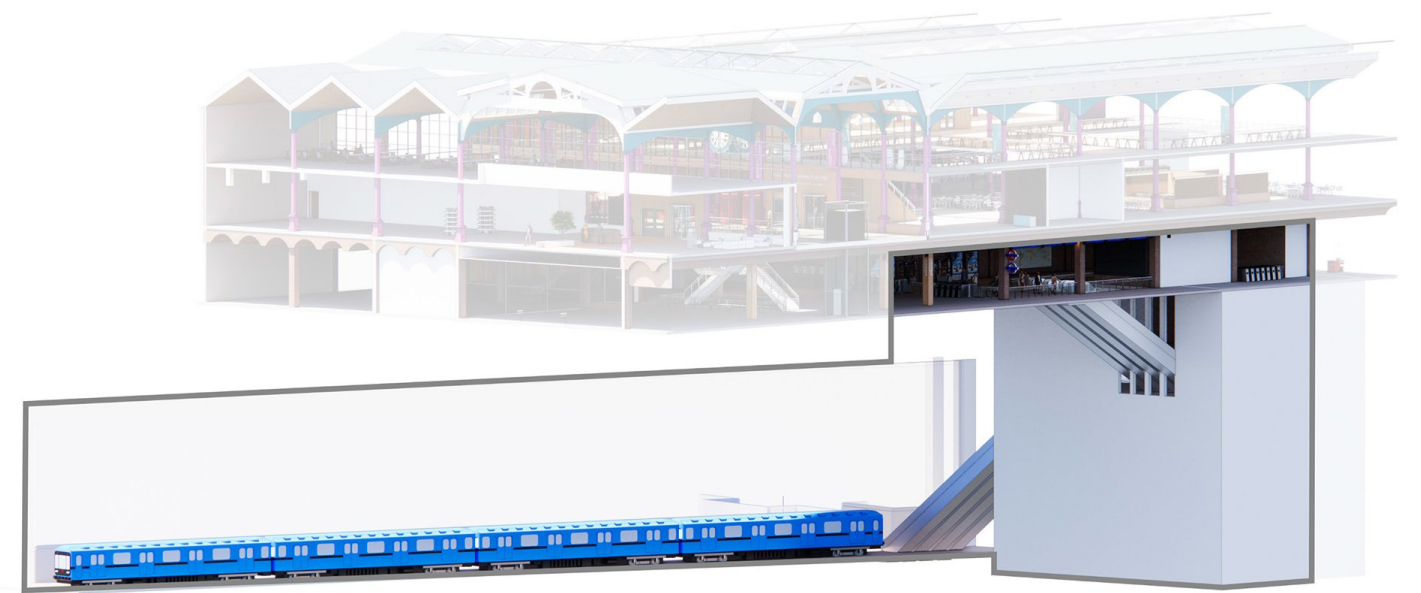
Data suggests that there are many mixed-used buildings near by. St Bartholomew Hospital has around 2,500 staff members.

### Approach + Transportation Connectivity

Jae Bin's idea was simple. By connecting Smithfield and Farringdon Station via underground, the underground tunnel will bring people into Smithfield; it will be the new public place where people meet, gather, and say good bye as well. Underground connection will provide access to 4 different TFL lines, as well as National Rail.



Farringdon Station Underground Tunnel (Plan View)



Proposed Farringdon Station / Smithfield Underground Tunnel Connection (Perspective Section / Axon)



New Farringdon Station Entrance  
Basemen

## RF ROOF

Original roof structure was modified to let in more skylight into the space, as the space needed to be cool in the past to keep the market cool.

## 02 UPPER LEVEL

Private and Intimate

**CULTURAL PART**  
6 Smithfield Library - Books  
7 Smithfield Food Hall - Private Dining

**COMMUNITY PART**  
F Smithfield Market Admin Offices

## 1.5 MEZZANINE

Productive Zone

**CULTURAL PART**  
5 Smithfield Library - Focus Zone

## 01 GROUND

Gateway into Smithfield

**CULTURAL PART**  
3 Smithfield Library  
4 Smithfield Food Hall

**COMMUNITY PART**  
E Smithfield Art Gallery

## RT ROTUNDA PARK

Outdoor Culture Zone

**CULTURAL PART**  
2 Rotunda Performance Zone

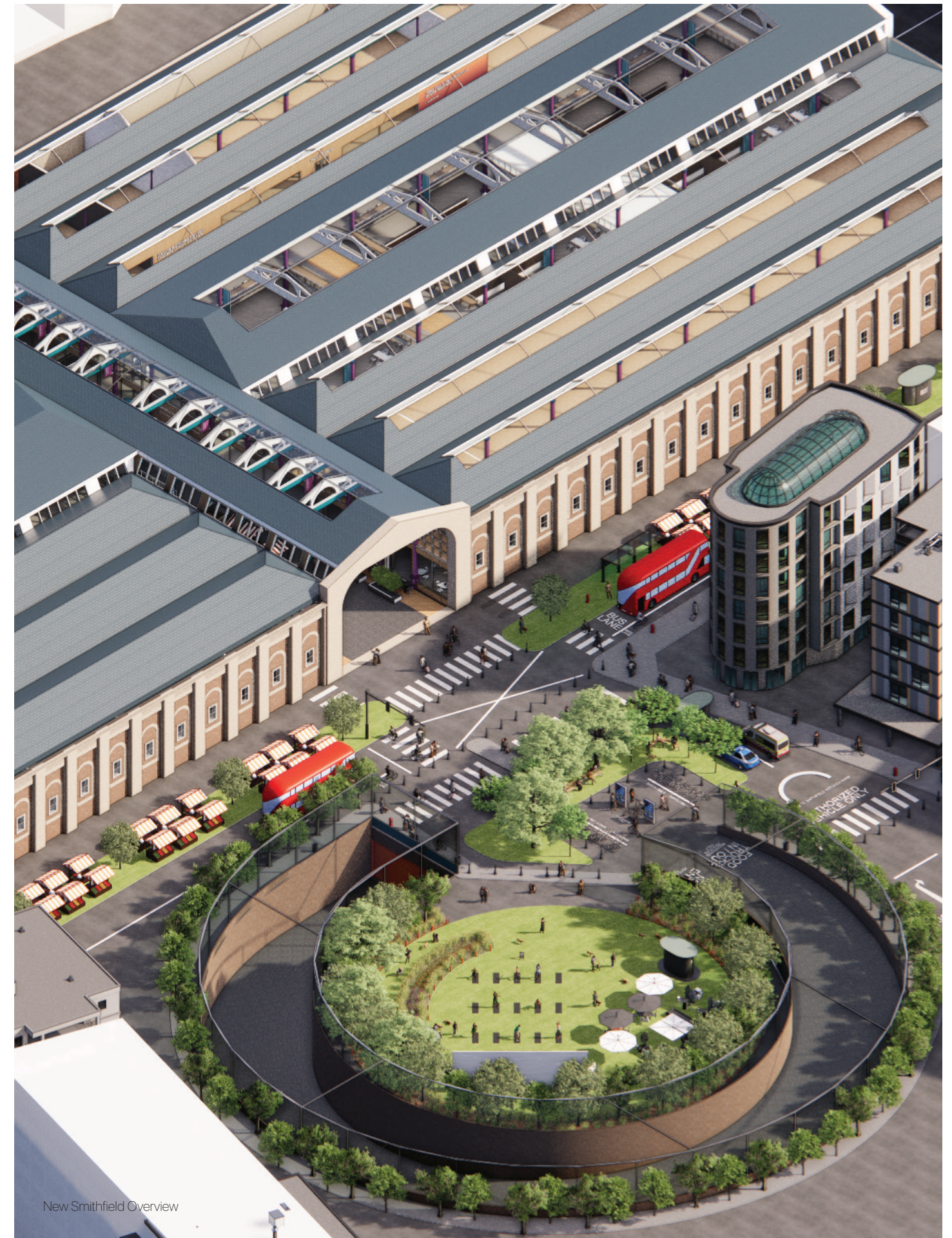
**COMMUNITY PART**  
C Rotunda Community Garden  
D Rotunda Seating

