

# SANKOFA COMMUNITY GARDEN

**HAMER  
CENTER**

THE HAMER CENTER FOR  
COMMUNITY DESIGN

FOURTH-YEAR ARCHITECTURE  
CURRICULUM-BASED PROJECT  
SPRING 2020



**PennState**  
College of Arts and Architecture

**STUCKEMANSCHOOL**

Architecture  
Landscape Architecture  
Graphic Design



**STUCKEMANSCHOOL**

Architecture  
Landscape Architecture  
Graphic Design

The Pennsylvania State University  
College of Arts and Architecture  
Stuckeman School of Architecture and Landscape Architecture  
Department of Architecture

Fourth-Year B.Arch. Studio Project Spring 2020

© 2020 The Pennsylvania State University

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without prior permission in writing from the publisher.

This publication was made possible by a generous grant from the Hamer Center for Community Design.



## **FACULTY**

Malcolm Woollen

Yasmine Abbas

Sam Rubenstein | Teaching Assistant

## **STUDENTS**

### *Malcolm Woollen's Section*

Hannah Baker

Kelly Beggin

Sarah Felter

Amanda Hoffman

Nicholas Leuser

Marzena Nowobilski

Manushiben Patel

Brenna Pribanic

Sean A. Rutala

Hannah Monnerat Spolidoro

Alexander Takacs

Emily Troutman

Noah Villeroel

### *Yasmine Abbas' Section*

G M Akand Abir

Earl Dan Baua

Beverly Harper Brockway

Holly Chowning

Jennie Ewton

James Graef

Megan Harding

Jillian Kreglow

Jennifer Carvajal Moreno

Teresa Pecher

Fionna Schoener

Trey Williams

Jacob Woods

## **SANKOFA VILLAGE COMMUNITY GARDEN**

Vikki Ayanna Jones

Qaadir Anderson Perry

## **PENN STATE CENTER**

Lisa Vavro

Thomas Bartnik

MINIKOFA

VILLAGE

COMMUNITY GARDEN



# TABLE OF CONTENTS

<b>6</b>	<b>INTRODUCTION</b>
9	Homewood History
	Existing Conditions
10	Planning
<b>12</b>	<b>SITE ANALYSIS</b>
<b>20</b>	<b>PROJECT DESCRIPTION</b>
23	Pedagogy
24	Building Program
25	Site Program
	<b>STUDENT PROJECTS</b>
26	Fionna Schoener
30	Amanda Hoffman
34	Earl Dan Baua
38	Manushiben Patel
42	Megan Harding
46	Sean A. Rutala
50	Trey Williams
54	Emily Troutman
58	G M Akand Abir
62	Hannah Monnerat Spolidoro
66	Jennifer Carvajal Moreno
70	Alexander William Takacs
<b>74</b>	<b>ADDITIONAL PROJECTS</b>
<b>80</b>	<b>STUDIO LIFE</b>

# INTRODUCTION

This booklet is a presentation of selected projects from a fourth-year studio in the Department of Architecture within the Stuckeman School at Penn State, taught in the spring semester of 2020. Students were asked to design a new garden and community center for Sankofa Village Community Garden, a non-profit organization based in the Homewood neighborhood of Pittsburgh.

On the recommendation of Tom Bartnik and Lisa Vavro at the Penn State Center in Pittsburgh, studio faculty met with Ayanna Jones, director of Sankofa Village Community Garden, and visited the project site in October 2019. Jones then collaborated with the studio faculty in the development of a program that would meet pedagogical needs and reflect the priorities of the Sankofa Village Community Garden. In January 2020, students visited the site of the future garden in Homewood and listened to a presentation by Jones. In early March, Jones, Qaadir Anderson Perry, and Vavro took part in a schematic review of student projects at University Park.

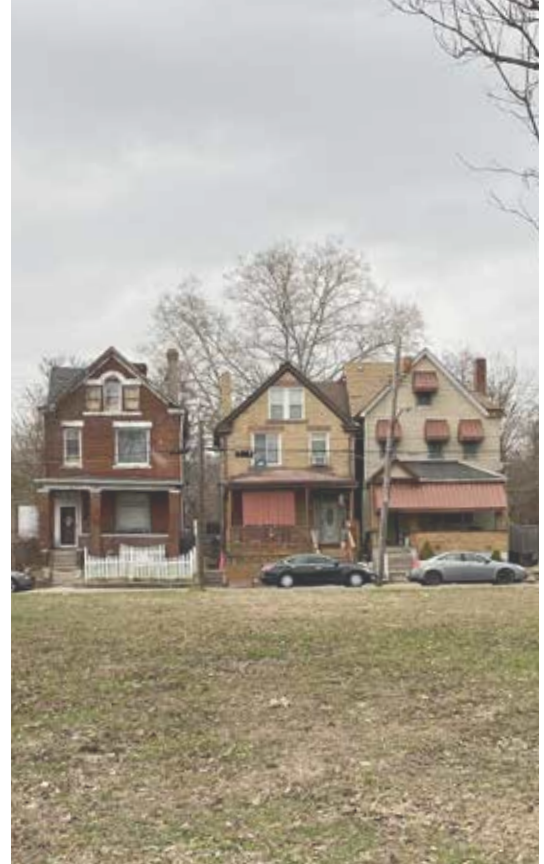
## **Sankofa Background**

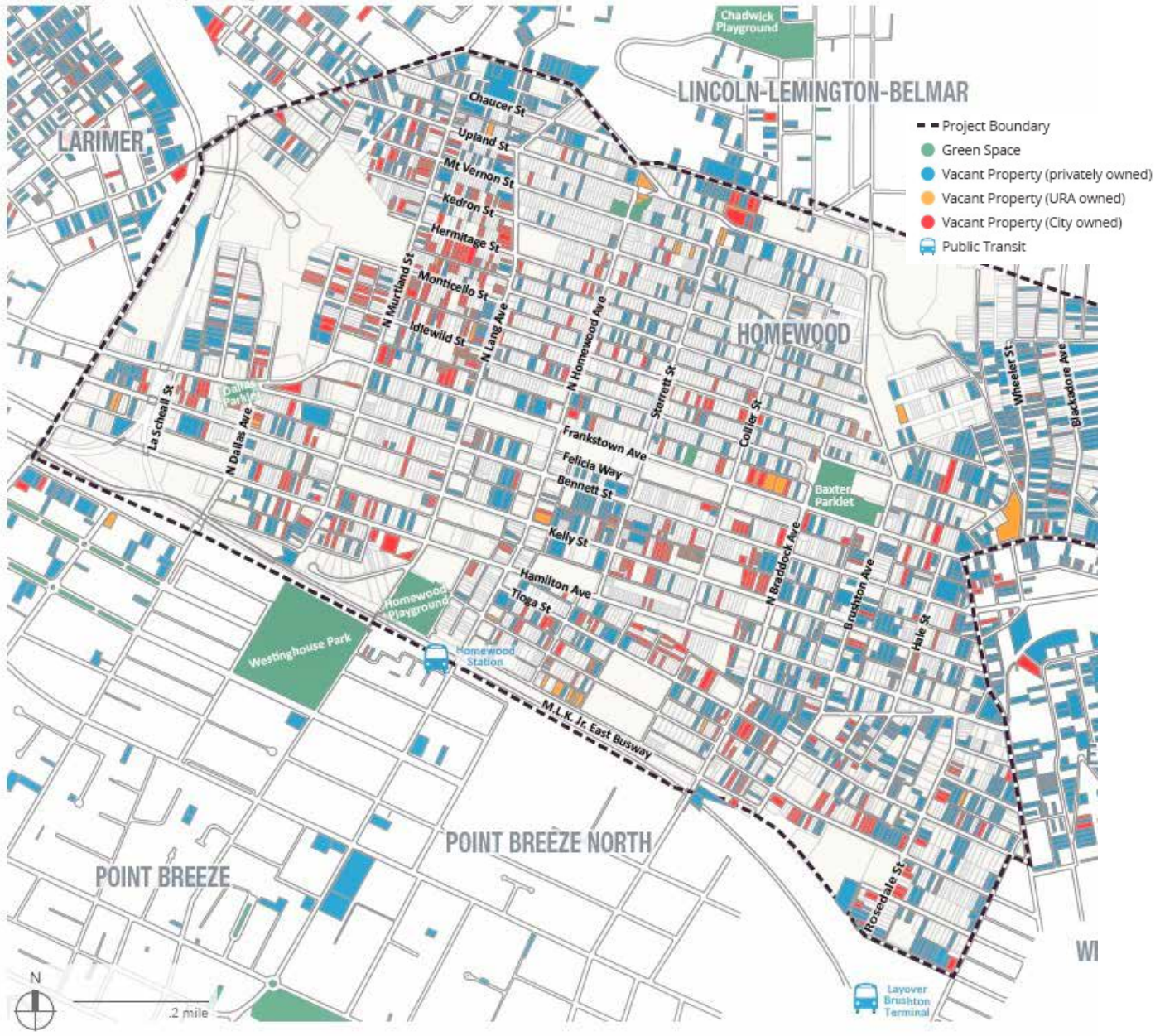
Sankofa Village Community Garden is an organization located in Pittsburgh in the Homewood neighborhood. Its mission involves five goals:

- To eliminate the food apartheid that exists within our communities.
- To rekindle the intergenerational atmosphere that has long been a touchstone of our communities.
- To engage and provide the community with the opportunity to benefit from food self-sufficiency.
- To provide place-based urban agriculture education, community access to food production, and opportunities for entrepreneurship.

The garden project was conceived by Shabaka Perkins, executive director of Sankofa Village for the Arts, who had the vision of an organization that could feed the community while also offering education to help residents grow healthy food. Jones was given responsibility to found and direct this new organization.

The ideal site was found in Homewood South, at the intersection of North Braddock Avenue and Susquehanna Street. Enlisting the help of the Western Pennsylvania Conservancy (WPC), Grow Pittsburgh, and G-TECH, the site was prepared and developed in August 2015. Soil testing, a critical part of this assistance, indicated that raised beds would be desirable because of elevated levels of lead found in the soil. To protect crops, produce, and the gardeners, heavy-duty landscape fabric and wood chips were applied to make the garden safer for growers and the community. The first gardeners were participants in The Legacy Arts - Bara Makona Summer Camp.







## Homewood History

In the early 20th century, Homewood had a diverse population of Irish, Italians, Germans, and upper middle-class African Americans. In the 1950s, the displacement of African Americans from the Hill District caused an influx of new residents and an impetus for “white flight.” The neighborhood went from 22 percent African American in 1950 to 66 percent in 1960. During this period, African American businesses developed on Frankstown Avenue and the community became one of the most important African American enclaves in Western Pennsylvania. Due to industrial decline and disinvestment, the population of the neighborhood has dwindled from 34,000 to fewer than 6,500 today.

