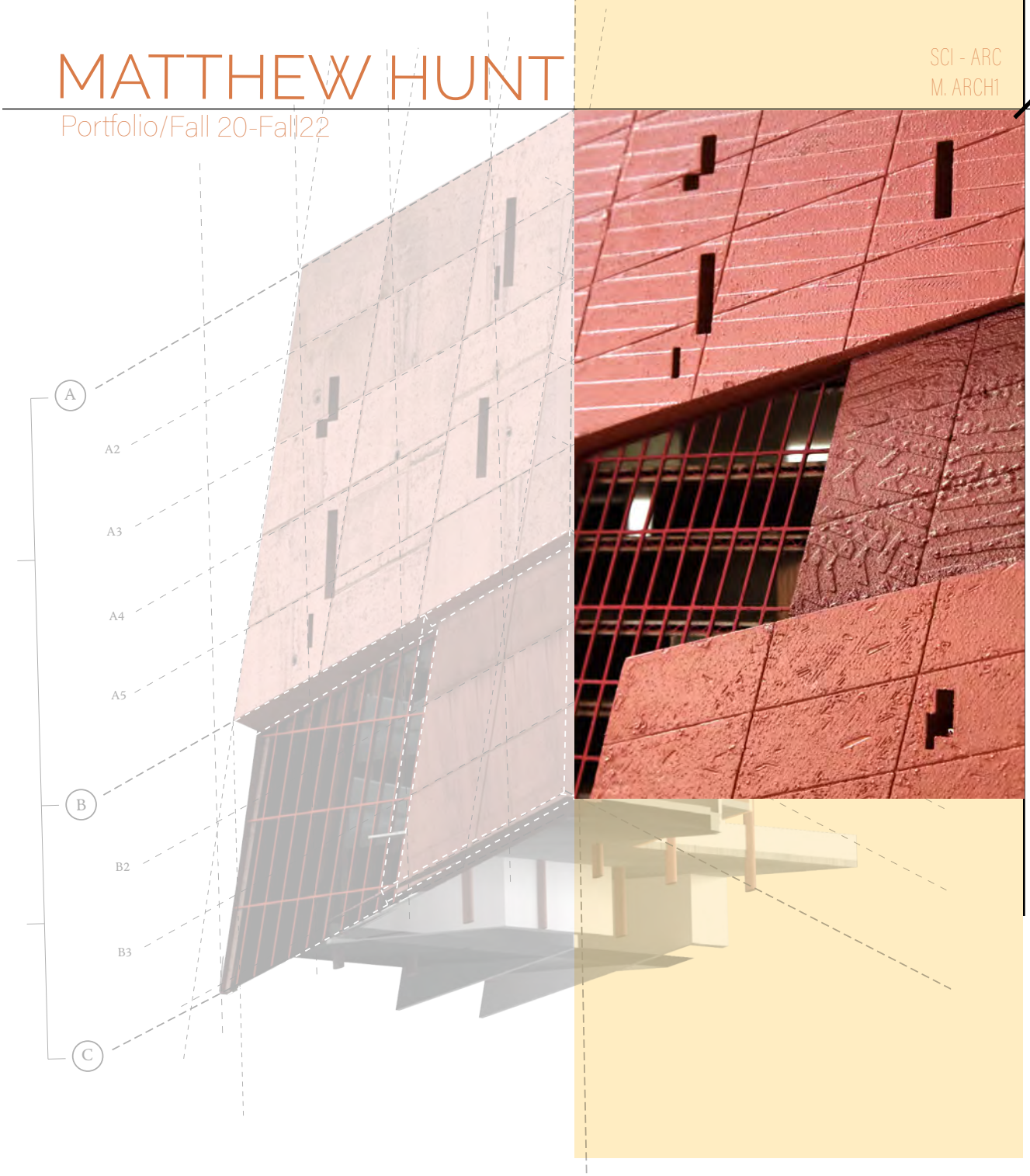
MATTHEW HUNT

Portfolio/Fall 20-Fall22

SCI - ARC
M. ARCH1



Hi.

My name is Matthew Hunt, and I am writing to applying for the designer position. In applying to your office, I offer a joy and optimism for the work of architecture that is unbounded, as well as a wide range of skills developed through a diverse background and lifelong sense of curiosity.

As stated above, my experience is wide ranging, which I believe makes me a particularly unique candidate. I grew up working in my mom's restaurant in Philadelphia, where from a young age I developed a rigorous work ethic and sense of pace. After earning my BA in Philosophy, I worked in Industrial Design for almost a decade, helping to build Brendan Ravenhill Studio, a one-man office working out of a bedroom at the time, into an internationally recognized studio with a team of over 25 people. Here, I learned the importance of collaboration and coordination, both working with our large team of specific talents as well as with a network of over 100+ fabricators and vendors. I have since worked in 3 different architecture offices, and have had the opportunity to work at a multitude of scales, from single family housing in Tulum, Mexico (D.esk), to a medical facility in Los Angeles (PATTTERNS), to high rises in San Diego (AC Martin). While I still have a long way to go in my career, I am a voracious learner, and relish every opportunity I am given to grow.

I am currently finishing my masters thesis at SCI-Arc, which is largely focused on the specification of sustainable materials with a thorough emphasis on he material properties of hempcrete. I believe questions of sustainability must be at the forefront of what drives our designs, and with rigor and excitement we can take on the challenges of sustaining our planet.

I believe I would be a valuable addition to your team, and I know the opportunity to learn from your work would be an important step in the growth of my own ideas and creative voice. Thank you for your time, and I look forward to hearing from you.

Matthew Hunt
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323-945-8814

CONTENTS

ACADEMIC WORK

PROFESSIONAL WORK

A Brutal Ribbon

2GB Studio
Spring 2022
Instructor: Zeina Koreitem

"A Brutal Ribbon" imagines a university of art and design in the heart of Mexico City. The project seeks to engage the rich history of brutalism within the culture of Mexico City, while at the same time challenging the social attitudes and connotations associated with the style. If brutalism is seen as a generator of anti-public, defensive buildings, can it's formal techniques be pirated for an antithetical agenda? The stereotomic operations associated with monolithic architecture such as void and boolean subtractions of a solid whole are here redeployed to create public and community space that connects the student body of the unviersity to its adjacent neighborhood. Rather than pushing back against the city, subtraction is used to open the university up to it's urban context.

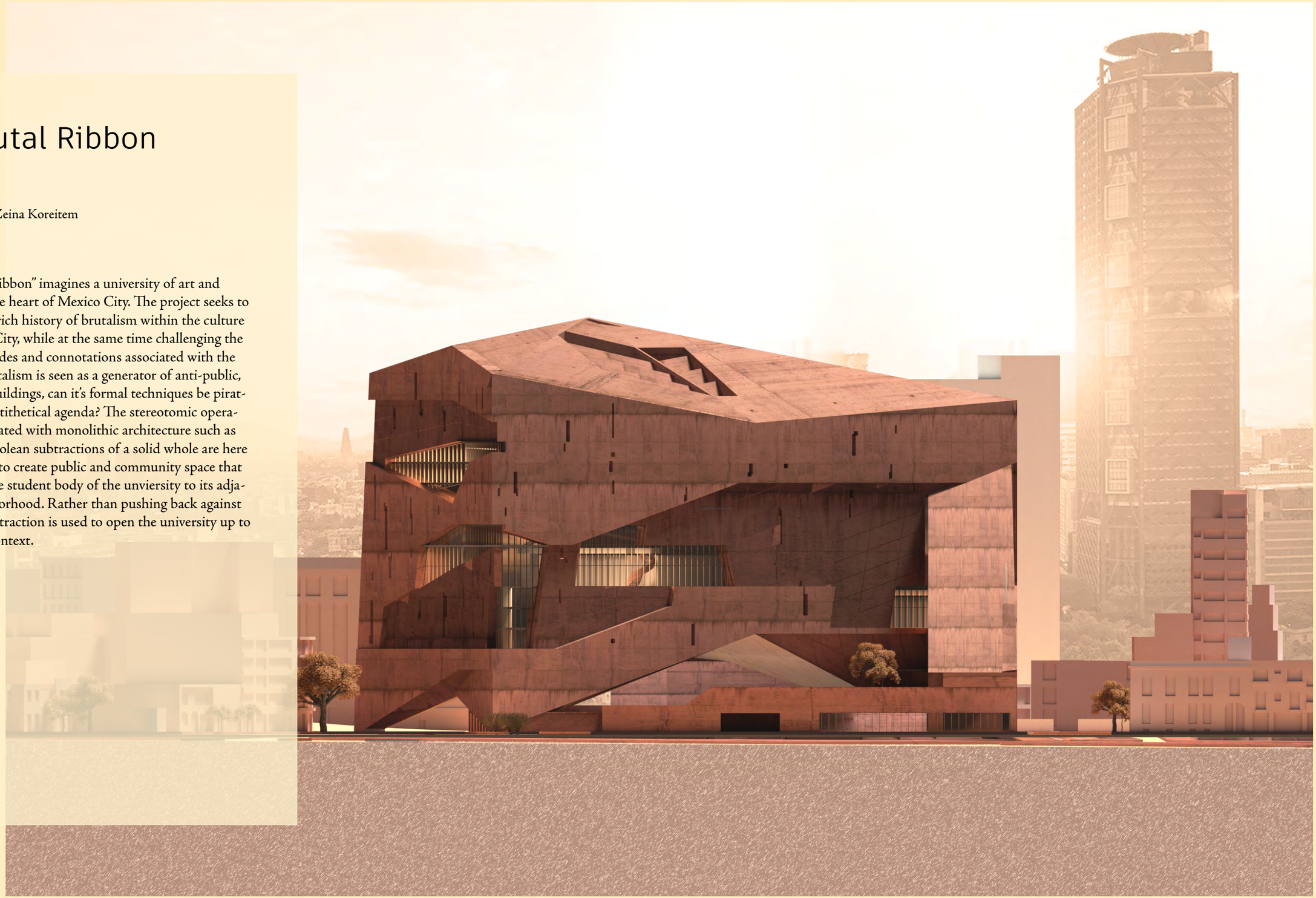


fig. 1: Urban Plan

Above: The school is sited at the corner of Avenida Chapultapec and Calle Veracruz in the bustling neighborhood of Condesa. Adjacent to a major metro stop, bus line, freeway, and Chapultapec Park, the site functions a major urban node define by the itnersection of multiple circulatory grids.

Right: An initial boudning box is determined by local zoning codes, restricting heights and set backs. Through a series of ribbon-like folds, this bounding box is adjusted to respond to the context, raising to the north to meet the urban scale, and sinking to the south to adjust to the more intimate residential neighborhood.

fig. 2: North Elevation Rendering

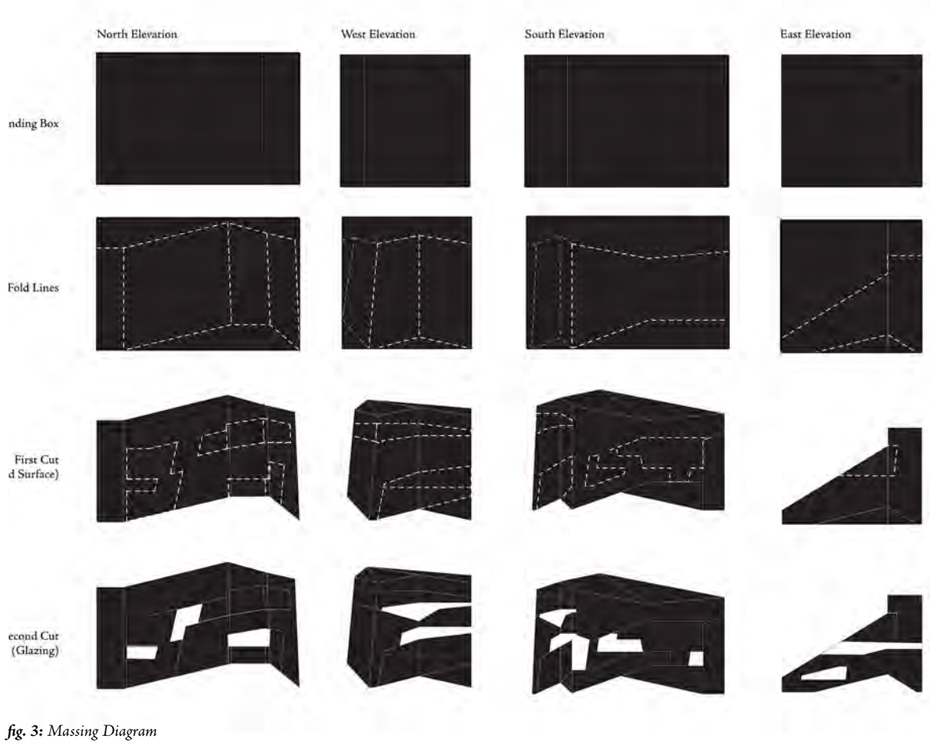


fig. 3: Massing Diagram

***fig. 4**: Plan 0 (Ground Floor)*

As the ribbon lifts up above the street level it creates a circulation through the site, covered by a rematerialized "public ceiling" (see **fig. 6**) that shelters an open air farmers market. At street level, the school displays both its work and labor via an exhibition space and workshop, as well as united the public and student body with a cafe at the southwest corner (see **fig. 4**). The plinth steps up 3 levels (see **fig. 6**), housing adminstration and creating cemi-covered outdoor spaces perfect for public events, such as graduation ceremonies.

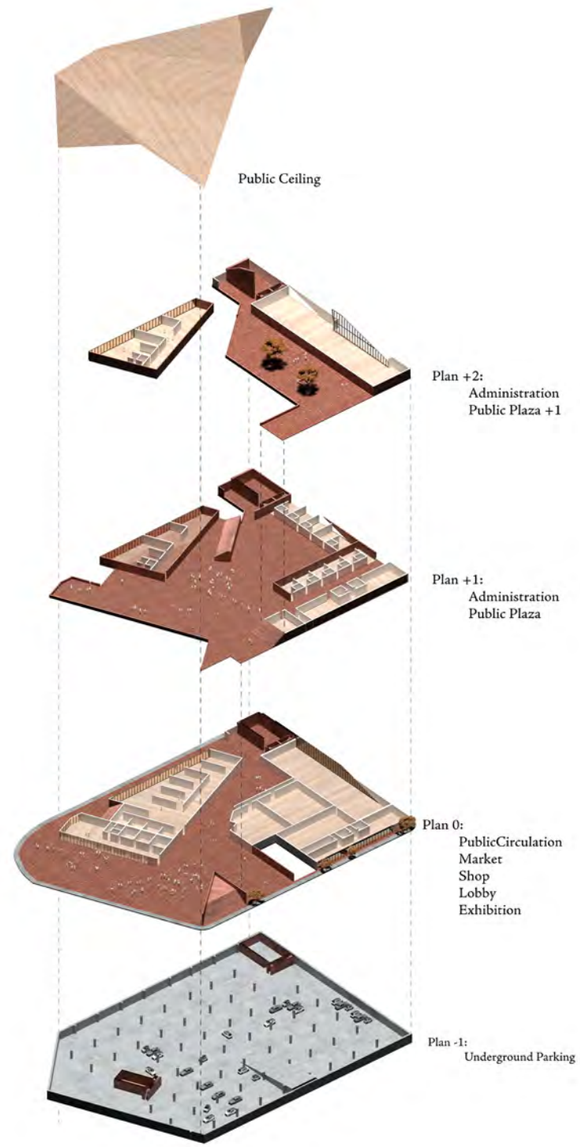


***fig. 5**: Exploded Plaza Diagram*

***fig. 6**: Massing Model "Clam Shell" sequence showing public ceiling*

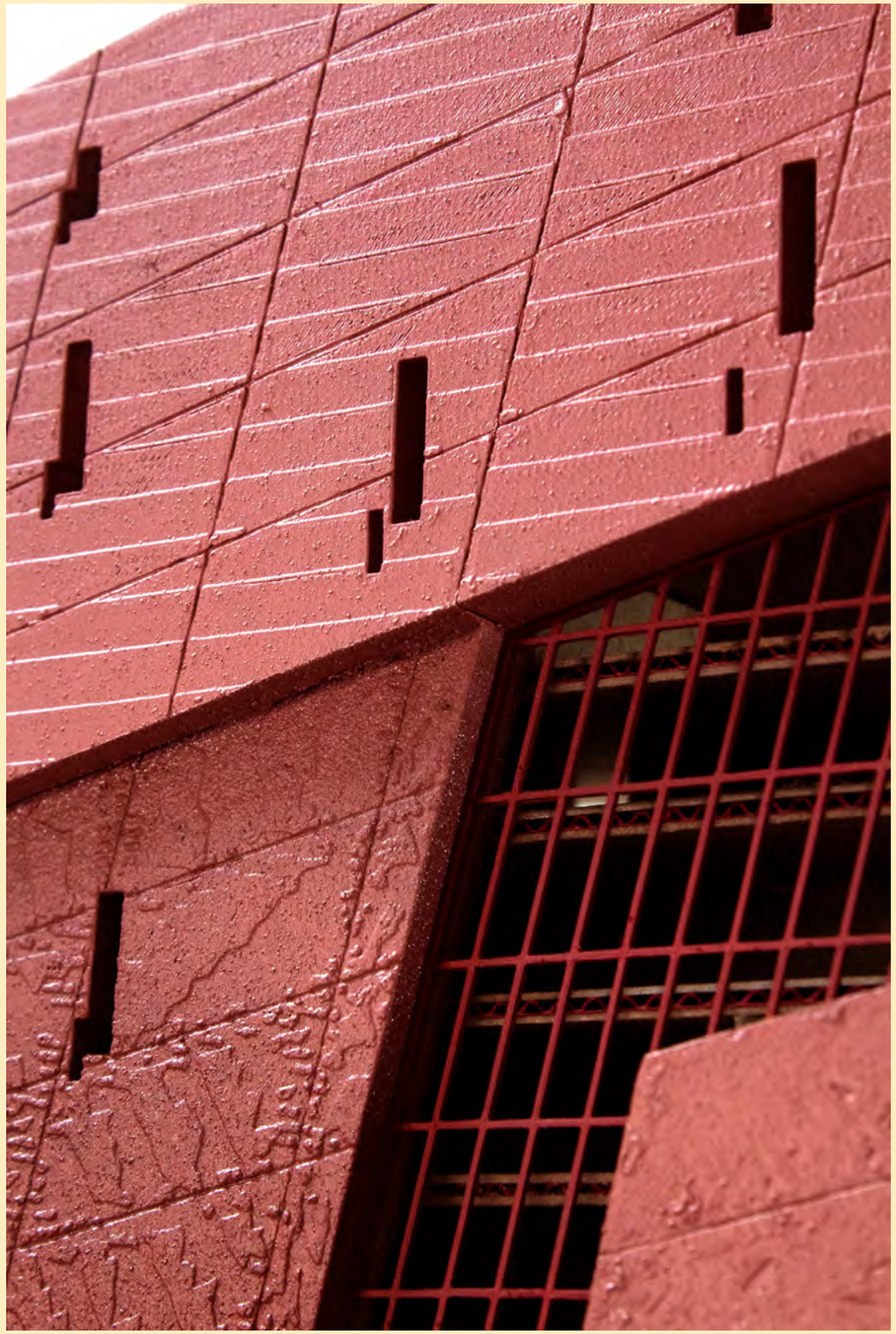


***fig. 7**: Chunk Model Facde Detail*

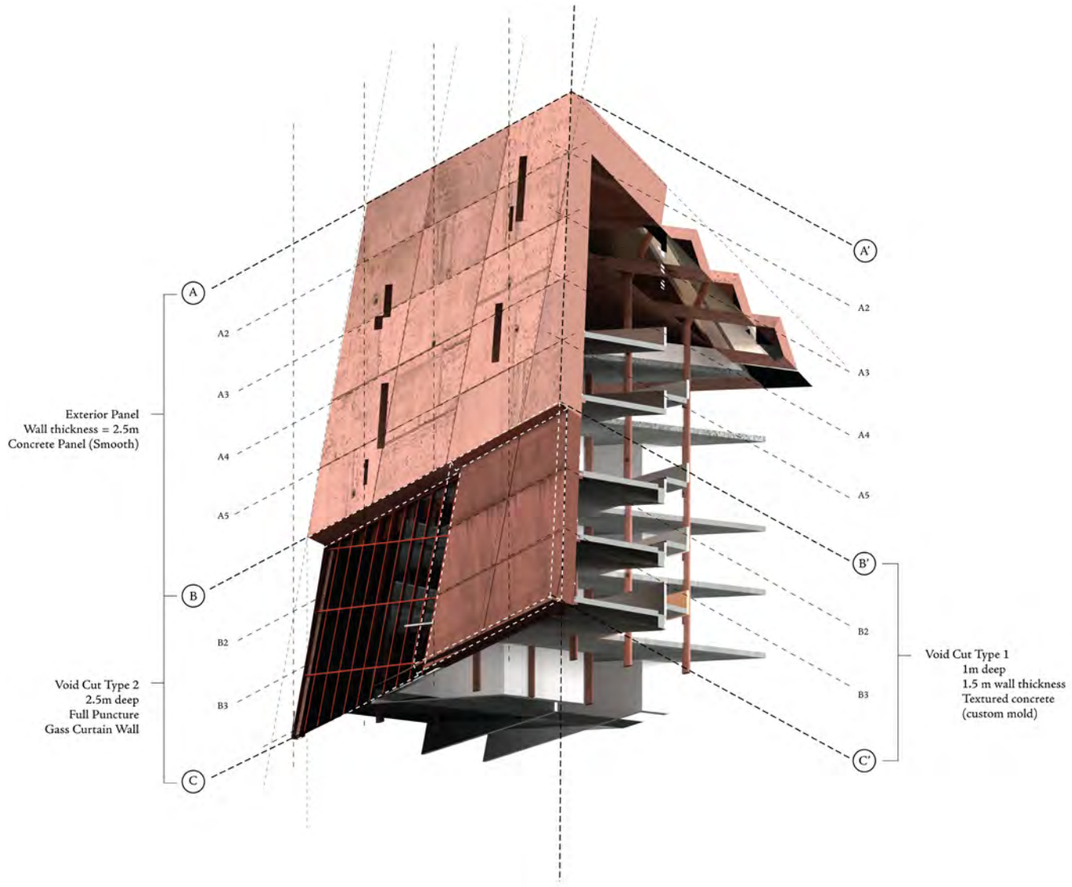


***fig. 8**: Facade Diagram*

The ribbon alone is not quite brutal, so as it wraps the site it thickens, creating a 3 meter deep mega-poche. That thicnkess produces thermal mass, habitable poche, and the means for a stereotomic facade strategy that utilizes 3 depths of cutting. The first layer of the facade is a 2.5 m thick, smooth conrete panel system. One layer deeper, the concrete panbels become textural, as if the the monoloth has been tooled, or cut away at. The third depth of cut fully punctures the facade, adding a glazeds curtain wall that brings light into more communal gathering areas, such as the dining hall and theater lobby.

