

Insuk Shin

Work Samples

Selected works

LaguardaLow Architects 2013-2022

•**Aeon Kitakyushu**

Professional Work 2019

•**OCT OH Bay**

Professional Work 2021

•**Yitian Shanghai Mixed Use**

Professional Work 2013-2015

•**Kingkey Dawei**

Professional Work 2018-2019

•**OCT Nanjing Happy Harbor**

Professional Work 2017

Interior

•**Funabashi LaLaPort**

Professional Work 2022

•**K-11 Tianjin**

Professional Work 2016

Handel Architects 2022-2023

•**Holland Green**

Professional Work 2022

•**5555 Houston**

Professional Work 2023

Academic Works

•**A River Runs Through it**

Competition 2017

•**Mind Building Problem**

Architectural Studio 2013

•**Misprision**

Architectural Studio 2012

•**The Dialog**

Degree Project 2012

•**Admission Office Building**

Architectural Studio 2011

•**MCWC**

Architectural Studio 2010

•**Dualitarium**

Architectural Studio 2009

•**Media Archive and Community Center**

Architectural Studio 2008

•**Kolding Housing**

Construction Document

•**Life and Arts**

AEON KITAKYUSHU

Professional Project 2019

Office: Lagnarda Low Architects

Role: Project Designer - In Charge Of Science Museum /
Ice Rink / Canopy

Project In Charge: Ken Shigenatsu

Project Year: 2019

Team: Insaek Shin, Shi Shung, Yu Yi Chang, Zihong-Hao and
Nika Mo

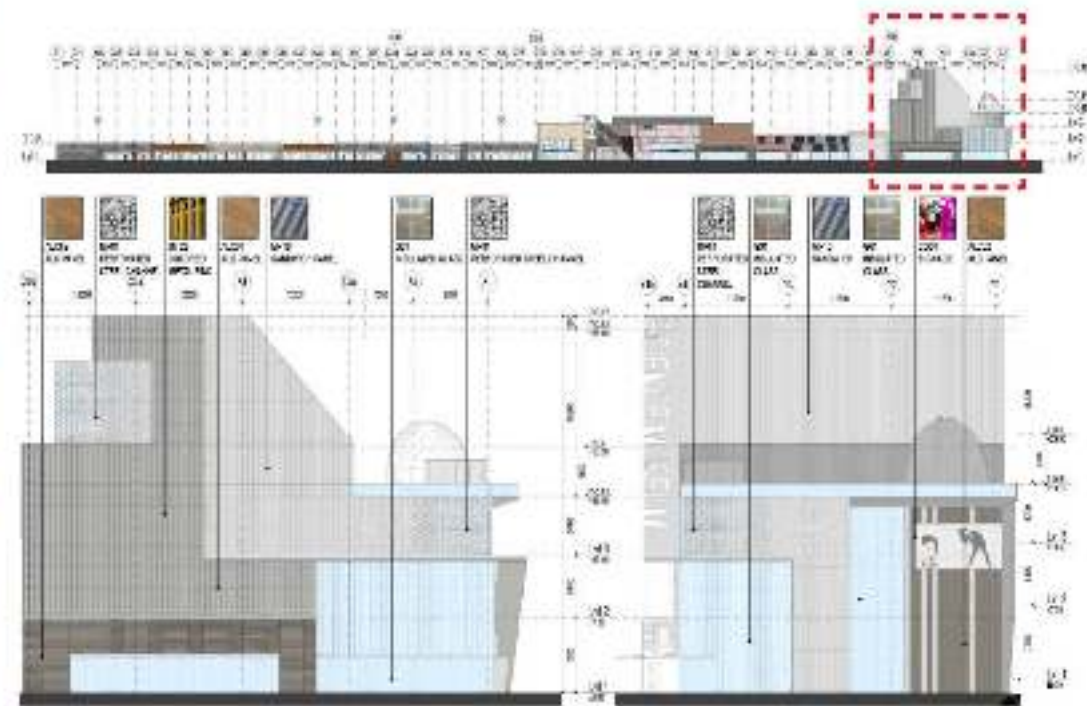
Project Location: Kitakyushu, Japan

Project Area: 190,000 sqm

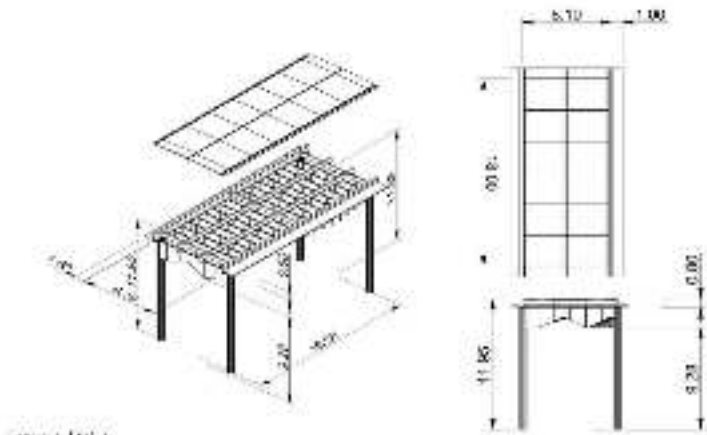
Completion: Concept / SD/BD

Aeon Mall provides a dynamic shopping experience, generating business for the local economy. Blending with the site's rolling hills, the shopping center appears as a soft hill with an abundance of green terraces and landscaped walls. When you arrive at the Mall, the oversized canopy will draw you into a vibrant outdoor food and beverage-shopping street scaled to cultivate public interaction.





ES - ELEVATION



SS - SECTION



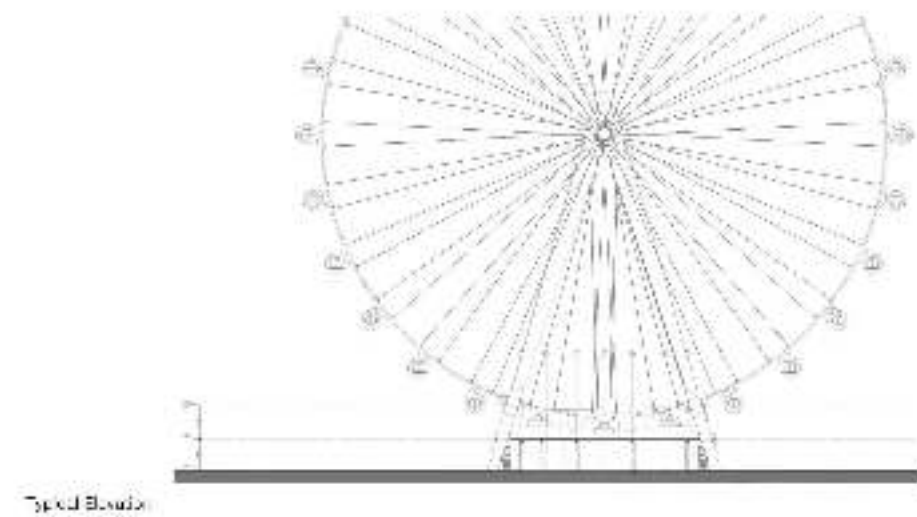
OCT OH BAY

Professional Project 2021

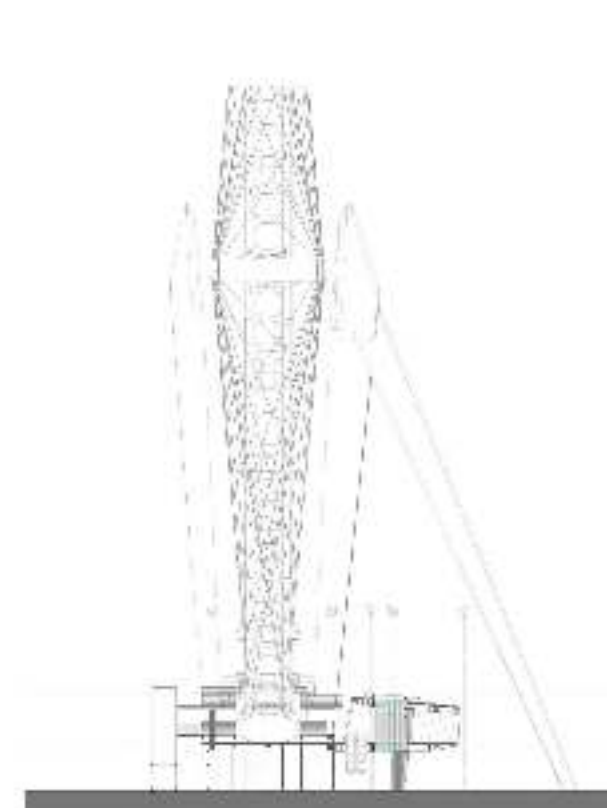
Office: Laguarda Low Architects
Role: Project Designer - In Charge Of Ferris Wheel and Service Center / Landscape Landscape
Project In Charge: Pablo Laguarda
Project Year: 2021
Team: Jindan Song, Jiteng Yang, Frank Kim, Yihong Yu, Sara Vassolun, Yuchen Zhao, Zhaoyuan Gou
Project Location: Shenzhen, China
Project Area: 430000 m²
Completion: Concept/SD/DD

Honoring Shenzhen's history as a regional market town, the master plan for Bao'an OCT OH BAY breathes new energy into China's first economic zone. Located along with a three-quarter-mile waterfront site, the program features four primary zones — East and West Waterfront Retail Park; Urban Business Center; and Waterfront Cultural Park. Woven throughout this collective of mixed-uses is an ecological blanket — a flowing natural landscape that envelops the site, connecting the zones via pedestrian paths.

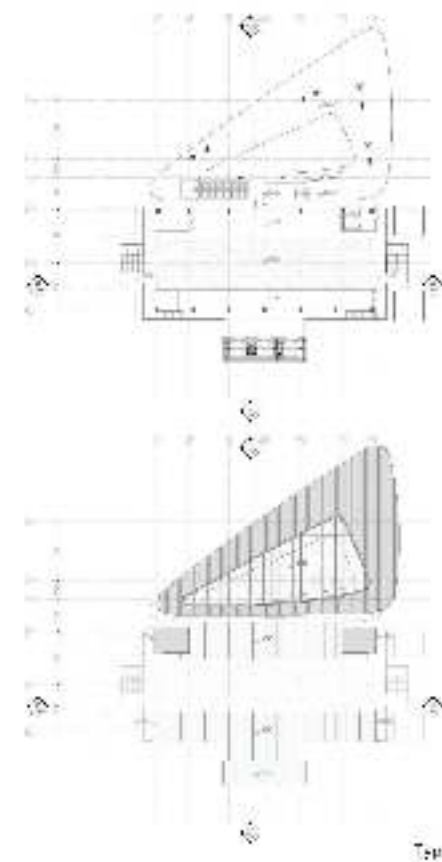




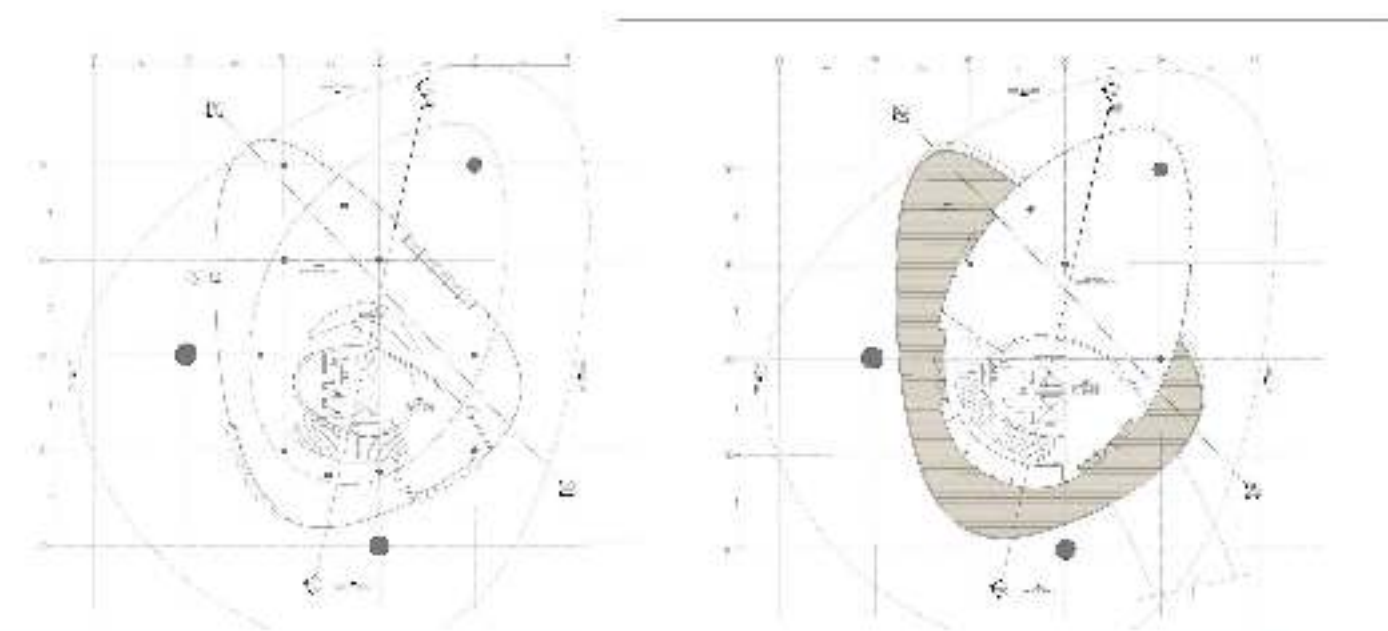
Typical Elevation



Typical Section



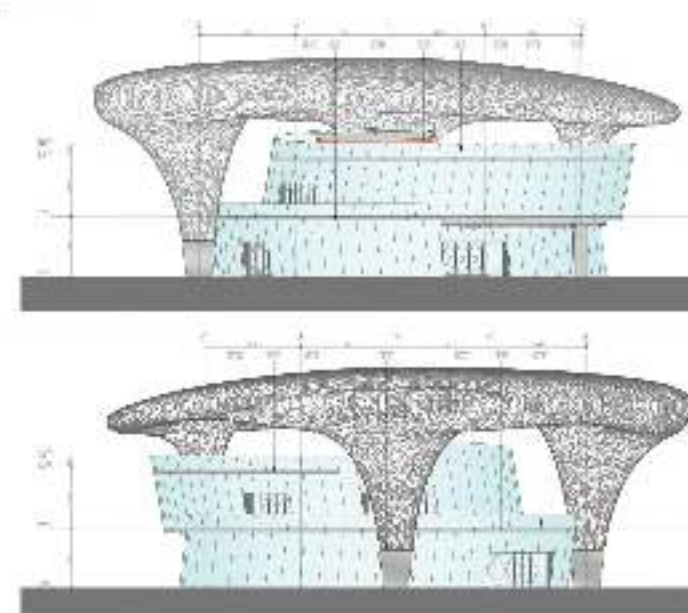
Typical Plan

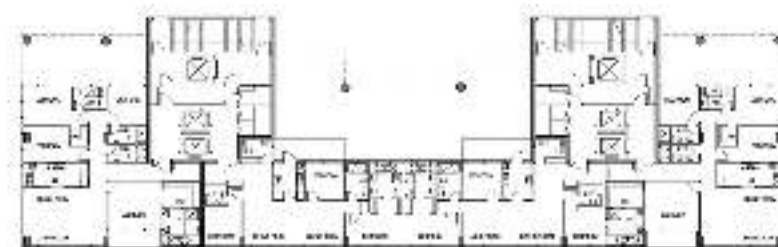
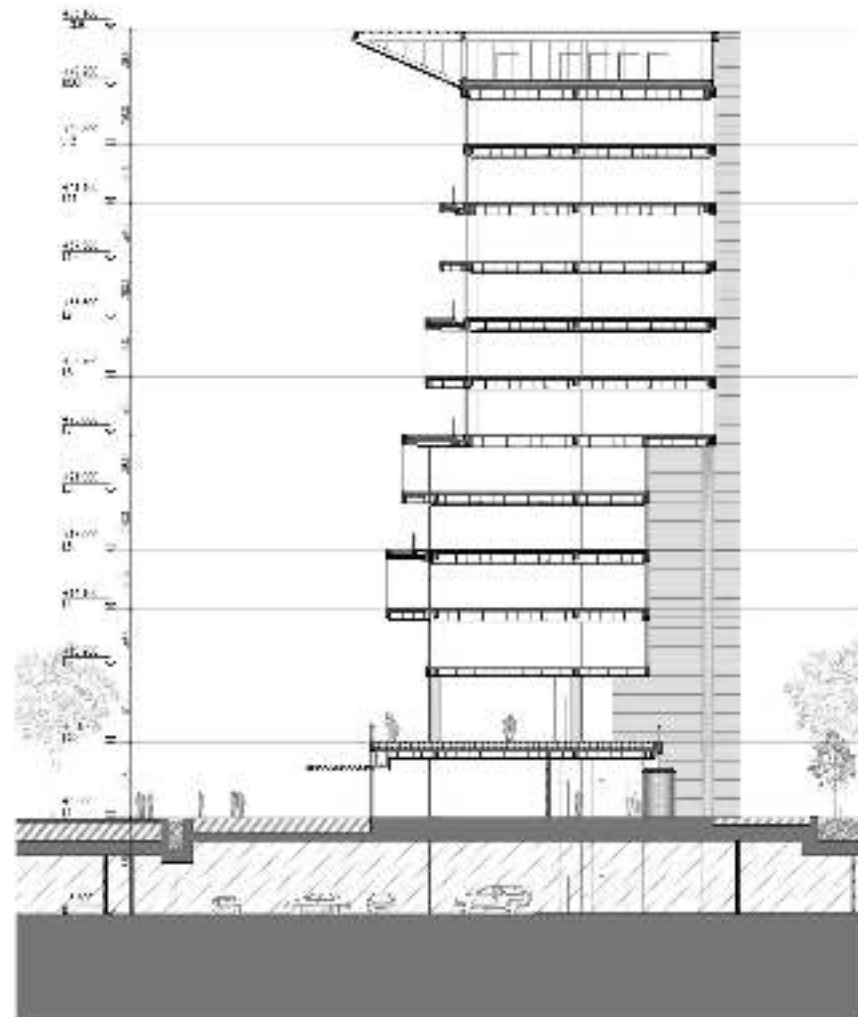


Typical Plan

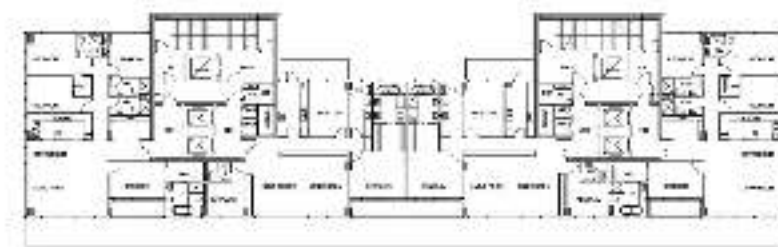


Typical Section

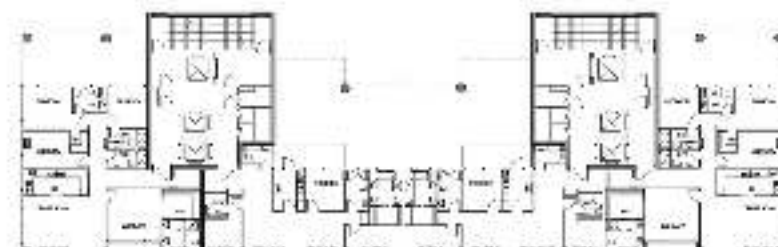




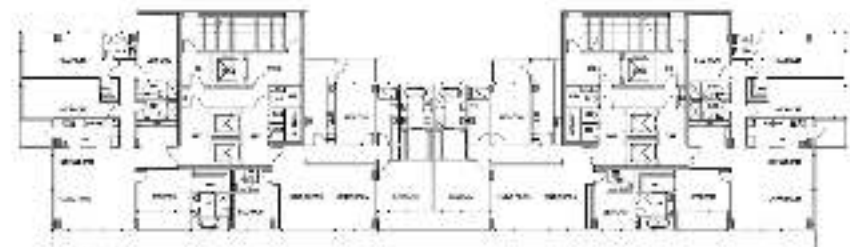
3rd Floor



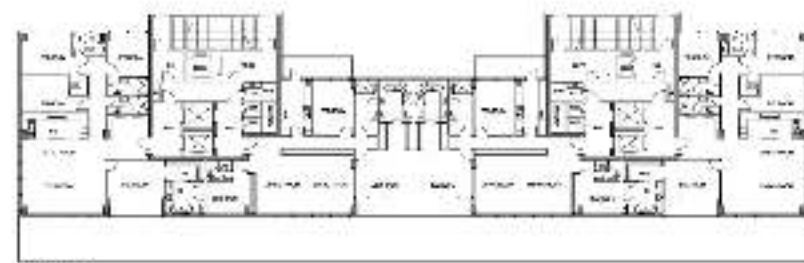
9th Floor



6th Floor



11th Floor



7th Floor



12th Floor

YITIAN SHANGHAI MIXED USE

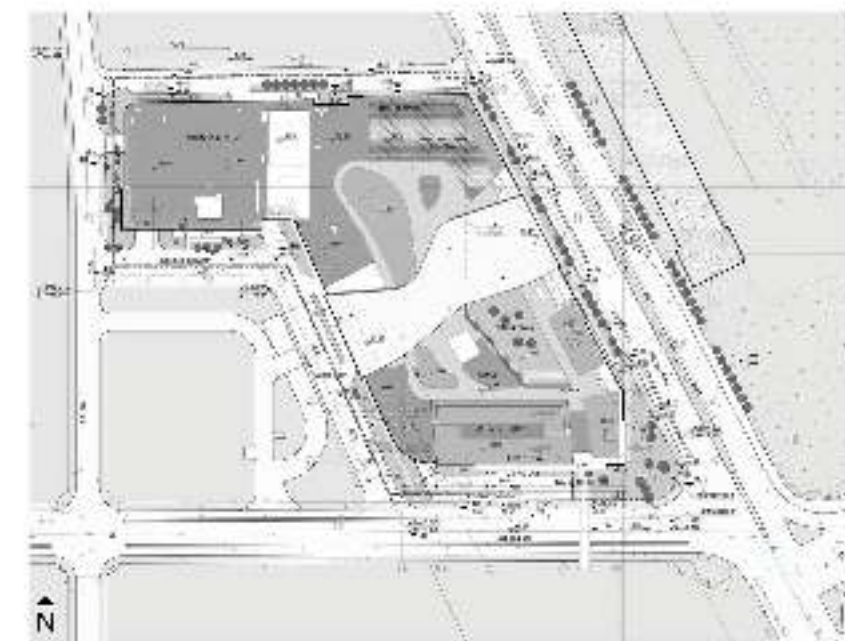
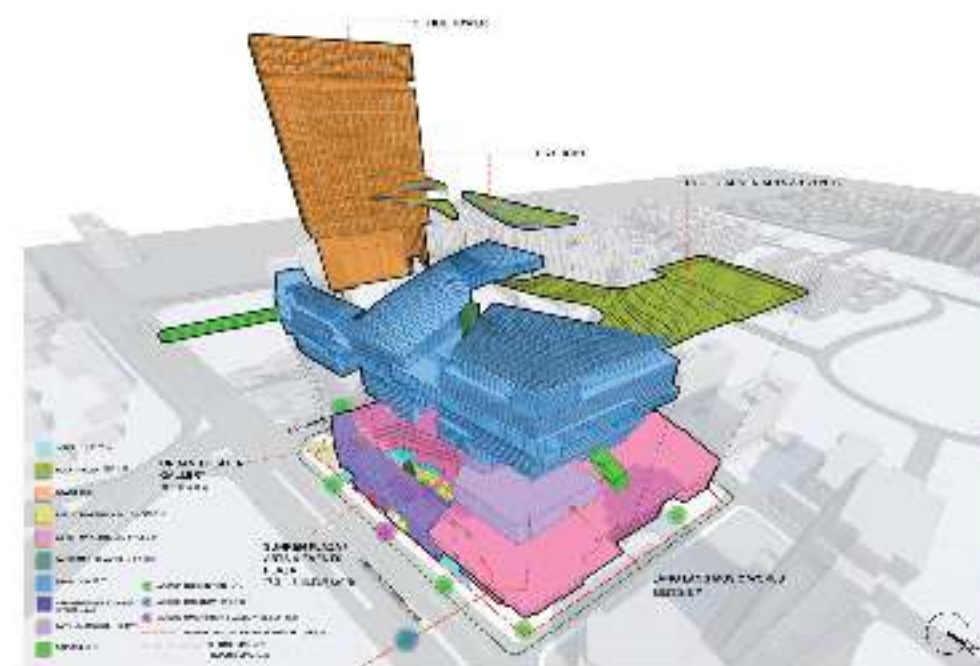
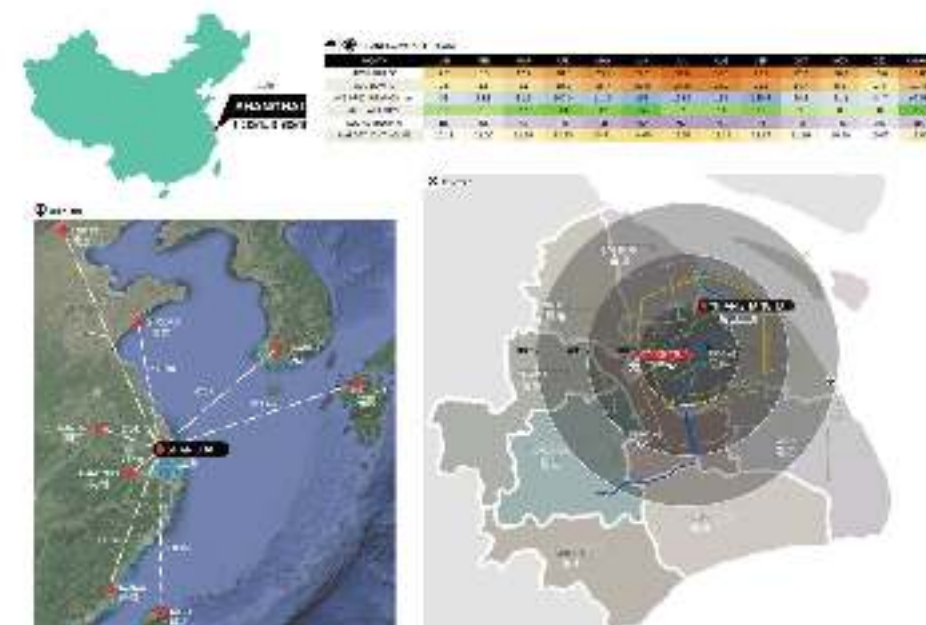
Professional Project 2015

Office: Egnarda Low Architects
Role: Project Designer - In Charge Of Designing Sunken Plaza / Lower Baseline
Project In Charge: Gabriel Bunea
Project Year: 2013-2015
Team: Jin Liang, Frank Shio
Project Location: Shanghai, China
Project Area: 36456 sqm
Completion: Concept / SD / DD

Located at Shanghai, China, this mixed use complex is finishing its Design Development Phase.