## B1 UNDERGROUND

Community Incubation Zone

**CULTURAL PART**  
1 Concert Hall

**COMMUNITY PART**  
A Community Centres  
B Co-Working Space





Smithfield Library



Smithfield Food Hall



# Southside Communication Center

## Bringing the sense of belonging in the Southside of Syracuse, while working with the community.

Our design concept proposes to seamlessly transition users to a safe space from home, work, school, etc. through visual stimulation, harmonious room transitions, and connection between the building's current & future users with the community's past.

**Location:**  
Syracuse, New York, USA

**Role:**  
Interior Design  
Architecture

**Phasing:**  
Pre-Design  
Schematic Design  
Design Development  
Construction Documentation  
FF&E

**Design Year:**  
2024

**Collaborators:**  
Hartley Peterson  
Roselynn Hodges  
Ryoyan You

**Thanks to:**  
Dr. Seyeon Lee  
Zoriana Dunham



Exterior View of Reimagined Southside Communication Center

## Project Concept

With the intent of making a space that excites people about the Southside and its history/future, we plan on utilizing local artists' work to energize and draw the users into the all embracing environment. In order to achieve harmonious room transitions, our design focuses heavily on programming each room in which the user has a comfortable and balanced experience from the start to finish.

With intended way finding that gives an ode to landmarks and memorable locations of Syracuse, the user can feel the dynamic spirit of this city. And in order to make this interior a safe space for users to learn and grow, our concept proposes to effectively enhance how SSCC promotes literacy, art, and health by exploring vertical egress in which floors are divided by privacy and public need. With a flowing configuration of space and creating an identity at each location, we hope to use vibrant and earth toned colors to express the feeling of the room's function.

## Design Response

### Literacy

In order for the design concept to uplift the need for literacy in the space, the first floor proposes to incorporate multi purpose spaces to provide classrooms, meetings spaces, and presentation areas. In order to highlight the important programs that SSCC provides for women and young adults.

### Art

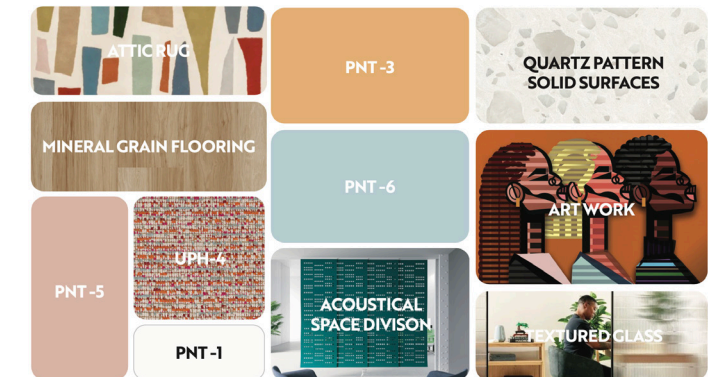
Art was an important area towards the design as it highlights the work of the young adults that participate in the art events. Collaborating with local Syracuse artists was an important area to explore as it connects back to the history of Syracuse.

### Health and Wellness

The space provides a safe haven for pregnant individuals to gain knowledge about the stages of their pregnancy from other women and registered doula's. With private health consultation rooms, meeting spaces, and a lactation room, the space allows women a safe escape.



