

# PAIGE HASKETT

GSAPP PORTFOLIO

2023

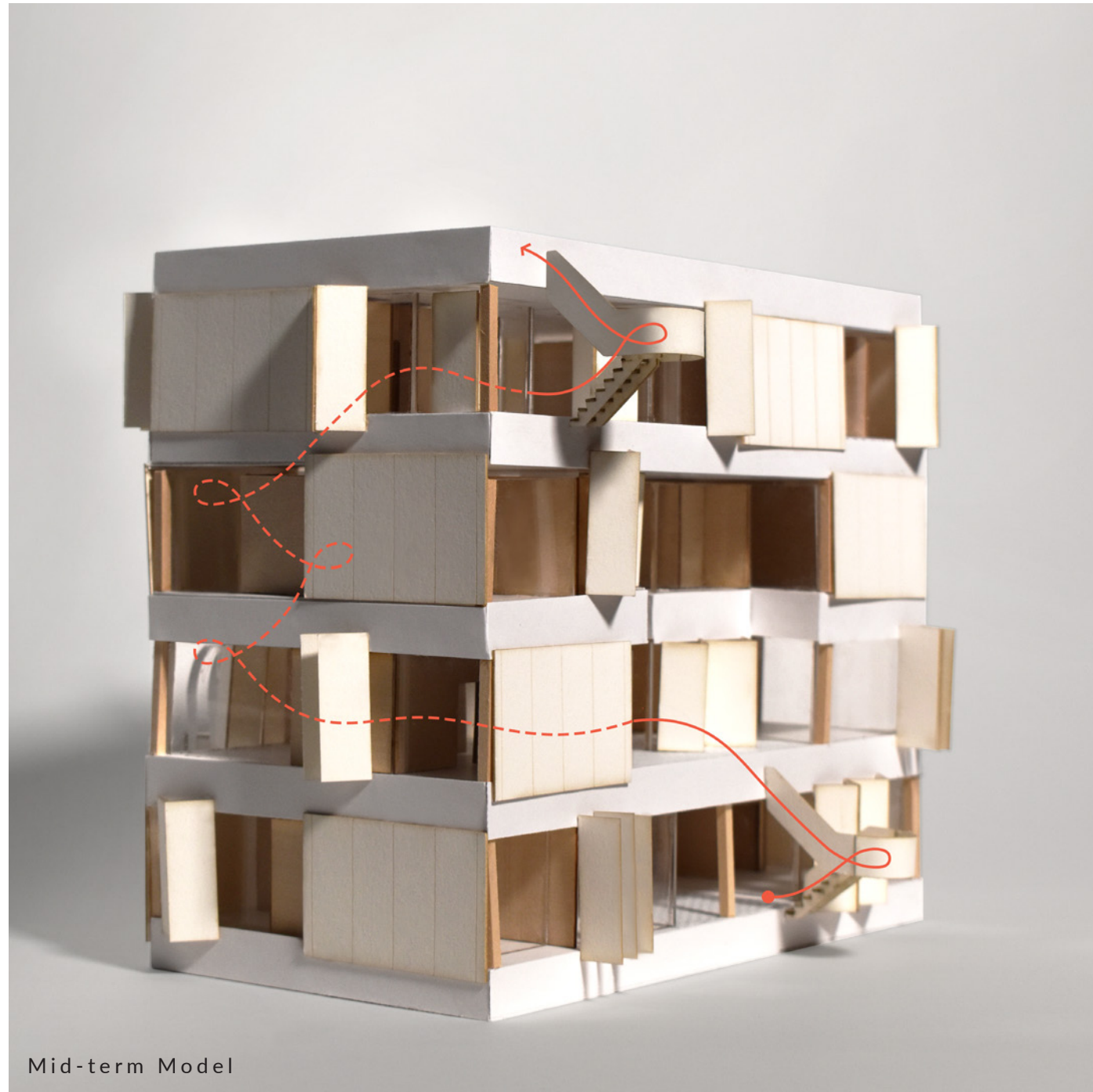
- 01 CLUSTER
- 02 NOTES ON 'NOTES ON CAMP'
- 03 NEW AMERICAN COLLECTIVE
- 04 FRIDAY AFTERNOON
- 05 ELEPHANT HOUSE
- 06 SPECTACULAR CITY
- 07 LIBRARY OF CARE

01 CLUSTER  
MELROSE, BRONX, NY

CORE III STUDIO  
FALL 2021  
CRITIC ERICA GOETZ  
WITH POLINA STEPANOVA

This project represents one iteration of a Cluster of units within a housing complex. It considers the traditional components of collective housing—the stairwell, the corridor, the facade—as elements within a gradient of individual to common spaces, creating a variety of spacial conditions from the Community to the Cluster to the Character. Coupled with elements of green building practices, it seeks to create sustainable communities, both socially and environmentally.

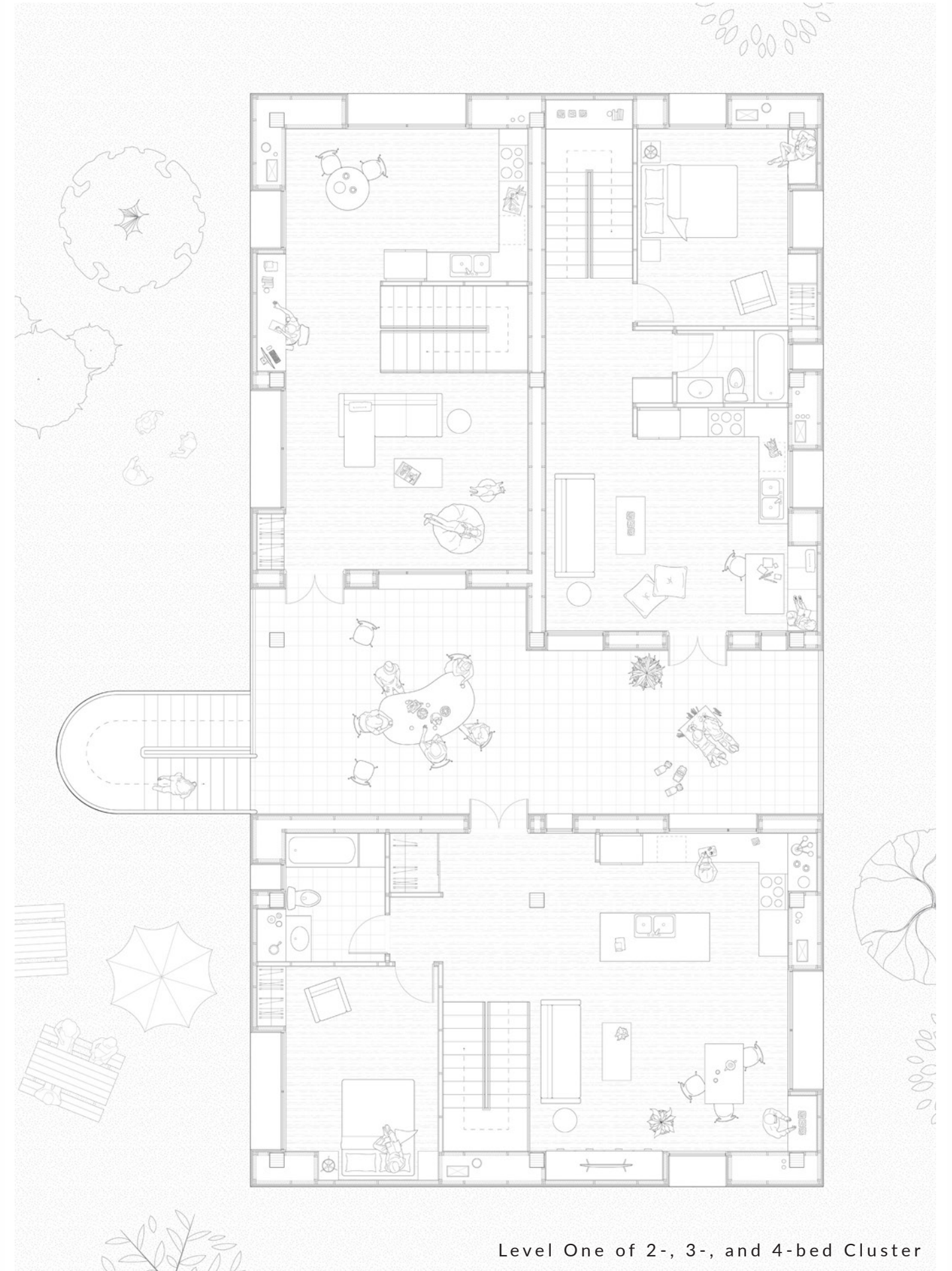




Mid-term Model

## COMMUNITY

Defined by the 18'x18' mass timber grid, each stack maintains its own Community within its arrangement in the larger complex, united by its circulation. As the stairwell weaves throughout, it unites the various levels and their occupants through chance encounters as neighbors navigate to and from their Cluster. Their oversized form allows for extended moments of exchange between the mother on floor two and the roommate on floor four, between the senior on floor one and the child on floor three.



Level One of 2-, 3-, and 4-bed Cluster



6

## CLUSTER

Within each Cluster, the enlarged and unconditioned corridor connects different-sized units, serving as both the traditional entry sequence to each and a shared space amongst them, bridging the inside and outside, bridging the individual and common. Windows and doors opening to this space create transparency and connectivity that encourages residents to live collectively with their neighbors, transforming the space into a second living room, dining room, or play space as fit.