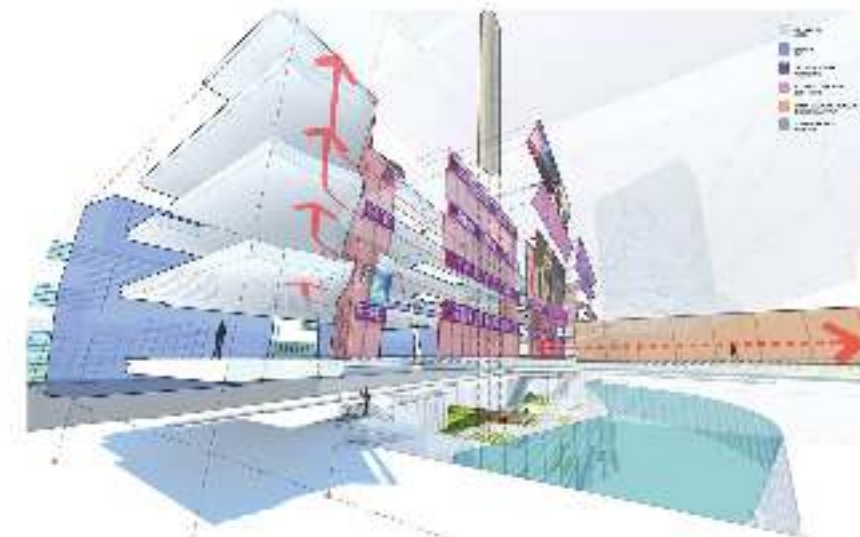
The site positions itself at an urban scale as a place of urban confluence. A place of connectivity, underscored by a dynamic flux of urban and economical interests: corporate business, mass transit, green pedestrian route serving the adjacent residential areas, future cultural stop-over for the New Jiangwan residents. Ultimately, the building will become the background of a vibrant urban theatre, an elegant icon for Contemporary Jiangwan.

The project is organized with cultural, commercial and civic spaces that become important elements to the city. My responsibility for this project was to develop and coordinate overall design including podium, tower, atrium and sunken

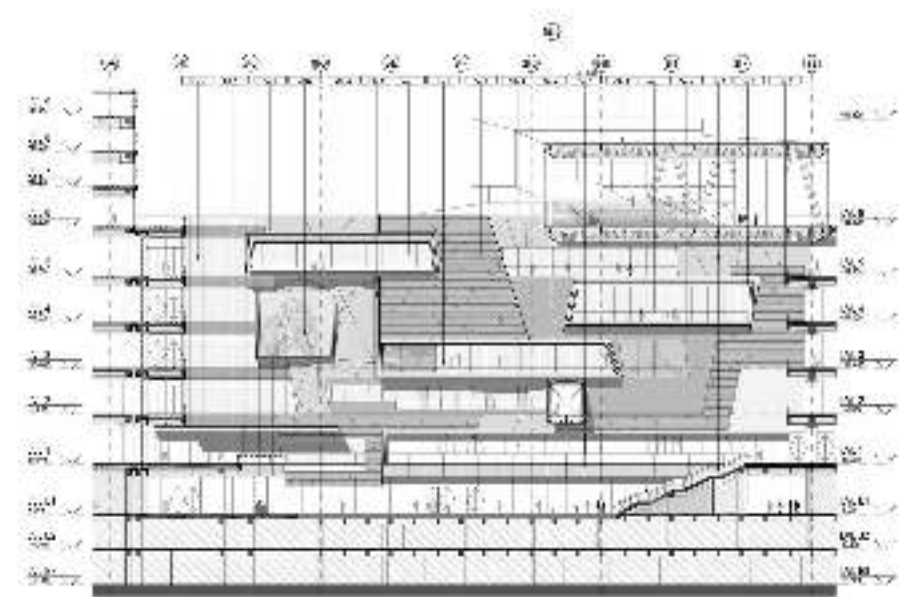




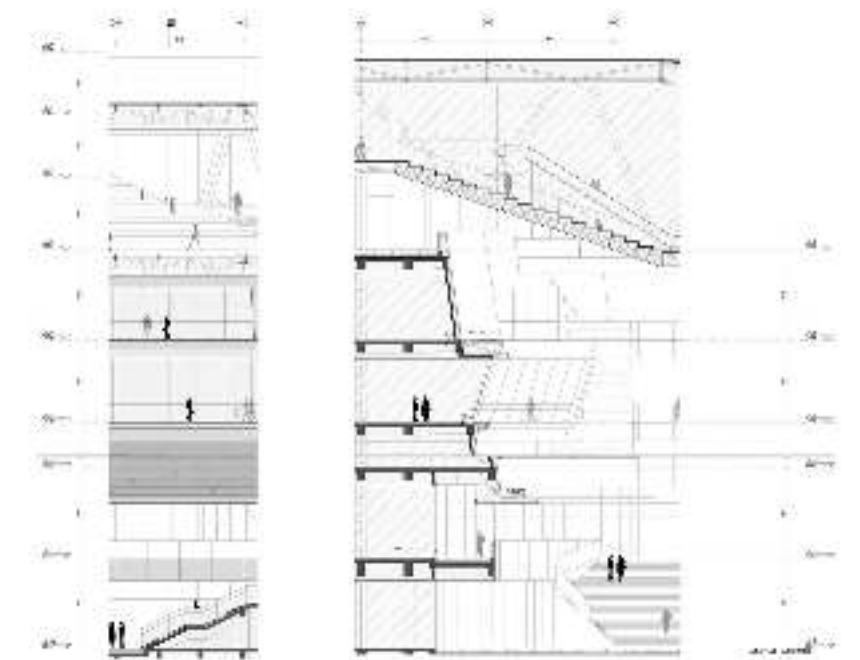
LED down lighting from the underside of the mezzanine bridge element - the solid slat - note part of level 5 and the outdoor plaza below



Surfex Floor Programmatic Diagram



Surfex Area End Section



Surfex Area Typical Section



KINGKEY DAWEI

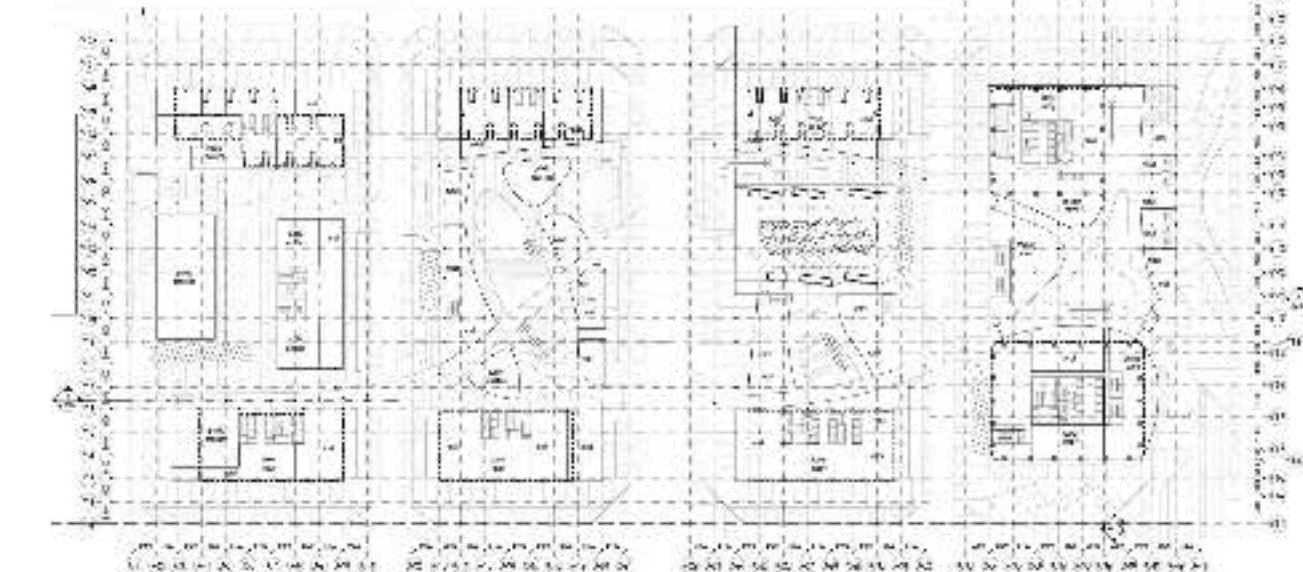
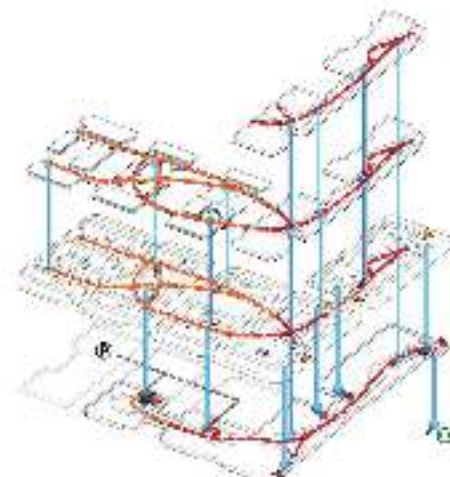
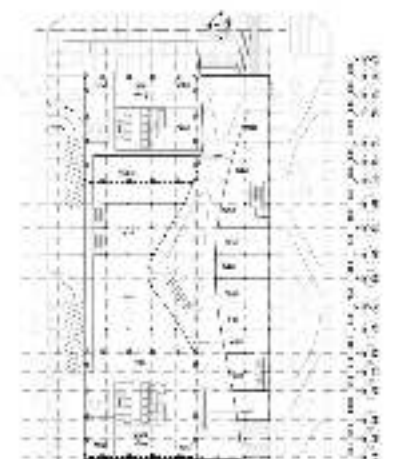
Professional Project 2019

Office: Lagnouda - Law Architects
 Role: Lead Designer
 Project In Charge: Public Lagnouda
 Project Year: 2018-2019
 Team: Lian, Shun, Naitai, Liu, Min, He
 Project Location: Shenzhen, China
 Project Area: 100,000 sqm
 Completion: Concept / SD

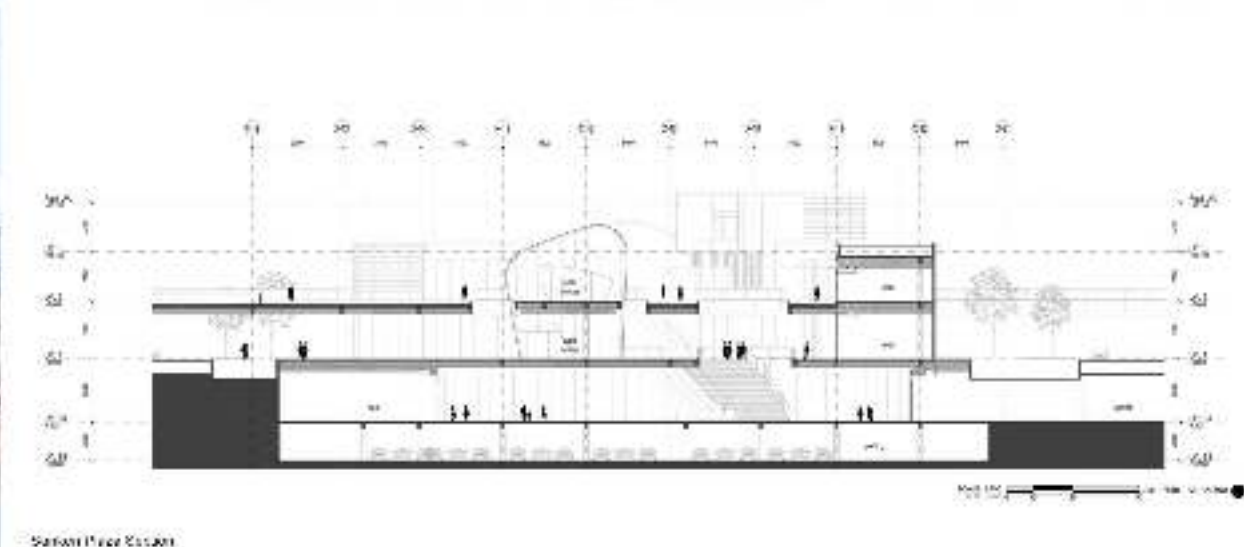
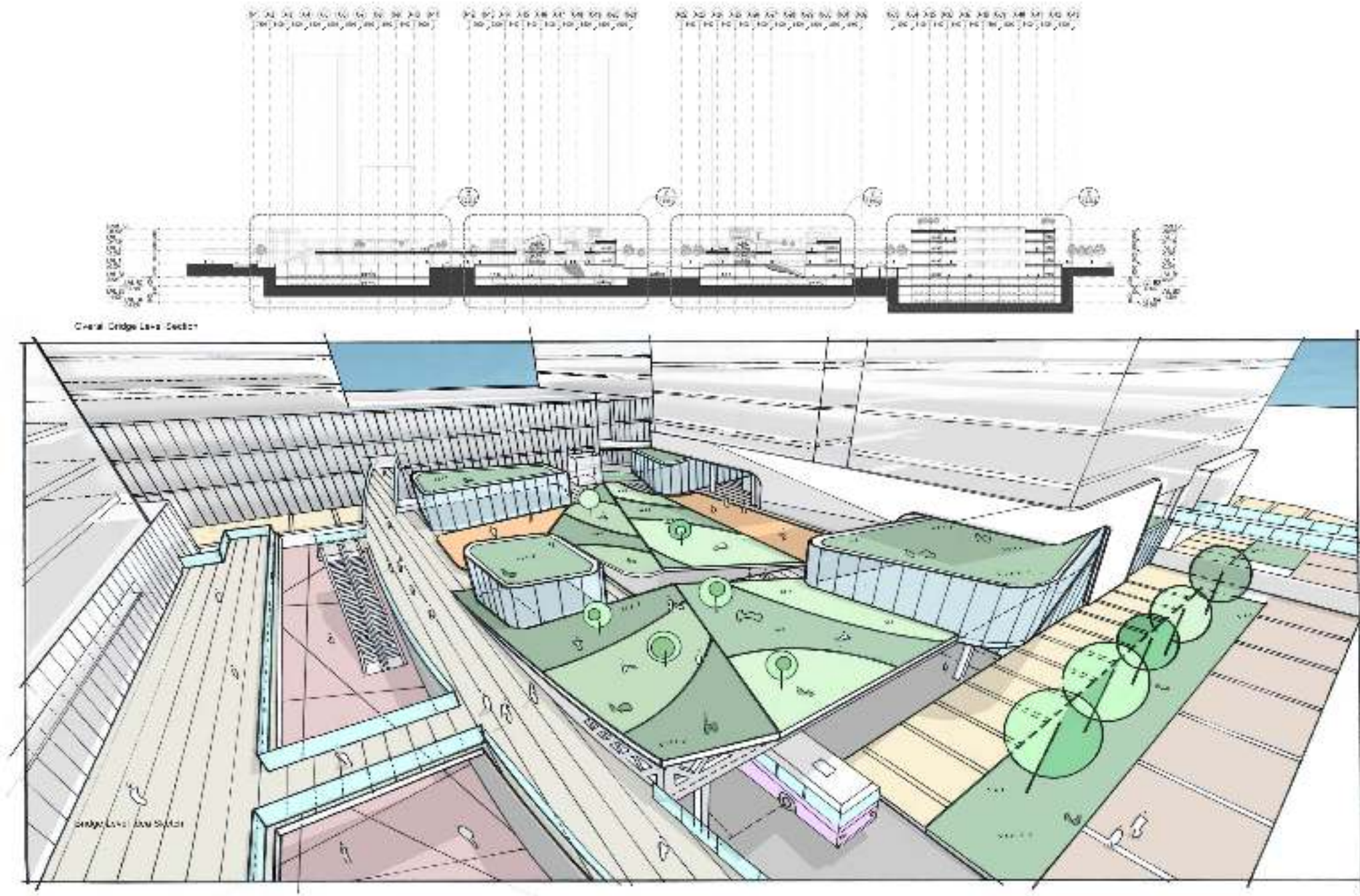
The project base is located in Longgang District of Bayun Metro Area in north central, finishing its Pre-conceptual Phase. The air public platform with access to parks, community sports venues, a variety of outdoor facilities and green theme healthy trails, create green and healthy for the park and the surrounding city resident leisure and entertainment environment, and improve the quality of the best office life, meet the office users multi-level high tech company hobby demand.

This is the first project in leading role as a project designer/ Architectural Associate. My responsibilities for this project were to develop and oversee the preparation of architectural plans, specifications, and drawings for spaces under the supervision.

Architectural Area: Garden



Ground Level Plan



OCT NANJING HAPPY HARBOR

Professional Project 2017

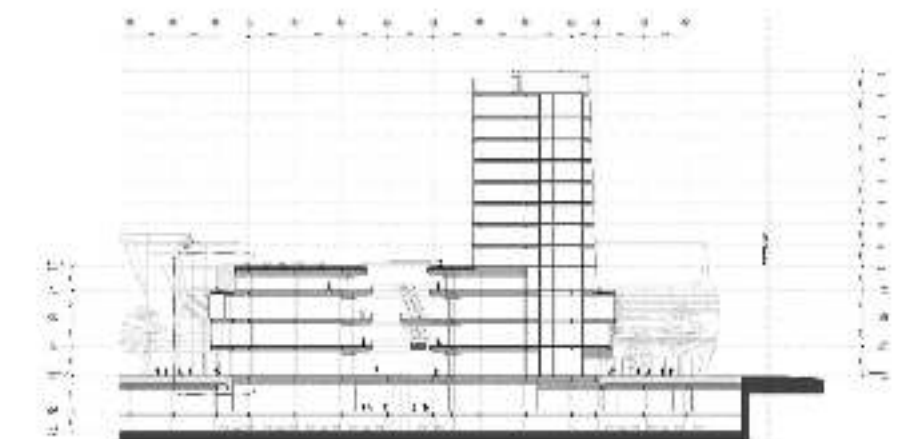
The Master Plan relies heavily on a waterway system that is reminiscent of the water village inherent to the region. Along these organic waterways, visitors experience the scale and familiarity of history combined the architecture of today and beyond.

This project brings together the finest examples of riverwork culture/leisure/play spaces for all ages and for all tastes.

With the concept idea of erosion in mind, it is fundamental in our design to vegetate the voids caused the erosion specially at the upper portions of the master plan. this placement of vegetation will create the illusion of a natural process of re-vegetation.

The erosion concept can architecturally produce places for viewing and create relationships between volumes, also placing follies and canopies at specific locations create memorable spaces and identifiable surroundings.

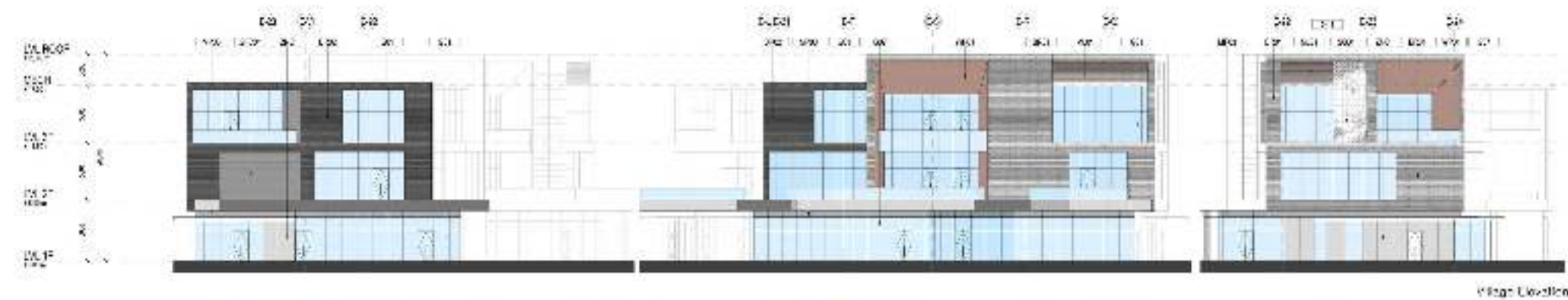
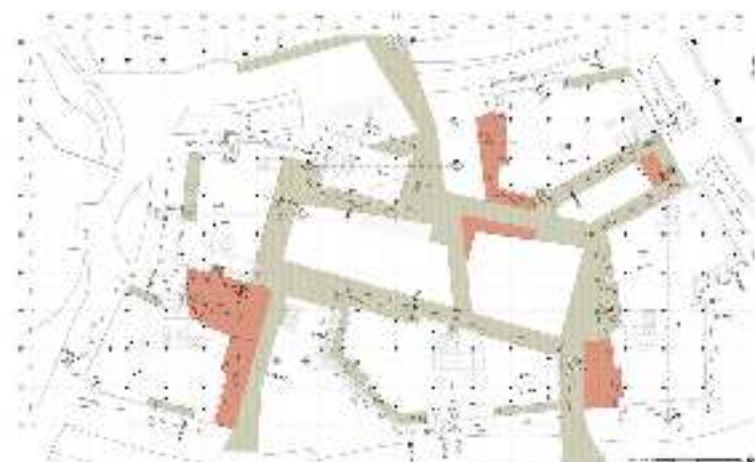
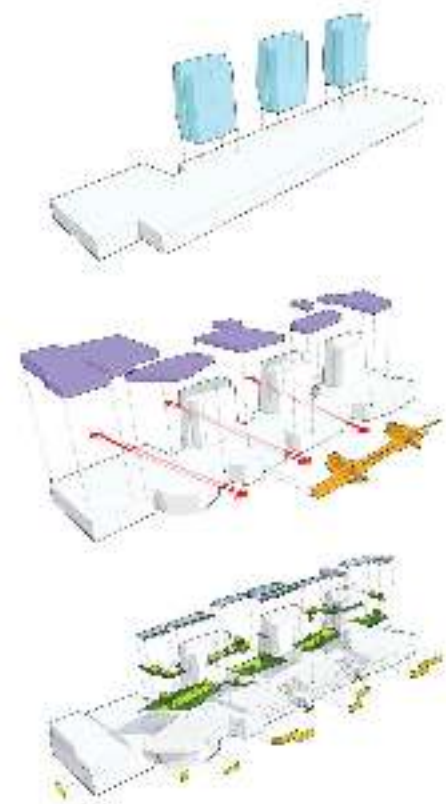
The 2 kilometer waterfront park is a state of the art Recreational Zone anchored by a submerged Water Resource Museum that highlights the rich history of the Yangtze.