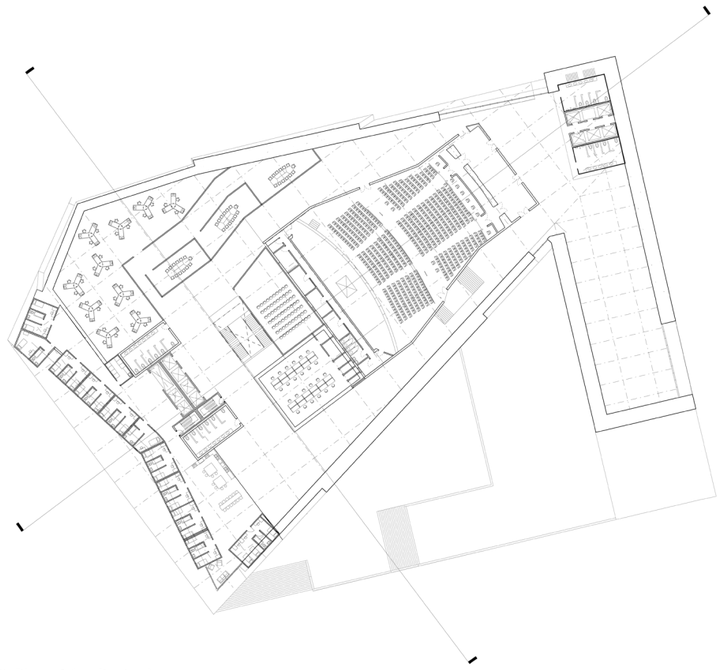


***fig. 9**: Plan +5 (Auditorium)*

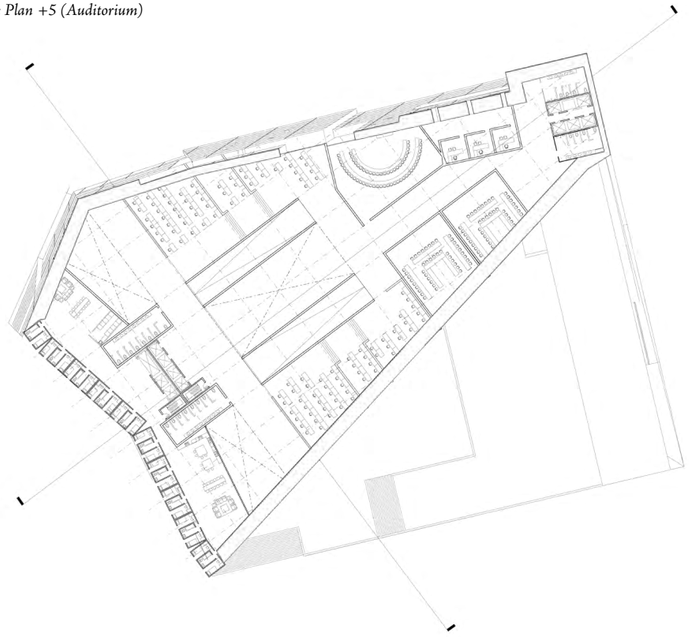


***fig. 10**: Plan +12 (Typical Studio/Classrooms)*

***fig. 11**: Plan +7 (Dining Hall)*

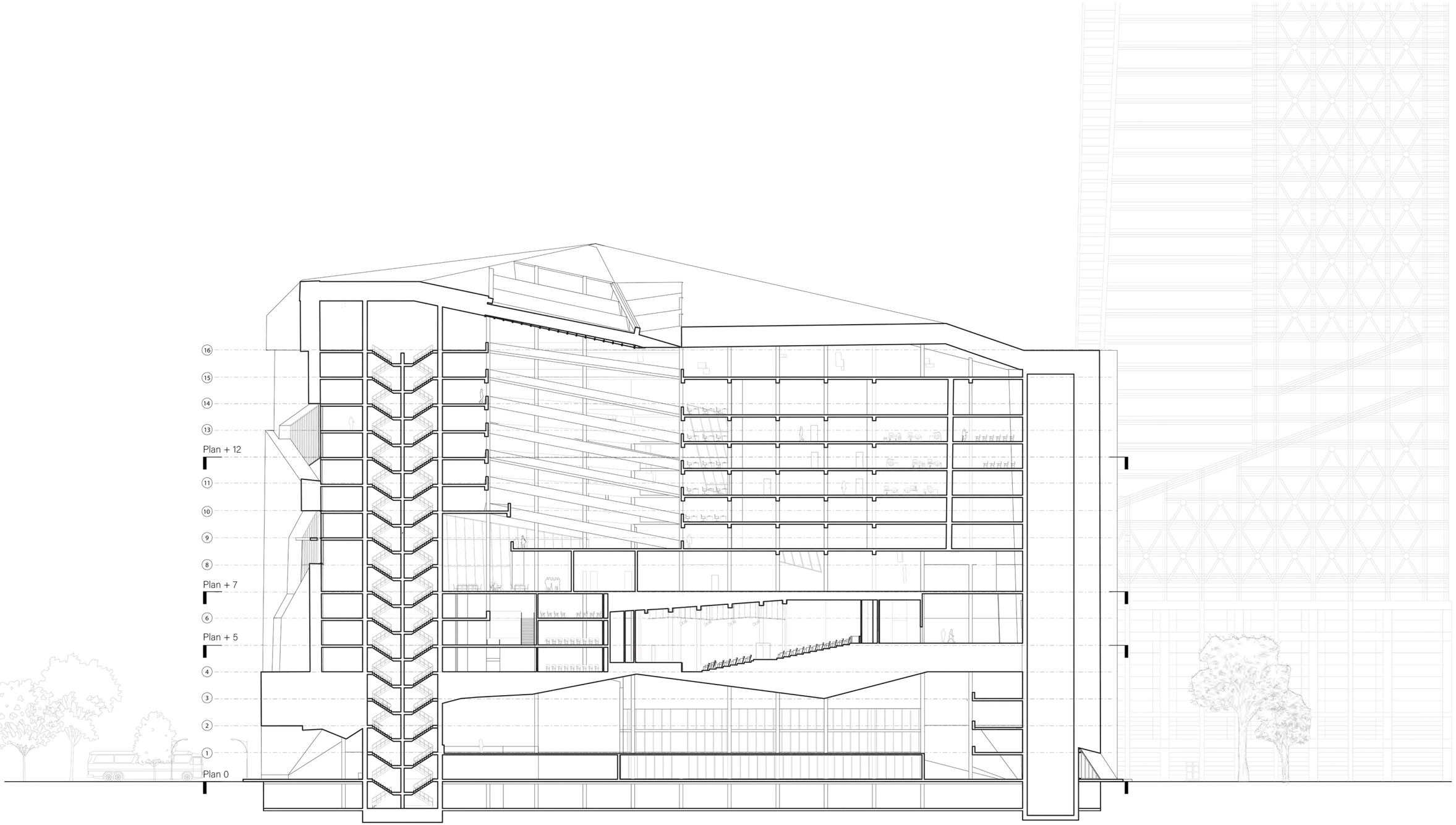


***fig. 12**: Section 1*

fig. 15: *Chunk Model (Interior at oblique)*

fig. 13: *Chunk Model (Facade)*

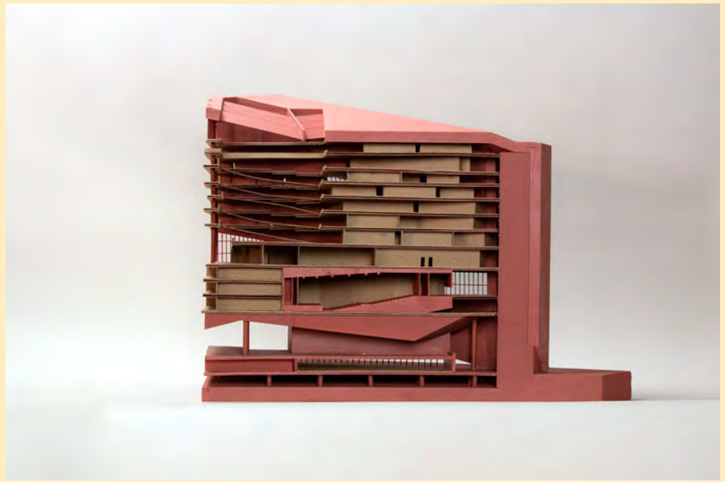


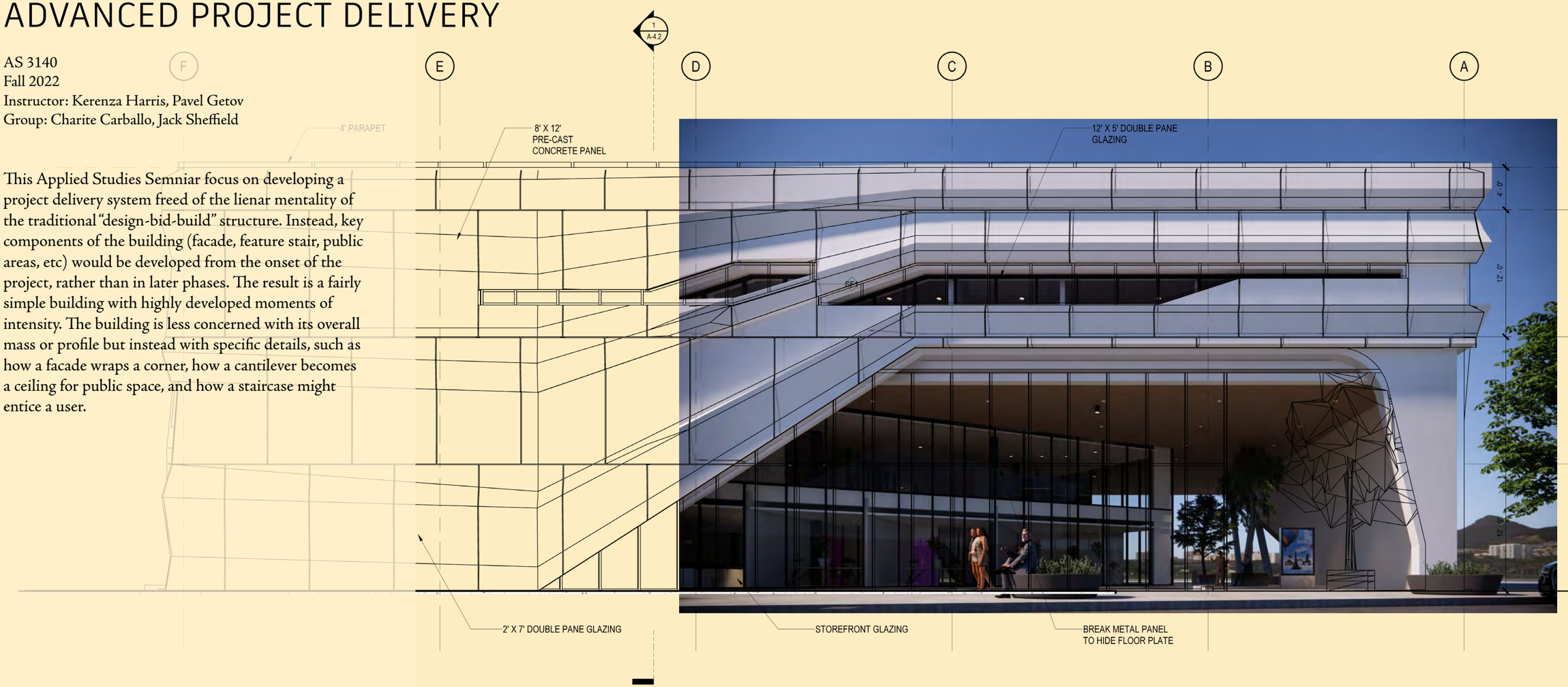
fig. 14: *Chunk Model (Interior)*

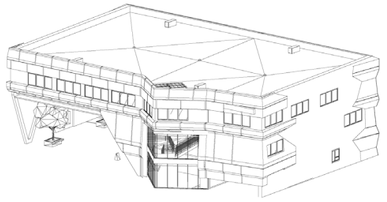
As the monolithic mass is cut away at, the building is split vertically and large public spaces are created for group progam elements such as a dining hall and auditorium. Below a massive skylight an open air atrium is wrapped in ramping vertical circulation (see **fig. 13**), integrating different academic displines via visual and auditory conenctions

ADVANCED PROJECT DELIVERY

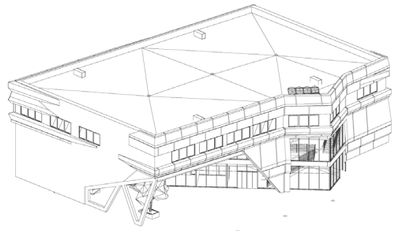
AS 3140
Fall 2022
Instructor: Kerenza Harris, Pavel Getov
Group: Charite Carballo, Jack Sheffield

This Applied Studies Semniar focus on developing a project delivery system freed of the lienar mentality of the traditional "design-bid-build" structure. Instead, key components of the building (facade, feature stair, public areas, etc) would be developed from the onset of the project, rather than in later phases. The result is a fairly simple building with highly developed moments of intensity. The building is less concerned with its overall mass or profile but instead with specific details, such as how a facade wraps a corner, how a cantilever becomes a ceiling for public space, and how a staircase might entice a user.

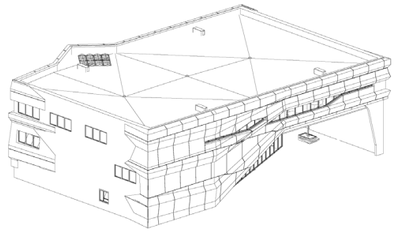




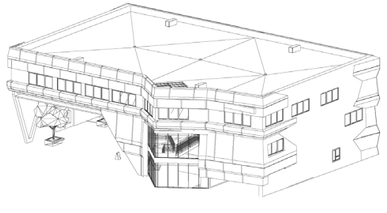
1 ISO-NE
A-0.1 SCALE:



2 ISO-NW
A-0.1 SCALE:



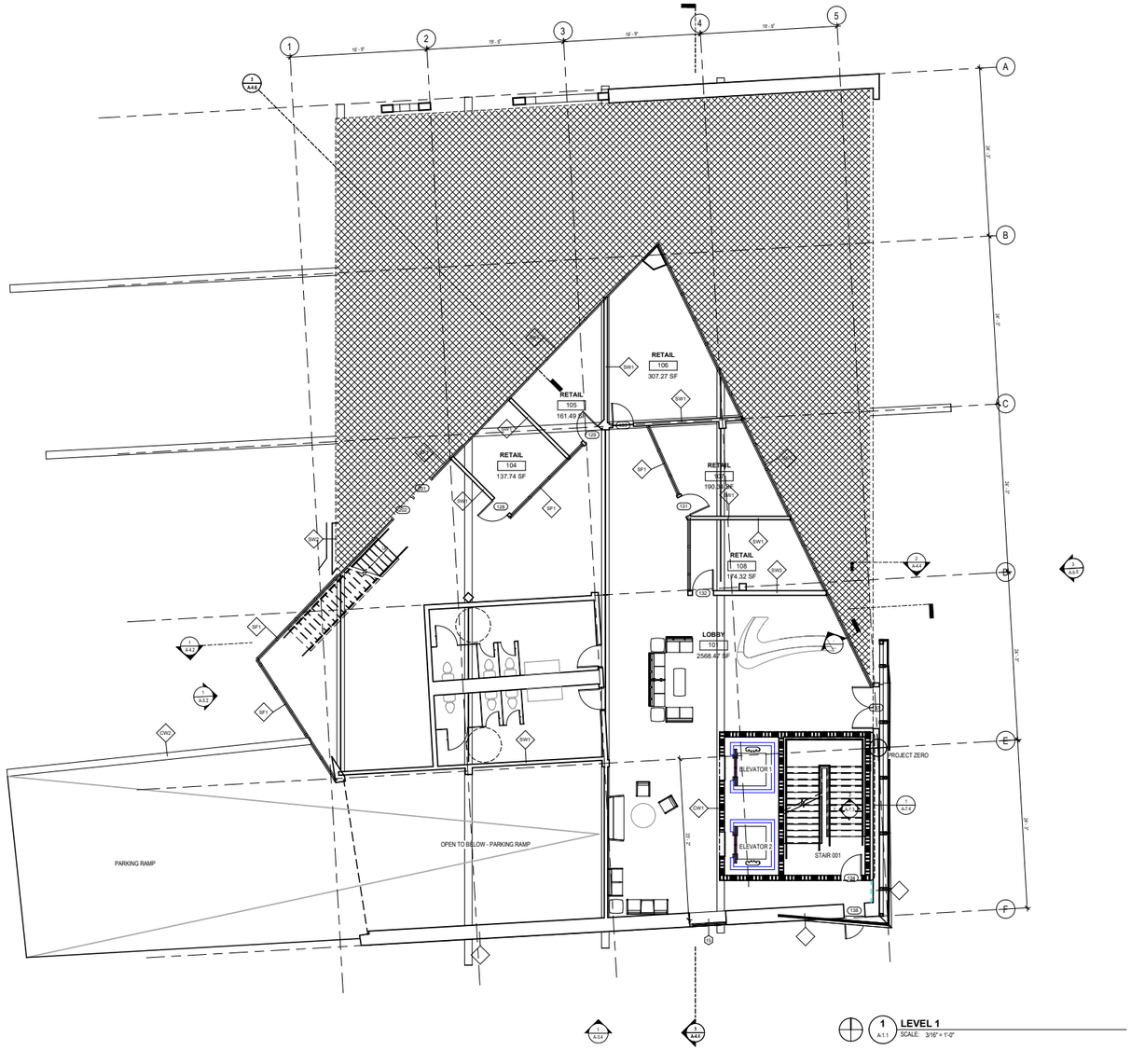
3 ISO-SE
A-0.1 SCALE:

