

# HUNTER MCKENZIE

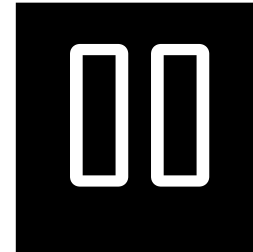
**COLUMBIA GSAPP**  
**2021 - 2024**



**This body of work is  
a labor of love.  
From someone who  
for as long as he can remember  
wanted to create  
but did not think that  
he had the tools to do so.**

**I am grateful to have  
my own set of tools  
but am even more thankful  
for the toolbox that my  
educators  
loved ones  
and colleagues  
have bestowed upon me.**

*This is my tool shed. Enjoy.*



## Contents

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03	<i>Restorative Thresholds (CORE III)</i>	<i>Fall 2022</i>
21	<i>A Place From Displaced (ADV V)</i>	<i>Fall 2023</i>
47	<i>Broadway Stories 'The One' (CORE I)</i>	<i>Fall 2021</i>
59	<i>A New Way of Water (ADV IV)</i>	<i>Spring 2023</i>
77	<i>The North Haven (ADV VI)</i>	<i>Spring 2024</i>
97	<i>Green Hills Primary (Core II)</i>	<i>Spring 2022</i>
113	<i>Architectural Technologies (ATIII - ATV)</i>	<i>2021-2024</i>
129	<i>Seminar of Section</i>	<i>Spring 2023</i>



# 01

## Restorative Thresholds (CORE III)

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**Studio:** *Second Year (With Nicole Biewenga)*

**Semester:** *Fall 2022*

**Instructor:** *Hilary Sample*

**Project Duration:** *16 Weeks*

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*The continuation of a nearly 50 year-long CORE III studio tradition within GSAPP, this studio tasked us with working with a partner to establish an affordable housing concept along the Harlem River in Bronx, NY.*



Left: Collage Render From Model Photograph by Myself

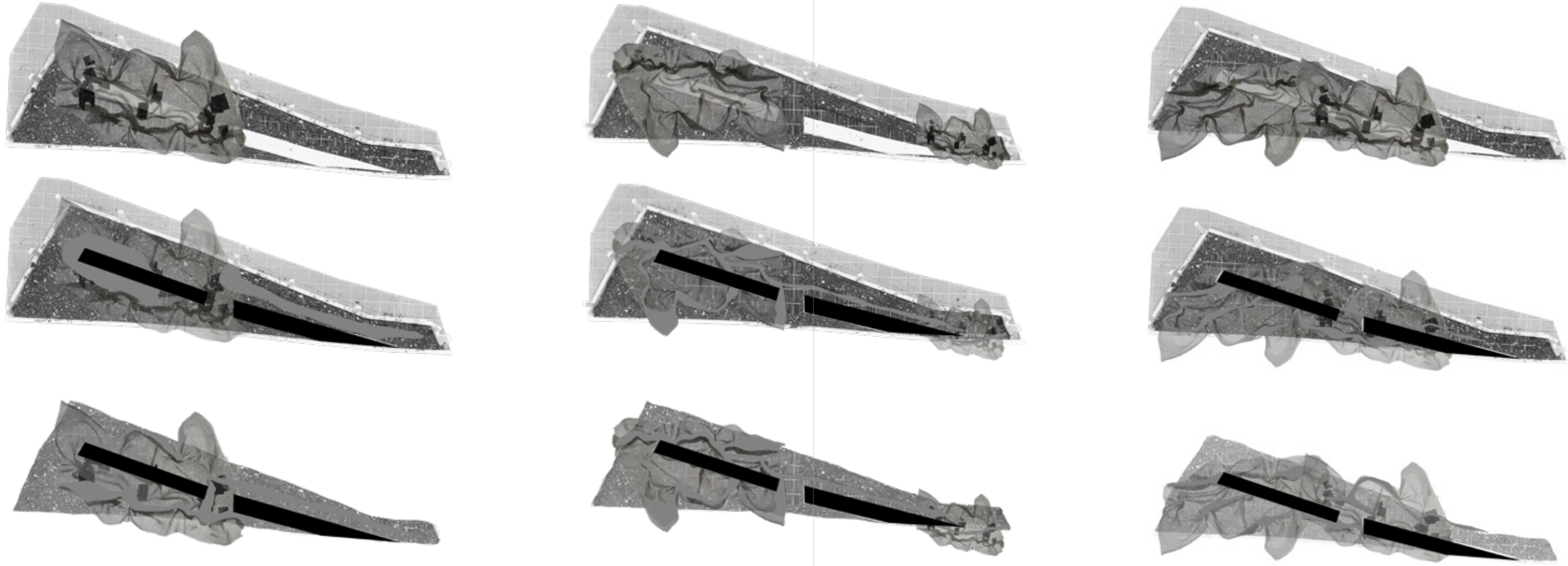


Right: Site Plan Drawing Drawn By Myself & Nicole Biewenga

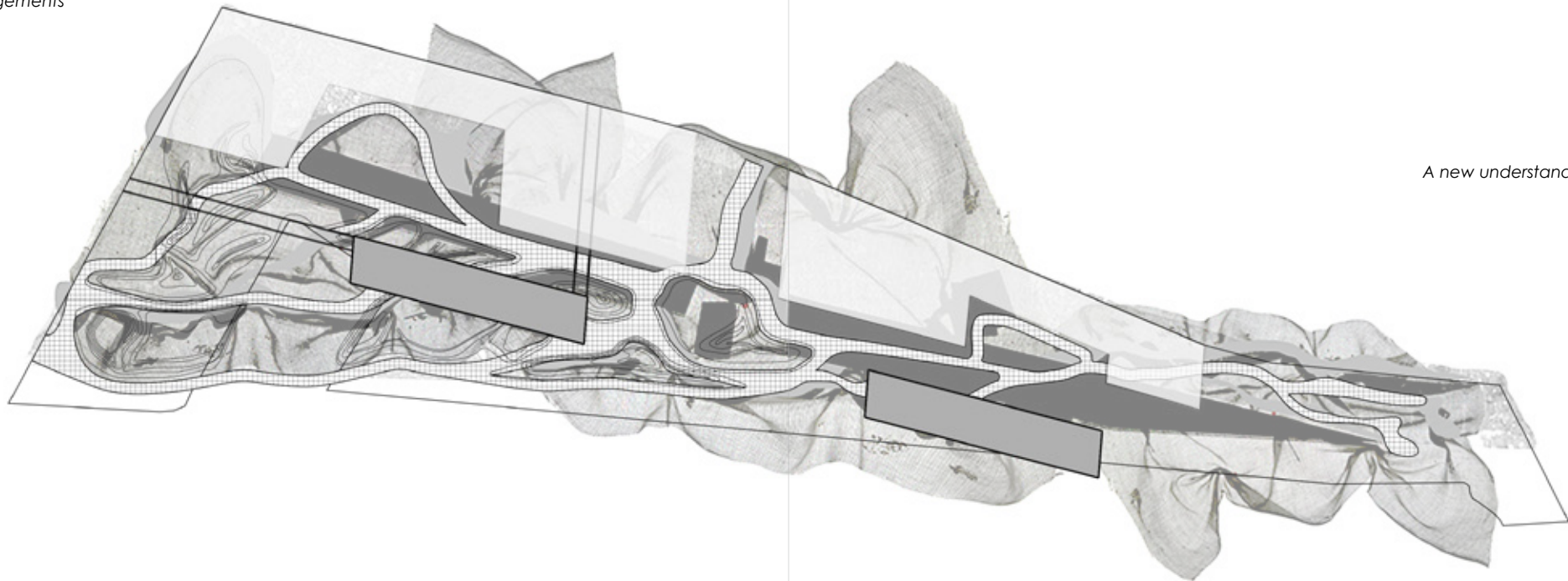
## Willows & Rehabilitation

Our focus on rehabilitation began with a desire to generate a housing concept that adhered towards people reintegrating into society, whether from recent houselessness or time spent within the judicial system. We aimed to create a community that allowed for independent living but also possessed adequate resources that would assist with such a tumultuous transition, including therapy spaces and on-site staff for assistance. Our building appears institutional in its large appearance, but possesses an interior relationship that

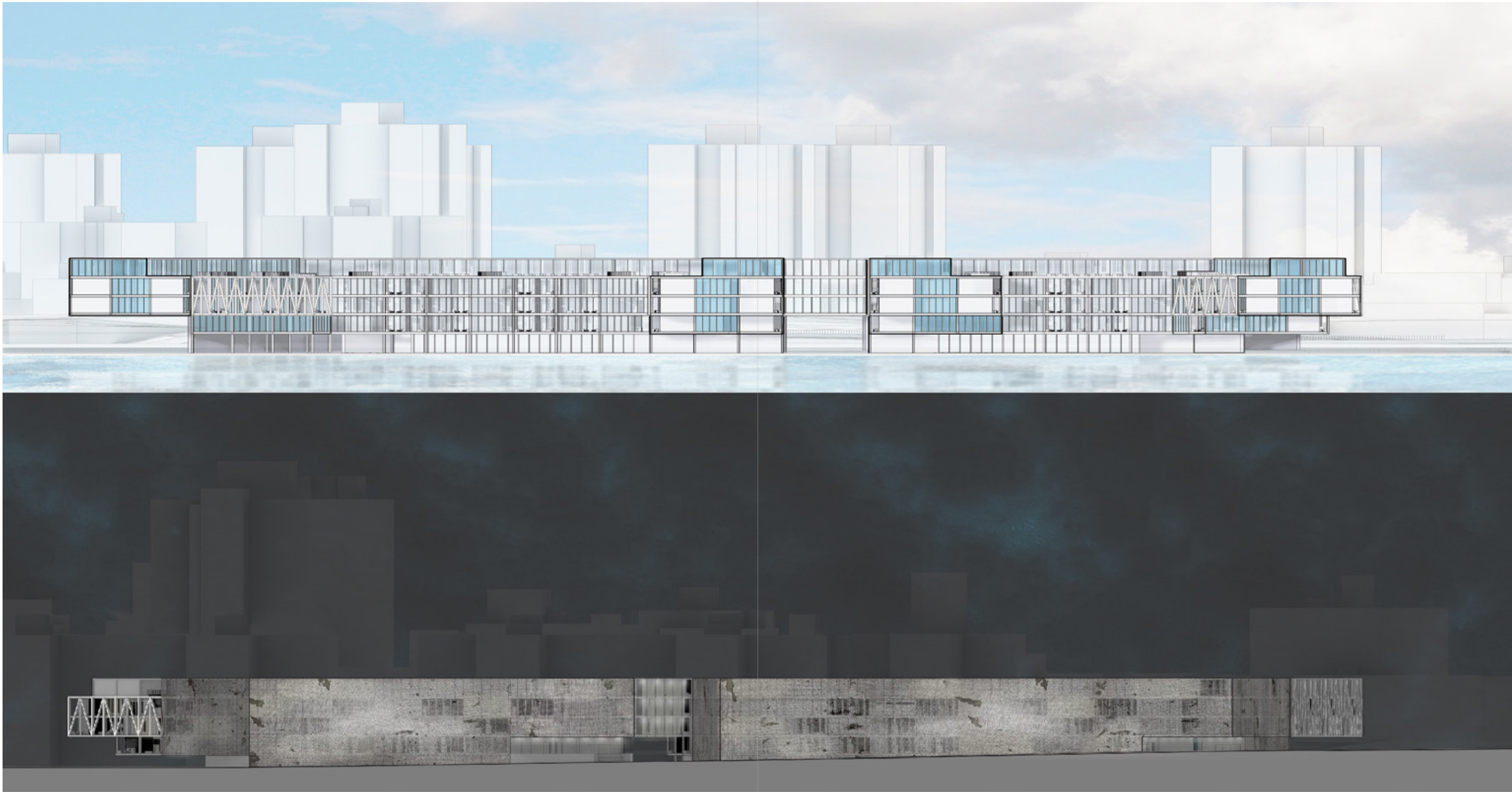
juxtaposes this. We heavily studied fabrics and a new interior and exterior relationship between residents and the natural environment, utilizing willows to inform a new understanding of how residents can interact with one-another visually and physically. Willows, commonly associated with therapy within the tri-state area, also became a means through which residents can engage in plant-based therapy. As such, the environment becomes a product of the resident's efforts.

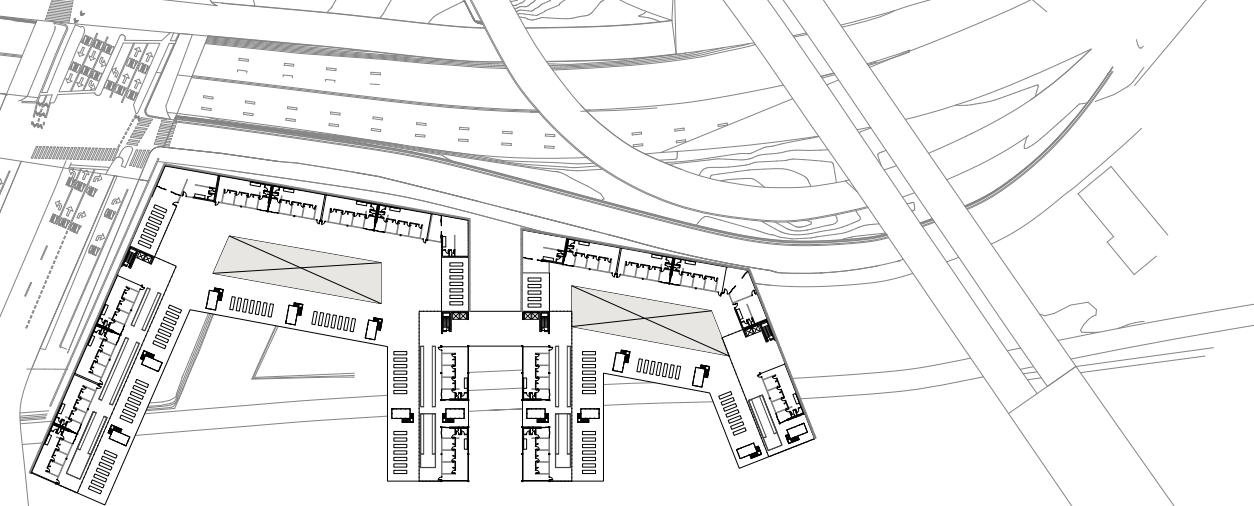


The fabric assists with form-finding. Fluid arrangements giving way to new understandings of flow



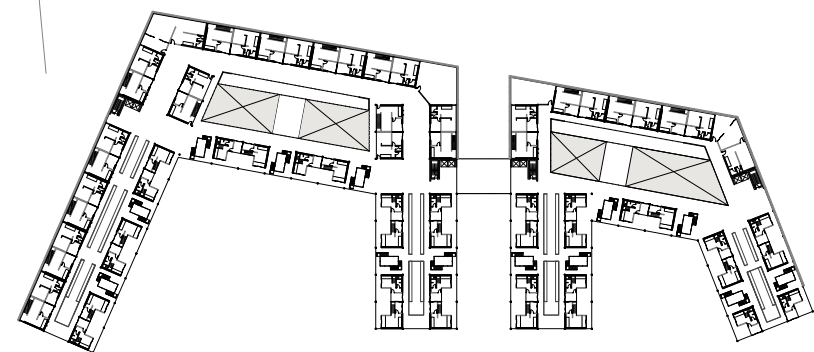
A new understanding of the relationship between building and ground is reached.



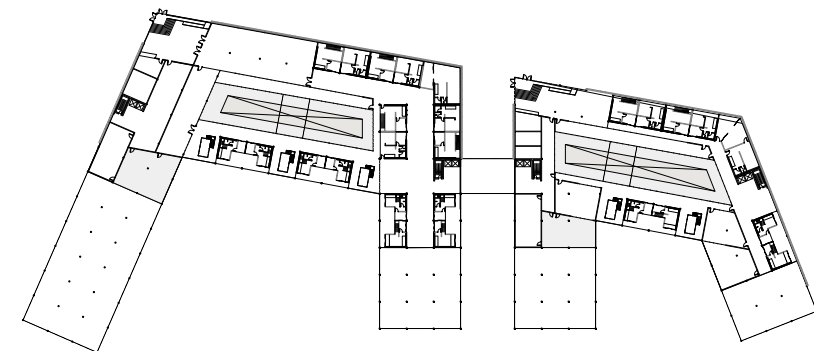


4TH / ROOF FLOOR PLAN

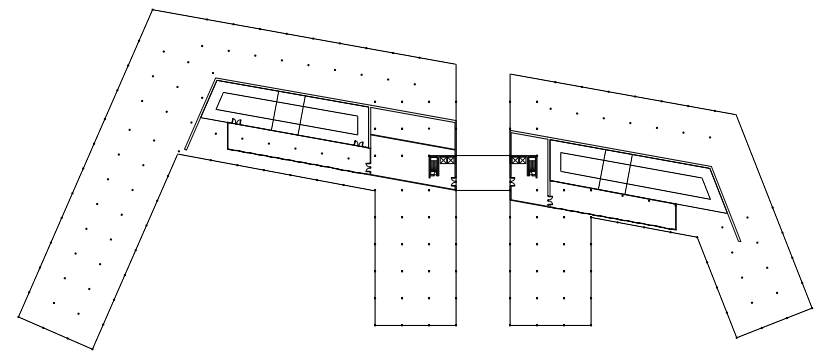
0' 200'



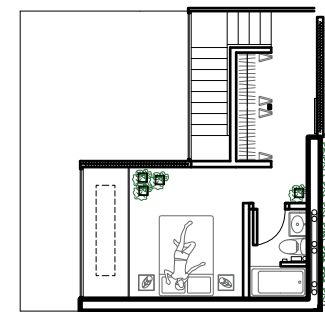
2ND FLOOR PLAN



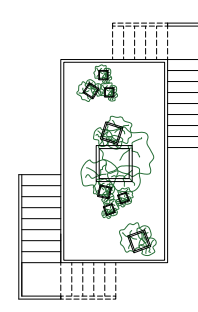
1ST FLOOR PLAN



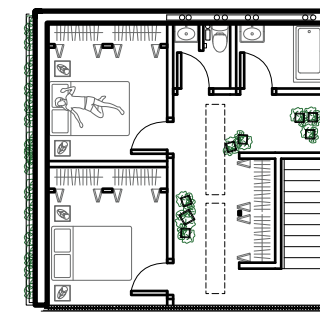
GROUND PLAN



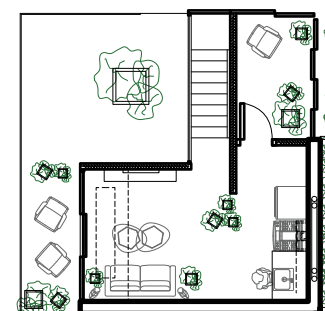
ONE BEDROOM - 2ND FLOOR  
1/16" : 1'



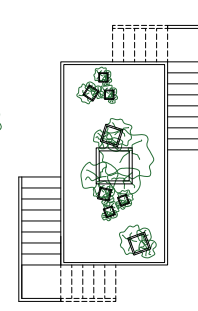
HALL



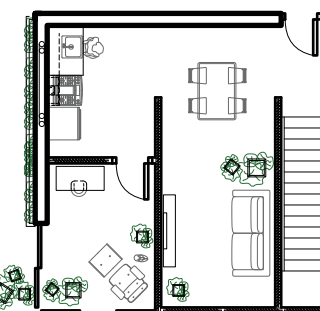
TWO BEDROOM - 2ND FLOOR  
1/16" : 1'



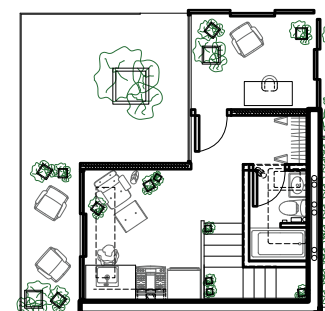
ONE BEDROOM - 1ST FLOOR  
1/16" : 1'



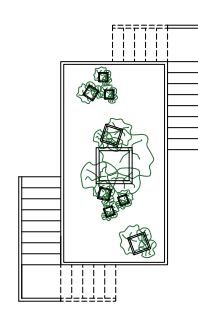
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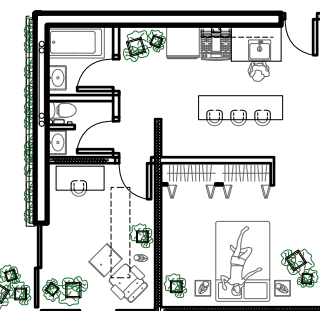
TWO BEDROOM - 1ST FLOOR  
1/16" : 1'



MICRO UNIT  
1/16" : 1'



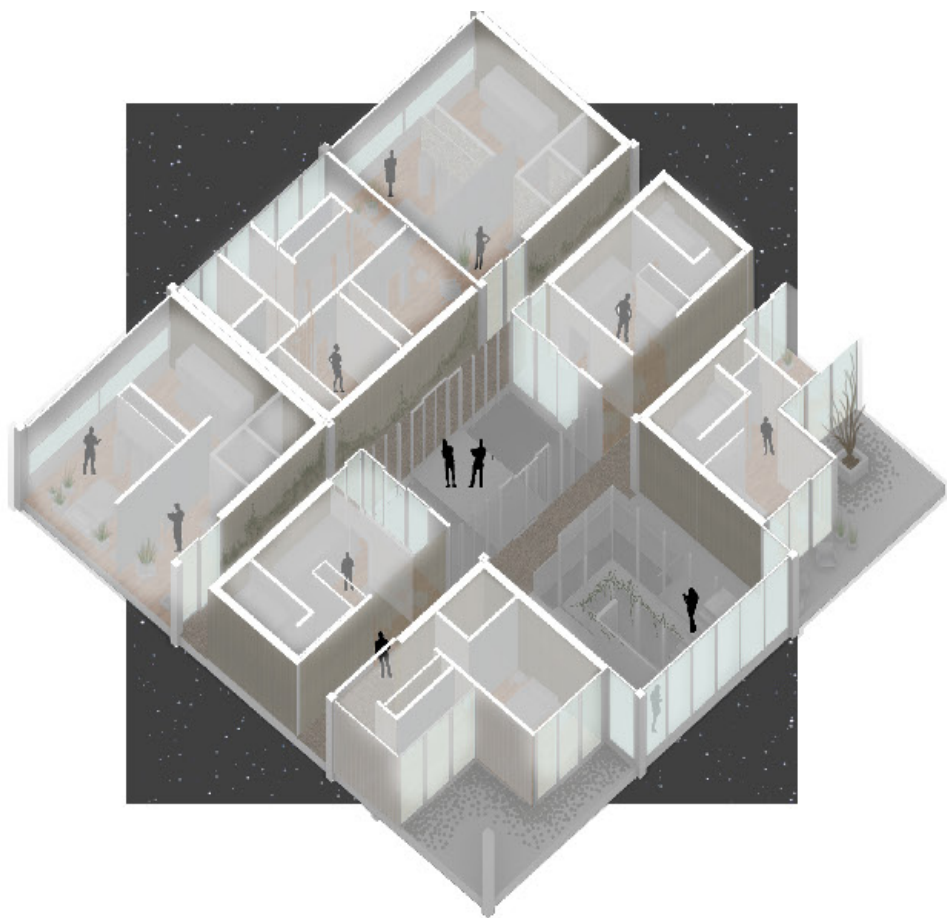
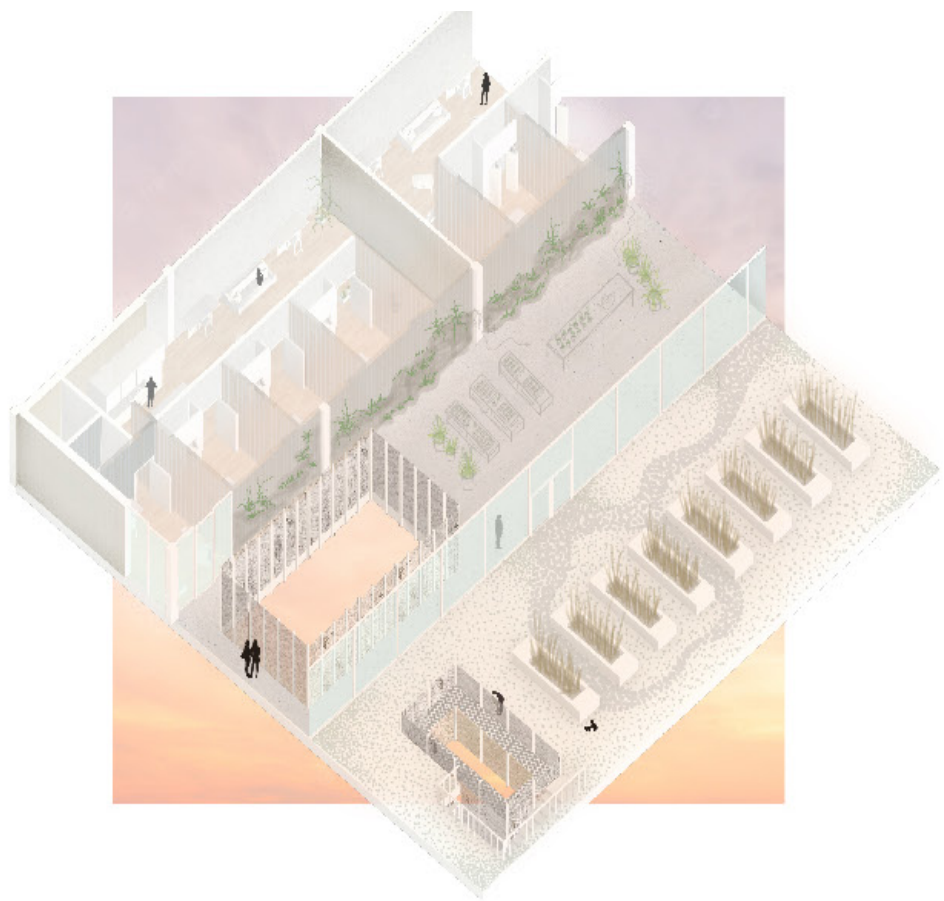
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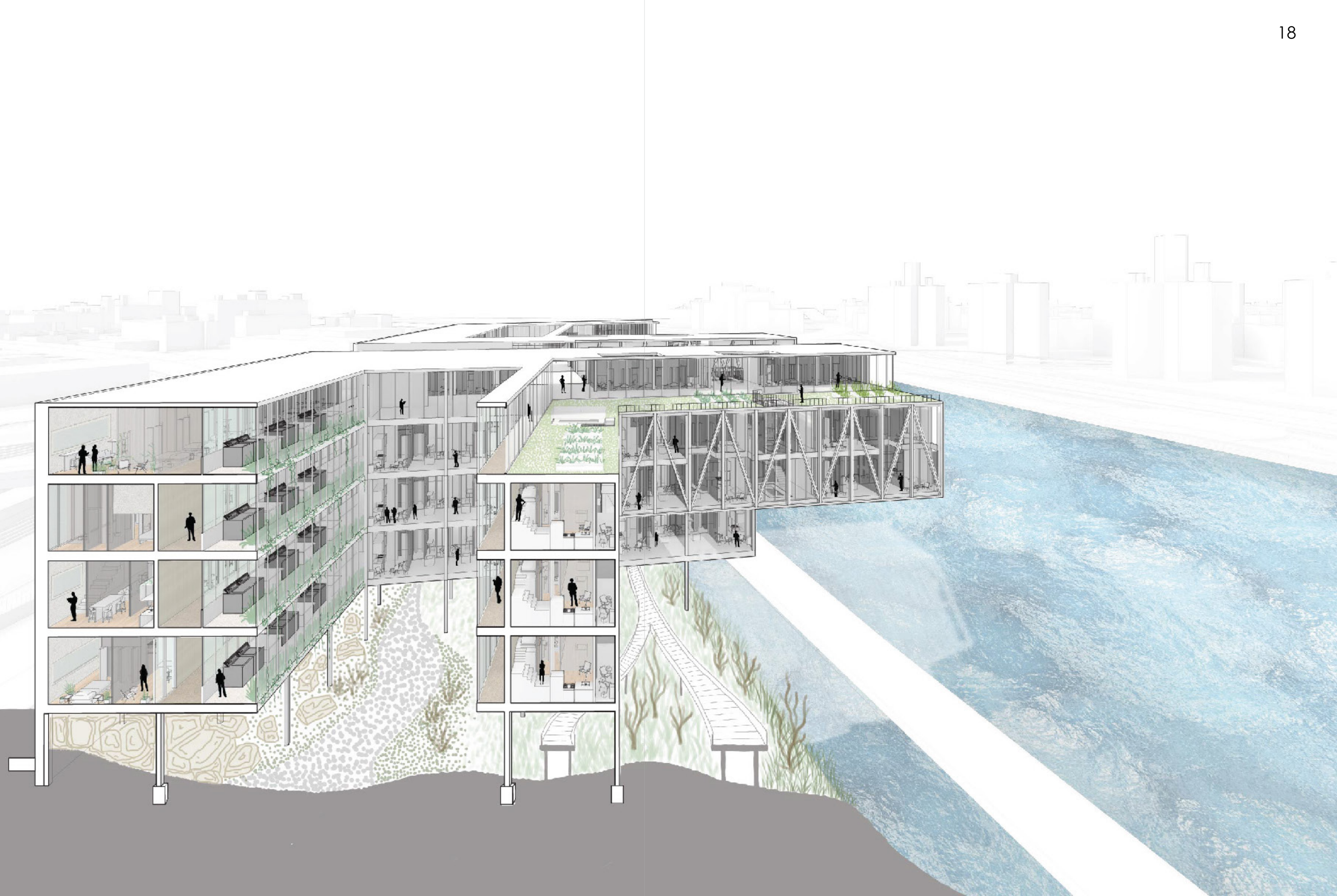


