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Interior Design Portfolio

Design as a love letter.

Good design can't solve all the world's problems, but it can set a physical foundation for the way we interact and see each other.

By designing with accessibility, equity, and empathy in mind, I hope people feel a few clear messages in these spaces:

Everyone matters.

Everyone belongs.

Everyone deserves support.

The right design can convey a sense of being seen, known, and cared for, like a personalized love letter. Here are some of mine.



Dear Mija

Children's Space

01



Dear Mom

Residential

02



Dear Dad

Hybrid Office

03

01



Having a daughter has taught me an important lesson about childhood: **It's a rare chance in life to have unburdened fun.** It's heartbreaking to think of so many kids that are unable to do so, for personal or environmental reasons. Design won't stop war, but it can provide a level playing field for all kids to experience **fun and joy without barriers.**

This space is designed to let all kids, **espeically those with sensory processing disorders,** have that unburdened fun. All the play, but none of the flashing lights, loud noises, and overstimulation. Here, kids can come play and not have to worry about making their own accommodations.

Life will get harder soon enough, but I hope having fun will be easy for as long as possible.

Children's Space



DESIGN INSPIRATION

Inspired by kids' mystery series, all-abilities playground, and sensory-friendly classrooms, this space maximizes fun and minimizes the gap between neurotypical kids and those with autism or other sensory processing disorders.

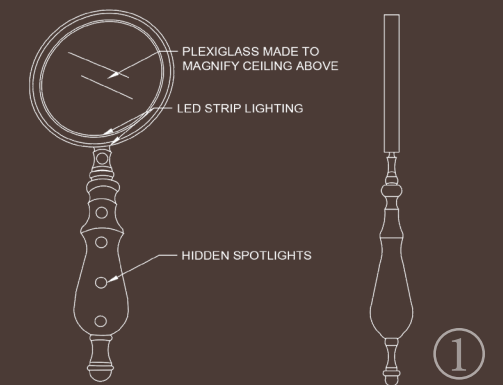
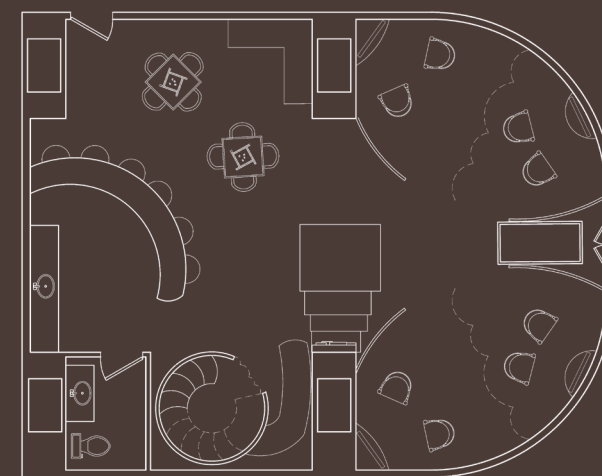
1. Ambient lighting is intentionally kept low. Antique-looking street lamps and sconces plus a larger-than-life suspended magnifying glass provide task and focal lighting while still adding to the immersive experience.

2. Moveable partitions made custom with Turf acoustic felt muffle sound while still maintaining visibility, and allow the function of the space to change as kids need.

3. Smart mirrors host video games behind partitions, or blend into the background when not in use.

4. Victorian-style furniture built to children's scale adds another layer of accessibility as kids feel like they can be in an adult's world that they otherwise might not be allowed in.

5. The space is unified in theme but diverse in activities. Screen and board games, a book climbing wall and slide tower, and scavenger hunt mysteries are options for all.



02

Frank Lloyd Wright designed a wheelchair accessible home for a disabled veteran in the late 1940s. Kenneth Laurent, the veteran, said of that home, "**It helps me focus on my capabilities, not my disabilities.** That is a great gift. Mr. Wright has given me."

When her body allows, and often even when it doesn't, **my mom is *tenaciously* capable.** I wanted to design a vacation space where she could explore all of her capabilities with her family, and not feel hindered or separated because of any disability or impairment she may have.

