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In this exhibition, the thesis students from the School of Architecture’s Bachelor’s of Architecture and Master’s of Urban Design interrogate value – social, cultural, economic, ecologic – as it pertains to contemporary spatial practice. Capitalist value influences not only the profession’s ongoing fascination with sanitized understandings of building in the sociospatial landscape, but also its (in)ability to consider mediums that offer alternative readings on the cataclysmic trajectory of the path that it carves.

“Clearance” provides a space for this necessary discussion, emphasizing the importance of a transhistorical conception of space as both the producer and the product of culture. It seizes the latencies such a view offers in shaping a situated understanding of the contemporary built environment. Further, the exhibition offers a clearance of processes, ideas, and practices drawn from this education. It gives a public face to the candid adaptation of architectural skills as a form of critical practice, cultivating a space for their expanded use in the new present.
For some time now, well-endowed individuals and organizations have controlled the production of space but in neighborhoods with high vacancy one can leverage the architectural design process to amplify the voices of ordinary individuals who are interested, and willing, to express their unique interpretations of space.

We often overlook the complexity of the ordinary environment. As a result of a highly individualistic contemporary culture, the production of space has become economically, socially, and politically polarized. Contribution from marginalized community members has been relegated to obligatory participatory meetings where professionals inundate residents with inaccessible vocabulary – often leaving the general public confused and the professionals in charge.

Following the financial support of their projects, the architectural process has traditionally been exclusive to organizations and individuals with capital. In areas that have dramatically fallen from their peak economic prosperity, new investment in the built environment quickly spurs rapid environmental development and cultural displacement of subaltern public spheres.

The hegemonic fear of gentrification has brought widespread attention to the spatial exploitation of social inequality. However, the pervasive focus on the brash replacement of indigenous culture has shifted the public to celebrate locality rather than the collaboration between all affected parties.

In doing so, vacancy can be solved through economic reinvestment. Local development corporations are clamoring to redefine their neighborhood identity in order to attract the emerging class of young professionals, seeking areas with diverse businesses, cultures, and most importantly, social opportunity.

To oppose the stratifying speed of neighborhood revitalization, architects can engage public spheres that are typically uninvolved in the process. By forefronting community engagement and incremental progress in the design process, it is possible to empower individuals to collaborate in the re-production of their spaces.
Mycelium as a Remediator of the Anthropocentric Condition
Rethinking the Brute Force Implications of Progressive-Assembly with Organic Self-Assembly

Through empirical, anthropological, and narrative investigations, this thesis probes the ways in which future architects might challenge modern-day progressive assembly with mycelial self-assembly.

Since the dawn of the Holocene, the human enterprise has relied on complexity as a metric to gauge advancement. Thousands of years of evolutionary development in physiology, agricultural technology, settlement structures, and critical thought are attributed to our fascination with complexity. But with the progressive assembly model of the Industrial Revolution, the human enterprise limited its breadth of complexity to mechanized intervention. By the Great Acceleration of the 1950s, the environmental ramifications of mechanization and its reliance on resource extraction, manipulation, and distribution inevitably categorized a new and self-inflicted geologic age – the Anthropocene.

Though humanity befittingly champions complexity as a staple of the human enterprise, our anthropogenic context necessitates a thoughtful reconsideration of future advancements. Rather than heightening the complexities of mechanized assemblies, robotic systems and their computer-aided precision, future architects should channel emerging technologies into organic materials which build themselves through local interaction.

Mycelium directly acknowledges this new direction that architects must consider. In light of the self-assembling thread-like roots and filaments of fungi, we might be able to replace our hyper-mechanized assembly lines with silently growing and unimaginably complex organisms. And yet, despite the promising ability of mycelium to enter a dormant phase after assembly, only then to be reawakened through the reintroduction of moisture, the integration of mycelium into architecture and manufacturing is still rather embryonic.