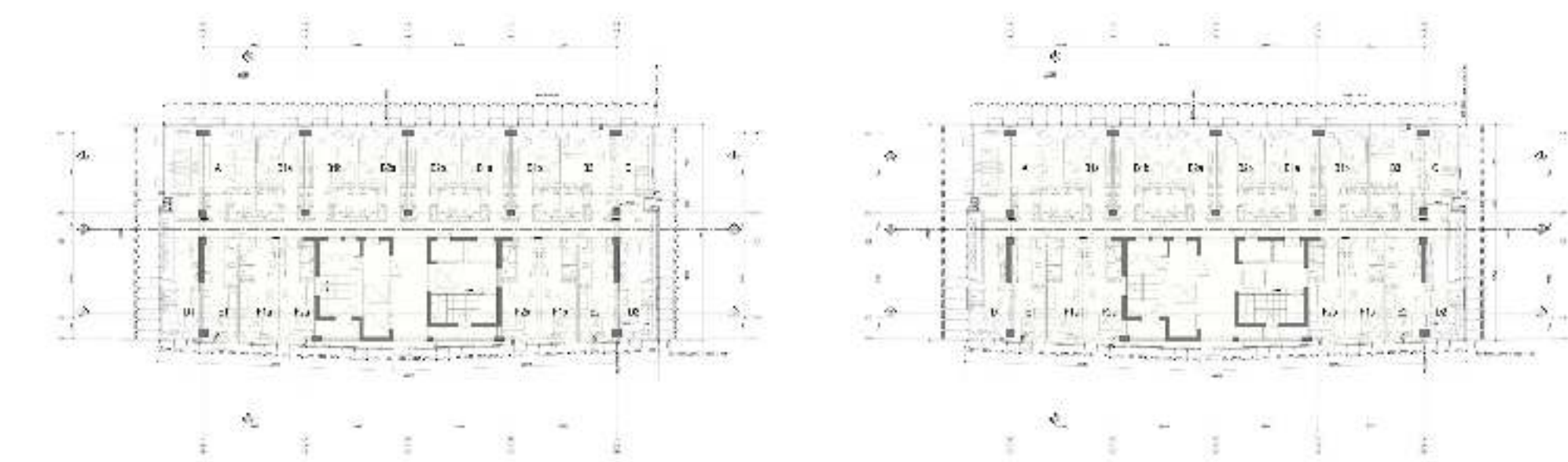
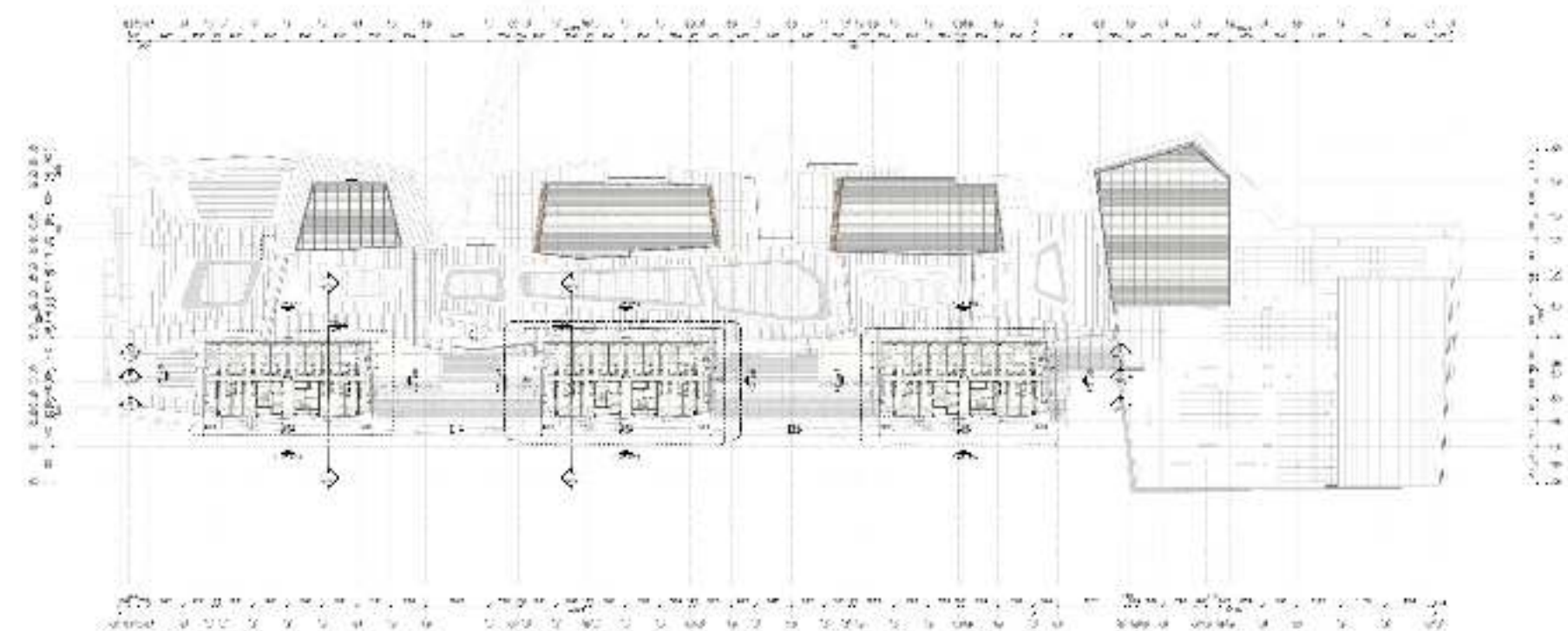


Mallone Tower Section



Typical Plan





SHUNDE OCT HAR- BOUR Hotel Towers

Professional Project 2018

Office: Lignards + Low Architects
Role: Project Designer / Layout Study / In Charge Of Facade
Project In Charge: Guo Jia Li
Project Year: 2018 / Built and Opened 2021
Team: Leo & Stein
Project Location: Shunde, China
Project Area: 236,000sqm



FUNABASHI LALAPORT

Professional Project 2022

Office: Lagnard & Lee Architects
Role: Project Designer - In Charge Of Food Court/Roof Garden

Project In Charge: Ken Shigenatsu
Project Year: 2022
Team: Insuk Shin, Chris Banderson,
Christopher Powers
Project Location: Chiba, Japan
Project Area: 602,000 sqm
Completion: Concept I&D

LaLaport

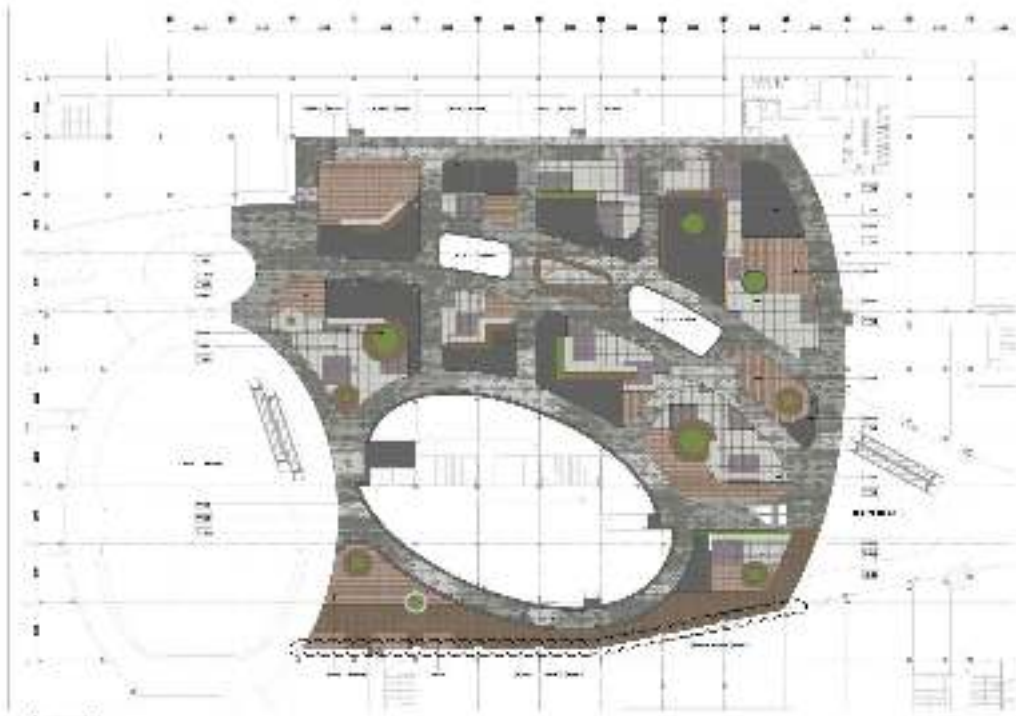
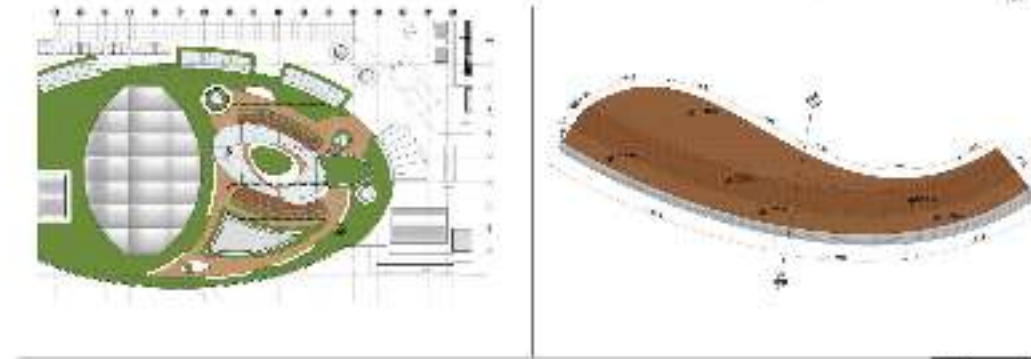
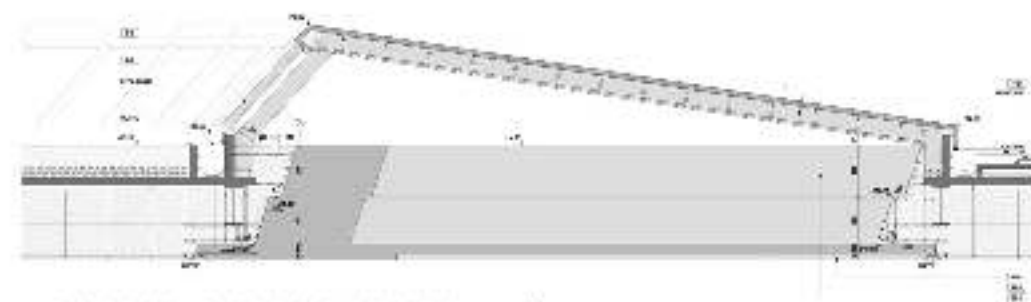
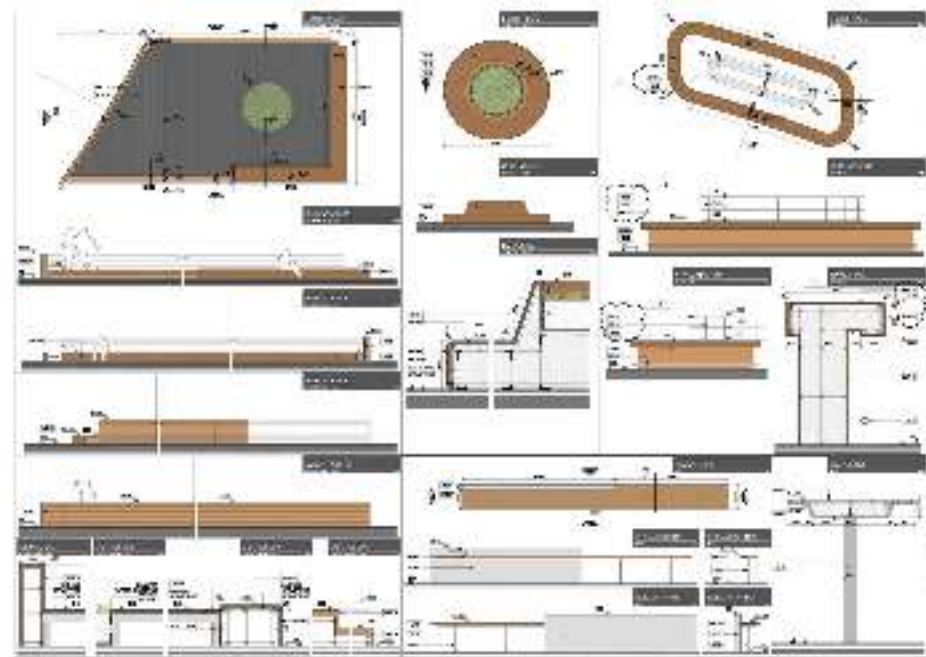


Site Diagram

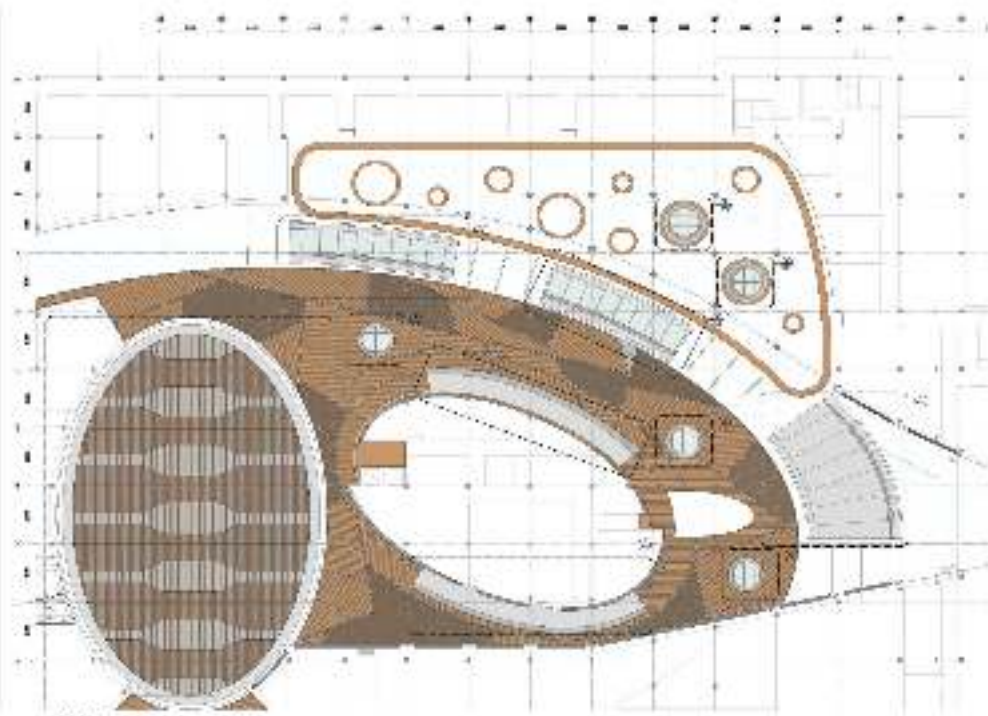




Photo: YMAZ



Source: YMAZ

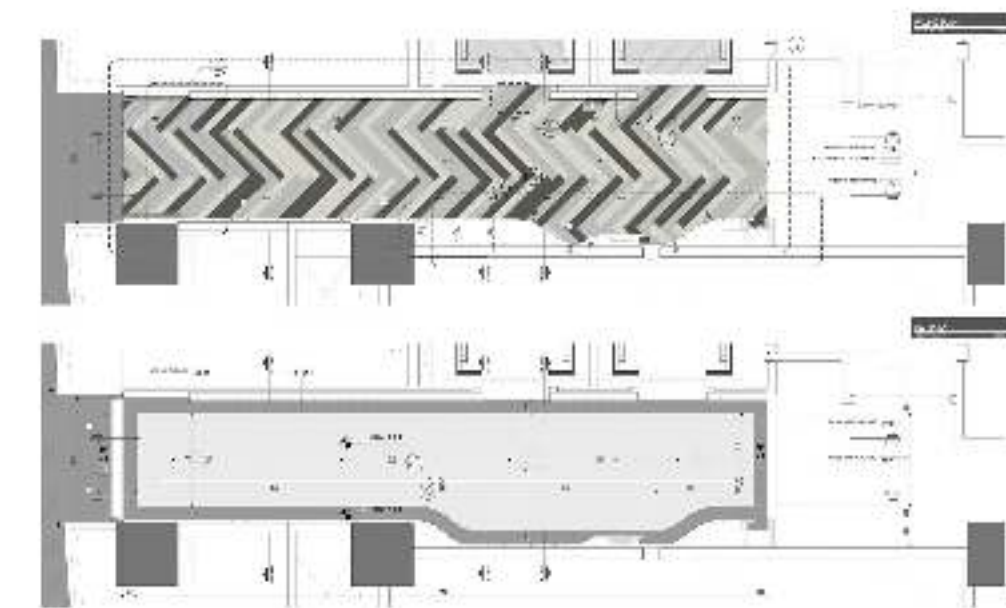
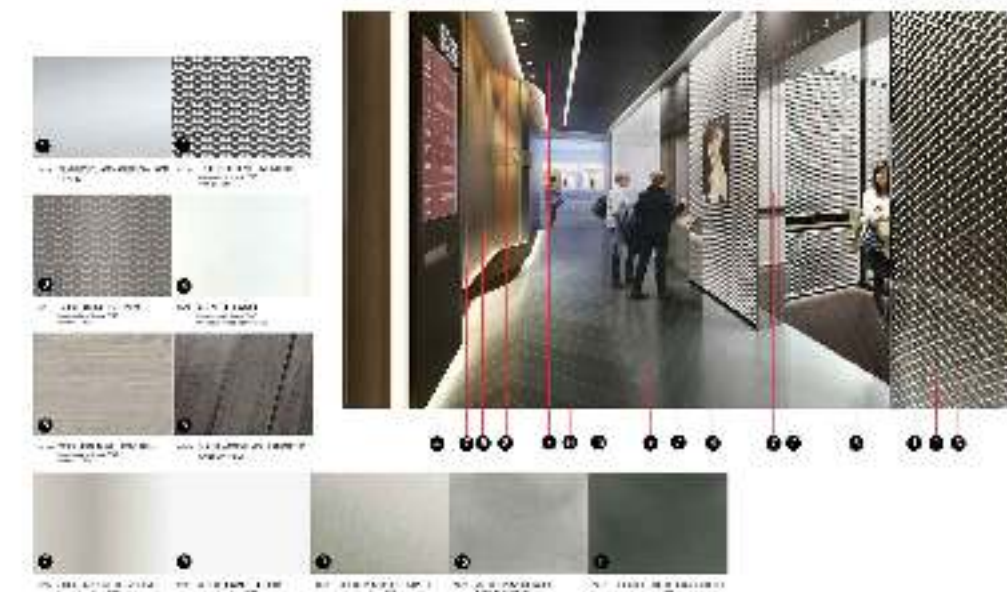


Source: YMAZ

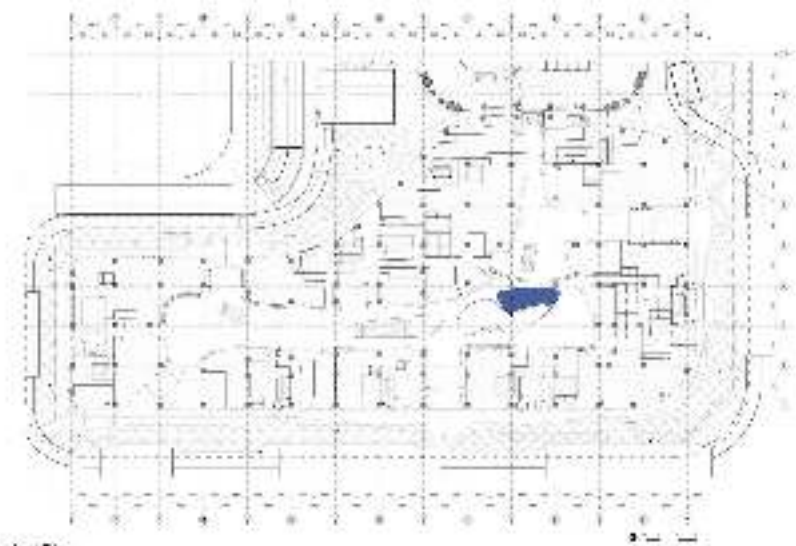
K-11 TIANJIN

Professional Project 2016

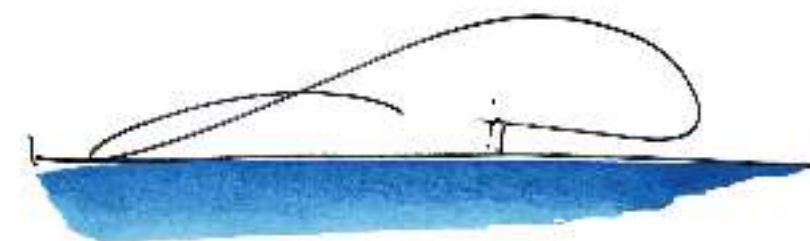
Located at Tianjin, China, this project is composed with super tall tower and retail podium. The exterior design is on construction while the interior design is on Design Development Phase. Inspired by the rivers in Tianjin, the mall is designed to enhance the circulation of the visitors. The interior space, five stories in total, uses the loop formation to orient retail spaces around a central core in order to maximize exposure and sight lines. The core is tapered from the ground plane toward the sky, allowing maximum daylight to reach the deepest of spaces, addressing a challenge initially posed by the mall's central position beneath surrounding tower blocks. The central core appears as a monolithic element that draws visitors deep within the volume of the podium and a sense of way-finding throughout the entire site.



Ground Lobby Plan



L1 Typical Plan

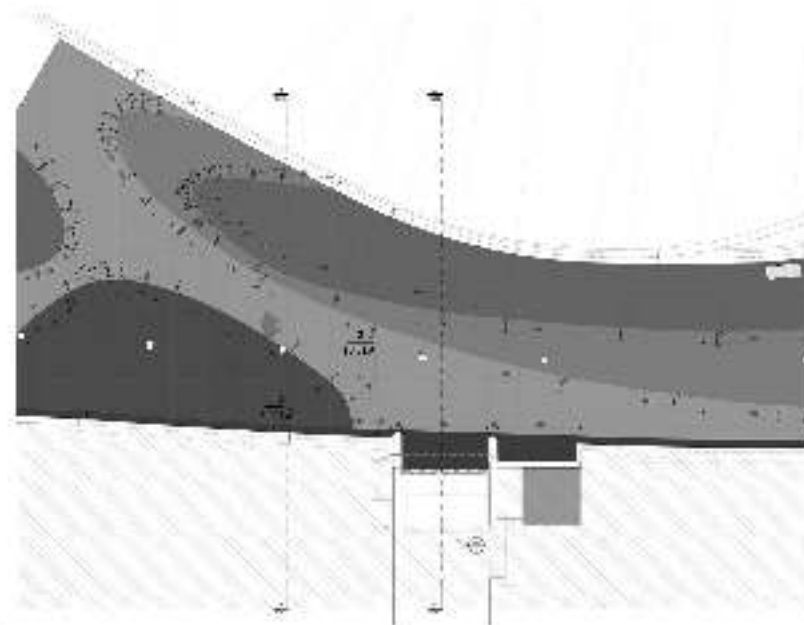


Kris Skerch

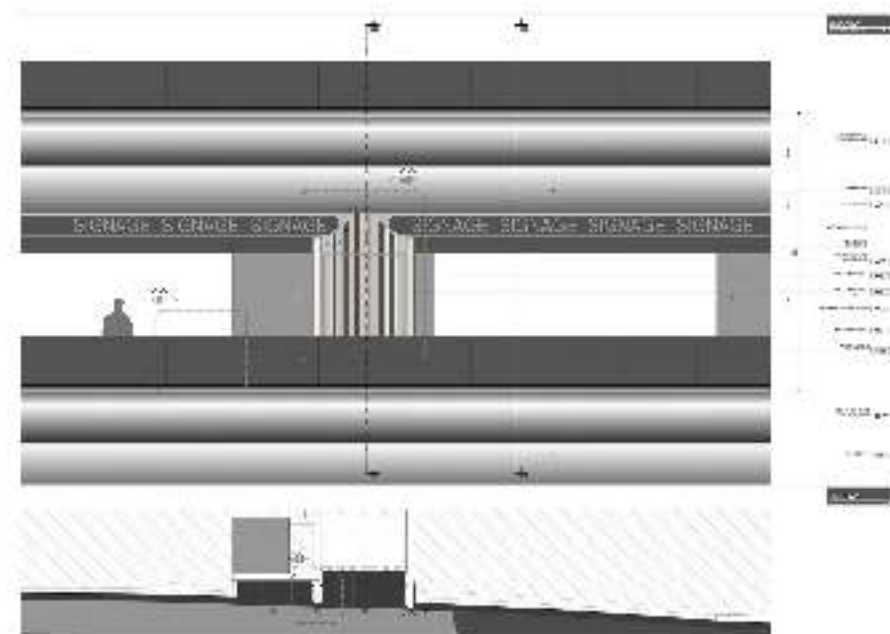




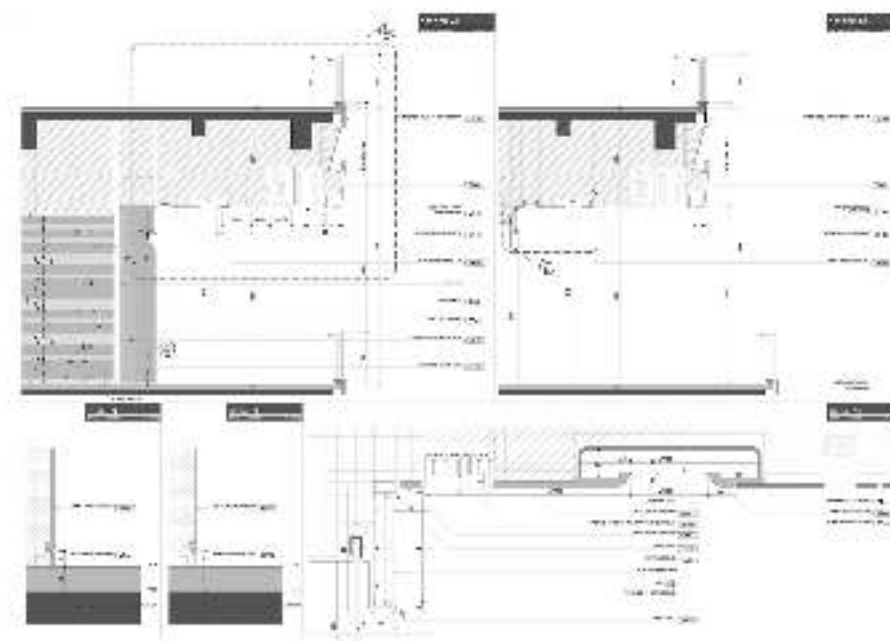
Decorative Material View



Exposed Concrete Detail



Shop Table, Basic Design Context



Typical Section and Exposed Detail



Holland Green Professional Project 2022

Office: Handel Architects LLP
 Roles: Designer, in Charge, CM, Modeling, Design and 3D Modeling
 Project in Charge: Deborah Modis
 Project Year: 2022
 Project Location: Jersey City, New Jersey
 Completion: Completed