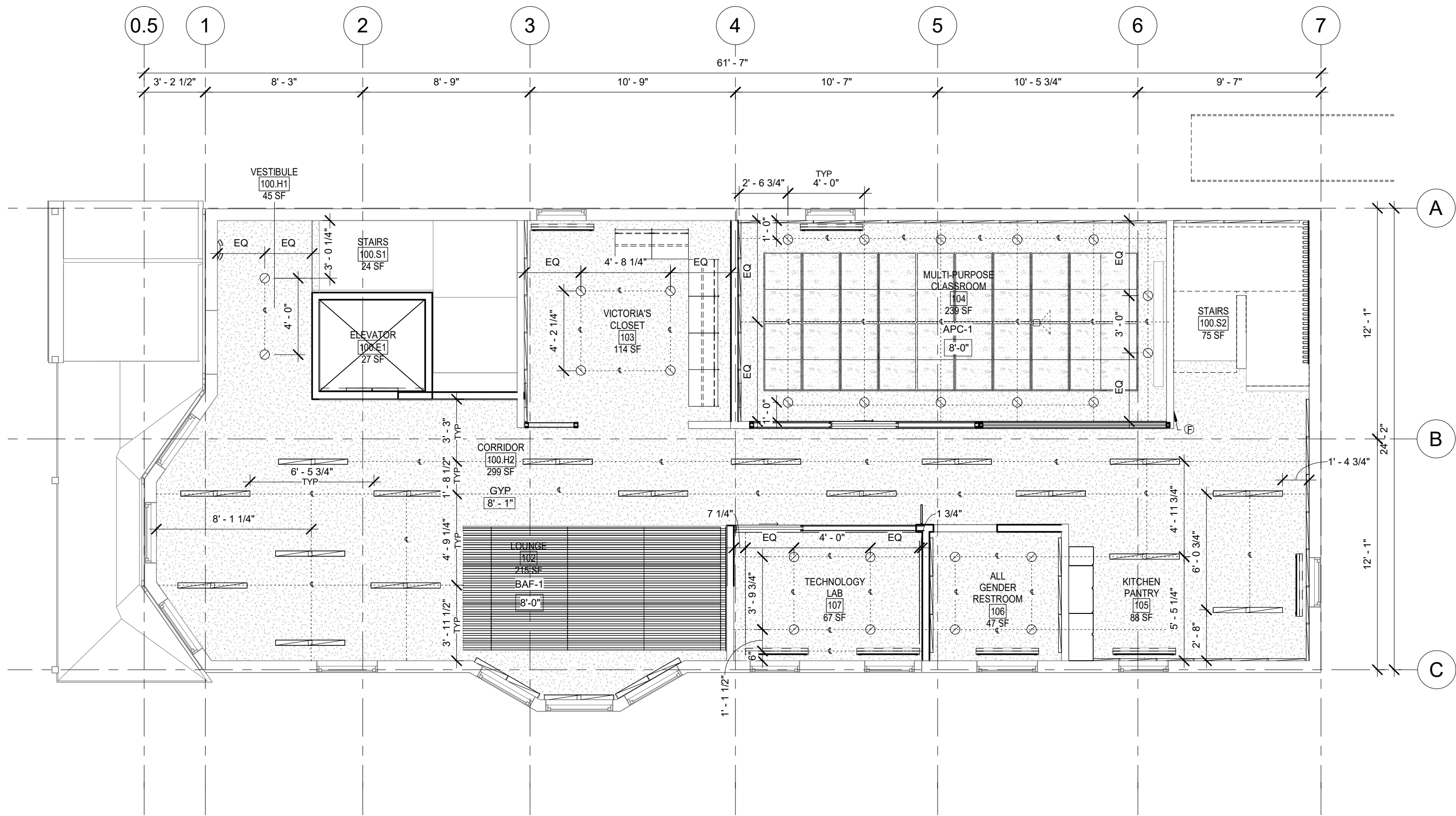
Design Inspiration / Design Palette



Material Selection Palette / Inspiration

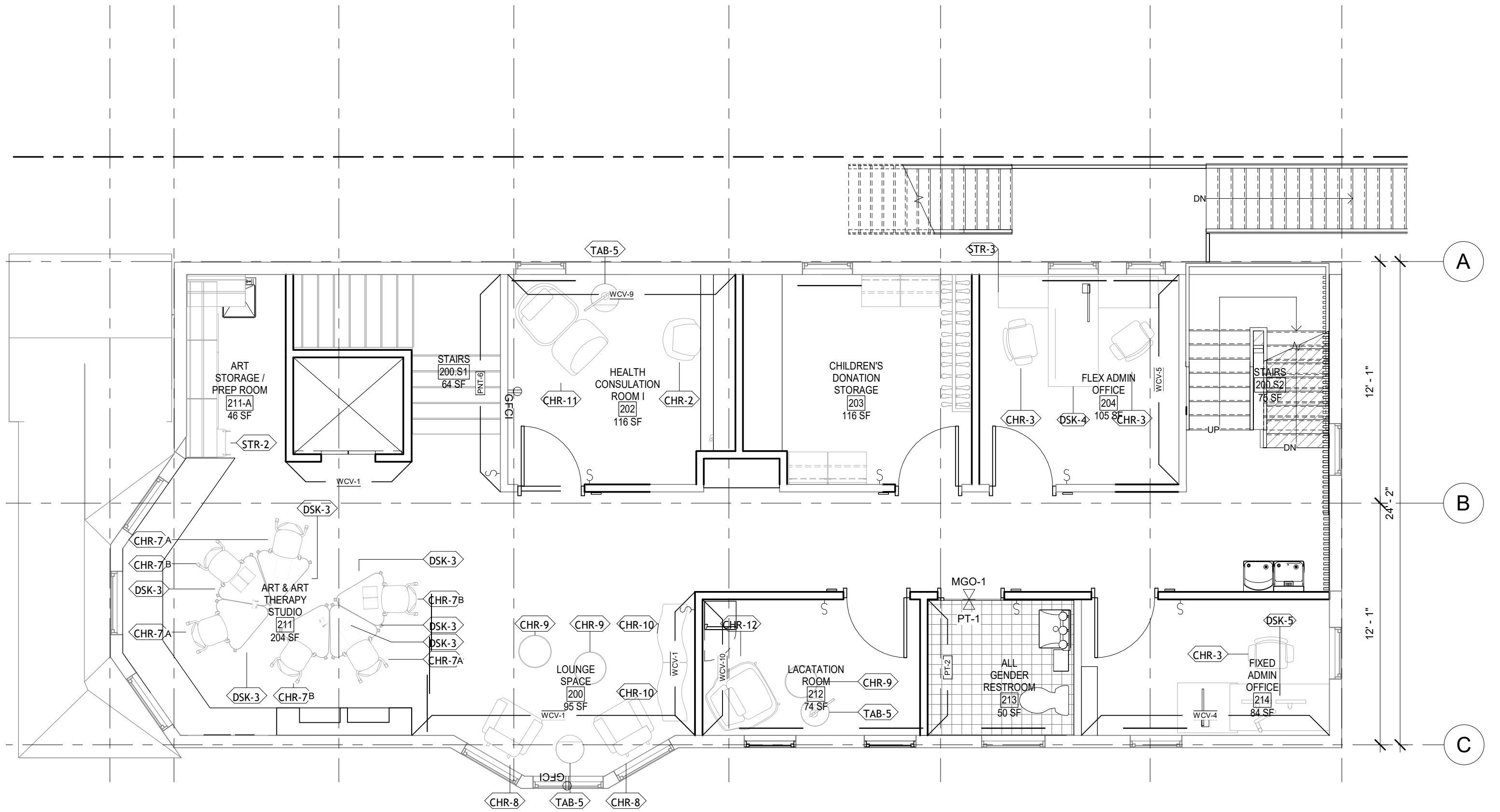
### Project Sponsors:

Syracuse University Shaw Center - Syracuse University Southside Communication Center - SUNY ESF - Syracuse University College of Visual and Performing Arts - Syracuse University VPA School of Design





Multi-Purpose Classroom - Level 1





General Corridor - Level 2



Art Therapy Area - Level 2



Perspective Section - Programming

# Image the Stairs

Reimagining the stairs as an experiential space, rather than just a vertical egress.

This project aims to transform the traditional perception of stairs, shifting their role from merely a means of vertical movement to an engaging experiential space. The design seeks to elevate the stairwell into a multifunctional environment that encourages interaction, exploration, and engagement, becoming a central feature in the architectural experience.