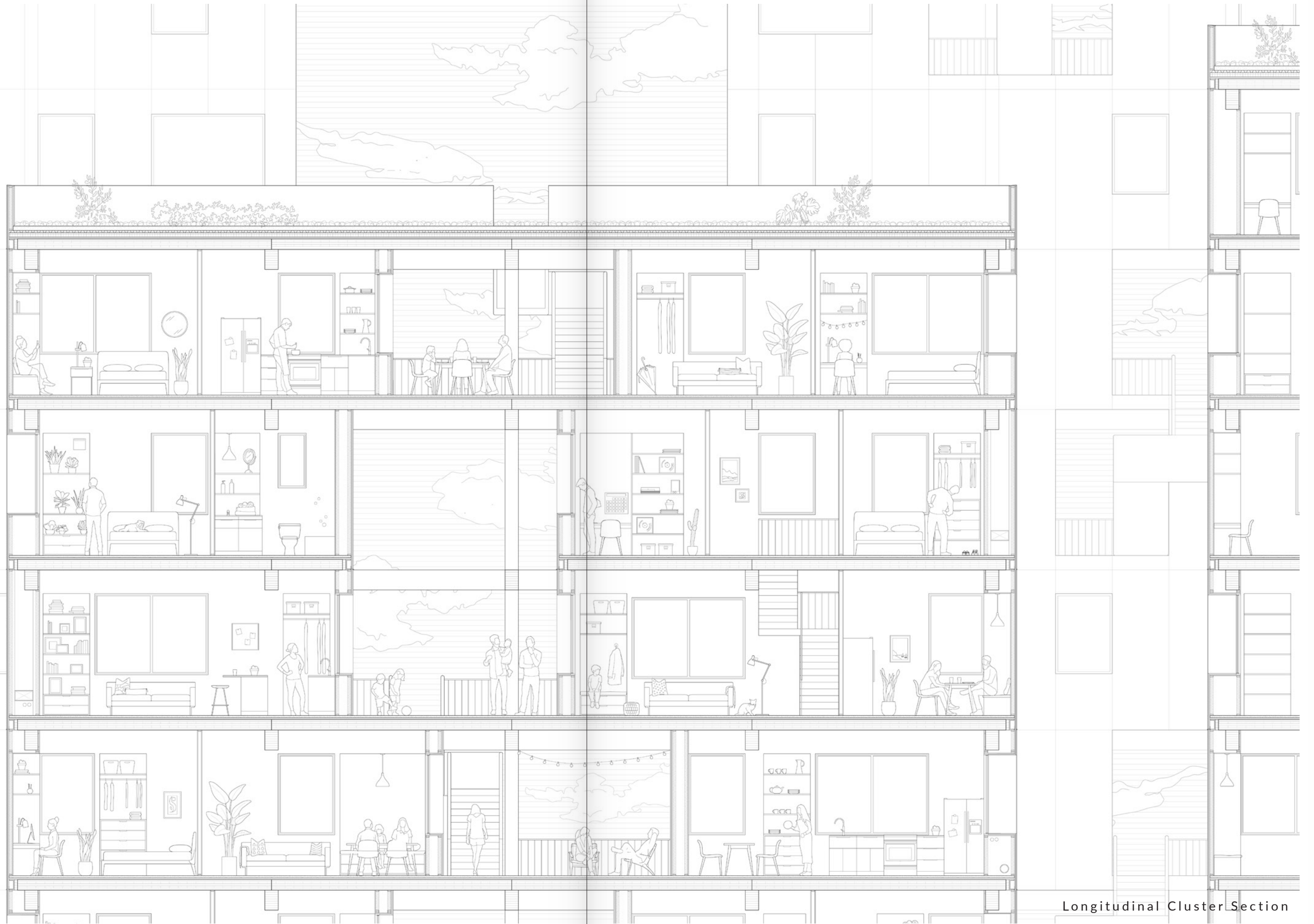


7

## CHARACTER

Within the boundaries of each unit, the thickened facade provides both natural shading and spaces for individual occupation and personalization. The 30-inch-depth creates a place for rest, work, collection, and display within customizable shelving, seating, and storage. In so, it creates a defined space for each Character within the larger complex of collective living.





Longitudinal Cluster Section

02 NOTES ON  
'NOTES ON CAMP'

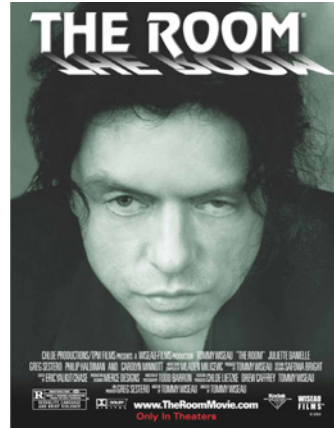
GRAPHIC ARCHITECTURE PROJECT  
SPRING 2023  
PROFESSOR YOONJAI CHOI

This book introduces a contemporary interpretation of Susan Sontag's 1964 essay, *Notes on Camp*. It contrasts the original piece as body text with new annotations, notes, and images, ultimately creating two interdependent lists. In relation to Sontag's "jottings," these additions ask, "What is camp today?"

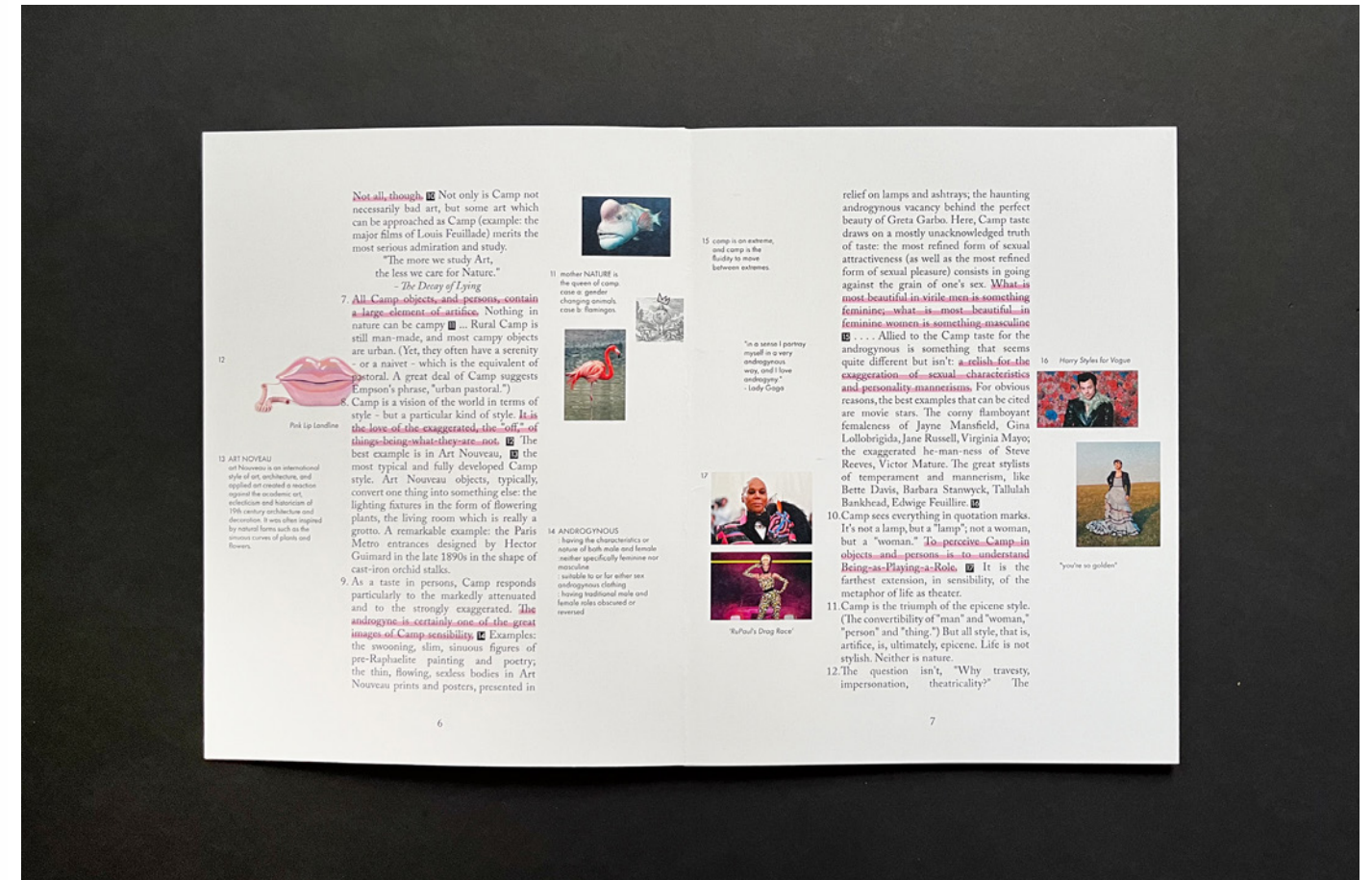
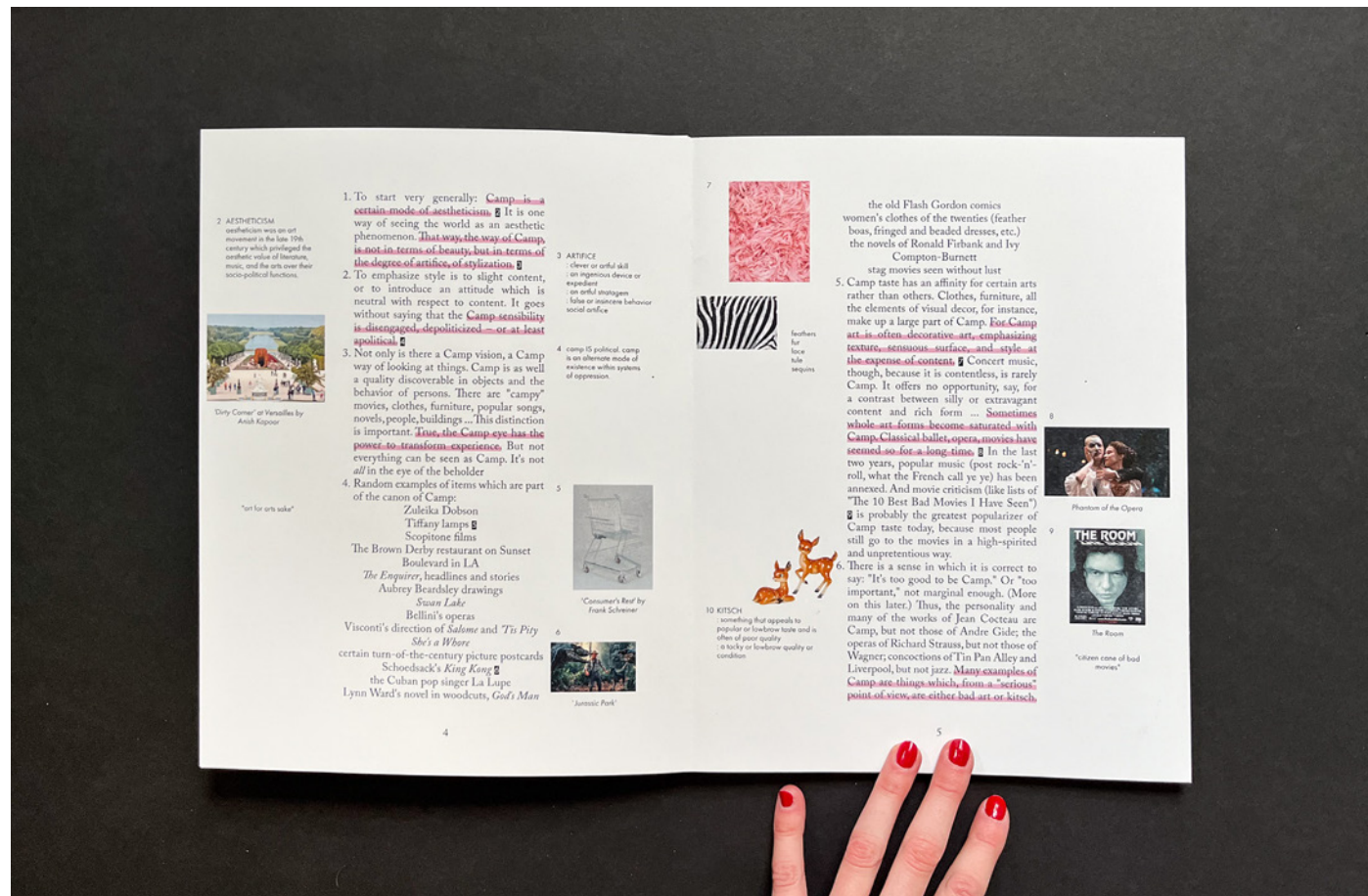