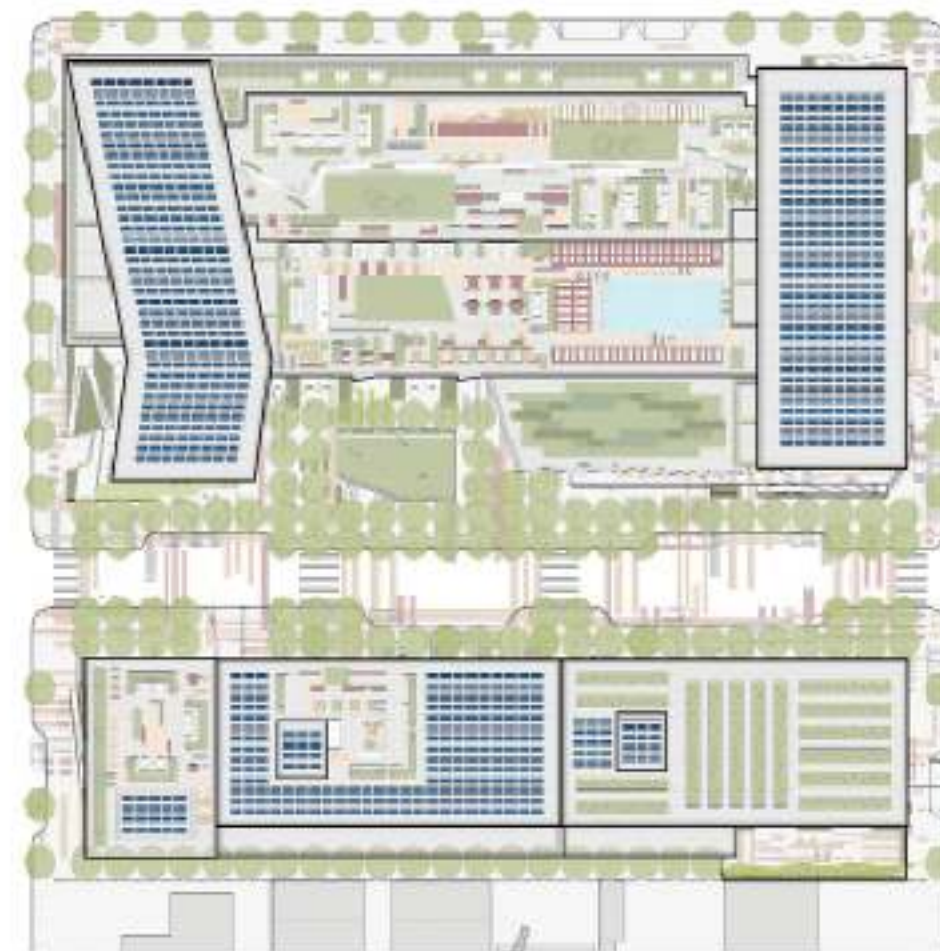


DESIGN CONCEPTS (continued)

Rooftop

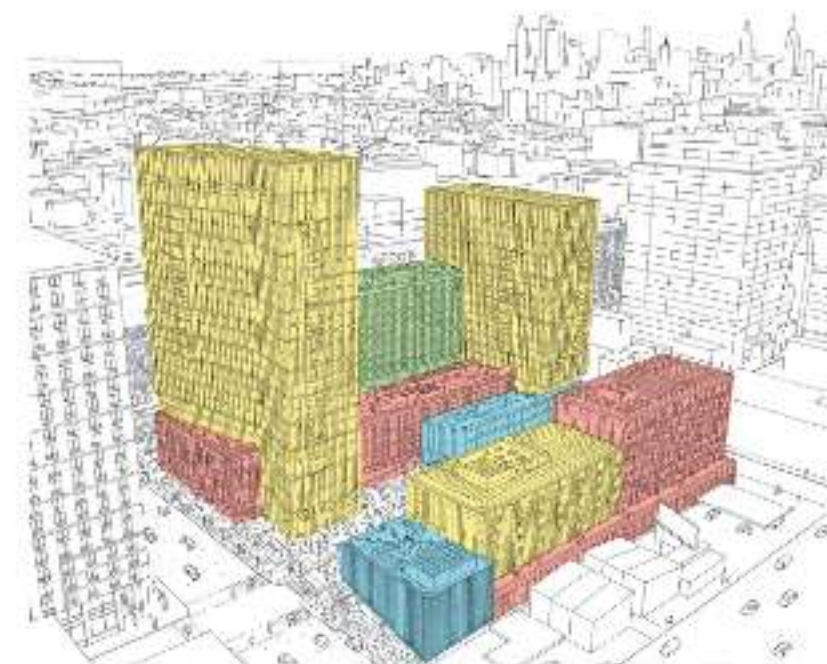
Each building's rooftop design is an extension of the site-wide focus on providing equitable access to outdoor space that is vibrant and diverse yet accessible and safe. Every building on the site includes an outdoor rooftop component that is accessible to all residents of the respective building. Each rooftop includes "extensive" landscaped areas to aid with stormwater retention and photovoltaic arrays in locations with optimal solar exposure, see Section 2.6.

On the South parcel, the JCHA and For-Sale buildings have North-facing amenity terraces that overlook The Green. The South Rental building's rooftop terrace includes space for an urban farm supporting future F&B retailers or a local farmer's market. On the North parcel, two large amenity roof terraces offer ample outdoor amenity space with breathtaking views. The south-facing lower terrace interfaces directly with



Shaping the Massing (cont'd)

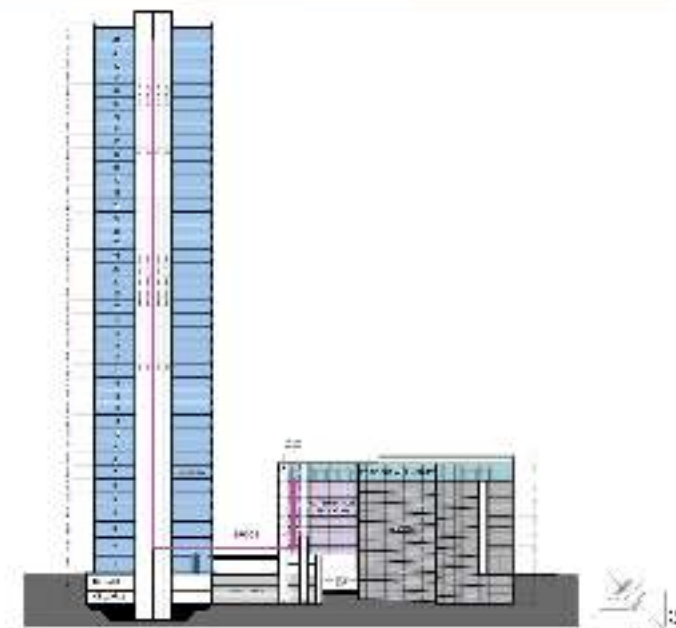
The Lackawanna Center has influenced and shaped the proposed building form on 16th Street. As the building section and renderings show, by setting back the bulk of the building along 16th Street, we have echoed Lackawanna's sectional relationship to the street to provide a more human scale for pedestrians walking 16th Street. This shift is emphasized by the use of different materials in the base from the towers above. In addition to informing the massing, the Lackawanna provided a reference for facade pattern decisions including subtly highlighting horizontal banding in the tower framing and incorporating divided light window designs.



Consistent materials used throughout to unify the development

5555 Houston Professional Project 2023

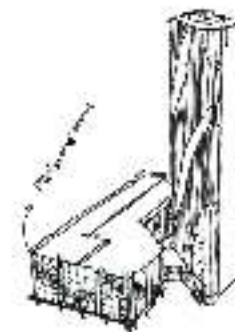
Office: Mandel Architects LLP
 Role: Designer - facade Design and 3D Modeling
 Project in Charge: Amar sen
 Project Year: 2023
 Project Location: Houston Texas
 Completion: Request for Proposals



A. ARTICULATED



1. TOWER TAPERED WINDOW

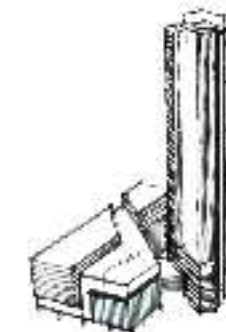


2. MESA TAPER



3. TOWER JOINTS

A. VOLUMETRIC



1. TOWER TAPERED WINDOW

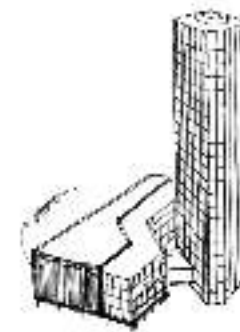


2. MESA TAPER

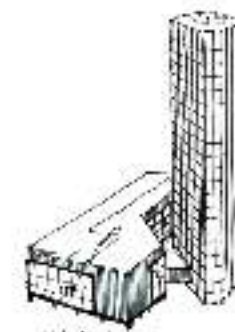


3. TOWER JOINTS

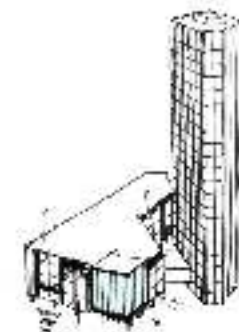
A. GRID



1. TOWER TAPERED WINDOW



2. MESA TAPER



3. TOWER JOINTS

A RIVER RUNS THROUGH IT

Competition 2017

Respect the history of the Han River and change with time. It makes a landscape that grows.

The Han River was formed naturally and the only changes that it had were also of natural origin. Its harbor was unusually broad and the white sand totally covered the beaches, making it attractive to many people. They were coming there from many towns around just to have a swim and enjoy the beautiful moment. Nowadays, the Han River is a well-known place as well since besides its harbor, many people find use of it as a location for fishing, boating, skating and other types of entertainment, while such functions as chow and ice picking also received the application. Despite the fact certain functions still exist till now and some of them have even been restored, the structure in general is missing a proper foundation for allowing the general crowd to fully enjoy them.

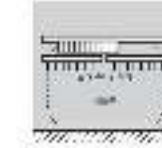
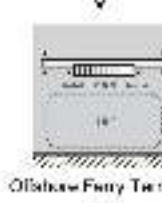
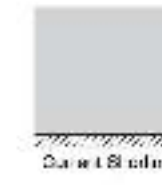
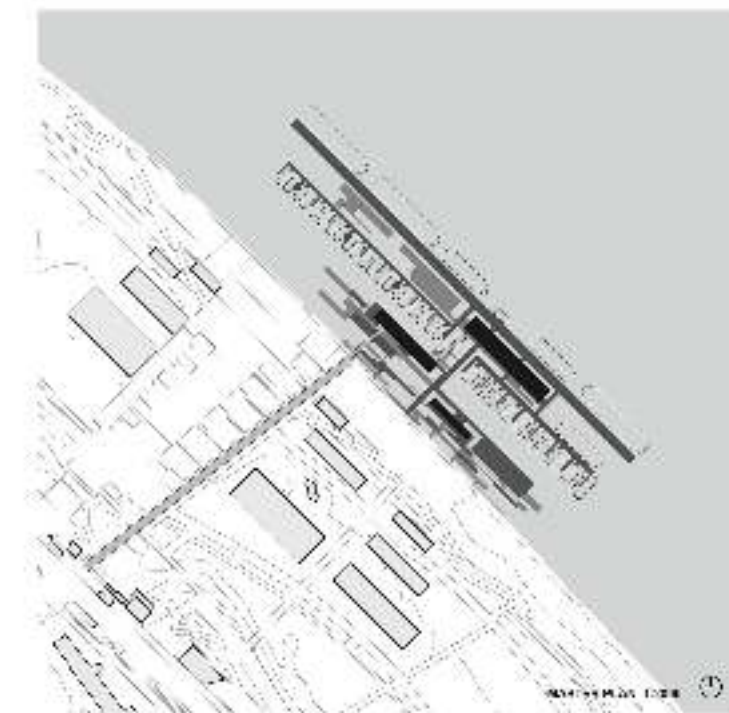
The Han River's cultural functions have been a subject for restoring ever since the 2000s when a number of projects have been launched for this purpose. Yet all those projects shared a common aim of pretending to restore the original look of the river, including a separate item that was commonly recalled as a river island. However, there is a contradiction that emerged based on the fact that many people appreciate the Han River the way it existed for the past decades and returning it to its historical way could be the solution that would not have found support among the citizens. Finally, exterior renovation of the river look would not be enough to return its core value from the past.



Change of Site Line



Current River and New Development

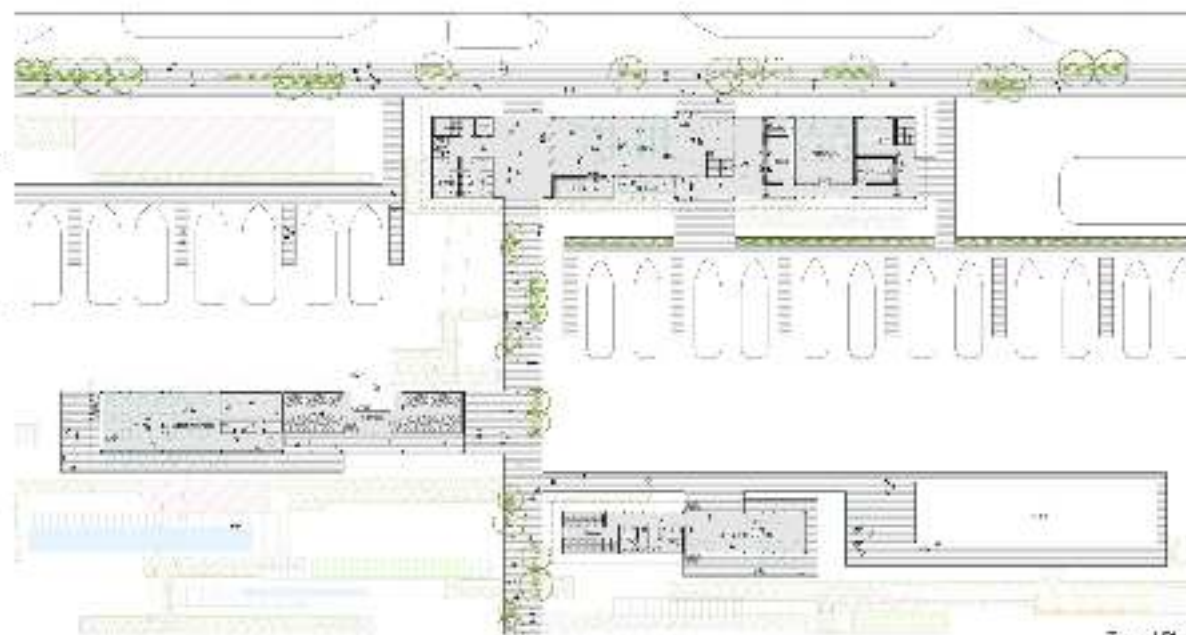


Suggestion

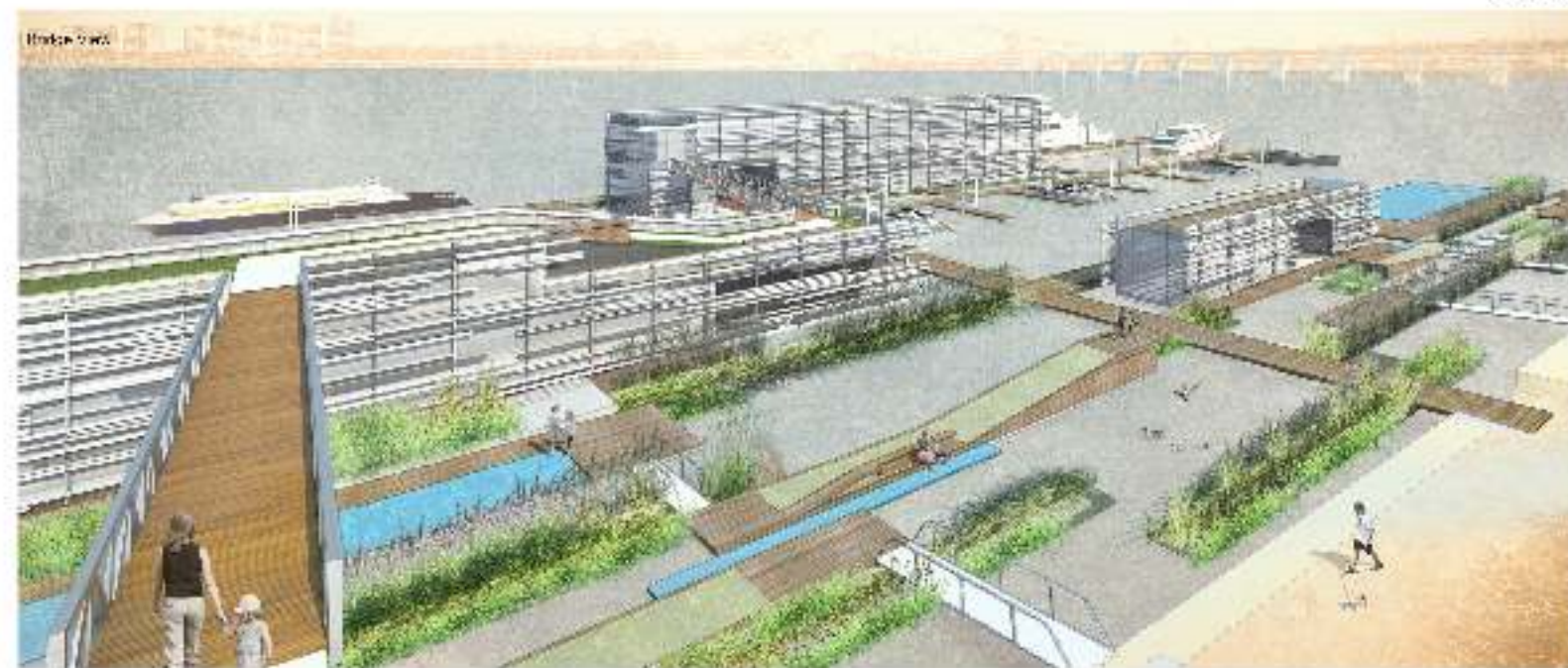
1. To allow the functional program of marina operate safely and efficiently, the 20th-century functions and river is totally suitable, therefore, fiscal facilities that would function as breakwaters, marinas, and terminals on the river will be maintained while adjusting the current bank line of the Han River.

2. Alternatively, a deck should be installed between the river and marina facilities to facilitate the activities related to the landscape in the Han River.

3. Considering the vicinity of this deck, the underwater landscaping reminding the original scenery and presenting it, is to be performed. It will show the way separate elements of the changing ecosystem provide and grow, which can be implemented through sedimentation over time.



Topical Plan



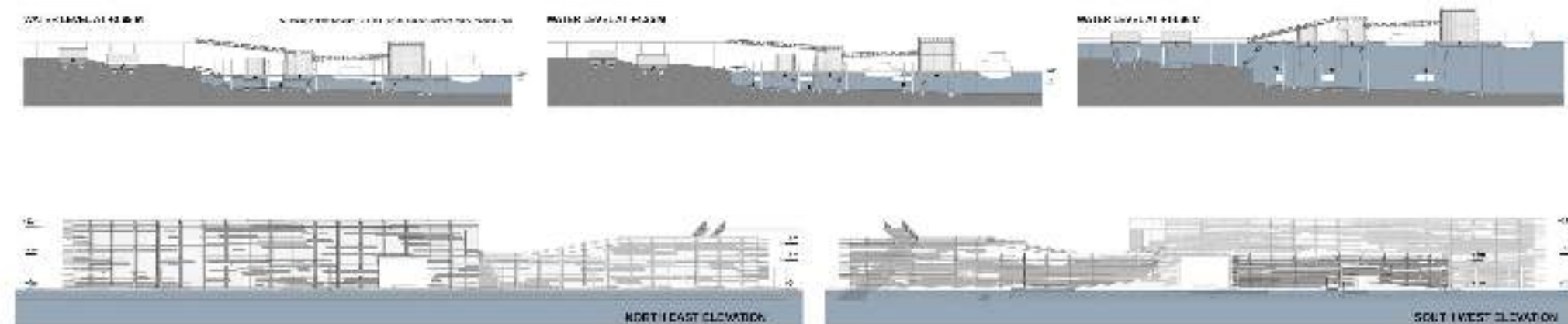
Bridge View

Programmatic Diagram



Consequently, the attitude of people towards the river has had a significant shift, as the river now looked absolutely differently than it did before and did not have the previous entertainment functions anymore. Even though people changed the river's look dramatically in the twentieth century, this guaranteed it will remain flood-free, and the Han River has become a part of our city's half-a-century-long historical and environmental heritage.

Aerial View



NORTH EAST ELEVATION

SOUTH WEST ELEVATION

MIND BUILDING PROBLEM

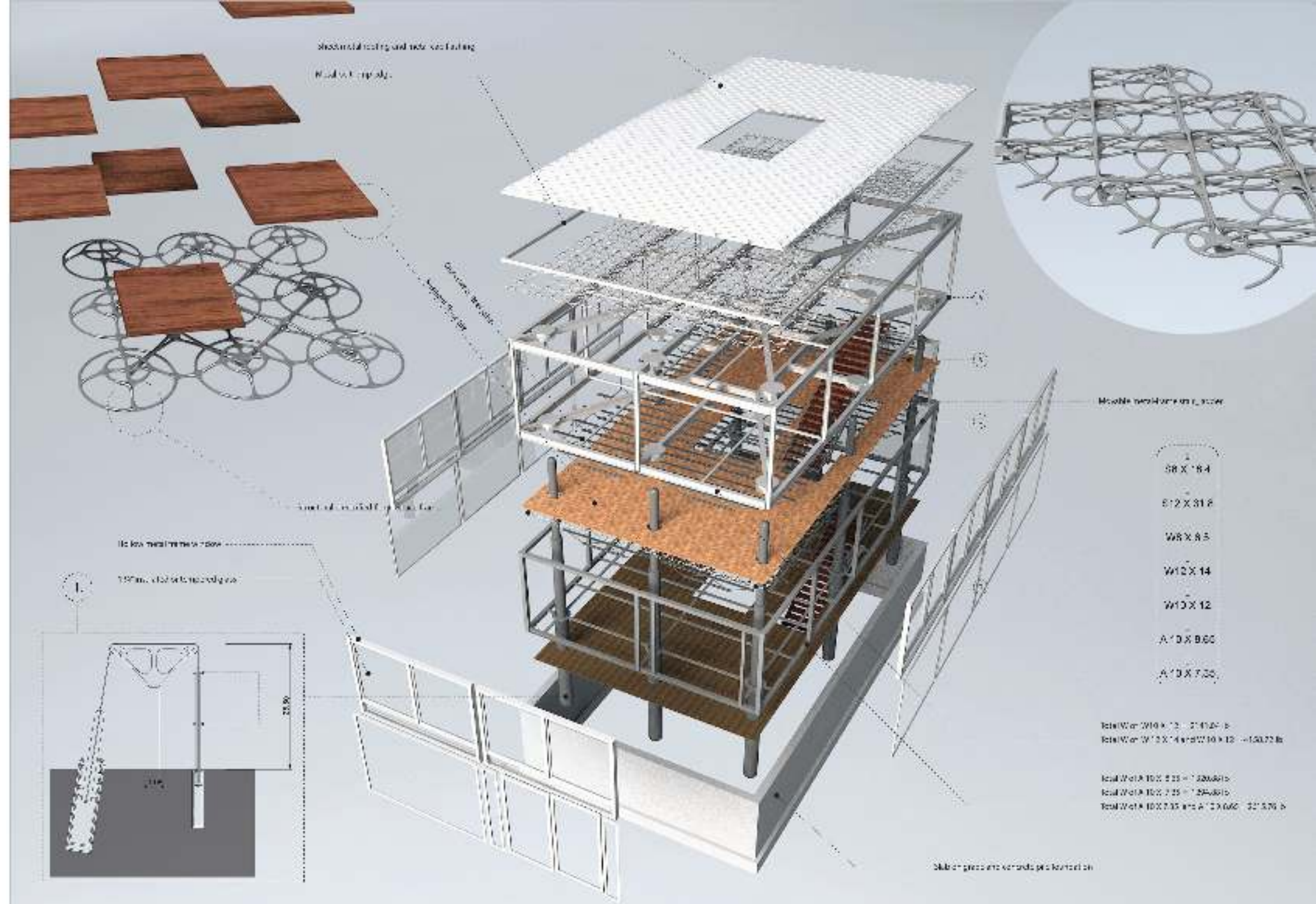
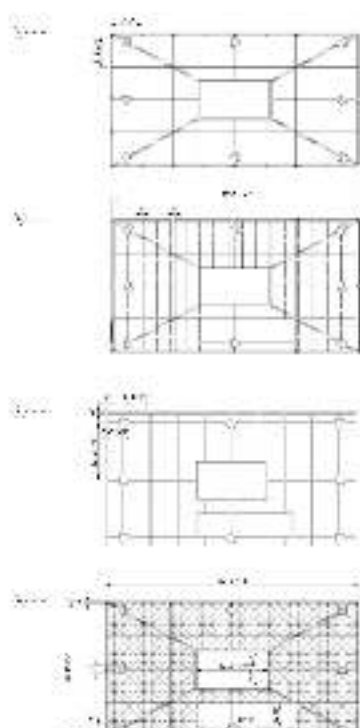
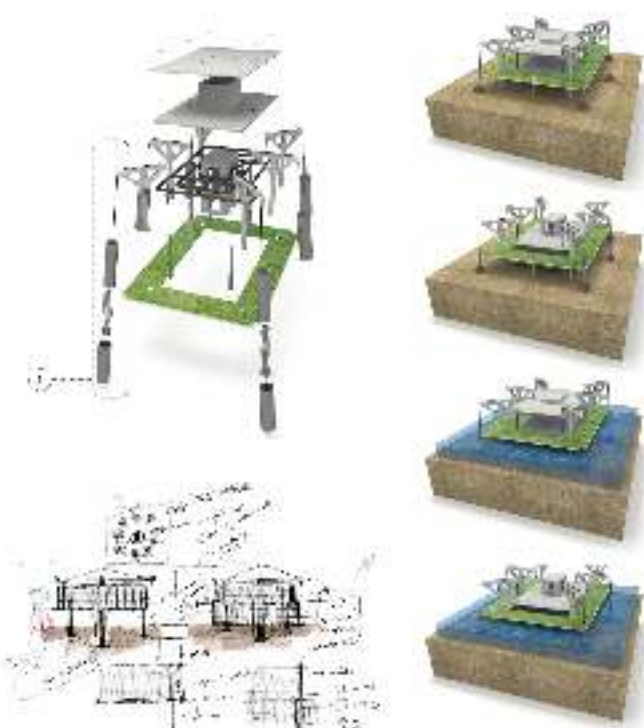
Architecture and Infrastructure, Ocean
GASPP SP 2013 New York Rockaway
Critic: Michael Bell, Zachary Kostura,