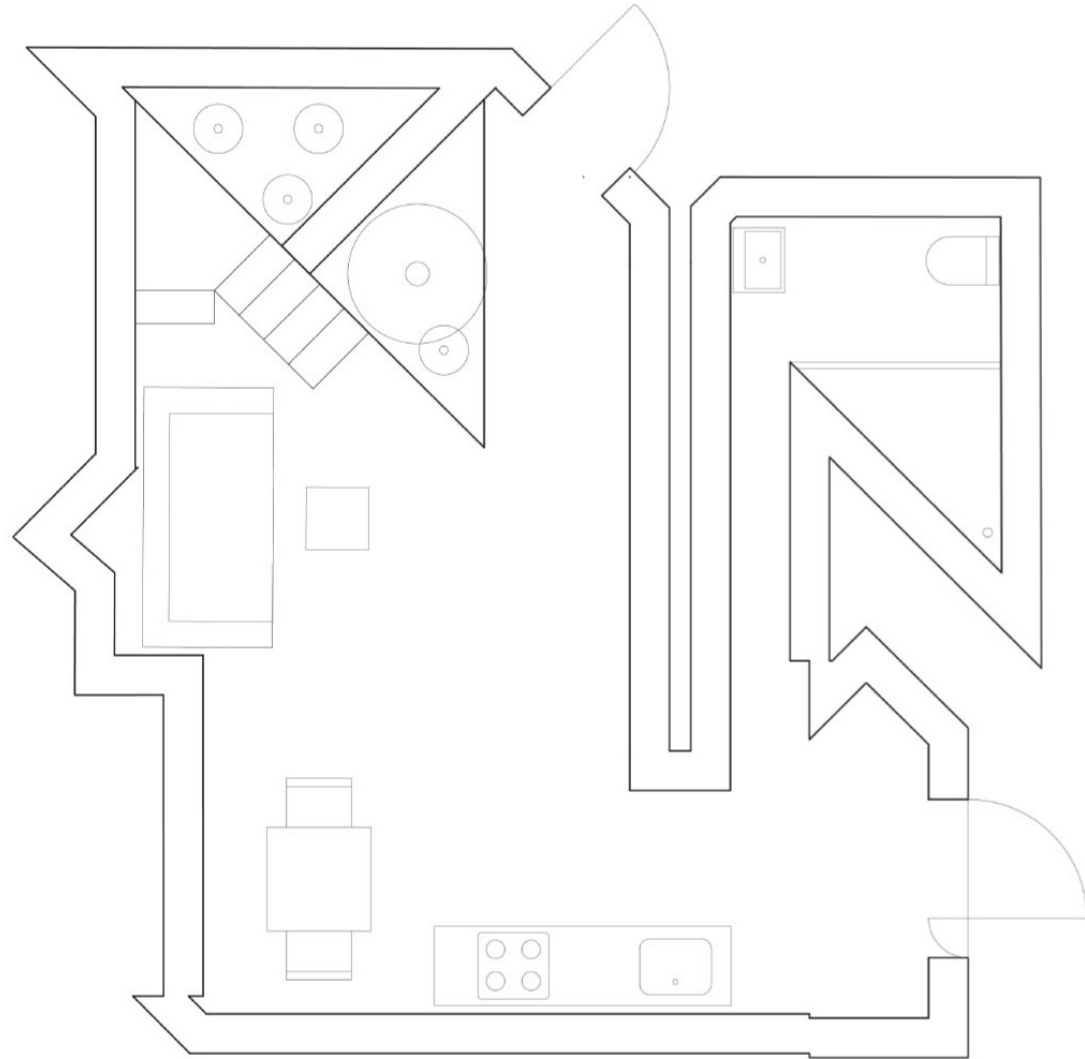
**Location:**  
N/A - Conceptual

**Role:**  
Architecture  
Conceptual Study

**Phasing:**  
Schematic Design

**Design Year:**  
2024

**Thanks to:**  
X.Chen



Plan - Level 1

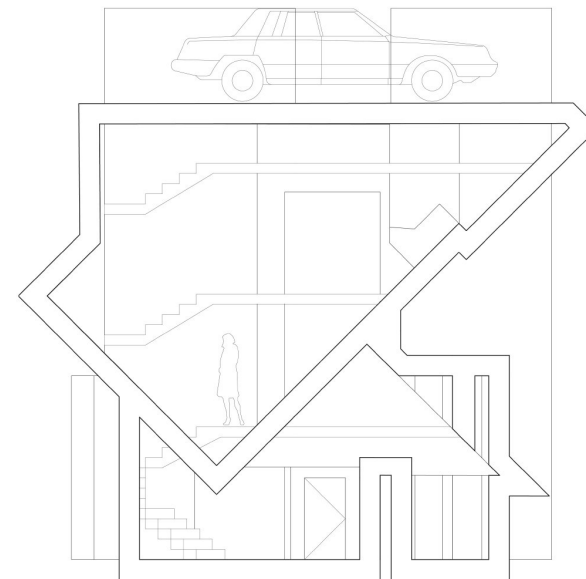
## Graphic / Visuals

The hand-produced physical drawing takes inspiration from Piet Mondrian's use of primary colors—red, blue, and yellow—to emphasize the architectural elements of the experiential staircase. Colored paper is used to create a bold visual hierarchy that guides the viewer's eye through the design, much like Mondrian's compositions do with balance and movement.

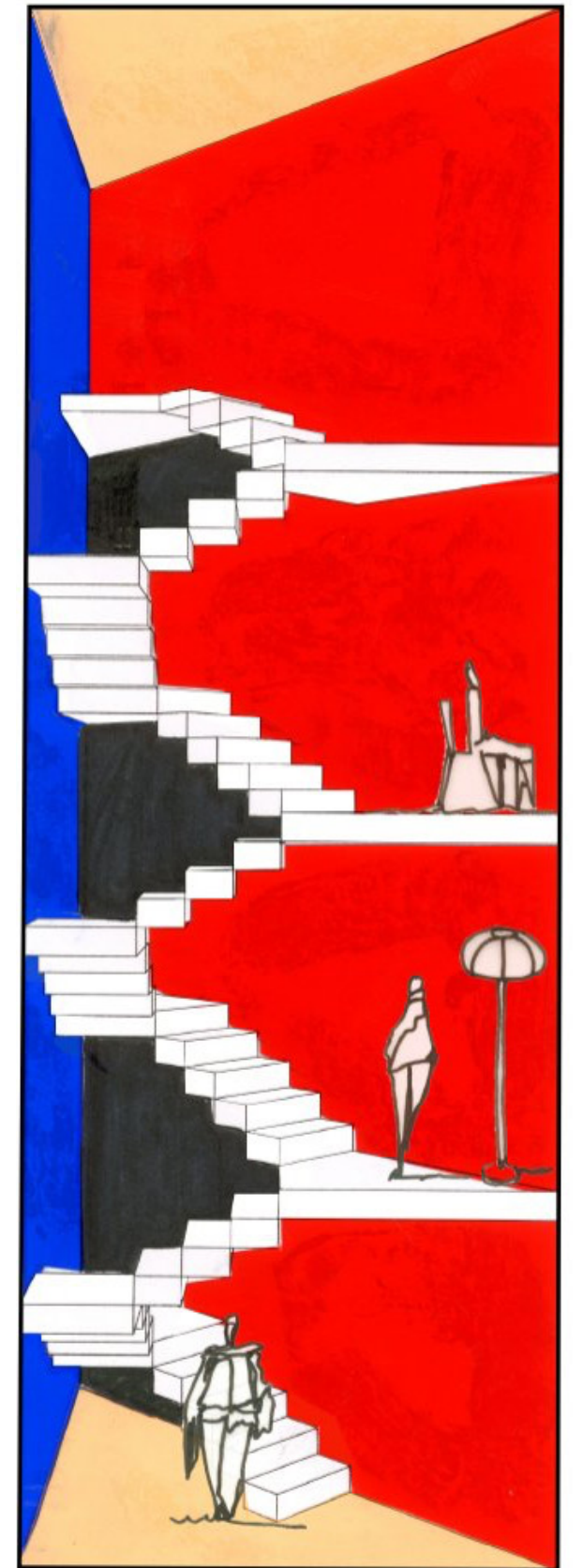
Cutouts of human figures suggest scale and interaction, illustrating how people might engage with the space. The primary colors not only highlight the staircase as a dynamic feature but also transform the drawing into a visually compelling blend of art and architecture, emphasizing the staircase as more than just a functional element.

## Experiential Space

This experiential approach also incorporates sensory elements that stimulate sight, touch, and even sound. For example, lighting design plays a crucial role, with dynamic lighting systems that react to movement or change in response to different times of the day, creating a mood that evolves as people move through the space. Material choices are curated to add texture and warmth, enhancing the tactile experience and encouraging a physical connection with the architecture.



Section



Final Drawing - Image the Stairs



# Barbican Wayfinding Refresh Project

Rethinking the Barbican way finding which is notoriously known for the complicated layout with its elevated walkway.

The Barbican, opened in 1982, was designed by architects Chamberlin, Powell, and Bon. Conceived in the Brutalist style, the estate was originally intended to be a vibrant, bustling environment. However, this vision was never fully realized, largely due to the complex and often confusing layout of the estate.

Recognizing this challenge, we set out to develop a wayfinding system to help newcomers navigate the Barbican more easily, allowing them to better appreciate all the amenities and experiences the estate has to offer.