STUDIO  
1/16" : 1'













02

A Place From Displaced (ADV V)

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**Studio:** *Third Year*

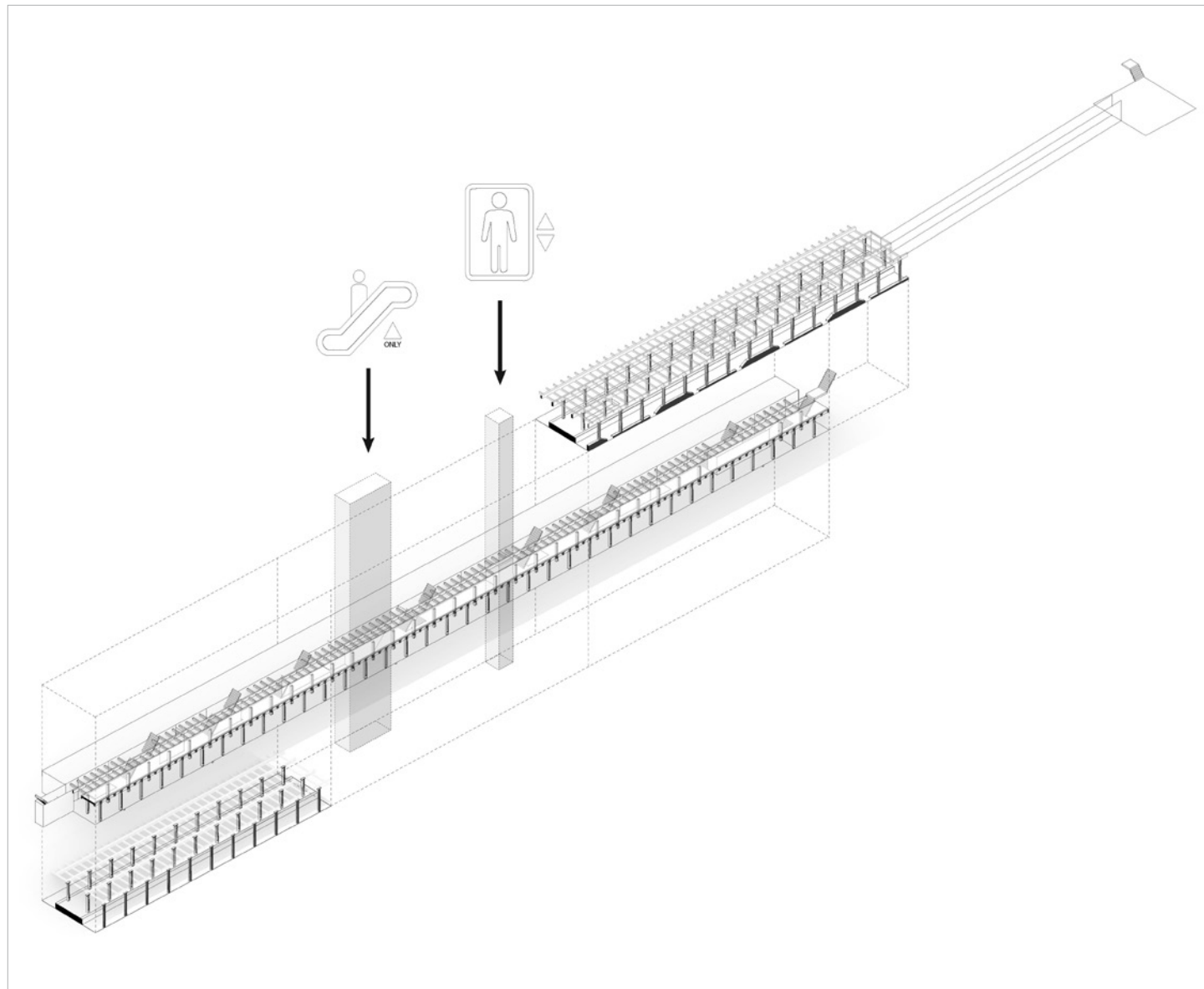
**Semester:** *Fall 2023*

**Instructor:** *Mario Gooden & Raven Chacon*

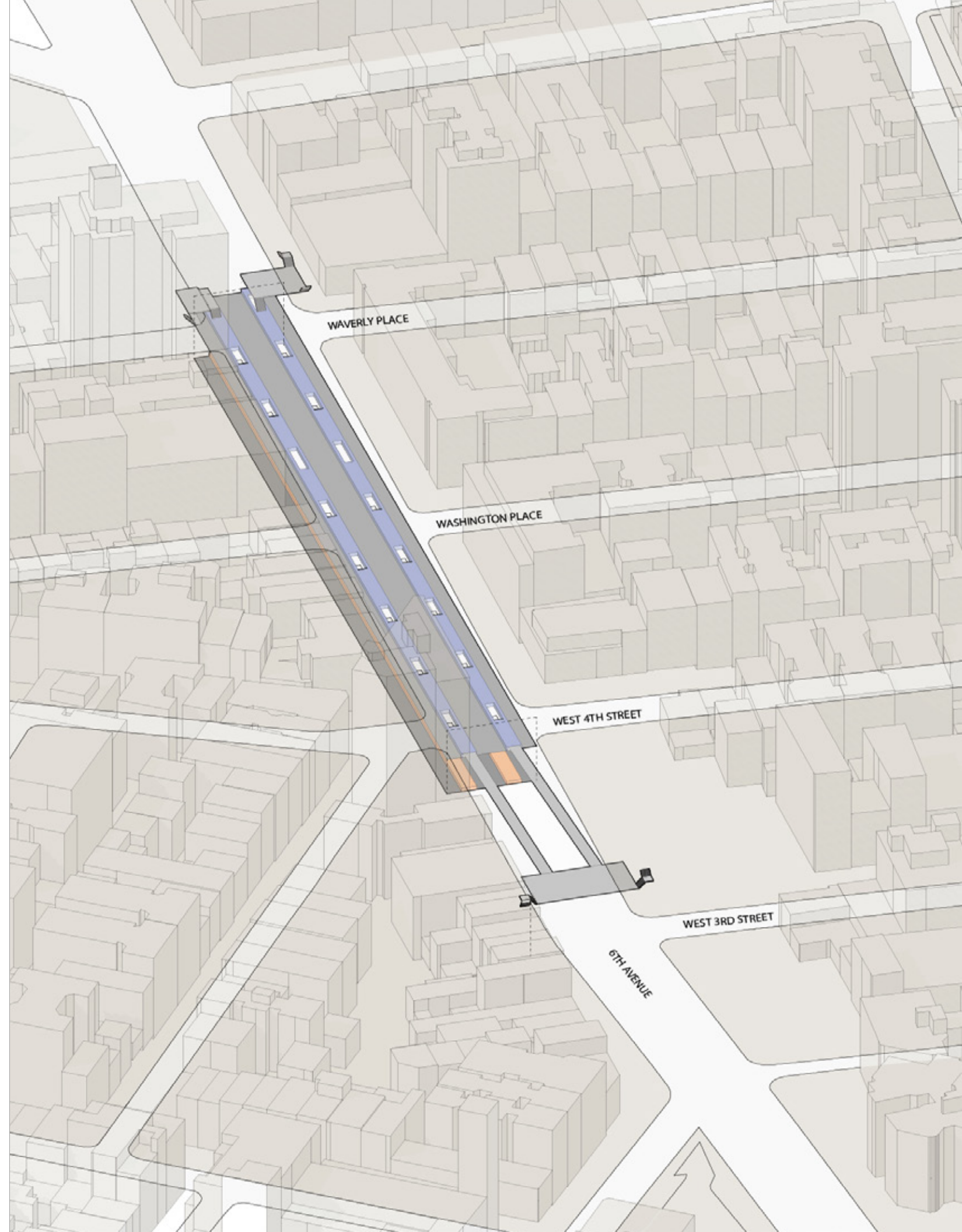
**Project Duration:** *16 Weeks*

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*Students reinvestigated spaces through the utilization of audio recordings, sound manipulation, and visual score composition. A heavy emphasis was placed upon the place and memory that is embedded within the physical and metaphysical ecology of all spaces.*



Left: Cutaway Axonometric Section of Subway Station

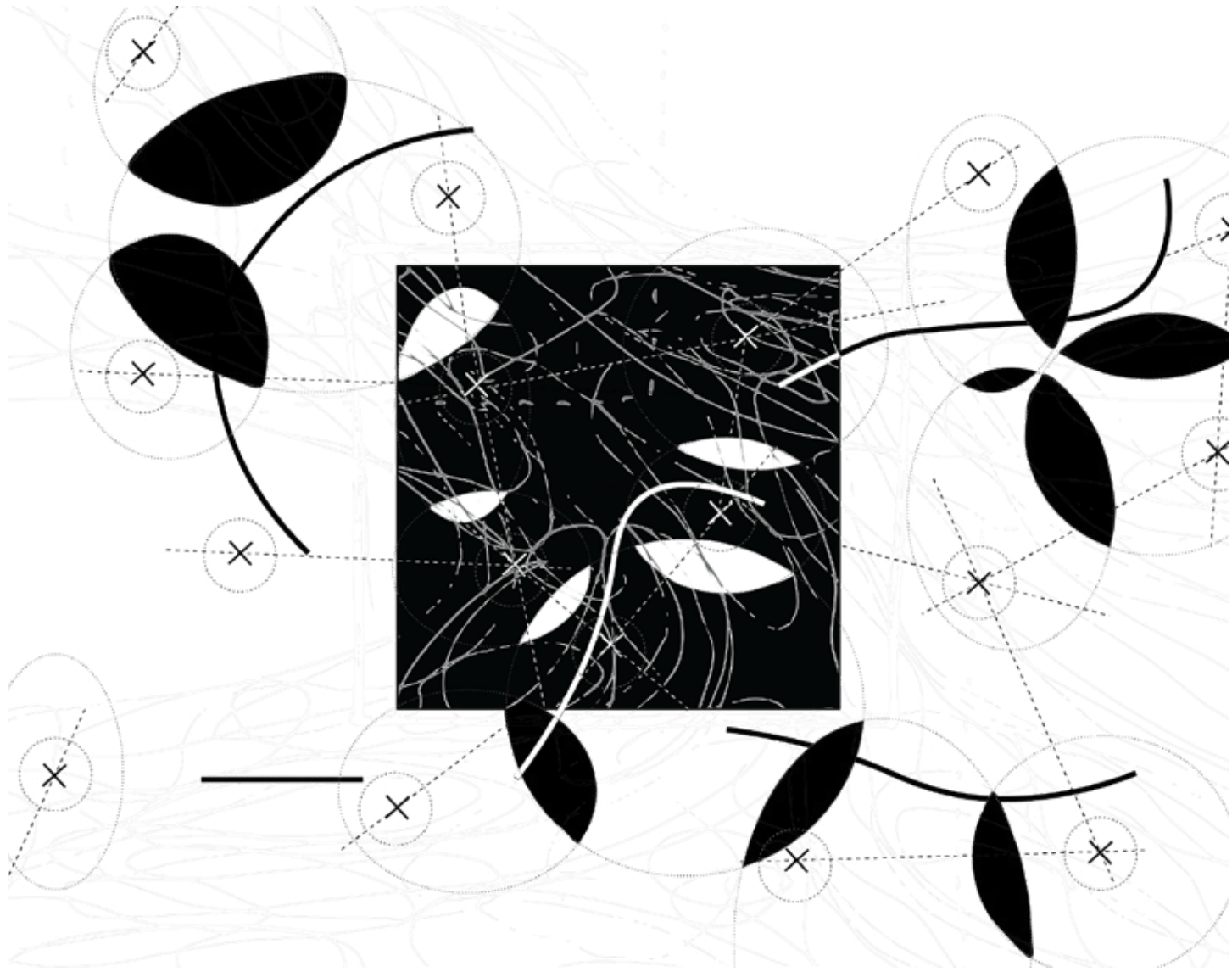


Right: Axonometric Drawing of Site & Underground Subway Station

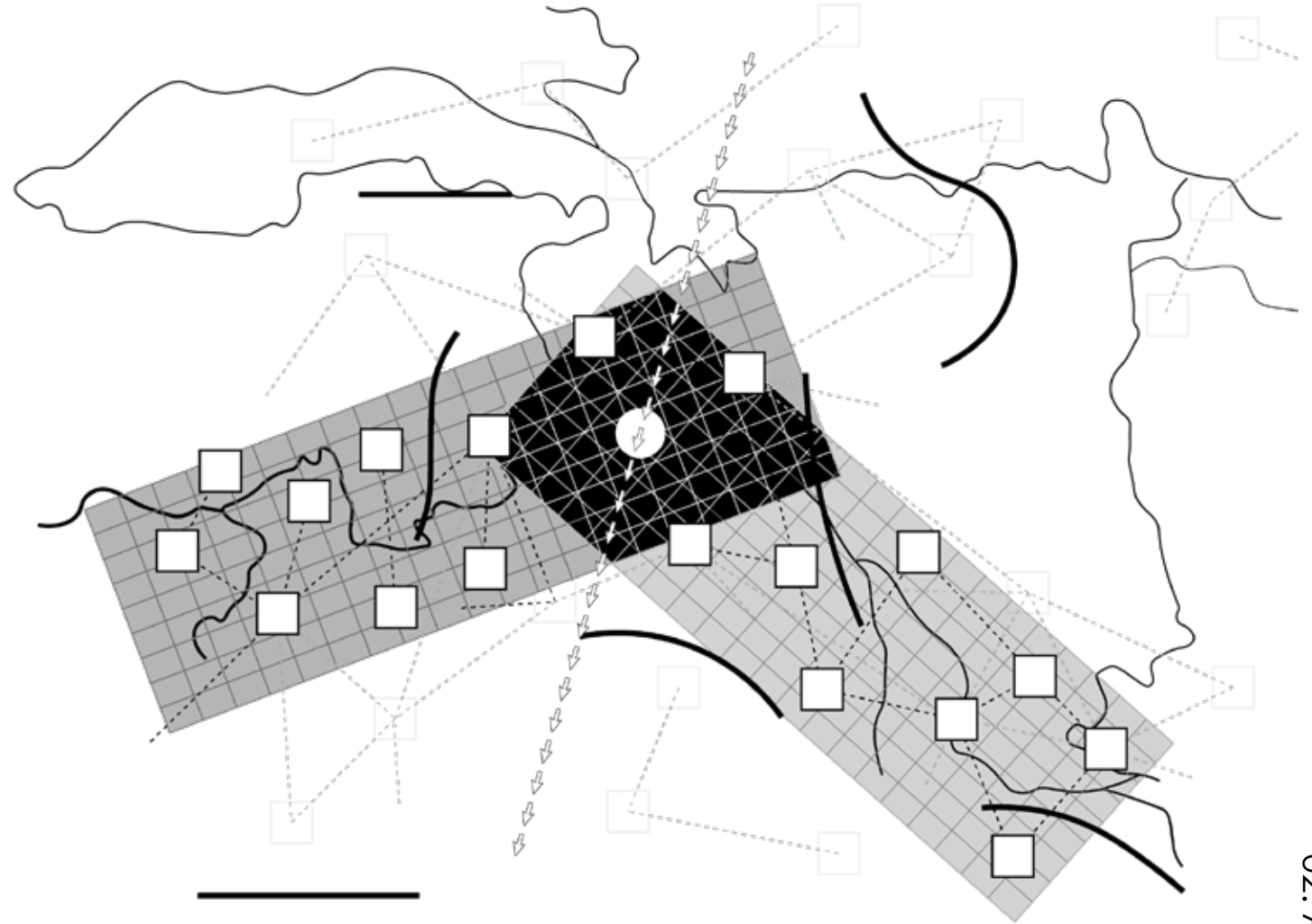
## Counter-Displacement Below Ground

My final intervention is a meditative space that lies within the heart of the mezzanine level of the West 4th St / Washington Square Park subway station. The space is not driven by movement alone, but encourages viewers to stop and reflect upon the memory of the space in relation to its modern authoritarian physicality. A modern man-made pool mimics the historic Minetta Creek, guiding viewers through the space. Large glass walls operate through all of the station's floors, allowing for the collection of rainwater that travels across the walls.

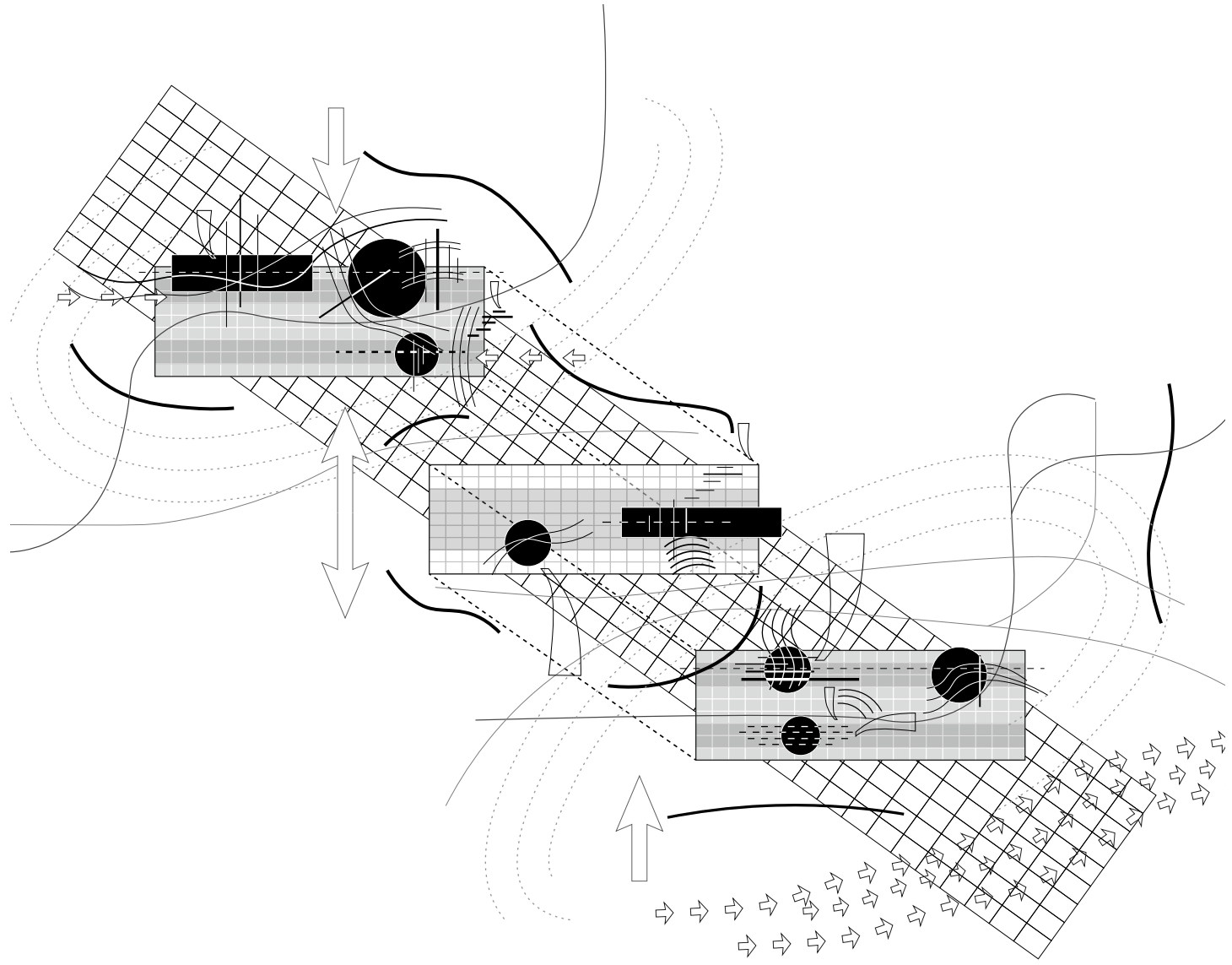
The key moment of the design is a series of Hydroponic grass mounds, whose form is guided by the surviving descendants of those originally displaced. This allows for the area's descendants to reclaim the land, and also allows viewers to form a new physical connection with the area's past. The future of the space, subsequently, is given back to its rightful inhabitants and thus, ushers in a new age of counter-displacement for the betterment of the wider community.



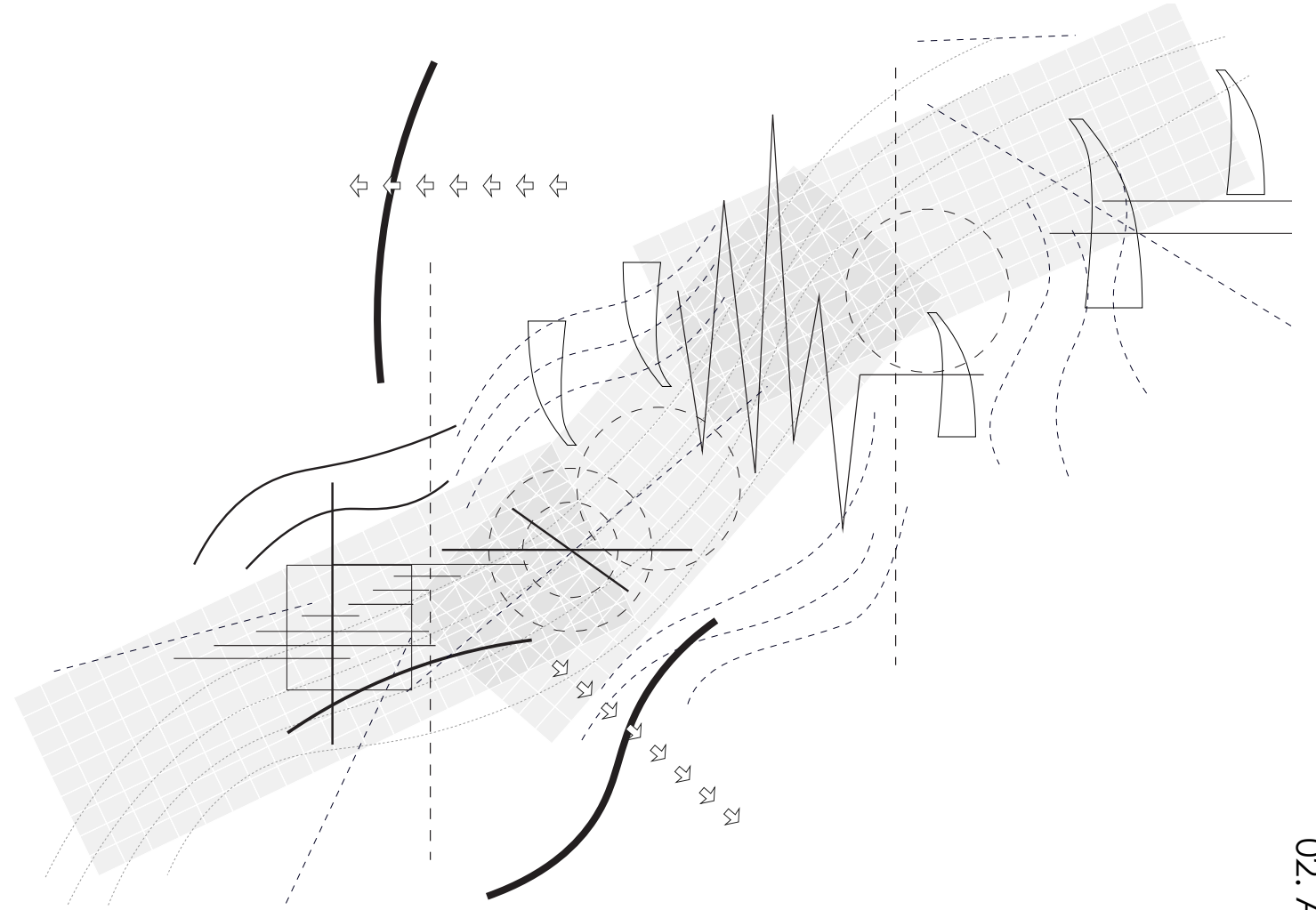
Mount Beacon  
*The Trees and Their Accompanying Song Together*



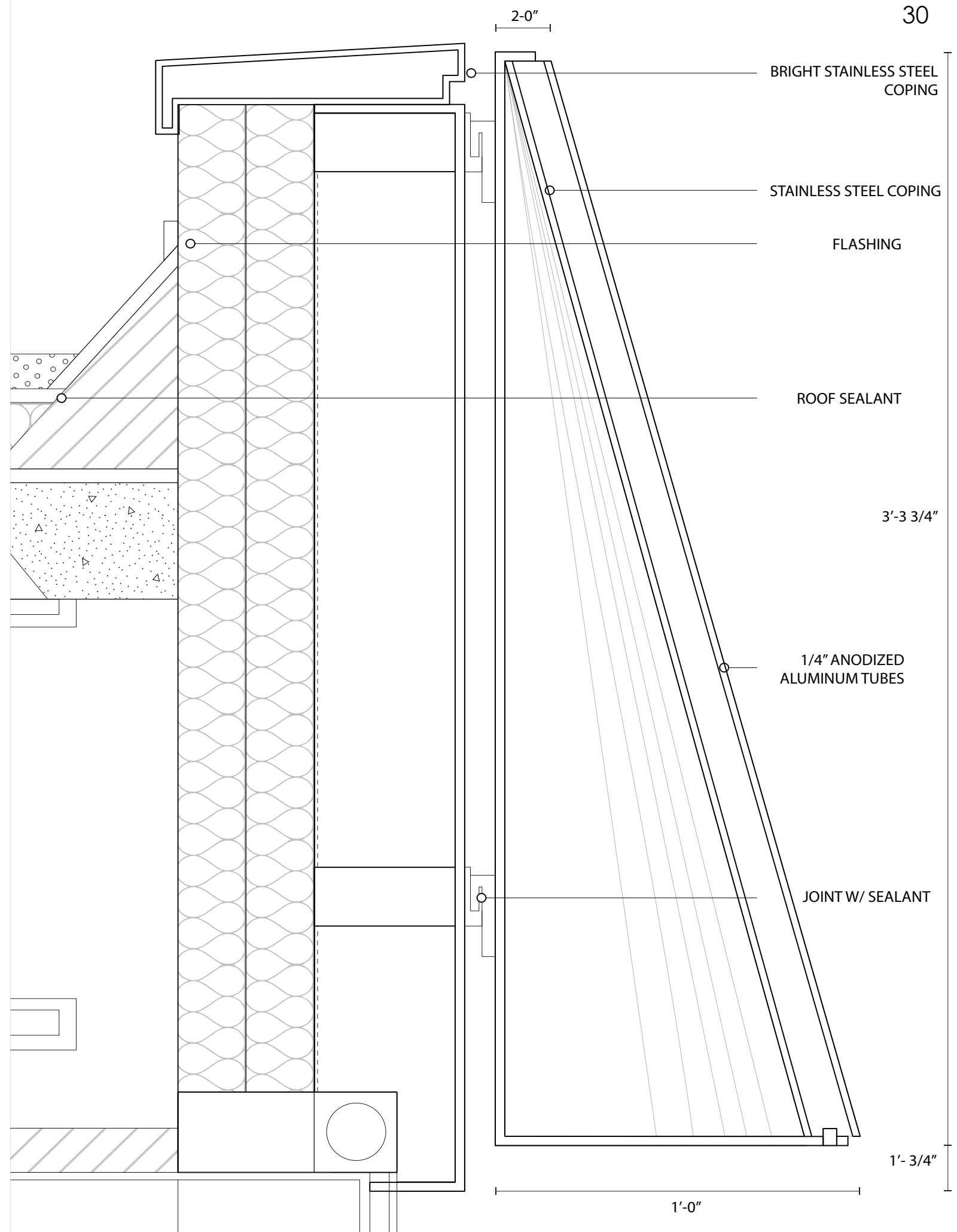
Mount Beacon  
*The Mountain's Breath and Its' Outreach*