In response, this thesis investigates mycelial self-assembly and its empirical implications for a soft, computable, and adaptable architecture. Co-sponsorship of the thesis by the FRFAF and the AIAS has enabled the research to propose mycelium as an anti-anthropogenic material to replace petrochemical dependency, and to suggest organic self-assembly as a method superior to mechanized progressive-assembly. By oscillating between empirical, anthropological, and narrative based modes of inquiry, the thesis makes every attempt at exposing the awesome merits of mycelium.
Transcending Bounds
Addressing issues of marginalization within and of the Muslim community through mosque design

This thesis explores mosque design in relation to social and spatial barriers present in its microsettings along with the nature of its fluidity throughout history in efforts to form approaches to demarginalization of and within the Muslim as well as question what a mosque can be.

Dissonances between one’s many identity labels can harm the quality of everyday life when one must choose to prioritize one over another. The mosque is a venue that is both contributing and showcasing this struggle through its various design limitations leading to the evident social and spatial barriers. The misalignments between the traditions and cultures (from these imported mosque designs) with that of America’s presents a issue at multiple scales.

The forms and typologies of mosques that have come into being since the earliest are all the results of how societal practices have intertwined themselves into religious ones. It is the inevitable influence of social order, hierarchies, cultural integrations, gender implications, and power structures, which have formulated themselves into the existing typologies. Neither the Qur’an nor the Hadith (Prophetic traditions) specify a form or layout for mosques. Although there is no “correct” way to design or build a mosque, one must acknowledge that the functionality of these imported forms in America is struggling. Although these designs are a product of their time and context, they can offer an insight into how mosque design is fluid in nature. The American Mosque is in need of more careful consideration of worshipper identity, building character and cultural context.

The need to address these present social and spatial barriers has been long existent. The status quo of mosques must be challenged such that the communal atmosphere is revived through demarginalization. This thesis aims to serve as yet another catalyst for bringing about awareness and open discourse about these pressing issues and addressing them in a medium where the issue becomes apparent visually and most obviously.
Examining Barriers in Urban Space

Spatial conditions faced by those marginalized in the Second Ward of Houston, TX, convey the existing attitudes and biases that amplify an underlying, and oftentimes insidious, bordering within the city, containing barriers not visible to the greater population.

Atrocities of the Mexico–United States border bleed far from the edges of the geospatial line, constructed as we know today in 1853, deep into the infrastructure of our cities. A border—as an arbitrary geographic delineation of space and as an understood psychological situation—has highly moral consequences as it implies differentiation between entities and orders the production of urban environments through processes of inclusion and exclusion, often only visible to those directly impacted.

Borders are accompanied by barriers, manifestations of these agitated edge conditions in our physical environments. Barriers, as urban elements of the public realm, symbolize and dictate the spatial experience of those within a city.

These realities of the effects of bordering and barriers are evident in the Second Ward of Houston, TX, a historically Mexican American neighborhood formed in 1912 and known for its highly resilient and politically active community. The voices of individuals from this neighborhood tell of personal experiences of marginalization. Contextualizing these barriers of urban space exposes the intricacies of individual and group perceptions and the underlying complex networks of administrative control. Oftentimes unapparent, these barriers are hidden within the built environment, insidiously reinforcing systems of marginalization.

In the components of this exhibition I seek to subvert notions of bordering by reworking and challenging existing understandings of data reading, to reveal the experience of persons affected by these conditions in intersection and overlap of infrastructural and urban environments to those outside of this community by making the hidden visible, and to refine a vocabulary of urban elements that considers the perceptual implications and administrative controls to physical barriers in the built environment.
A city is a plural mythology, made of the many insubstantial fantasies of culture, infrastructure, imagination, and reality that create its image.

Art Capital considers the image of post-WWII New York as the art capital of the world and searches the underlying narratives of urban planning, infrastructure, and economy for the tides of changes that create the stage upon which the city is makes and remakes itself.