**Location:**  
London, United Kingdom

**Role:**  
Urban Design  
Architecture  
Environmental Graphics

**Phasing:**  
Pre-Design  
Schematic Design

**Design Year:**  
2023

**Collaborators:**  
Ellie Graham  
Emma Levine  
Kate Harrington

**Thanks to:**  
Helen Kearney



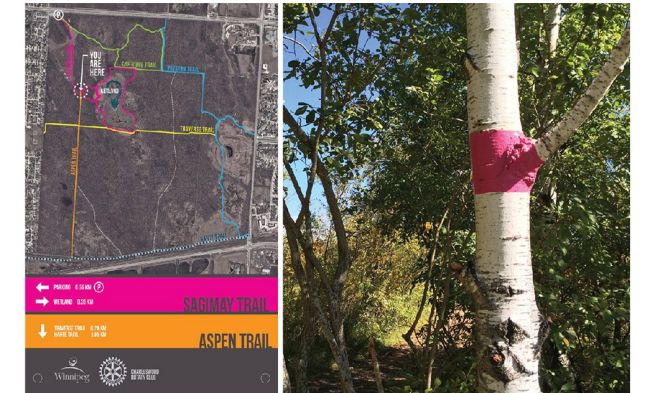
With coloured wayfinding, visitors are able to walk around the Barbican without any confusion.

## Research / Background

When navigating at the Barbican, it is often described as “lost”, “confusing”, and “like a maze”. The Barbican gets 1.3 million visitors every year, and it is one of the most well-known architecture pieces in London. The complex is significant because it is known as one of the key example for a brutalist design. The Barbican is not only a space for visitors to entertain and enjoy, but it is also a home to over 4,000 residents. When designing a new wayfinding signage system, we focused on helping visitors find their way to their destination at the Barbican; however, we also took the resident’s opinions on Barbican’s existing function and meaning to them, incorporating its bold and iconic theme into our new design.

## Design Inspiration

When navigating at the Barbican, it is often described as “lost”, “confusing”, and “like a maze”. As a team we have been focusing on finding possibilities to design way findings to guide visitors into the Barbican. Our inspiration comes from the use of colors in the forests, used by professional and amateur hikers. Using the colors, we were able to provide directions to major spaces within the Barbican.



## Design Overview

- Our signage will replace the current mapping system and signs.
- It will be implemented throughout the Barbican
- Color tags at junctions will have arrows to avoid confusion.
- Larger signs with words will replace the current ones.
- Paths will guide visitors through public spaces that don't conflict with residents.

- Looking for Barbican Centre?**  
Follow our **signature orange**.  
→
- Looking for Conservatory?**  
Follow our **young yellow**.  
→
- Looking for Barbican Cinema?**  
Follow our **london blue**.  
→

## Branding / Technology

With the new way finding, our team thought it was important to integrate technology and update the existing way finding systems such as booklets, maps, and physical signages around the Barbican.



Redesigned Barbican Booklet with Maps



Redesigned Barbican Guide Map



Architectural signage enhancing wayfinding.

# Current Events

Alice Neel: Hot Off The Griddle

Soheila Sokhanvari: Rebel Rebel

David Adjaye: Architecture on Stage



# Barbican Cinemas

Barbican Car Park

Barbican Cinemas Cafe

Barbican Cinemas Office



# Barbican Centre

Barbican Library

Barbican Kitchen

Barbican Conservatory



# Buffalo Mobility Hub

Creating the third place for Buffalo residents and students to help connect with the greater Buffalo area.

This project envisions a “third place” for Buffalo residents and students, fostering stronger connections with the city through an open and inclusive public space. Rooted in the philosophy of breaking down barriers—both physical and societal—it promotes accessibility, interaction, and engagement.

Drawing from global precedents in Bremen, Bergen, and Syracuse, the design incorporates modular, sustainable elements tailored to the community’s needs, reflecting the diversity and identity of Buffalo’s neighborhoods. Anchored by a “kit of parts” strategy, the proposal reimagines mobility hubs as vibrant, adaptable spaces that celebrate cultural heritage, support local activity, and encourage sustainable urban growth, place of exchange where people trade food, commodities and ideas.

**Location:**  
Buffalo, New York, USA

**Role:**  
Architecture  
Environmental Design  
Urban Design

**Phasing:**  
Pre-Design  
Schematic Design

**Design Year:**  
2023

**Collaborators:**  
Yang Tang  
CannonDesign

**Firm:**  
CannonDesign



Reimagined Buffalo Mobility Hub – Daytime Rendering

## Pre-Design Research

### “What is a Public Space?”

Promoting the idea of “Public Space” involves not using physical barriers to create zones, allowing for a more engaging and open environment in the city. This approach encourages interaction and accessibility, making urban spaces more inviting to the public. The concept of what truly defines a “Public Space” has been widely debated, especially as more areas become privately owned public spaces (POPS).

Although these spaces might appear to be for the public, there are significant differences in policies that impact their design. Rules governing these areas are often established by private owners and are usually not clearly advertised, with the precise boundaries of each POPS remaining ambiguous. Frequently, these spaces restrict activities that are otherwise legal in genuine public spaces, such as taking photos, conducting interviews, protesting, or even taking a nap. This distinction between privately controlled areas and authentic public spaces raises important questions about accessibility and openness in urban design.

### “Less is More?”

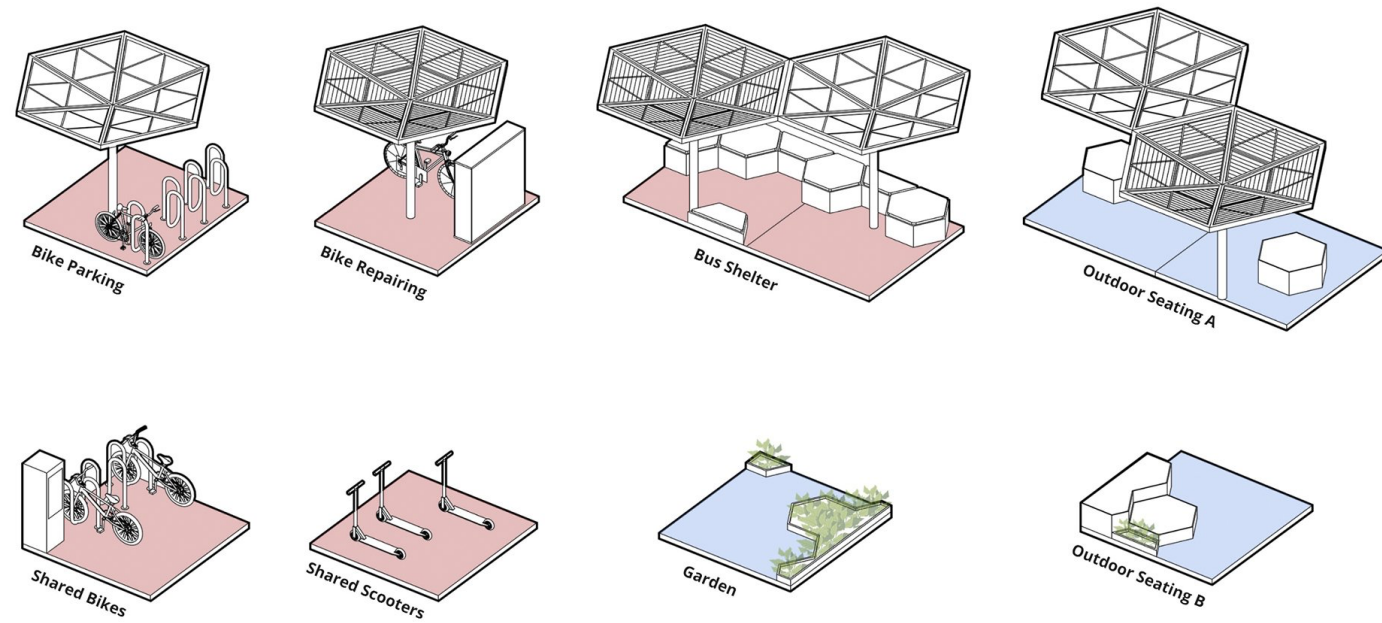
The concept of “Less is More?” highlights the potential of bespoke modular opportunities that focus on creating shared and sustainable designs. The goal is to develop spaces suited for smaller to mid-sized communities, ensuring they are engaging and not overwhelming. These modular designs can be centered around a hub-based approach at the neighborhood level, promoting the idea that for a city to function effectively, it should have a network of several mobility points.