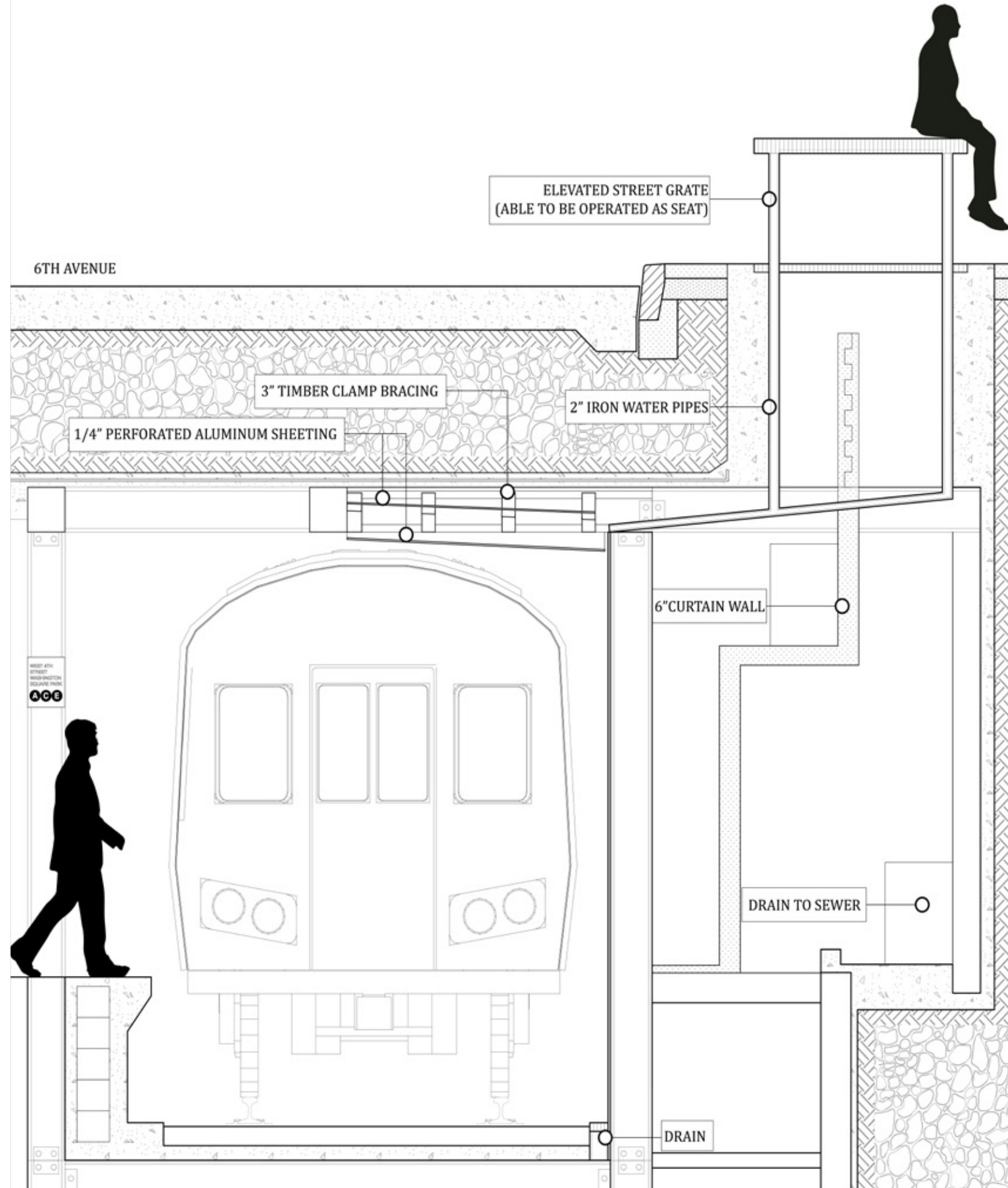
The Subway Station  
A Continuous State of Flow and Movement

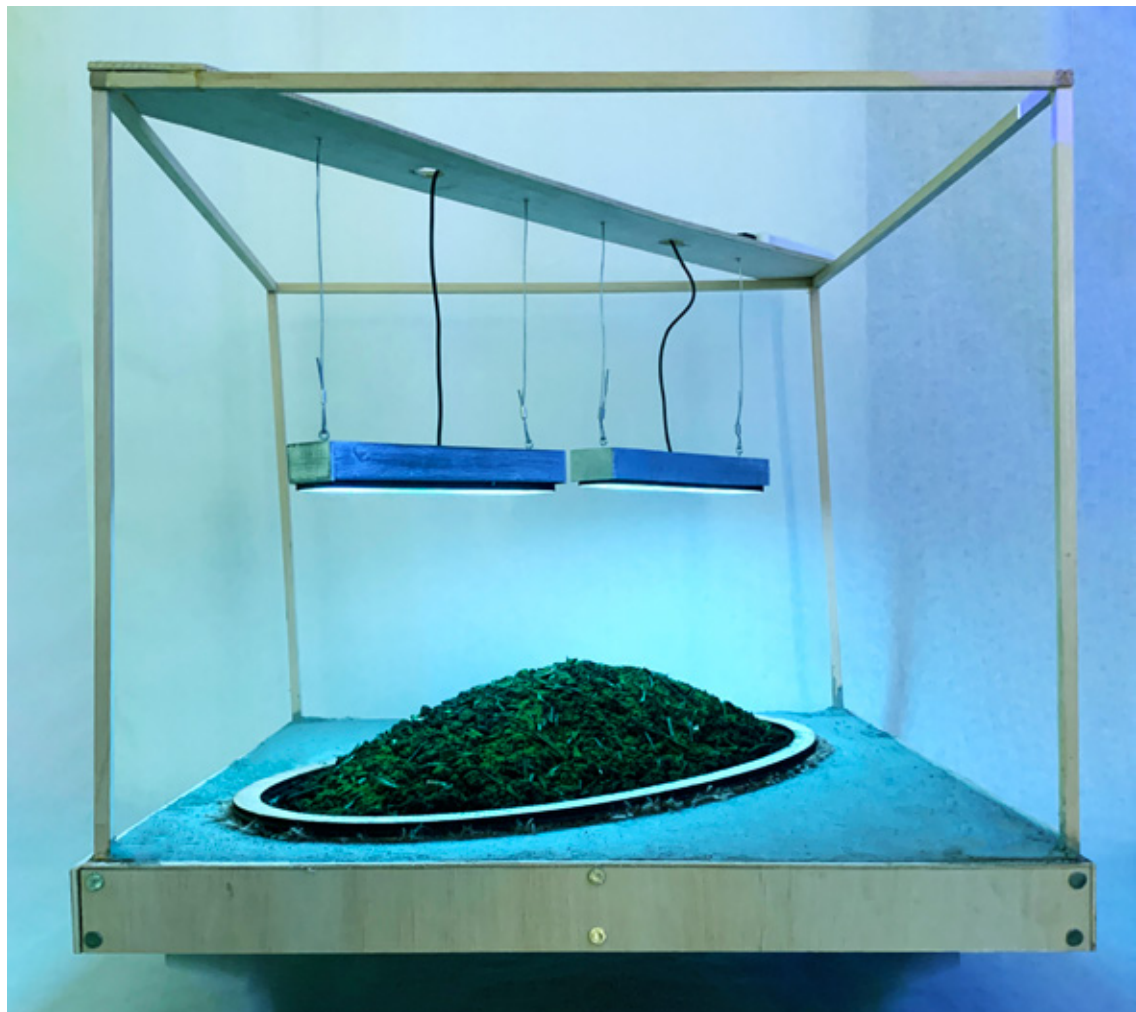


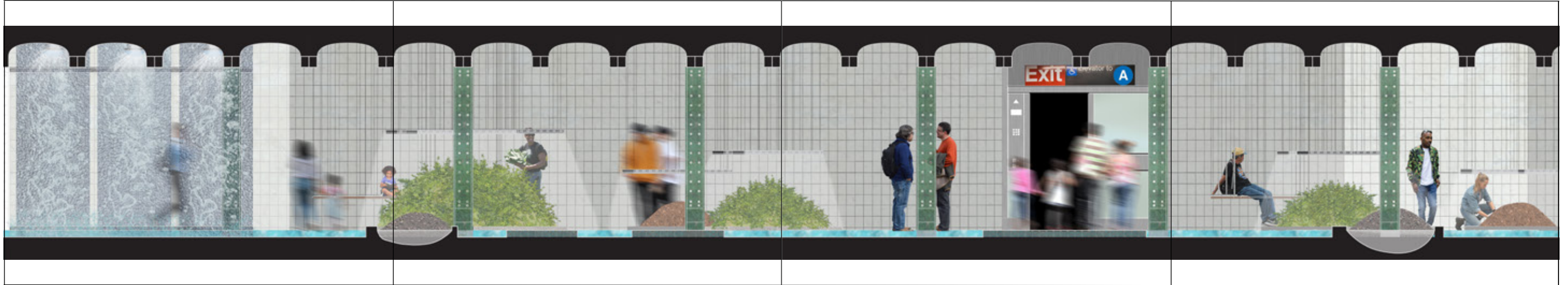
The Subway Station  
The History of Sounds and People Displaced

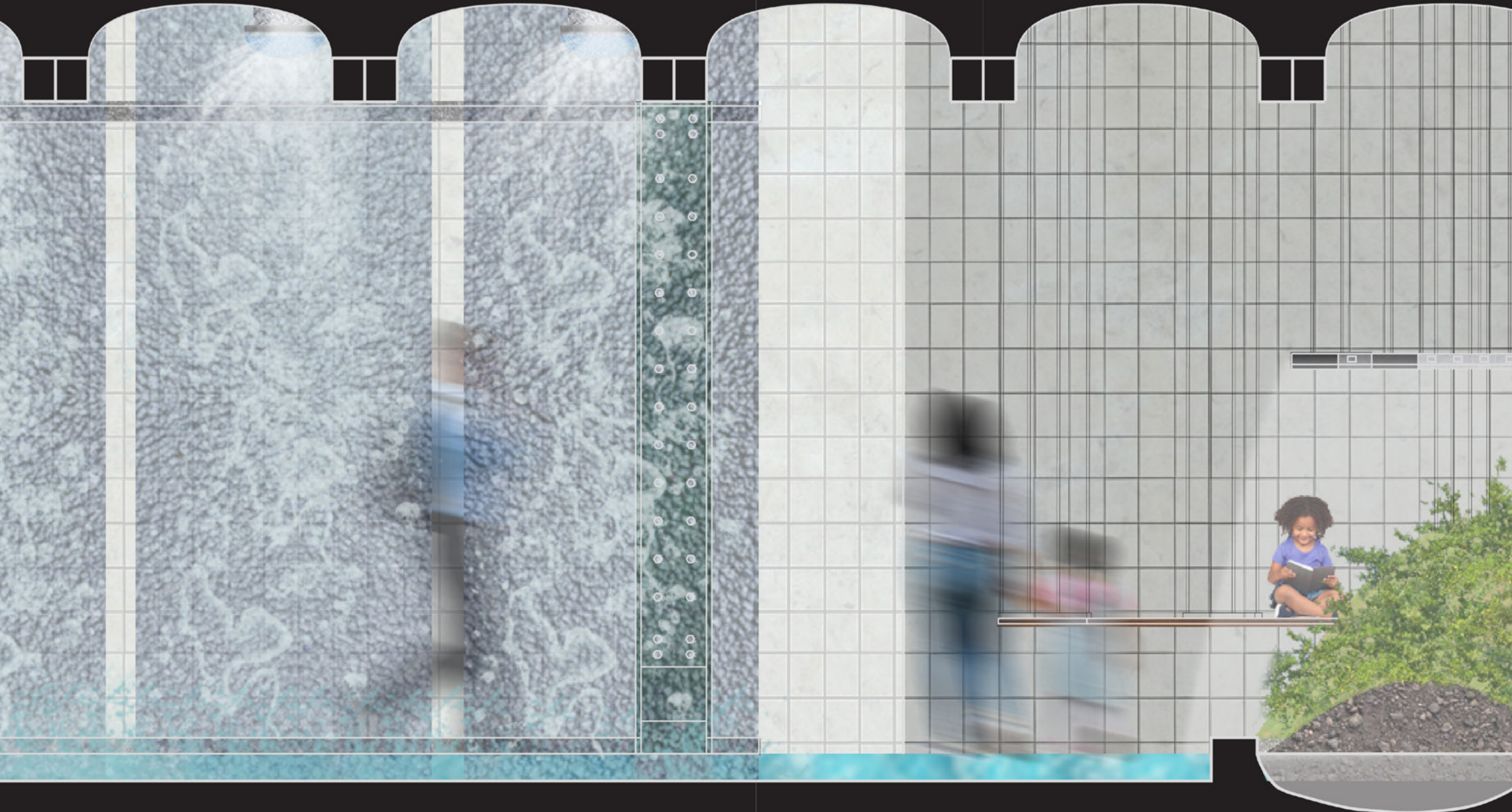
























03

Broadway Stories: 'The One' (CORE 1)

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**Studio:** *First Year*

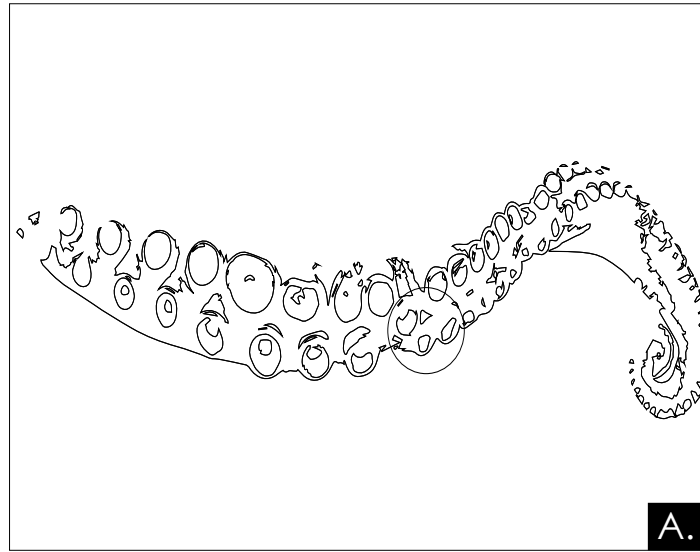
**Semester:** *Fall 2021*

**Instructor:** *Thomas de Monchaux*

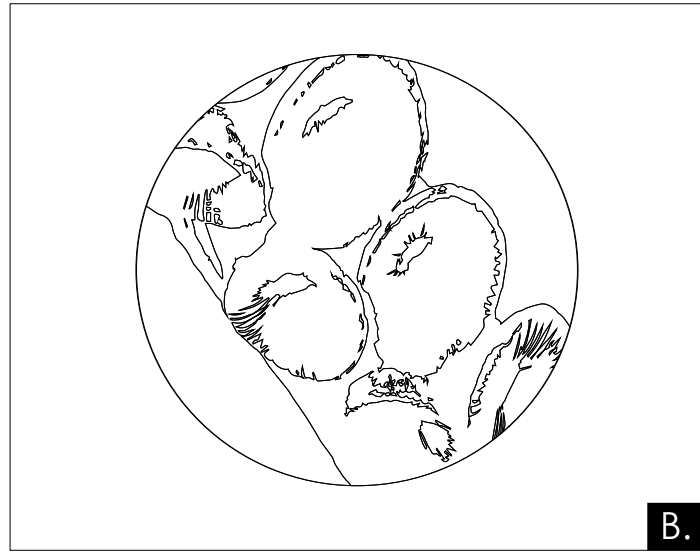
**Project Duration:** *16 Weeks*

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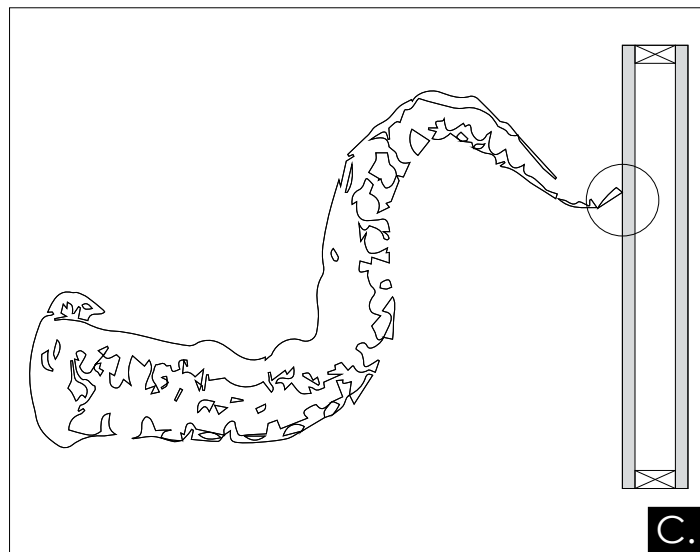
*The introductory studio of my graduate studies at Columbia University was the broadest of all of my previous studios in regards to its syllabus, as it allowed for students to approach their individual projects however they saw fit, albeit within the confines of an assigned section of Manhattan island.*



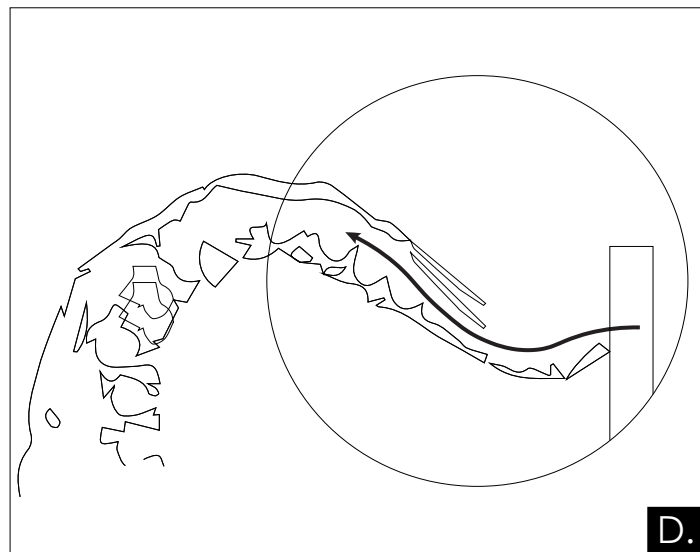
A.



B.



C.



D.

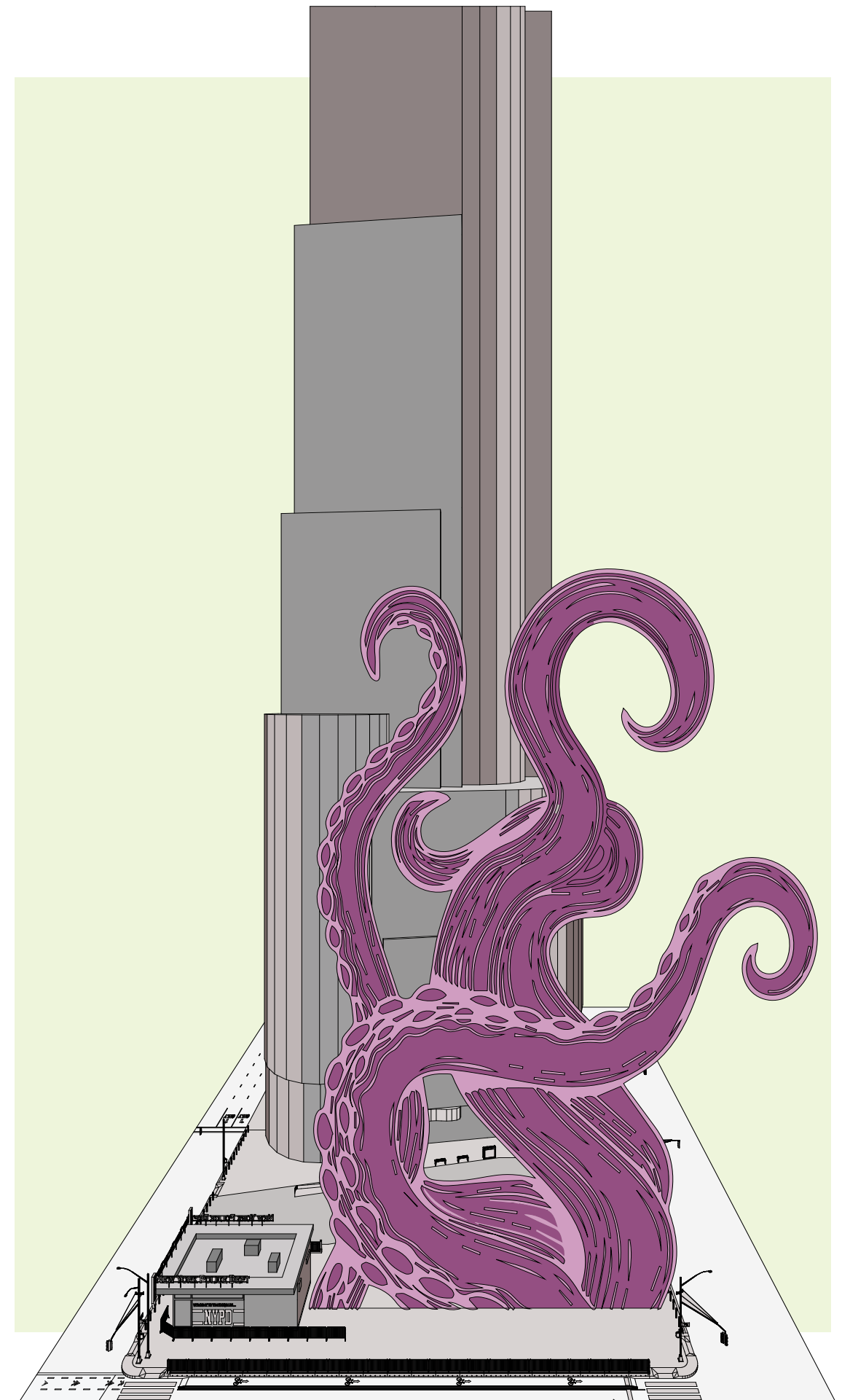
Left: Diagrams Displaying Intent of Octopus System

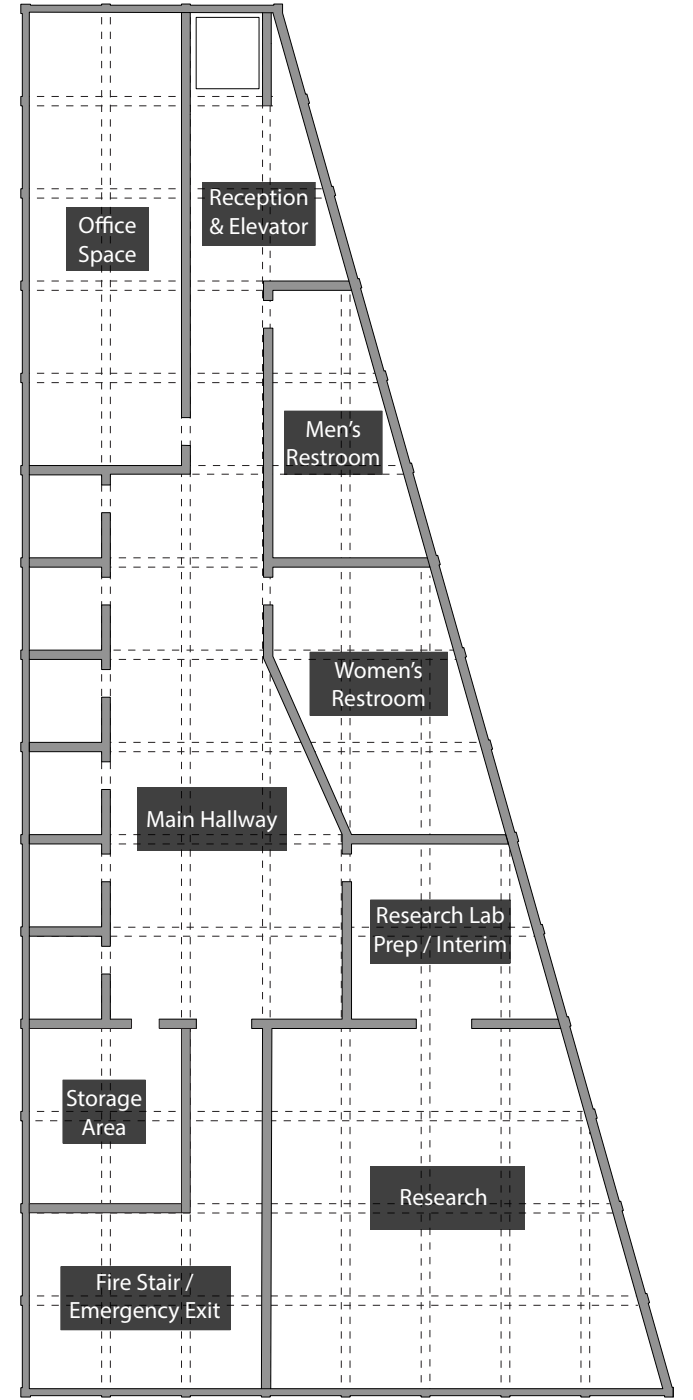
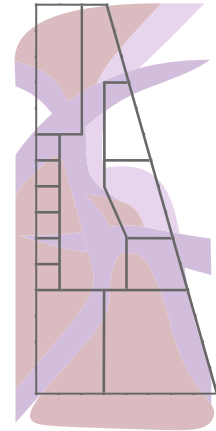
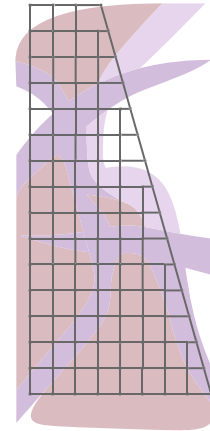
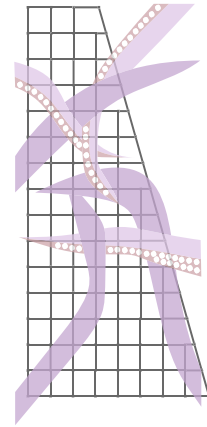
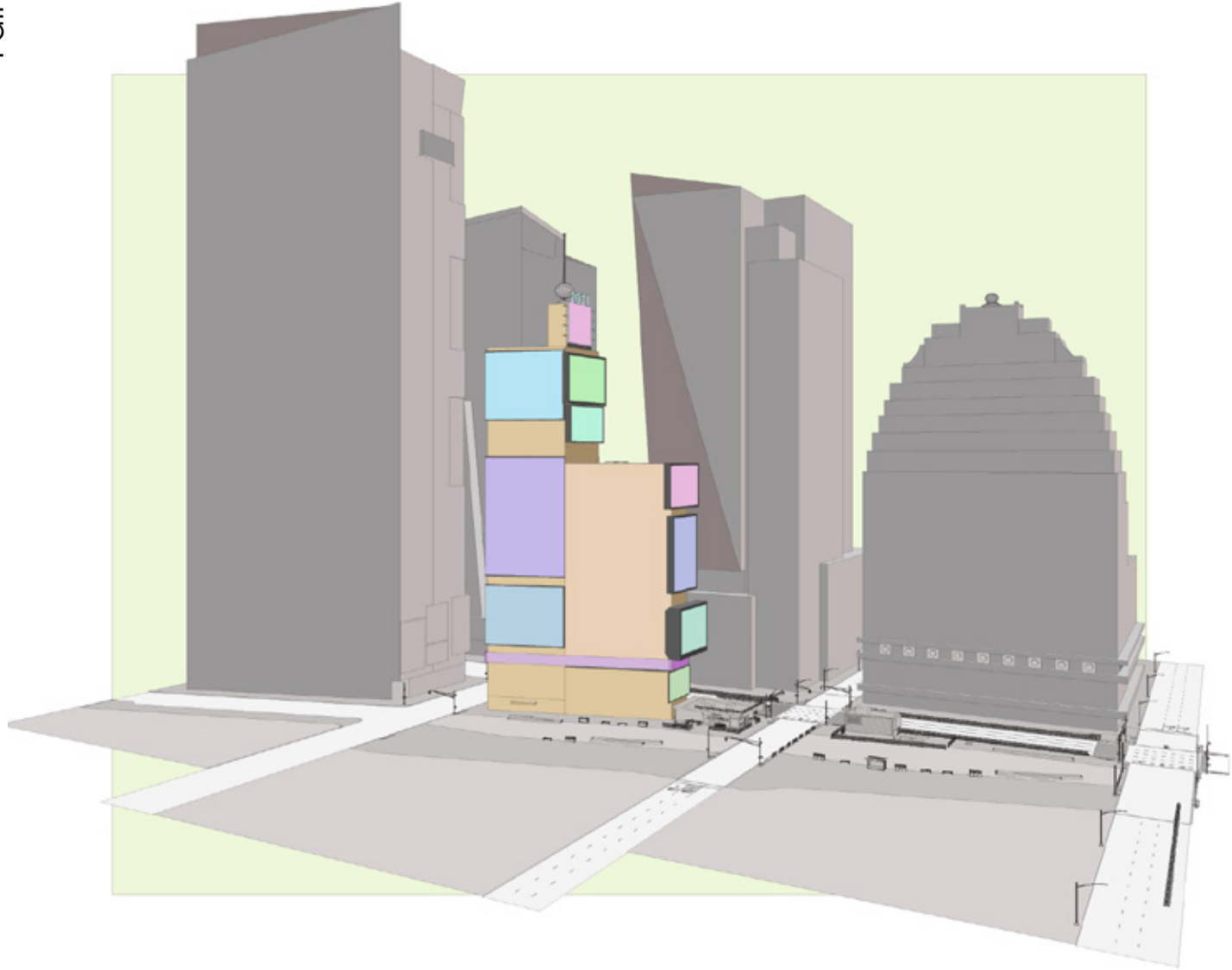
Right: Abstract Rendering of 'The One' TSQ