'Consumer's Rest' by Frank Schreiner

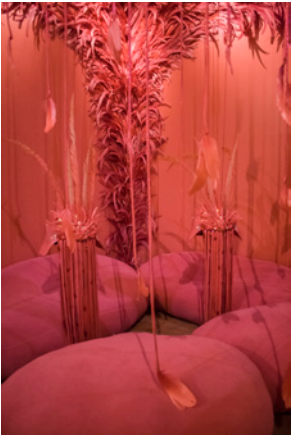
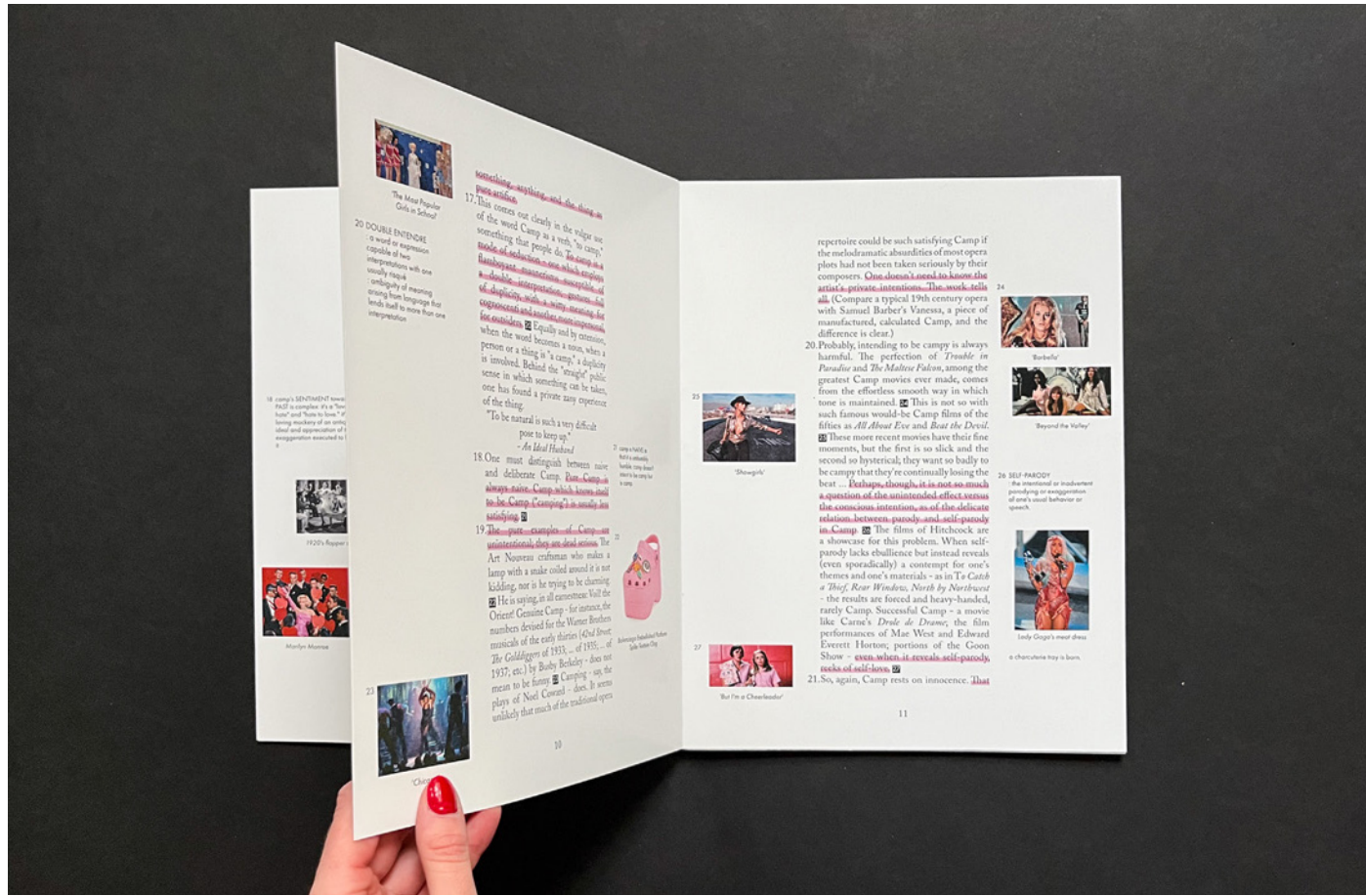


The Room



Harry Styles for Vogue





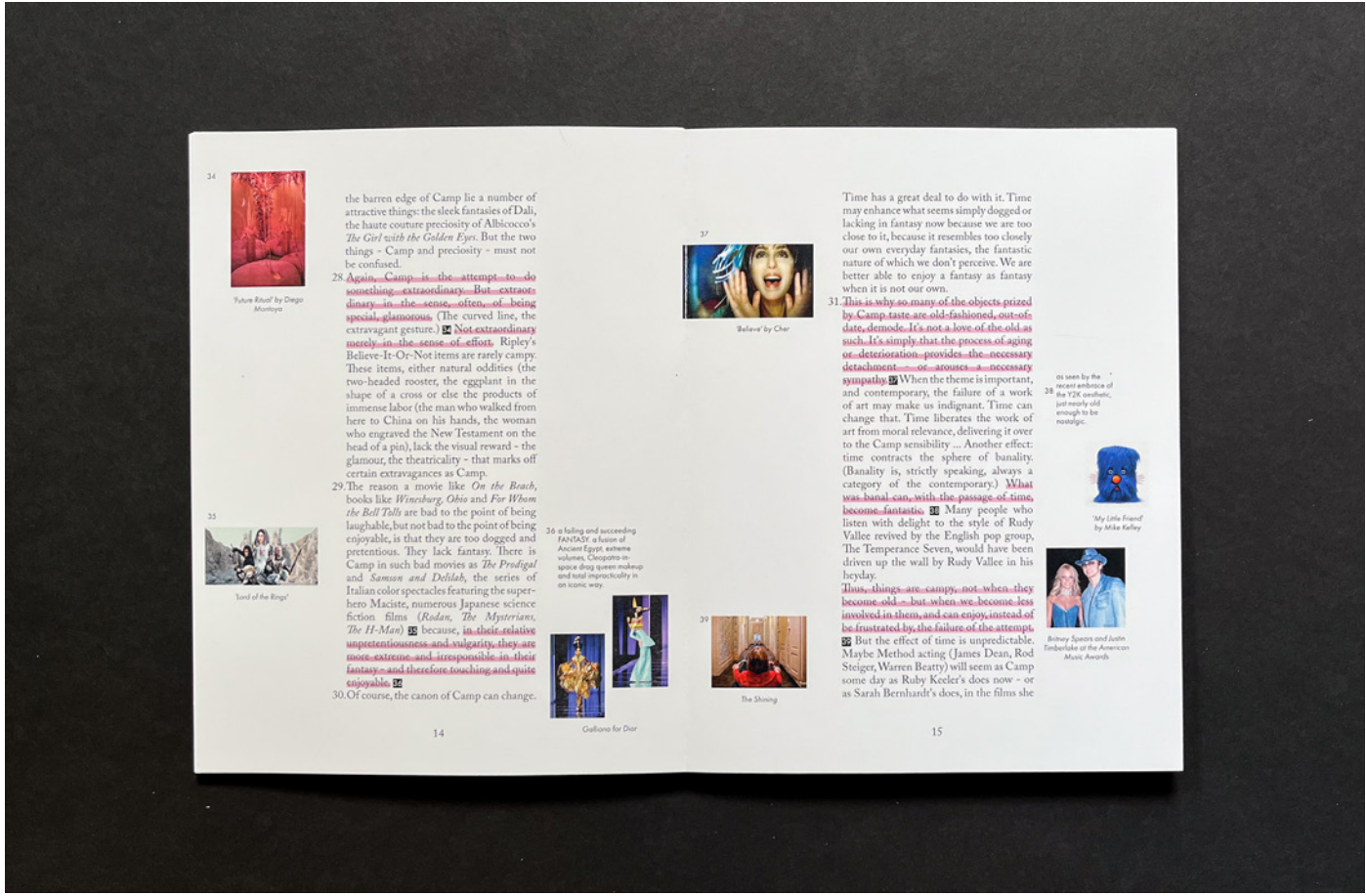
'Future Ritual' by Diego Montoya



Britney Spears and Justin Timberlake at the American Music Awards



Lady Gaga's meat dress



Quilans for Dior

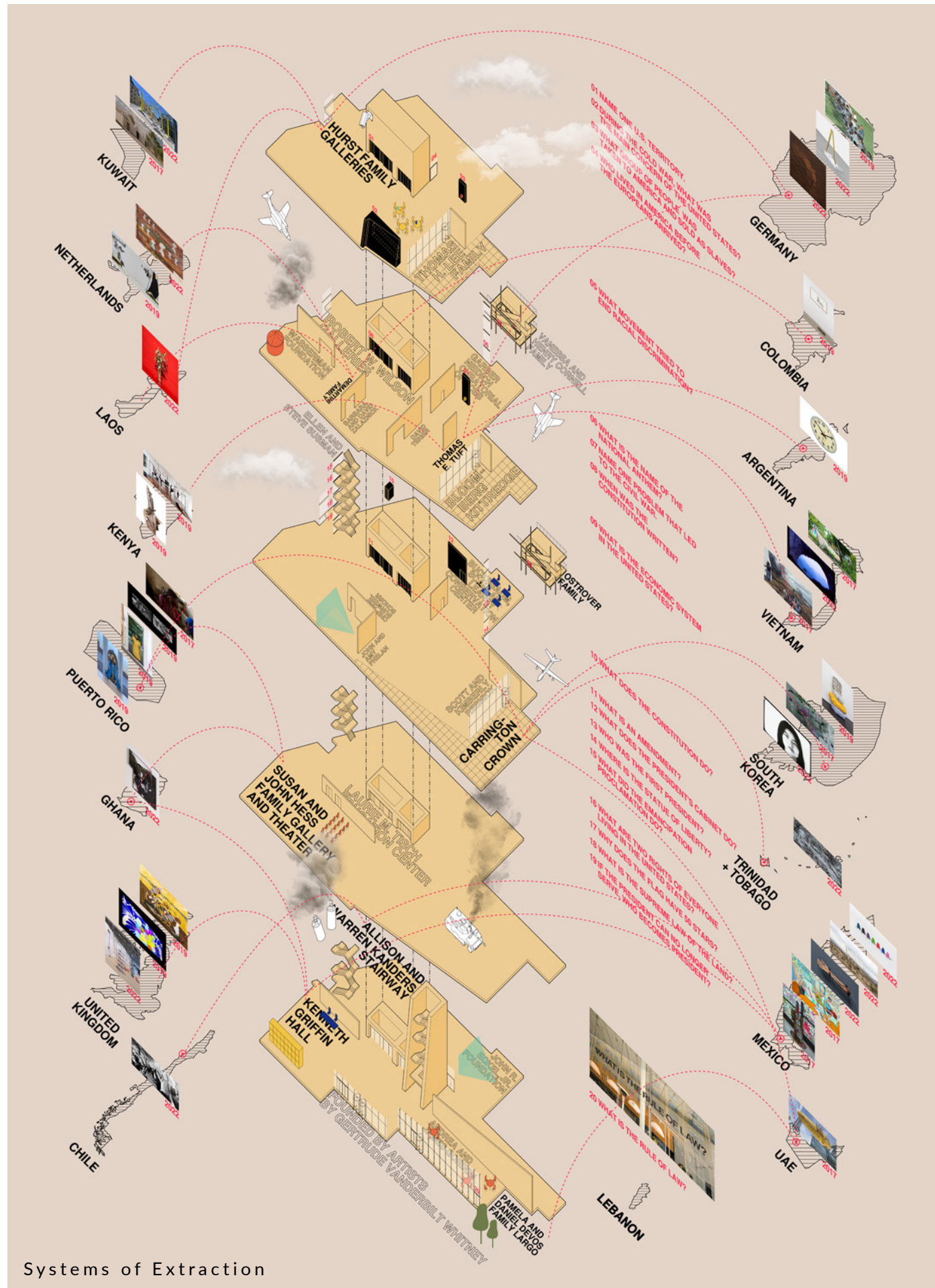
Britney Spears and Justin Timberlake at the American Music Awards