To enhance this concept, it is beneficial to come up with unique names for each mobility hub, reflecting the distinct character and features of the neighborhood it serves. Ideal community engagement within these hubs would involve providing a space that brings neighbors together, such as a small meeting place, a local neighborhood store, or practical amenities like a locker for package deliveries or a spot to safely store a helmet while away from the bike.

### “Representation Matters”

“Guy-AH-na Set GO-na,” which translates to “the Great Law of Peace,” serves as a powerful reminder of the importance of representation, emphasizing that this is Native American land. It aims to communicate the message, “I want them to know that we’re still here, we’re still present... and we continue with our ways and our peace.” This sentiment is embedded in the details of the artwork, which features six stone bollards symbolizing the Six Nations of the Haudenosaunee Confederacy.

The inclusion of a white pine tree is symbolic of peace, while the presence of purple and white flowers nods to the colors of the clam shells used in the Haudenosaunee wampum. The artwork also incorporates elements from the Haudenosaunee Creation Story, aiming to celebrate and educate viewers about the significant influence the Haudenosaunee people have had on the founding of the United States and the women’s rights movement. Through these details, the piece stands as a testament to the ongoing presence and impact of Native American culture and values.



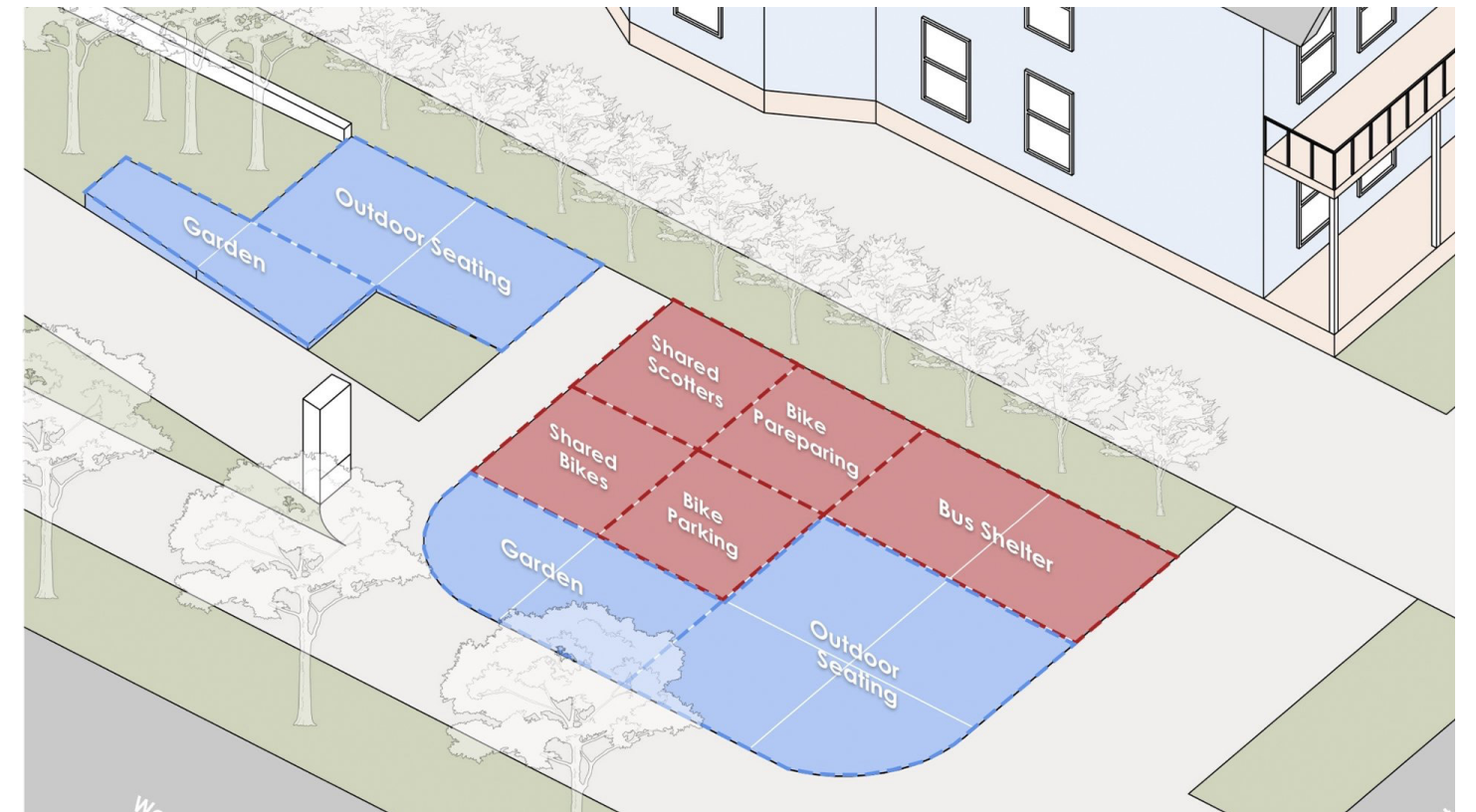
**Mobility Modules** respond to current and future mobility demands. They include shared services and units that promote active travel and electric transport, facilitating interchange.

**Community Components** react to the neighbourhood's needs supporting the mobility modules and creating a sense of place in the hub. These are community influenced projects that can seamlessly integrate with the Future Mobility Hubs.

**Environmental Components** are interventions that allow the Future Mobility Hubs to integrate with its surrounding environment to create healthy spaces.

## Kit of Parts

The "kit of parts" design strategy is a flexible and modular approach used in architecture and urban planning to create cohesive, adaptable, and efficient spaces. In the context of designing a mobility hub in Buffalo, New York, the "kit of parts" approach involves breaking down the project into distinct components or elements that can be mixed and matched to suit specific needs, local context, and future growth. This strategy enables the mobility hub to evolve and expand over time while maintaining a consistent design language and functionality.





Reimagined Buffalo Mobility Hub - Daytime Rendering II





Easy Wayfinding/  
Consistent  
Branding

Rideshare  
Program  
Information

Water Filling  
Station /  
Sanitizing  
Station

Enclosed  
Heated Shelter

Community  
Managed  
Green Pockets  
& Gardens

Digital Screen  
/ Free Wifi

Integrated  
Wireless  
Charging  
Seating

Place to meet  
and gather



# NEXT Boston R&D Hub

## Post Pandemic Work Space Design that Prioritizes Flexibility, Diversity, and Accessibility.

NEXT has decided to invest in a new Research and Development Hub in the heart of the thriving Seaport District of Boston, Massachusetts. The Seaport District, or simply the Seaport, is part of the larger neighborhood of South Boston, and is also sometimes called the Innovation District.

NEXT has decided they will be partnering with Steelcase to provide the furnishings for their new R&D because of Steelcase's commitment to innovation, diversity, inclusion, and sustainability.