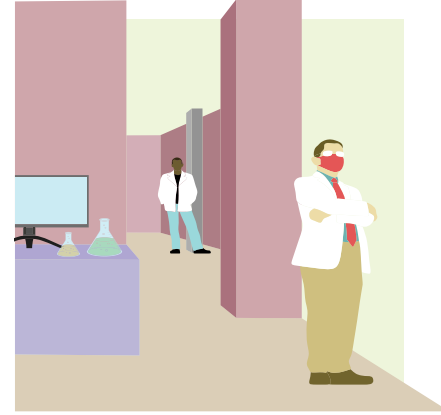
## An Anatomical Case Study

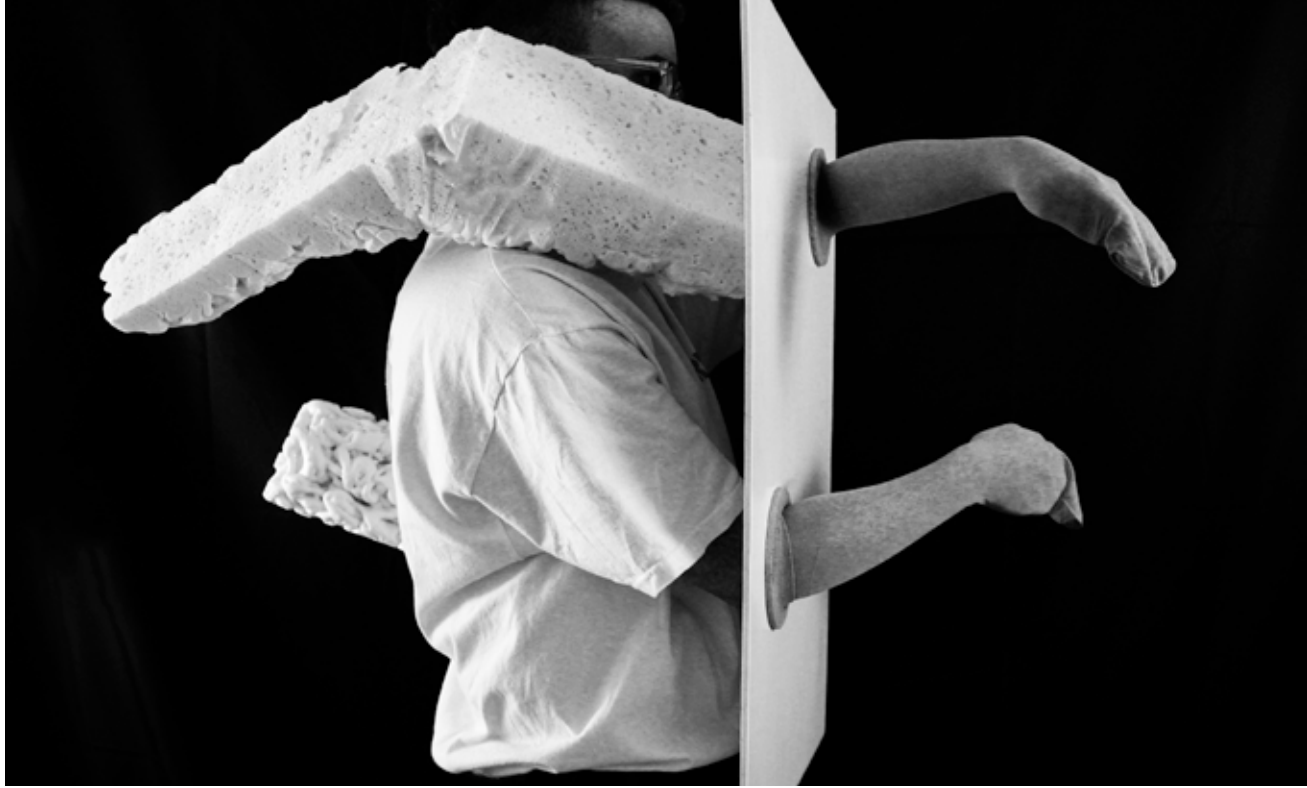
My studio was tasked with exploring from West 30th Street to Columbus Circle, a 30 block sector that houses some of the city's fastest growing neighborhoods as well as the world-famous Times Square. I initially examined housing issues in the wake of the COVID pandemic, but later became enamored with the lack of interior programming within Times Square. This is due to the extensive desire for ad space, removing the need for interior usage. I decided to curate a case study for how a designer could approach these existing spatial conditions. With this, the tentacle became a physical apparatus of space.

When crafting this case study, I studied the anatomy of the octopus and the human body as a means of generating a reactive method of design that would absorb and adapt to information given within existing spaces. My final design utilized 'tentacles' to form spatial conditions, being used to generate designs for a nightclub and research laboratory inside of 1 Times Square, the profits from which would generate a circular economy that would contribute towards the laboratory's research. I utilized these tentacles in both plan and section respectively.









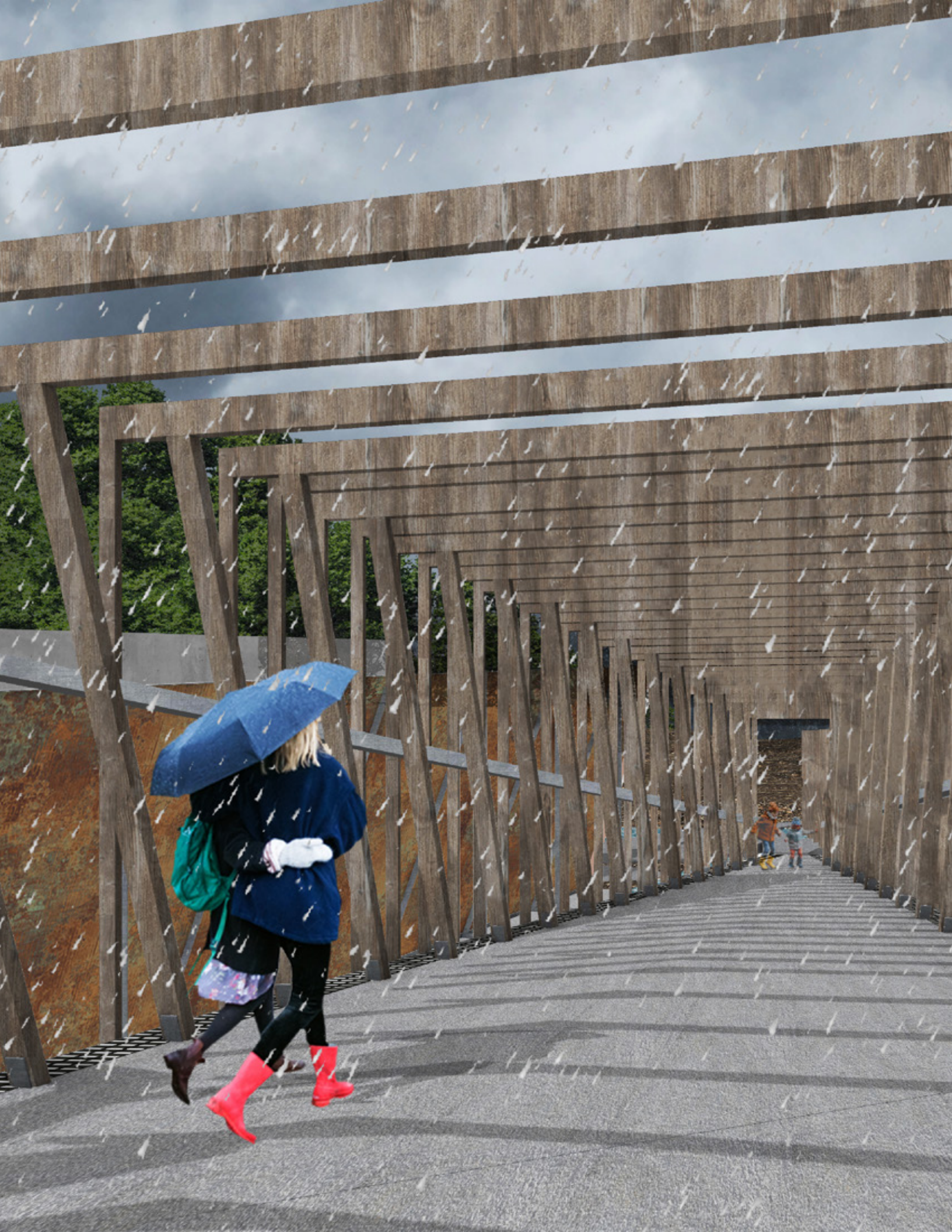
*The physical embrace of architect and architecture,  
the anatomy intertwined like tentacles around prey*



Architecture becoming not only an extension of our minds, but of our physical being



The body becomes its own tool that assists in form finding. The human scale becomes newly understood



# 04

## A New Way of Water (ADV IV)

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**Studio:** *Second Year*

**Semester:** *Spring 2023*

**Instructor:** *Nina Cooke-John*

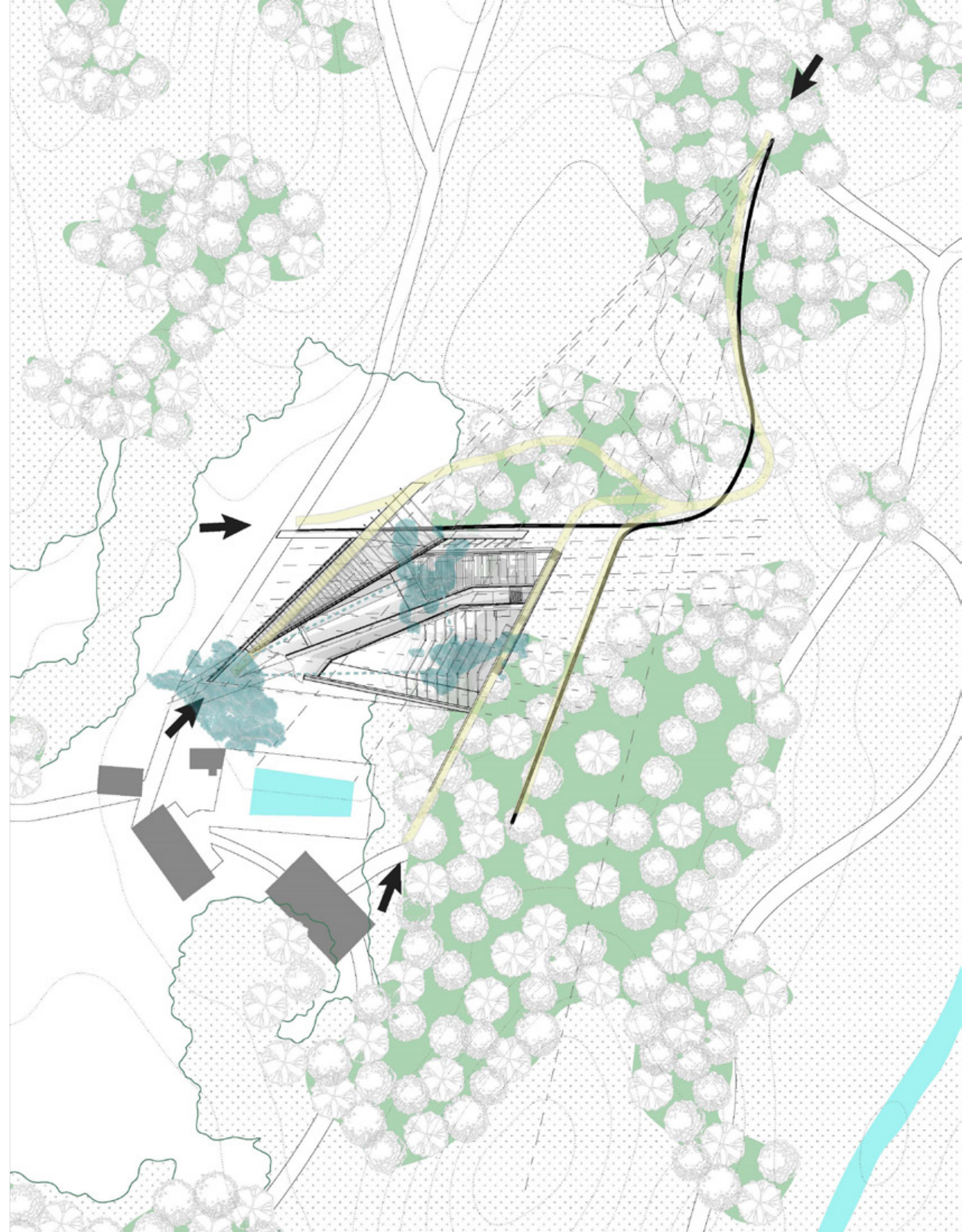
**Project Duration:** *16 Weeks*

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*Continuing an established studio prompt from a year prior, our studio were tasked with investigating what defines a safe space and sanctuary, specifically in relation to People of Color and their relationship to the Poughkeepsie community. We were tasked with using our personal findings to generate a memorial within the grounds of a local outdoor park area.*



Left: Render of Entrance of Memorial



Right: Site Diagram Illustrating Site Approach

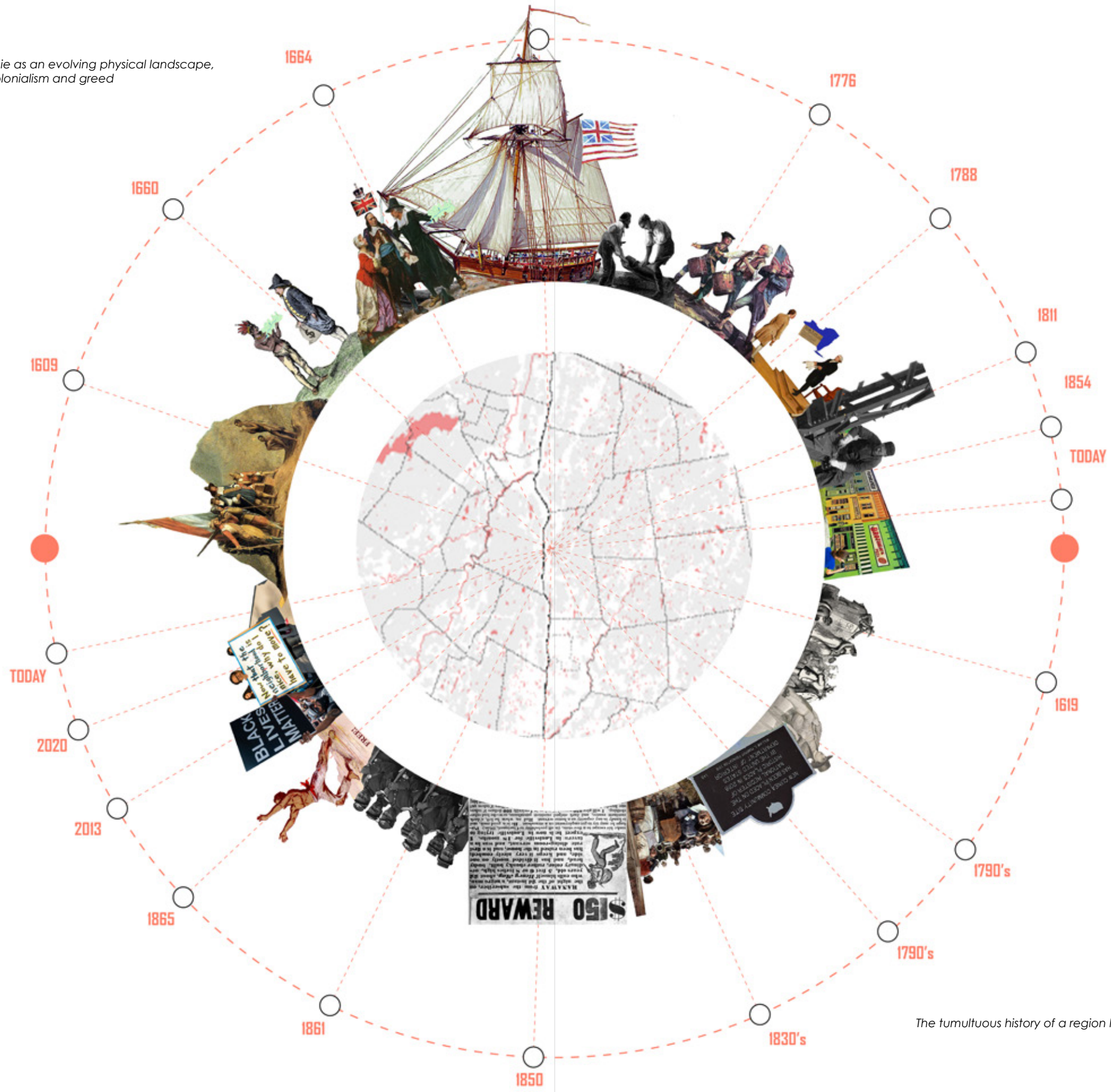
## Water & Me

Water is essential not only to the operations of the final memorial but in also in guiding viewer engagement. The memorial functions primarily as a processional arrangement of physical space. Water is guided through the scheme between natural pools, with a hidden catchment system underground collecting and filtering rainwater that can be used to operate the scheme, while also being usable by the day camp. A small enclosed building is primarily reserved as an intermediary meeting space between members of the public and a licensed swim instructor, and allows for members of the public to engage in

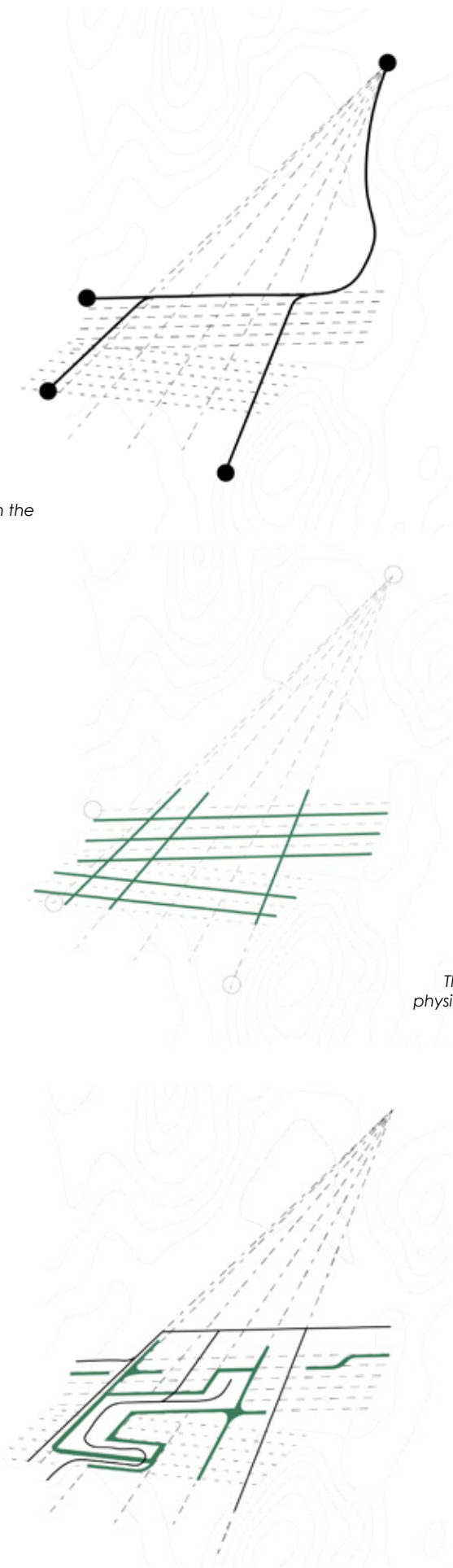
hydrotherapy. been fortunate in our community engagement that youth from the community were willing and thoughtful in their engagement with us, and the powerful stories that they recounted, rewarding us for the simple act of watching and listening. I hope for people to be rewarded similarly for their intentional engagement with the built environment, with choice still playing a vital role. Water is so important to the project as it encourages a re-evaluation of the relationship that People of Color in the region share with the history of their people, and the stories of the community.



Poughkeepsie as an evolving physical landscape, driven by colonialism and greed

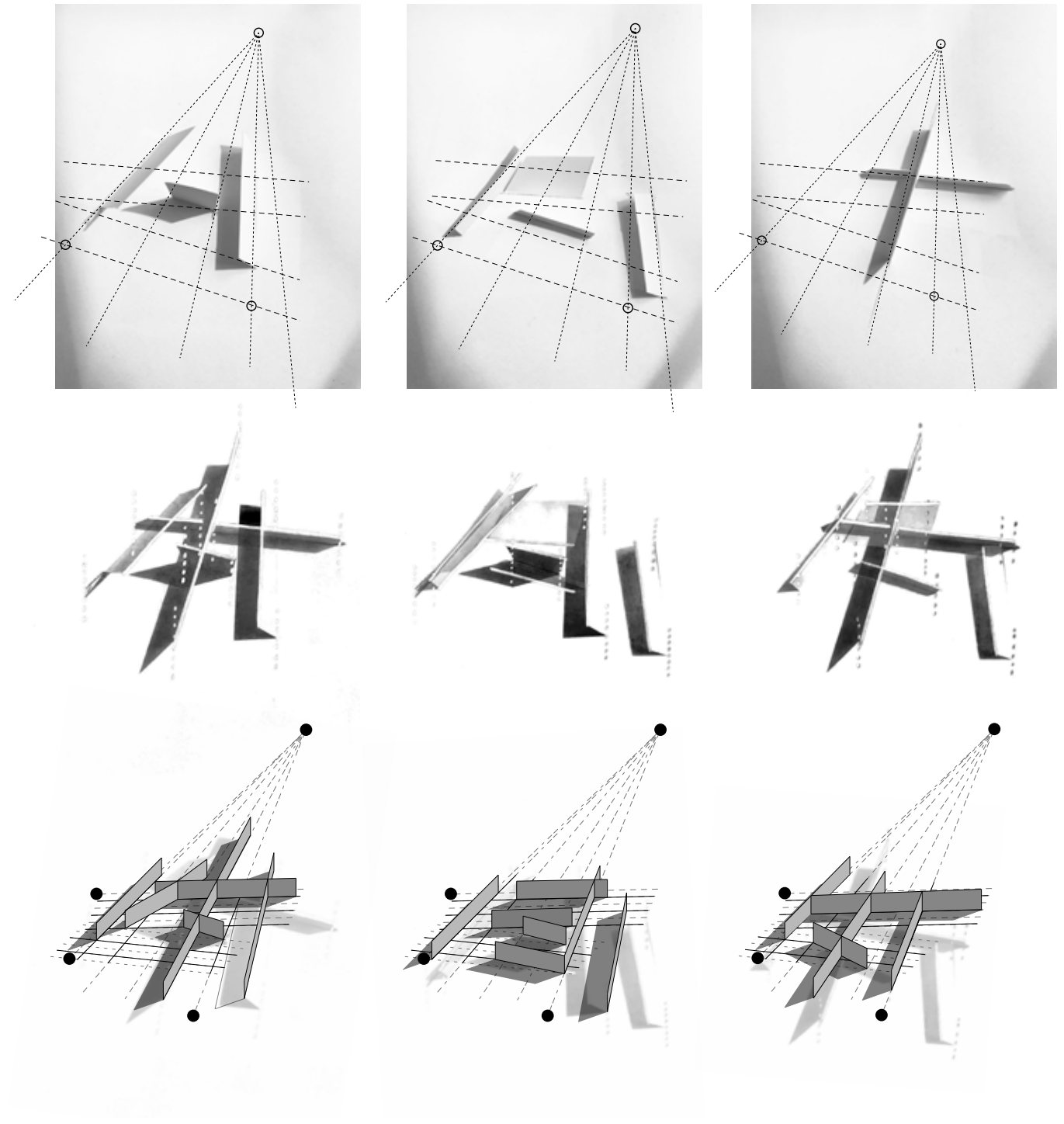


The tumultuous history of a region haunted by its colonial past



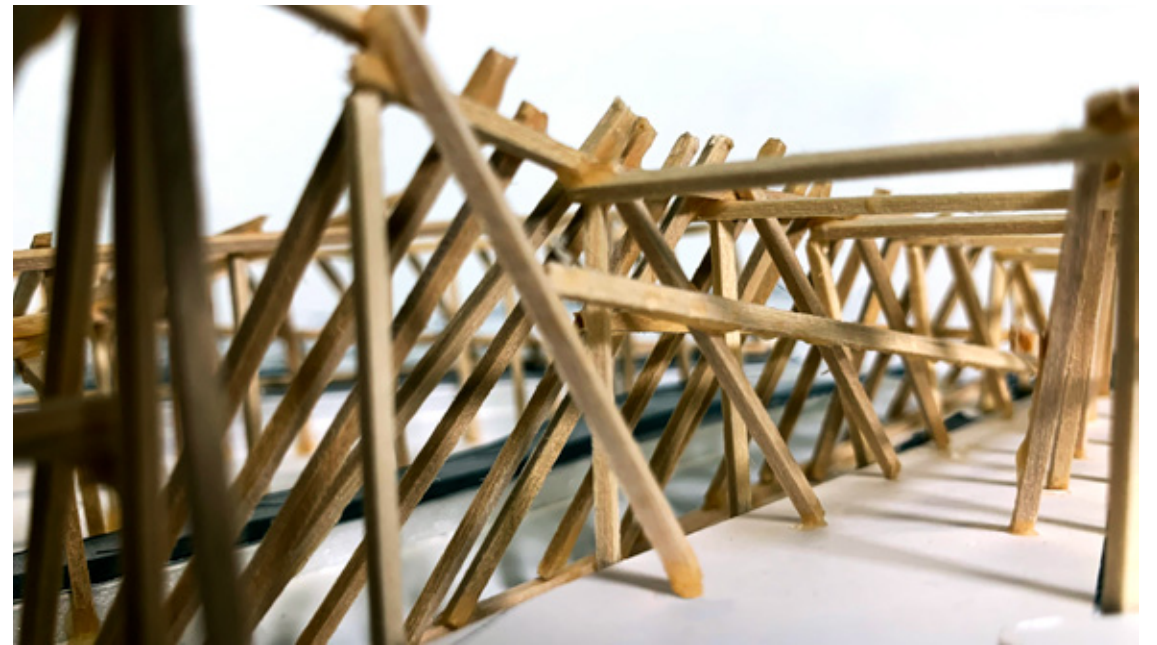
Movement and program directly assisting with the formation of a site scheme

This initial exploration was then explored across physical mediums using shadow, line drawing, and model making