## Existing Conditions

Today, Homewood is 92 percent African American. The majority of families are headed by women. As an indicator of financial well-being, the median household income is \$19,642, whereas the same statistic for Pittsburgh is \$40,715. More than 29 percent of residents report an income of less than \$10,000. Forty-nine percent of residents in Homewood work in health care or social services and 20 percent work in education. Poverty and financial insecurity have led to the displacement of residents and the abandonment of properties. Many people who cannot keep up with payments are forced to walk away. This trend has led to a high proportion of vacant lots, many of which are owned by the city. Some lots have deceased owners or a tangled title history, making redevelopment more difficult.

## Planning

A new comprehensive planning process was launched by community partners in 2017 and culminated in a draft document in January 2020 that was used as a reference in this project. The planning process involved a close collaboration among the Homewood Urban Development Collaborative, the City of Pittsburgh, and the Urban Redevelopment Authority. The mission of the Homewood Community Comprehensive Plan is to incorporate the Nguzo Saba (Seven Principles) in composing the plan and making decisions in the future:

- Umoja (Unity)
- Kujichangulia (Self-Determination)
- Ujima (Cooperative Economics)
- Nia (Purpose)
- Kuumba (Creativity)
- Imani (Faith)

The planning process included working groups dedicated to the following areas of concern:

*Public Health and Environment:* There is wide agreement that air pollution is a serious problem. Proximity to the bus

line likely contributes to this. Fifty percent of children with asthma at hospitals in Pittsburgh are from Homewood. There is the hope that tree planting can improve air quality. This could be related to the creation of more green space for recreation through the appropriation of vacant lots. Any new initiatives should incorporate rainwater recharge and storm water capture. In both private and public contexts, lead contamination in soil will continue to be a problem.

*Education and Public Health:* Hunger and lack of physical activity affect cognitive development. There is the wide perception that recess time has been reduced in schools.

*Culture:* The community has many significant murals created by local artists. There are a number of significant buildings in the neighborhood, including the Baxter/Bruston School, Carnegie Library, Brilliant Cutoff Viaduct of the Pennsylvania Railroad, Church of the Holy Cross, Holy Rosary Roman Catholic Church, Meado'cots, and Westinghouse High School.

*Public Safety:* There is a large population of seniors and more women than men. Mothers worry, in particular, about the safety of their black sons. Although the neighborhood is safer than it was 20 years ago, drug use is still a problem. The perception of outsiders is that Homewood is not safe. This is a barrier for development and new residents. Thirty-seven percent of crimes committed are related to assault or theft and 62 percent are concerned with drug or victim-less victimless offenses.

*Job Development:* There was a consensus about the need for neighborhood organizations to consolidate rather than just collaborate. Although residents want jobs to stay local, they see the lack of technical skills and the perception of violence as barriers to bringing quality jobs to Homewood. The scarcity of good jobs has resulted in a lack of inspirational role models. In the area of small business development, it is notable that the neighborhood has no grocery store. This affects other priorities, including public health.

To address these particular areas of concern, the vision statement includes six goals:

- Improve fresh and healthy food access.
- Improve education quality for all Homewood students.
- Create more and better out-of-school-time options.
- Organize community support teams that focus on public health and safety.
- Increase career readiness and placement.
- Promote and preserve Homewood's African American heritage and culture.

It is noteworthy that the mission of the Sankofa Village Community Garden touches on all of these goals, either directly or indirectly.

*This information about history, existing conditions, and planning is abridged from the Homewood Comprehensive Community Plan, Draft April 22, 2019.*

# SITE ANALYSIS



**Inventory of Public Spaces**



**Existing Tree Cover**



## Building Utilization



Flat slope —  
 Site slope direction ➔

Water supply ●  
 Grates ■

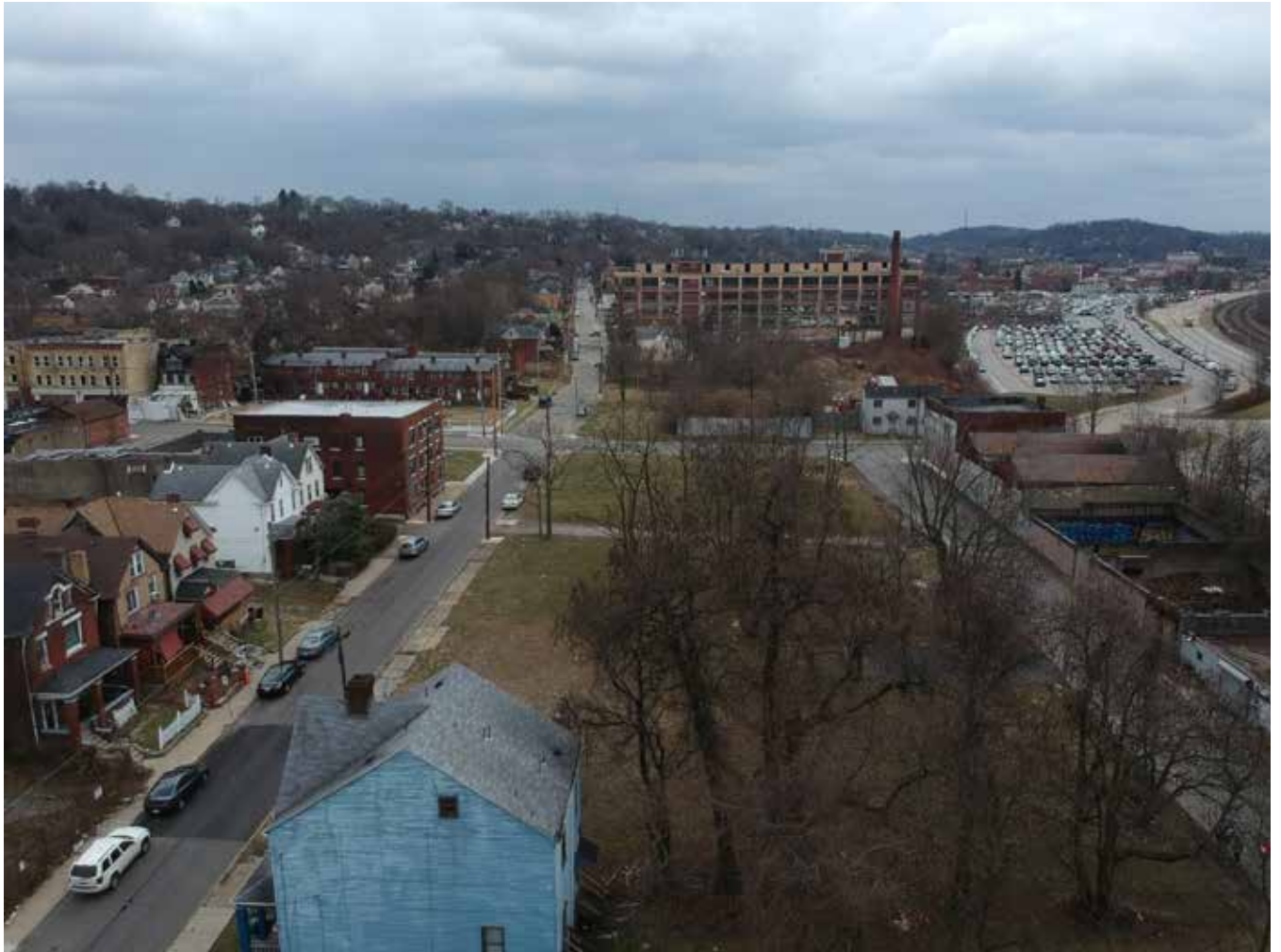
Corner drains ●  
 Puddle areas ●

### Storm Water Drainage



Aerial View of Site Looking West





Aerial View of Site Looking East



# PROJECT DESCRIPTION

The project has a flexible nature. The Sankofa Village Garden and Community Center would have a changing identity during the day, during the week, and through the seasons. During a typical workday, while school is in session, it would function as a senior center with an emphasis on learning, cooking, canning, and harvesting. After school, in the late afternoon, it would offer educational and work programs for young people. During the dinner hour, a meal would be served for all members of the community, including seniors, young people, and the homeless. In the evening, small or large public education programs could be held. These could occur in a classroom, in the kitchen, or in the all-purpose space. During the summer, the garden and center would function as a day-long camp while continuing to serve the needs and interests of seniors. After the last harvest, produce would continue to be grown in greenhouses and cold frames. Meanwhile, other activities would be devoted to garden-related construction projects (trellises, raised beds, etc.), social events (movies, celebrations, culinary workshops), regular classes, and art projects.

An essential part of the program relates to the selling of fresh vegetables to residents of the neighborhood. This could be done in three ways: a drive-thru vegetable stand, a you-pick vegetable wall, and a covered market structure. The drive-thru would operate on weekends; the you-pick wall would primarily be for the needs of the homeless; finally, the market structure would make space available for vegetable sellers from both inside and outside the neighborhood on specific days.

Another aspect of the pedagogical agenda of the garden is tending to those with special needs. A separate garden space, called Keelin's Place, would be dedicated to the particular needs of children with autism in an effort to improve many of their life skills on every level of the growing spectrum. Presently, most gardens are designed for the mainstream population; the uniqueness of Keelin's Place will be the reverse.



VAR  
Pie  
HOG  
F&L  
18. POWER  
HIS  
HOPUS  
ENDSTUM  
WFO/TSU



## Pedagogy

*Integrative Design:* Energy and Passive House Principles were part of the agenda from the start, not necessary afterthoughts. To achieve this, students were asked to engage in a non-linear process where they should alternate between different scales and considerations.

*Landscape + Architecture = One Idea:* Students were asked to aim for *gesamtkunstwerk*, a total work of art. In this context, spatial experience and meanings of a site idea should support an architectural idea and vice versa.

*Diagonal Thinking:* Architectural ideas should be formed and developed to perform diagonally, using poetic means to embrace energy, site, and program. The desired condition is multivalent where many meanings and functions can coexist.

*Empathy and Humility:* Students were to remember that they know relatively little about the site and the experience of those living there. For this reason, they were asked to bring a spirit of respect, empathy, and attentiveness to this project. Though the neighborhood is unpretentious, it is certain that those who live here hold deep feelings for this place.

*Resolution:* A critical consideration in comprehensive design involves understanding an appropriate level of resolution for communicating work. Whereas a relatively low level of resolution is sufficient for the early stages of a design, work in later stages—including wall sections, plans, and sections—will demand a high level of resolution.