03 NEW AMERICAN COLLECTIVE  
NEW YORK, NY

ADVANCED V STUDIO  
FALL 2022  
CRITIC MABEL WILSON  
+ JORDAN CARVER  
WITH SABA ARDESHIRI

The project creates a collective of educational and creative campuses for those impacted by the violence of American imperialism, a practice on display within The Whitney Museum's public gallery and private boardrooms. As a method of repair, the sites promote the experience and expertise of these communities to reconsider the definition of American.





Systems of Extraction



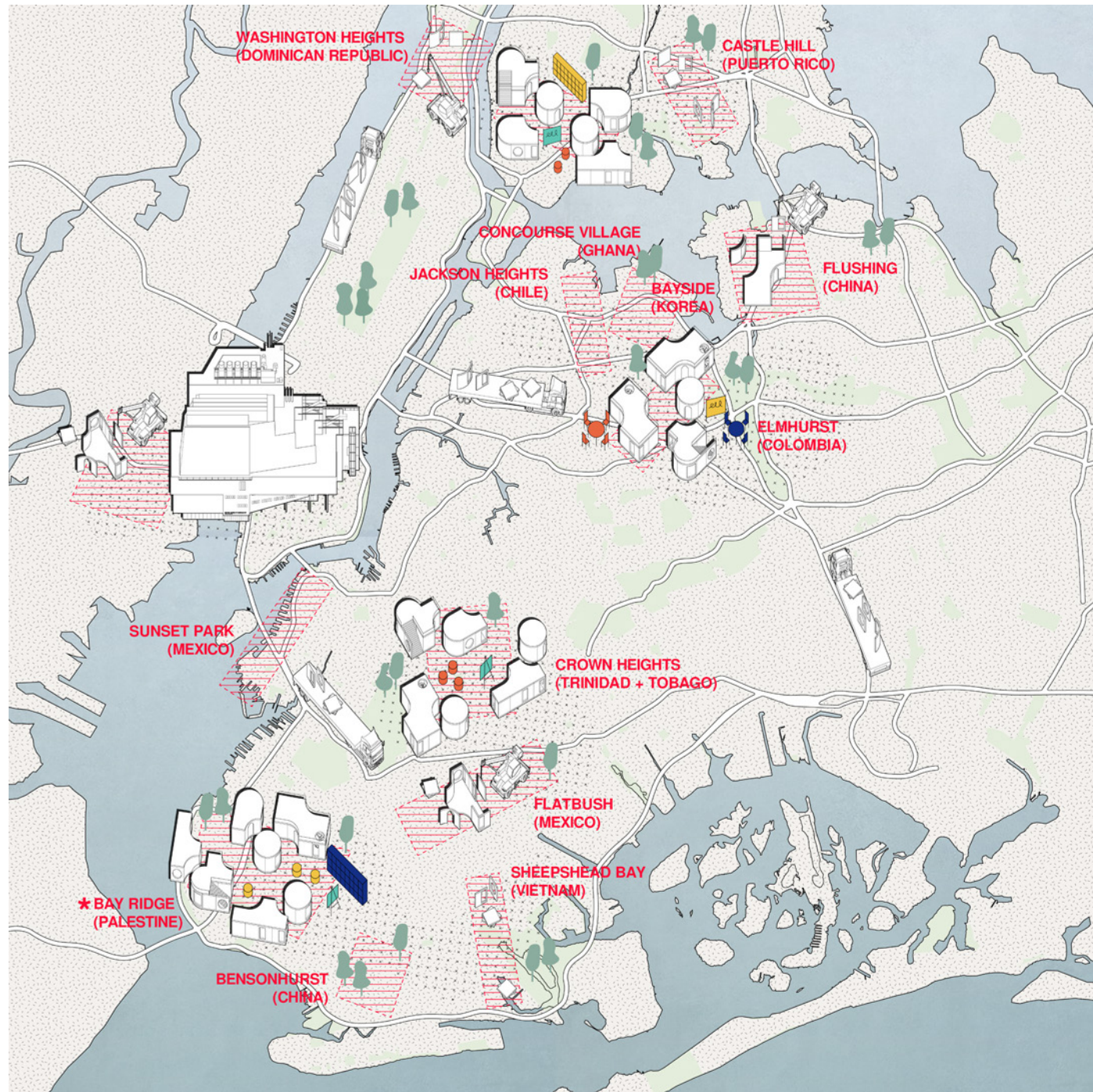
### THE WHITNEY MUSEUM OF AMERICAN ART

The Whitney is defined by its Biennial as the Biennial conversely defines its art. These exhibitions aim to generate dialogue surrounding American art, to capture and unpack the “American experience.”

Through the recent inclusion of international and immigrant works, works that address themes of the weaponization of land and nature, displacement, exile, diasporic identity, and historic systems of U.S. exploitation, the Museum reveals the contemporary American experience: *the experience of extraction for the expansion of the American empire, for the benefit of the privileged few.*

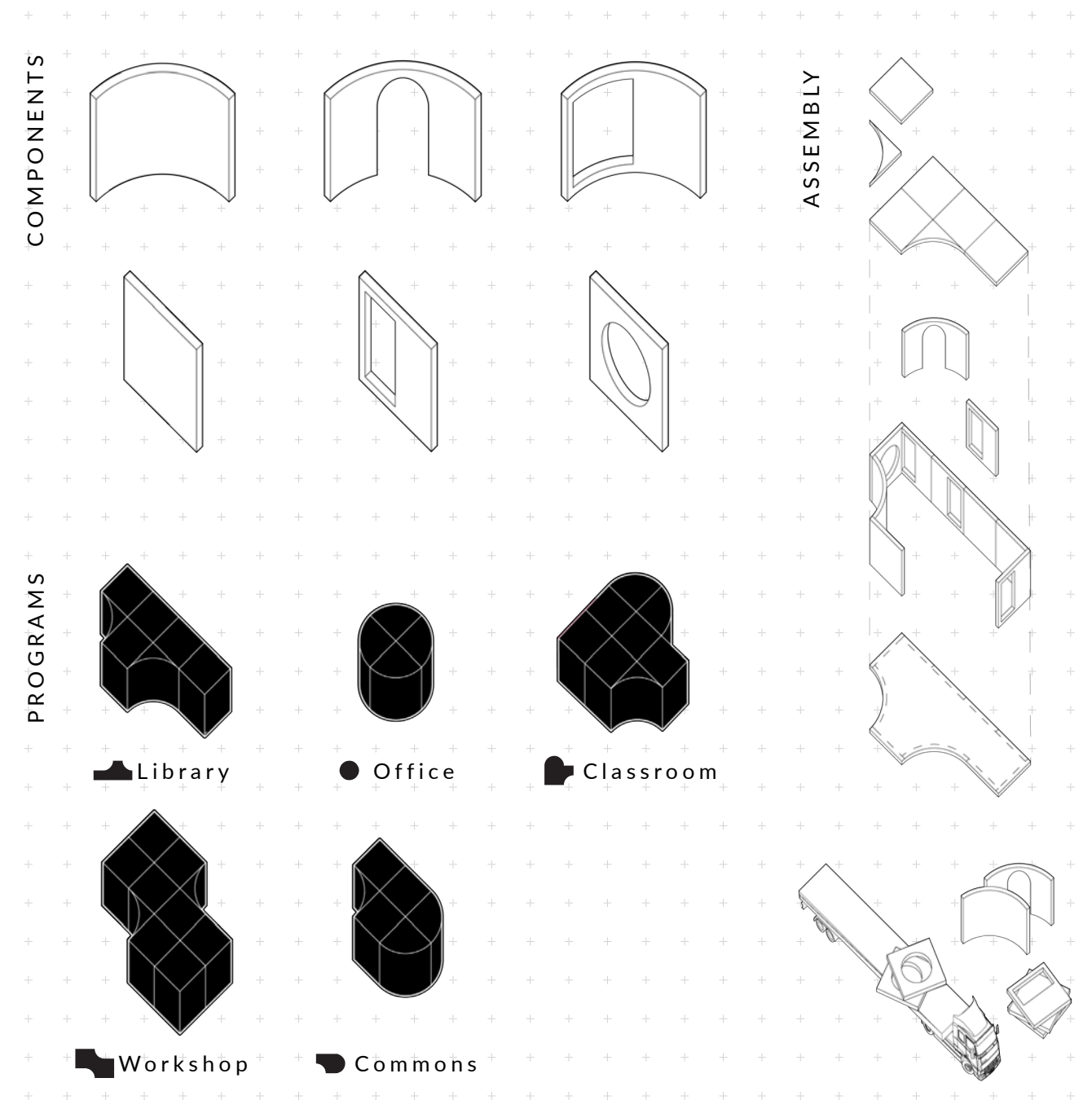
Despite the Biennials’ illusion of conversation surrounding these themes, the Museum itself replicates these processes as it is funded through and founded on the extraction of resources and weaponization of America and its allies—the consequence of a Board of Trustees with economic interests in the military operations of America. As the Museum accepts monetary and material donations from these members, it too becomes a participant in these systems of extraction.

In contrast, this project imagines a collective funded by Whitney, through its donors and board members, that benefits the communities impacted by these individuals’ imperialist actions. Rather than accepting monetary donations for the purpose of image laundering, it reinvests these contributions as repair.



NEW AMERICAN COLLECTIVE

The project establishes a collective of extra-territorial trans-local campuses constructed throughout NYC's immigrant neighborhoods to create a network that promotes the experience and expertise of these communities, sites populated by immediate and intergenerational refugees. As an antithesis to the destruction promoted by American military imperialism, the collective cultivates creation by defining spaces for community and art-oriented programs. These sites aid in establishing belonging and collective memory while also redefining what it means to be American and create American art.