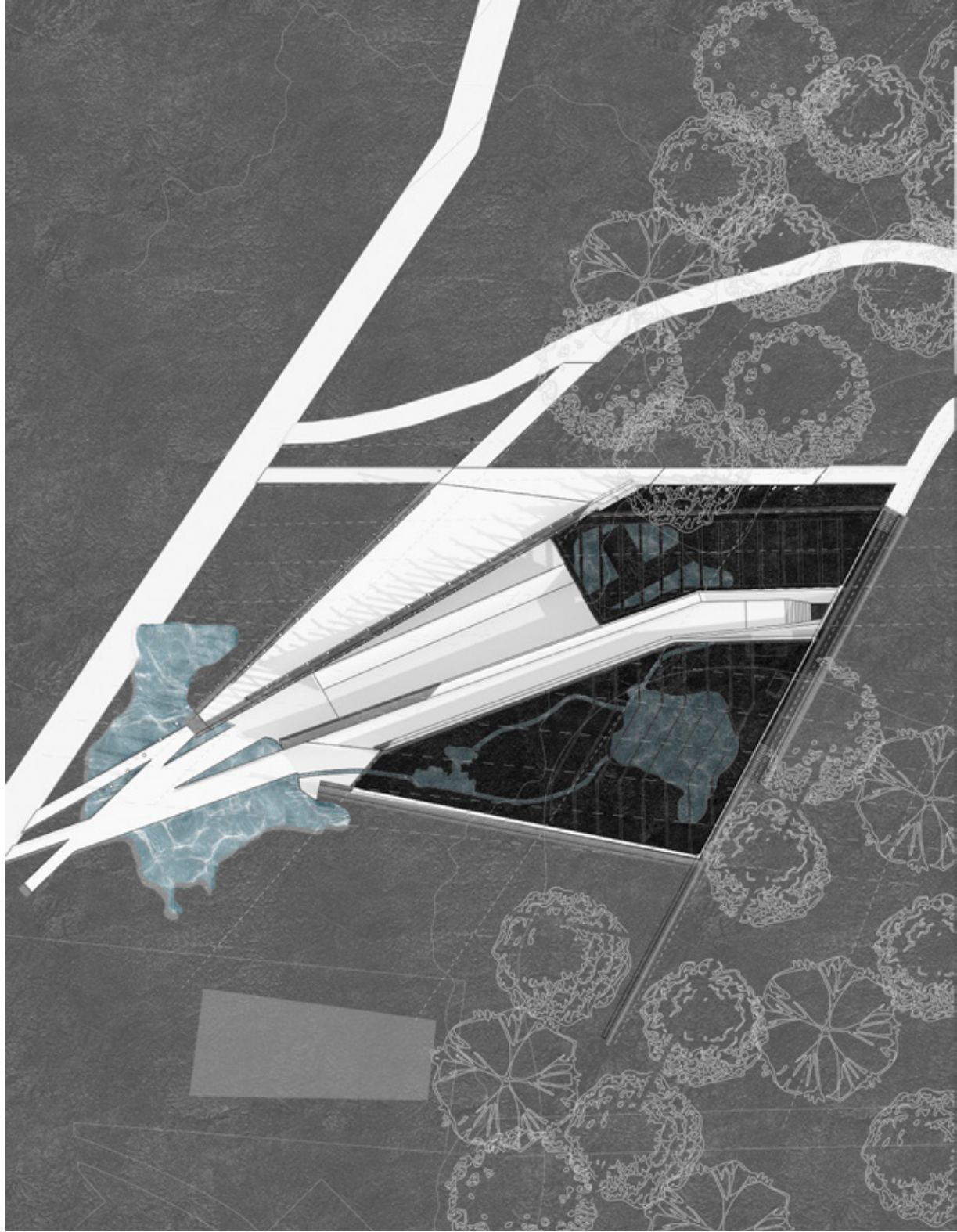


*Rigid geometry began informing the core structural arrangement of the memorial and its procession*

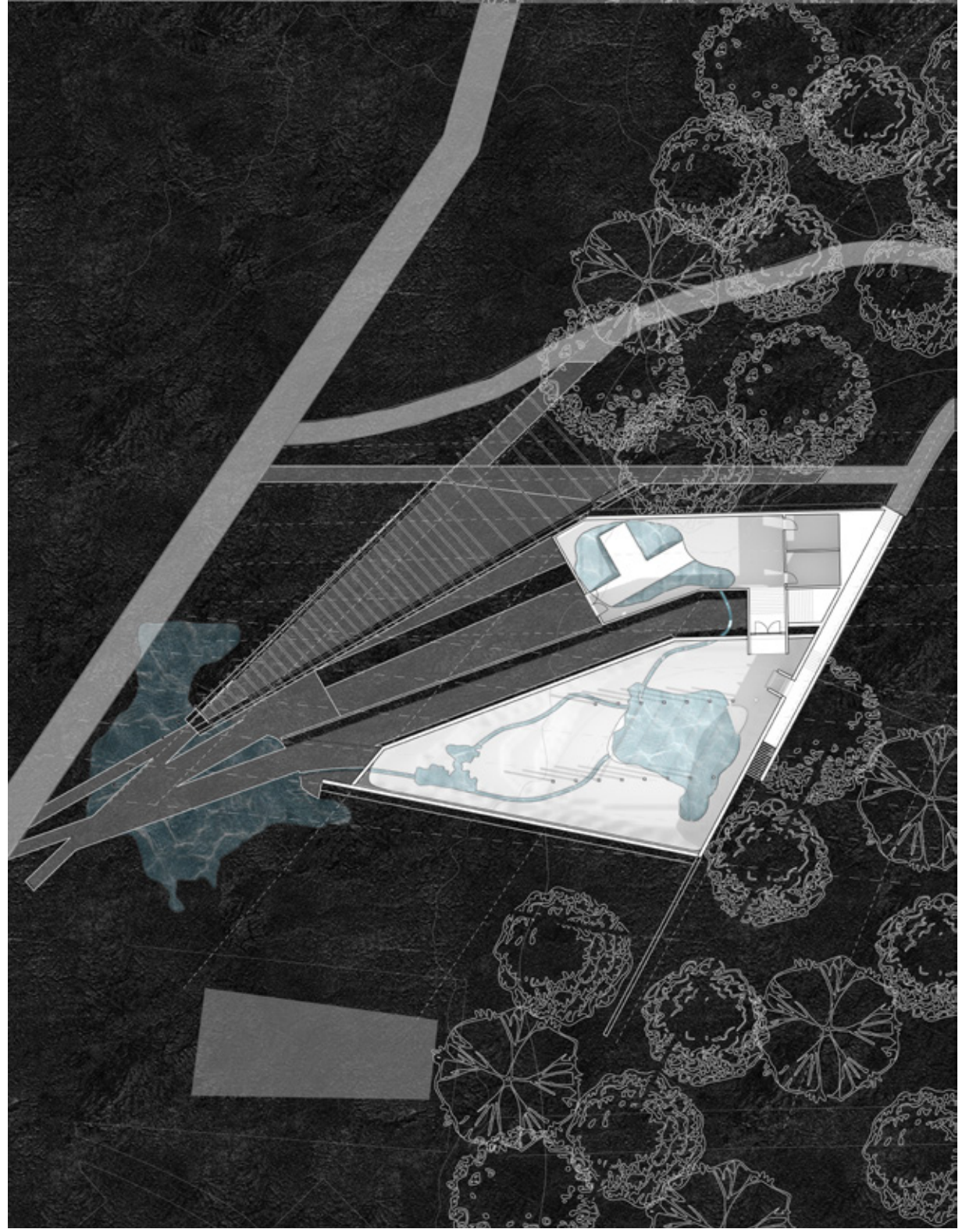


*Repurposing the material of the surrounding forest to generate new understandings of form and structure*

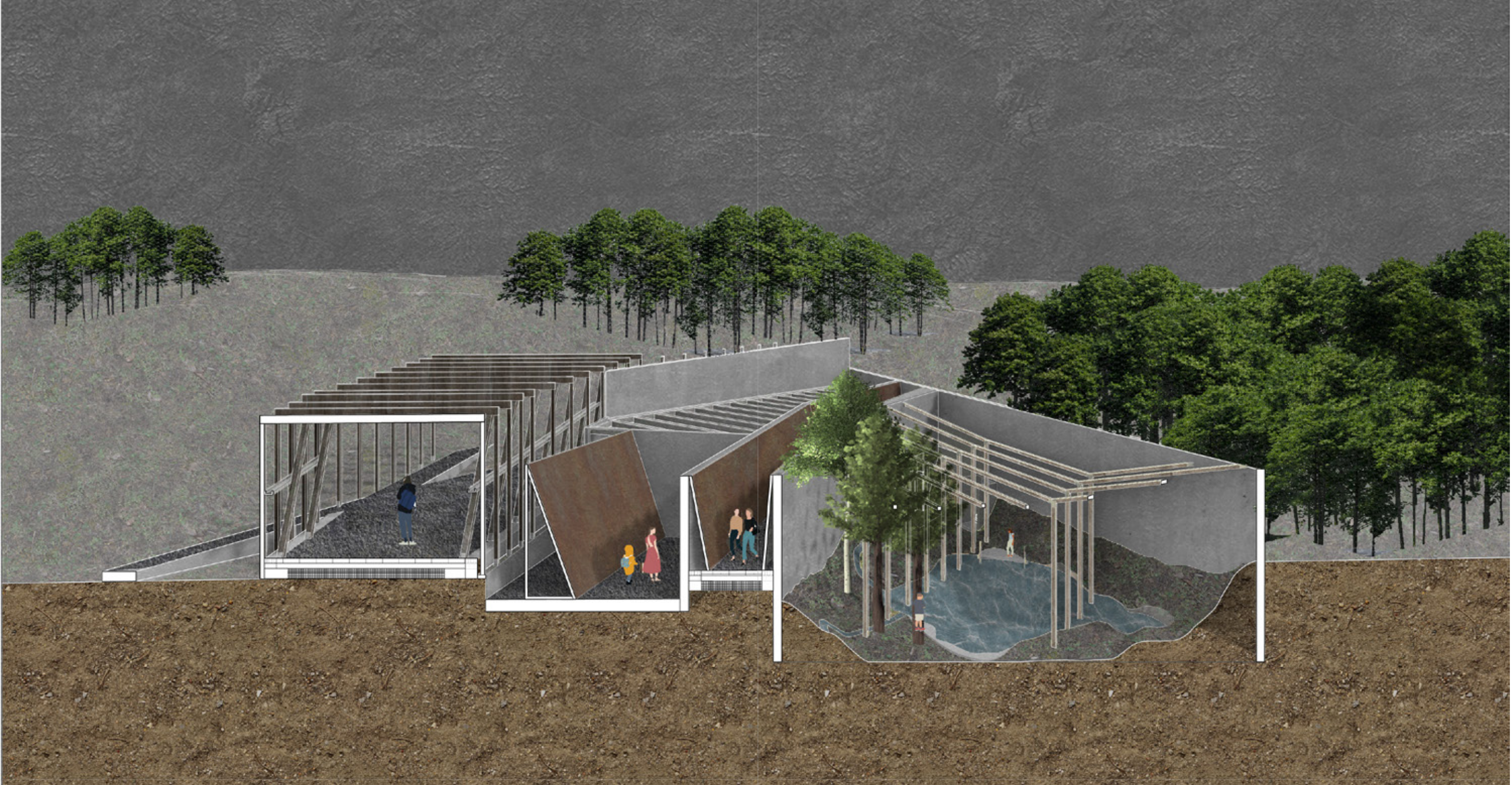


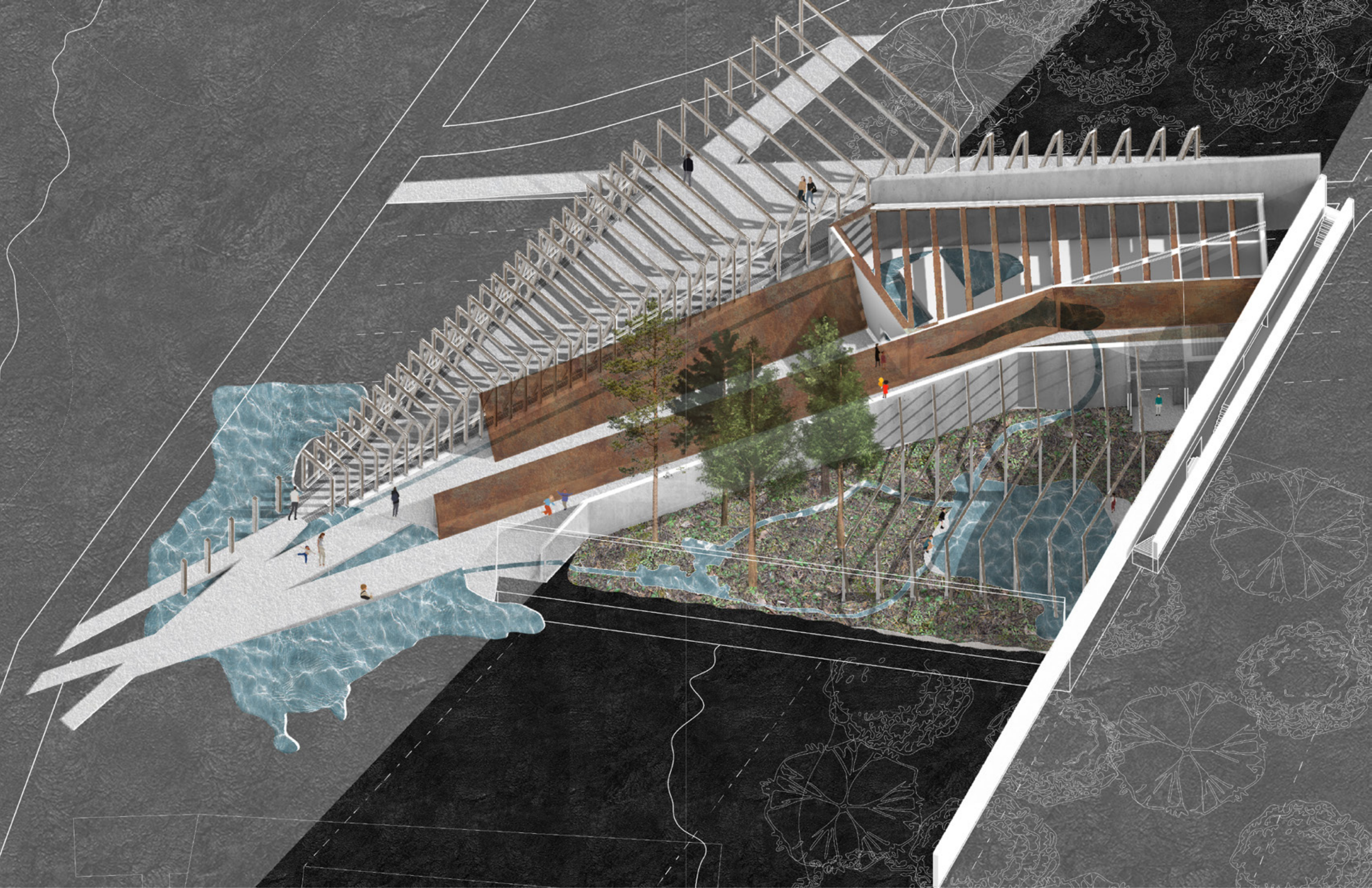


Above Ground



Below Ground







# 05

## The North Haven (ADV VI)

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**Studio:** *Third Year*

**Semester:** *Spring 2024*

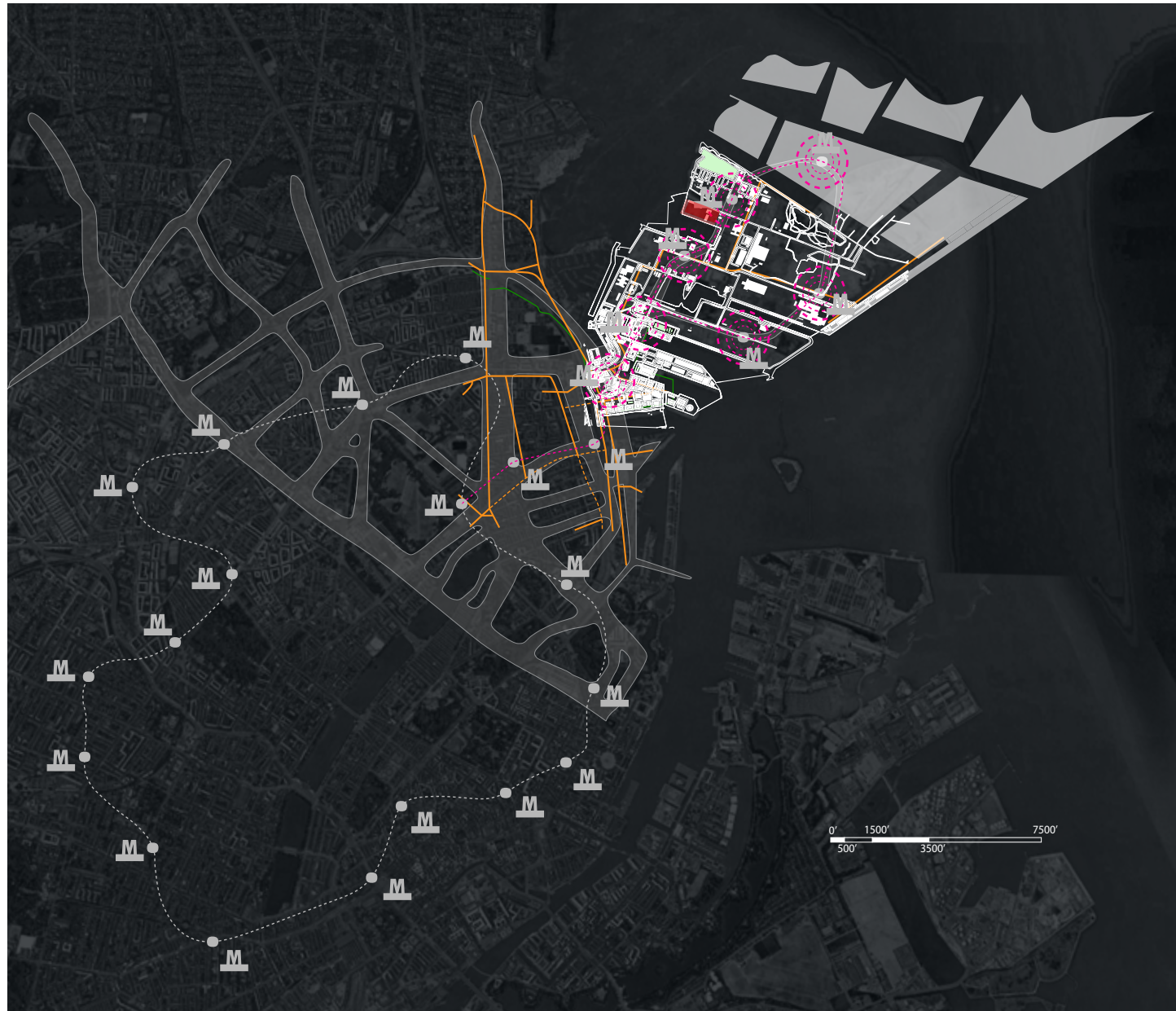
**Instructor:** *Jennifer Carpenter & Irina Verona*

**Project Duration:** *16 Weeks*

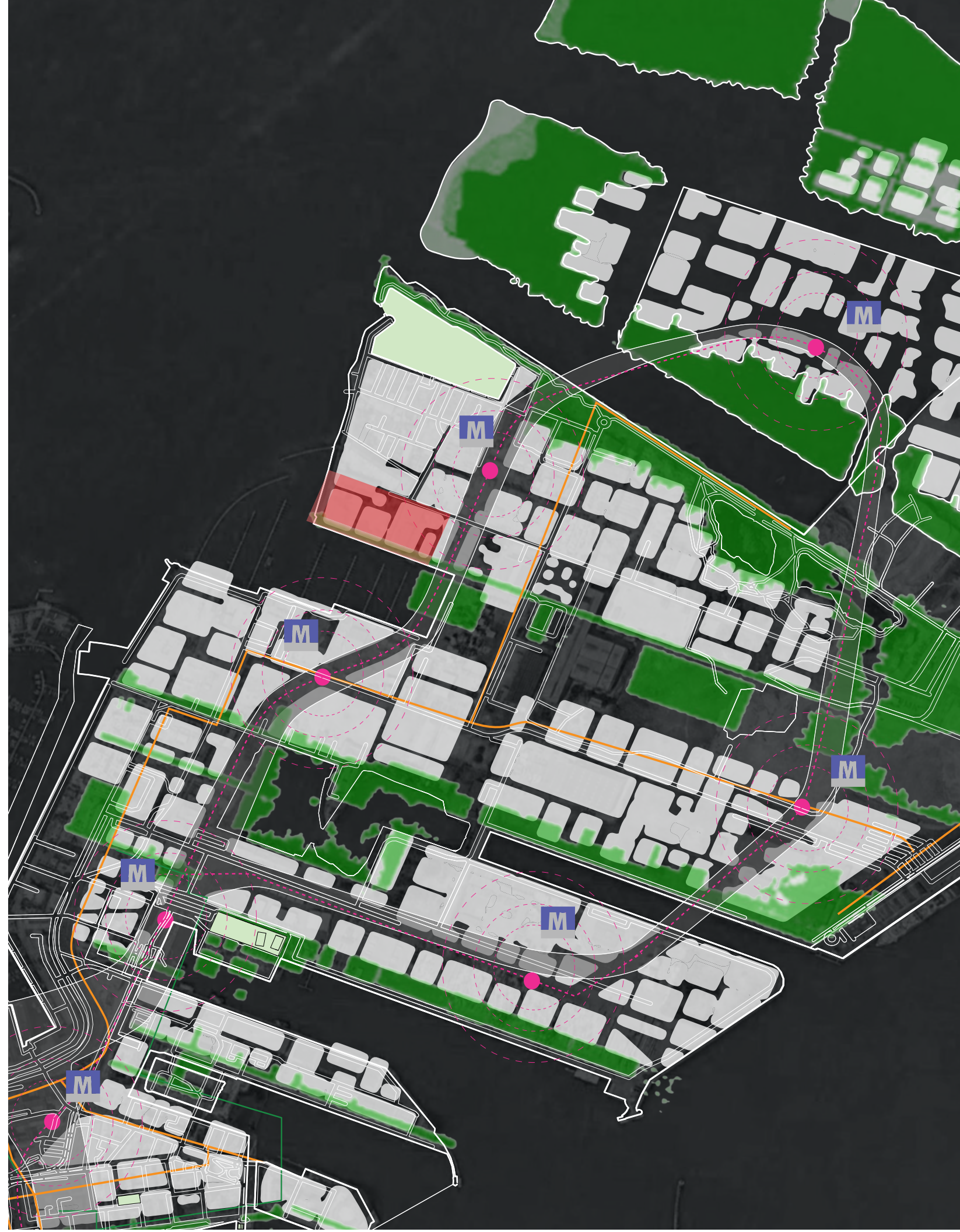
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*Continuing upon established principles within the professors' own studio office, students were given a large site in the Nordhavn region of Copenhagen, Denmark. As a site for large-scale urban renewal at the hands of local office Cobe Architects, students were asked to design a community for disabled artists. As part of this, a seminar was also conducted that observed Universal Design and Disability Protest principles in different contexts.*





Left: Site Plan Illustrating Planned Copenhagen Metro Development



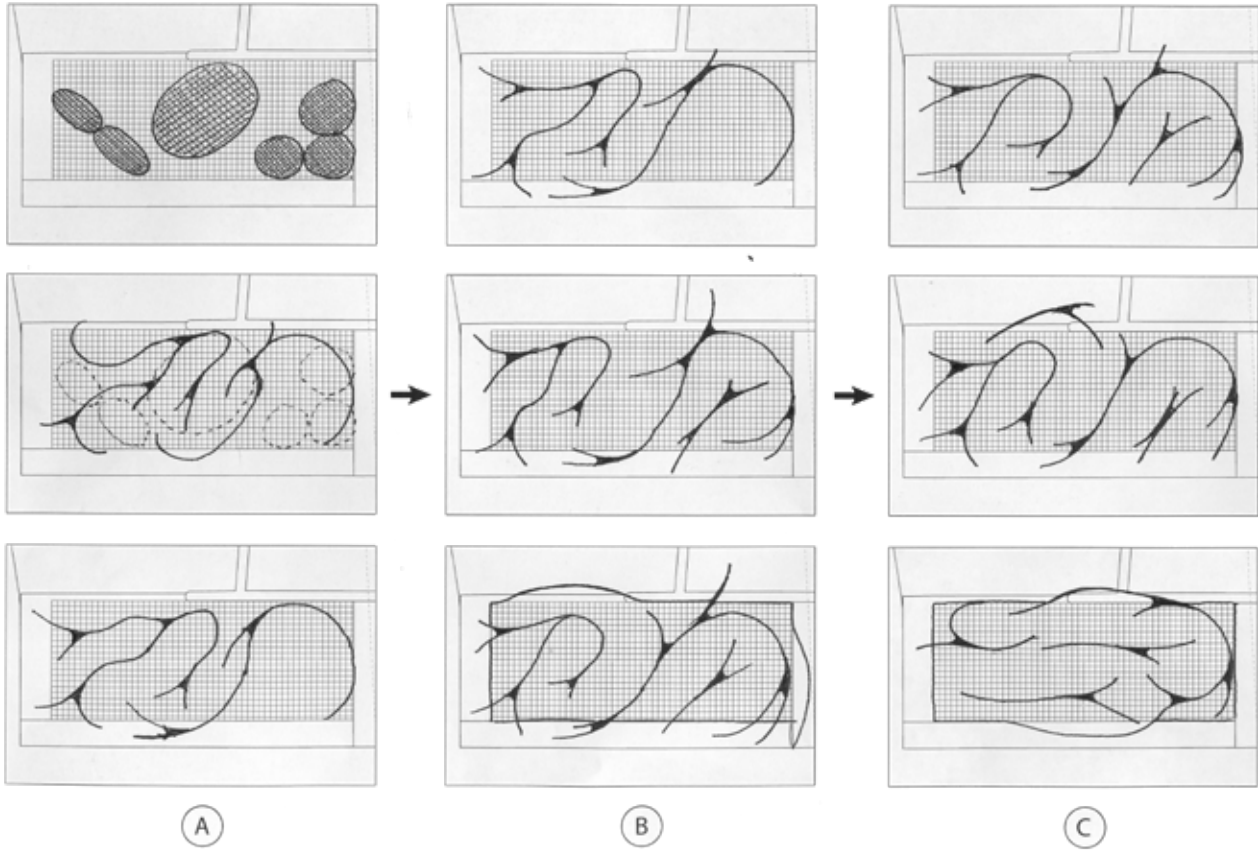
Right: Site Plan Illustrating Site & Future Surrounding Infrastructure (2050)

## Crippling The Grid

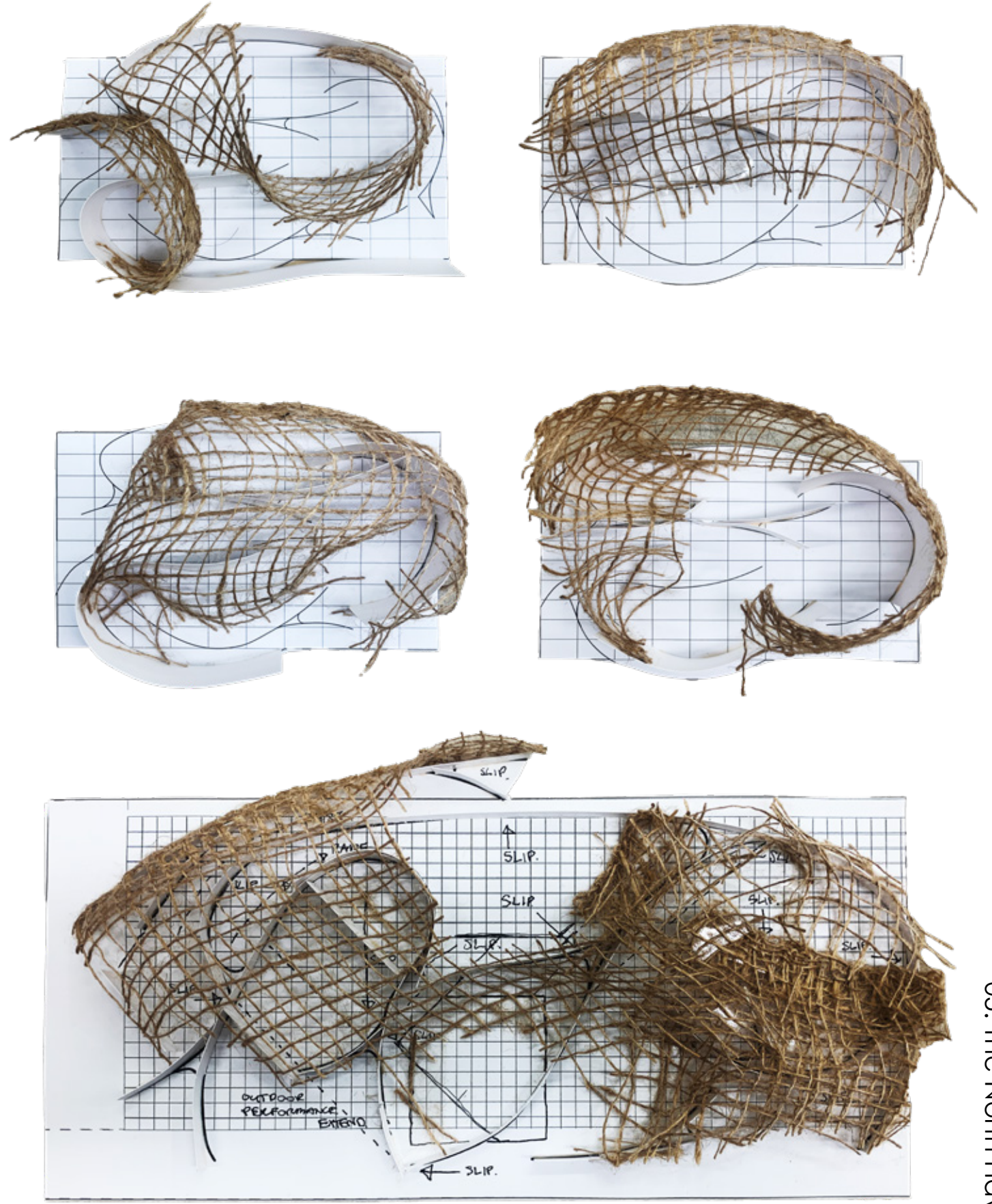
My goal for the semester was to generate architecture that questions the regularity and hierarchy of leftover spaces. Using leftover and interstitial spaces to disorganize traditional architecture is central to the project, disrupting the expectations of optimization in favor of the multiple modalities and temporalities of disabled bodies. In the overall Cobe plan for Nordhavn, a large metropolitan network and new infrastructure will better connect Nordhavn to the wider city of Copenhagen. This emphasized the importance of our site as the heart of a new era for the city.