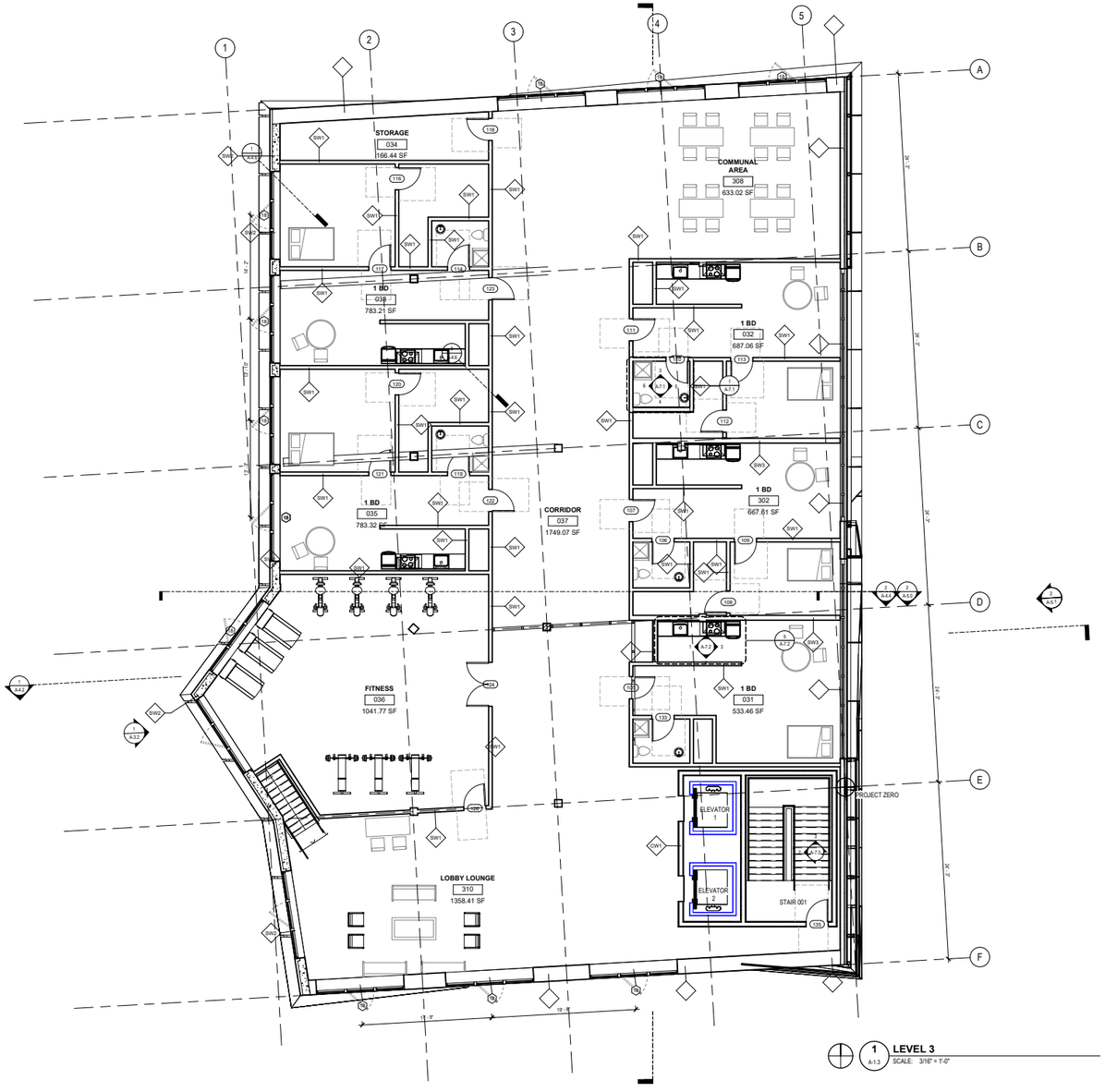


4 ISO-SW
A-0.1 SCALE:

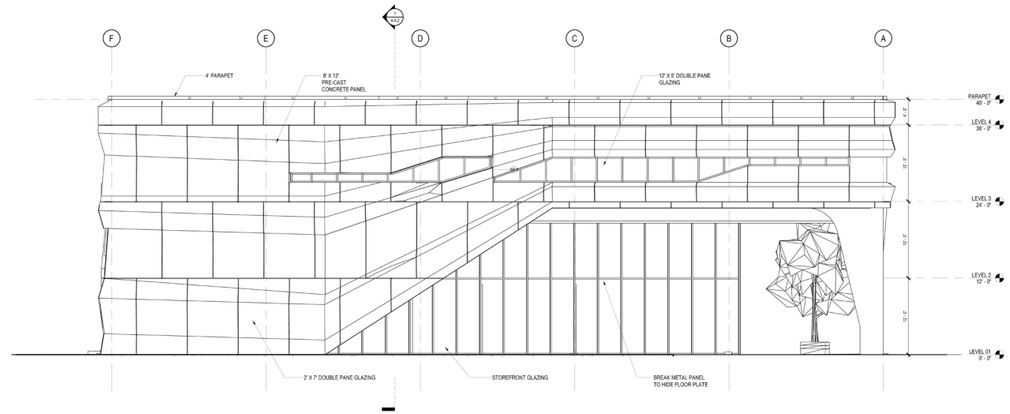
The building's mass consists of a simple rotation of a box with in a box. The rotation of the smaller mass at levels 1 and 2 creates a cantilevered condition for level 3. The covered space beneath becomes open public space and the primary entrance to the commercial programming at level 1. Through this series of simple operations, a easily cosntructable box opens itself up to the user through the incorporation of a public ceiling and storefront glazing, providing a welcoming experience.

***fig. 15**: Project Geometry*

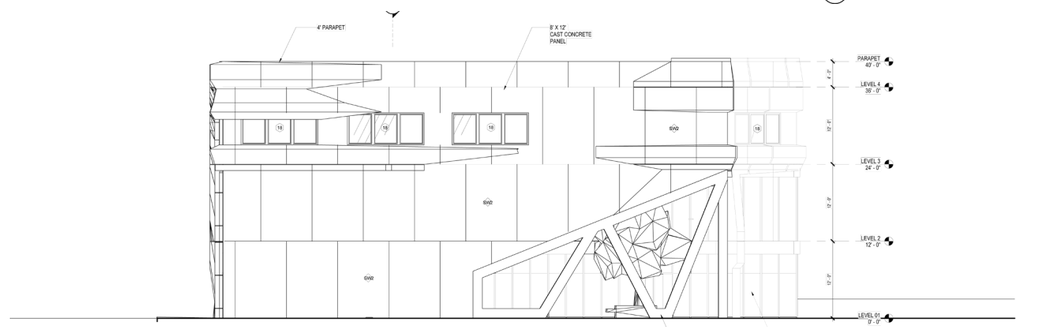




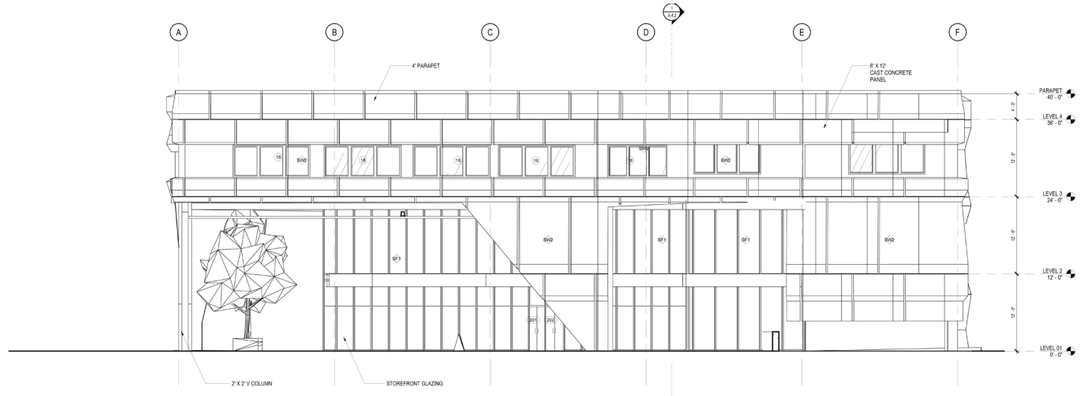
1 LEVEL 3
A-1.3 SCALE: 3/16" = 1'-0"



1 EAST ELEVATION
A3.1 SCALE: 3/16" 1'-0"



1 NORTH ELEVATION
A-3.2 SCALE: 3/16" 1'-0"



1 WEST ELEVATION
A-3.2 SCALE: 3/16" 1'-0"

***fig. 15**: South East Perspective (Street Level)*

***fig. 15**: North West Perspective (Street Level)*

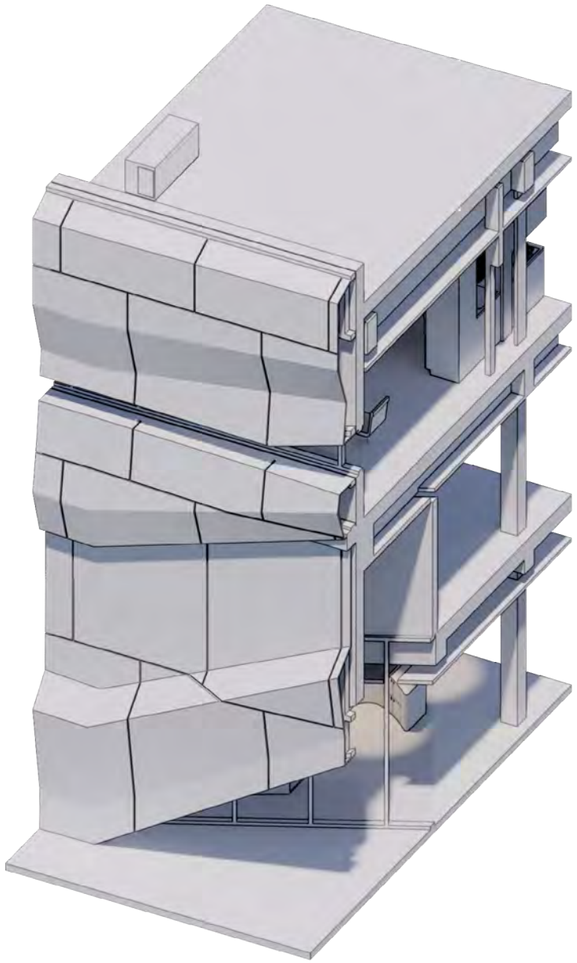
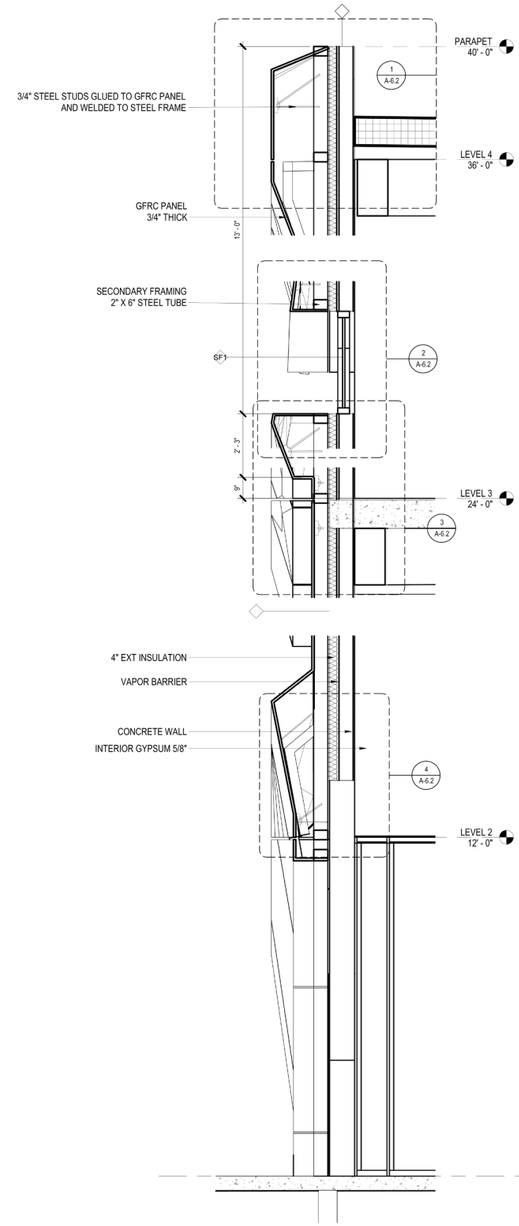
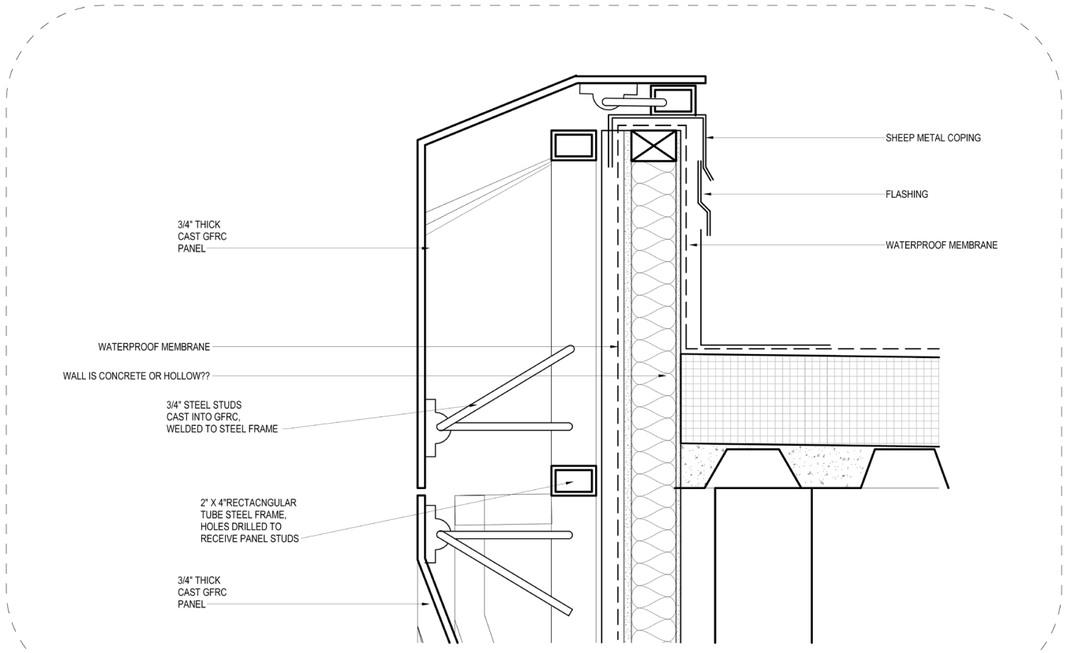


***fig. 15**: Exploded Facade Chunk*

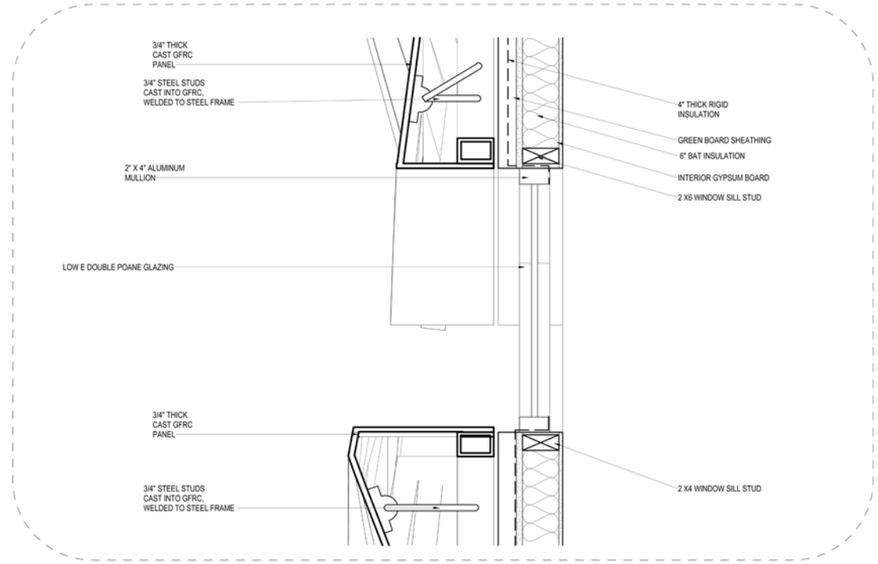


2 A-4.4 EXT WALL SECTION 1- FACADE (MH)
SCALE: 1/2" 1'-0"

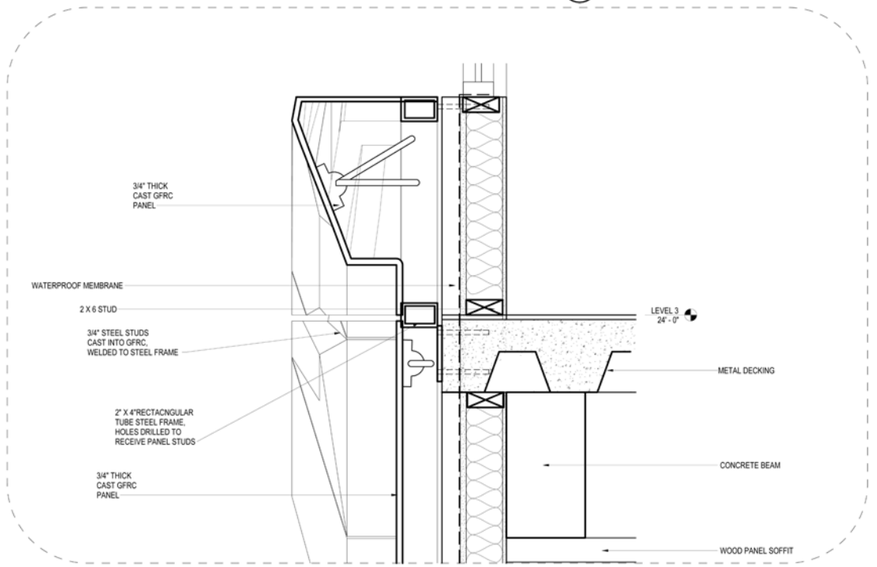


1 A-6.2 EXT WALL SECTION 1- FACADE - DETAIL 1
SCALE: 1 1/2" 1'-0"

My main role in the group was designing the facade. Realized out of cast GFRC, a panelized facade adds geometrical depth and movement to te two public facing facades of the building. As the mass lifts up to cantilerver over the outdoor space, the facade emphasizes this movement through a compression of folded vectors that cross horizontally along the skin. The panels conenct to a secondary framing system that is bolted on to exposed floorplates. The facade is careful of how it turns corners, both horizontally and vertically. Particular emphasis was paid to details such as the cornice, the sill mplates at windows, and the return where the facade lifts off the ground and meets the soffit above.



2 A-6.2 EXT WALL SECTION 1- FACADE - DETAIL 2
SCALE: 1 1/2" 1'-0"



3 A-6.2 EXT WALL SECTION 1- FACADE - DETAIL 3
SCALE: 1 1/2" 1'-0"

An Imperfect Union

3GA Studio
Fall 2022
Instructor: Jenny Wu
APrtner: Zeyu Wang

A proposal for an annex building to the Broad Museum, this project proposes a new way of experiencing current trends in the art world. In anticipation of the oversized and spacio-temporal works of artists like Laura Owens, Olafur Eliasson, and Do Ho Suh, the building seeks to provide gallery space for large and volumetric art experiences. A collection of interlocking volumes are interpretted as series of vertical galleries, wrapped in vertical circulation that weaves in and out of one another. A variety of possible experiences of a small, permanent collection is made possible through multiple vantage points as the user slowly works their way up anbd around the interior volumes of the museum. The permanent collection is supplemented by a large lecture hall and 800 seat theater, allowing for the inclusion of large scale performances and the discussion of big ideas.

fig. 15: Puzzle Model

Celebrating the Seam: The project begins with the development of a three dimensional puzzle. A cubic primitive is broken into 6 solid parts, with equal emphasis on the design of the interior and exterior, as well as solid and void. Seams are emphasized through the use of edge operations like chamfers and fillets. Additionally, secondary seams are added through the inclusion of inlay.