Residential





PRECEDENTS & INSPIRATION

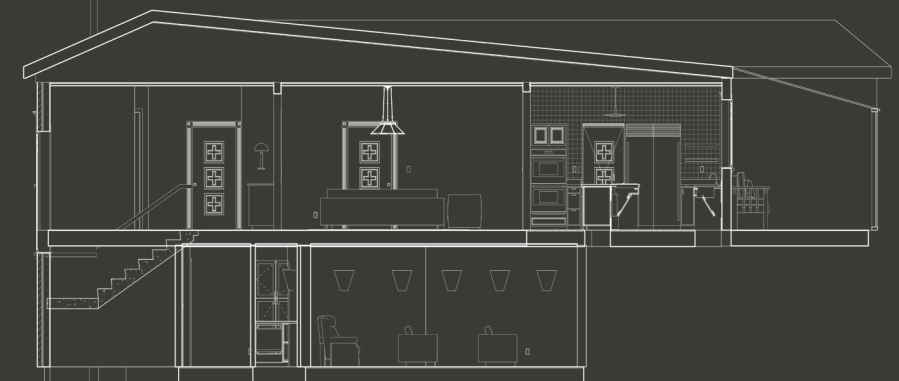
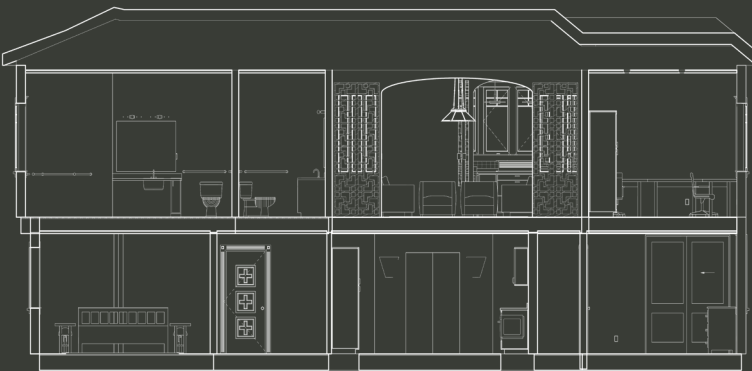
PRELIMINARY DESIGNS



CONSTRUCTION DRAWINGS



Drawing from early Frank Lloyd Wright works like the Robie, Laurent, and Wright homes, I used the Craftsman style to convey the level of care and thoughtfulness I gave to this space. Much of this short-term rental would be custom, handcrafted installations, standing out from so much and one-size-fits-all approaches in the vacation rental market.





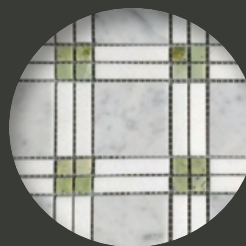
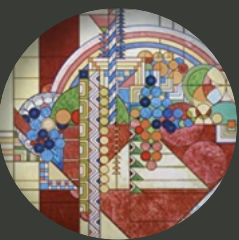
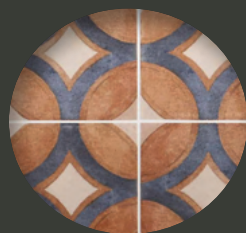
OLD & NEW

I love how deeply human the Craftsman style is; it could not exist without so many experts in their respective craft. You can't separate their work from their humanity.

Similarly, for those with disabilities, we can't separate their impairments from their humanity. Good and bad, **our whole selves** come with us on vacation, to family reunions, work retreats, everywhere. This contemporary application of an antique style creates a meeting and appreciating of **the deeply human parts of us**, past and present.

Adjustable countertops make the sink and cooktop accessible while seated or standing.

The kitchen, like the whole house, blend original FLW pieces with contemporary finishes.





Creative Studio



Solarium with roll-in sauna



Dining room



Best Student Project 2025

IIDA Intermountain B.E.S.T. Awards

Inclusion starts not with answers, but with questions.

- Vasia Rigou

Some questions I asked while designing this project:

Is everyone able to move and care for themselves with dignity and independence?

Can the space adapt to meet everyone's needs, rather than people adapting to the space?

Are people able to use the accessible features without added burden or attention?

If a space couldn't pass these questions, it was redesigned. My goal was to do enough problem solving early on, so guests in the space could move about the whole house with ease. Even the most beautiful design would fall short without enough consideration for the end user experience.