I further investigated Boys' diagramming methods by utilizing a privacy / public diagram that illustrates the complexities of human experience and occupation within the space. The idea of 'impeding the line' of streamlined movement, and how those with impairments may take notice, plan ahead, and negotiate around the site. I wanted the line to be perpetually impeded; the site becoming anti-optimization and anti-streamlining. A consistent single level, and emphasis upon ramp and elongated entries, guiding textures, and open spaces, further encouraged open-ended body engagement.

How does the grid begin to inform our understanding of architecture for all bodies?



How can this approach be juxtaposed?



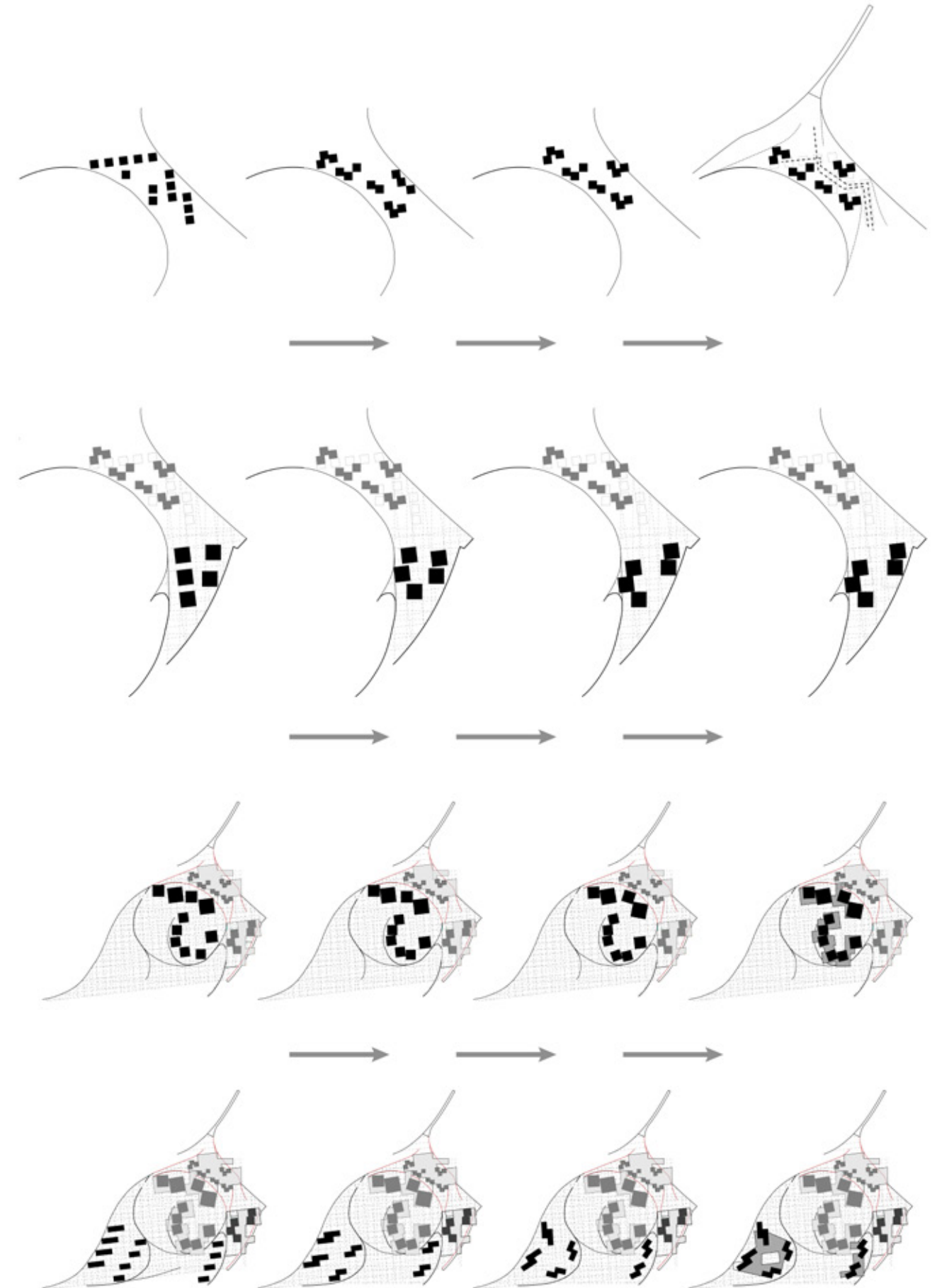
**EXPLORATION** - DISCOVERY OF SPACE FACILITATED BY CONFIDENT MOVEMENT, OWNERSHIP OF UNKNOWN SPACE

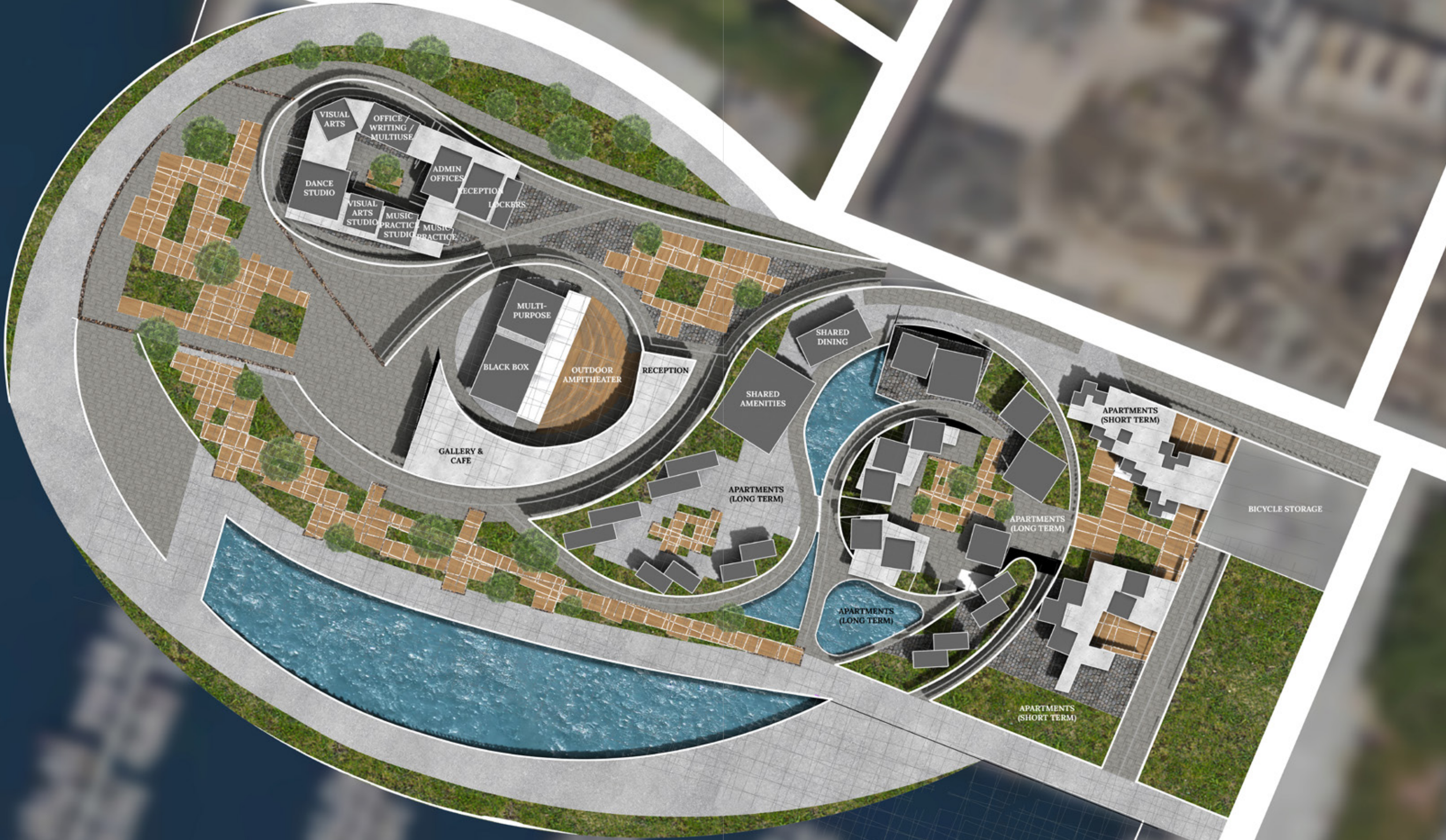
**GUIDANCE** - EXPLORATION OF SPACE DRIVEN BY PHYSICAL CONTEXT CLUES / POINTS OF REFERENCE

**DIRECTIONALITY**- CONSISTENCY OF DIRECTIONALITY OF SPACES, ALLOWING FOR MORE CONSISTENT NAVIGATION

**ROUTINE**- FAMILIARITY AND SUCCESS WITHIN PHYSICAL SPACE DRIVEN BY ROUTINE, FACILITATED BY REPETITION AND MEMORY

**CRIPPING THE GRID BECOMES AN ACT OF DEFIANCE AGAINST ONE'S OWN ARCHITECTURAL AND DESIGN IDEOLOGIES.** BY SETTING UP A TRADITIONAL URBAN GRID AND IMMEDIATELY BREAKING ITS LOGIC, I AM INSTIGATING ARCHITECTURE THAT IS IMMEDIATELY ANTI-THETICAL





VISUAL ARTS

OFFICE WRITING / MULTIUSE

ADMIN OFFICES

RECEPTION

DANCE STUDIO

VISUAL ARTS STUDIO

MUSIC PRACTICE STUDIO

MUSIC PRACTICE

MULTI-PURPOSE

BLACK BOX

OUTDOOR AMPITHEATER

RECEPTION

GALLERY & CAFE

SHARED DINING

SHARED AMENITIES

APARTMENTS (LONG TERM)

APARTMENTS (LONG TERM)

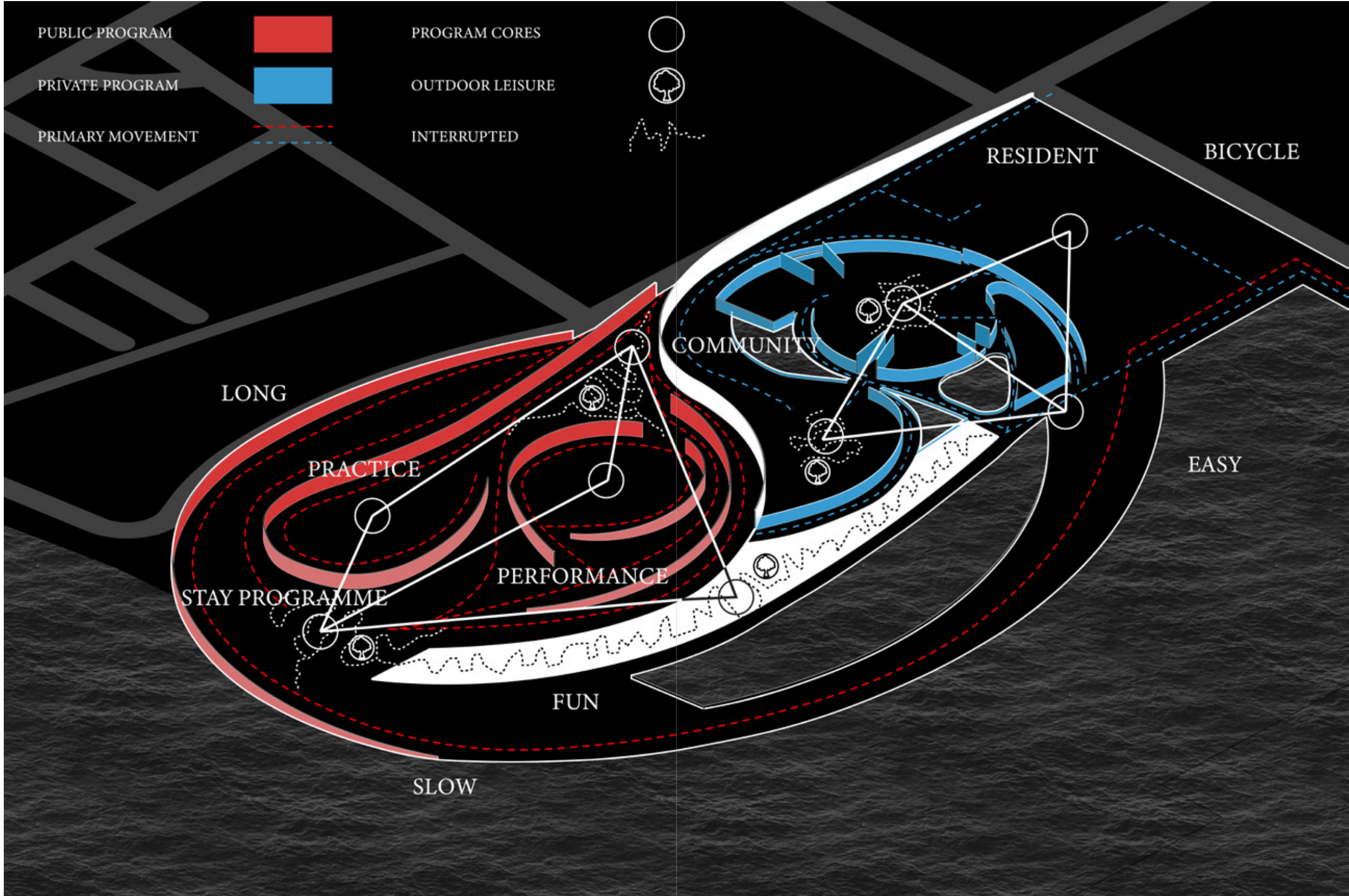
APARTMENTS (LONG TERM)

APARTMENTS (SHORT TERM)

APARTMENTS (SHORT TERM)

BICYCLE STORAGE





The embodied experiences of space, inspired by the works and diagrams of Jos Boys



Narrative 01: Disabled Visiting Artist

*I am dropped off by my host on the street at the site's north entry. I am visually disabled, but I am able to use the large cobblestone walls to guide myself towards the practice spaces. I hear children playing, the soft clang of wheels against pavement, and the shuffles of other people walking along beside me as the stones propel me around. I follow the textured breaks around the footpath's sides towards the practice spaces.*

*I count as my feet pass the boundary stones of each building's entrance. 1...2...3..4..5! I move left into the small courtyard and use the textured footpath to guide myself into the courtyard's soft wooden seats, where I will wait for my friends to meet me. I hope that they aren't too distracted with practicing!*

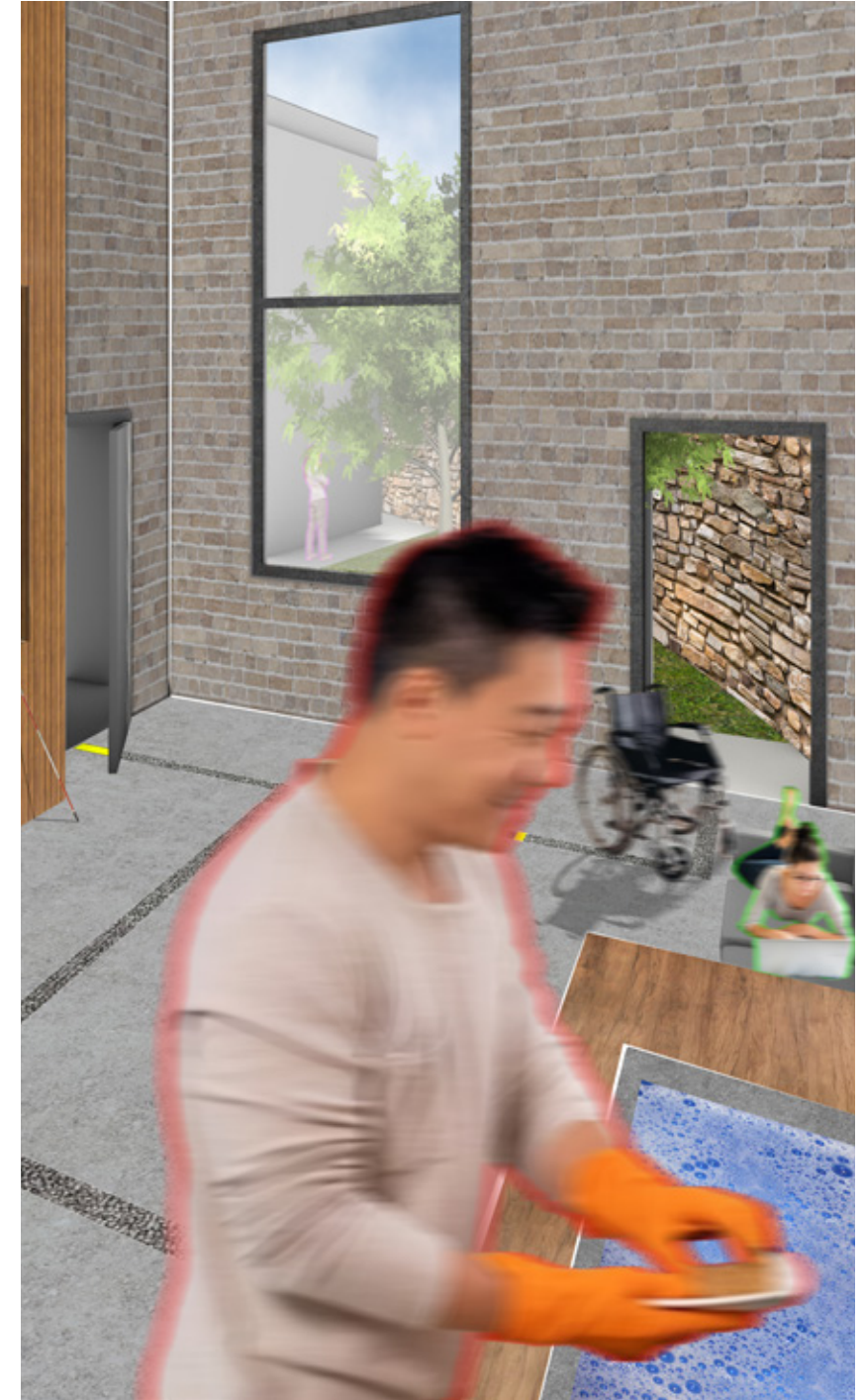


## Narrative 02: Public Visitor

*My friends and I have come to watch a new dance showcase in Nordhavn's new outdoor amphitheater. We were running a bit late, so quickly dashed through the north courtyard. It is difficult to go directly through the main courtyard, as dancers and people playing take over the space and move between the small patches of grass and plants. Some people lay in the flat fields while others run around playing spike ball and games of ring-around-the-rosie.*



*We come through the reception area and out into the amphitheater just as the group has begun dancing. Quite a few of the seats are taken, so we quickly move to the far side of the stage to lie down on the seats and watch, so as to not get in the way of a gentleman heading to the restroom. After their performance concludes, we decide to kill some time at the community park, taking the two ramps up and out of the amphitheater and into the park. Unsurprisingly for summer, it is teeming with people!*

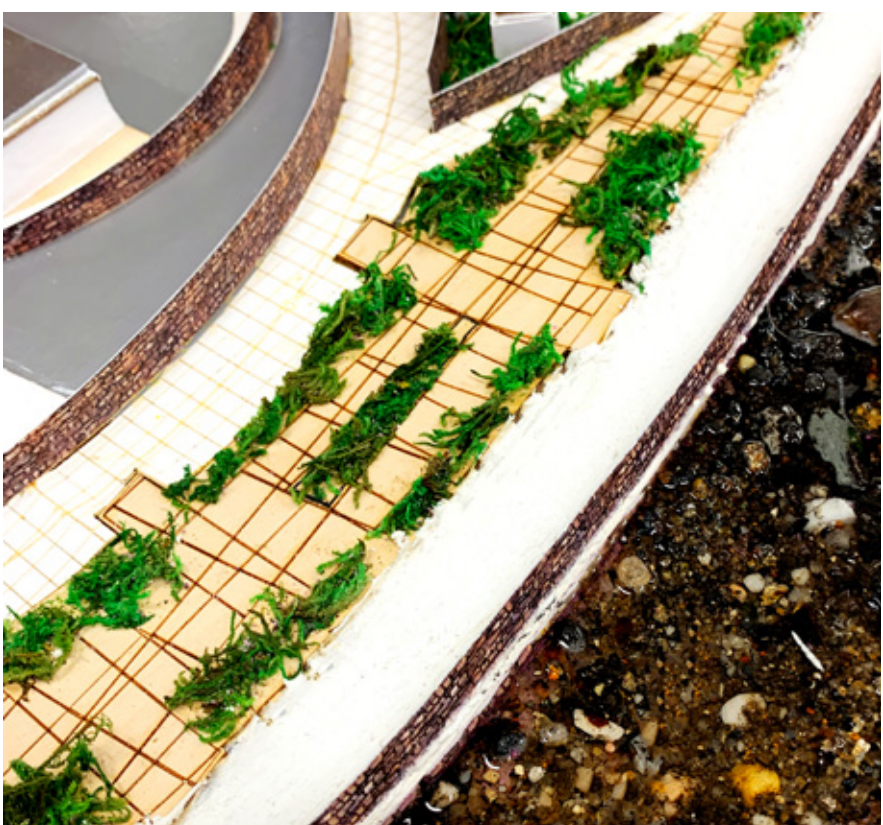
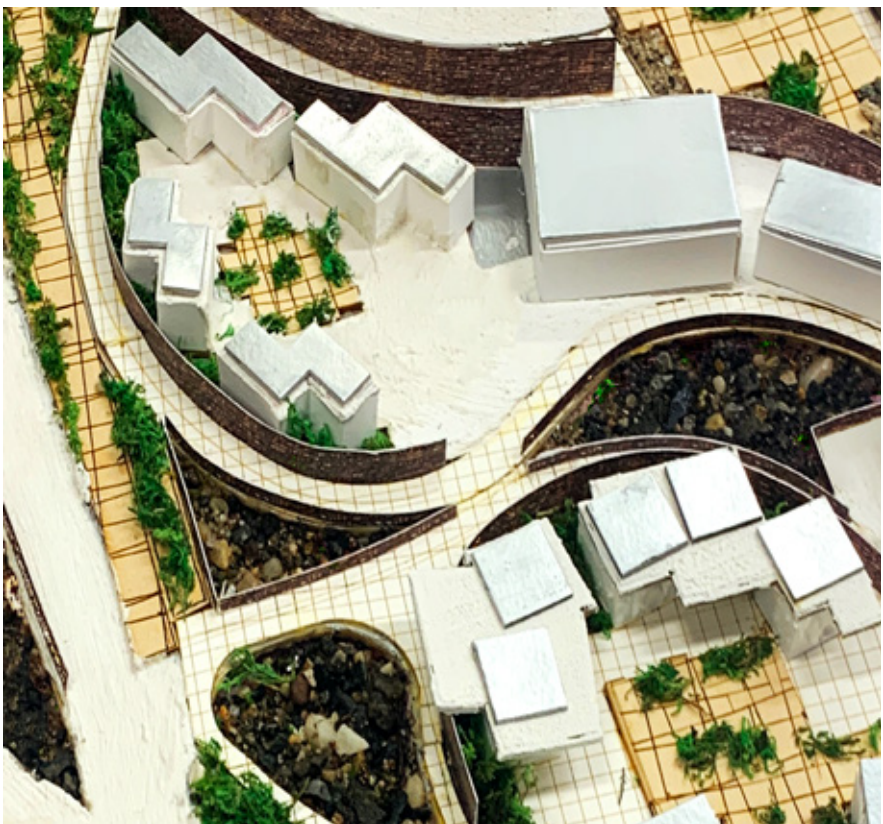


### Narrative 03: Disabled Resident

*After a long day of work, I am taking the bus home alongside the newly constructed bicycle highway. I hop out and use my wheelchair to zip across the roadway, twisting alongside the large cobblestone walls and down into my apartment community. I don't have to propel myself much as the ramp carries me downwards. The plants are beginning to bloom outside of my apartment. A few residents linger outside to soak in the sun. I stop to take in the spring air momentarily.*

*I pause in my chair on the tiled concrete to watch the trees. I cannot wait for the summer to lie in the grass outside and read. After a few minutes of pause, I head inside my apartment and arrive as my roommate is cleaning their dishes. After a big commute, I pull myself onto the couch and remove my laptop to finally finish the latest season of True Detective.*







06

## Green Hills Primary (CORE II)

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**Studio:** *First Year*

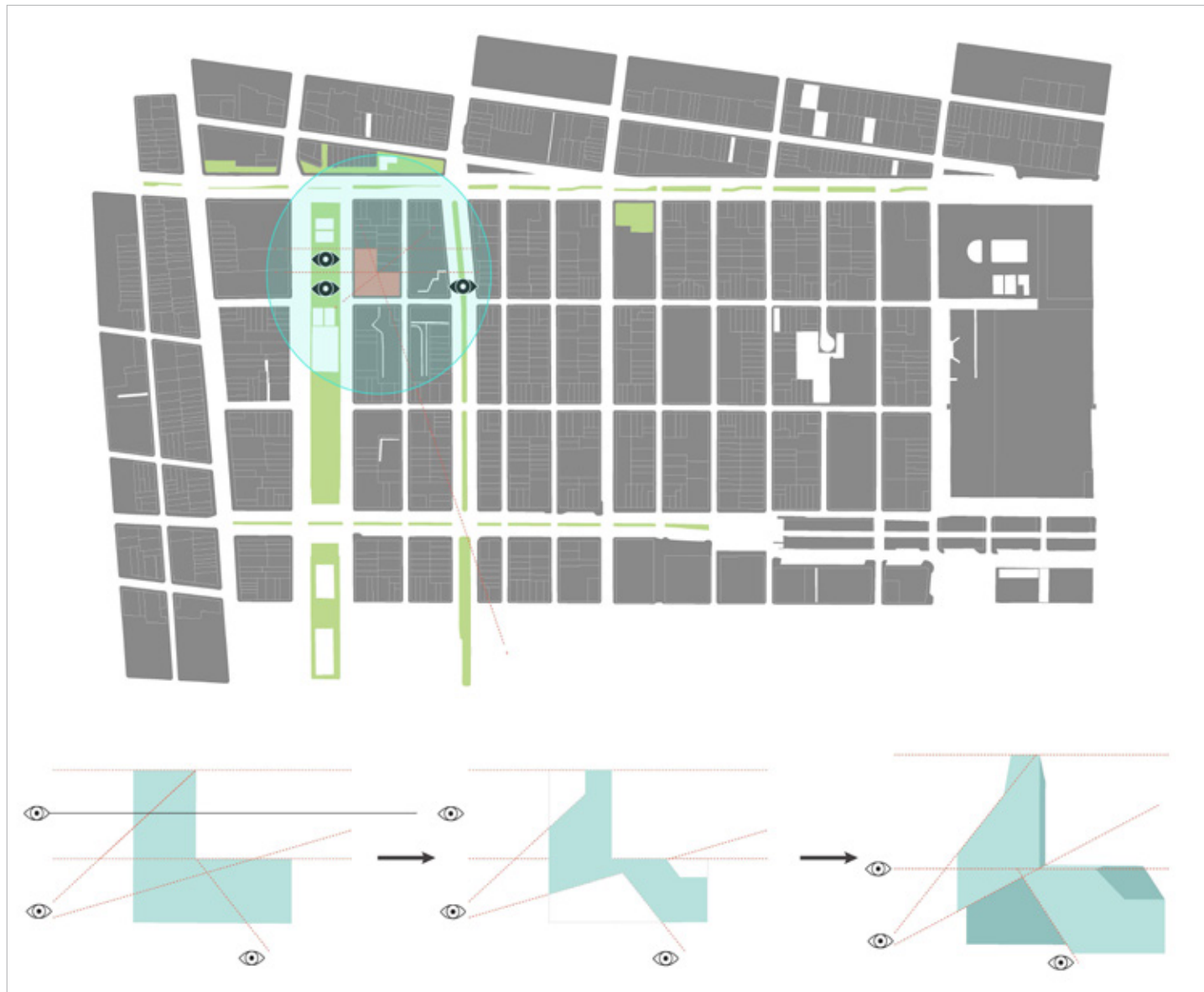
**Semester:** *Spring 2022*

**Instructor:** *Carlyle Fraser*

**Project Duration:** *16 Weeks*

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*Students were tasked with creating the concept for a school that catered students from Pre-K to 8th Grade. Students were given a local site, located in the Lower East Side of Manhattan, where a High School currently resides, and tasked with fulfilling a strict set of programming requirements.*



Left: Diagram of General Site and Chosen Massing Logic via Sightlines

Right: Extended Site Map Illustrating Intention of Green Connections



## A School of Nature

Heavily inspired by the Agricultural Kindergarten in Bien Hoa, Vietnam, I shared the projects goal of generating an academic institution that fostered a growing relationship between the youth of our society and raw nature. The curriculum of the school would be focused around the exposure and education of students to the natural environment, showing students the impact that they would have on the wider environment as they grew older. This was personified within the design as 3 main zones of interaction.