# BUILDING PROGRAM

<b>Administration Offices and Support</b>	<b>2,750 sf</b>	Support Spaces for All-Purpose Room	1,000
Director's Office	250	Maker Space (w/ 500 sf storage)	2,000
Assistant Administrator's Office	150	(includes shop, tool storage)	
Counseling Office	150		
Reception + Administrative Assistant	400	<b>TOTAL Net SF</b>	<b>30,600 sf*</b>
Administrative Support	500	Circulation (approx. 13%)	3,978
Health Services	350	Mechanical-Electrical Equip. Areas	612
Storage Room	450	(approx. 2%)	
Recycling Room	150	Restrooms (including 3 showers each)	1,000
Shared Conference Room	350	Wall Thickness (approx. 8%)	2,488
<b>Instructional Support</b>	<b>19,850 sf</b>	<b>TOTAL Gross SF (NET SF X 25%)</b>	<b>38,638 sf*</b>
Small Children Room	1,000	*The maximum gross square footage	
Learning Spaces (9 @ 900 sf each)	8,100	allowable is between 39,000 and	
Open Spaces (3 @ 900 sf each)	2,700	40,000 sf.	
(lounges, study, or instruction			
areas in hallways)			
Greenhouse (thermally isolated)	4,150		
Media Center	2,000		
Teaching Kitchen	1,900		
(includes storage, vegetable			
washing, food prep. and			
dishwashing, located next to			
dining)			
<b>Commercial and Assembly</b>	<b>8,000 sf</b>		
Dining (or restaurant)	2,000		
All-Purpose Room	3,000		
(rentable space for public )			

# SITE PROGRAM

## **Commercial**

Drive-Thru Veggie Stand (for weekend operation).  
'Food on a Fence' (for the local homeless population).  
'Rent-a-Bike' near murals.  
Market Structure (16' W x 75' L min.)

## **Agriculture**

23 raised beds (4' W x 12' L x 18" H) with luffa area  
expansion space for 24 raised beds.

## **Orchard**

12 full-sized apple trees.  
Fruit Garden with raspberries and blueberries.  
4 rows (30' L)

## **Composting Area**

5 bins (5' W x 5' L x 5' H). For table  
scraps, old plant material.  
3 tool sheds (10' X 10' min.)

## **Service**

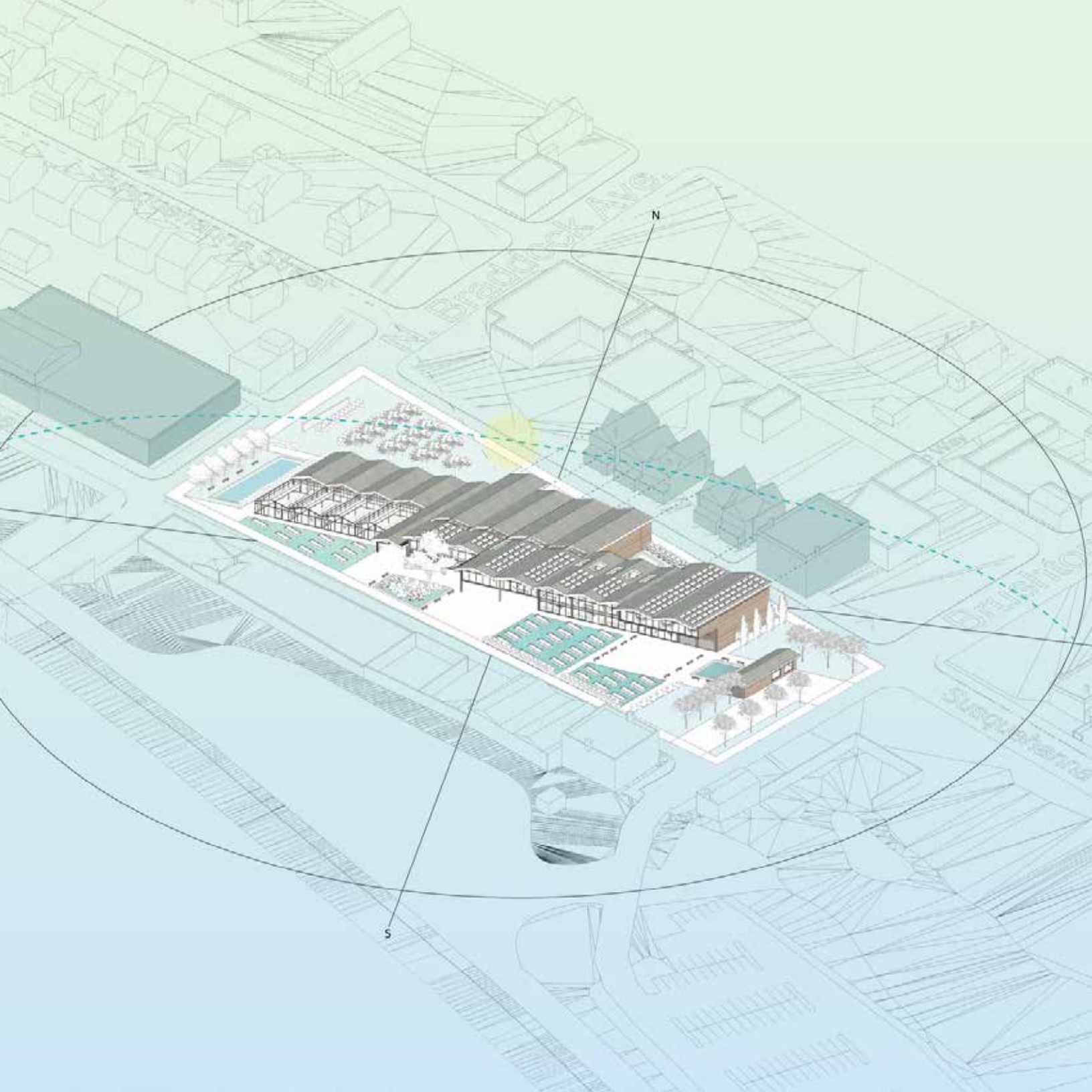
Pavilion (400 sf. min.) For lounge, instructional  
space, outdoor dining.  
Playground (50' x 75' min.)

## **Storm Water**

Koi Pond - Should be included as part of a strategy  
of storm water retention and phytoremediation  
(cleaning) of run-off from streets.

## **Special Needs**

Keelin's Place (approx. 2,000 sf.) An enclosed  
garden for the needs of children with autism.



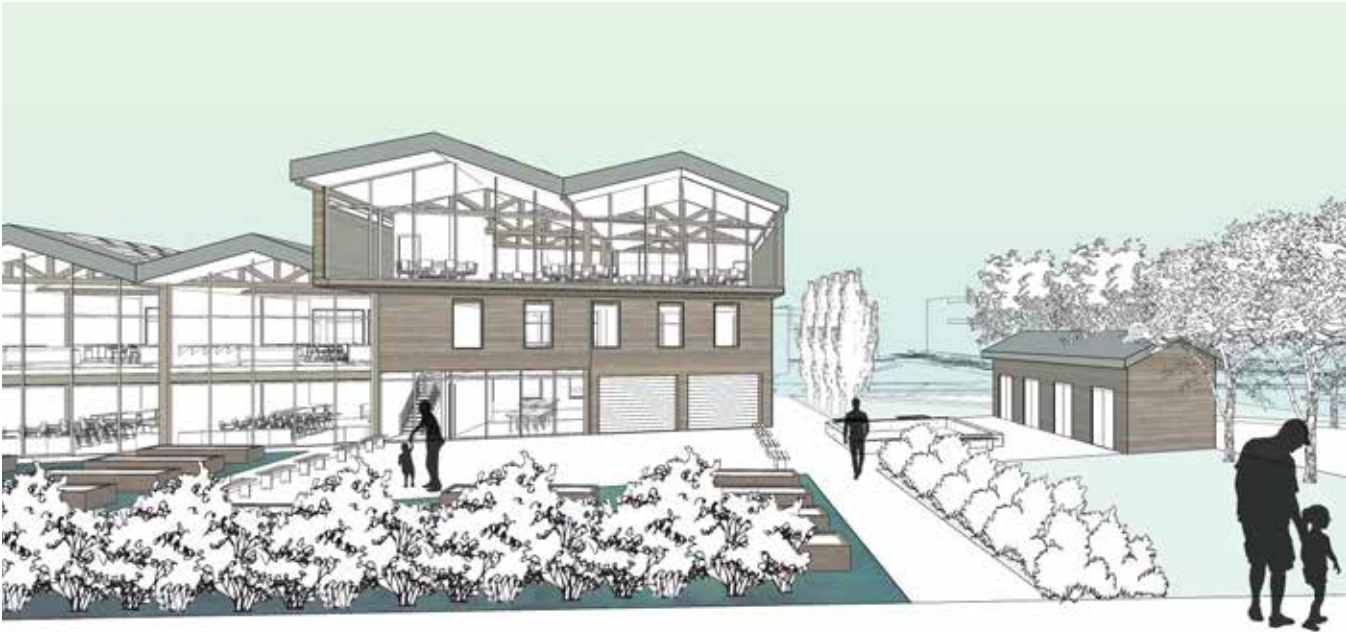


# FABRIC OF THE COMMUNITY

FIONNA SCHOENER

This design, Fabric of the Community, was inspired by the overlapping spatial relationships, and multi-directional axes, found in quilting. The axes and the consequential module that dictates the organization of the design were determined by two factors: the existing pattern of the community (vertical - SW to NE), and the optimal angle relative to the sun for daylighting (diagonal - E to W). The building has an agro-industrial style with acknowledgment of the surrounding residential neighborhood expressed through pitched roofs and structural bay alignment. The transition from one story, on the western side, to three stories, on the eastern side, blends with the transition from residential to commercial zoning in the community. Operable skylights aid passive cooling from southwestern winds and supplement light from south-facing windows in deep bays.