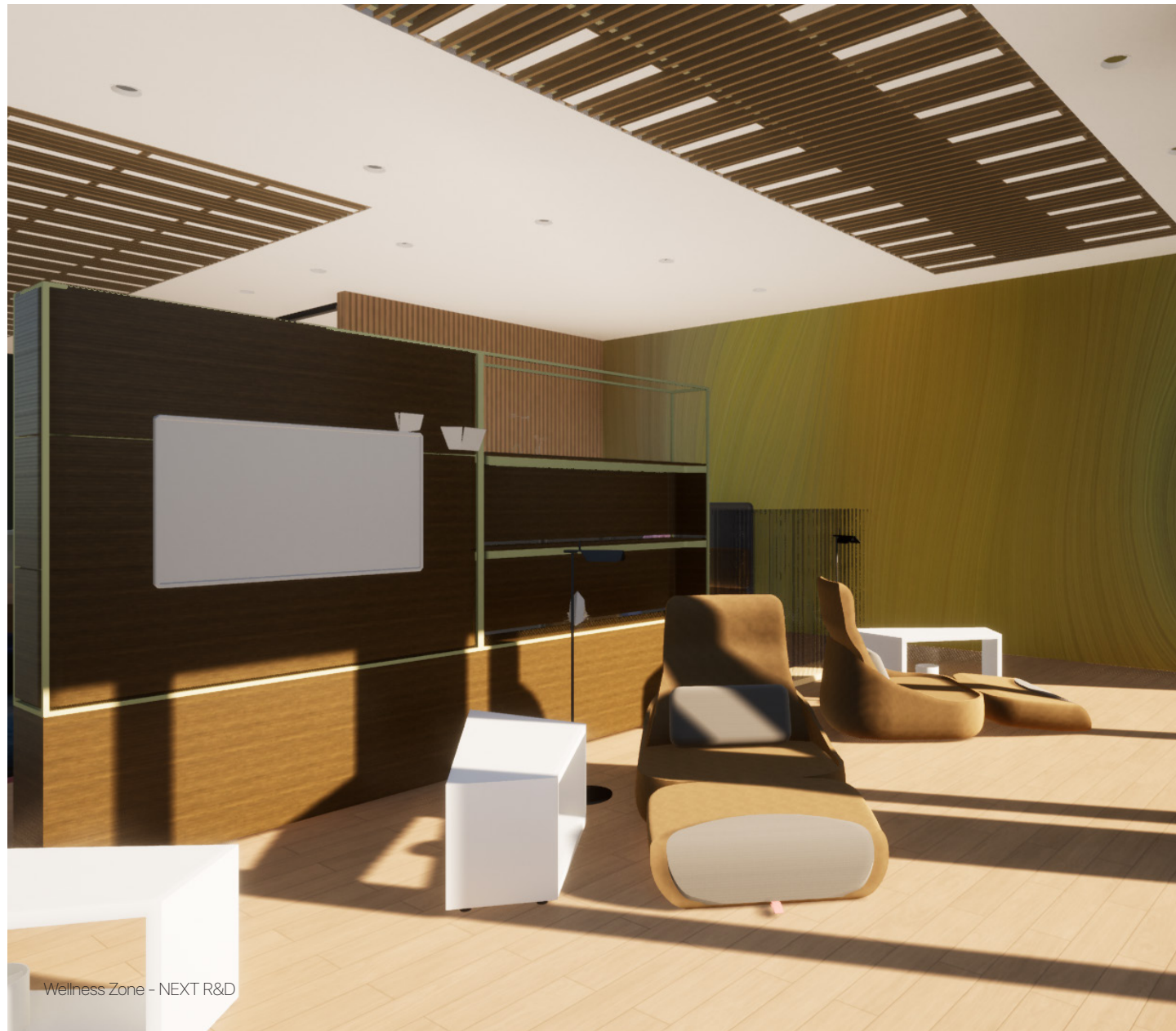
**Location:**  
Boston, Massachusetts, USA