SCALABILITY

The collective uses a series of programs that facilitate this objective. Each space is constructed using prefabricated panels, allowing for a scalability suitable for growing New York's 3+ million immigrants. The ability to replicate and adapt these structures makes them widely applicable to the diverse individuals and organizations that they benefit. Yet, their specificity comes from the quantity and combination applied for each group, based on the community's population, programs, and local site.

CROWN HEIGHTS : TRINIDAD

FLATBUSH : MEXICO

BAYRIDGE : PALESTINE

BENSONHURST : CHINA

SHEEPSHEAD BAY : VIETNAM

JACKSON HEIGHTS : CHILE

JACKSON HEIGHTS : MEXICO

FLUSHING : CHINA

ELMHURST : COLUMBIA

BAYSIDE : KOREA

**PAL ART**

Our aim is to promote Palestinian artists and to increase high quality creative content on Palestine.

**WITHIN OUR LIFETIME**

Palestinian-led community organization that has been building the movement for Palestine in NYC since 2015.

**THE QUESTION OF FUNDING**

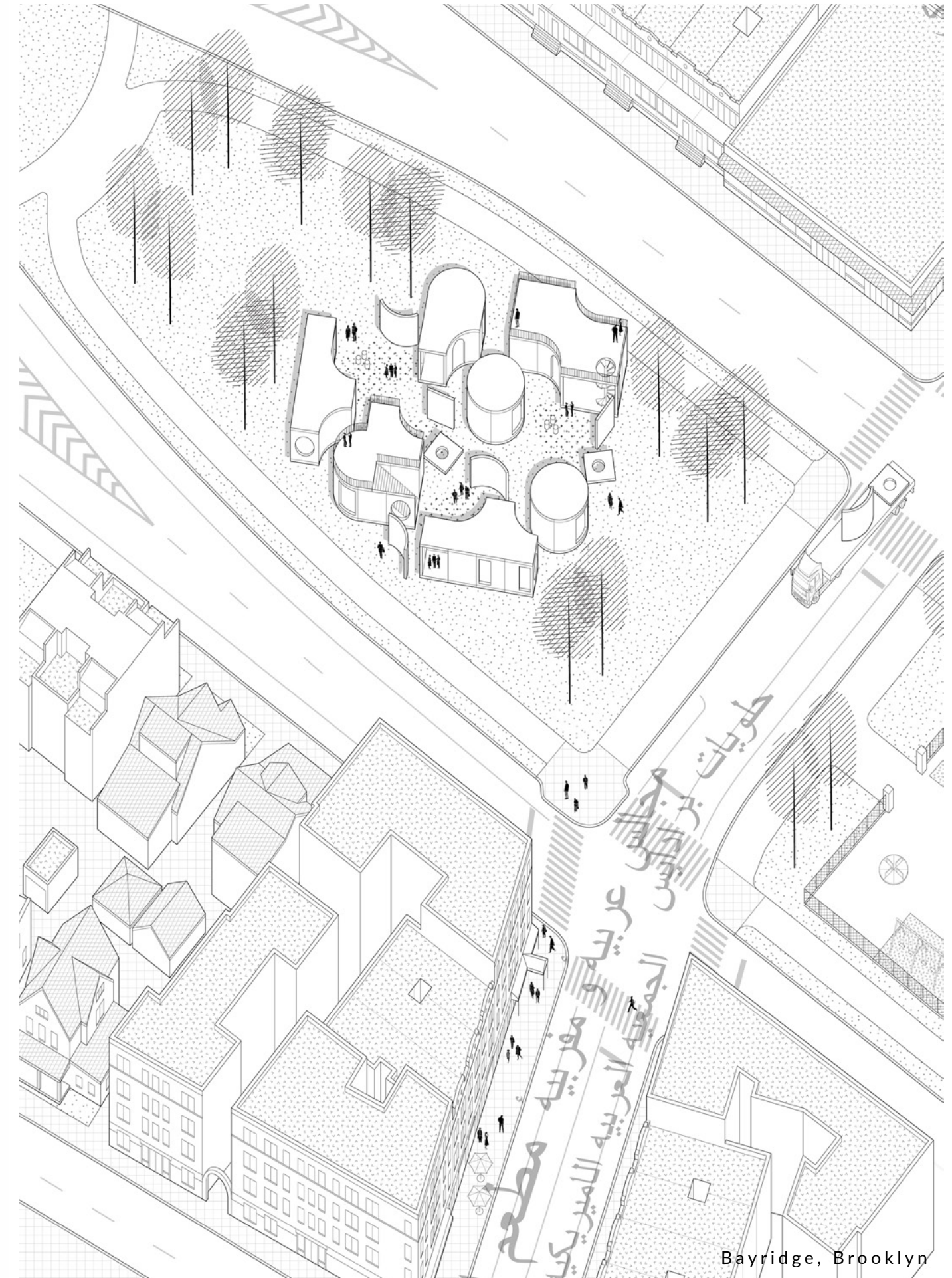
The Question of Funding is a growing collective of cultural producers and community organizers from Palestine.

**FOR FREEDOMS**

For Freedoms is an artist collective that centers art and creativity as a catalyst for transformative connection and collective liberation.

SPECIFICITY

As a case study, we focused on Little Palestine, an area in Bay Ridge, Brooklyn, where most Palestinians live in NYC—a community directly and continuously impacted by Whitney board member Warren Kander’s SafariLand operations. As imagined by the collective, the project partners with existing organizations fostering art and education for this population. For this community in particular, this includes Pal Art, Within Our Lifetime, the Question of Funding, and For Freedoms.



Bayridge, Brooklyn

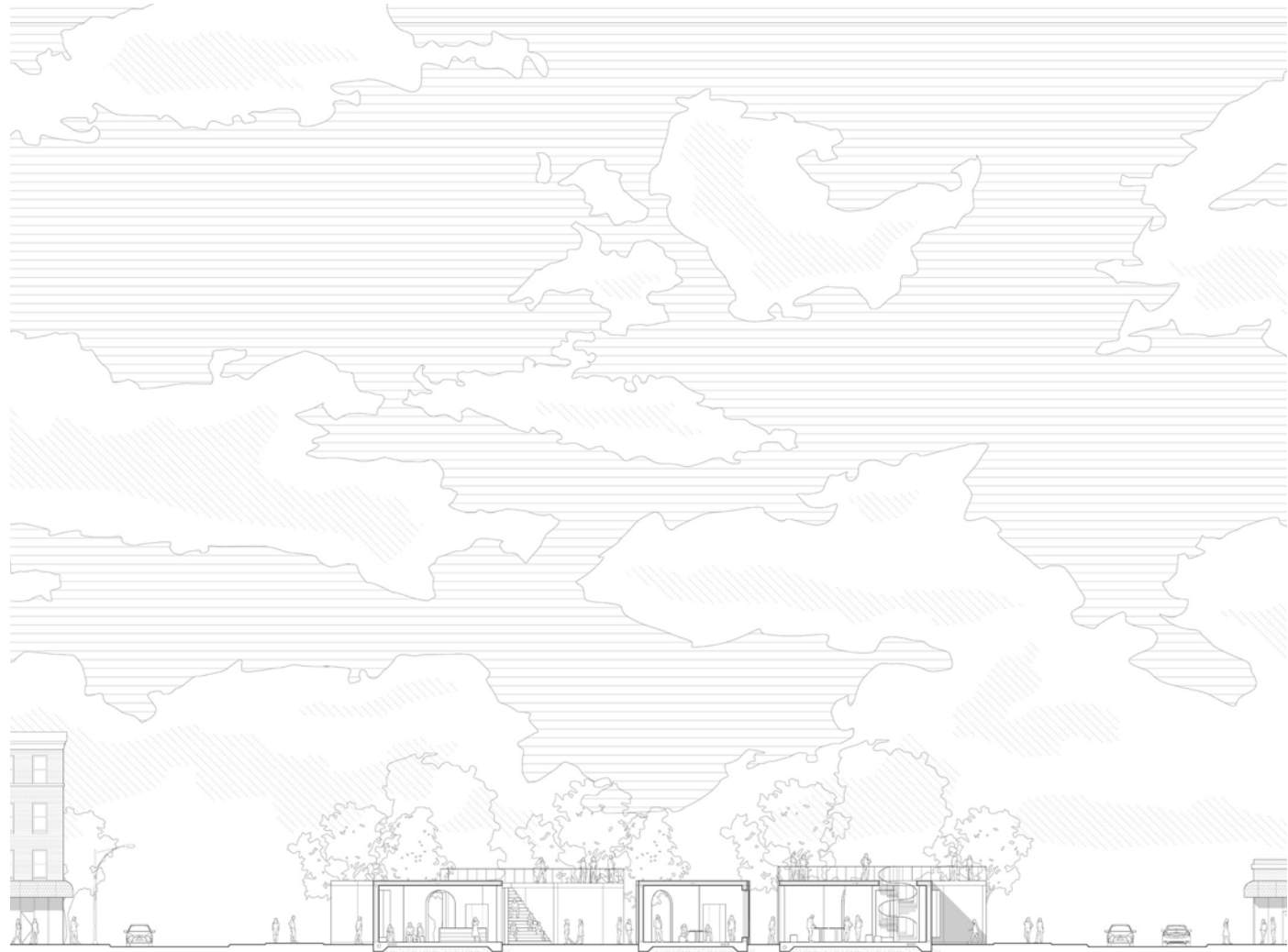


Site Plan



Workshop





25 50 100'  
Site Section



04 FRIDAY AFTERNOON  
NEW YORK, NY

ARCHITECTURAL PHOTOGRAPHY  
SPRING 2023  
PROFESSOR MICHAEL VAHRENWALD

A collection of architectural photography taken in New York City on various Friday afternoons. These works act as a documentation of the specific characteristics of the city, its architecture, and their occupation... or lack of.