*Opposite Aerial Perspective*

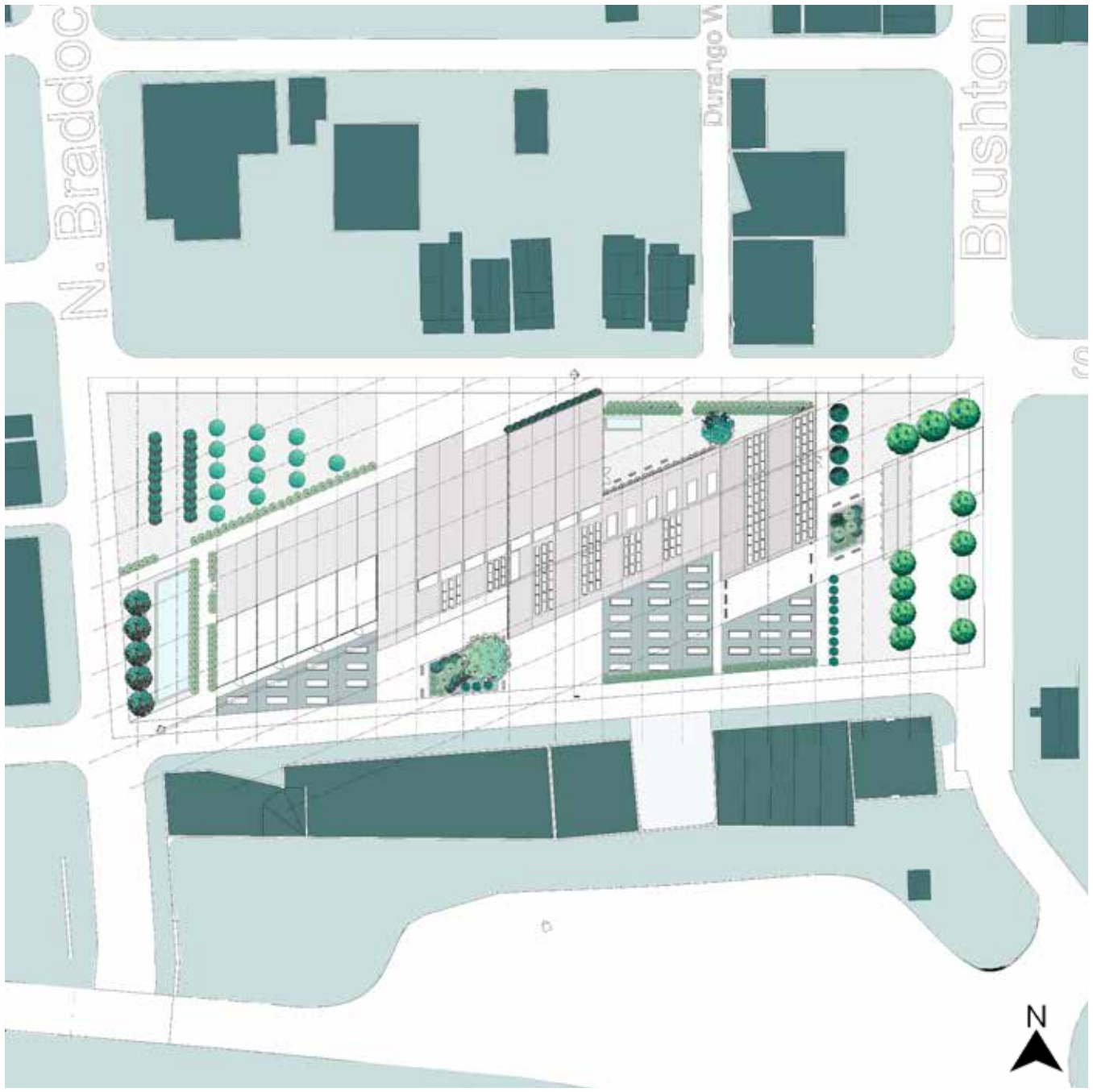


Above Perspective from South

Opposite Site Plan

Below Section Perspective







# COMMUNITY THROUGH VACANCIES

AMANDA HOFFMAN

Homewood suffers from a vast amount of underused vacant land. There remains great potential for the reuse of this land. This design takes inspiration from a local pattern of vacant land and small buildings, and it offers a pattern for redevelopment. The strategy involves breaking up the program into smaller buildings. Existing homes on the opposite side of Susquehanna Street are offered a virtual front yard; meanwhile, existing vacant lots along the edge of the site are defined by new buildings. In this way, spaces are created that reach beyond the boundaries of the site. The aim is to improve the well-being of residents, provide space for work and recreation, and impart a sense of connection to the larger community.

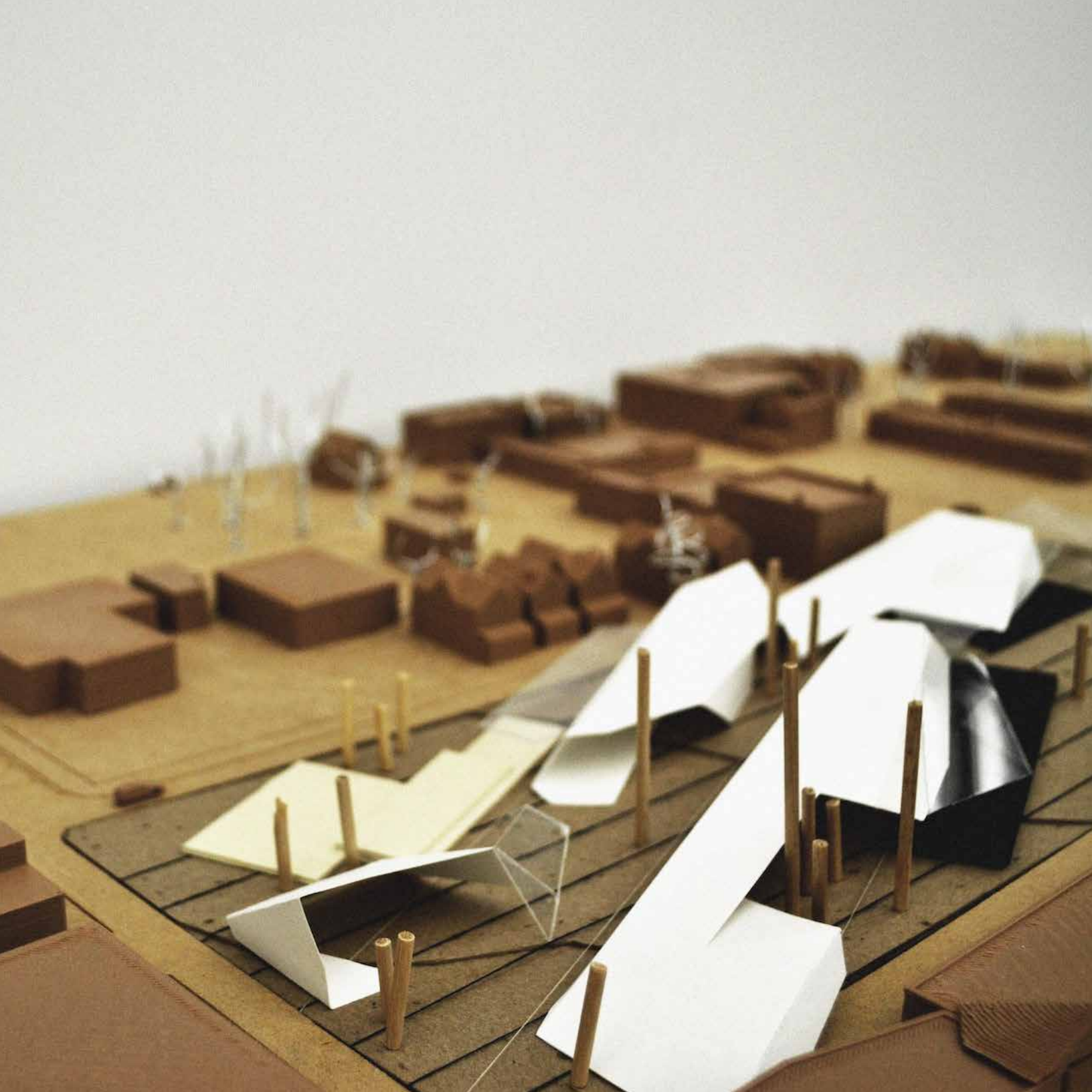
*Opposite Perspective at Middle Trellis*



Above Site Plan and First Floor Plan



*Above Axonometric View*





# DRAW

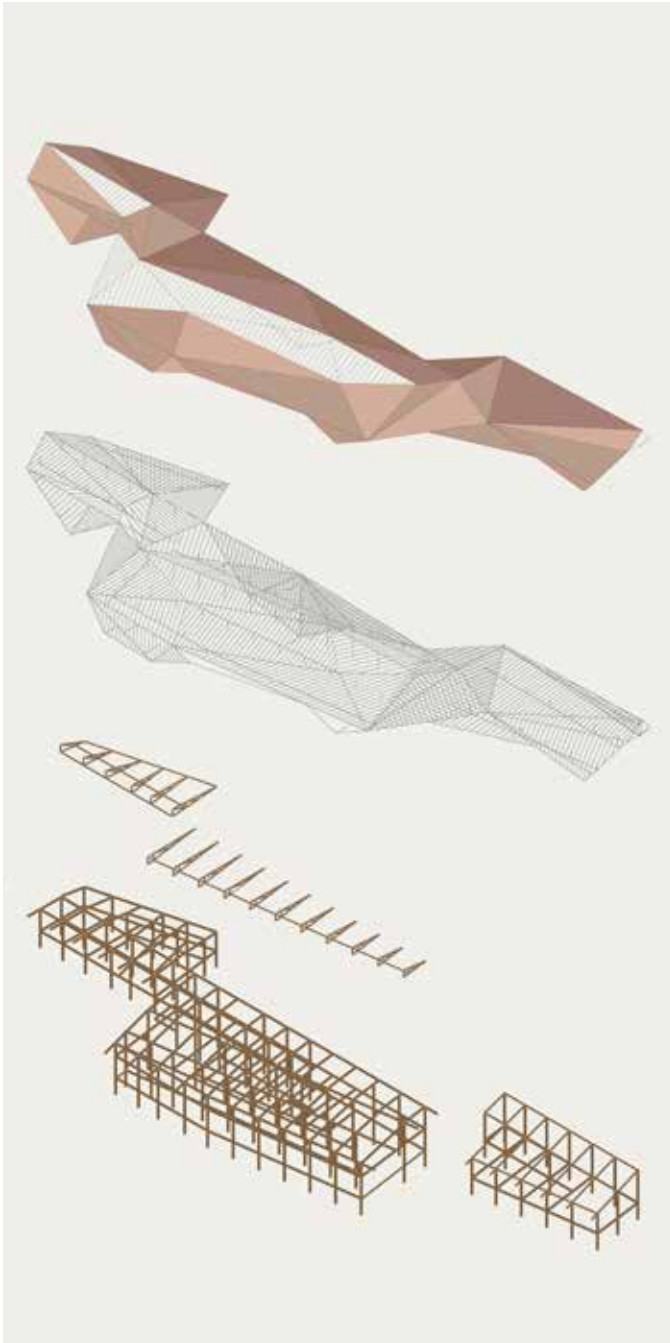
EARL DAN BAUA

The concept for the Sankofa Village is a passive design that draws in the people of Homewood from different zones in the area and establishes their place in the neighborhood. Mapping shows the different zones that surround the site and this green belt that stretches from Westinghouse Park.

From mapping, organization of the site was explored in concept sketches and models. Sankofa Village is about eliminating food apartheid and gardening, so a connection with the earth was important. People are drawn in 16 feet below street level at the heart of the site.