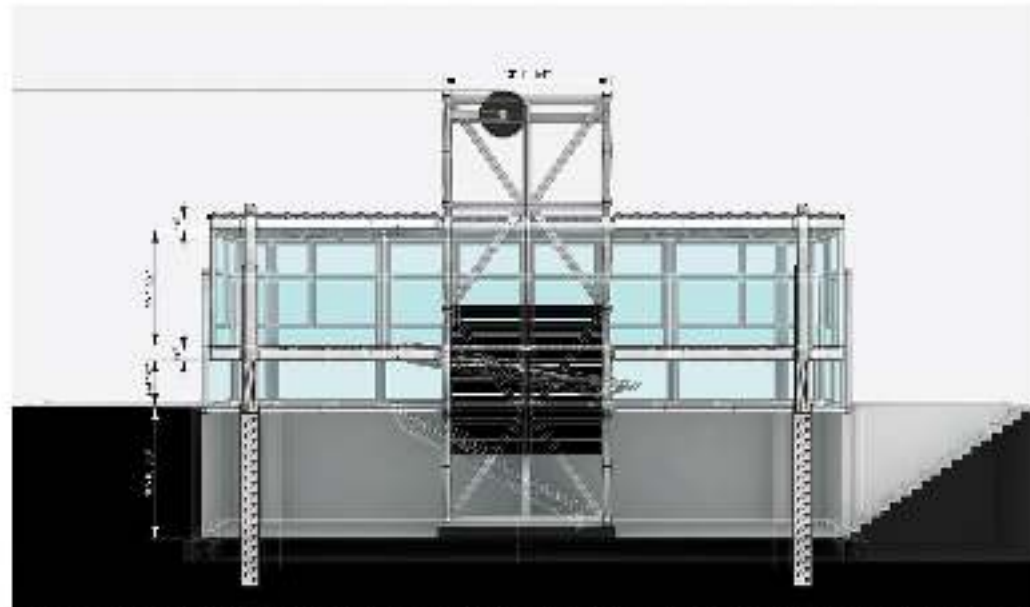
The studio focused on developing specific new architectural and infrastructural proposals for New York City in the after of Hurricane Sandy. In an effort to bridge immediate need and the academic resources of a university and school of architecture our work will focus on the NYS 2011 Commission report created for the Cuomo Administration with professional research and expertise guided by Arup, New York.

In the Rockaway, Breezy Point, Staten Island and elsewhere along the New York and New Jersey Coastlines, conventional timber balloon frame houses were largely destroyed by the storm surge, while multi-story concrete buildings withstood the storm surge and persevered structurally, but suffered devastating loss of basic building services.

Loss of these services led to a largely invisible and persistent danger to occupants that was shadowed by the visible destruction of more delicate single family detached homes. Many questions arise from these circumstances. The studio will follow a series of goals outlined in the report and on work specific to Arup's internal studies.

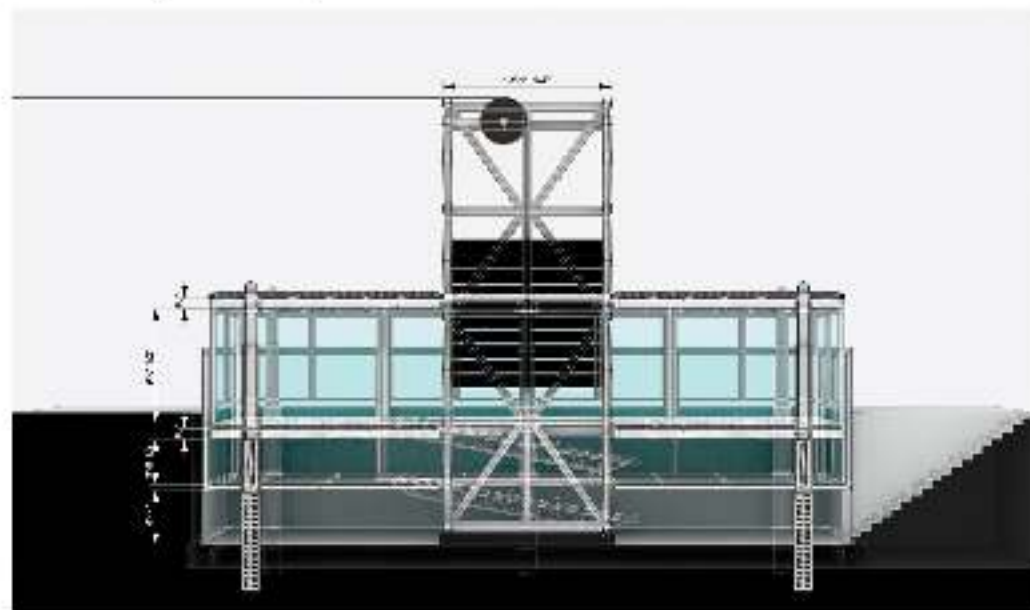
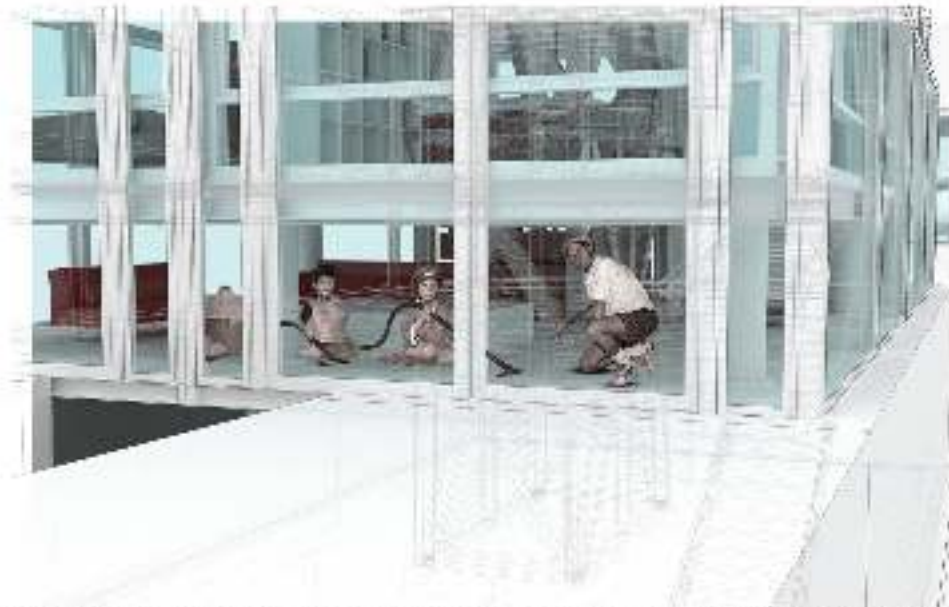
1. Rebuild Smarter
2. Encourage the use of Green and Natural Infrastructure
3. Transportation
4. Protect Coastal Communities
5. Energy
6. Insurance





Stage 02

Building and space seemed to have been asked to consider the contrast between structure and what the new structure is. When we look on the substructure "flow" component, we find the contrast between the structure and the space. And when we move on the substructure "flow" component, we find that the contrast between the structure and the space is not only a contrast between the structure and the space, but also a contrast between the structure and the space. (Urban Knight)



Stage 03

The mind body problem: the question on the existence of our two physical minds since our connection. The mind body problem: the question on the existence of our two physical minds since our connection. Two things are no doubt: if our minds can make us physically sick, the computer is very real, and then we can see it. This is not a question of the validity of these problems. Some say that a computer is the exposure of people in a world that does not exist for human beings. People do this because they want to work a certain way, and then they work in the other. Their perception is distorted.

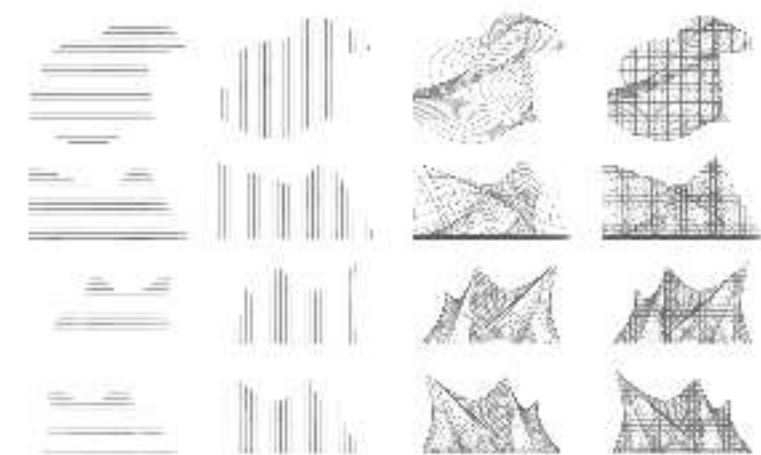


We are like squirrels trying to understand quantum mechanics; it just is not going to happen. Our mind just may not be built to solve this sort of problem. Instead, it may be composed of dedicated, domain-specific "modules" devoted to solving local, specific problems for an organism. We are not built to solve the problem; it is cognitively closed to us.

MISPRISION

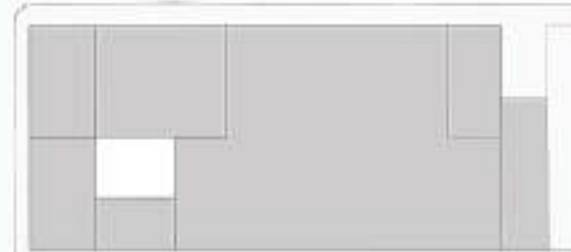
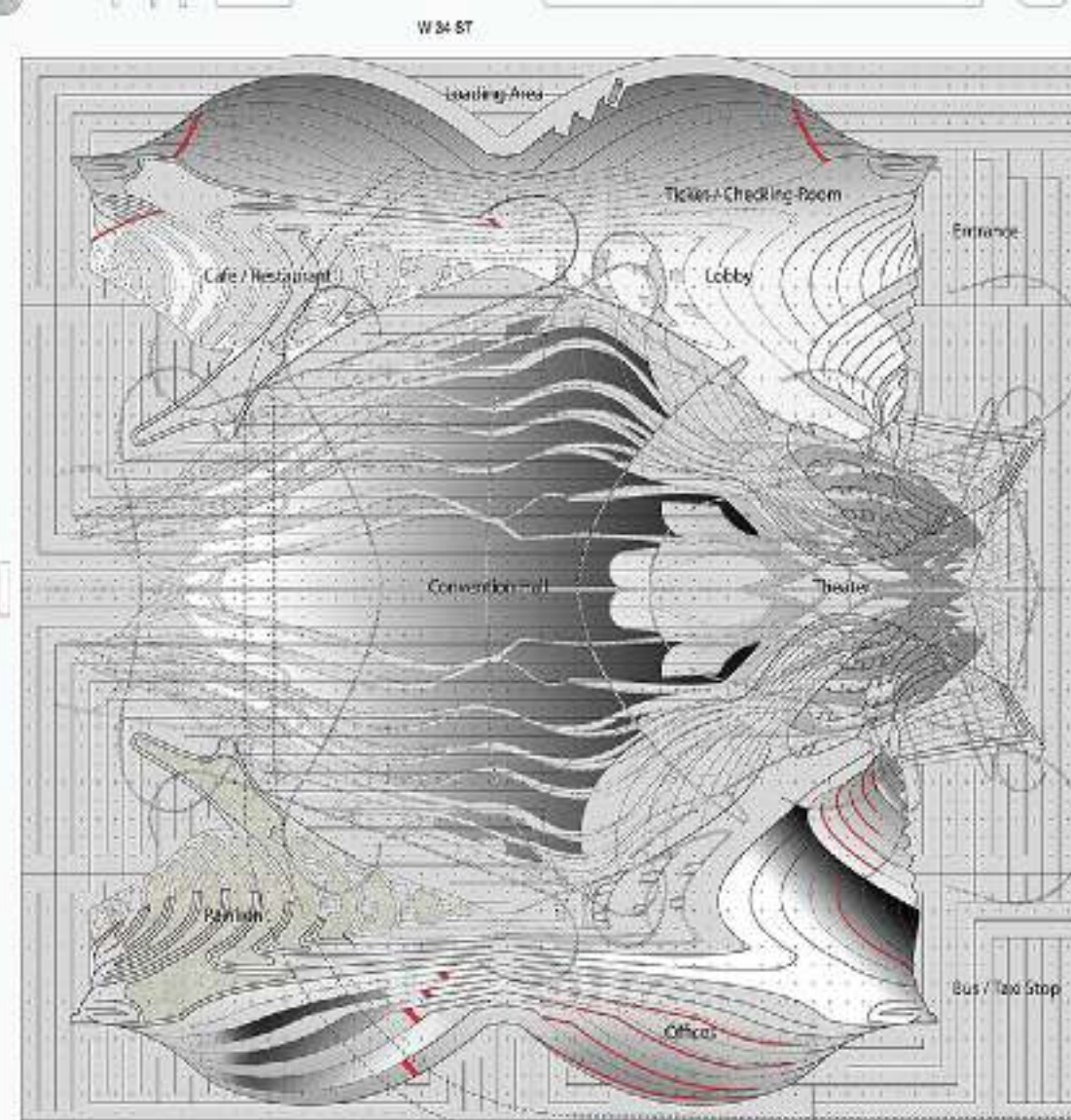
GASPP SU 2012 New York, Manhattan
Critic: Nanako Umemoto

This project will initially focus on the analysis and creative "misreading" of a canonical 20th century pavilion by one of the Modern architectural masters. The analysis of the building will ask me to extract a feature or trait from the pavilion. I will then step down in scale and through a process of complex repetition use the extracted traits in the design of a new pavilion. Concurrently, furniture elements for the pavilion will be designed based on the internal logic of the extracted traits. For the final project, I will utilize the new pavilion as a design model to develop a middle scale building with a new program which is convention center and site. One of the virtues of the pavilion typology is its flexibility, relative simplicity, and its historical capacity to embody a comprehensive set of architectural concepts within essentially one envelope. It has served both as the test bed par excellence for the architects' most radical imaginings and as model for larger structures with more complex programs. In the pavilion, program considered in term of use remains relatively flexible and may house a wide range of programs of like scale with equal ease. The focus of this part of the project with regard to program will be to shift emphasis away from issues of used towards programs for new relationship between ornament, structure, tectonics, and material effects. A single space need not be a homogeneous space. One of the aims of this project will be to explore complex repetition as a way of developing a space that is varied yet coherent. It will have the capacity to create a wide range of ambient conditions through the modulation of repetitive elements through creative misreading in the process of misprision.

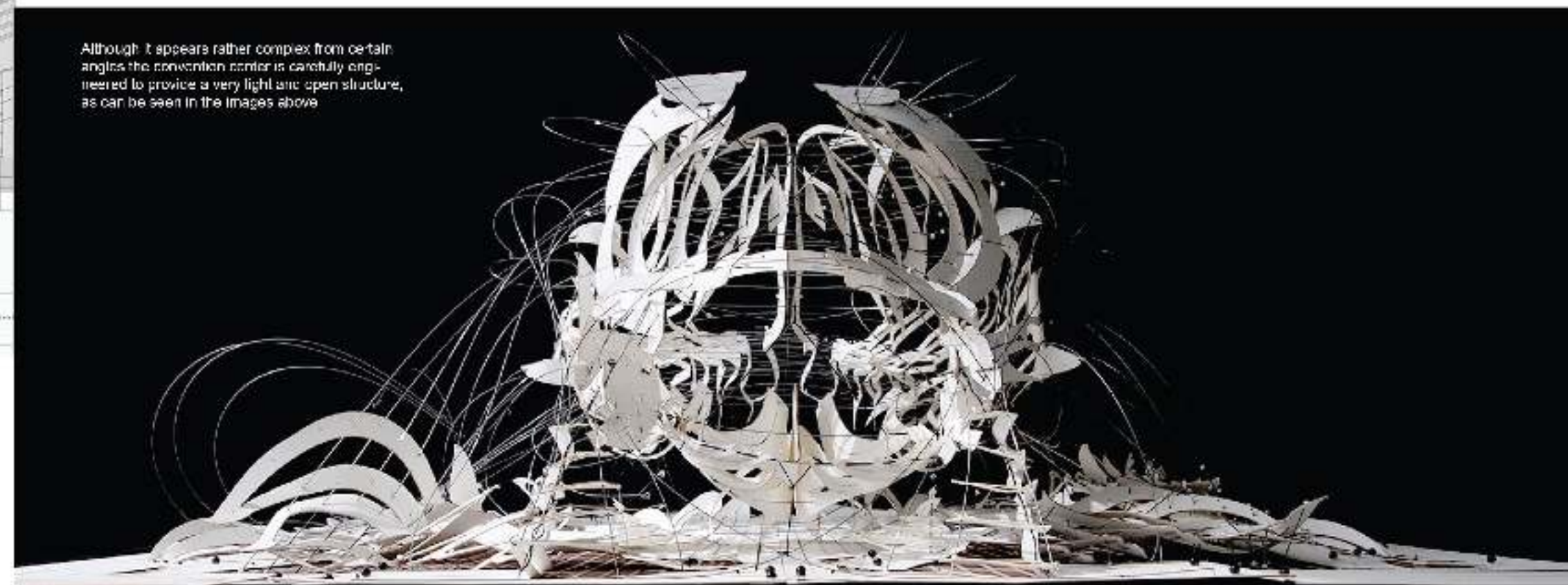


The use of form of Philips Pavilion the exterior mesh of the pavilion makes an interesting contrast between essential material and specifically form of the structure by grafting social pattern onto a pure geometry of pavilion.





Although it appears rather complex from certain angles the convention center is carefully engineered to provide a very light and open structure, as can be seen in the images above



THE DIALOG

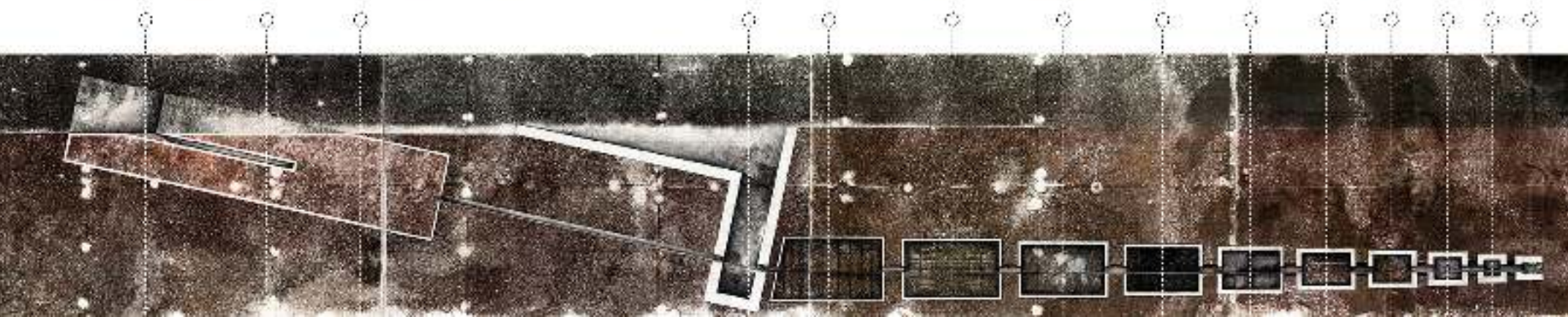
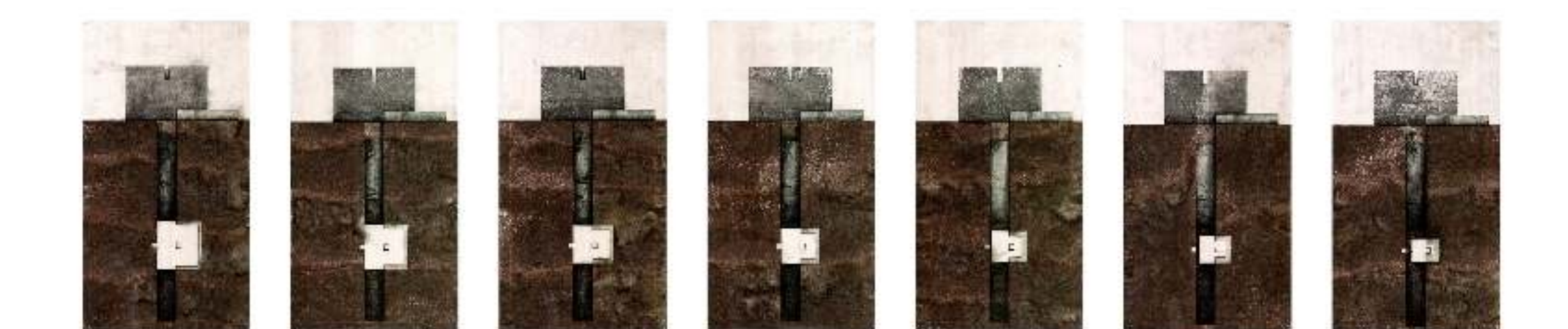
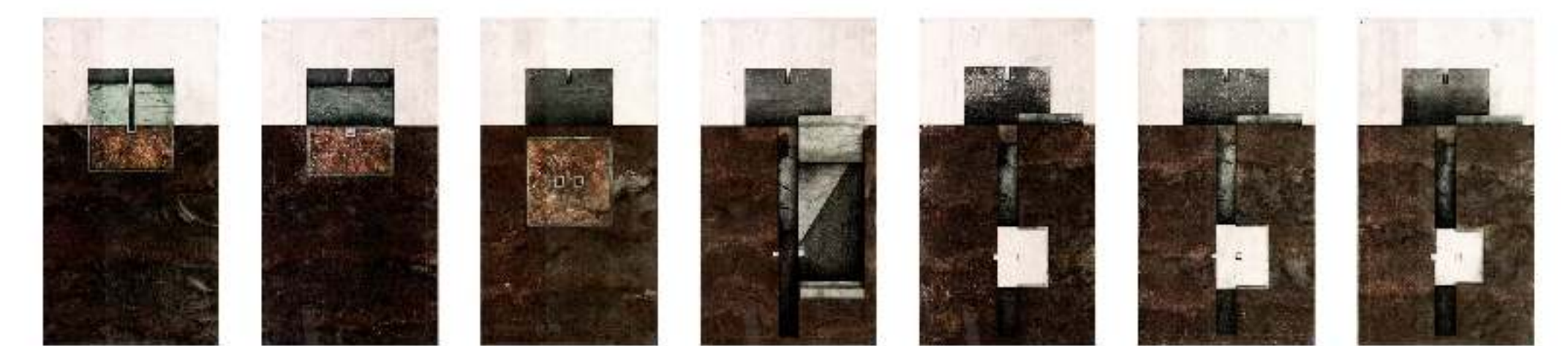
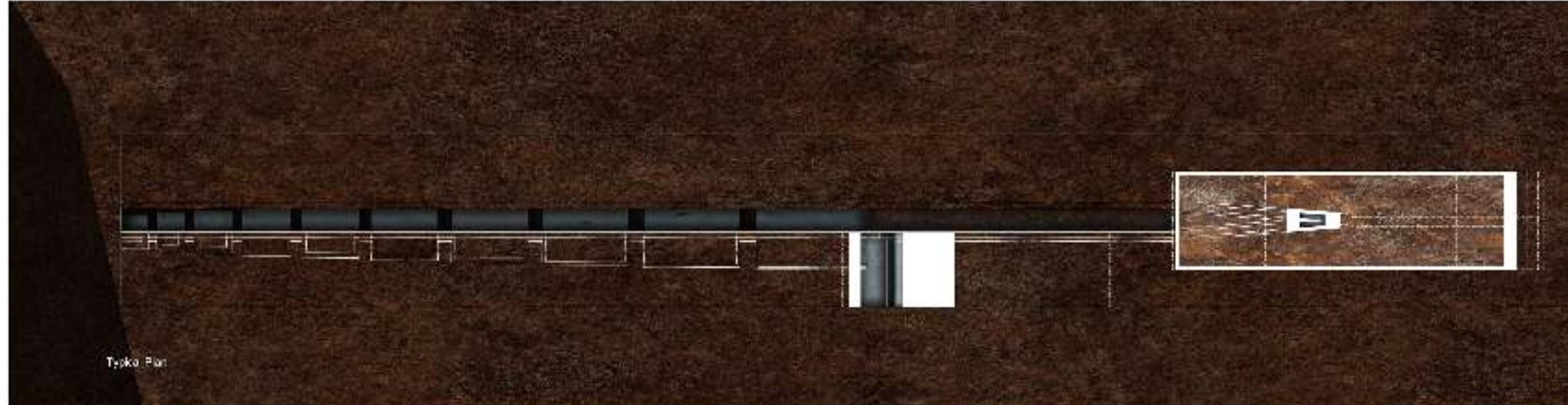
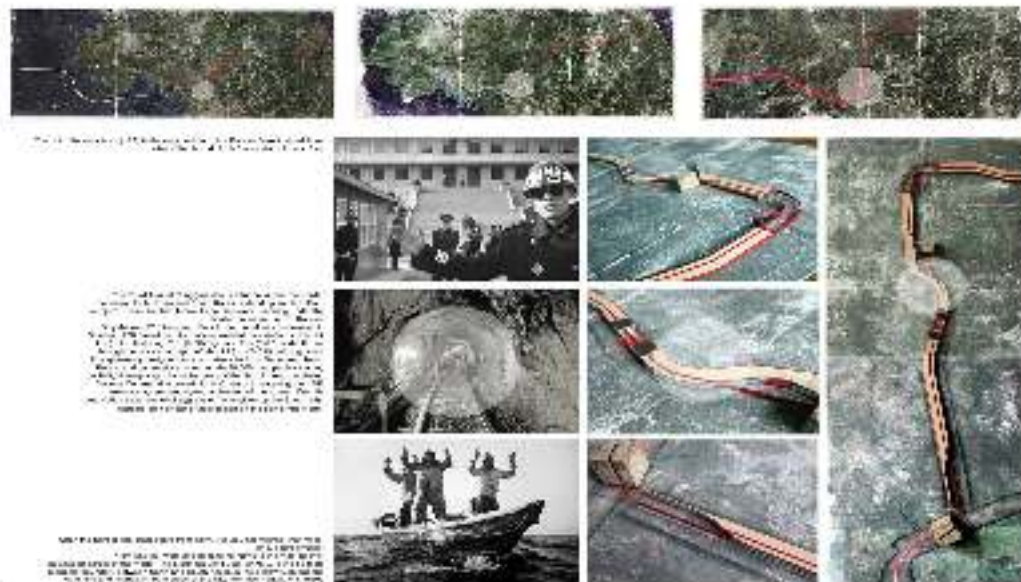
Degree Project, 2012
The Borderline, Republic of Korea
Critic: Eric Wong / Ran Oron