36



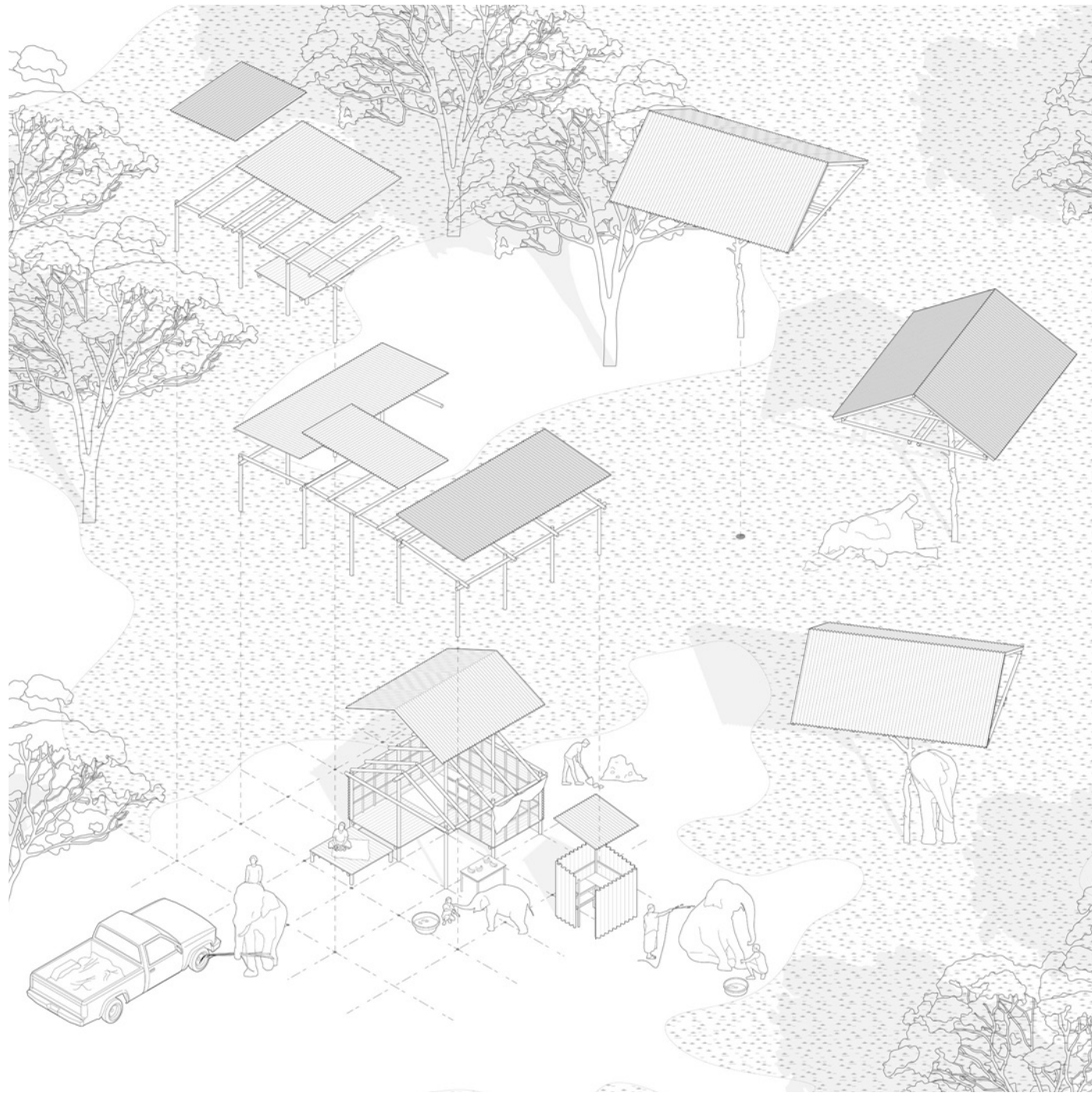
37

05 ELEPHANT HOUSE  
SURIN, THAILAND

ADVANCED VI STUDIO  
SPRING 2023  
CRITIC BOONSERM PREMTHADA

Within the Ban Ta Klang village of Thailand, humans and elephants have lived side-by-side for generations as part of the Kuy tradition. As many elephants and their caretakers, have left for the city in search of work, the hope is to bring them back home to the village, maintaining this culture. With the need to accommodate the arrival of hundreds of people and elephants, this project looks to create a new form of collective housing for the next generation.

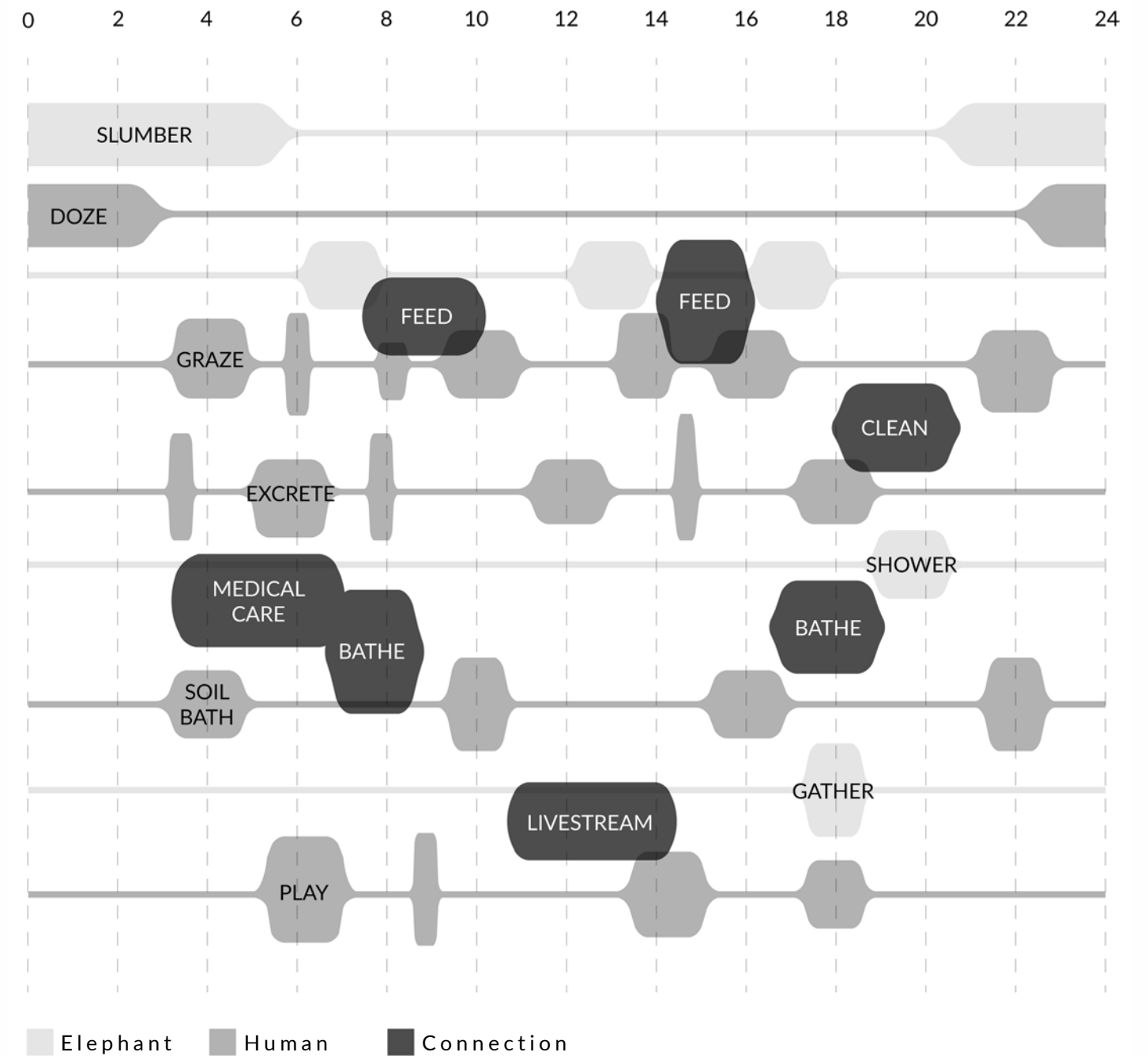




### KUY HOUSE

In the existing Kuy house, an elevated structure contains the bedroom located at the center of the house. The surrounding area becomes a living room and a reception space for guests while the kitchen remains exterior. Separate elephant houses are built within the land area of the mahout where the elephants spend most of their day.

Both the Kuy house and the elephant house rely on simple construction materials and local craftsmanship. Extensions are added to the home by extending the roof when families have the budget. Similarly, the elephant house is extended, adding a new structure with the addition of another elephant to the family.

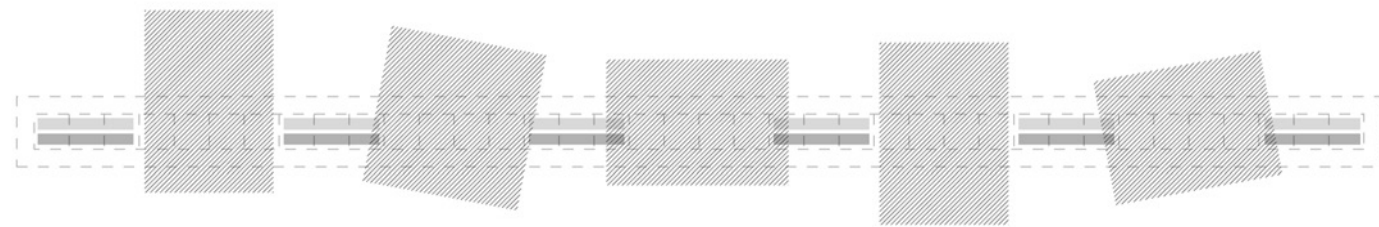


### PROGRAMS OF CONNECTION

Currently, the houses are confined to their individual properties, and within the properties themselves, the program of the elephant and the human often remain distinct. The interest then becomes the programs shared between the elephant and the human—the mahout programs of caring for these domesticated animals, the programs of connection.



Existing



2 Families  
(8 Elephants)

12 Families  
(48 Elephants)

Year 0

Year 3

■ Elephant ■ Human ■ Connection

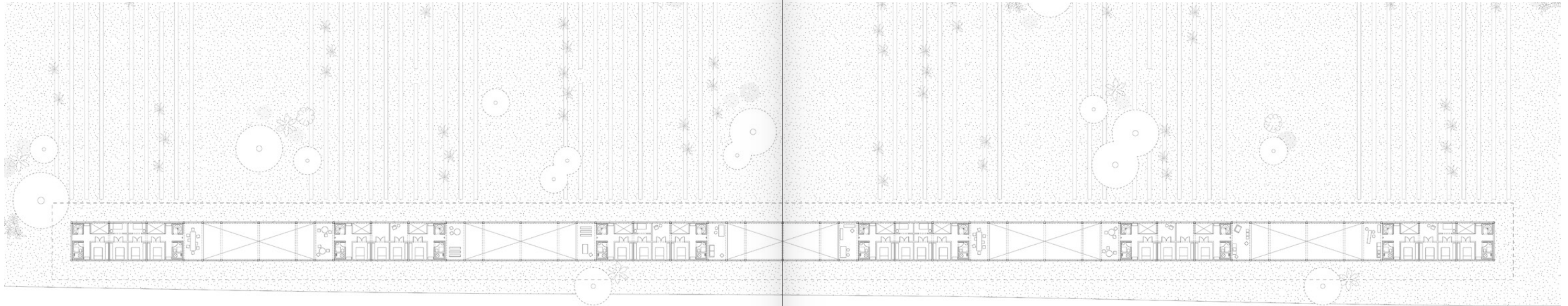
### EXTENSION

In addition to emphasizing the shared programs within a single-family unit, the new Kuy house combines several families to become social housing for people and elephants. It plays off the practice of extension employed at the current Kuy House, beginning with space for two families and their Napier plot, and is expanded linearly as more families arrive over time. The domestic is alternately bridged by areas of mahout programs, becoming the spaces of connection not only in program but also form. The consolidation of program through the linear form challenges the current centrality of the human and shifts the previous model of individual-oriented extension to one of extending together.