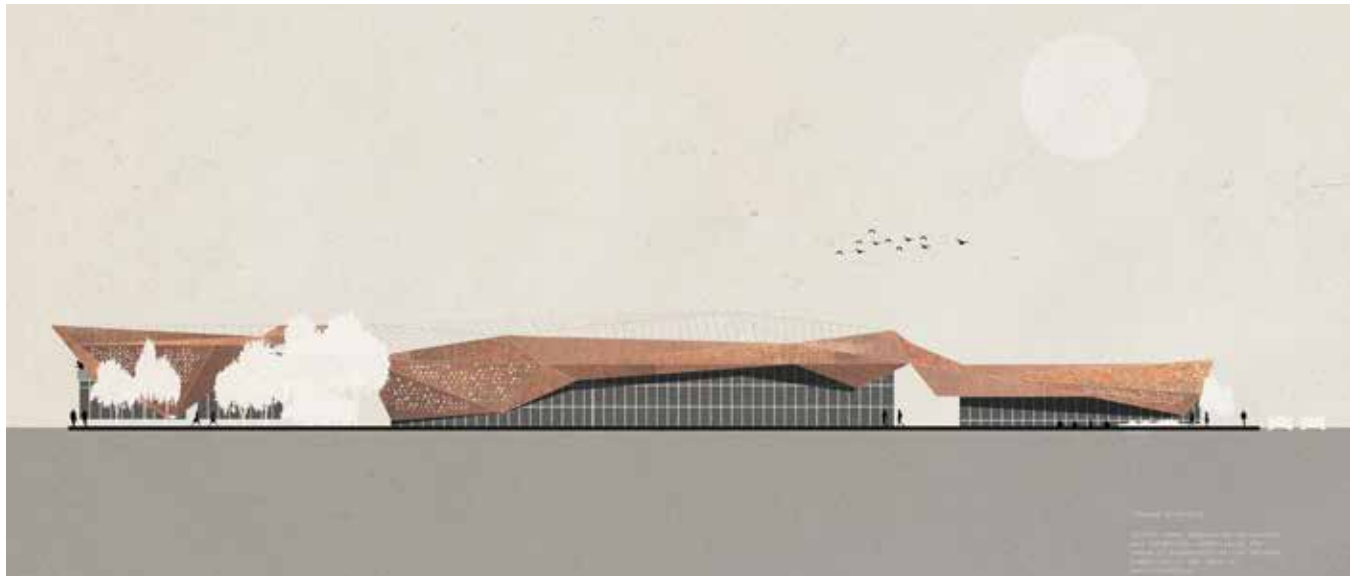
At the heart of the site, learning, growing, cooking, and consuming are seamless. The open classrooms are directly linked to the greenhouse, which gives a hands-on approach to farming education. Then, these classrooms and the greenhouse flow into the triple-height teaching kitchen out to dining and growing areas. This creates a clear connection among growing, learning, cooking, and consuming.

*Opposite Preliminary Model*





*Above Section Perspective  
 Opposite Exploded Axonometric  
 Below South Elevation*





# ENGAGEMENT

MANUSHIBEN PATEL

The design proposes a concept that engages the community with the site in various aspects. The building programs are designed with respect to the landscape for an easy flow of activities. The meandering path interconnects different types of spaces for various purposes. The design intends to preserve existing trees at their places and thereby organizes the program around them. The water and walkway guide people to various spaces of the site. These spaces exhibit different spatial qualities depending on their purpose. The railings are not only used for securing perimeters but some are also used for accommodating different functions such as storage, seating, and food on a fence. The beds along the street sides and green walls on the north facade are intended to advertise the Sankofa community's purpose to grow fresh produce and to bring more people to the site.

*Opposite Interior View*





*Above Site Plan and First Floor Plan  
Opposite Perspective from Southwest  
Below South Garden*







# FLOW

MEGAN HARDING

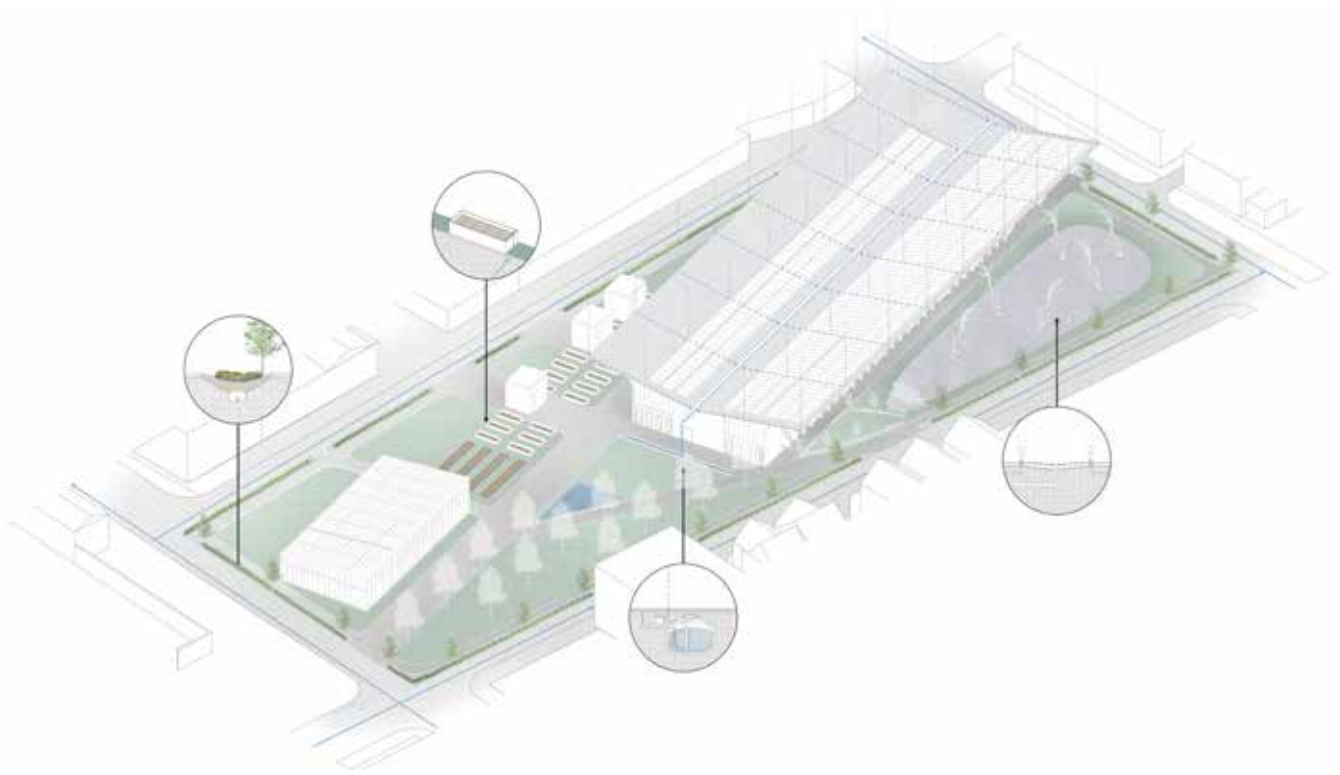
The design focuses on the collection of rainwater through the use of a butterfly roof and the way the water can flow throughout the site and be reused. Rainwater flows along the butterfly roof, creating a waterfall over a central path and into a small stream. Drains below the stream pull the water into an underground filtration system where water is then stored before it is pumped to different areas of the site. The water can be used on the southern part of the site to irrigate the raised beds. Water can also be used on the northern part of the site for the playground, which features a splash pad with fountains that the children of the community can enjoy. The butterfly roof is constructed through a series of wooden trusses, which allow for a flexible program around the sides of the building and a core along the center of the building. Flexibility in the design creates open classroom conditions and the ability to adapt the building to the needs of the community throughout the year.

*Opposite Perspective Looking West*

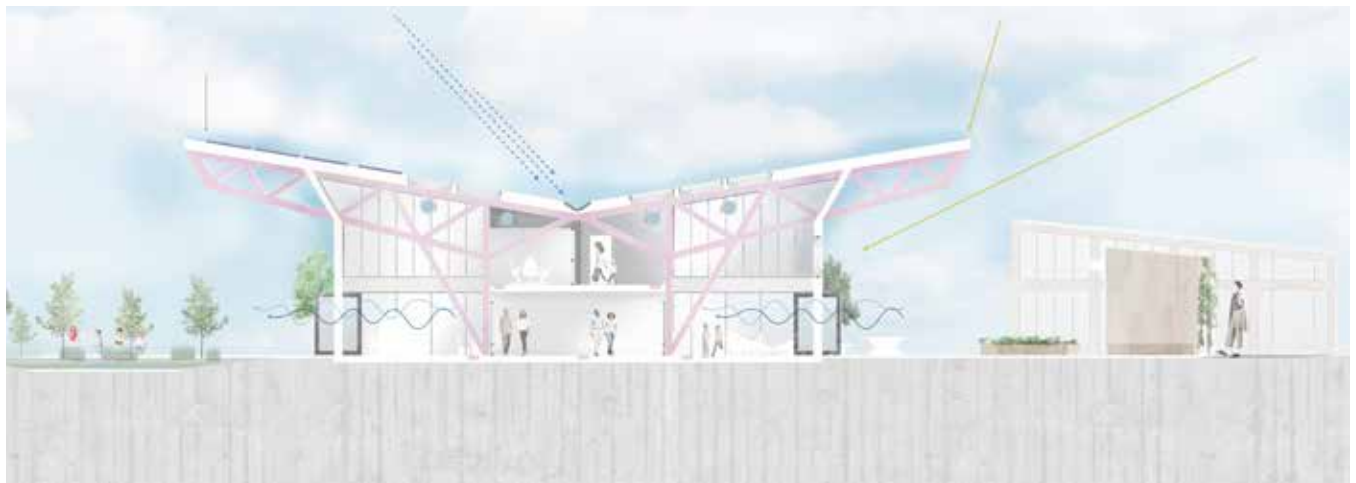


Above Interior Perspective  
Below Perspective South





Above Axonometric View with Systems  
Below Section with Sustainable Features





# SOCIETAL NODES

SEAN A. RUTALA

This design uses the existing societal nodes in Homewood South to create a new center in a fragmented neighborhood. These nodes were created by the different activities that already exist in Homewood—the school, downtown, residential, redevelopment, and the commercial park. By connecting these nodes, the site becomes active in the community. The interconnected paths within the site act as both a way-finding tool and an organizational tool that are meant to allow anyone to come here and be able to utilize the space as it was intended. The site utilizes natural materials to provide a more grounded experience that is made to help attract the community in order to help Sankofa Village grow and expand for the benefit of future generations who live here. This project is meant to be a catalyst for promise and hope in a once-fractured urbanism.