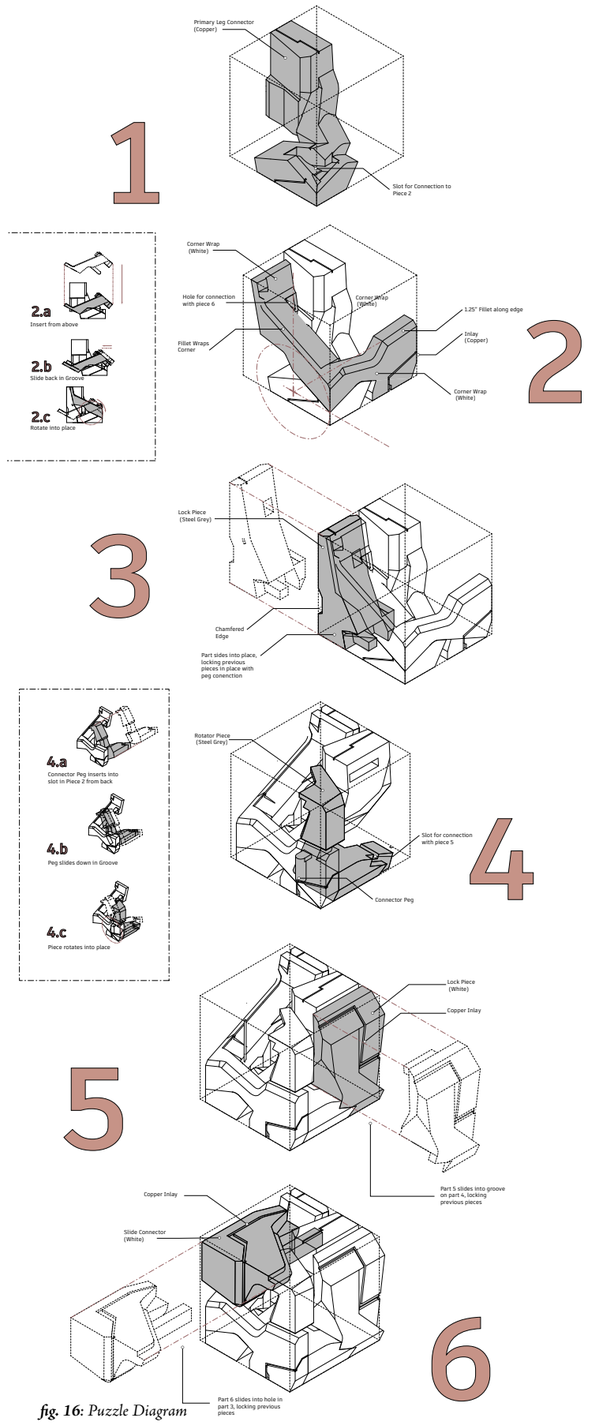


fig. 16: Puzzle Diagram

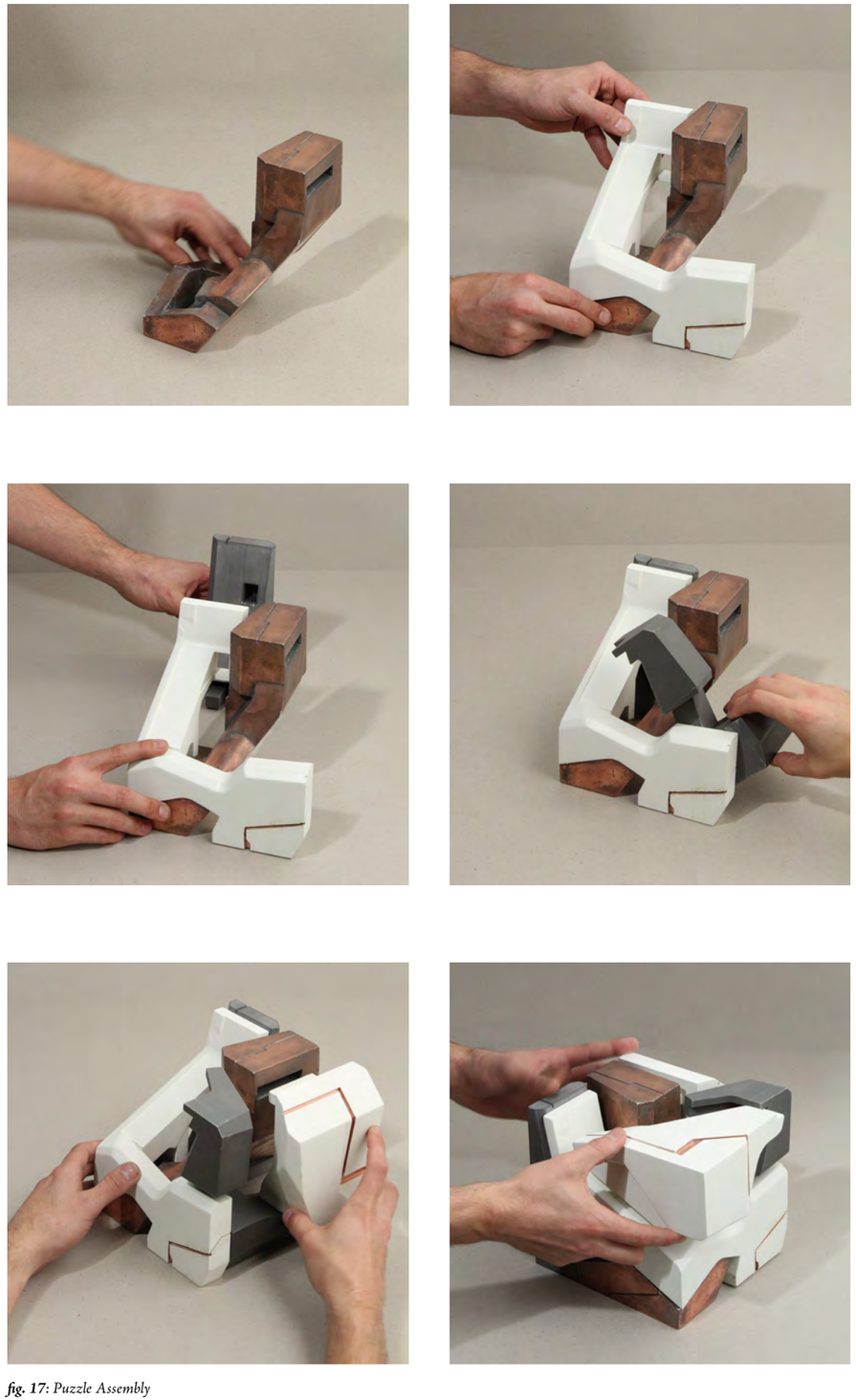


fig. 17: Puzzle Assembly

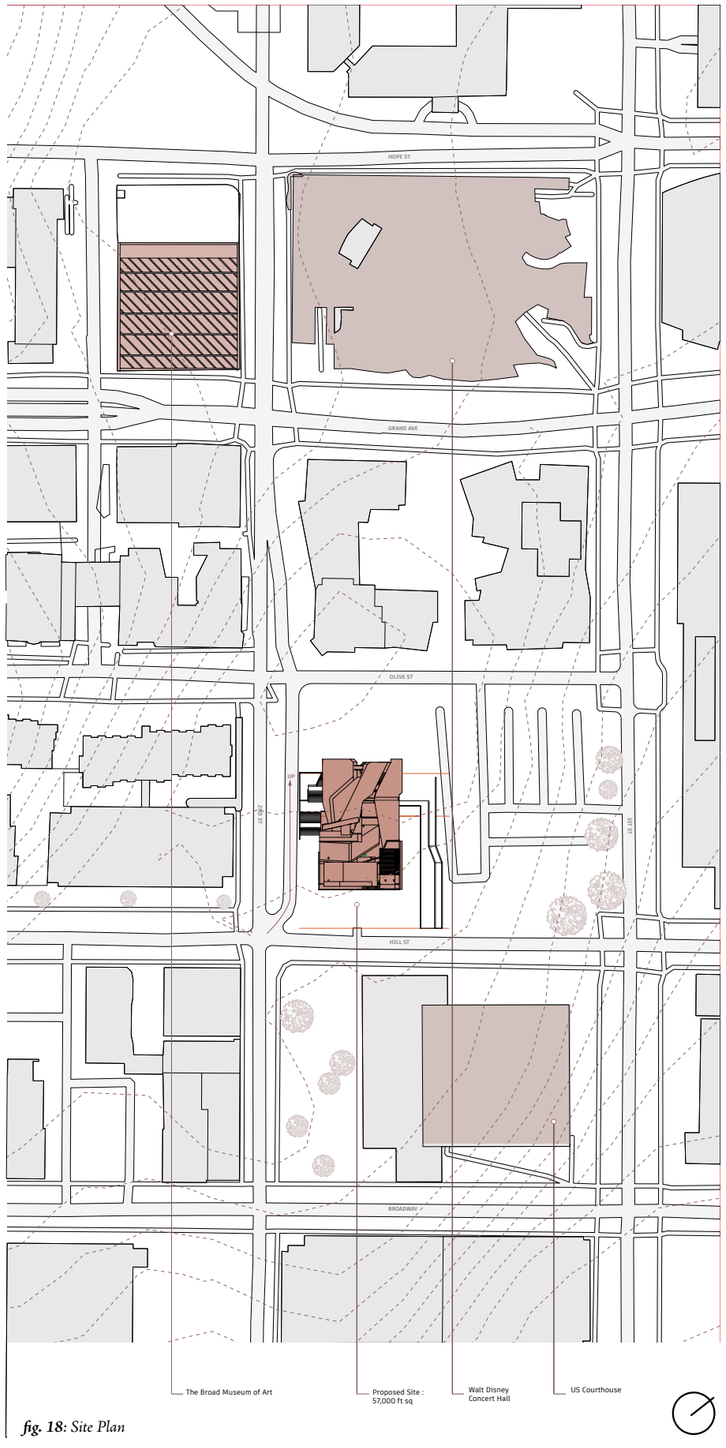


fig. 18: Site Plan

The project seeks to create an annex to the Broad Museum at the corner of 2nd St and Hill St. The site is complicated by a steep grade change from east to west of 45 feet (**fig. 18**). The initial puzzle unlocks and pulls apart (**fig. 19**) to extend and lift over the site, bridging and upper and lower mass to navigate the topographical shift.

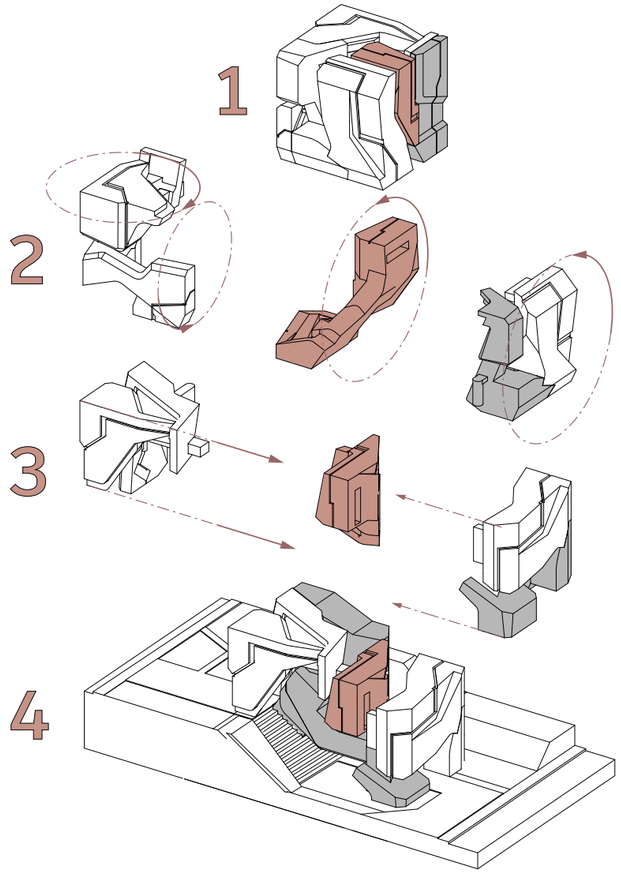
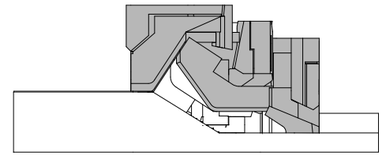
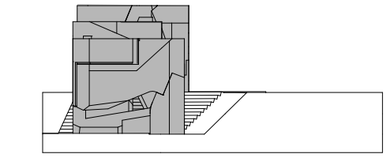