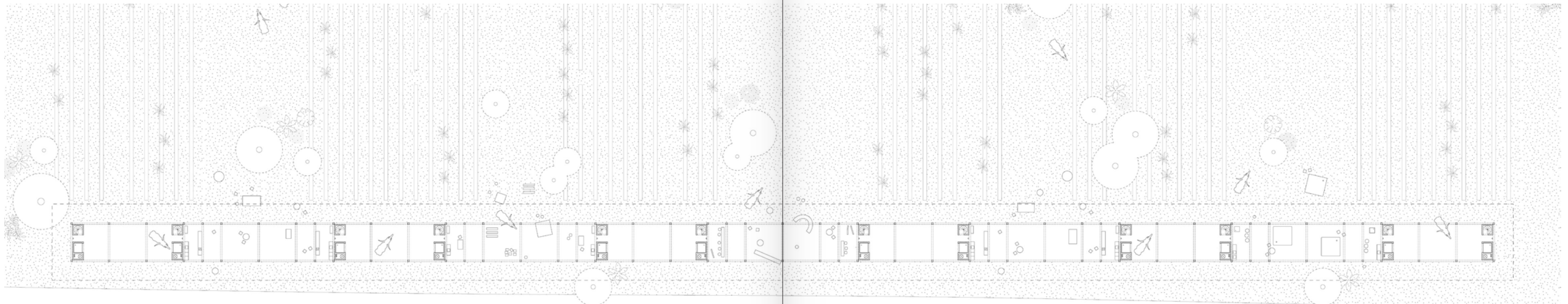


250 500 1000'

Master Plan

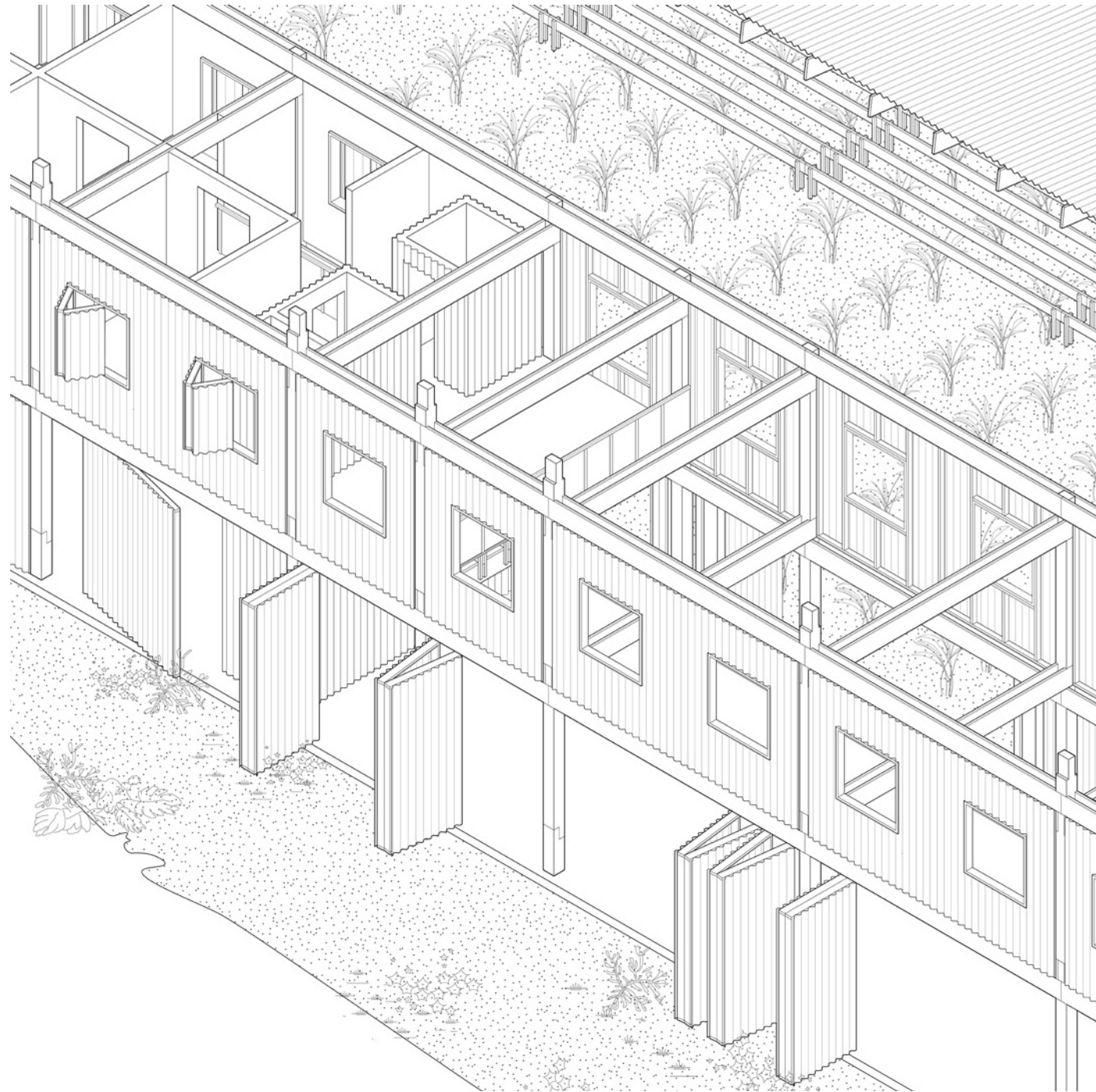


Second Level



25 50 100'

Ground Level



### KUY HOUSE RECONFIGURED

Within the new Kuy house, the bedroom remains central but is expanded in height to allow for an elephant to sleep below and roam between the enlarged structure. Concrete cores bookend the domestic spaces, containing the circulation and service spaces. The flexible double-height communal areas plug into the cores, connecting to the homes and enabling them to connect together.

The roof of the Kuy house and the elephant house become one overhanging roof—a visual symbol of the merging of these two houses while also defining space outside of the programmed area for interaction and shade for the elephants. Adjacent to the house, each family is allotted one acre to grow food for their elephants that infill the perimeter of the site.



Communal Kitchen

### COMMUNAL CONNECTION

This communal approach benefits both the human and the elephant, as it replicates the herd structure of elephants in the wild providing socialization critical to their well-being, and it enables the sharing among mahouts of the vast resources and labor required to care for an 8-ton animal.

Additionally, the communal recalls the generational nature of the mahout-hood. As a practice passed down within the family for hundreds of years, the knowledge of caring for elephants comes often from passed-down stories and one-on-one training. Broadening the family structure through a communal form of living allows for an increased exchange of expertise between different families and generations, improving the practices of care.