In the wake of WWII, unprecedented destruction covered Europe, including the former global center of art production and evolution: Paris. And as the world rearranged itself from the conflict, New York assumed the role of the undisputed art capital of the world. Abstract Expressionism, Pop Art, Rock & Roll, Earth Art, Performance Art, Graffiti, Neo-Expressionism and so many more ideas rose and fell in the waves of dominant style. And art uniquely American – uniquely New York – was conceived, canonized, and commodified in the city’s ever-expanding circuits of economy and influence.

Behind the facade of this cultural mythology, New York was building, destroying, and rebuilding itself continuously searching for what it was to be New York. The traditional shipping and light manufacturing industries of Lower Manhattan went bankrupt in the face of a changing economy, the city accumulated debt and deficit as never before, ever more highways and bridges tied the city to America’s increasingly automotive identity, and globalization invented a new vision of Manhattan, a vision of Manhattan as a monolithic world financial center.

The artists, citizens, and capital that inhabited the city’s imbricate networks of transit, economy, and legislature alternatively created and defied the rules of inhabitation. And in the specialized ecology of New York, architecture took on new roles of mediator and medium, of obstacle and object, and became the ruleset behind the possibility space that was New York.
By engaging in the spatial transformation of colonizing identities, the project aims to dispel notions of western universality in an increasingly globalized context using speculative critical design narratives.

With the passing of the North American Free Trade agreement on January 1st 1994, the indigenous municipalities of Chiapas in Southern Mexico rose up to demand an end to the unregulated cycle of abuse they had been subjected to since the arrival of the Spanish Crown. Under the name of the Zapatista Army of National Liberation (EZLN), the armed organization declared war on the Mexican State, demanding "work, land, housing, food, health, education, independence, liberty, democracy, justice, and peace".

Chiapas has since become a symbol of resistance to the peculiar form of globalization that grants priority to capital (and the private tyrannies that control it) while leaving the interests of the people as incidental. The argument put forth by the Zapatistas starts painting a picture for an alternative model of ruling structures that moves away from the conception of a Western universality - one in which a globalized system would allow for the multiplicity of identities, conceptions, and ideologies.

Mexico 44 acts as a catalyst for the collective redefining of our relationship to these prevailing structures of coloniality. Through the elaboration and execution of speculative critical design narratives, the thesis aims to engage in the spatial transformation of individual identities with hopes of fostering a dialogue that translates the argument put forth by the indigenous communities of Chiapas.

The spaces, graphics, and products exhibited in the showcase propose a future of mass-commodified indigenous identity in the face of a hyper-westernized Mexican State. By capitalizing on the fetishization of the autochthonous, the project questions our conceptions of cultural, political, and economic autonomy in the act of cultural subversion.
Life at the Crossroads
Emergent Landscapes and the Cultural Politics of Automobility

By calling forth the fluidity of situated aesthetics under the infrastructural conditions of the site, the work offers an alternative reading of Breezewood, Pennsylvania not as a failure of the cultural values of modern infrastructural development, but rather as a site for the radical reinterpretation of our understandings of the production of that culture.

Modern transportation development under the automobile has been marketed through the ideological assurance of democratic liberation by way of mobility. However, embodied experiences speak to an alternative, contradictory reality that is consistently pervaded by friction. Despite its conceptual promises, the infrastructure of the interstate highway has wrought splintered sociospatial landscapes twofold through the fetishization of individualistic notions of accessibility and through the subsumption of the globe under imperial geographies. These conflicting interests have rendered such a conception of mobility (and further, its promises of the ‘good life’) impossible to achieve in an equitable fashion.

In order to gain a fuller understanding of the impacts of (auto-)mobile technologies on our contemporary, fractured culture, this thesis investigates a site in which such contrary conditions of friction and mobility are constantly at odds - Breezewood, Pennsylvania. At Breezewood, bureaucratic stalemate in the drafting of the Federal Highway Act gave rise to the t-boning of two controlled-access national thoroughfares at a stoplight on a country road. What has resulted can only be described as a frictional, mutant landscape of capital speculation on rural space, wrapped in the conceptual-functional boundary of mid-century infrastructural efficiency.