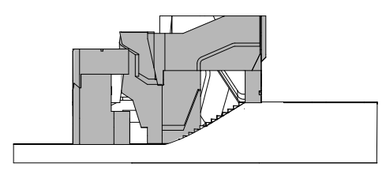
fig. 19: Puzzle-to-Massing Diagram



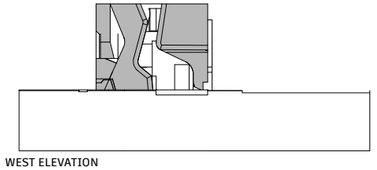
SOUTH ELEVATION



EAST ELEVATION



NORTH ELEVATION



WEST ELEVATION

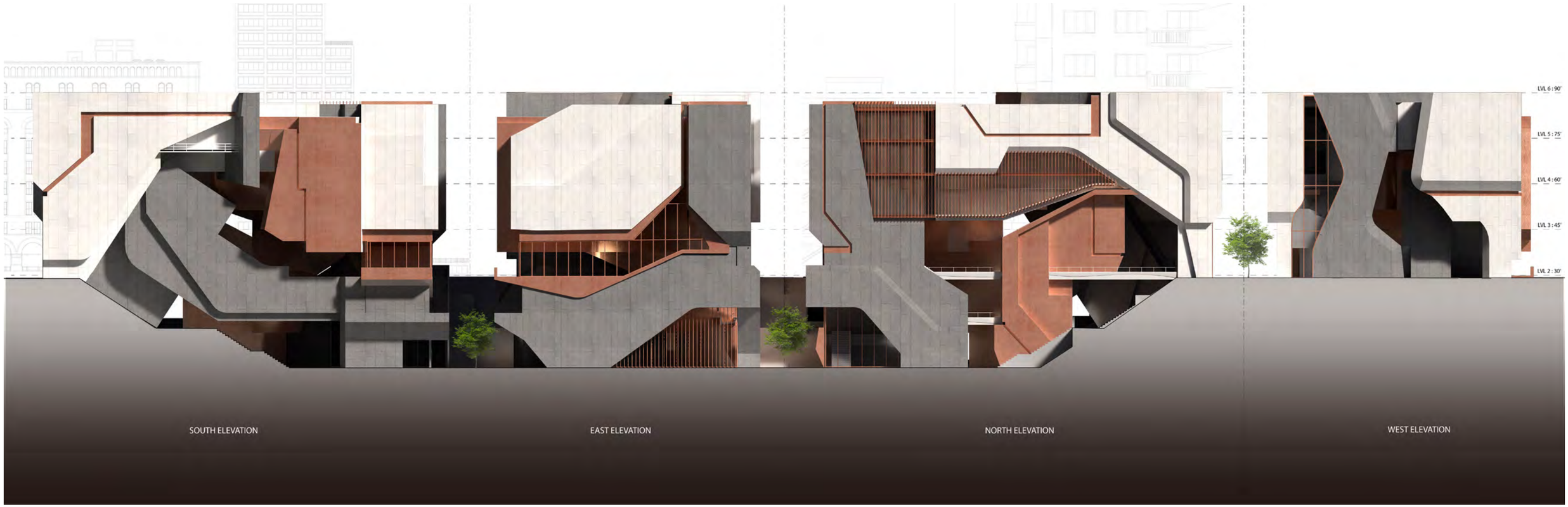


***fig. 20**: Elevations*

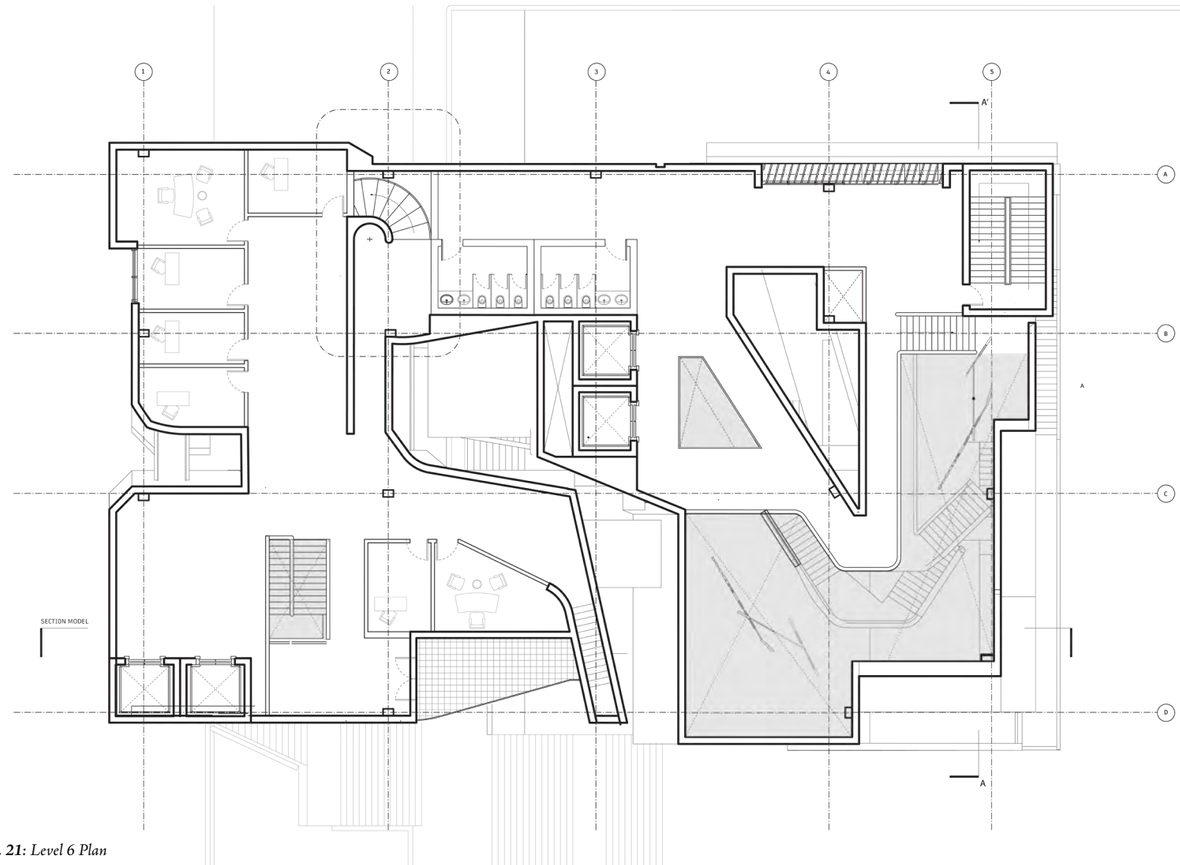


***fig. 21**: Level 6 Plan*

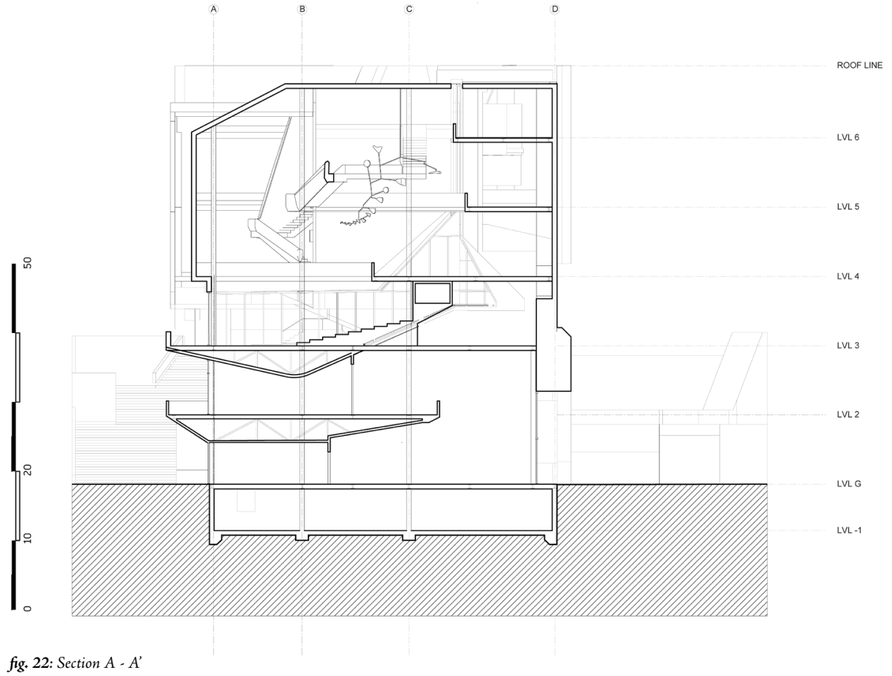


***fig. 22**: Section A - A'*

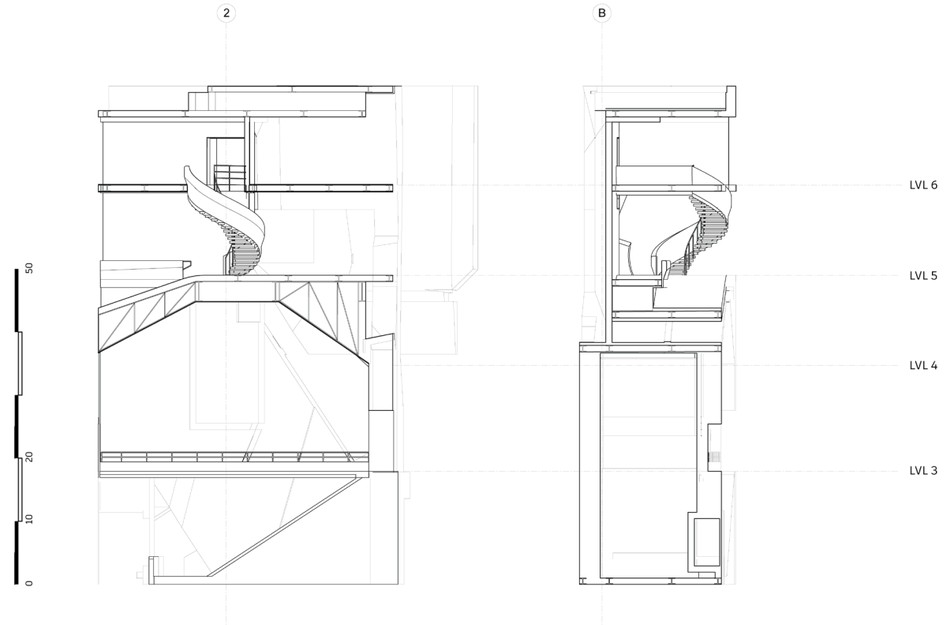


***fig. 23**: Spiral Staircase Detail*

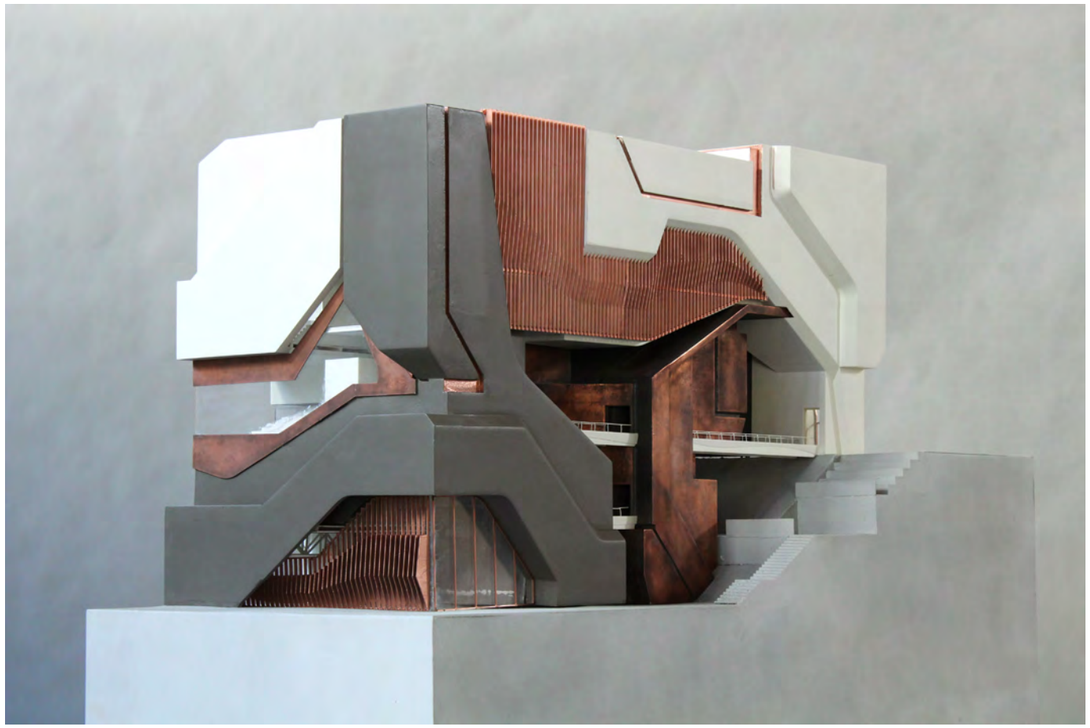


***fig. 24**: Section Model (NE Corner)*

***fig. 25**: Section Model (From Above)*

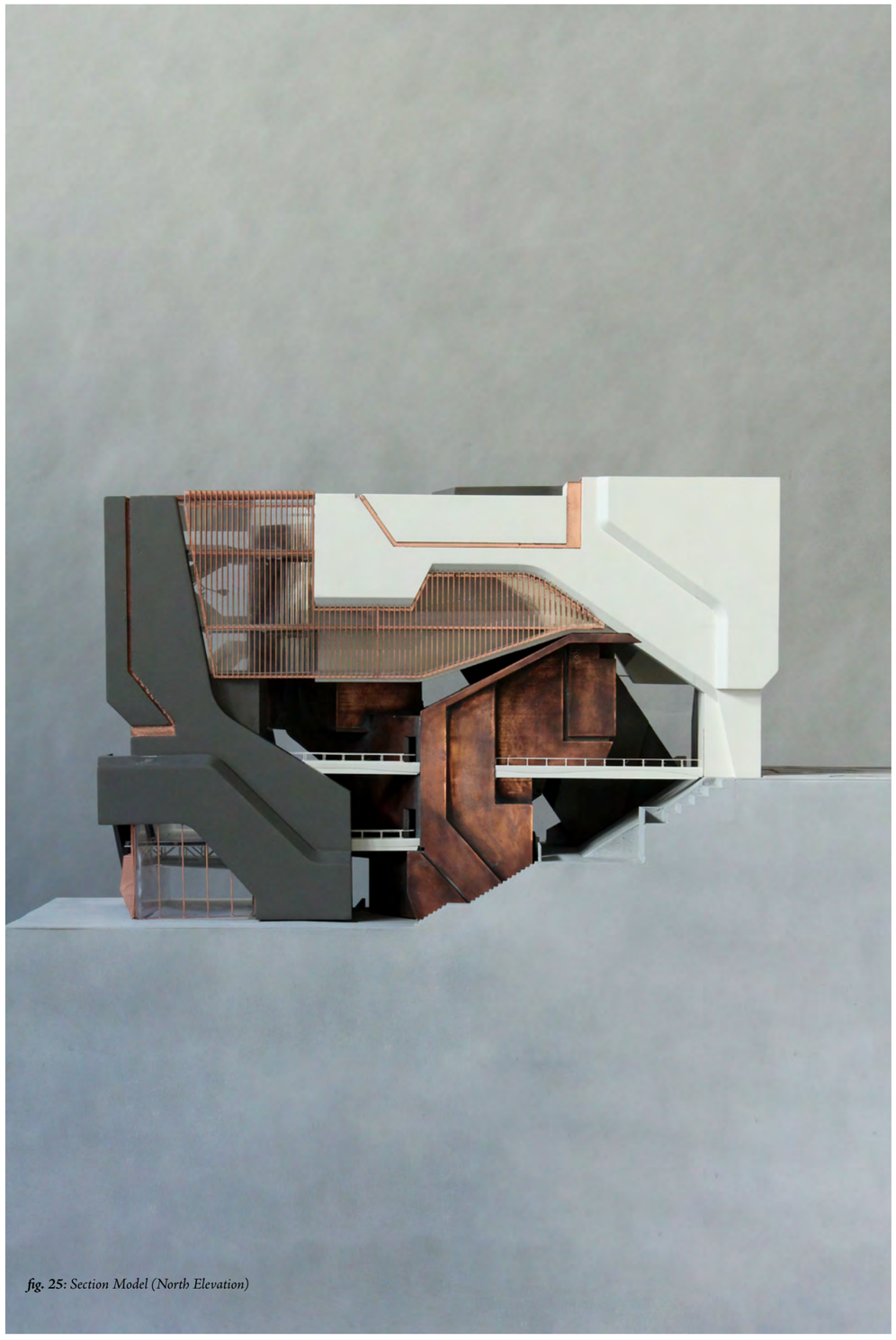


***fig. 25**: Section Model (North Elevation)*

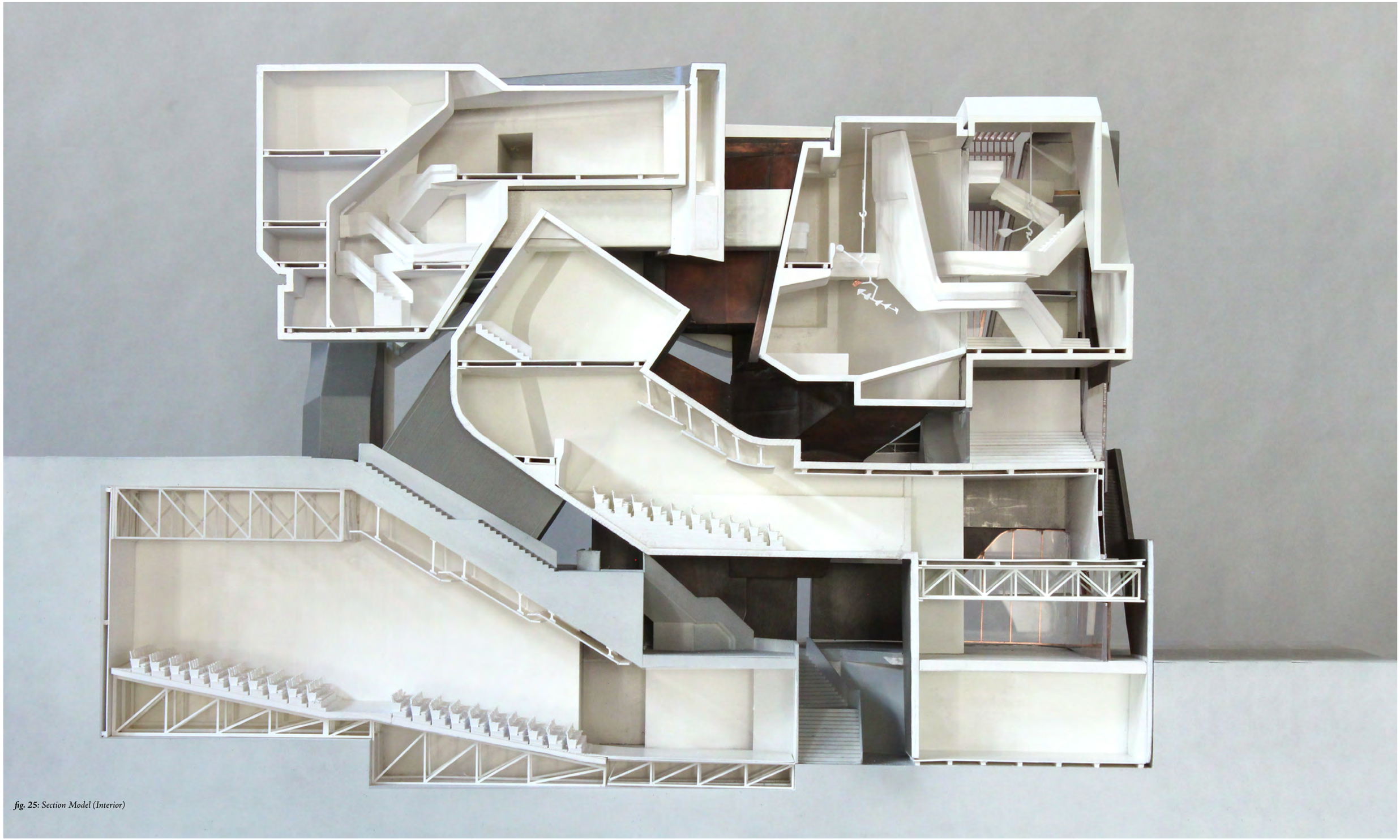


fig. 25: *Section Model (Interior)*

***fig. 26**: Section Model (Interior)*

***fig. 27**: Section Model (Vertical Gallery 3)*

***fig. 28**: Section Model (Vertical Galleries 1 & 2)*

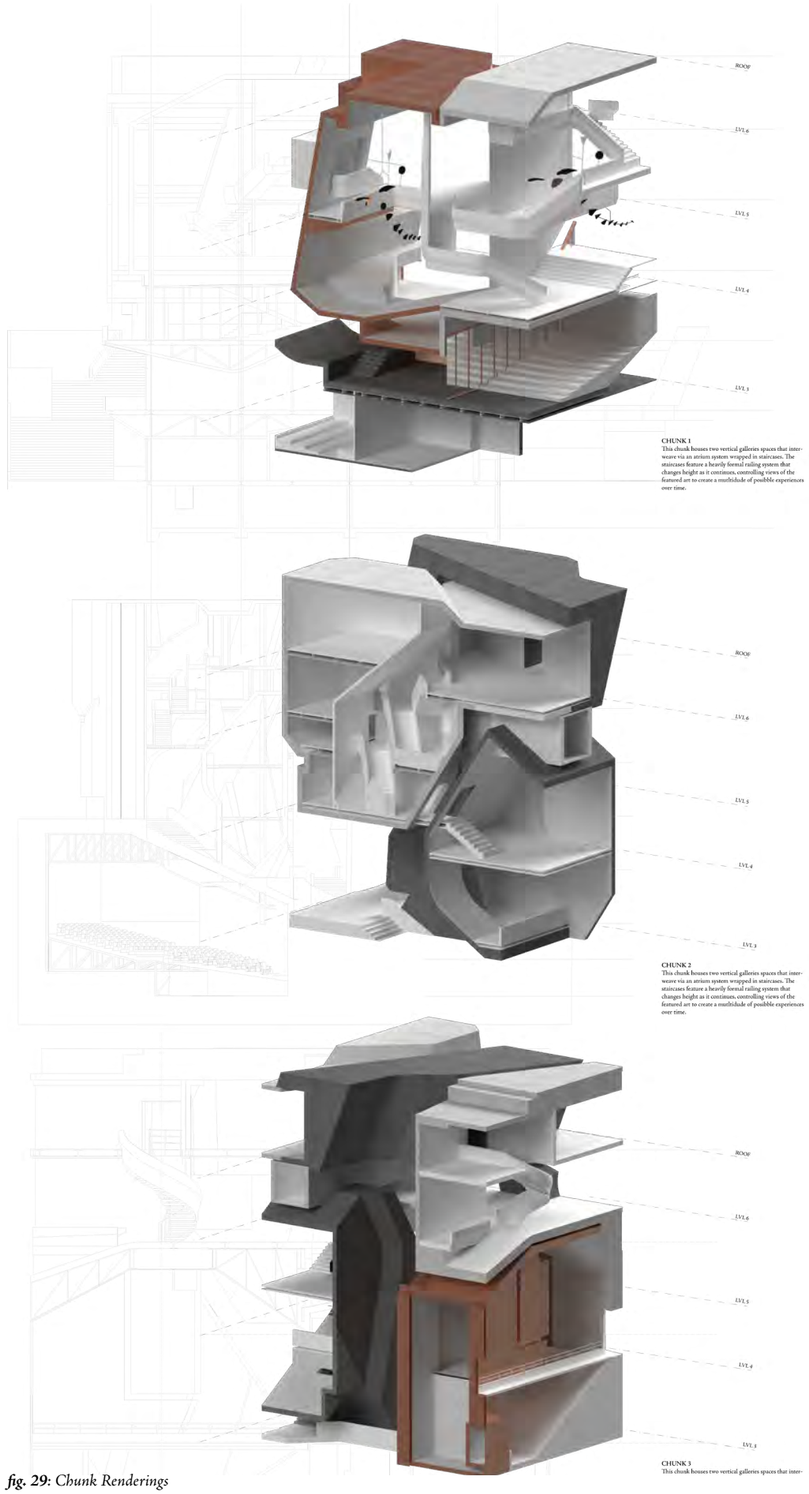


***fig. 29**: Chunk Renderings*

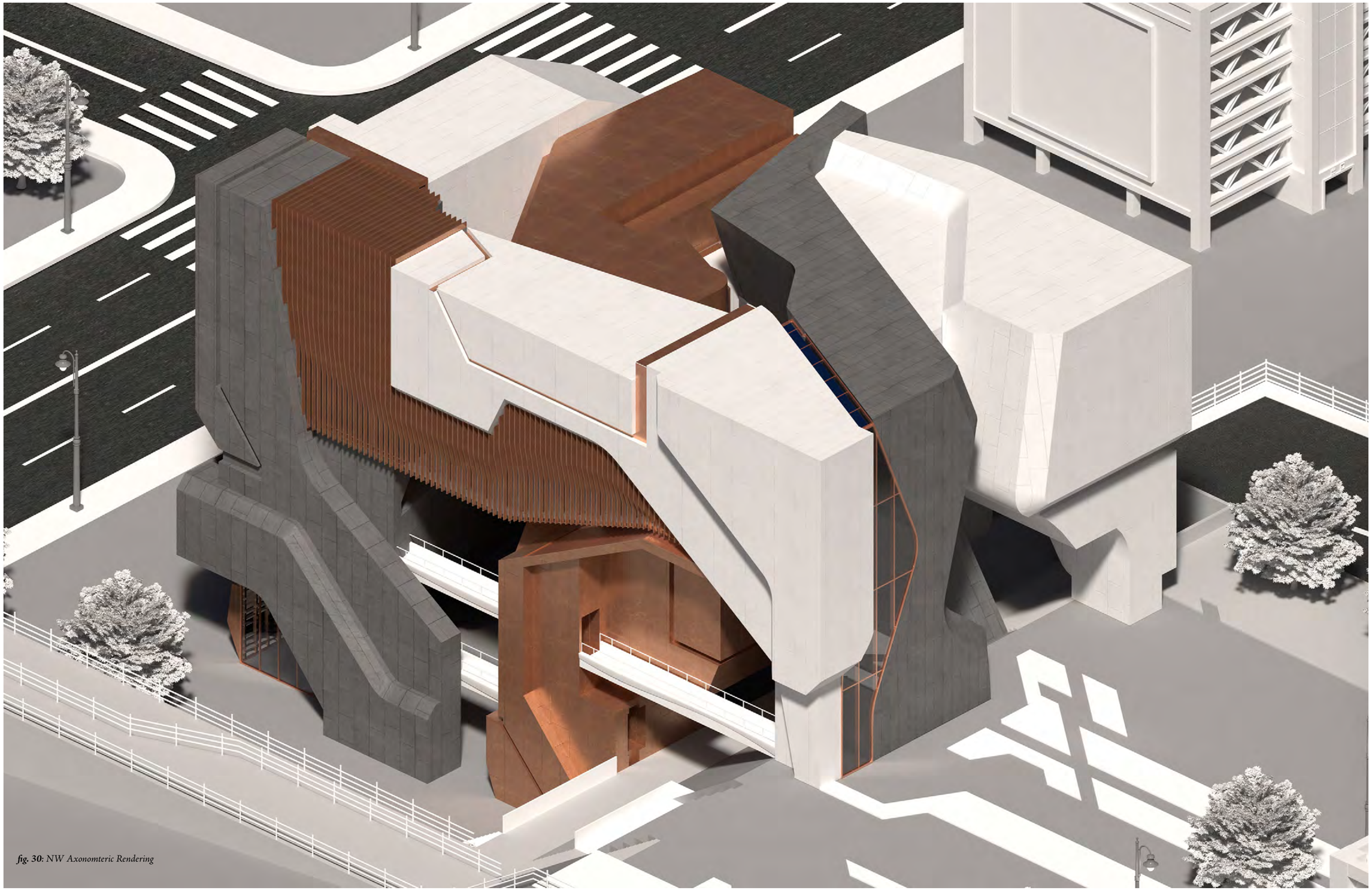


***fig. 30**: NW Axonomteric Rendering*

3050 PICO BLVD

1GB Studio
Spring 2021
Instructor: Matthew Au

This project sought to develop a mixed-used, multi-family housing building for co-op programming. The co-op I chose to design seeks to fill a basic need of the community. Seeing furniture as a domestic necessity, I wanted to create a building for a community of craftspeople who could provide this essential service. A community based local flat pack furniture company is also thumbing its nose at wider systems of industry and gentrification. In the spirit of the Arlington Heights neighborhood, a flat pack furniture company engages the self reliance of the community to participate in the building process, while also saying we can fill our own needs. The goal of the project was then to find ways of blending the domestic and manufacturing programming of the building to challenges dualistic notions of public/private as well as residential/commercial. The facade strategy is drawn from a reimagining of local vernacular methods of improvised shading structures documented around the site. The building's attitude mirrors it's immediate cultural context, through the use of humble scale and materials, it performs for and activates its surrounding community.

***fig. 1**: Interior render 1 (unit interior)*

***fig. 2**: Interior render 2 (open shared kitchen)*

These interior renders (***fig. 1 & 2***) build the identity of the project by blending the commercial and residential programming of the building. In a co-op of craftsmen, working from home becomes indistinct from working on the home.