*Above Axonometric View  
Opposite Exterior Perspective  
Below North Elevation*





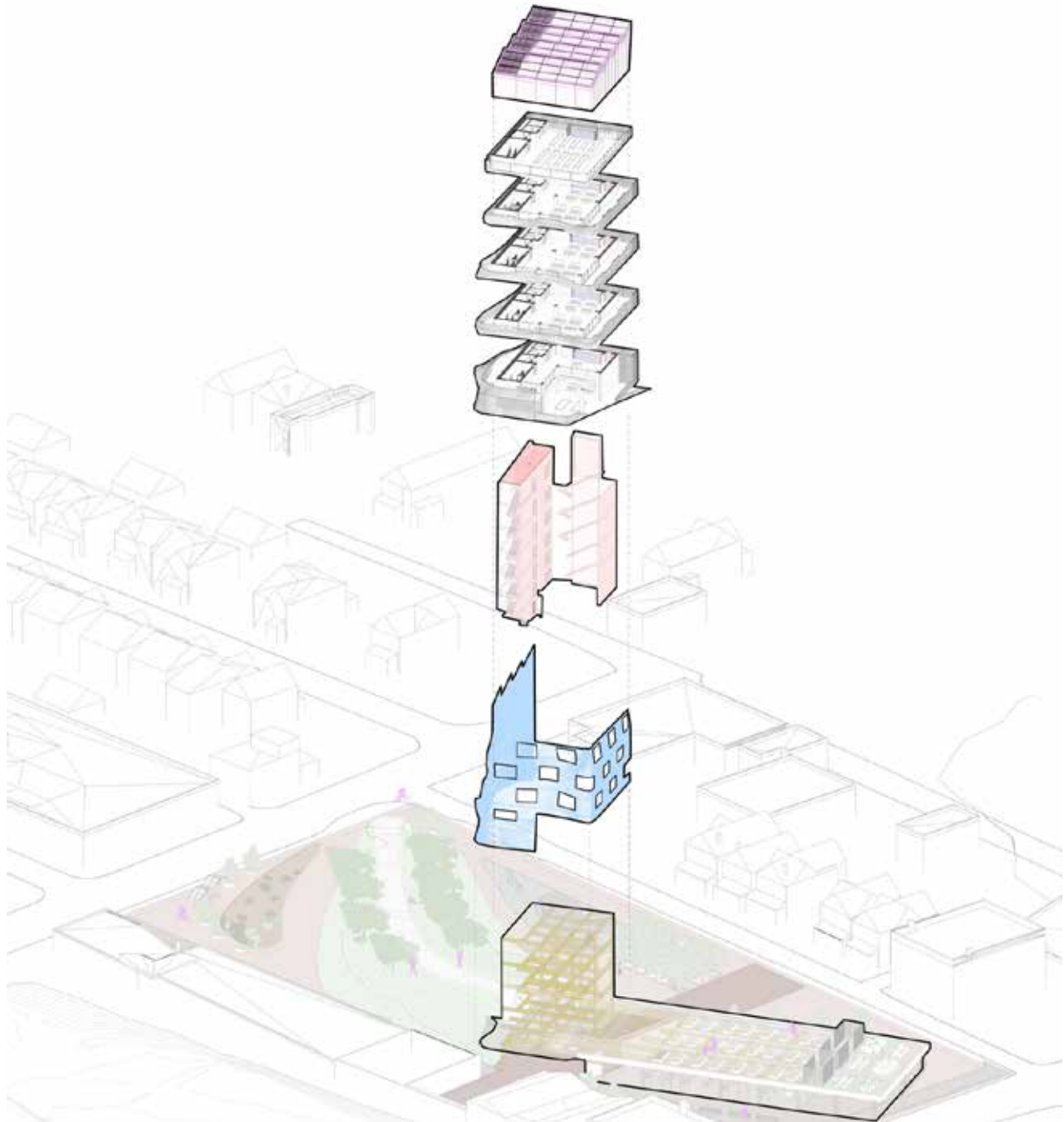


# THE BEACON

TREY WILLIAMS

The urban tower farm is used as a beacon for the community. This is achieved through both the greenhouse at the top floor as well as the facade, which is designed for extensive vegetation growth. This concentration of program also allows for an open site plan. The exterior trellis facade is designed for plants that can sustain growing vertically (i.e. peppers, cucumbers, tomatoes). Exterior walls on the terrace are used for herbs. The organic form of the south facade is used to transition the sloped hill into the rigid tower. The form itself is based on directing westerly winds into the building for a successful solar chimney. Furthermore, the cut-outs in the facade allow the winter sun to enter while the vegetation in the summer will shade the building.

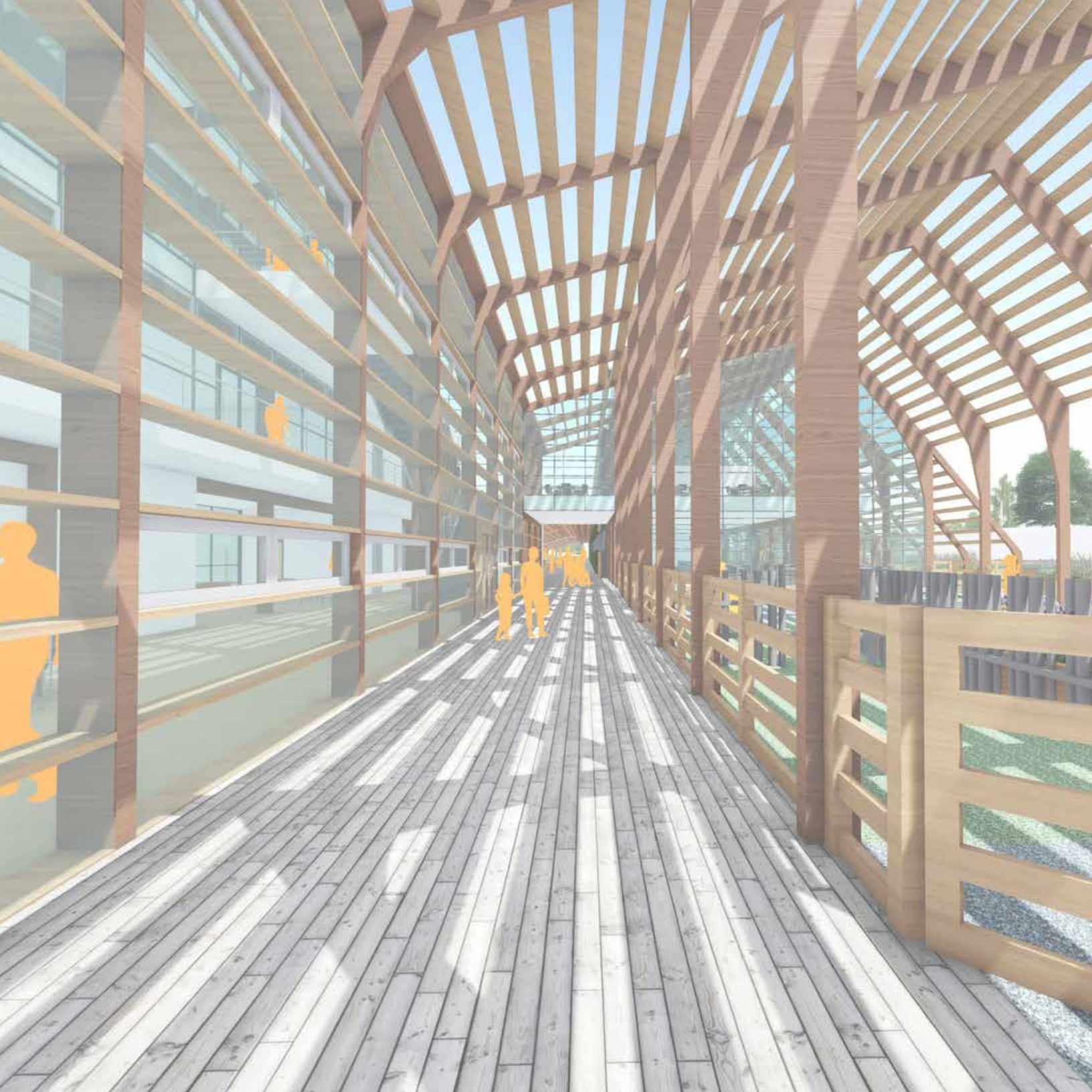
*Opposite Perspective Looking Southeast*





Above Interior Perspective  
Opposite Exploded Axonometric  
Below Axonometric Section





# CONVERGE AND THRIVE

EMILY TROUTMAN

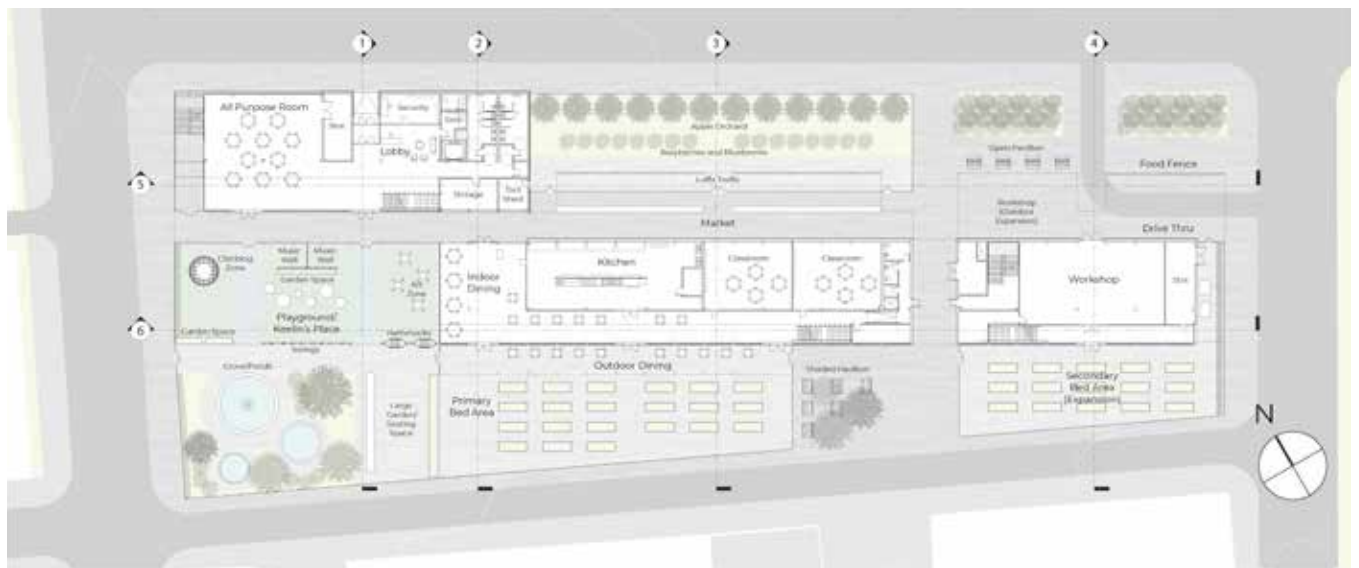
The dramatic number of empty and demolished lots in Homewood strip the neighborhood of permanence and interconnectivity. I sought to restore these features by appealing to the community on three programmatic levels: green space for play and leisure, flex space for learning, and functional space for public events. Through overhanging bridges, two defining axes, and a solar louver system, the three programs are connected with each other, the site, and the community, encouraging its residents to converge and thrive.