If we understand that deterministic conceptions of movement through the interstate have shaped late capitalist culture at a macro level through the geographic organization of value and anti-value, then the nature of Breezewood as a microcosm of such uneven conditions can be studied to understand the relationship between mobility and the production of culture at a manageable conceptual scale. By categorically documenting the historical materialization of this paradoxically unique “everyspace” of the highway, this project seeks to read the production of culture under automobility not as an absolute manifestation of the ideology of progress, but rather as mutable under sociospatial and aesthetic landscape conditions that are, necessarily, of conflicting interests.
Reconfigurations of living, as understood spatially, socially, politically and through economics can promote more communal understandings of property and space, lessening the cultural conflation of house and commodity, subverting the power given to real estate by market driven economies, in pursuit of a more equitable and just form of housing.

Housing has long been the crux of city life. An arena in which the social, political, cultural and economic forces of life collide. The last four decades of market deregulation, the privatization of every facet of public life, and increasingly global flows of capital, have created a never ending period of widespread real estate and property speculation as seen in the boom and bust cycle of modern housing.

The market-driven development of the city, and more particularly, the housing stock, has perverted the very idea of home, redefining housing as commodity, discarding the social function of home and house. Whether in the form of mortgages or rent, the general public has been consigned to living in conditions of perpetual debt.

Housing will always be in crisis under contemporary neoliberalism, and it becomes this projects prerogative to investigate manners in which this system can be dismantled. Reconfigurations of living, as understood spatially, socially, politically and through economics can promote more communal understandings of property and space, lessening the cultural conflation of house and commodity, subverting the power given to real estate by market driven economies, in pursuit of a more equitable and just form of housing.

As Margaret Thatcher once professed, “Economies are the method; the object is to change the soul.” This project asks, can the polis, the collective good, can politics change the soul?
Existential Schema

We can build a stronger connection between the meaning and form through a purely qualitative design method.

My main motivation originates from my personal background - A crisis of identity during the age of rapid industrialization, a crisis caused by the serious conflict between the ancient tradition and modernity, and between East Asian and Western civilization. For me, living environment has the potential to help define life & inform us about our existence & identity, yet this potential is often ignored.

Architecture can be experienced and design both quantitatively & qualitatively. Quantitatively, we considered architecture as something that can be objectively observed and measured, as aggregation of different systems which aim to solve different types of problem. Qualitatively, we observe architecture as experiential realities in relation to the mind and body, as carriers of meaning and medium for communication.

The design method can be purely quantitative, as we already have rational decision-making process for the quantitative design, yet the equivalent for the qualitative design is not very well developed.

Architectural design method can also be purely qualitative. Through phenomenological suspension, we are able to remove quantitative mindset from the qualitative investigation in design and build a stronger connection between the meaning and the form.

To further facilitate this process, the new method will be additive, so that the early stage of design can be more focus on the expression of the narrative. Subsequently, the new method will be narrative-oriented, as the narrative will be used as a guide to find the potential in design.

In order to further develop the design method, I proposed to design a crematorium in Gifu, Japan. The typology was chosen because of the rigors of its design in terms of both the qualitative and quantitative aspects: For crematorium, experience and technical performance are equally important.
Masters in Urban Design

Confronted with enduring financial crises, intense ecological pressures and the growing realization that neither State nor Market (alone) seem able to regulate the even access to and distribution of resources and opportunities, more and more citizens the world over are taking matters into their own hands, to self-organize and claim their right to the city.