Stairwell



Living Room



Roll-in Bathroom



Downstairs bathroom with mobility impairment accessibility



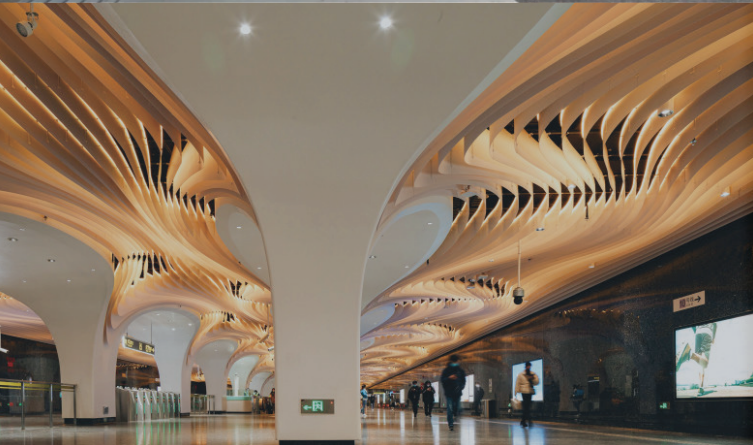
I wanted the accessible features of the home to blend seamlessly with the other design choices, thus working as universal design that subtly creates equity. In the bedroom suites, the canopy bed can act as grab bars, the Rockford chair, ottoman, and side table — all original FLW designs for wheelchair accessibility — make circulation smoother for rolling and walking alike. Even the most functional pieces retain the warmth and charm as the purely decorative items.

My dad has always worked hard to make sure our lives at home were comfortable. Long nights, early mornings, and all of the in between, across numerous countries and countless offices. I might never know all that he's had to **sacrifice while adjusting to each new space and being away from home.**

Even when my dad was away, I knew he was working hard to support us. I wanted to make **an office that supported him**, too. This space was designed for hybrid workers who, just like Dad, **deserve to be recognized and supported for their work.**

Hybrid Office

A photograph of a smiling man and woman in an office setting, overlaid with a semi-transparent grid pattern. The man is on the right, leaning his head against the woman on the left. They are both looking towards the camera. The background shows office furniture and a desk.



SURVEY RESEARCH

DESIGN PRECEDENTS

PROGRAMMING

How do we design commercial spaces to meet the needs of a *whole person*, not just an employee?

Though the intended client was fictional, I still wanted this project to be grounded in real human experience. I took what I had seen from my dad growing up, conducted a survey for current hybrid workers, and follow precedents

of places likes JLL Headquarters in London, the Adobe Lehi Campus, an innovative Tokyo kindergarten, and a mesmerizing metro station in Shanghai. From all this I cam away with three key goals for the space:

DIVERSE

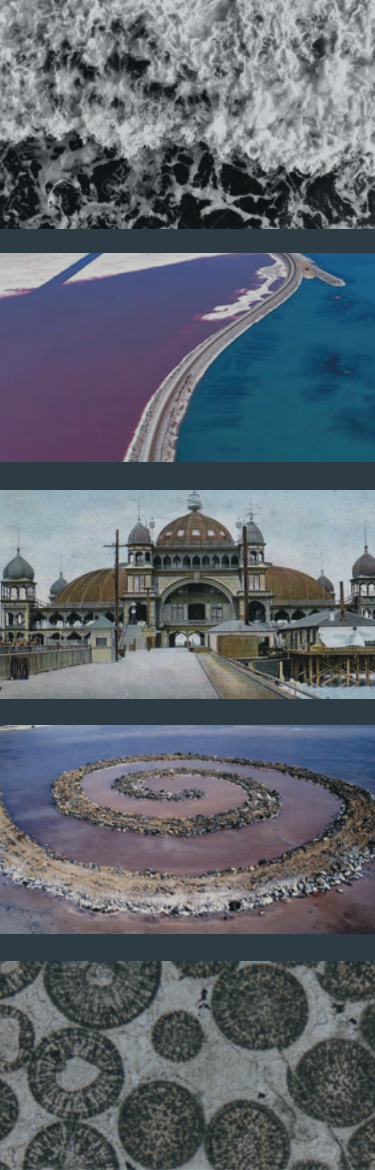
Other than favoring daylight, the only clear consesus of the survey was that any office will encounter diverse needs, preferences, and opinions. My design needed to support diverse brains and bodies, yet still feel cohesive.

RELEVANT

People know when they've been given a generic model versus a custom solution. If people would have to spend all the time and money to complete this remodel, then the space needed to be specific to hybrid work in Salt Lake City, not a generic model for any office in any city.