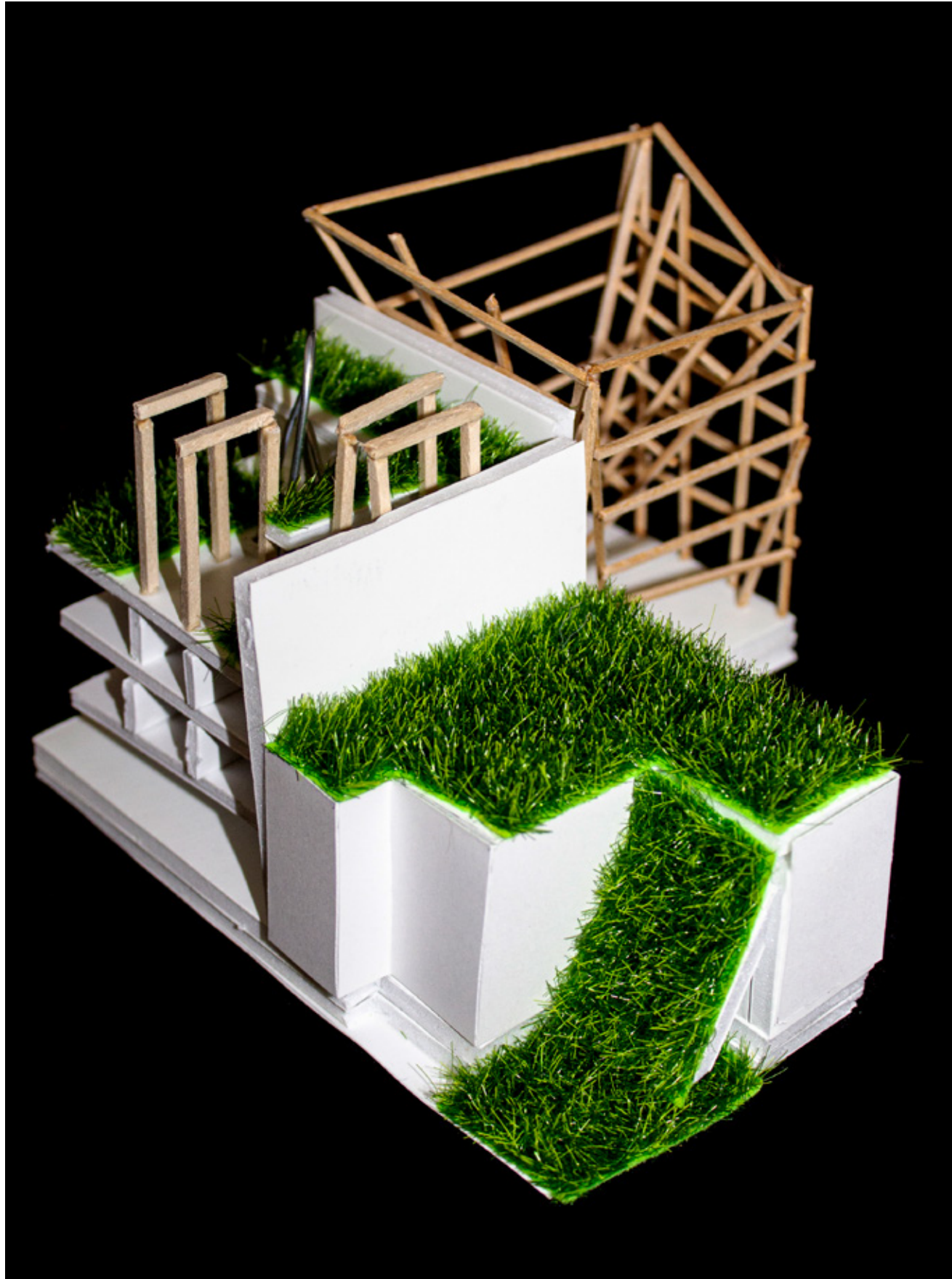
Each zone is tailored for one of three central age groups. The first was a large tree that erupts through the entrance. The younger students inhabit an area sunken beneath the ground plane and surrounded by greenery, the buildings themselves forming a large climbing wall that establishes a playful relationship with nature. Finally, the main communal spaces and middle age group are placed within a large glass form whose structural members pierced the main spaces, generating interesting connections.



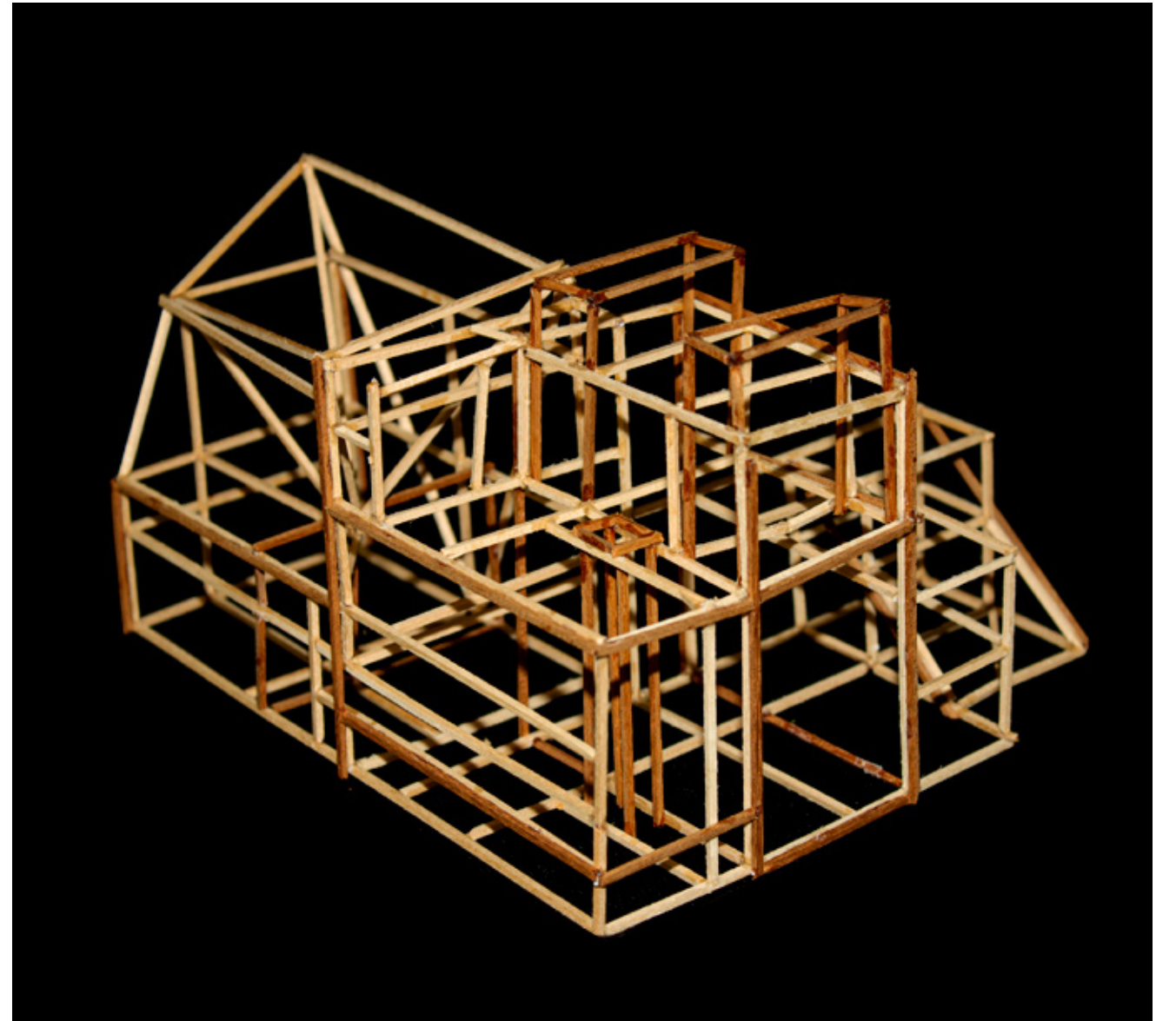
Aggregation as a tool for discovering new spacial interactions. Architecture as puzzle pieces to be reconfigured



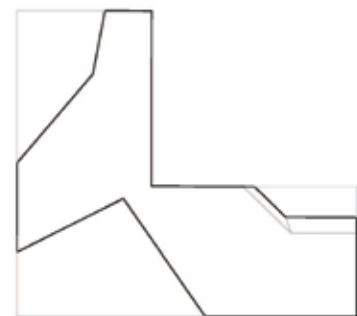
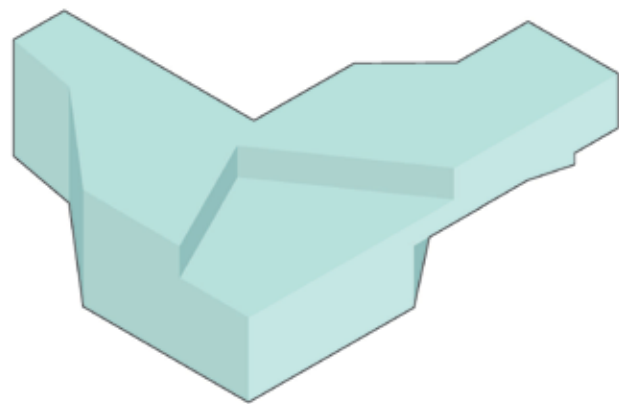
What happens to these puzzle pieces when an adjacent logic is introduced? How can they work in tandem with one-another to inform interstitial space?



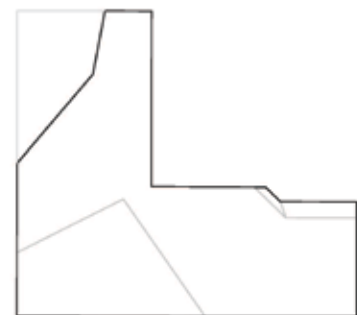
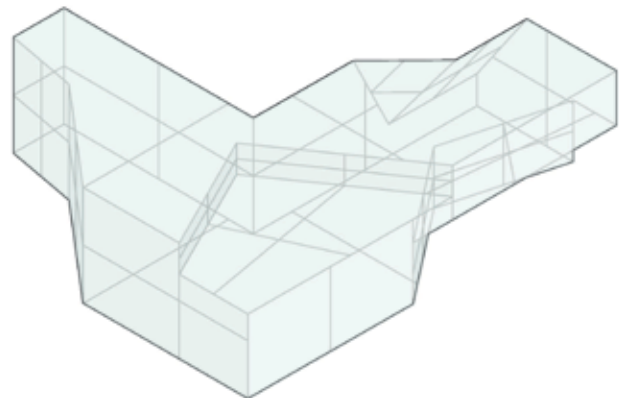
*The incorporation of nature is utilized to initiate zoning within the project; Texture and form become indicative of alternative programs, rules of inhabitation, and program logic.*



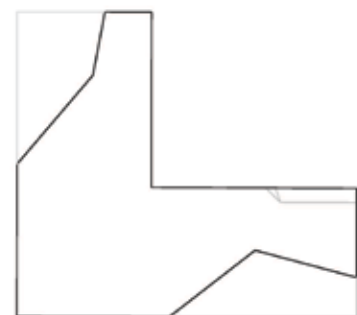
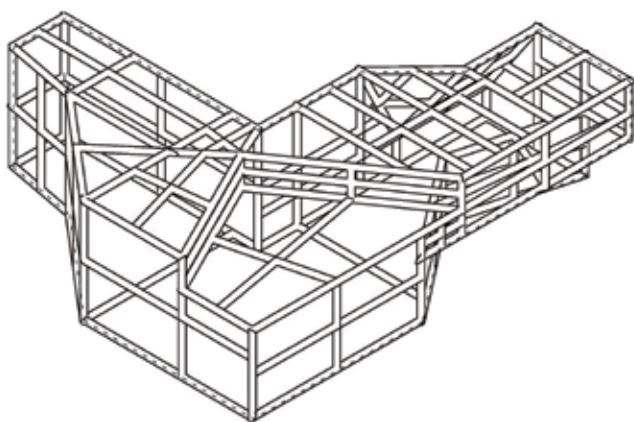
*Unfolding the investigated form and reinterpreting it through addition and subtraction. Competing logics gradually become one unified composition*



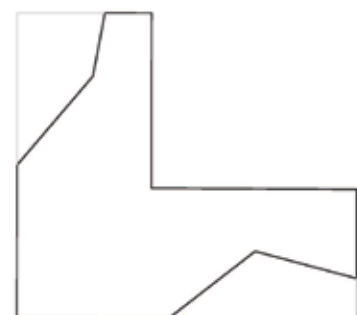
3RD FLOOR



2ND FLOOR



1ST FLOOR



GROUND FLOOR

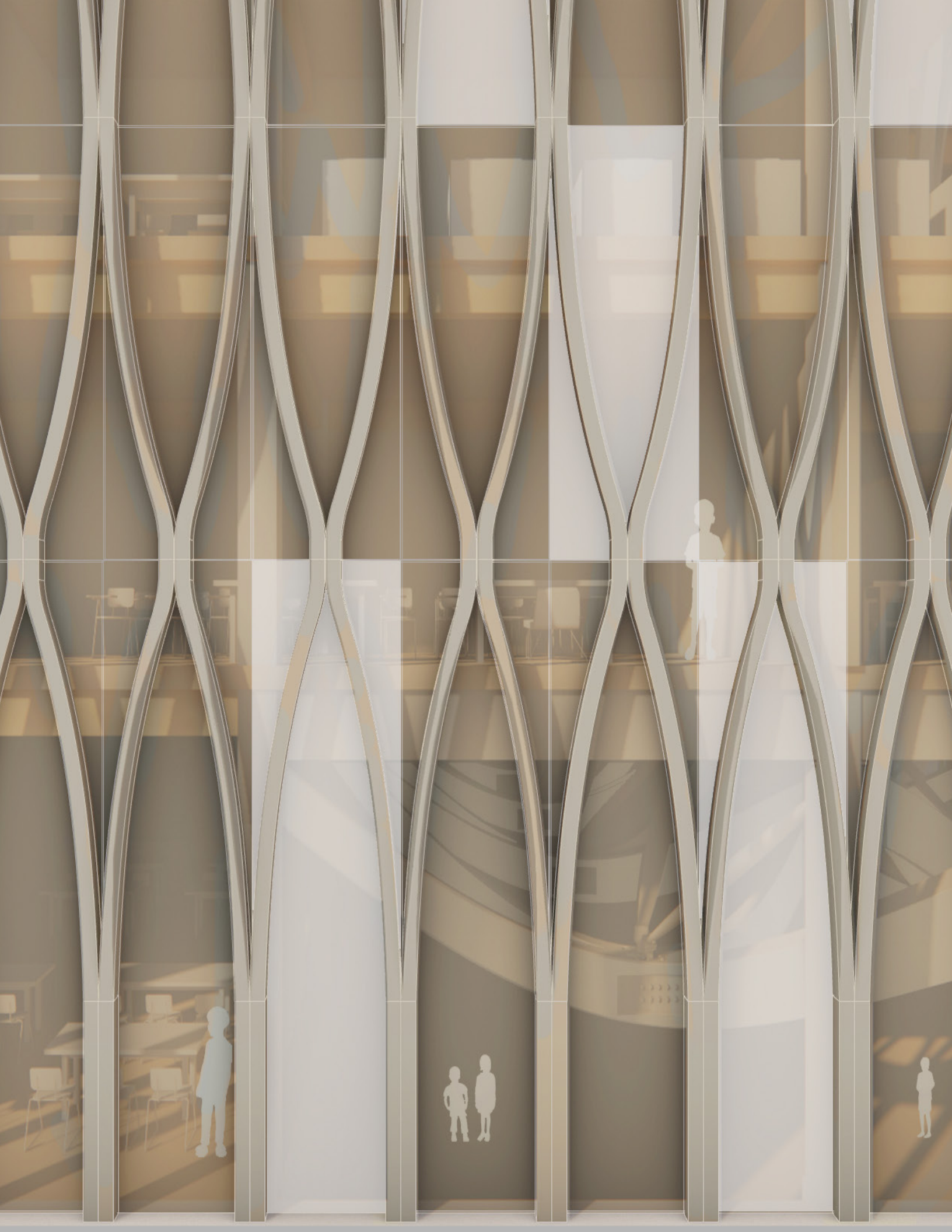












07

## Architectural Technologies (ATIII-V)

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**Studio:** *Second Year (With Multiple Classmates)*

**Semester:** *Fall 2022 / Spring 2023*

**Instructor:** *Berardo Matalucci / Lola Ben-Alon*

**Project Duration:** *16 Weeks*

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*The Architectural Technologies core courses at GSAPP instigate an intimate relationship between construction ideologies and architecture that most of the cohort are completely unfamiliar with. For this course, students were tasked with choosing a student's Core II project and creating a realistic building proposal. This includes relevant technical drawings, and mechanical and electrical system planning. As a team member, I worked on Nicole Biwenga's Core II project for all AT classes, and have subsequently compiled personally completed work into one compendium.*



Left: Render Completed By Myself



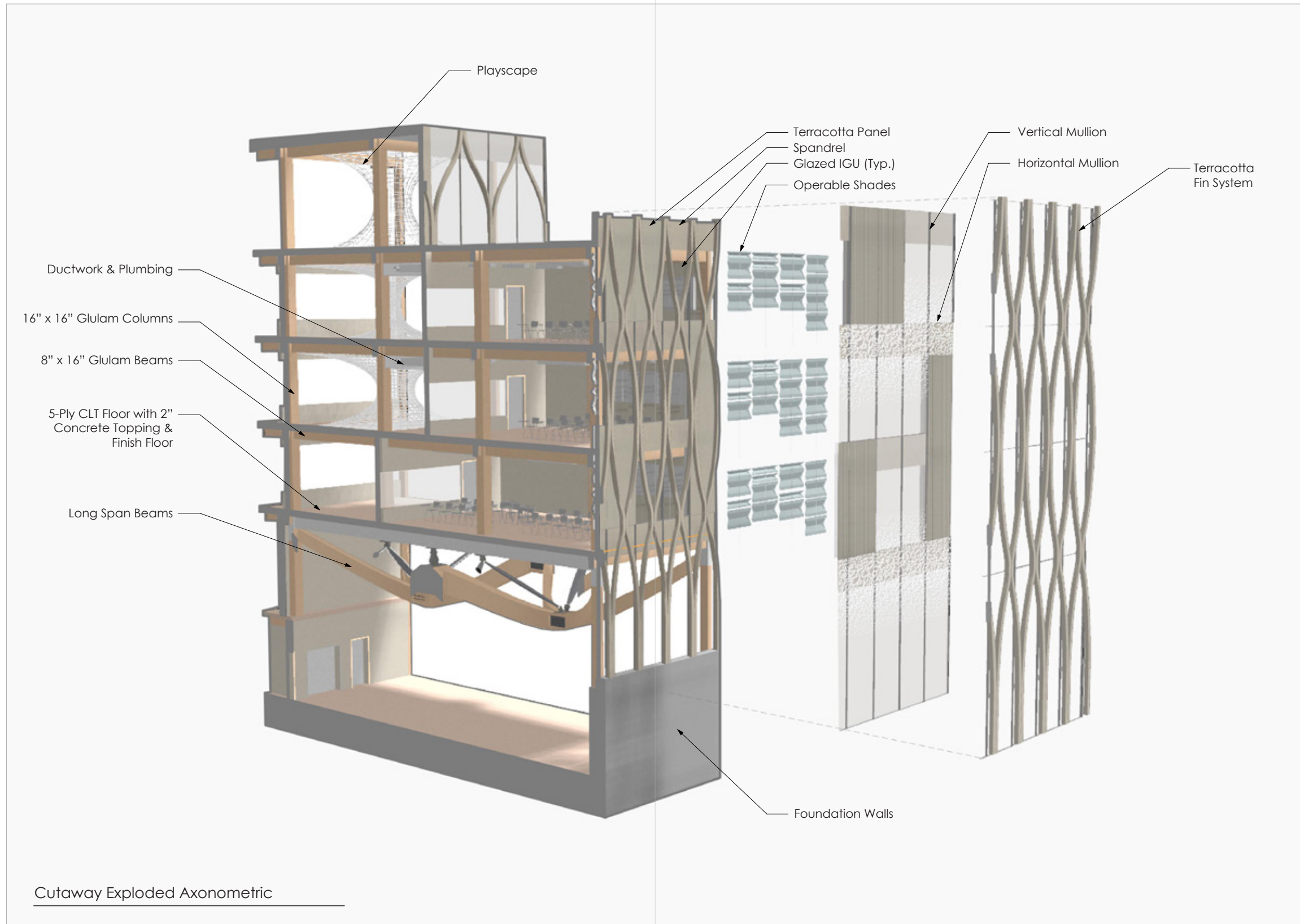
Right: Render Completed By Myself

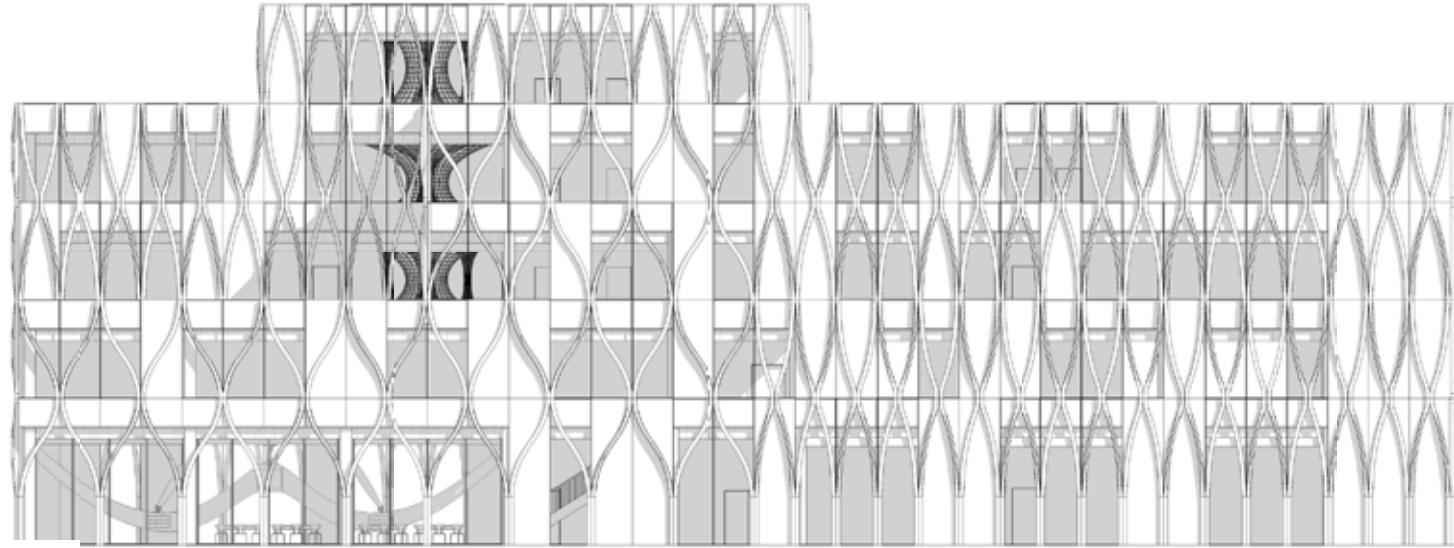
## Making A 'Buildable' School

GSAPP's Architectural Technology courses are driven by the integration of technical domains to instigate interdisciplinary collaboration. For many architecture students, this is an initially uncomfortable transition from the free-form, relatively abstract principles taught during the traditional studio sequence. These classes assist in developing students' understanding of building components and construction as a part-to-whole problem, and also allow students to wear the hats of architect, engineer, fabricator, and erector.

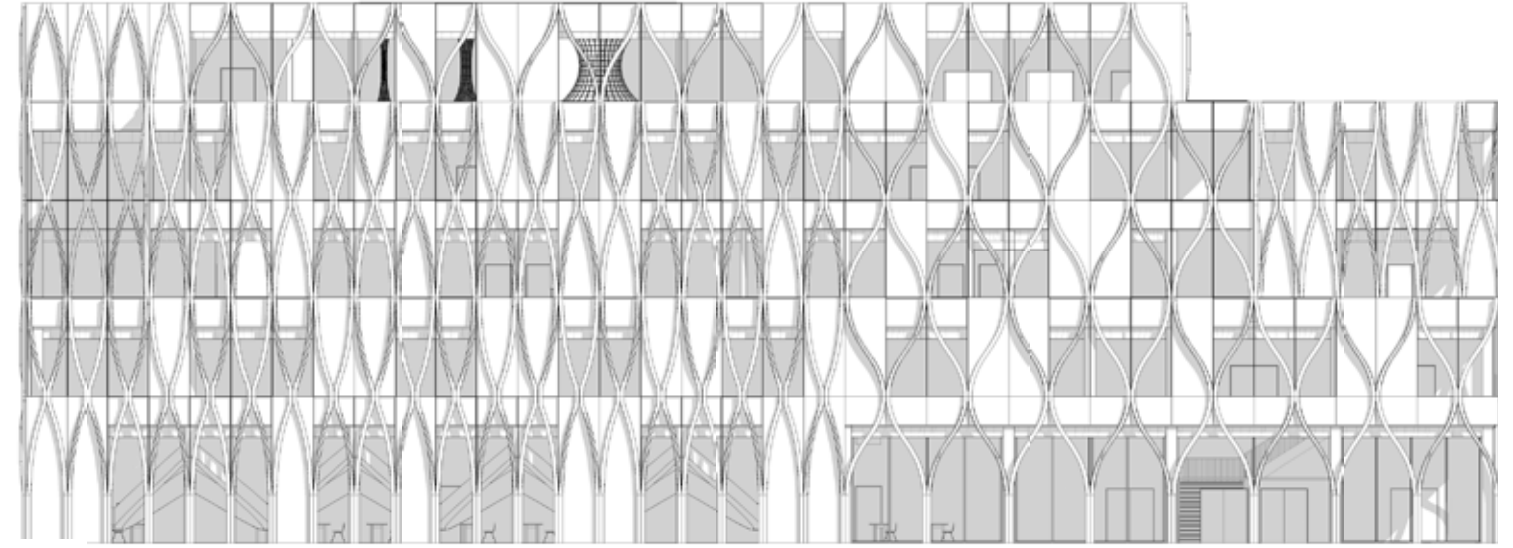
I was fortunate to work on the same student project (by Nicole Biewenga) through all classes in the sequence, and became heavily interested in facade design systems and construction methods. As a result, I became our group's primary person in charge of the development of these systems, and worked alongside mentors Aaron Campbell and Teel Riggs to develop my own understanding, and Nicole's project, across my second year of studies. The work included is work I completed, with the final chunk model completed by my ATV team.