Even though it is very honest and readable condition; however, the spaces from our memories still concern others the lack of preparation for the existence. To prove what we know is right, we began to seek another term to reconcile conflicting opinions between illusion and reality.

Site is the Third Tunnel, South Korea, located on 3.8 Line, 1.7 km (1.1 miles) long, 7ft wide, long prepared for an invasion of North Korea. As we studied with the question of a sense of distance, feeling to us so near and yet so far and collected all kinds of facts subjectively and objectively, we were also interested in studying the distance and the tension between North and South, two different origins.

The program is a History Museum of two different stories of Korea. It is composed by the collaboration between two different points of view and telling the reconstitution, similarity, and conflict of the integrated imaginary spaces in memories. The sign and hints of the spaces exist within the story and cause the plentiful, deepened, and enriched storyline that forms interrelation, depth, and density of spaces. The programmatic spaces are deepened by these elements as our memories. The programs are details or moments that composed of the story such as the relation and condition of existence of memories.







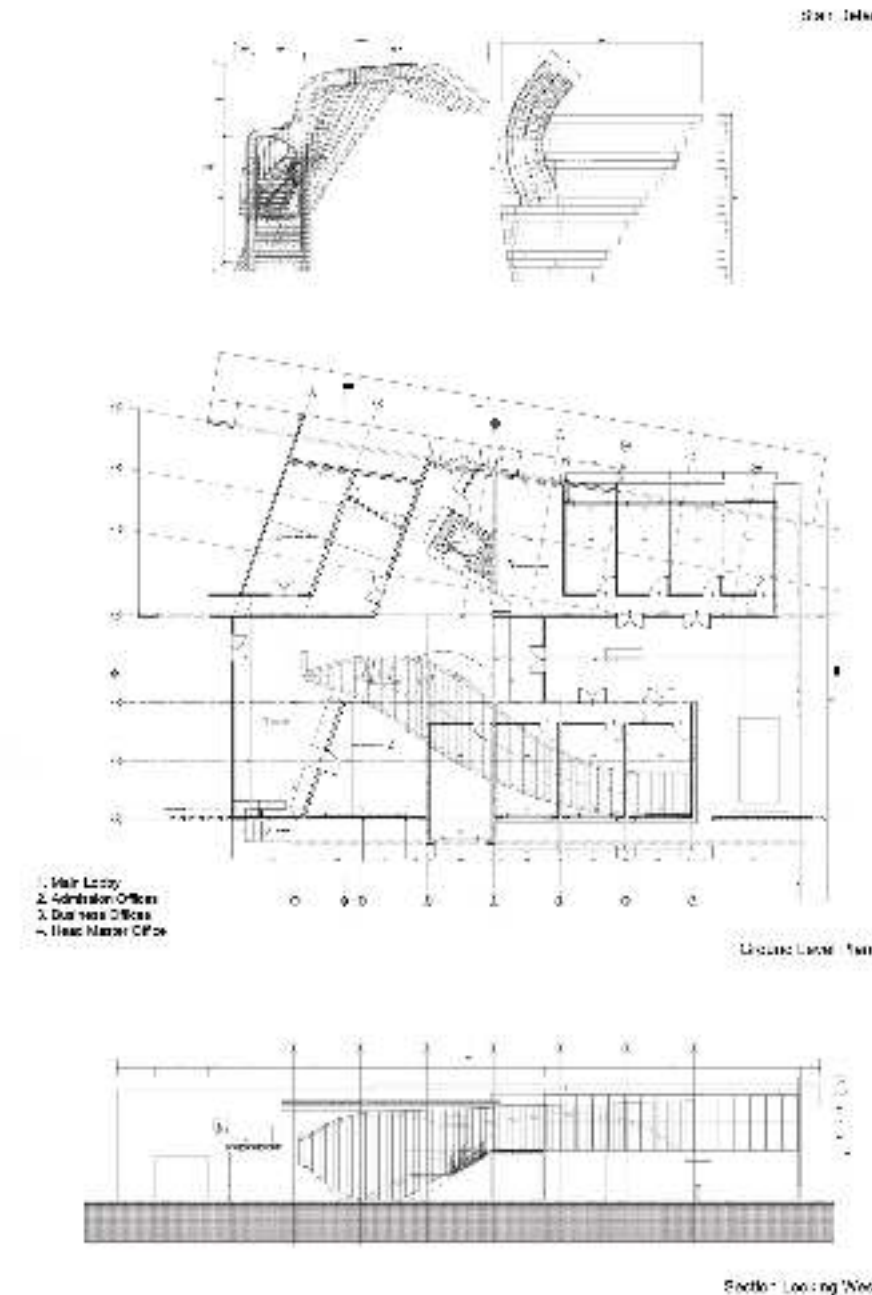
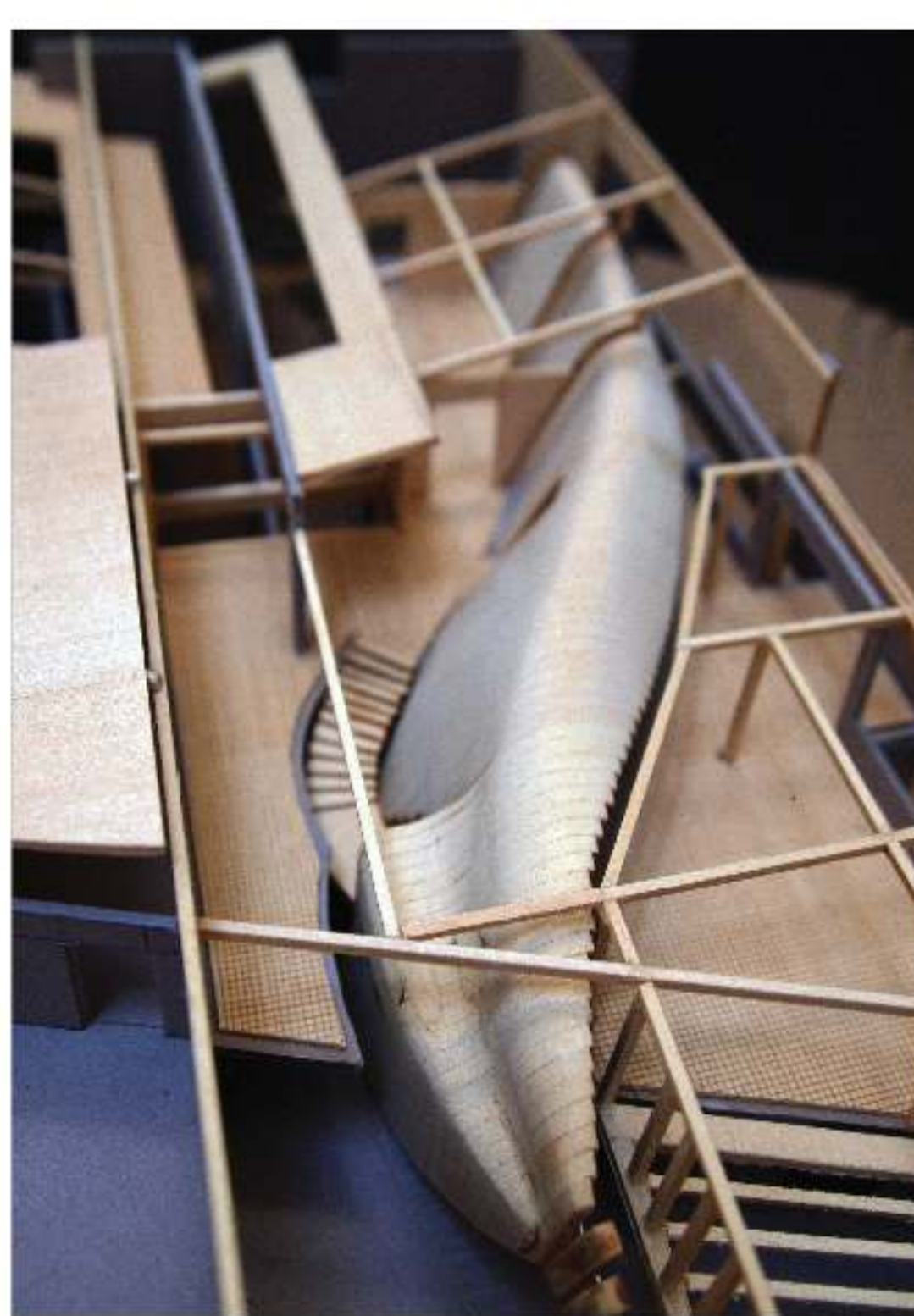
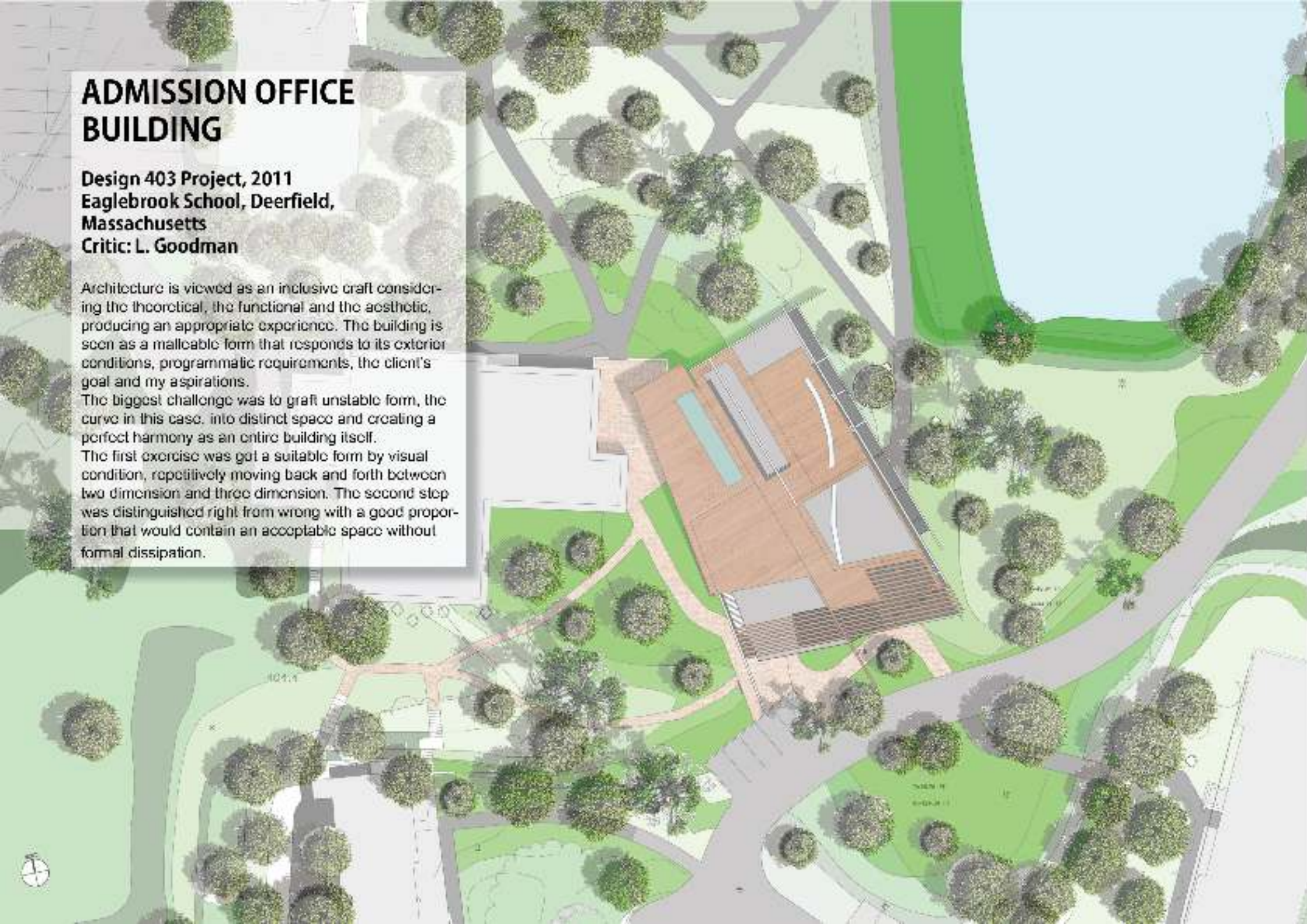
This final section drawing shows the tunnel that was discovered in Oct. 1979 based on information provided by a defector

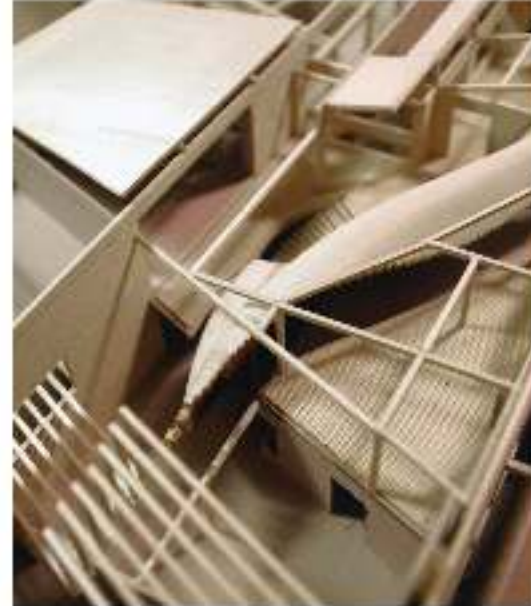
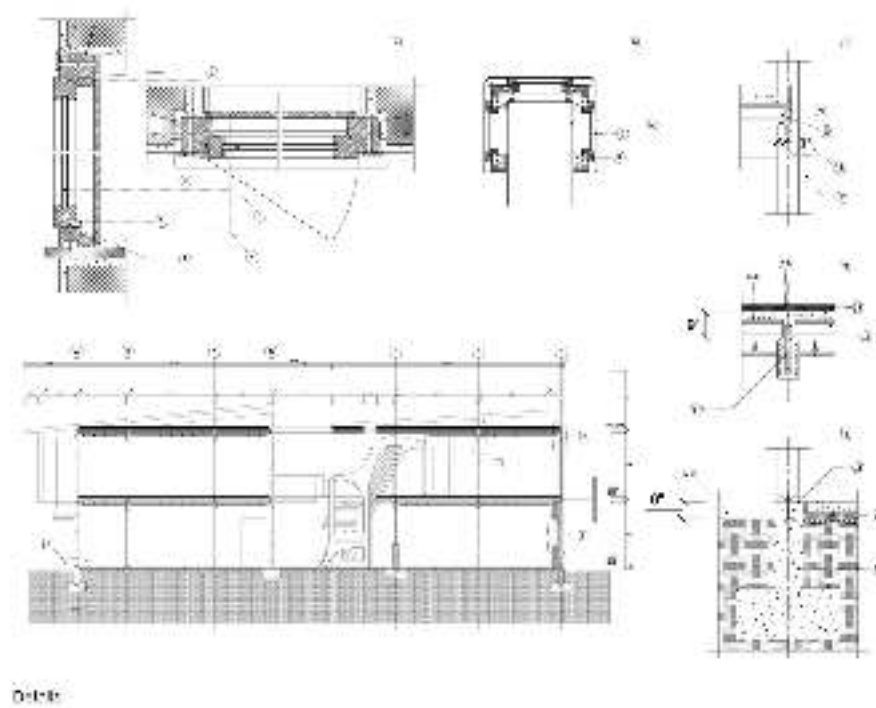
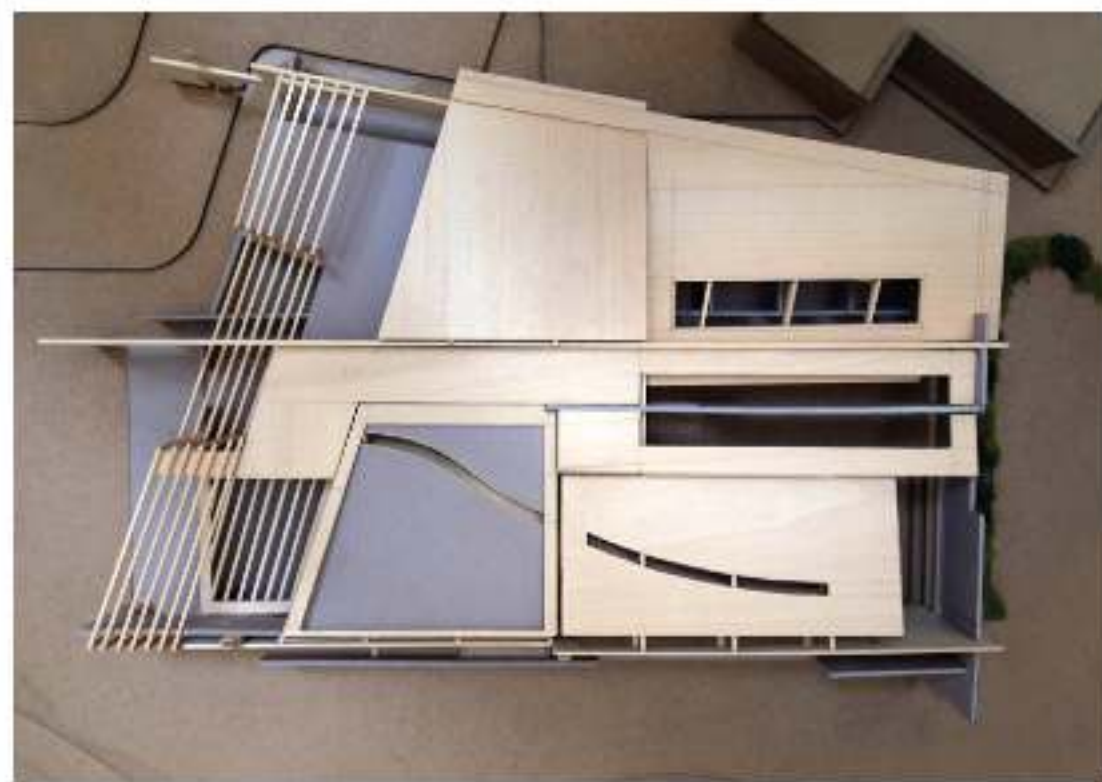
Our initial propose is to reverse the idea of tunnel to cause another invasion in our own way of understanding. The place can be described as a museum or archive where people lose and gain the information to chose their desires and the ideas of belonging. Space will provide another term of anguish while decision making certain point of view between individuality and many others. As we experienced exercised to retruce the course of our life time, then different version of chambers will offer and stimulate us the standard to determine factors in our choice of fixed ideas. In another side of tunnel, the vestige of history between North and South will be buried as an archive and shelter at the same time.

ADMISSION OFFICE BUILDING

Design 403 Project, 2011
Eaglebrook School, Deerfield,
Massachusetts
Critic: L. Goodman

Architecture is viewed as an inclusive craft considering the theoretical, the functional and the aesthetic, producing an appropriate experience. The building is seen as a malleable form that responds to its exterior conditions, programmatic requirements, the client's goal and my aspirations. The biggest challenge was to graft unstable form, the curve in this case, into distinct space and creating a perfect harmony as an entire building itself. The first exercise was to get a suitable form by visual condition, repetitively moving back and forth between two dimension and three dimension. The second step was distinguished right from wrong with a good proportion that would contain an acceptable space without formal dissipation.





MUSICAL CITY WITHIN THE CITY

Design 402 Project, 2010
Campidoglio, Rome, Italy,
Critic: Lawrence Zeroth

This is an institution and exhibition complex that sits on front of Campidoglio in Rome, Italy.

This building consists of three main programs: an auditorium, a gallery, and an institution. Due to its extremely heavy duty of historical importance of the site itself, the style, the question started from how to connect the ideas of condition between the Campidoglio on the top of the hill, done by Michelangelo and the space I created.

The approach started from respect of what exists around the site, studying and analyzing immense amount of precedents. The main focus in this design is to provide communication through on what exists and what will be in the future and the rhythm of tension and compression through different qualities of geometry and lighting conditions in one complex and how different programs join together, having specific relationship among them.