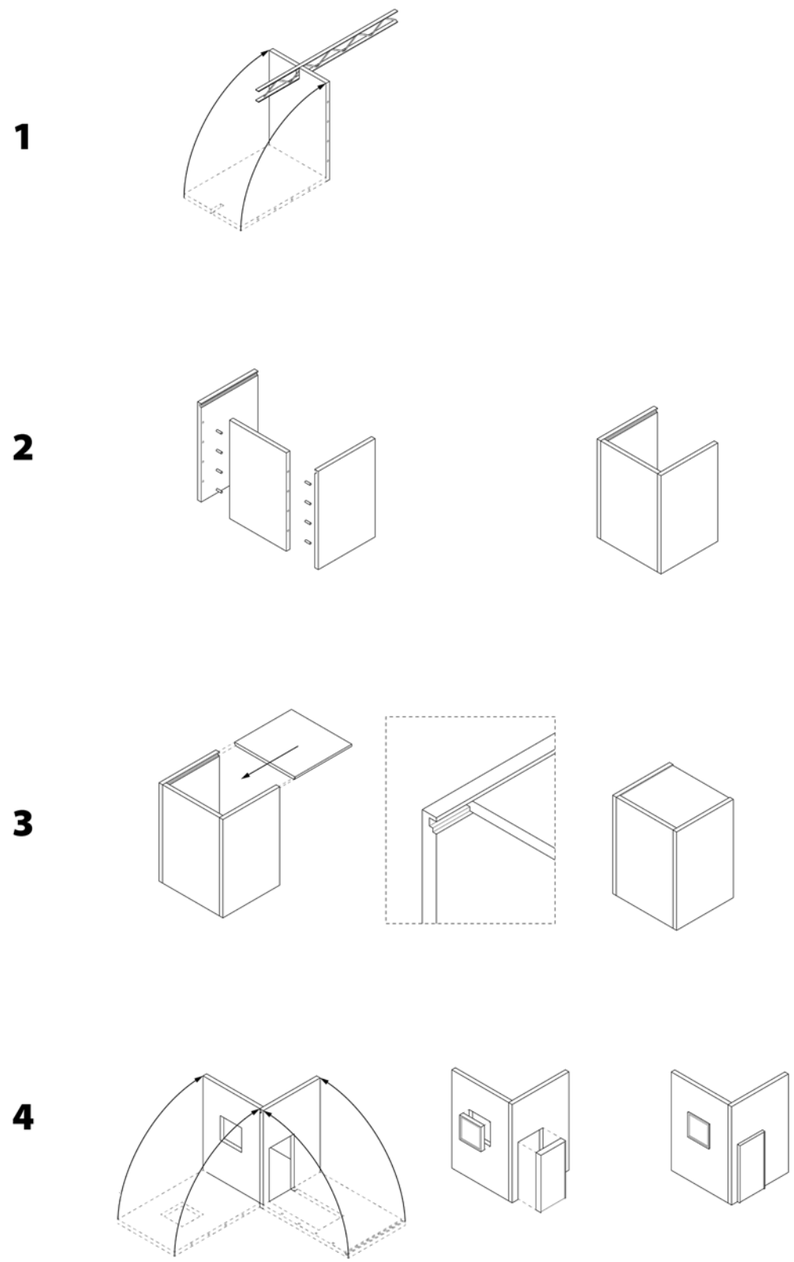


***fig. 3**: Flat pack unit assembly diagram*

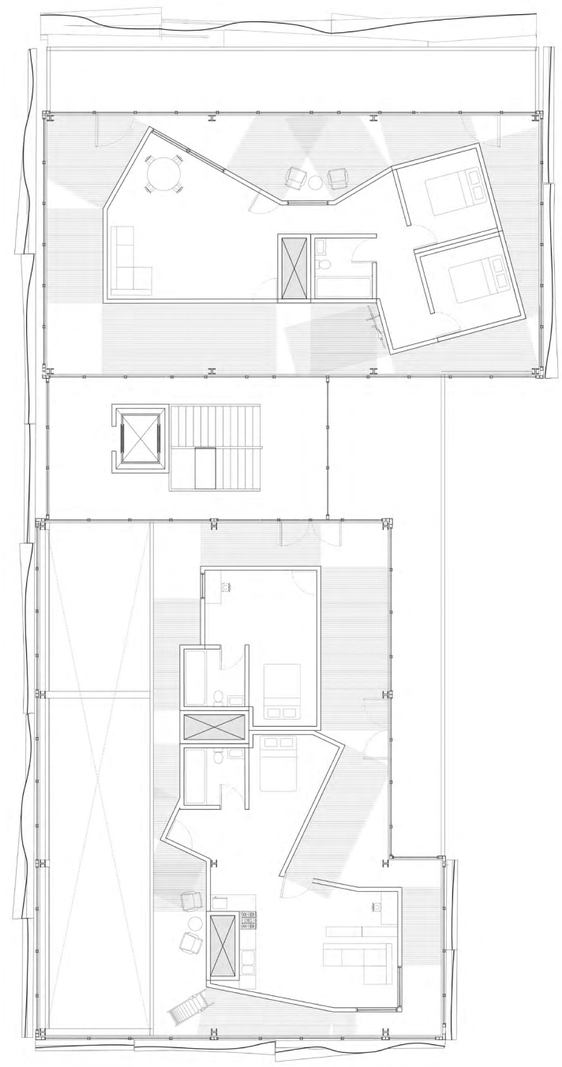


***fig. 4**: Plan +3*

Left: Capitalizing off of the skill-set of the buildings residence and the simplicity of flat pack design, each unit is composed of CLT panels that fold up to create enclosure.

Above: MEP Cores function as anchors while rooms dance around them in a free plan. Registration marks are left on the floor after the panels are painted flat, signaling each units construction.

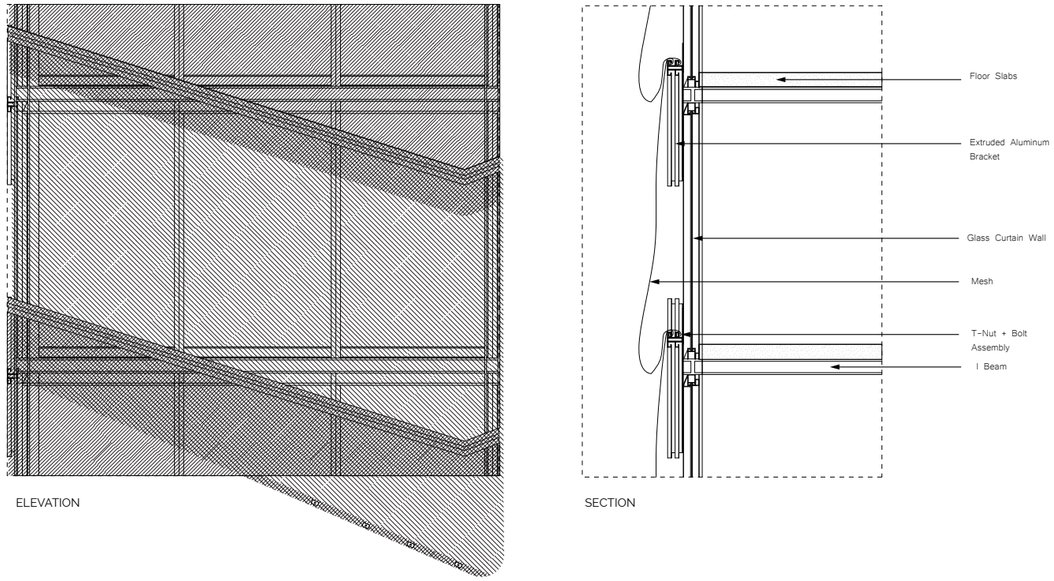


***fig. 5**: Mesh system elevation and section drawing*

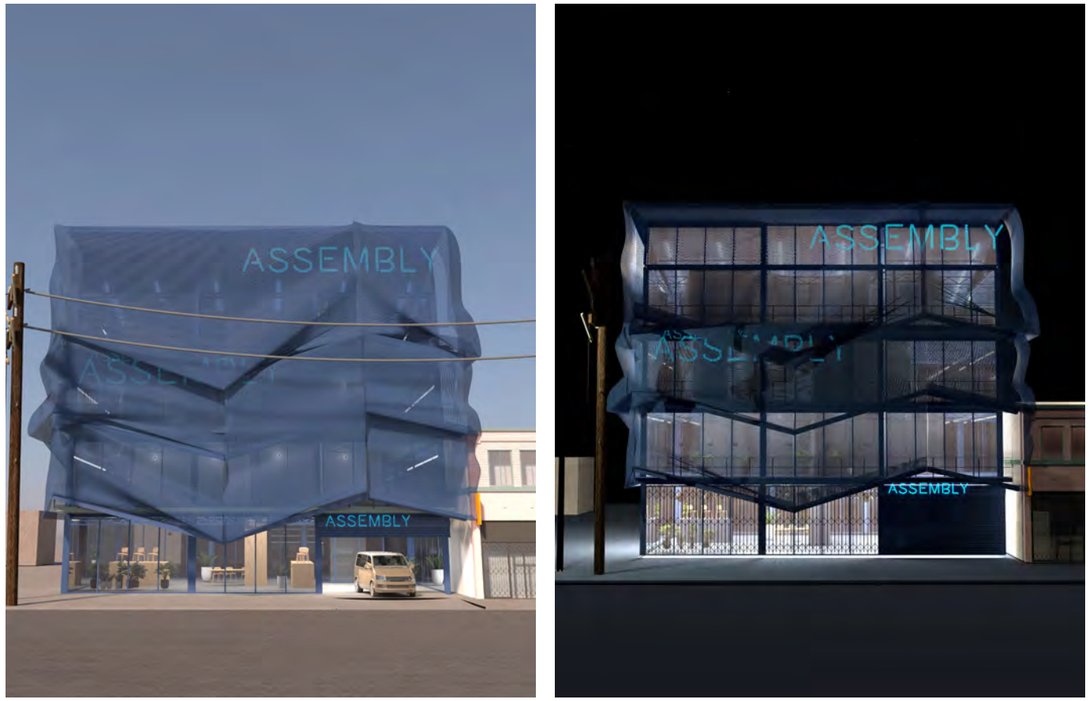


***fig. 6**: Day and night facade renders*

A glass curtain wall is partially obfuscated by a mesh system supported by extruded aluminum brackets that attach directly to the building's frame. The relationship between glass and mesh creates a doubly mediated building envelope that allowsn the appearance of the facade to change at night (***fig. 6***).

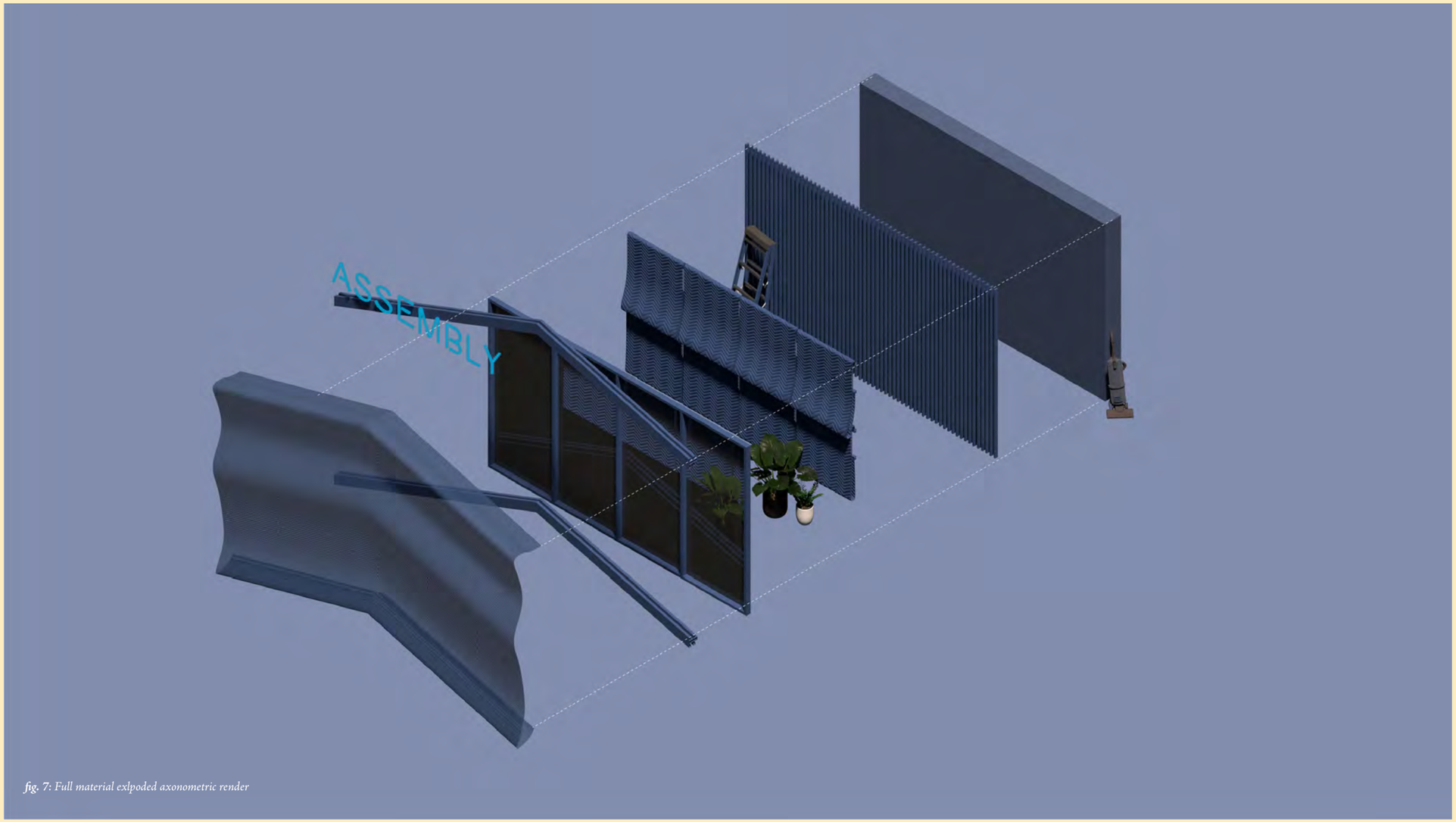


***fig. 7**: Full material exlpoded axonometric render*

The richness of the material layering creates a density of experiences throughout the building. Caught inside these layers of mesh, glass, steel, blankets and wood is also the material artifacts of the buildings inhabitants.

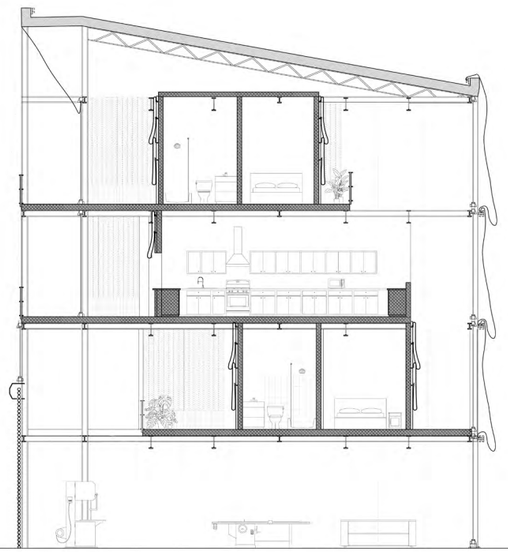


***fig. 8**: section s1*

Section s1 (***fig. 8***) displays moments inside of the building that are open to above, which work to create relationships between the factory below as well as between each floor. This creates a vertical blending to the interior of the building as a whole.

***fig. 9**: Plan +2*

***fig. 10**: East elevation rendering*

The east side of the building (***fig. 10***) works to engage the open lot next to it. This free space becomes accessible as the factory spills outside, or for more domestic moments of picnics and barbecues.

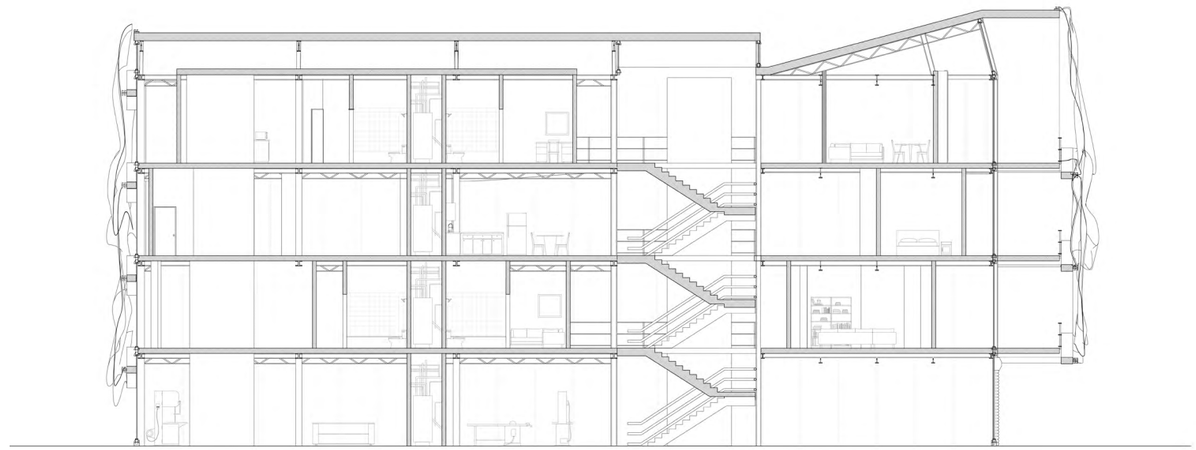


***fig. 11**: Section 2*

***fig. 12**: Pico Blvd full elevation render*

The full length of the block (***fig. 12***)works to show the eclectic reality of the site. In a sea of colorful stucco, hand painted signs, gates and fences, a building fits in on Pico Blvd by not fitting in. It sings with the chorus of ordinary weirdness of its environs. At night it adds to the glow of the street but also carefully participates in the collective hush of Pico Blvd.

CHARACTER X

3GB Studio
Spring 2023
Instructor: Marcelo Spina

"Character X" is a proposal for a new Smithsonian museum on the National Mall in Washington D.C., dedicated to the history and culture of the American Latino. The project seeks to respond to a demographic that is marked by a certain duality, by an urge to retain the heritage of the places we immigrate from, while at the same time adatping to a new home and culture. The question at the heart of the studio was if architectural form can pay homage to this diverse and complex experience. Through a dual massing strategy, where two masses work at odds to become a singularity (and not), my prospoal sought to hightlight and celebrate the tension inside of the Latino American through looking at the productive aspects of how two forces can produce a beautiful tension.

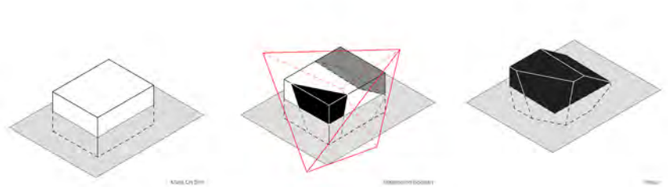


***fig. 1**: Massing Diagram 1*

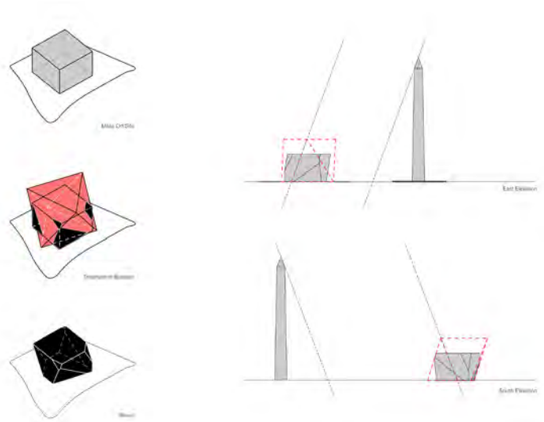


***fig. 2**: Massing Diagram 2*

The buidling's mass responds to the site in 2 ways: a primary massing works to disrupt the ground of the site, in affect creating its own ground, carving space for itself. An additional mass works in opposition, adapting to the context and geomtrey of the surrounding architecture.