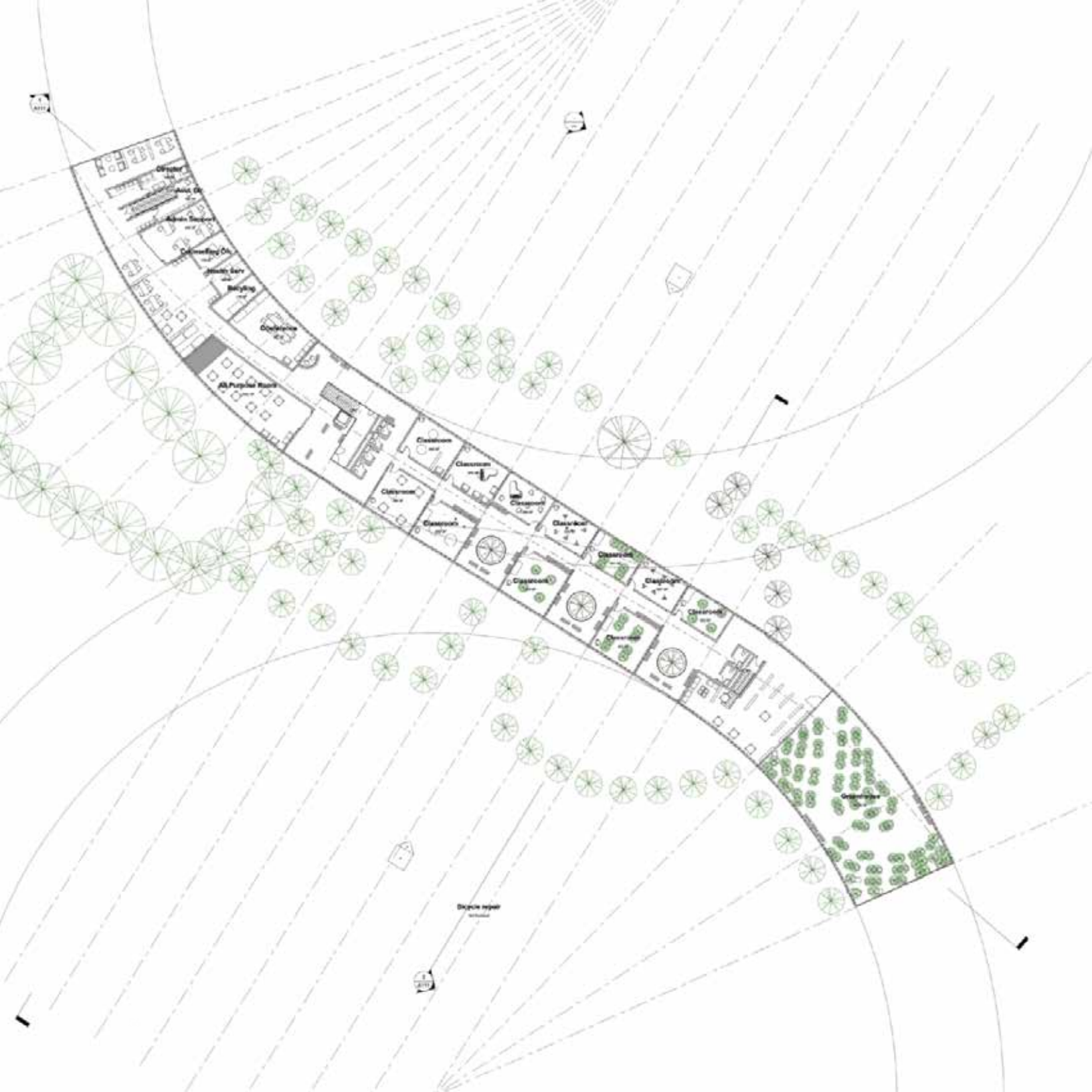
*Opposite Perspective at Center Axis*





Above Aerial Perspective  
 Opposite Exterior Perspective  
 Below First Floor Plan







# TELLING YOUR STORY: THE JOURNEY

G M AKAND ABIR

The project is about telling stories. A story about experience and movement through the site. This story is unique to each individual. This is achieved by users taking different routes throughout the site and all of them converging to one single element where the users can share their experiences amongst each other. Because sharing experiences is one of the most important parts of the journey, the site has pavement patterns that differentiate the routes and allow users to move freely within the site and their journey ends on the second floor where a single corridor with shared lounge spaces encourages people to share their experiences and collaborate.

This building is organized in order to connect the curves with two corners of the site. This invites residents to come from the directions of the bus way and the school. The building at those two corners also acts as a light bulb. The roof slants along the curve to allow more sunlight and uses transparent solar panels at intermediate spaces between the thatched roof. The garden beds, apple orchard, and greenhouse are positioned on the south side for optimum sunlight, and the outdoor activities are placed on the north side for shade provided by the building. The building uses phytoremediation for cleaner water and geothermal for efficient temperature control. The solar panels are used for electricity costs and the thatched roof for insulation purposes.

*Opposite Second Floor Plan*



Above Exterior Perspective



Above Aerial Perspective



# GARDEN AS BUILDING/BUILDING AS GARDEN

HANNAH MONNERAT SPOLIDORO

The goal of “Community and Connection” is to bring diverse programs that work together to foster a sense of community. The process began by blurring the line between the interior and exterior through both architecture and gardening. The existing site axis was kept in order to maintain unity through the building as well as create both organic and direct circulation between spaces. The two notable building shapes aim to provide reciprocity between the outdoor landscape and the indoor architecture. The physical and visual connections among the teaching kitchen, greenhouse, and restaurant facilitate informal interactions between staff and the local community and embody the farm-to-table process that Sankofa is known for.

The phytoremediation channel borders the building and terminates in a natural pool that acts as a gathering space for community use. The building emphasizes the importance of threshold by creating both a physical and visual relationship between exterior and interior spaces. The terrace on the second floor is particularly significant because it allows the interior gardens and exterior architecture to interact.

*Opposite Exterior Perspective at North Side*





*Opposite Interior Perspectiv, Above Site Plan*



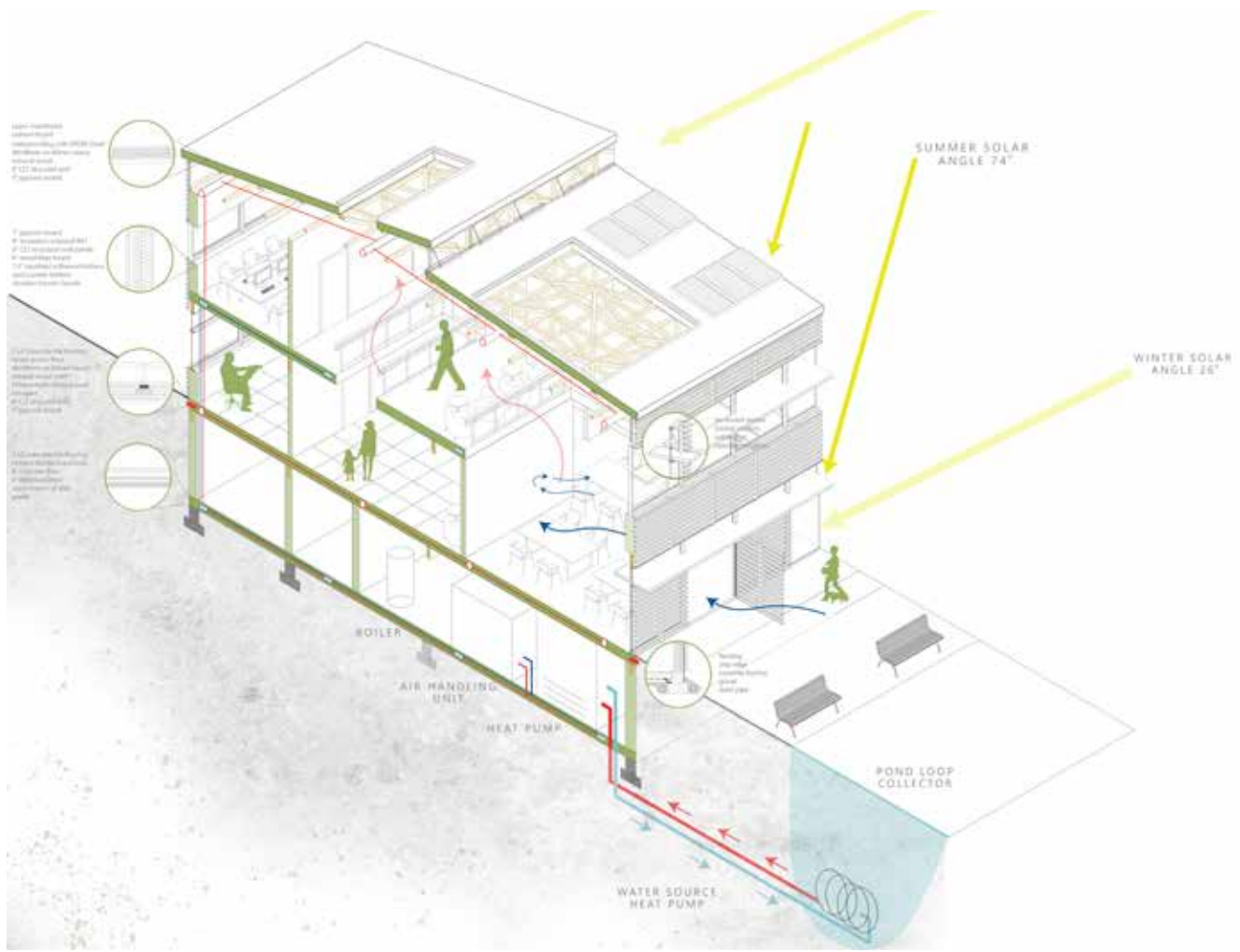


# POROSITY

JENNIFER MORENO

Inspired by the porous biological structure of the luffa vegetable, a popular vegetable grown by the Sankofa community garden, the facility contains porous architectural features. The surrounding commercial, educational, and residential areas are connected through paths and vegetation that were determined by distinct axes. Occupants can circulate through a fluid exterior design. A structural wooden space frame, which resembles the structure of the luffa, serves as the roof of the buildings, tool sheds, and greenhouses. The space frame can also perform as a shading device and support the growth of the luffa vegetable and other vegetation. Additionally, skylights on the roof allow the space frame to cast shadows and illustrate the porous pattern of the luffa vegetable through the building. Meanwhile, double-height spaces and overlooks enhance the porous design. The porosity of the site and structure of the building are both symbolic and architecturally intriguing for the community garden.