**Role:**  
Interior Design

**Phasing:**  
Pre-Design  
Schematic Design  
Design Development

**Design Year:**  
2021

**Thanks to:**  
Zoriana Dunham  
Dr. Jody Nyboer

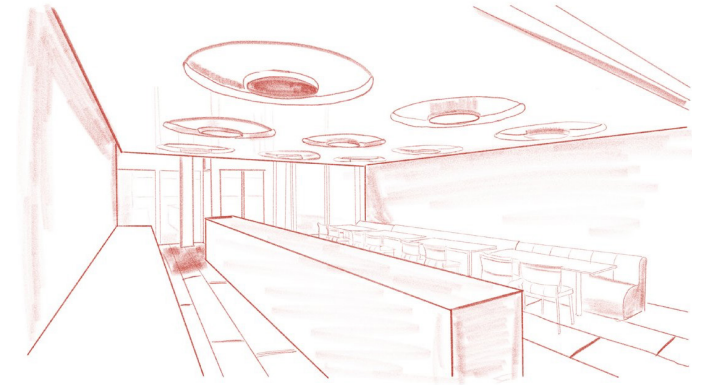


Wellness Zone - NEXT R&D

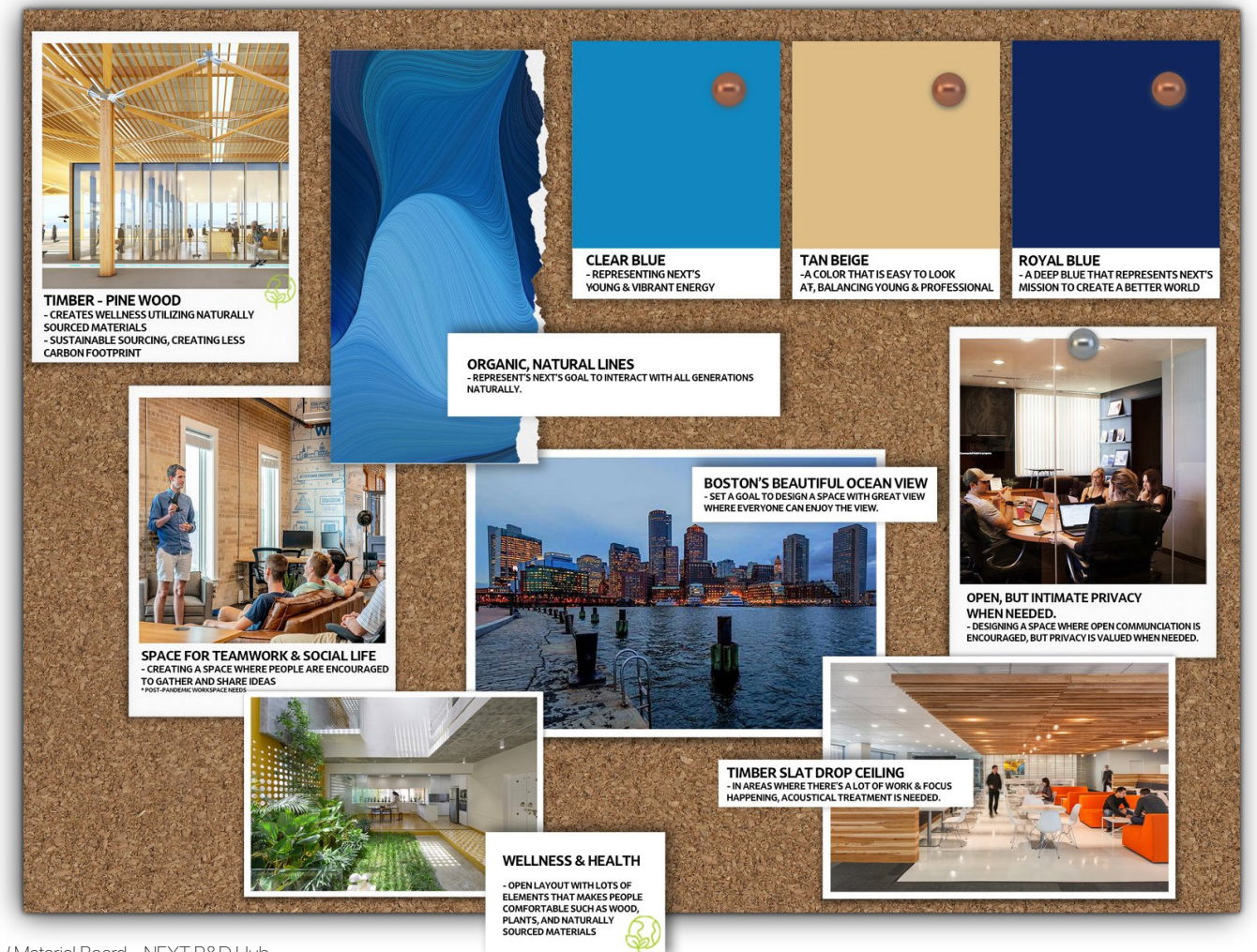
## Concept Statement

In today's world, where we can work anywhere in the world, whether it is from the office or home, the importance of a sense of belonging is something that pandemic taught us. For NEXT's new Boston Research and Development Hub, I am designing an office space that is brings people together by emphasizing wellness and relaxation.

Work Café area, where people will walk right from the reception area will have a monumental custom ceiling fixture made of copper, as well as curvilinear walls that are proven to enhance people's mood. Work Cafe will be a social space where people will be gathering and socialize looking at Boston's coastline. Throughout the office, there are many areas where people can relax or revitalize from work, as well as a focus zone made for small groups or individuals wanting to dive into work. As always, a sense of belonging has always been a top priority for me when designing a space – a place for everyone. The office space is completely accessible; additional ramps and floor modifications were made to ensure access for everyone.



Schematic Sketch of the Work Cafe.



Mood / Material Board - NEXT R&D Hub

# the Belfry.

## Capturing the best moments of students.

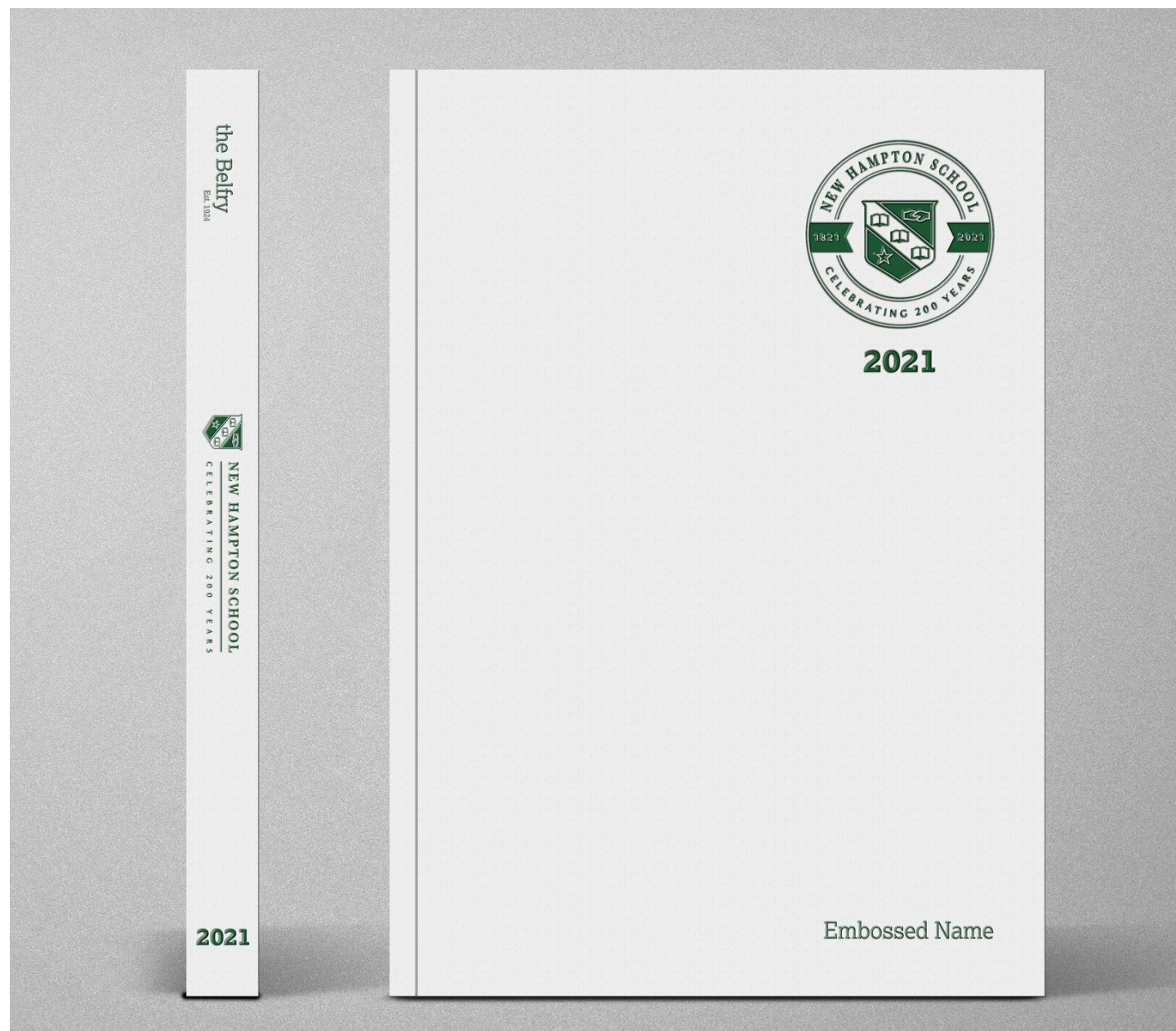
The Belfry, New Hampton School's official yearbook since 1924, is a cherished tradition that captures the vibrant spirit and milestones of its dynamic learning community.

For nearly a century, it has celebrated the school's mission of cultivating lifelong learners and active global citizens. Over the past three years, Jae Bin has played a key role in shaping the Belfry's visual identity, designing captivating book covers, layouts, posters, and videos that honor this rich legacy while celebrating the present.

**Location:**  
New Hampton, New Hampshire, USA

**Design Year:**  
2018-2020

**Role:**  
Graphic Design  
Photography



Cover of the Belfry 2020 Edition.

**the Belfry Senior Superlatives**

In his final year at New Hampton School, Jae Bin sought to elevate the yearbook experience, making it memorable for everyone, even amidst the challenges of the COVID-19 pandemic. Leveraging his photography expertise, he captured professional portraits for all the Senior Superlative recipients.

Jae Bin also designed a series of high-quality award posters, which were printed and delivered directly to students. This initiative transformed the traditional yearbook experience into a premium and engaging keepsake, exclusive to New Hampton School.

For more information about The Belfry, visit [www.newhampton.org](http://www.newhampton.org).



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