***fig. 3**: Site Plan Rendering*

***fig. 4**: South East Elevation*

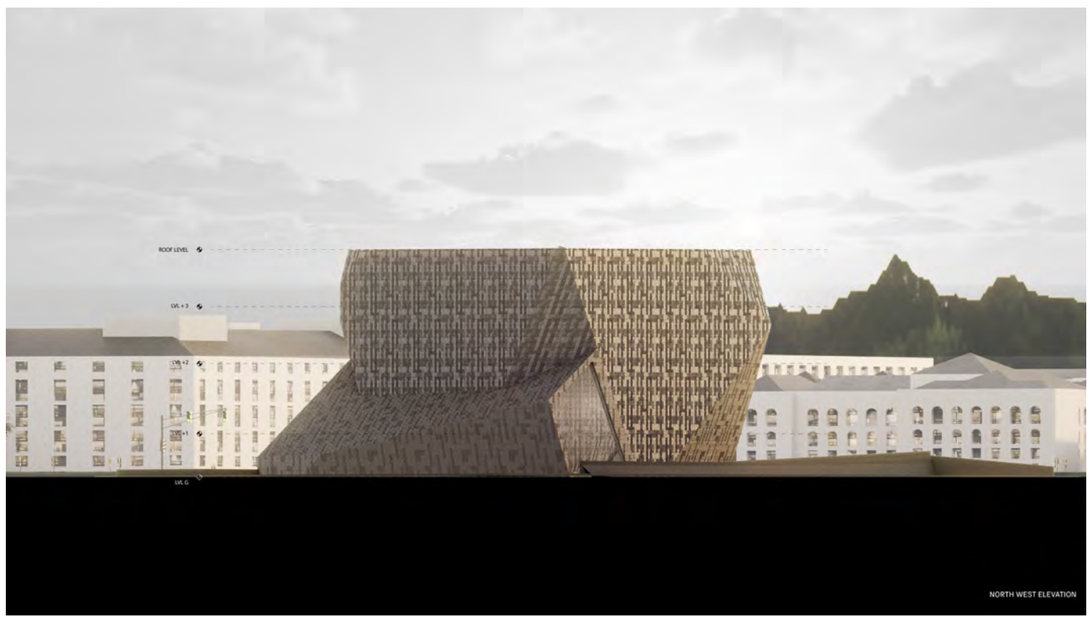
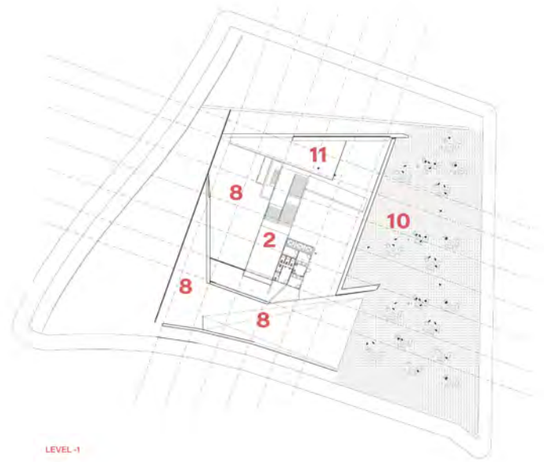
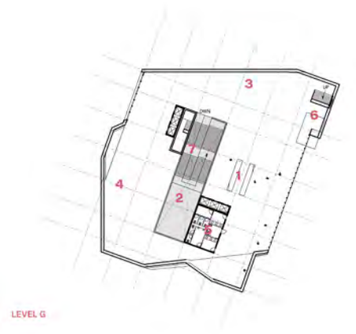
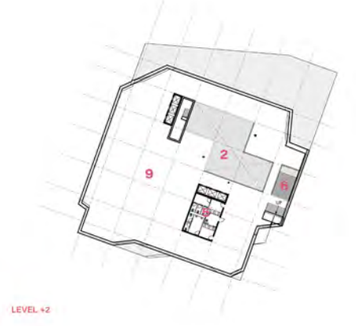


***fig. 5**: North West Elevation*





The plan is organized around a formal atrium condition that works to bring light from above all the way to the below grade spaces. Galleries, circulation cores, and bathrooms nestle into the space around the massive atrium conditions.



PROGRAM KEY
1. RECEPTION
2. ATRIUM
3. GIFTSHOP
4. OFFICES
5. BATHROOMS
6. CIRC (UP)
7. CIRC (DOWN)
8. GALLERIES (COLLECTION)
9. GALLERIES (EXHIBITION)

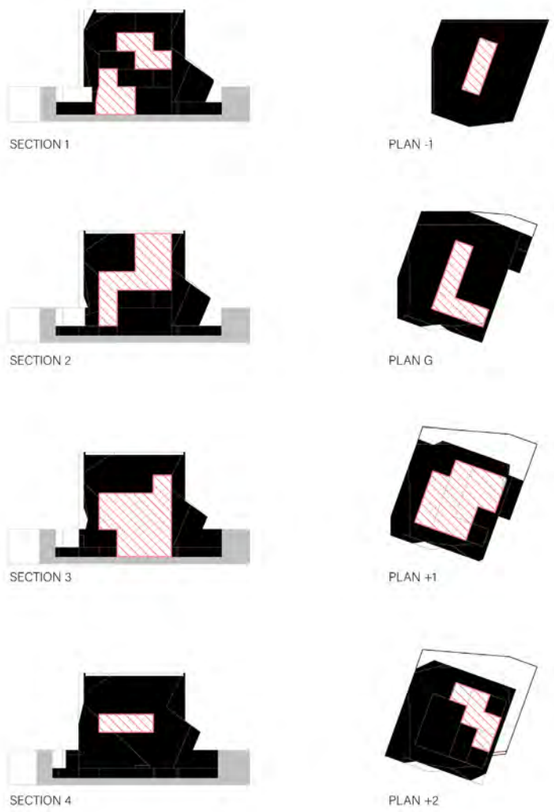


***fig. 6**: Atrium Solid/Void Diagrams*

The atrium void changes radically in plan and section as it climbs to the buildings roof, funamentally reorganizing what could have been a conventional museum plan and uniting the program into a singularity.

***fig. 7**: Section Rendering*

***fig. 8**: Interior render (Entry)*

The interiors are marked by multiple textures of concrete and stone. The utter solidity of the interior materials works to ground the museum interior, giving it weight, stability, and monumentality.

***fig. 9**: Interior render 2 (Open Gallery Space)*

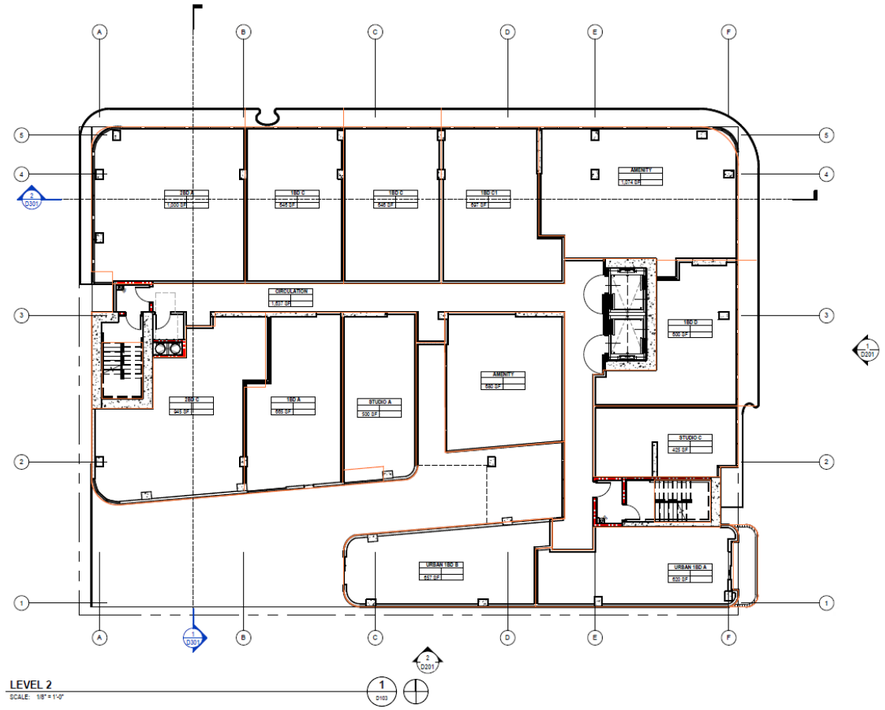
5TH & BROOKS

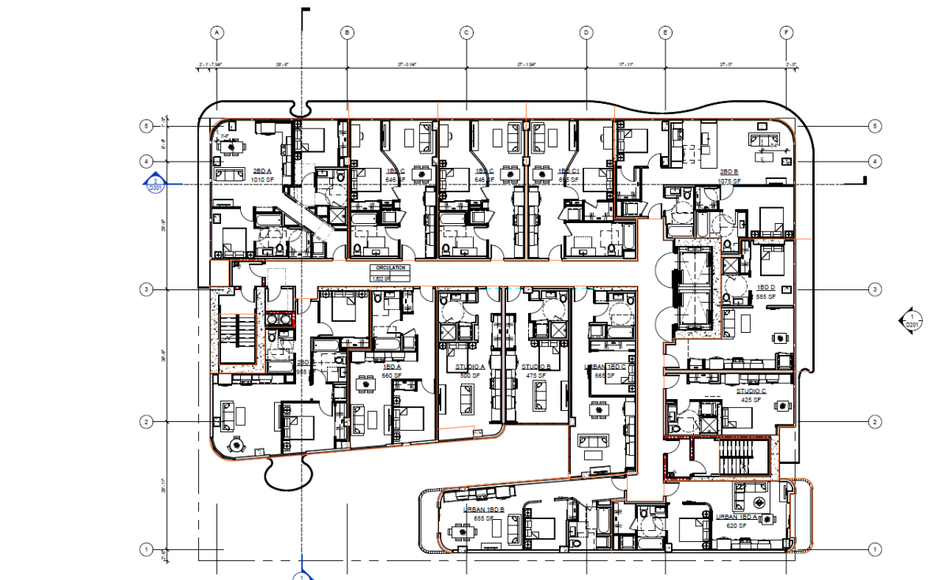
Proj Loc.: 3594 Fifth Ave, San Diego, CA 92103

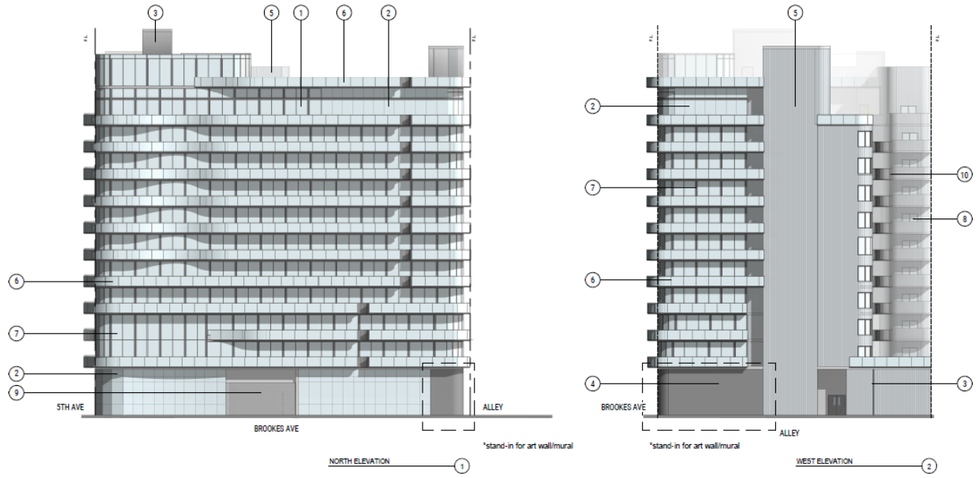
Team: David Gonzalez (Design Principal),
Massimo Melloncelli (Project Manager)
Oliver Ladio (Project Cooridnator)

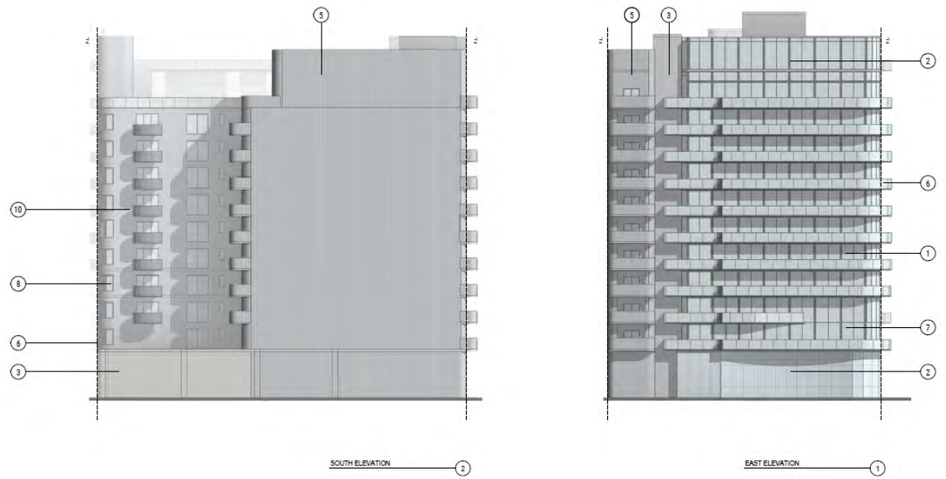
My Role: Modelling Exterior components, facade, balconies, ext walls;
Producing Sheets (Elevations, Sections, Unit Plans)
Rendering

The Building, an 11 story housing development, gets its massing from nearby references at the San Diego Museum of Art as well as local architects working on a neo-modernist project. The curvilinear language of Joan Miro's paitning and sculpture work are looked to for the development of a softened and curvalinear plan diagram, while the elevations look to Jonatahn Segal and Ted Smith (noted architects working in San Diego) to develop a rich material palette of glass, metal, and plaster. Formal balconies wrap the buildings skin, giving precious outdore space to tenants as well as producing a thoughtful rhythym to the building's exterior. Small cuts in these balconies provide an allowance for the growth of manicured poplar trees, bridging the streetscape and the building in a novel way. The building sits atop a double height lobby and automated parking structure. Above, an amenity deck at level 3 provides shared outdoor space for residents. Levels 4-10 are typical, with levels 11-12 becoming double height penthouse spaces. The roof is giving to another rich amenity space including a pool and spa area.


1BD A
1,300 SF
1BD C
626 SF
1BD A
626 SF
1BD C1
697 SF
AMENITY
1,274 SF
CIRCULATION
1,837 SF
1BD C
697 SF
1BD A
626 SF
STUDIO A
500 SF
AMENITY
1BD C
626 SF
STUDIO C
425 SF
URBAN 1BD B
617 SF
URBAN 1BD A
500 SF
LEVEL 2
SCALE: 1/8" = 1'-0"


1BD A
1010 SF
1BD C
646 SF
1BD A
626 SF
1BD C1
697 SF
2BD B
975 SF
CIRCULATION
1,837 SF
1BD D
665 SF
1BD C
697 SF
1BD A
665 SF
STUDIO A
500 SF
STUDIO B
475 SF
URBAN 1BD A
665 SF
STUDIO C
425 SF
URBAN 1BD B
655 SF
URBAN 1BD A
600 SF
LEVEL 4-9 TYP.
SCALE: 1/8" = 1'-0"


5
5
1
6
2
6
7
2
9
5TH AVE
BROOKES AVE
ALLEY
*stand-in for art wall/mural
NORTH ELEVATION
1
5
2
7
10
9
6
4
3
BROOKES AVE
ALLEY
*stand-in for art wall/mural
WEST ELEVATION
2


5
10
8
6
3
SOUTH ELEVATION
2
5
3
2
8
1
7
2
EAST ELEVATION
1

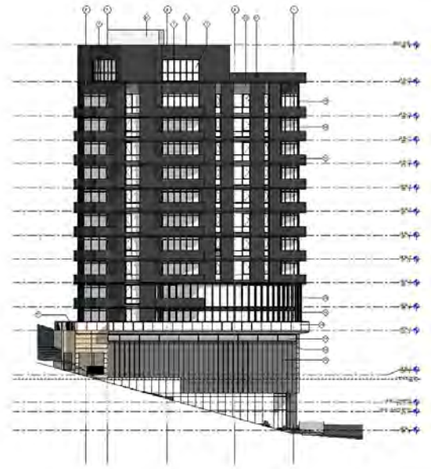
3812 KEATING

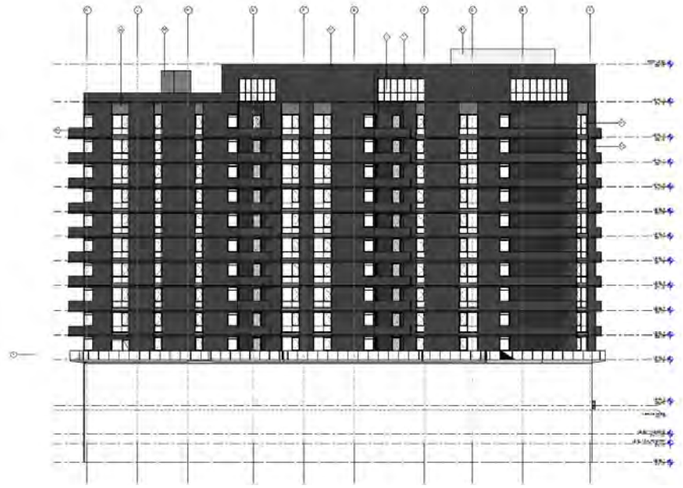
Proj Loc.: 3812 Keating Ave, San Diego, CA 92103

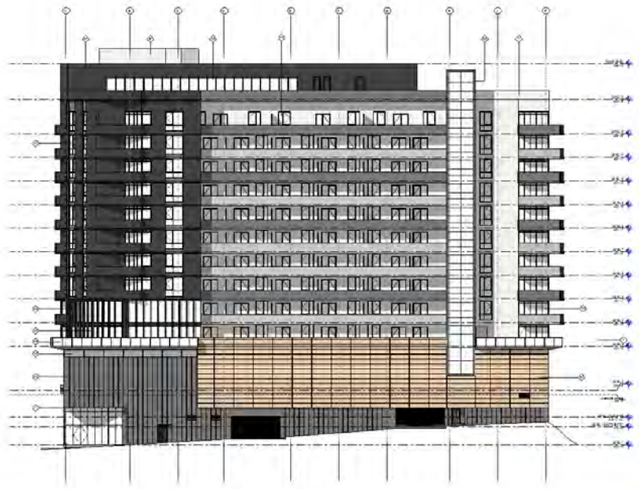
Team: David Gonzalez (Design Principal),
Massimo Melloncelli (Project Manager)
Alex Pijuan (Senior Designer)

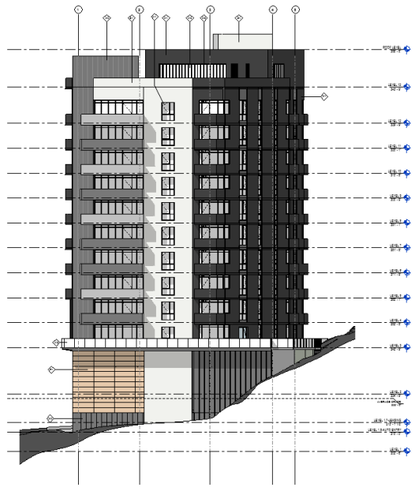
My Role: Revit Modelling
Exterior components, facade, balconies,
Unit plans
Rendering

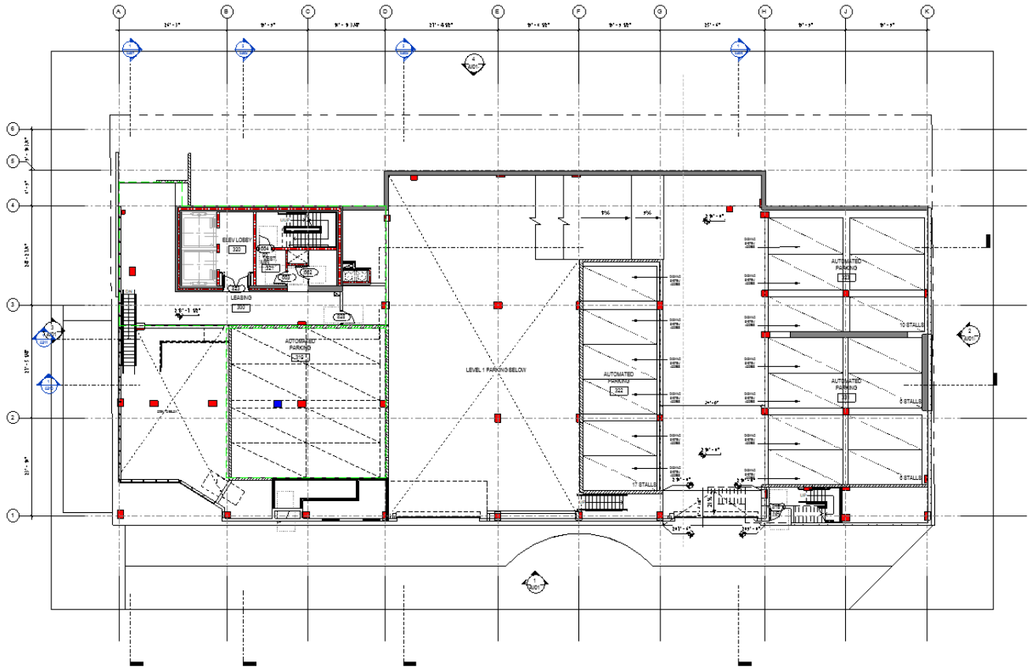
3812 Keating, a 13 story housing development, navigates a steep and complex topography through the deployment of unique massing typology, combing the bar and cylinder types with curving and ridged edge. These ridges open up to provide balcony space for the dwelling units. A 2 story concrete plinth houses an automated parking garage and lobby. Above, levels 2-4 mix amenity space and dwelling units, typical floors 5-11 are standardized units, and 12-13 provide double height penthouse units, mixed with an amenity deck on the roof and pool area. The building is clad in a beautiful currgated metal panel system that wraps from the South East corner to the far edge of the North facade. Between these surfaces, exposed concrete and plaster provide rhythm and diversity to the facade and balconies.