Understood as distinct from public as well as private spaces, spaces of commoning emerge in the contemporary metropolis as sites in which self-managed rules and forms of use contribute in resisting and producing creative alternatives beyond contemporary forms of commodification and domination (such as class, gender or race). Spaces here are understood not only as shared resources or assets, but also as the production of new social relations and new forms of life in-common.

The six Master of Urban Design Thesis projects are grounded in collective research on urban commoning, exploring the potential for such practices in cites around the world. The research will be part of an upcoming journal and traveling exhibition, An Atlas of Commoning in collaboration with the Institut für Auslandsbeziehungen (ifa) and ARCH+ magazine. The exhibition will open in Berlin this summer and travel to Pittsburgh next spring with additional support from the Graham Foundation.
Miami’s long term affordability for existing residents can be addressed in part through a new cooperative model and participatory engagement program that infills vacancy, builds affordable housing, and simultaneously provides construction job training, life skills building workshops and subsidized repairs for existing homeowners.

Miami, Florida, is typically known for its nightlife of extravagant parties, dancefloors, and shows, scantily clad people at peak physical perfection, picturesque vistas of the Atlantic Ocean along a pastoral beachfront all juxtaposed with gleaming modern skyscrapers puncturing the horizon at the water’s edge with the native wildlife of the Florida Everglades. Miami is an atmosphere built on hospitality, welcoming individuals from elsewhere to escape the realities of home in order to find a place of peaceful oasis in the tropics. But the Miami beyond the parties and vacation leisure that the world is accustom to experiencing and viewing in movies and T.V. shows is a tapestry of neighborhoods that exist as an embodiment of the rapid growth and change the city has experienced over it’s short 121 year existence.

Miami is a tale of two cities that are starting to operate more in hidden isolation from one another, The Haves are sown in Industry: Tourism, Trade, a robust Healthcare Industry, and being the Economic epicenter of Caribbean and South American International Business, generating an expanding city of prosperity. The Have nots are rooted in the traditional bedroom communities which are shrinking in size due to a lack of investment in the societal needs of the people who have lived their lives creating the basis for the rich cultural fabric and connections that make Miami’s distinct to grow. A melting pot from newcomers across the Caribbean and South America and locals sharing mutual diasporic roots, searching for the American dream. A community growing fatigued of government as politicians whose promises seem cookie cutter and less align with the realities faced by their constituents.

From this purview, patch•works aims to provide a means for how can Miami tackle affordability through repurposing public assets to service the community better.
An alternative cooperative model for economic development can be created by recapturing Freeport’s abandoned Princess Hotel to develop a cooperatively-owned community and tourist destination for practicing Bahamian crafts, agriculture and cuisine allowing for a renegotiation of the relationship between local economic benefit and foreign tourism and investment.

As a developing country during the era of globalization, The Bahamas has become overly reliant on an economic strategy of foreign investment, resulting in a lack of local investment and entrepreneurship, a high cost of living due to reliance on imports, a loss of Bahamian craft and agricultural practices, and a legacy of failed and abandoned foreign development projects. The exchange of abandoned private assets to the right of the public sphere can be a catalytic tool for revitalizing The Bahamas’ local economy from the ground up.

Hotel to Home explores the renegotiation of the derelict Princess Hotel through new forms of cooperative ownership, shared liability, and cyclical economic practices. As a site for catalytic development on the island, and in the larger scheme, the entire Bahamas, the acquisition of the site will pilot balancing the decision making power between developers, architects and citizens as they work together to regain the right to the hotel.

The Princess Hotel and its surroundings will be a critique of traditional attempts to development and the level of dependence placed on international investment, tapping into the frustration of the community and turning it into a constructive desire to think of alternative models of development and economic structure. It will empower citizens and local government to put aside their differences in order to reclaim the right to the city by leveraging internal assets over foreign investment, becoming a model for community engagement and a larger participatory design process, where the locals are better equipped to take control of forming a sustainable future for The Bahamas. It will be a space where people can teach each other what it means to be an active citizen: sharing in collective responsibility and ownership of the site while acknowledging differences, investing in human capital and supporting innovation from grass-root initiatives.
Explore scenarios for new cooperative uses for public space and underutilized building that allow the historic small-scale neighborhoods of Wuhan to evolve in a way that cultivates for a new approach to planning that creates dialogues between stakeholders, offers tools to empower residents, and inspires rethinking on the current planning methods.