EMPOWERING

Studies show that employee engagement is a key indicator in employee retention and company output. I think one of the best ways to foster engagement is to allow people to change their space as needed, and not just have another thing decided on by higher-ups that they have to get used to.



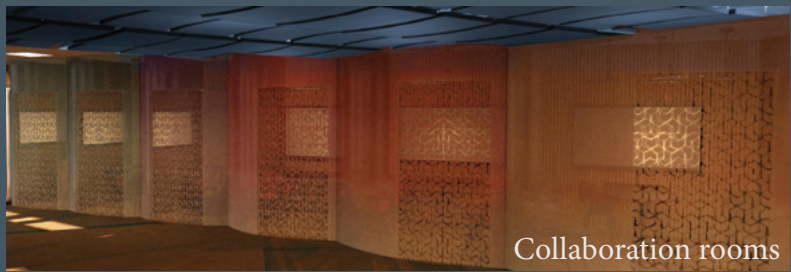
DESIGN INSPIRATION: THE GREAT SALT LAKE



North Arm



Conference room, low tide



Collaboration rooms

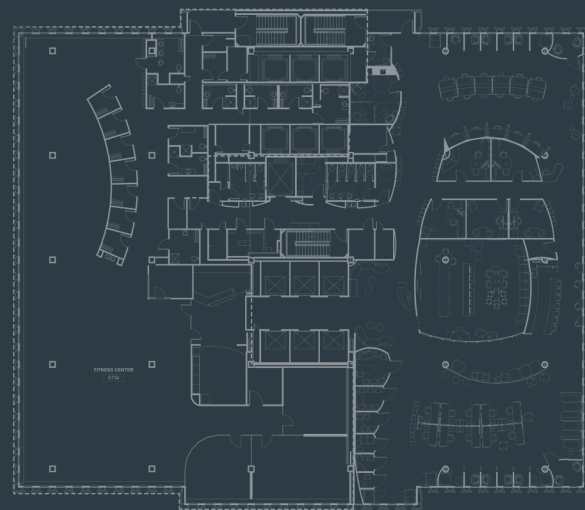


Library & Conference Room transitioning from low to high tide

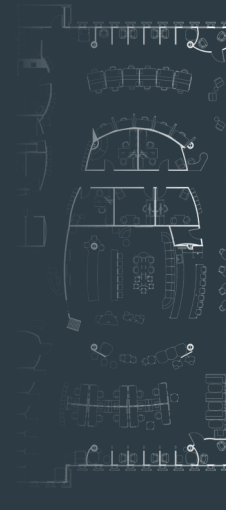
The structure is based around native structures in the Great Salt Lake: the Spiral Jetty and oolite, a type of sand with concentric circles of density. The office works similarly, with the most dense socializing areas kept in the middle, moving to more individual and private spaces moving towards the edges.

The design style plays with the naturally occurring colors of the lake, both as color blocks separate by a causeway, and gradients seen in the sunrise. The architecture pulls from the Moorish revival style of the Great Saltair, a historic pillar of the area, and a place my dad would visit every summer in his youth.

The southern half of the office is able to change with the tides; high tide is for focused work and division, low tide is for more open, community-based activities. The northern half, like the northern arm of the lake, is more stable and offers consistent options of quiet individual work.



Concentric circlural structure, High Tide



Low Tide



Spiral Jetty Ceiling



Individual work pod with adaptable privacy



Work pods

The essence of interior design will always be about people and how they live.

- Albert Hadley



This room was designed to see how much work postpartum women are doing just to show up, and hopefully ease some of that burden. The space is softly beautiful but not overwhelming. The lights are

kept low other than task lighting; ceiling and wall finishes softens auditory stimulation. The full height fridge minimizes the needs for bending while recovering; and the sink, dishwasher, and concealed

trash supports every part of the pumping process in privacy. The back lighting in the mirror, modeled after the Steelcase Eclipse, is rose tinted and more flattering than many standard commercial



LOW TIDE

The tides provide another way for the office to meet the needs of its people, whatever they may be.

The Nana folding storefront door, the Skyfold Door separating the conference room and the library, the Arktura partitions near the South Arm, and the breakroom wall can all be changed together or separately, as desired for mood and needs of the office that day.

The exact uses for each tide are purposely ambiguous in order to foster a greater sense of ownership and engagement for the occupants of the space.

HIGH TIDE