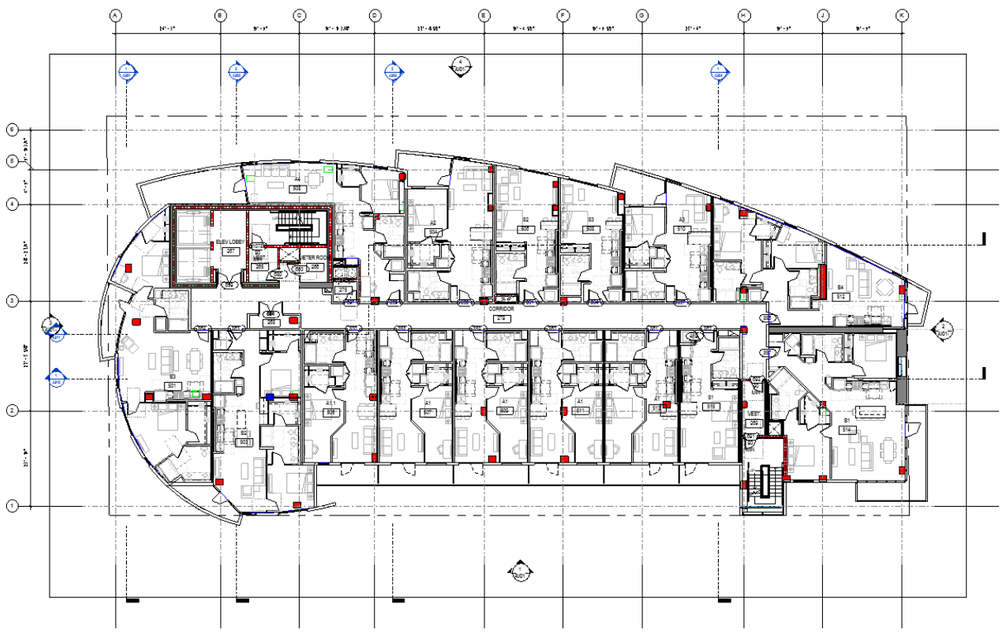


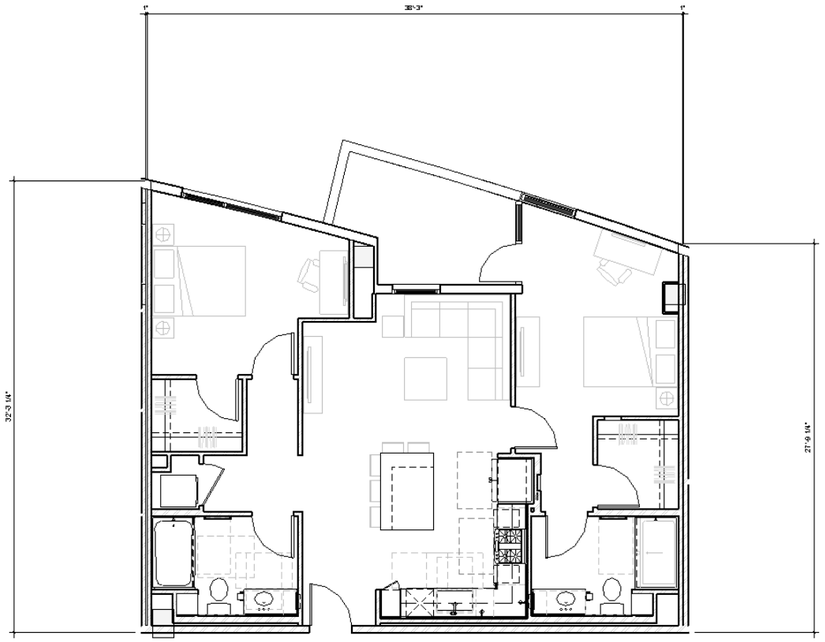


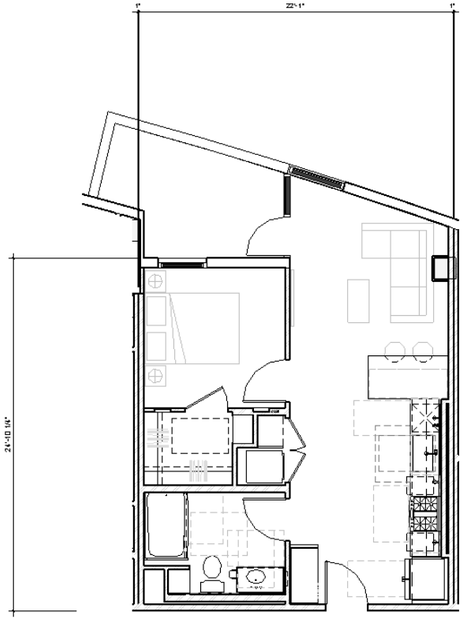


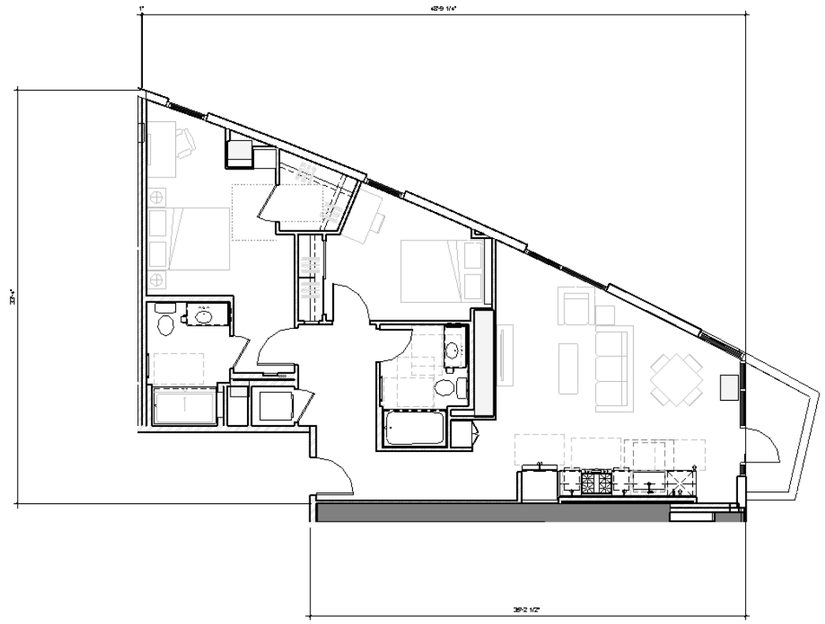


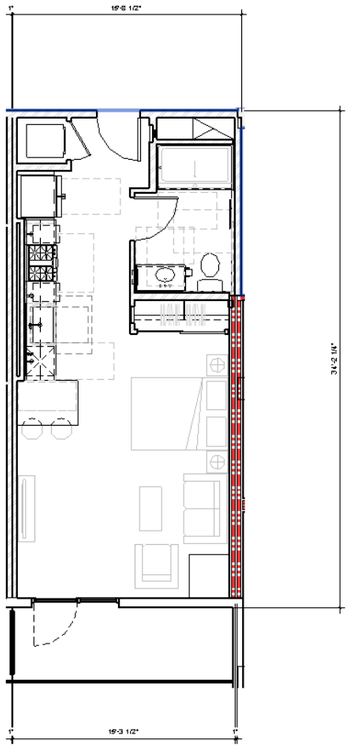

LEVEL 1 PARKING BELOW
AUTOMATED PARKING
AUTOMATED PARKING
AUTOMATED PARKING
AUTOMATED PARKING
9 STALLS
9 STALLS
9 STALLS
RUBY LOBBY
LOBBY
CORRIDOR

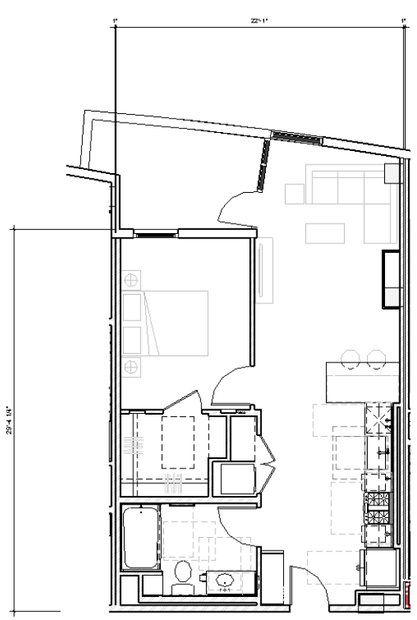



1"
38'-3"
1"
32'-3 1/4"
27'-9 1/4"


24'-10 1/4"


1"
42'-9 1/4"
33'-4"
39'-2 1/2"


1"
16'-6 1/2"
34'-2 1/4"
1"
16'-3 1/2"
1"

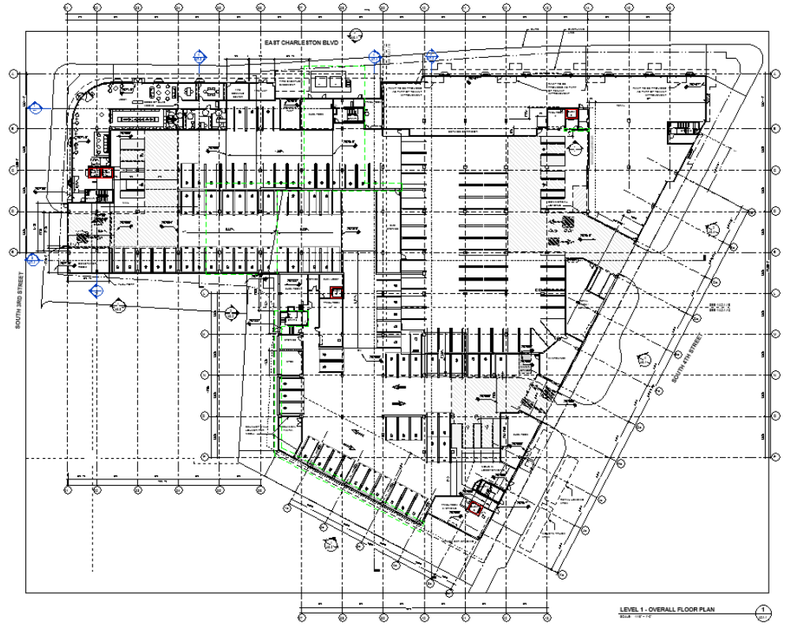

1"
22'-1"
1"
25'-4 1/4"

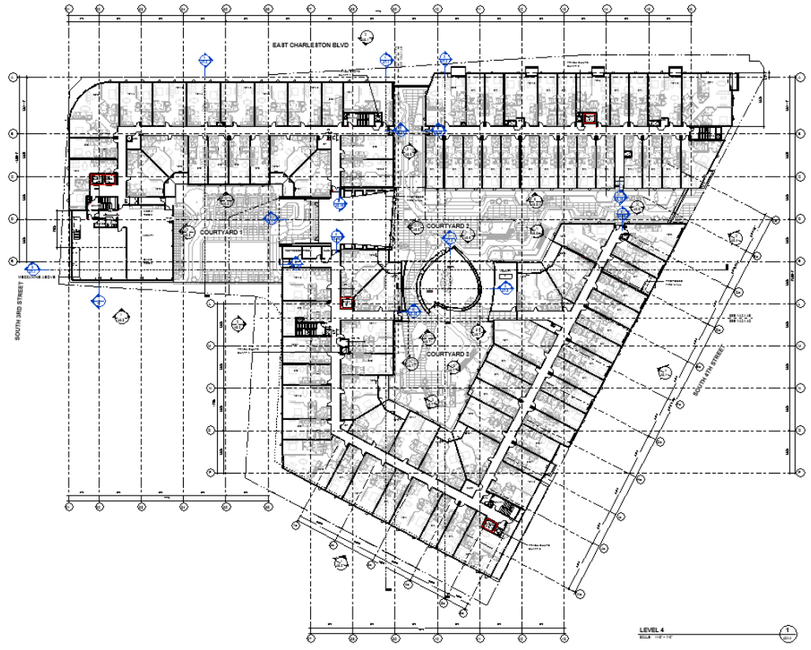
3RD & CHARLESTON

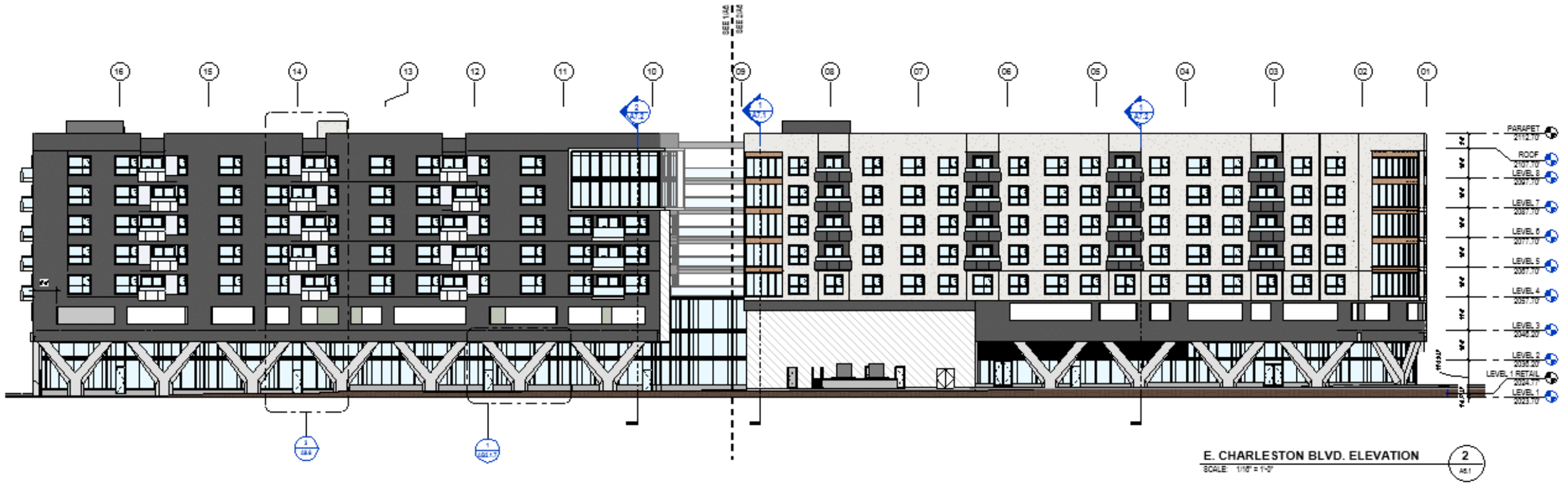
Proj Loc.: 330 CHARLESTON AVE LAS VEGAS, NV

Team: ABIHIJEET MANKAR (Principal)
MASSIMO MELLONCELLI
KRISTINE ENDICHIKYAN
DAVID WAITE

My Role: Revit Modelling
Exterior and Balcony Revit Modelling
Jewel Box Design
Elevations, Sections, and Wall Sections


EAST CHARLESTON BLVD
SOUTH 3RD STREET
SOUTH 4TH STREET
LEVEL 1 - OVERALL FLOOR PLAN


EAST CHARLESTON BLVD
COURTYARD 1
COURTYARD 2
COURTYARD 3
SOUTH 3RD STREET
SOUTH 4TH STREET
LEVEL 4

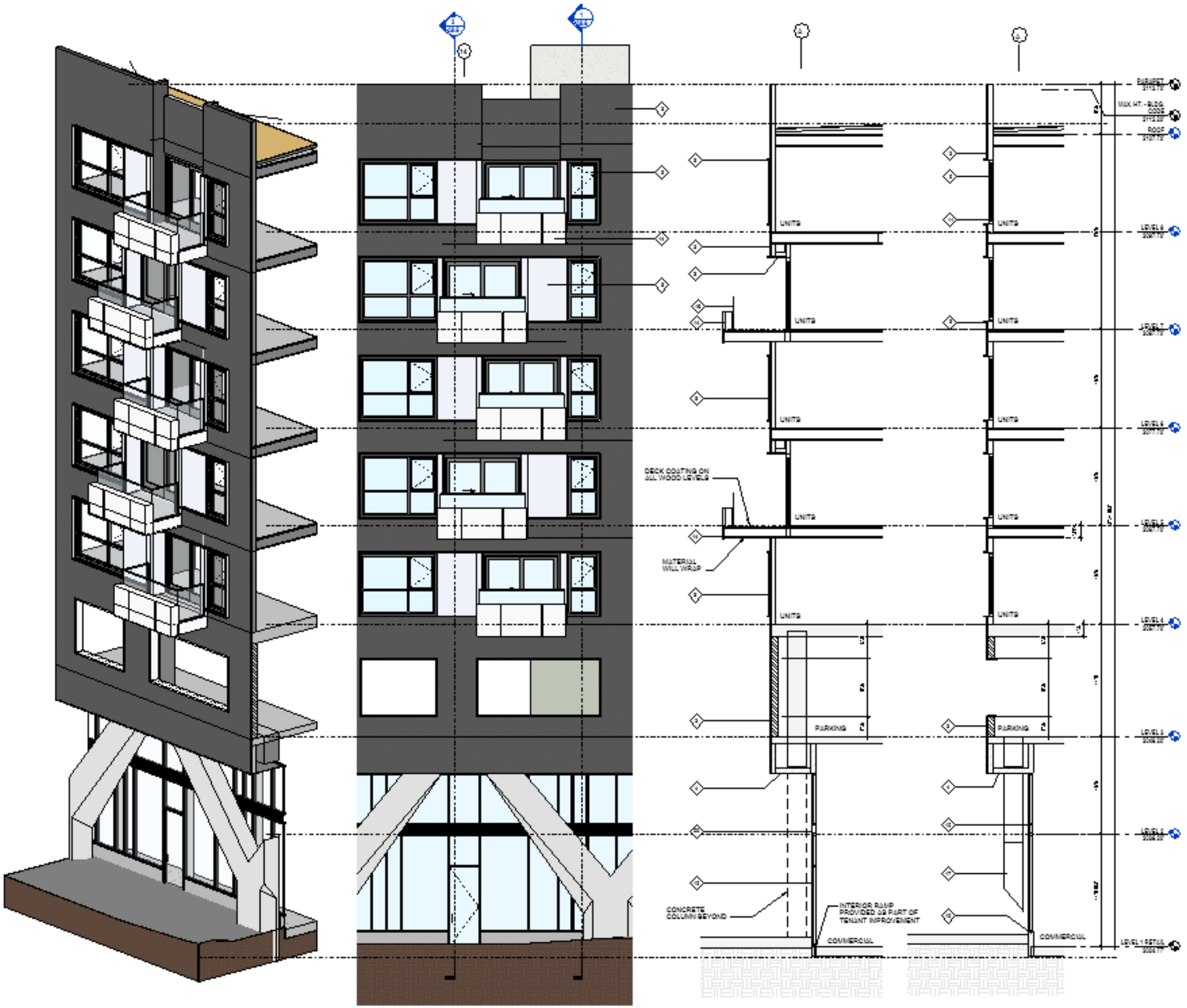


E. CHARLESTON BLVD. ELEVATION 2

SCALE: 1/16" = 1'-0"

S. 4TH STREET - ELEVATION 1 4

SCALE: 1/16" = 1'-0"



EXT WALL SECTION ISO 4

NORTH ELEVATION - WALL SECTION 3

WALL SECTION @ E CHARLESTON BLVD - 2 2

WALL SECTION @ E CHARLESTON BLVD - 1 1