Today governmental attitudes in Wuhan towards historic small-scale neighborhoods are shifting from complete demolition and redevelopment to preservation and evolution, a mismatch exists between the spatial expectations of government planners and long-term residents around the future occupancy, aesthetics and community appropriation of the public realm.

Though the planning department has explored to engage community members into the design process, which is advocated as a precursor project by the government, the lack of communication and understanding still exists among the residents, the government and the planners.

To curate an opportunity for communication and inspiration, I organized a workshop during the spring break when I went back to my hometown Wuhan, with residents, officials from the community committee and the urban designer who participated in designing the plans attended. As the community workshop is not prevalent and common in China, the process was a little awkward at the beginning. However, interesting ideas pumped up while the discussion was getting warmed up. It was inspiring and energizing to listen to the ideas from the group with such a positive enthusiasm and deep love for the community where they have lived for a long time. Besides facilitating the conversation, absorbing the information and drawing out a synthetic vision including various stakeholders is what I continued after the workshop.

Learning from the case studies of An Atlas of Commoning, exploring scenarios for new cooperative uses, such as art studios and history museum for public space and underutilized building could allow the historic small-scale neighborhoods of Wuhan to evolve in a way that better serves existing residents and cultivates for a new approach to planning that creates dialogues between stakeholders, offers tools to empower residents, and inspires rethinking on the current planning methods.
Public Accessibility in Contested Spaces

Imagining a spatially and programmatically diverse approach to the waterfront in the Suburbio of Guayaquil, Ecuador.

The proposal takes a more spatially and programmatically diverse approach to redeveloping and restoring the waterfront edge that can resolve conflicts between the state and the local population in a way that allows residents to stay and prosper in the community and expands public access and functionality of the urban waterfront.

The Suburbio is a rabble district located over a waterlogged mangrove swamp on the edge of the Ecuadorian city of Guayaquil. It first developed as an informal settlement in the 1950s built up by rural immigrants. During the following decades, the site transitions into a recognized neighborhood in a continuous cycle of formalization of the infrastructure while improving – materially – the life of the original settlers.

These newcomers citizens fought for survival and self-protection while recognizing that the scarcity and harsh living conditions would not change without their own initiative and intervention. They achieved significant reforms by pressing politicians in return for votes. The new fill out streets acted as a form of space for sharing and togetherness in the community. Over the years, the community witnesses their lifestyle being improved assuming a passive role in the decision making of the site, until now.

In the early 2000s, the state tried to recover the waterfront by turning it into a pristine set of boulevards and recreational areas. The intention was to provide more green space and clean up the polluted water. However, a top-down engineered and technocratic plan turns into a tipping point for the community when they saw hundreds of houses being demolished and their families anarchically evicted. The project was ultimately halted in 2015 leaving the demolished lots sitting empty.

Right now the community is once again thriving with enthusiasm to find ways to respond their discomforts. This thesis project stands a reaction to the local situation taking the “none-utilized” waterfront edge as an opportunity to envision a programmatically and diverse spatial approach. The project is seen in the context of global crises and the moment in urbanity that an alternative image of the city and a construction of social space is challenged the most and needs a proper reflection.
Mobile Street Encroachment
Shared Living Space in Lilong, Shanghai

The project is a variable temporary design intervention that allows residents to renegotiate the sharing of public space and to cooperatively appropriate the use of the street.