Imperial Era



Medieval Era



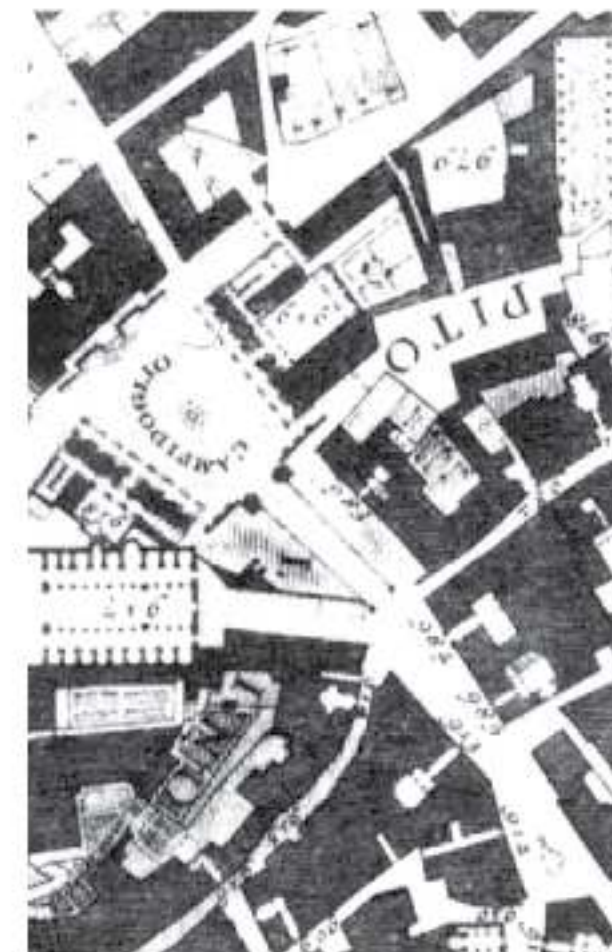
During its use
as a convent



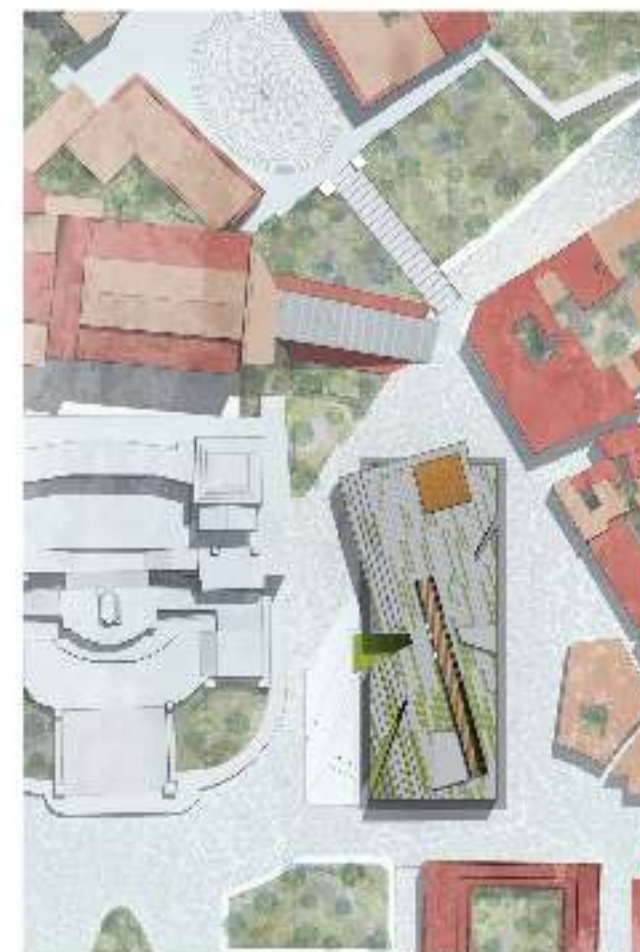
Recovery under
Fascism

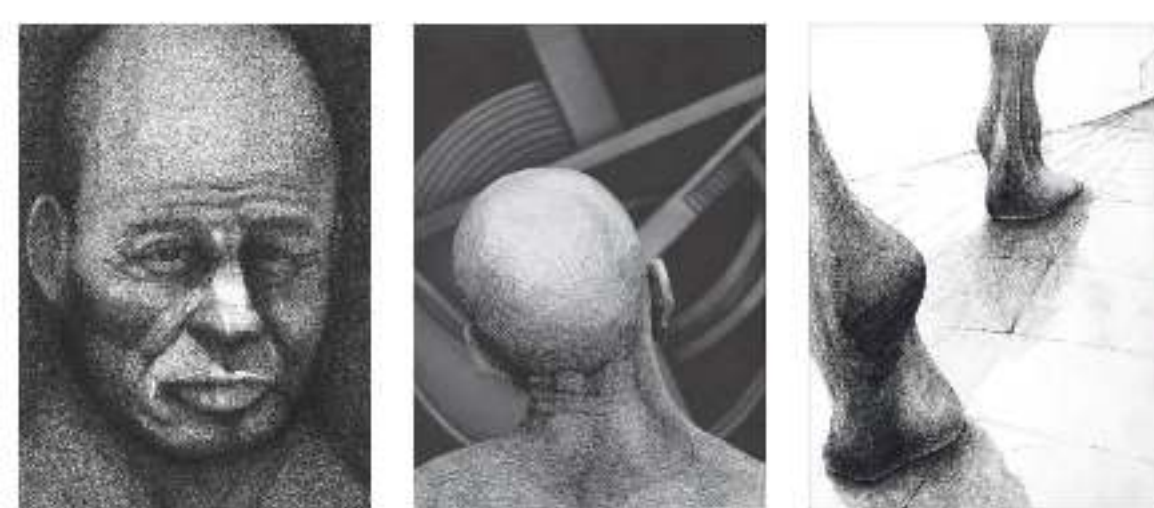


Today



no 192ap



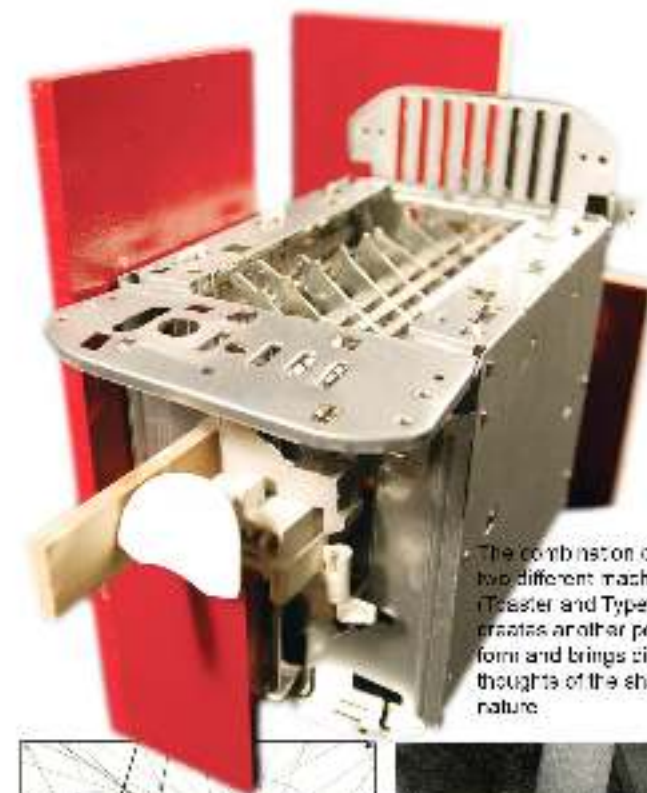
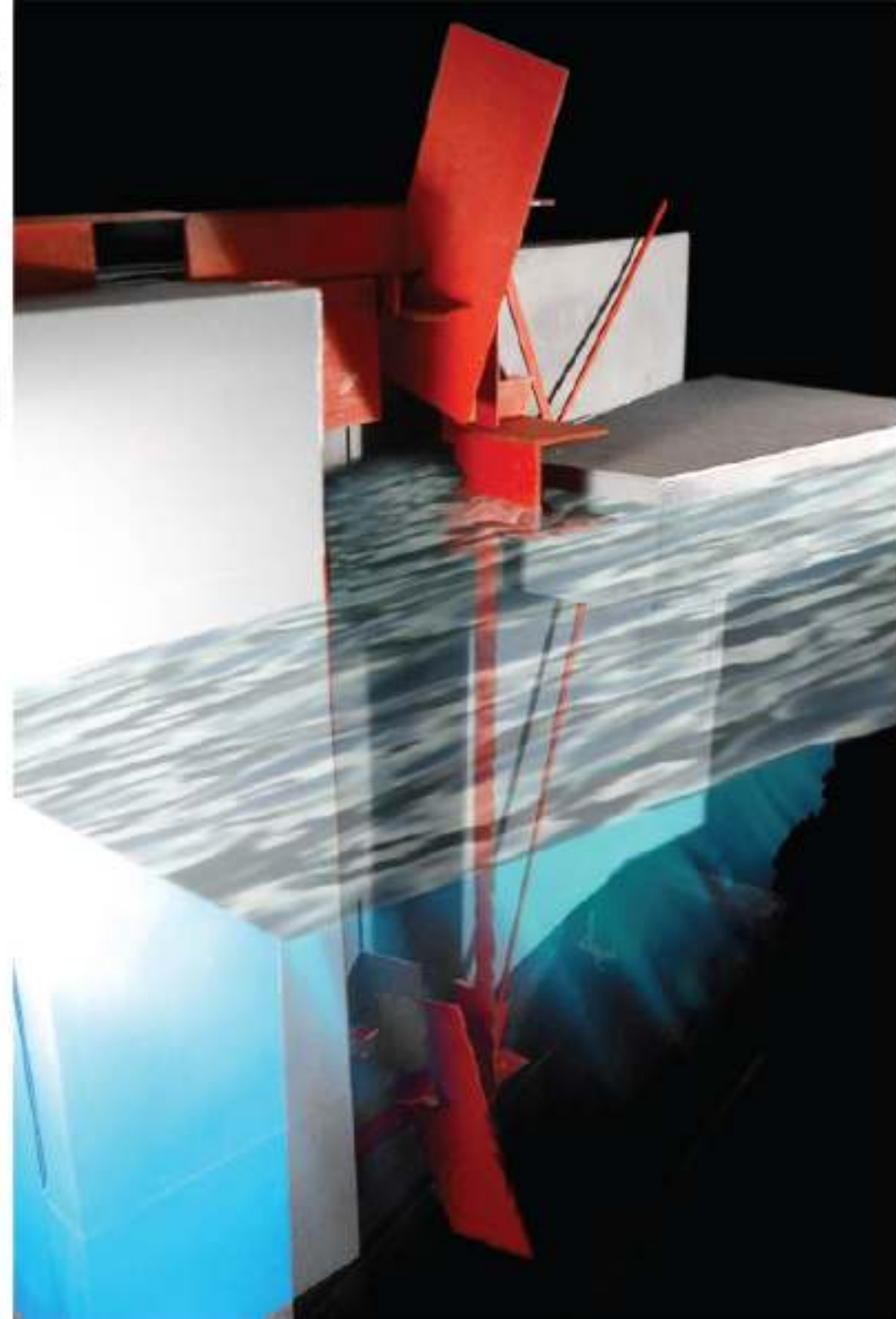


DUALITARIUM

Design 401 Project, 2009
Chong Suk Jung, North Korea
Critic: Gamal El-Zoghby

A secret syntax is invisible but actual in the architect's personal idiom in the visual language of his/her work. Such syntax which also operates in architecture's art-language is the evident link between the makings in the visual field and indications in the mental referring which is the core of this studio's method's discourse of inner experiential imagery.

The necessity of this syntactical ungrammatical fusion in the our generative sense at once in mode phase, memory phase, modeling phase enables the origination of a complex restorative thing (x) which will be initiated in the exercise. First exercise – strict application of the term symbol is used only in geometry for derivations between two interesting Euclidean Lemmas (skill) in four sequential transitional frames to articulate how it is being seen, independent of any mundane functions. Second exercise – strict application of the term figure only in machines is used for transmutation between two Morphis (functions) in three frames of exchange within.



The combination of two different machines (Toaster and Typewriter) creates another powerful form and brings different thoughts of the shape of nature.



The site, Chong Suk Jung, is located in North Korea where I have never been, will not be able to because of the historical reasons. The situations between North and South are so real, but we never realize because we became accustomed to the way it is.

Narrative (Scenario)

A judge abandons all of the things he became accustomed to over a long period of time to test his adaptability through the Dualitarium. He thinks that the reality proves his existence, but at the same time, his high adaptation and low emotion with poor imagination to the reality makes him injured to his existence.

He is breathing, but he does not know the existence of air, and the time has passed too long since his first breath for him to remember the first time he took his breath.

The time was too short for lots of knowledge and fame, but too long for one to realize one's existence. His definition of reality is endlessly feeling of existence.

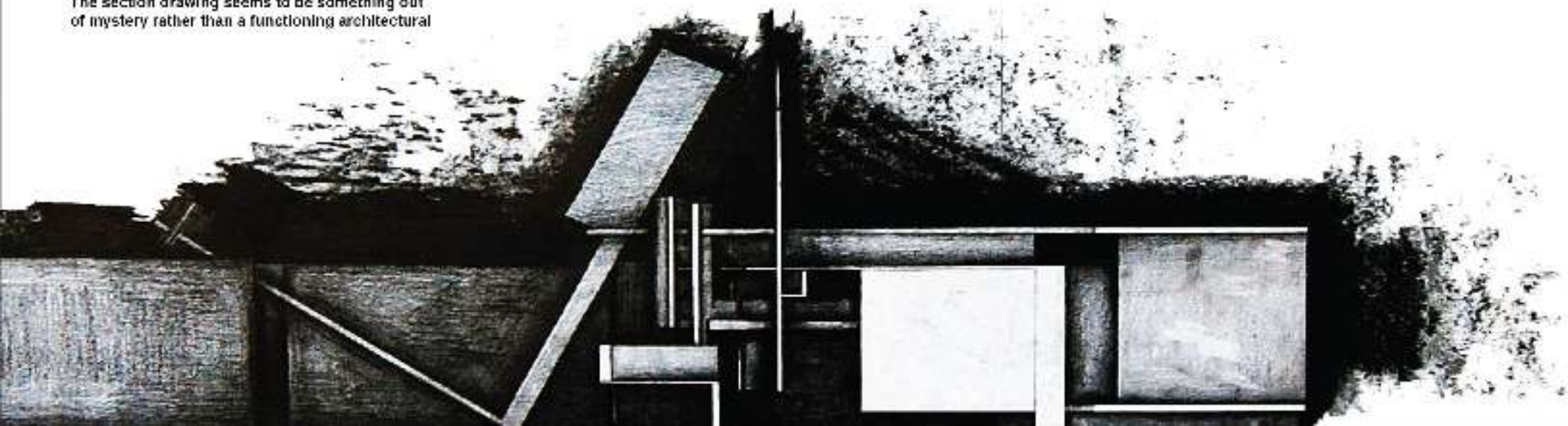
He no longer feels anything in the reality where he belongs and tries to find a reality in the fiction (fantasy).

Dreaming of a new space everyday with many possibilities that occur inside and earning pain from endless feeling of existence and new adaptation are the only ways to prove his existence. In order for him to feel strong feeling of existence and to send all his knowledge to the time that is left, he decides to become a fiction writer.

As a way for him to cut away all of his familiarity, he dives into a lake cave where his possibilities exist.



The section drawing seems to be something out of mystery rather than a functioning architectural



He studies Francisco Ferreras to make him know required patience, high lung capacity, and also a good judgment that can quickly register limit and return.

He who went down with indicator of expression started to feel pressure and pain, which he could not feel before in the reality's reality.

That space (another form of fixed thoughts) was much bigger, colder, and darker than what he had thought.

When he started to feel his limits, he finds the true pain and imagination. However, this happiness of finding only lasts a short time since he had no physical or mental strength to stay at the bottom anymore.

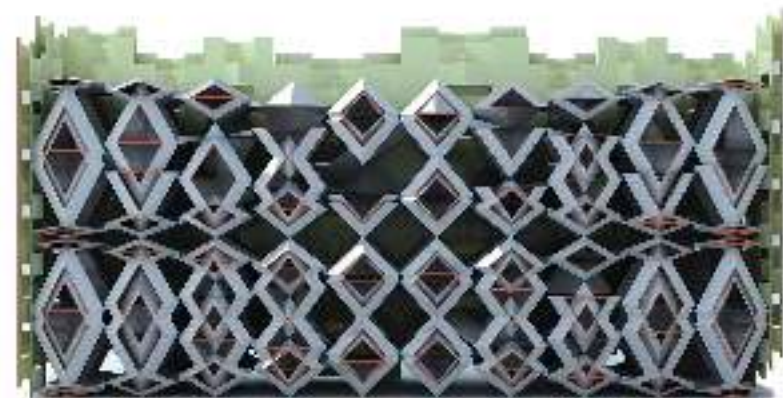
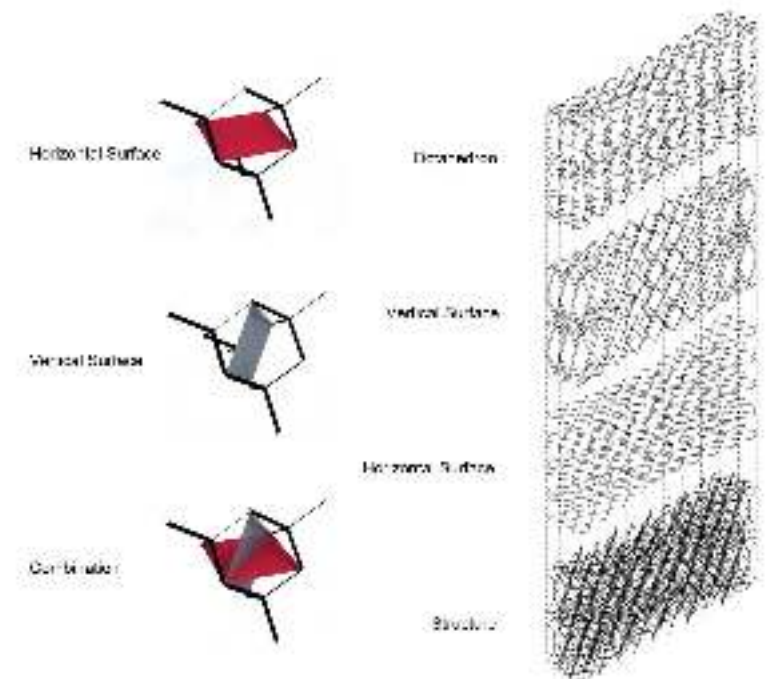
While climbing up, feeling both pain and pleasure, he feels his existence. But the feeling are so strong that he almost falls into another trap disguised as reality.



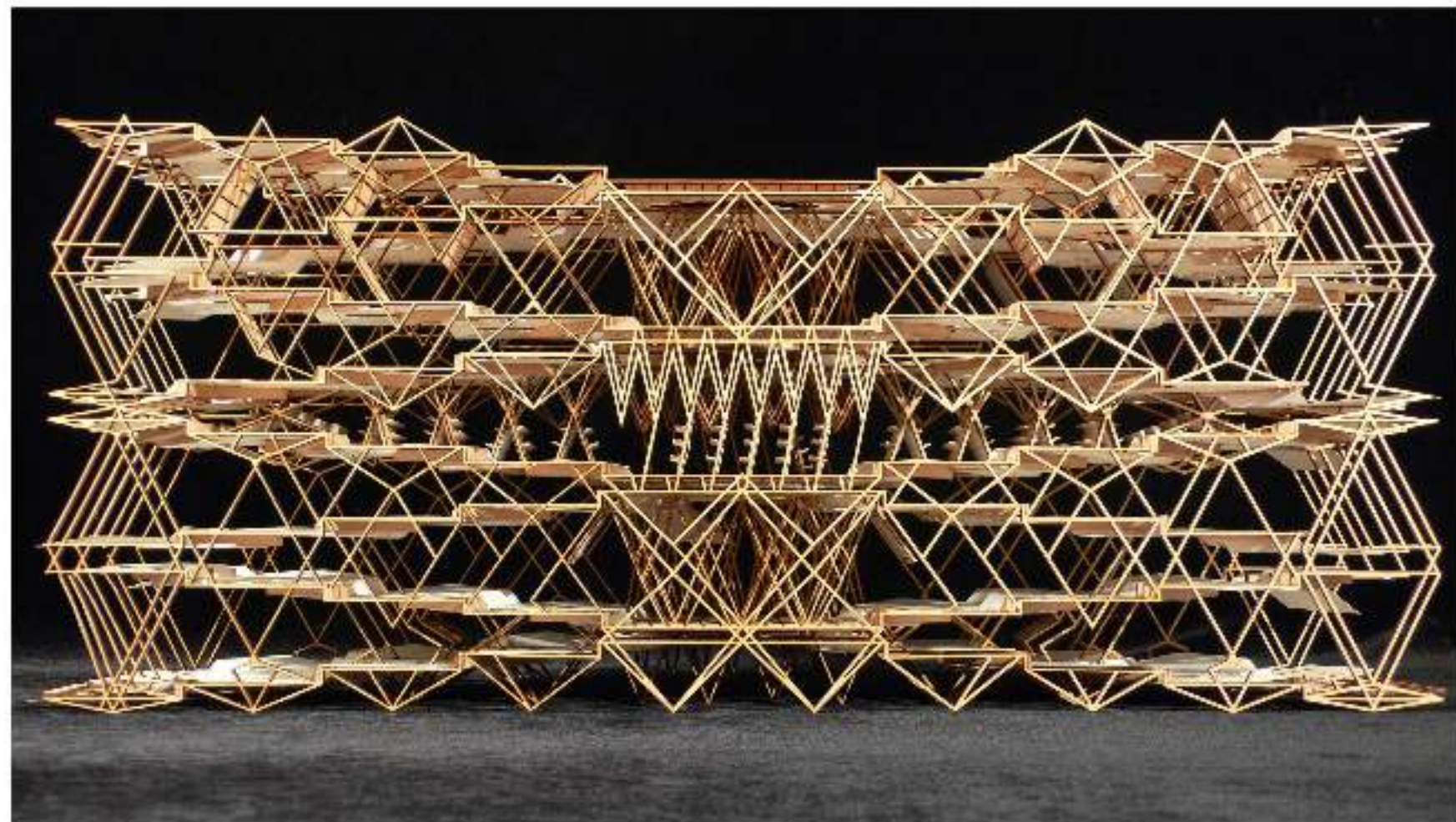
MEDIA ARCHIVE & COMMUNITY CENTER

Design 201 Project, 2008
Greenpoint, Brooklyn, NY
Critic: Jeremy Carvalho

As a material science, crystallography can evaluate typically invisible structural forces at an atomic scale that subsequently give rise to multiple phenomena at much larger scales of visible crystalline form. As a research model, this field of study suggests provocative applications for intricate spatial ordering systems, diffuse structural systems, and nonhierarchical yet coherent spatial organizations that occur naturally in crystalline mineral solids. Consequently, crystallography served as lens for proposing a Greenpoint Media Archive that might also respond to various inflections of site, structure, program and environmental control. Building system proposal attempt to create a diffuse condition of paradoxically solid transparency by integrating continuous pedestrian circuits with a lattice of lightweight composite structural components.