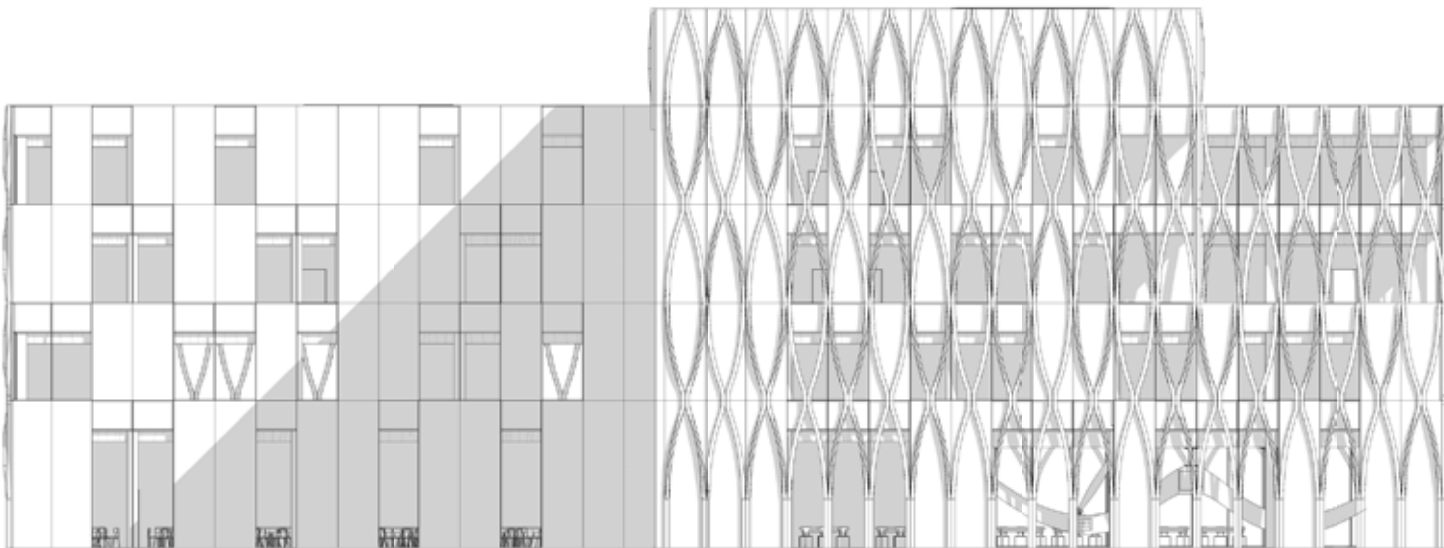




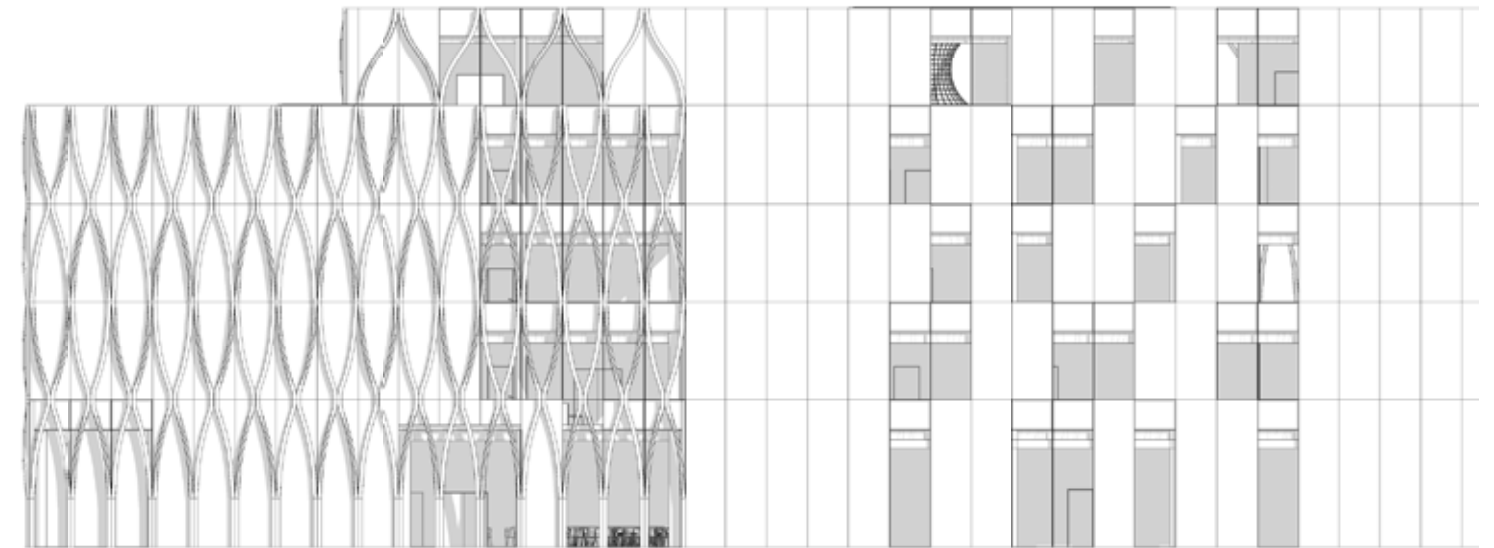
Enclosure Elevation - South



Enclosure Elevation - West

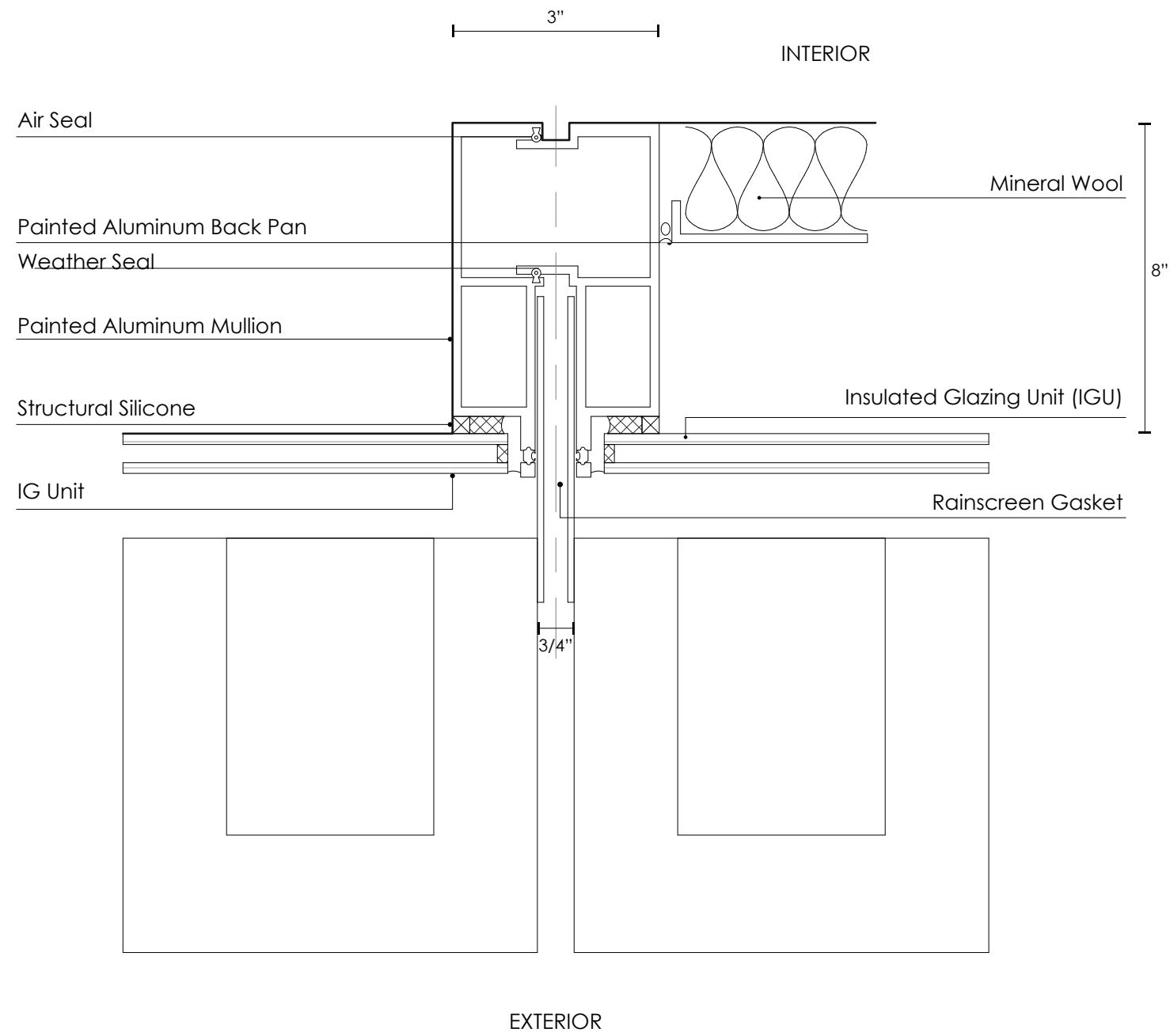


Enclosure Elevation - North



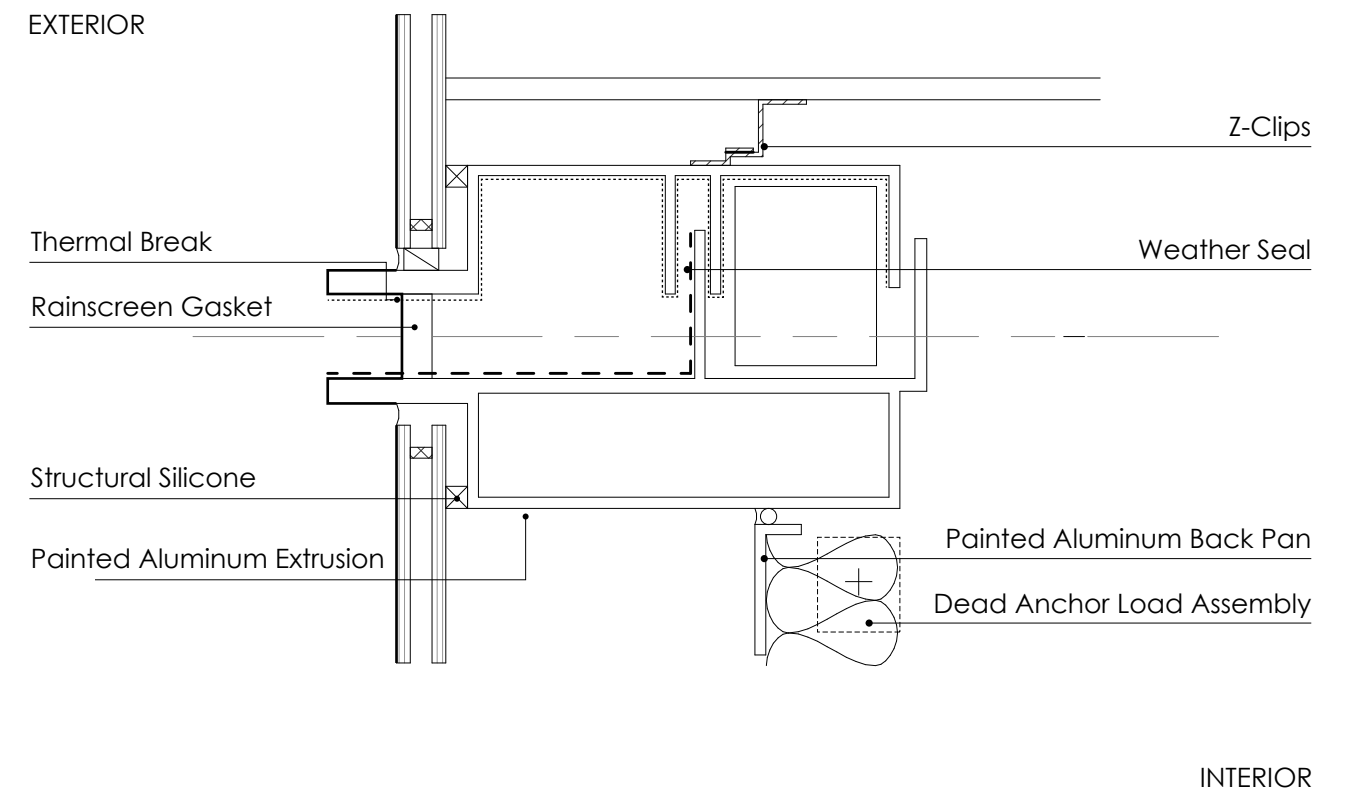
Enclosure Elevation - East

Scale: 3/64" = 1'-0"



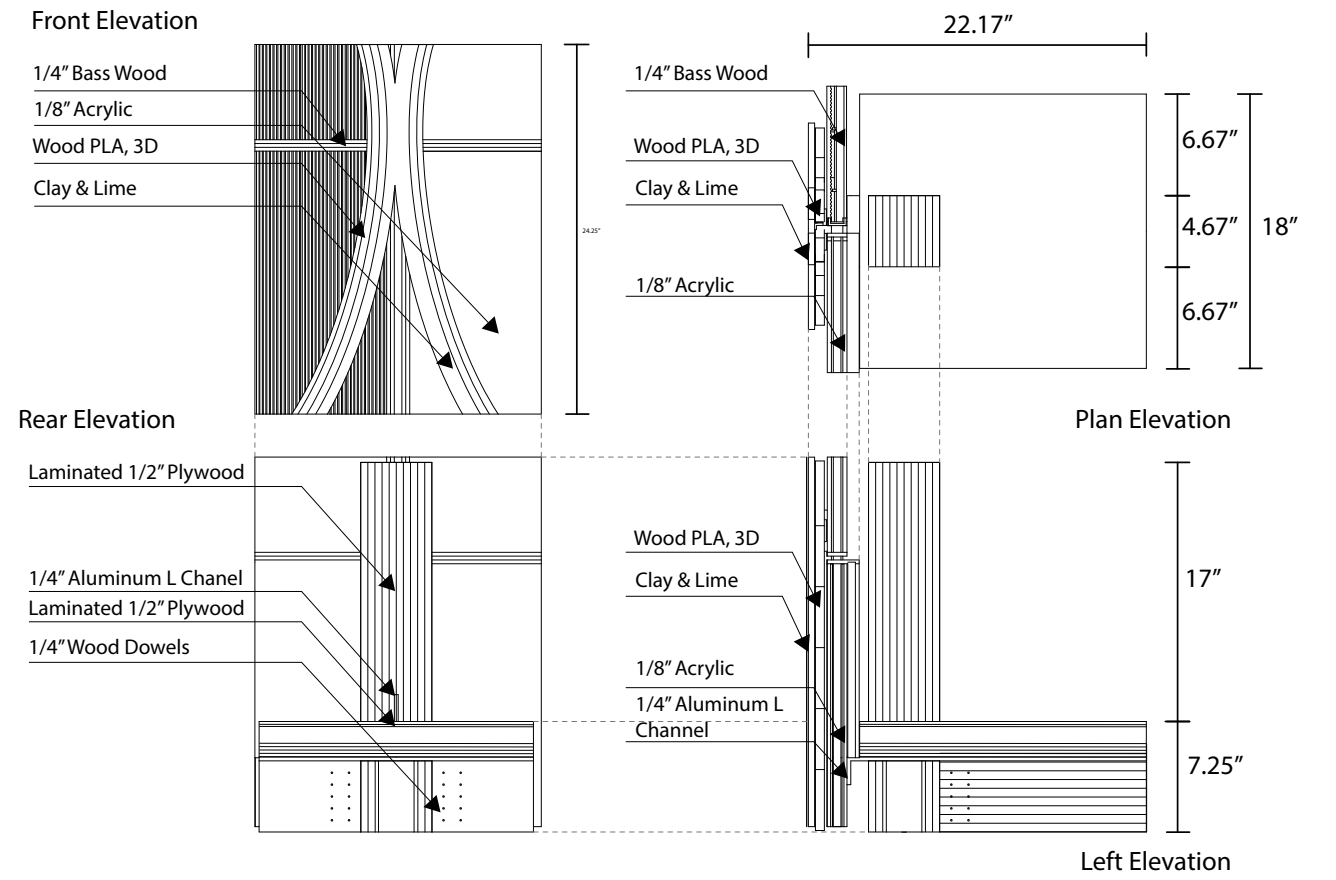
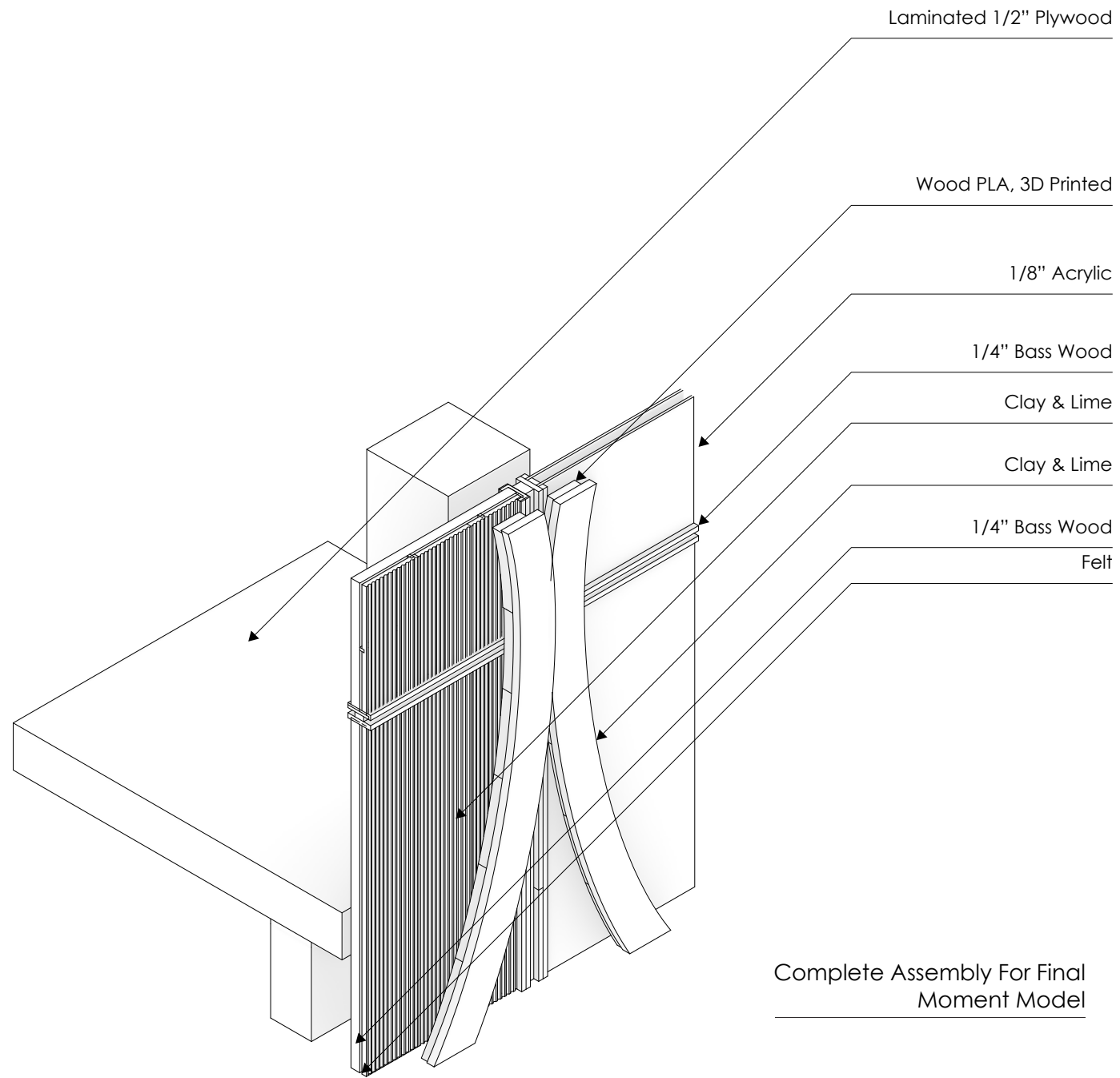
Detail - Terracotta Fin  
Connection at Vertical Split Mullion

Scale: 6" = 1'-0"



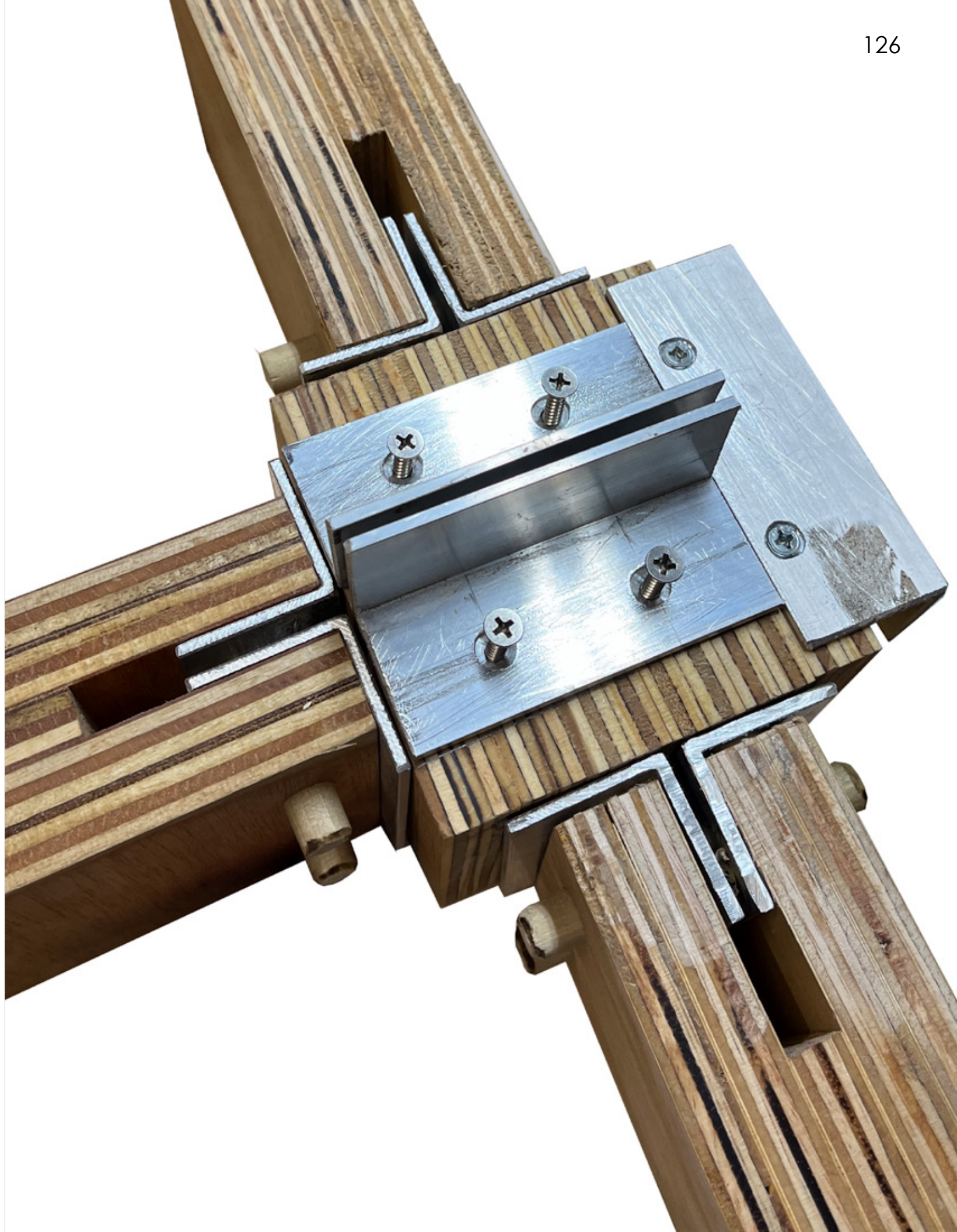
Detail - Section  
Stack Joint

Scale: 6" = 1'-0"





*Generated 1:1 Scale Chunk Model instigates a direct relationship between architect and the act of building*





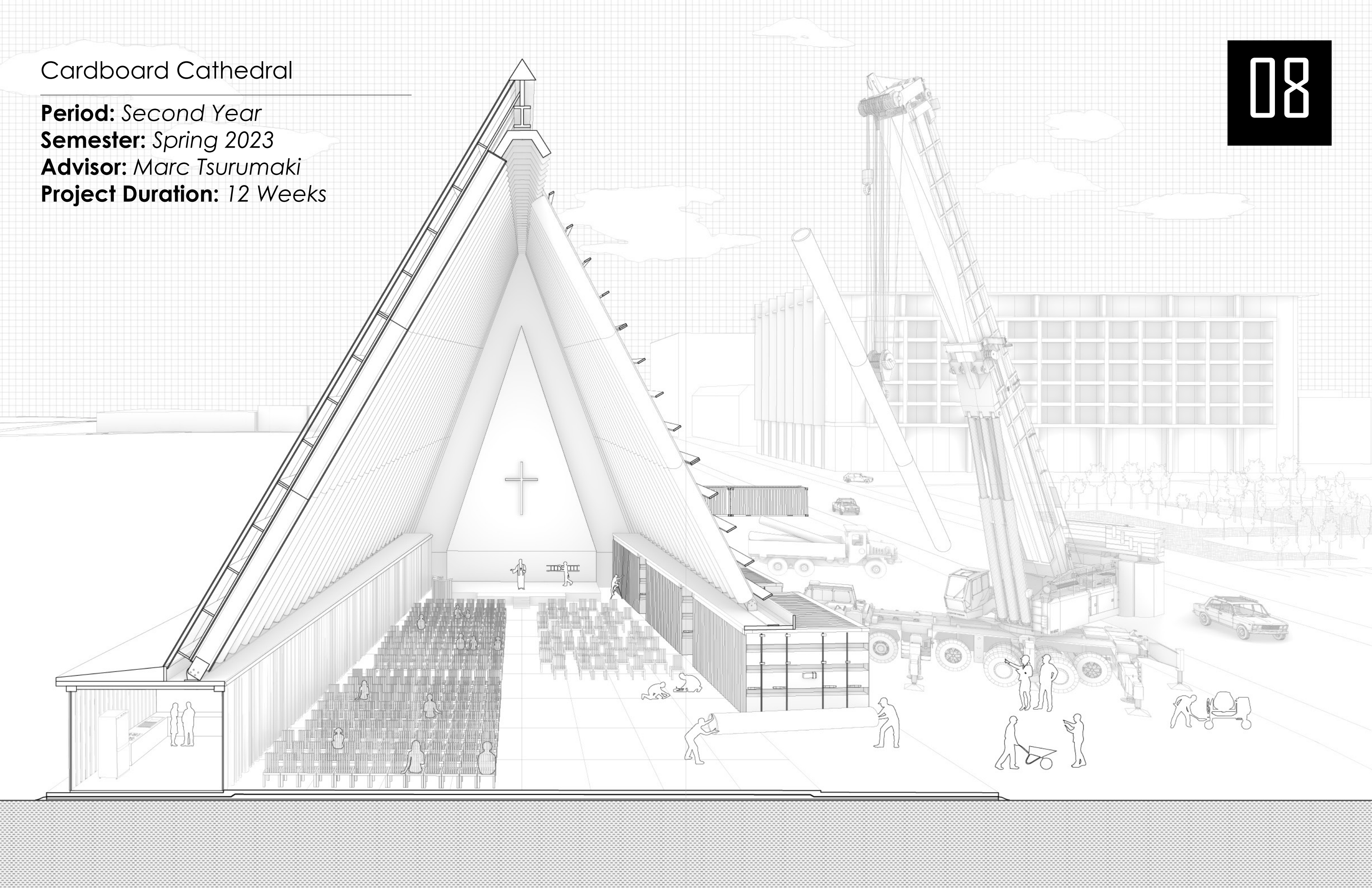
# Cardboard Cathedral

**Period:** *Second Year*

**Semester:** *Spring 2023*

**Advisor:** *Marc Tsurumaki*

**Project Duration:** *12 Weeks*



**THANK YOU FOR THREE YEARS OF CREATION  
AND EXPLORATION**

**I LOOK FORWARD TO THE CONTINUED**

**SECONDS**

**MINUTES**

**HOURS**

**DAYS**

**MONTHS**

**& YEARS**

**WHERE MY TOOLS WILL BE USED WITH LOVE**