Shanghai is one of the most popular internal migration destinations in China. To survive in the dense city center, many of the working migrants choose Lilong as their temporary dwellings, which is a historic neighborhood format and centered on several interconnected lanes. This type of neighborhood has a relatively poor living condition and lower living expense. Thus, life in Lilong fragments becomes a microcosm of the migration influx and diverse population compositions in Shanghai.

Public space in Lilong neighborhoods has traditionally been used for a mix of household activities, socializing, informal exchanges, and communal facilities, however, demographic and economic pressures in the last two decades have brought an influx of new migrants into these communities, creating conflicts with local residents around the sharing of public space.

“The commons”, as a third area in the middle of the public and the private, is able to empower the participants of the commoning process with equal rights to access, engage and govern the shared resource. It often aims to respond to a sudden crisis and if quoting David Harvey’s words—it is not ‘a particular kind of thing’ but ‘an unstable and malleable social relation’. Hence, many practices of commoning often start with temporary use and see temporality as an opportunity. Lilong neighborhoods, in the meantime, are currently in a very precarious status. The old communities face the pressure of the market and can be totally demolished anytime and replaced by new developments. The project sees such situation as a window for temporary commons to react.

“Mobile Street Encroachment” is a new variable temporary design intervention in the public realm that in the short-term, allows local residents and migrants to renegotiate the sharing of public space and to cooperatively appropriate the use of the street, and in the long-term, changes the perception of Lilong neighborhoods and advocates for their preservation.
Incremental Community

Construct “Organizational, Living and Infrastructure Commons” for the community.

Identify resources and organize tools to help weak markets to preserve social and physical identities. Construct organizational, living and infrastructure commons to allow existing residents to participate in a localized economy that grows with the adjacent large-scale development.

Capital intensive developments in weak markets often create disruption in existing community fabric where could have created its own commons regarding social and physical identities. As Hazelwood community has the last piece large-scale urban brownfield in City of Pittsburgh, the large-scale development would bring an influx of new capital, development and users, but current patterns of market speculations suggest that existing community residents will benefit unevenly from the new investments.

The Incremental Community thesis aims to seek inclusive and bottom up development structure to streamline a hybrid development process to incrementally develop vacant lands within the community’s physical environment. The thesis helps identity organizational commons to create public-private development partnerships and a hybrid Community Land Trust and Limited Equity Cooperative to support the community-oriented development. Additionally, Living and Infrastructure Commons suggest use incremental components and district scale infrastructure to provide cost effective and sustainable living options. Ultimately, the thesis aims to provide a bottom up development process and components to help the community adapt when possible capital-intensive developments come. The establishment of three commons would allow existing residents to participate in a localized economy that grows with the adjacent large-scale development.

The thesis uses Hazelwood as an experiment to test inclusive development as the community is under real estate market speculation due to possible large scale development at Hazelwood Green site. The research hopes it could use Hazelwood community to showcase the possible bottom-up development process, which prioritize the general welfare of existing residents. In this manner, the thesis could be translated into other weak markets.
“Clearance” was organized by the Carnegie Mellon University School of Architecture, Spring 2018

Special Thanks to:

Thesis Studio Faculty;
BArch Mary-Lou Arscott and Christine Mondor,
MUD Stefan Gruber and Jonathan Kline.

BArch Thesis Advisors;
Marian Aguiar
Jay Aranson
Mary-Lou Arscott
Daragh Byrne
Stuart Candy
Daniel Colvard
Dana Cupkova
Stefan Gruber
Kai Gutschow
Hal Hayes
Matthew Huber
Jonathan Kline
Art Lubetz
Carol-Jean McGreevy
Christine Mondor
Nida Rehman
Andreea Ritivoli
Molly Wright Steenson
Francesca Torello
Valentina Vavasis

Head of the School of Architecture, Steve Lee.

The Miller Gallery: Elizabeth Chodos, Margaret Cox,
Kara Skylling, and Alex Young

Visiting Critics;
Nik Luka (McGill)
Leah Wulfman (SciArc)