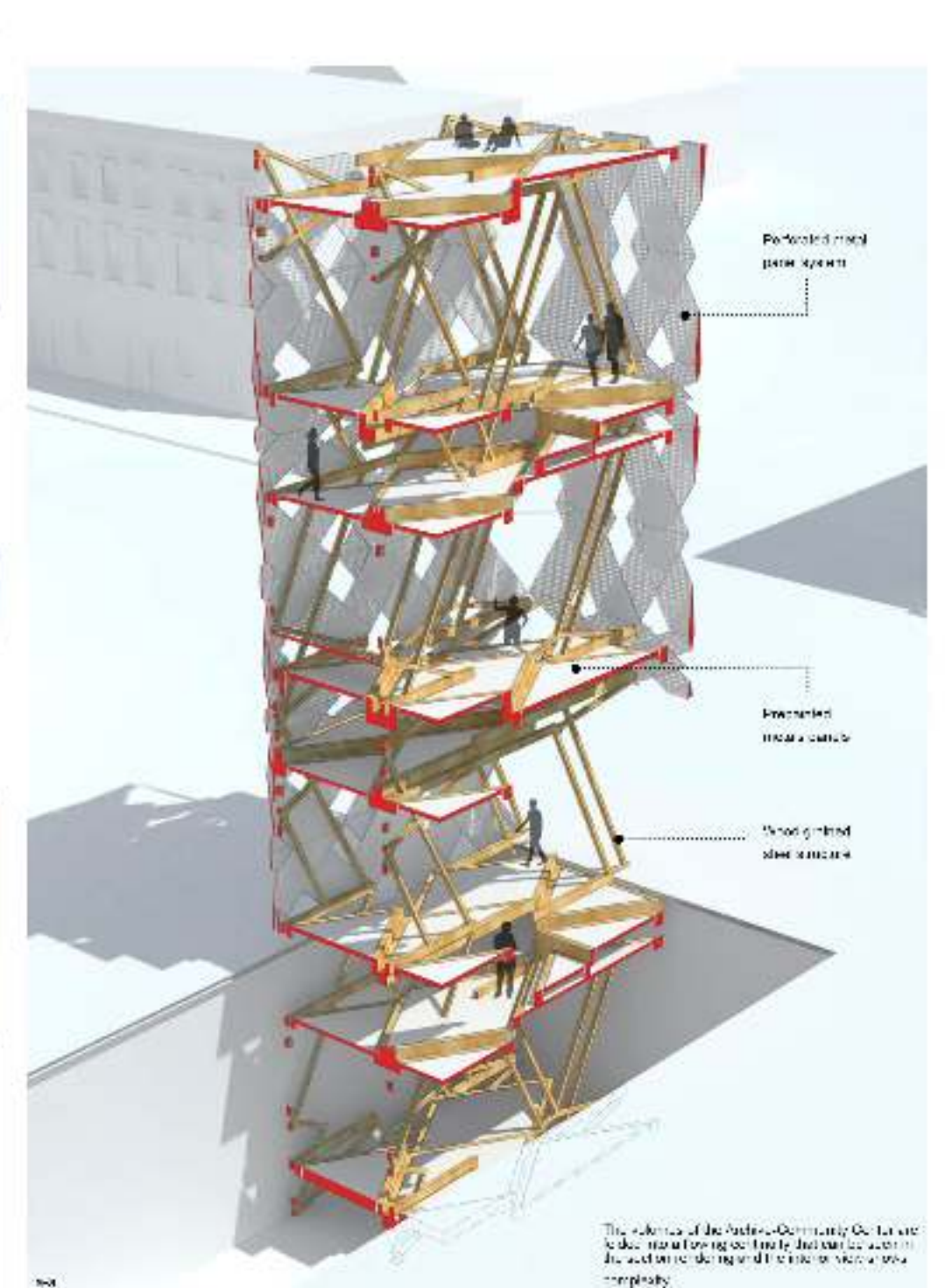
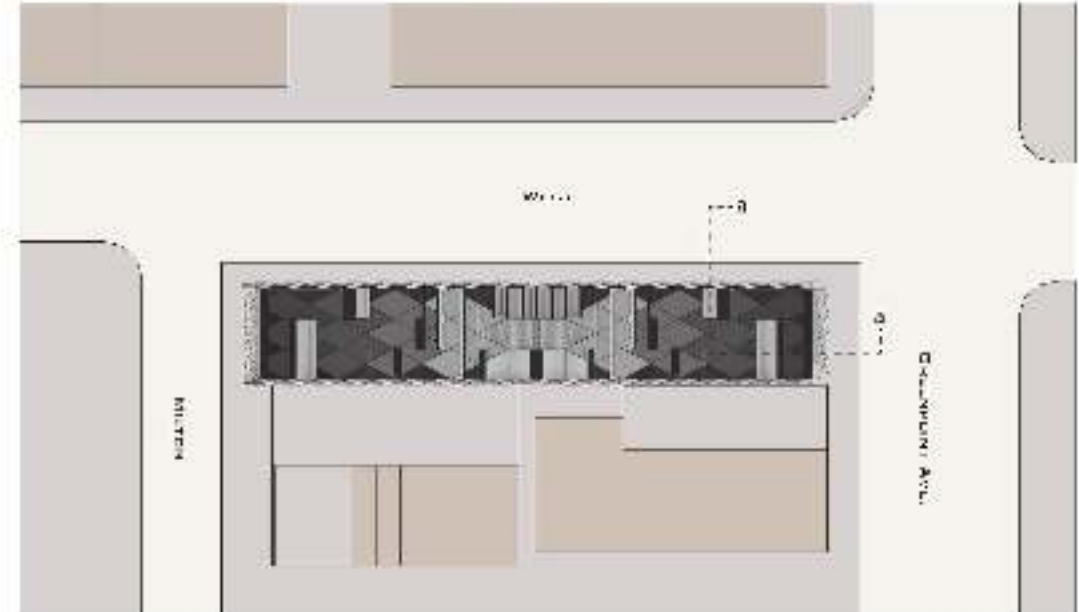
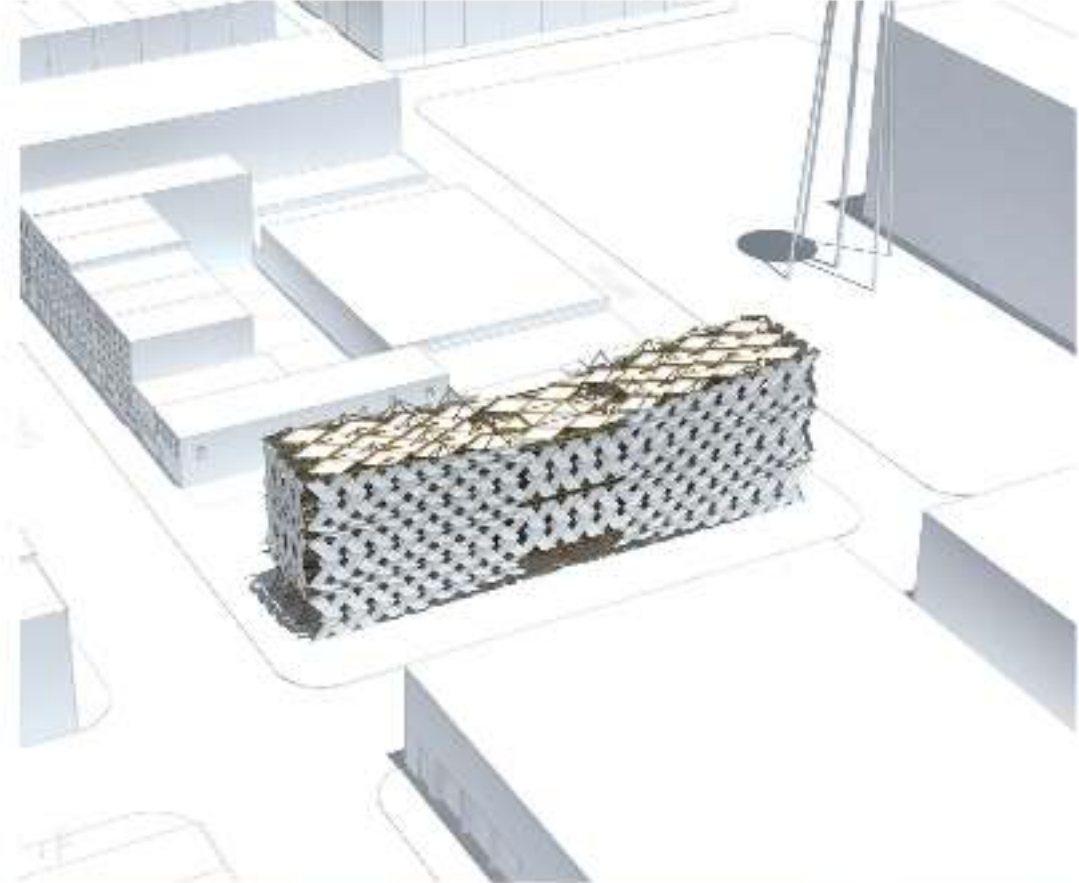
This section 3D model demonstrates the essentially rectangular design of the building. Insert the new volume into the spaces of the building, preserving the original structure while adding a thoroughly new.



Final physical model shows the wooden pattern of the building as a structure, was generated from a repetitive pattern of diamonds.



The integration of a local media archive with this specific dynamic context sepires to create an anchored yet flexible, nonhierarchical institution that can modulate extensive changes to the surrounding community. Rather than over-running the local scale of the community, perhaps multiple scales of economic and social interaction could be facilitated by such an institution, one that is able to reflect and to be reflected by fluctuating socioeconomic forces.



The volume of the Anders-Gunnery Center is designed to be a dynamic, flexible, and nonhierarchical institution that can modulate extensive changes to the surrounding community, perhaps multiple scales of economic and social interaction could be facilitated by such an institution, one that is able to reflect and to be reflected by fluctuating socioeconomic forces.



KOLDING HOUSING

Construction Document
Kolding, Denmark, 2011

Client Number	Sheet Number	Sheet Title
K-001	1	General Notes
K-002	2	Foundation and Footing
K-003	3	First Floor Plan
K-004	4	Second Floor Plan
K-005	5	Roof Plan
K-006	6	Section A-A
K-007	7	Section B-B
K-008	8	Section C-C
K-009	9	Section D-D
K-010	10	Section E-E
K-011	11	Section F-F
K-012	12	Section G-G
K-013	13	Section H-H
K-014	14	Section I-I
K-015	15	Section J-J
K-016	16	Section K-K
K-017	17	Section L-L
K-018	18	Section M-M
K-019	19	Section N-N
K-020	20	Section O-O
K-021	21	Section P-P
K-022	22	Section Q-Q
K-023	23	Section R-R
K-024	24	Section S-S
K-025	25	Section T-T
K-026	26	Section U-U
K-027	27	Section V-V
K-028	28	Section W-W
K-029	29	Section X-X
K-030	30	Section Y-Y
K-031	31	Section Z-Z
K-032	32	Section AA-AA
K-033	33	Section BB-BB
K-034	34	Section CC-CC
K-035	35	Section DD-DD
K-036	36	Section EE-EE
K-037	37	Section FF-FF
K-038	38	Section GG-GG
K-039	39	Section HH-HH
K-040	40	Section II-II
K-041	41	Section JJ-JJ
K-042	42	Section KK-KK
K-043	43	Section LL-LL
K-044	44	Section MM-MM
K-045	45	Section NN-NN
K-046	46	Section OO-OO
K-047	47	Section PP-PP
K-048	48	Section QQ-QQ
K-049	49	Section RR-RR
K-050	50	Section SS-SS
K-051	51	Section TT-TT
K-052	52	Section UU-UU
K-053	53	Section VV-VV
K-054	54	Section WW-WW
K-055	55	Section XX-XX
K-056	56	Section YY-YY
K-057	57	Section ZZ-ZZ
K-058	58	Section AA-AA
K-059	59	Section BB-BB
K-060	60	Section CC-CC
K-061	61	Section DD-DD
K-062	62	Section EE-EE
K-063	63	Section FF-FF
K-064	64	Section GG-GG
K-065	65	Section HH-HH
K-066	66	Section II-II
K-067	67	Section JJ-JJ
K-068	68	Section KK-KK
K-069	69	Section LL-LL
K-070	70	Section MM-MM
K-071	71	Section NN-NN
K-072	72	Section OO-OO
K-073	73	Section PP-PP
K-074	74	Section QQ-QQ
K-075	75	Section RR-RR
K-076	76	Section SS-SS
K-077	77	Section TT-TT
K-078	78	Section UU-UU
K-079	79	Section VV-VV
K-080	80	Section WW-WW
K-081	81	Section XX-XX
K-082	82	Section YY-YY
K-083	83	Section ZZ-ZZ
K-084	84	Section AA-AA
K-085	85	Section BB-BB
K-086	86	Section CC-CC
K-087	87	Section DD-DD
K-088	88	Section EE-EE
K-089	89	Section FF-FF
K-090	90	Section GG-GG
K-091	91	Section HH-HH
K-092	92	Section II-II
K-093	93	Section JJ-JJ
K-094	94	Section KK-KK
K-095	95	Section LL-LL
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K-100	100	Section QQ-QQ

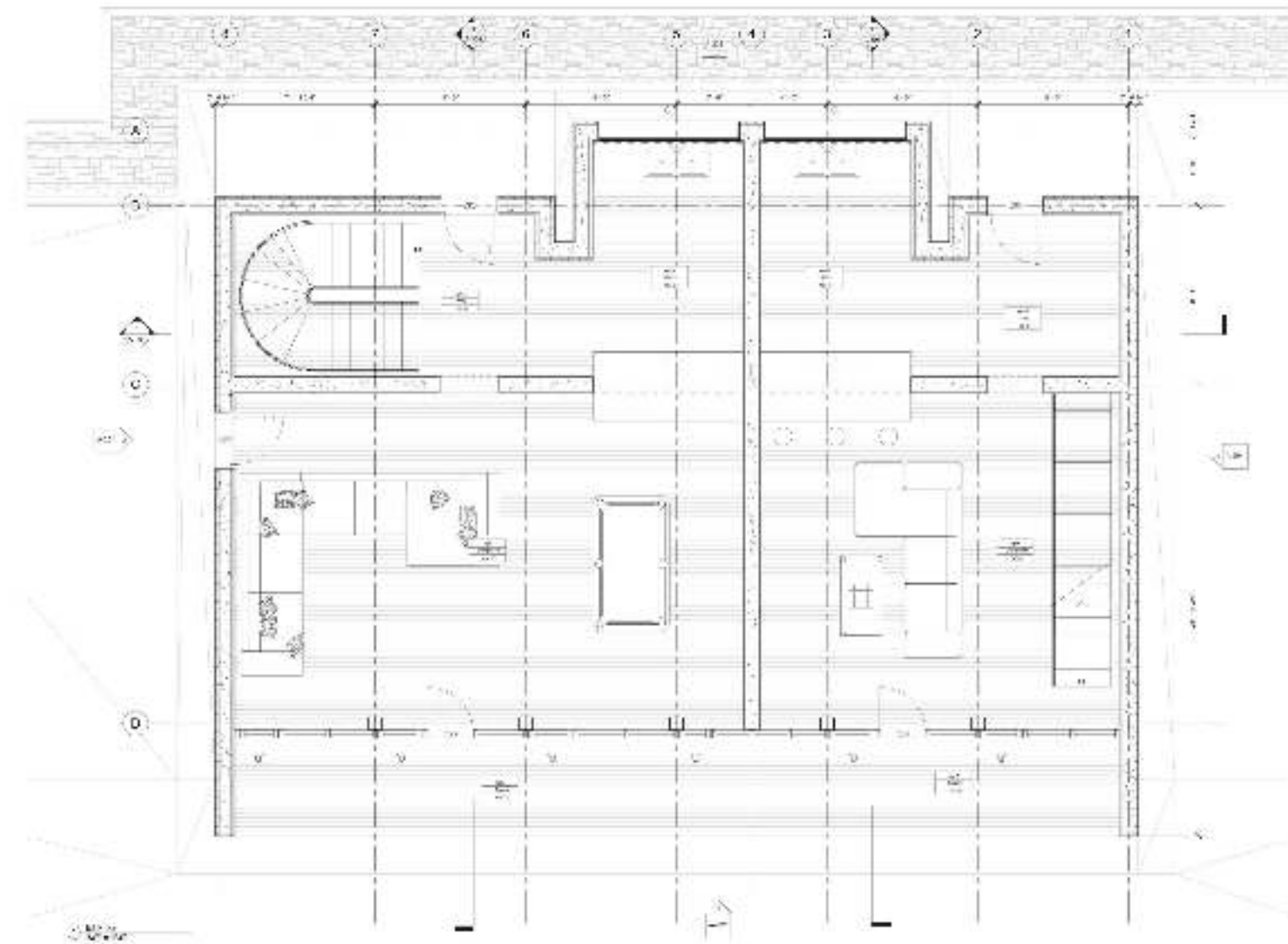
Autodesk Revit

Revit Architecture 2011

Kolding Housing
Title Sheet
T-00

Kolding Housing
Title Sheet

T-00



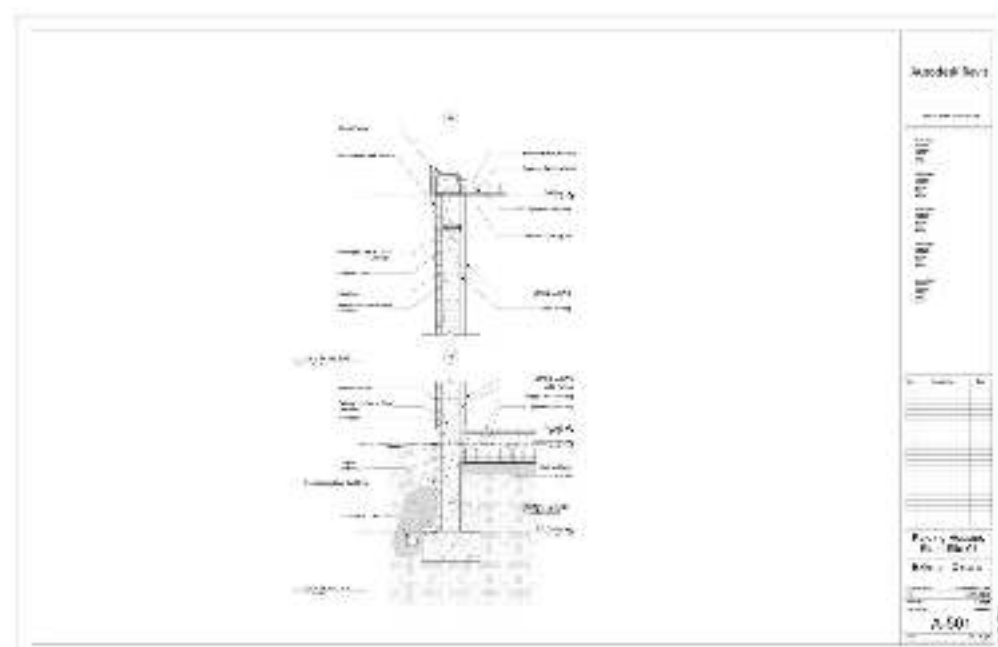
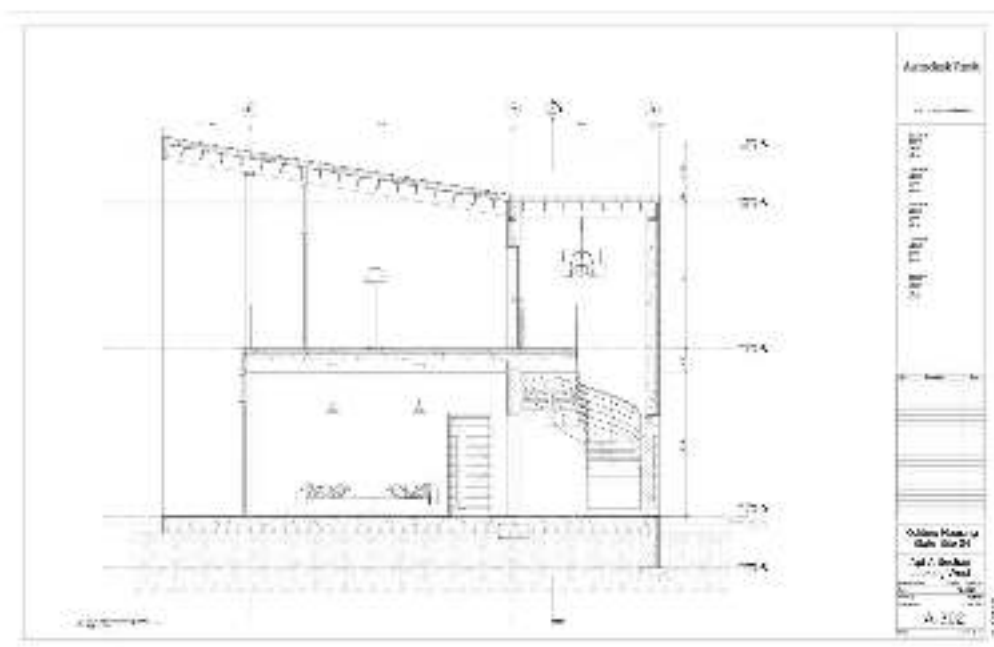
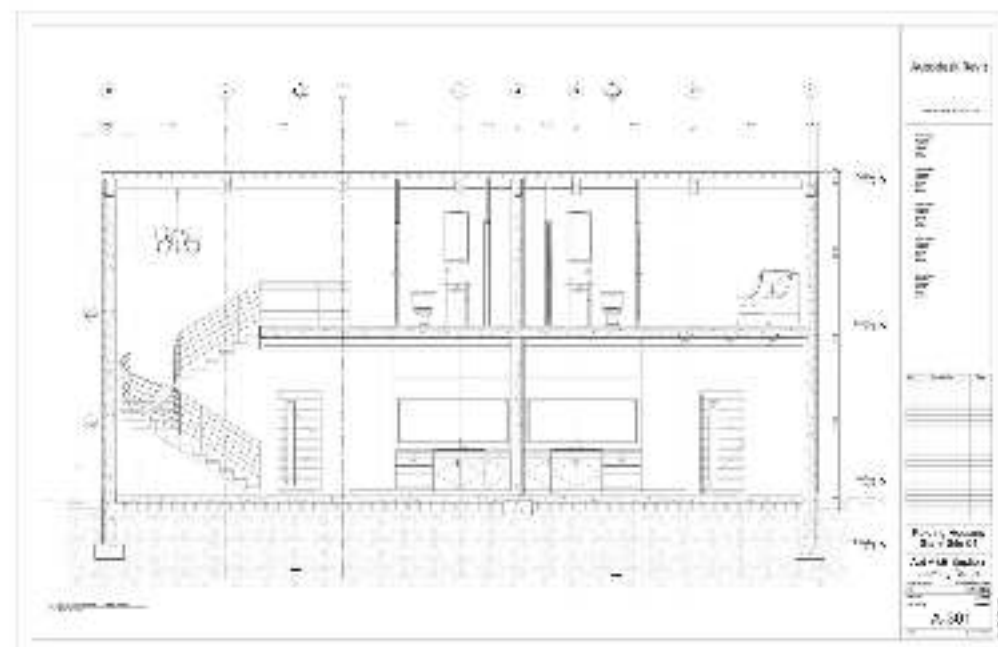
Autodesk Revit

Revit Architecture 2011

Kolding Housing
Title Sheet
T-00

Kolding Housing
Title Sheet

T-00



Life and Arts

I have been gaining my experience over the years as I have been travelling around the world. A part of it was my artistic implications, including the creations I have done while being highly motivated. Total engagement in the processes I perform allow me to gain the highest performance and excellent results. You may find quite a few of my works on the next pages where they were delivered as a result of my personal selection for the purpose of being presented to public. Most of them revolve around the structural point of view since I am truly concerned with the architectural knowledge, yet the remaining ones are totally abstract, i.e. they possess the geometry-related depictions of some things without delivering a lot of details to them. The latter ones also involve the lighting specifics and present the audience with the various combinations of light and space being brought in a single spot.



Mantova - Italy 2010, Pen and Ink, Watercolor, 23.28x15.53 inches



Malcesse, Italy, 2010, Pen and Ink, Black Pencil, 11.69x8.27 inches



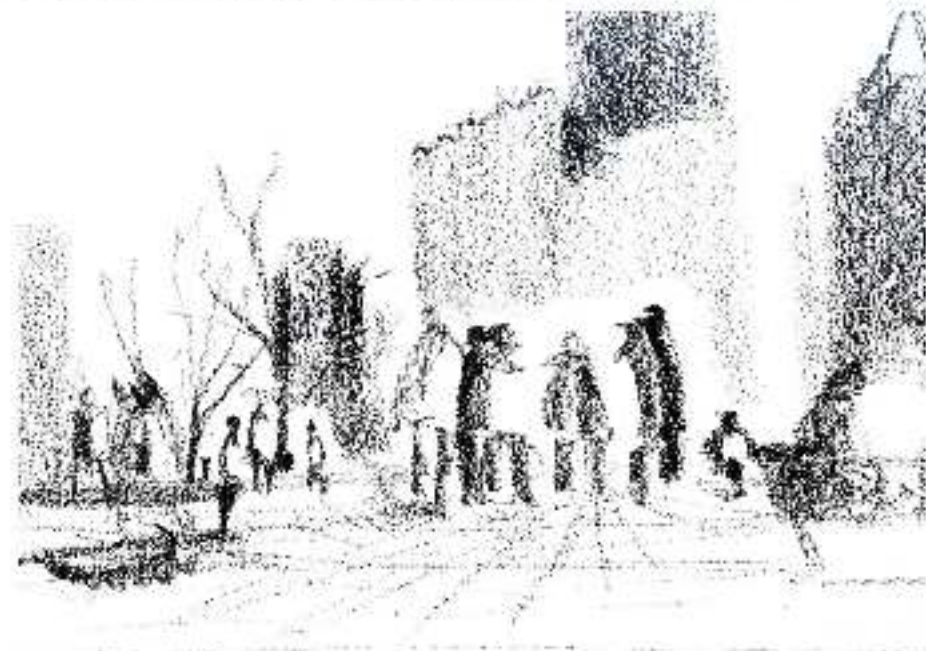
Notre-Dame, Paris, 2010, Pen and Ink, 11.69x8.27



Rotunda of Vicenza, Italy, 2010, Watercolor, 11.69x8.27 inches



Ponte Umberto, Italy 2010, Black Pencil, 11.69x8.27 inches



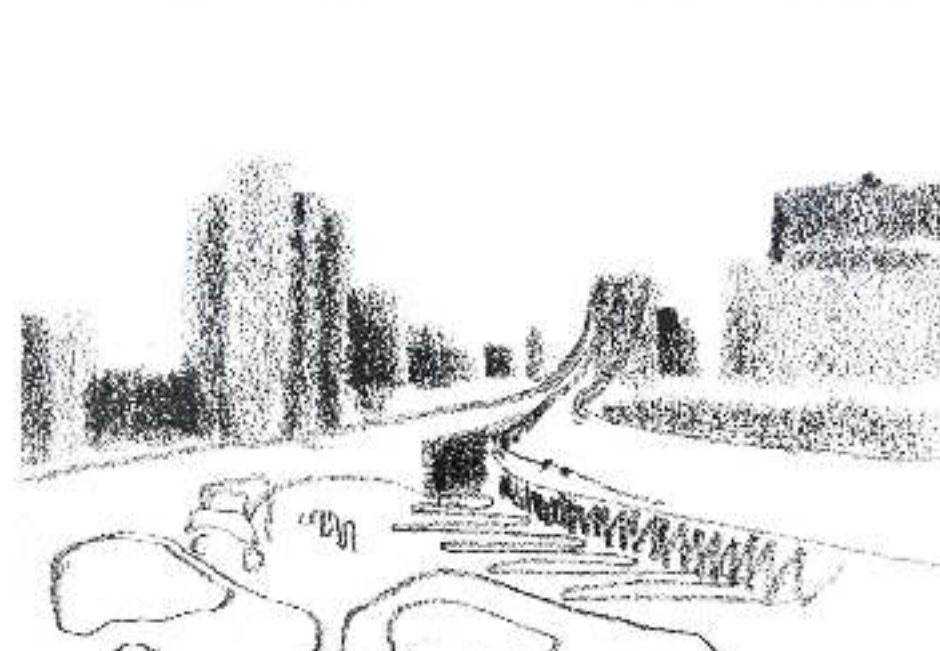
New York City, NY 2017, Charcoal, 23.28x16.53 inches



Park Güell, Barcelona, Spain, 2013, Black Pen and Watercolor, 8.27 x 11.69 inches



Barcelona Cathedral, Sagrada, 2013, Pen and Ink, Watercolor, 11.69x8.27 inches



New York City, NY 2017, Charcoal, 23.28x16.53 inches

Thank You

Insuk Shin

E-Mail : shininsuk@hotmail.com

917-243-2761