*Opposite Exterior Perspective*





Above Conceptual Model  
Opposite Axonometric Section with Systems  
Below Exterior Perspective





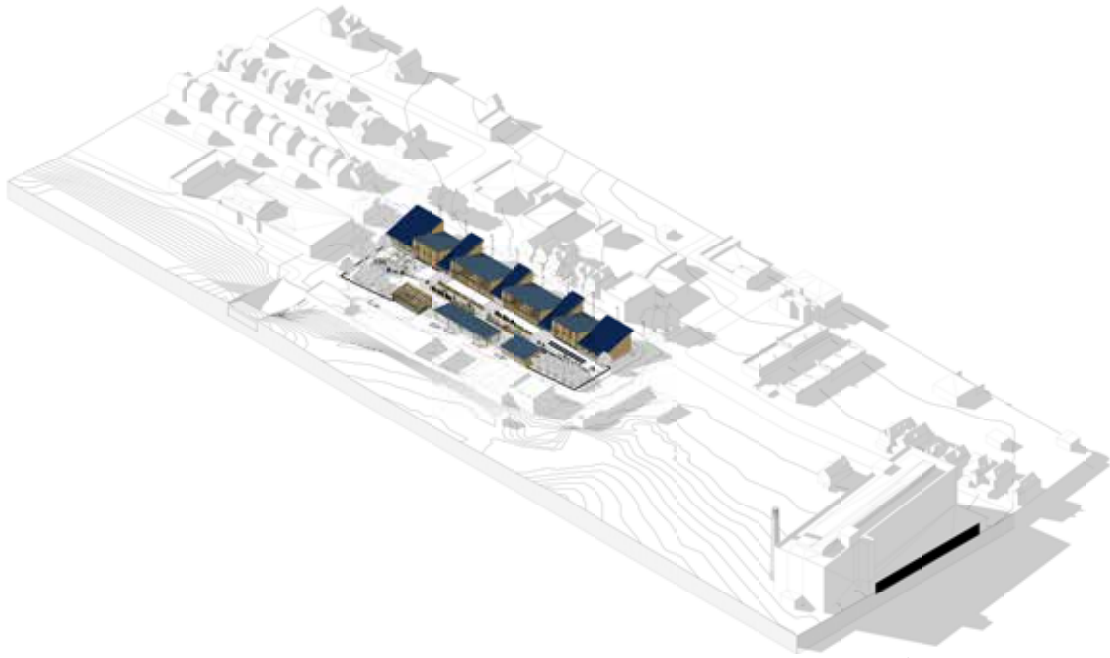
# STREET FRONT/GARDEN FRONT

ALEXANDER WILLIAM TAKACS

Situated on the east side of Pittsburgh, Homewood is at the early stages of a rebuilding process. One main objective to this process is to strengthen the sense of community. This urban farm aims to engage inwards and out: reaching to both the existing community as well as its gardens. Following Passive House standards, this design sets out to serve as a site for the community to gather and flourish. People passing the site are tempted to look into and through the building to experience glimpses of action. This direct and comprehensible engagement is used as a means to help the community come together in a joint effort to provide produce for themselves and others. Ultimately, our goal is to revitalize interest, passion, and pride in the area in order to provide an example for other development to follow.

*Opposite Exterior Perspective*





Above Axonometric Perspective  
Opposite Interior Perspective  
Below Site Plan with First Floor Plan



# ADDITIONAL PROJECTS



James Graef



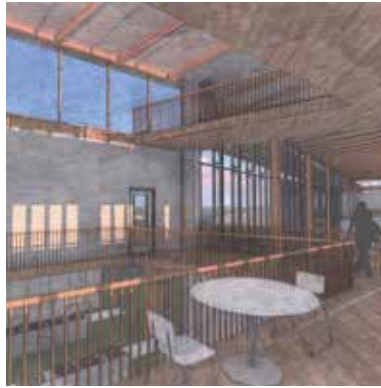




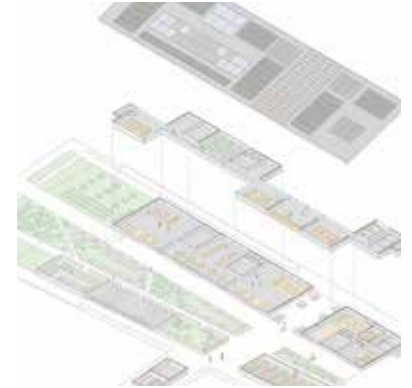
Teresa Pecher



Noah Villeroel



Sarah Felter



Brenna Pribanic



Jennie Ewton



Nicholas Leuser



Harper Brockway



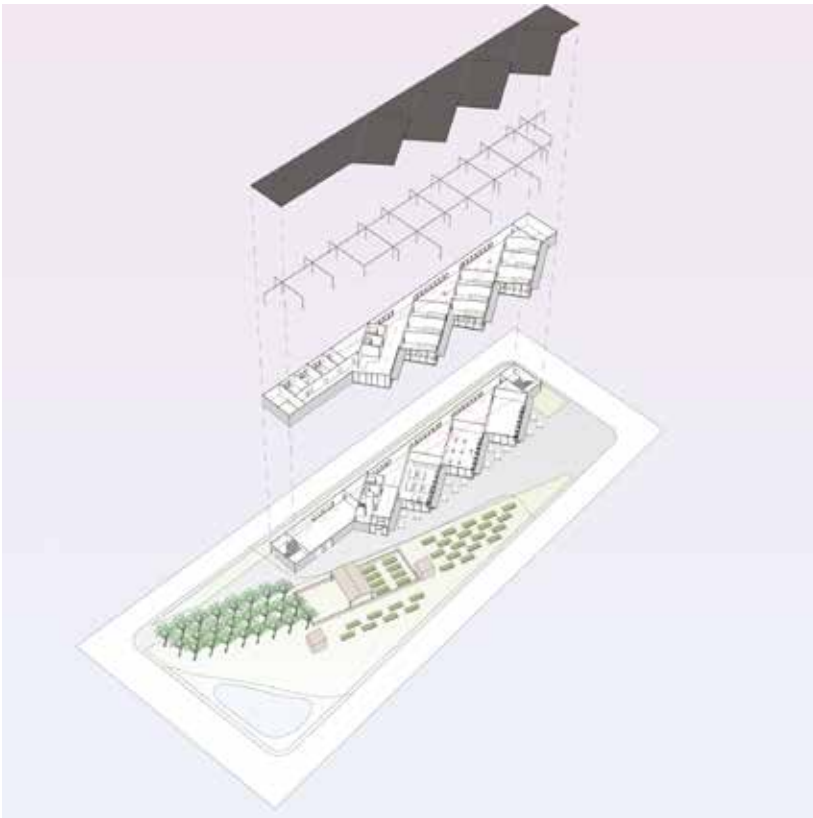
Marzena Nowobilski



Kelly Beggin



Jillian Kreglow



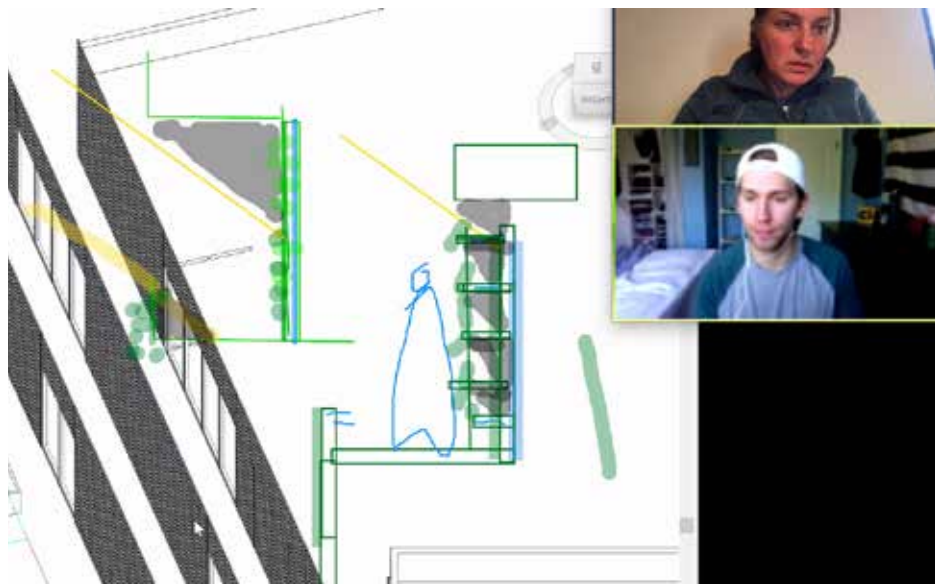
Holly Chowning



Jacob Woods

# STUDIO LIFE







The Hamer Center for Community Design is an endowed research center that seeks to utilize the expertise of faculty and students in the Penn State Stuckeman School to address a range of issues impacting the quality of communities, with a focus on issues with relevance to the Commonwealth of Pennsylvania. Hamer Center activities entail two distinct but related types of undertakings: 1) applied research; and 2) theoretical investigations on issues related to community design/planning. The Hamer Center's work addresses public issues such as community-based design/planning, affordable housing, development of design guidelines, sustainability, park and recreation planning, environmental and ecological analysis, and more.

The mission of the center is to encourage building community through building knowledge. It fulfills its mission through engagement in three interrelated activities: teaching, research, and service. For more information, visit the Hamer Center website at <https://bit.ly/HamerCenter>.

**This booklet represents student projects from a studio course developed in association with the Hamer Center's curricular-based Project Support Program.**

This publication was funded by a grant from the Hamer Center for Community Design, The Pennsylvania State University, University Park, PA. We thank our final reviewers: Quilian Riano, Ashley Heeren, Ryan Bollom, Tim MacDonald, and Christine Mondor. We also thank Emily Mitchell of the Urban Redevelopment Authority for image permissions. Finally, we thank Lisa Lulo of the Hamer Center for Community Design at the Stuckeman School for her generous support.

All rights reserved.

© of the edition, The Pennsylvania State University

© of the texts, their authors

© of the images, faculty and all class members



**Student Participant Project Results provided shall be used solely for Sponsor’s internal review and analysis. Any and all rights to the Student Participant Project Results, including all Intellectual Property Rights, if any, shall remain the rights of the individual Student Participants as appropriate under the law regarding rights to and ownership of intellectual property unless there is a separate written agreement addressing the ownership of intellectual property. Prior to any commercial use or subsequent transfer of any Student Participant Project Results, Sponsor must obtain the appropriate rights from the respective owners.**

**This publication is available in alternative media on request.**

The Pennsylvania State University is committed to the policy that all persons shall have equal access to programs, facilities, admission and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. It is the policy of the University to maintain an academic and work environment free of discrimination, including harassment. The Pennsylvania State University prohibits discrimination and harassment against any person because of age, ancestry, color, disability or handicap, genetic information, national origin, race, religious creed, sex, sexual orientation, gender identity, or veteran status and retaliation due to the reporting of discrimination or harassment. Discrimination, harassment, or retaliation against faculty, staff, or students will not be tolerated at The Pennsylvania State University. Direct all inquiries regarding this Nondiscrimination Policy to the Affirmative Action Director, The Pennsylvania State University, 328 Boucke Building, University Park, PA 16802-2801: tel. 814-863-0471/TTY. U. Ed. ARC 21-29

# SANKOFA COMMUNITY GARDEN

HAMER  
CENTER  
THE HAMER CENTER FOR  
COMMUNITY DESIGN

FOURTH-YEAR ARCHITECTURE  
CURRICULUM-BASED PROJECT  
SPRING 2020

Sankofa Village Community Garden is an organization located in Pittsburgh in the Homewood neighborhood. Its mission involves five goals:

- To eliminate the food apartheid that exists within our communities.
- To rekindle the intergenerational atmosphere that has long been a touchstone of our communities.
- To engage and provide the community with the opportunity to benefit from food self-sufficiency.
- To provide place-based urban agriculture education, to enable the community access to food production, and to provide opportunities for entrepreneurship.



**PennState**  
College of Arts and Architecture

**STUCKEMAN SCHOOL**

Architecture  
Landscape Architecture  
Graphic Design