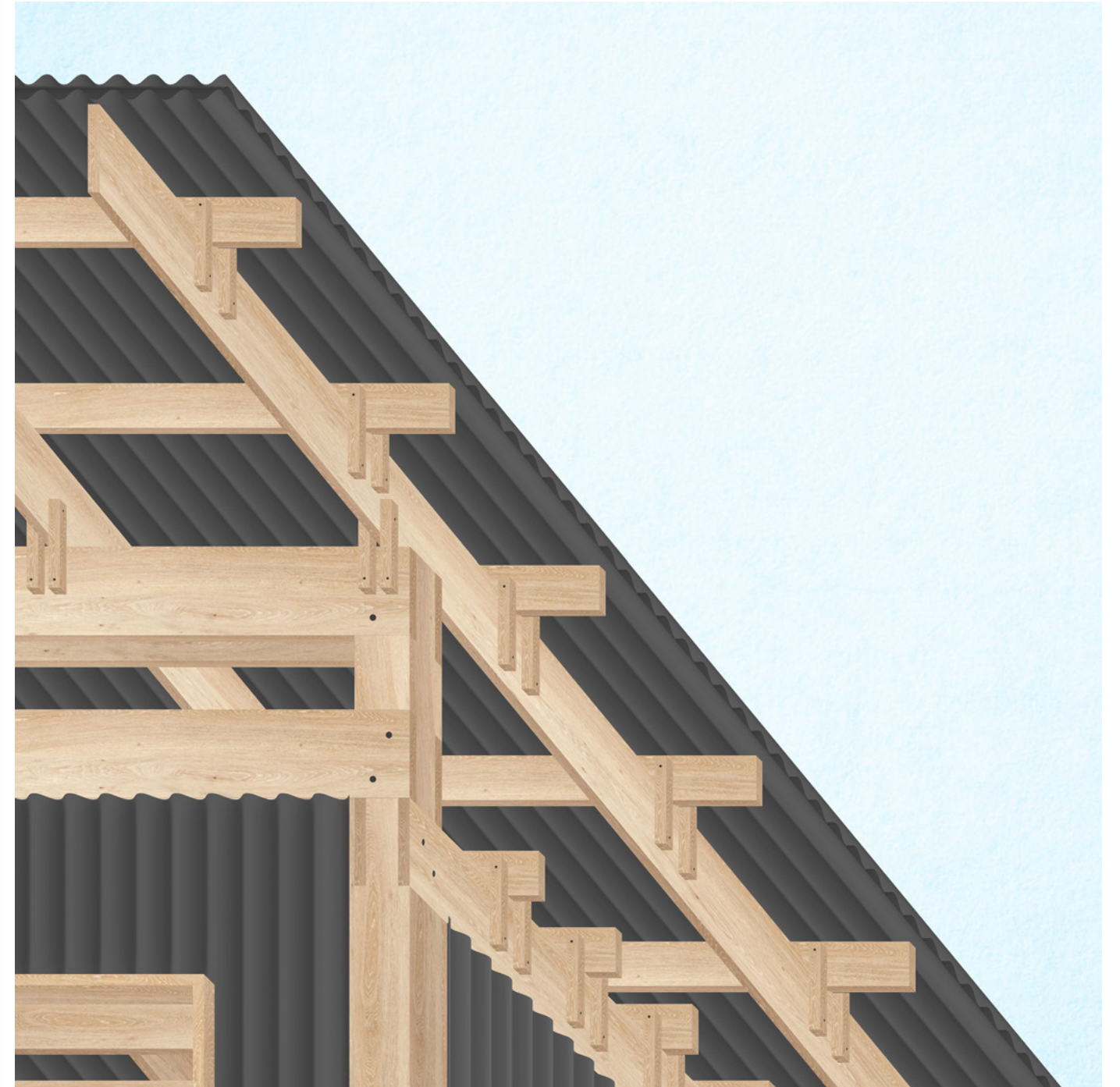




Housing Interior



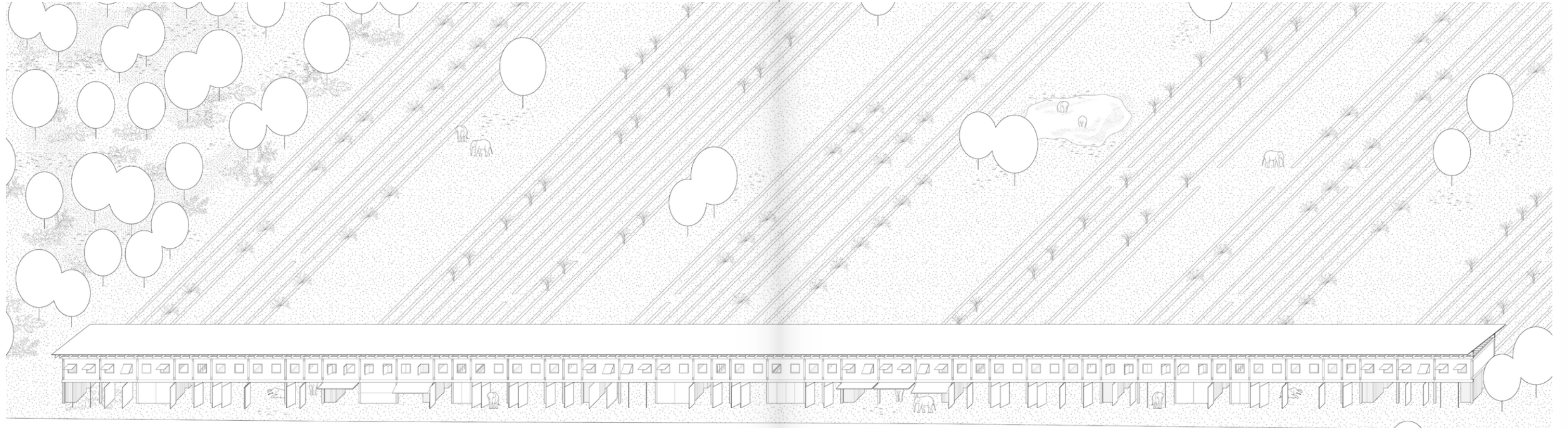
Napier Plot



#### LOCAL CONSTRUCTION METHODS

The main structure recycles currently in-use materials such as dimensions lumber, corrugated zinc cladding, and form-cast concrete. Following the notion of extension, these existing materials are mixed with new joinery techniques to allow for longer and taller spans.

Furthermore, the adaptability of the communal space allowed by the operable partitions and open spans follow current practices of appropriating program and materials through multifunctional areas and flexible boundaries. The combination of these construction methods and adaptability enables the families to both construct their own space and continue to modify it as it is used.



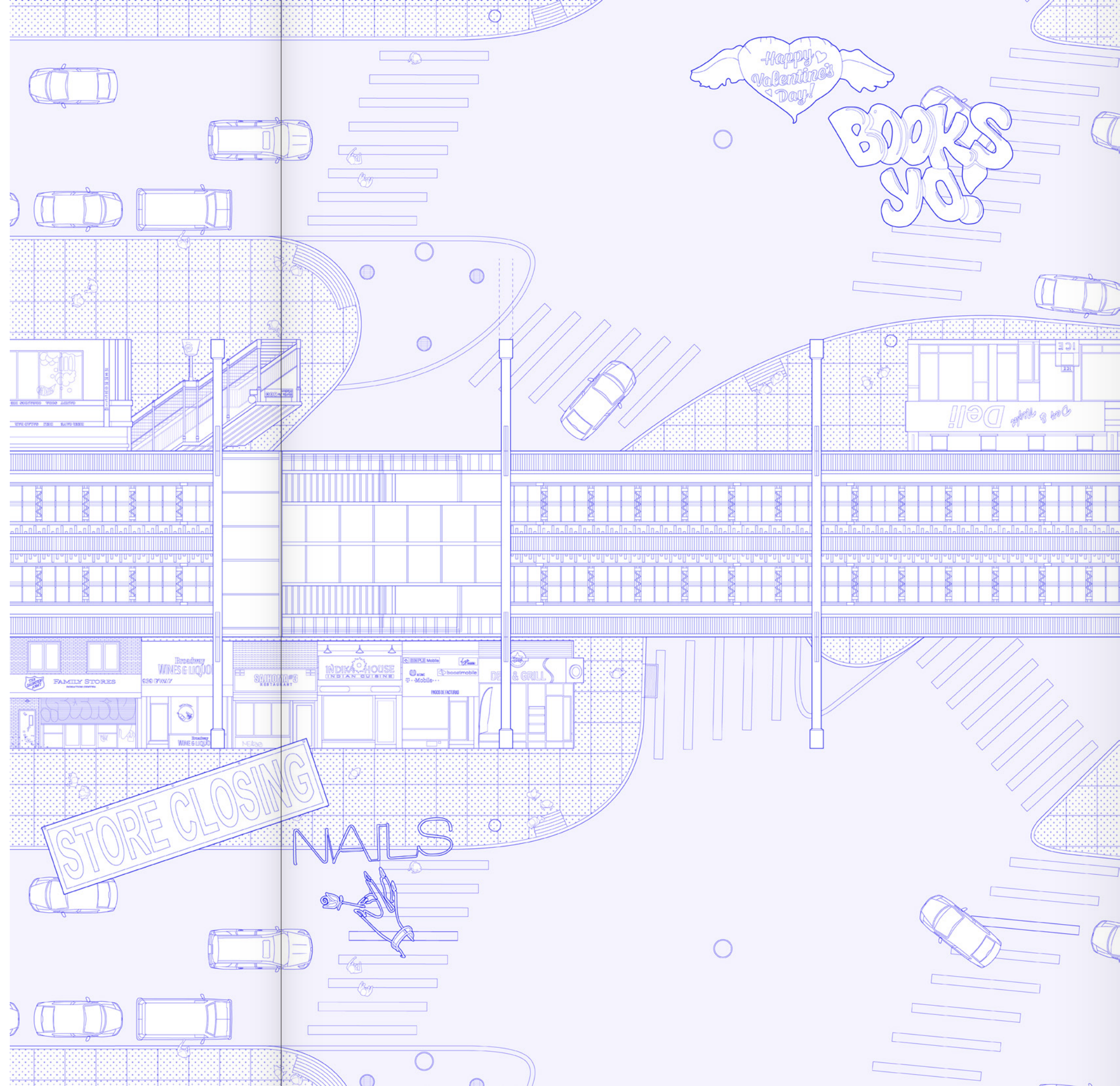
06 SPECTACULAR CITY  
NEW YORK + BROOKLYN, NY

POWER TOOLS  
SPRING 2022  
CRITICS LEXI TSIEN  
+ JELISA BLUMBERG  
WITH EMMA SUMROW  
+ ZOONA AAMIR

This series of visual representations seek to document urban forms, artifacts, and spatial practices through traditional and experimental methods with the goal of legitimizing spectacular forms of living.

SIDEWALK CITY: MYRTLE +  
BROADWAY, BROOKLYN

The unrolled plan and elevations illustrate the interconnected and disorienting relationship between the street, facade, and subway above; as well as the language of the site that seeks to stand out within this space from the neon signs to the graffiti as they cross the boundaries between facade and sidewalk.





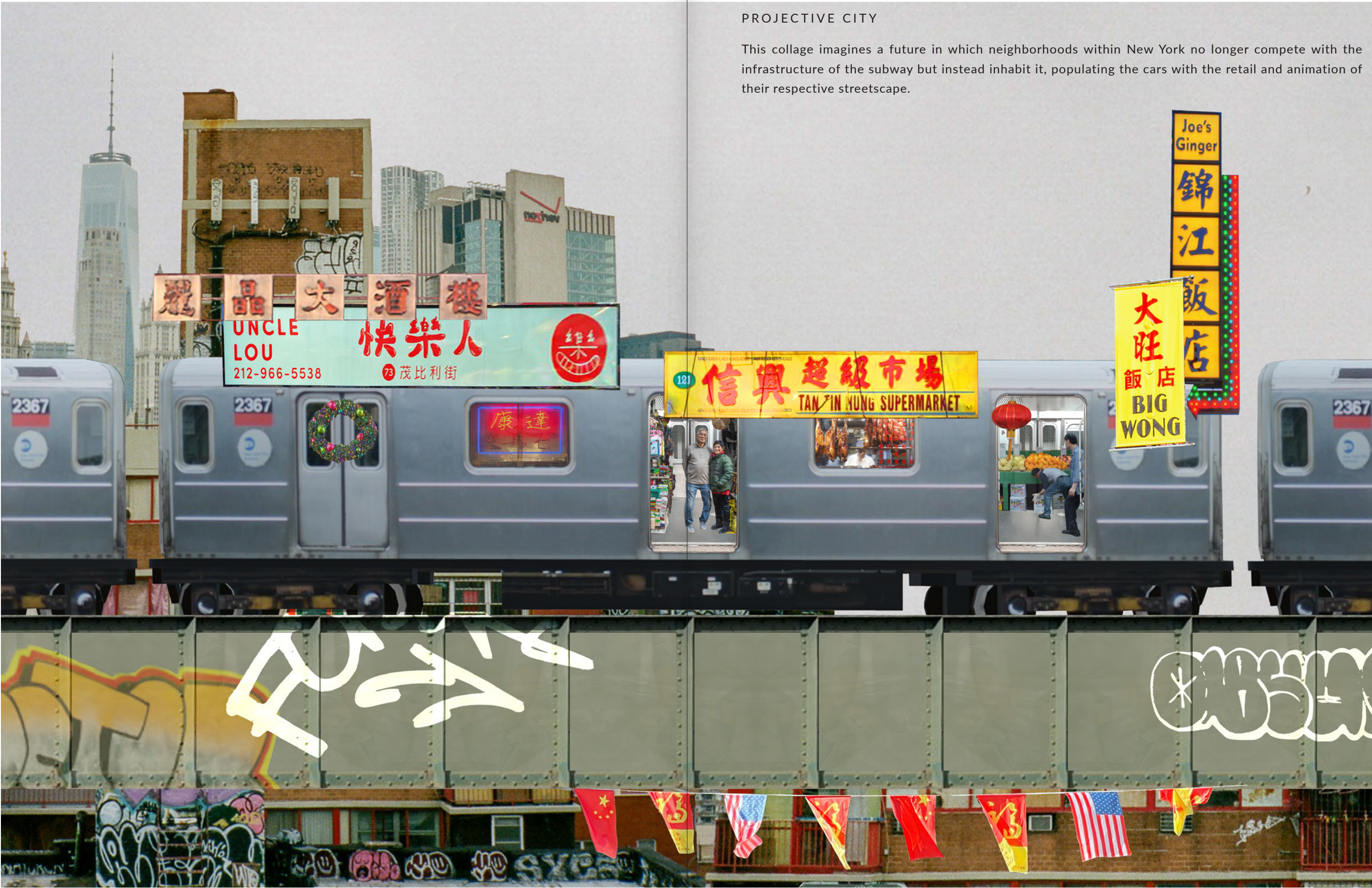
#### MODEL CITY: EAST BROADWAY, CHINATOWN

The character of the mall is defined by its exterior, as the traditional commerce of the shopping center transitions towards the streetscape, leaving the interior a ghostly representation of its prior inhabitation.



PROJECTIVE CITY

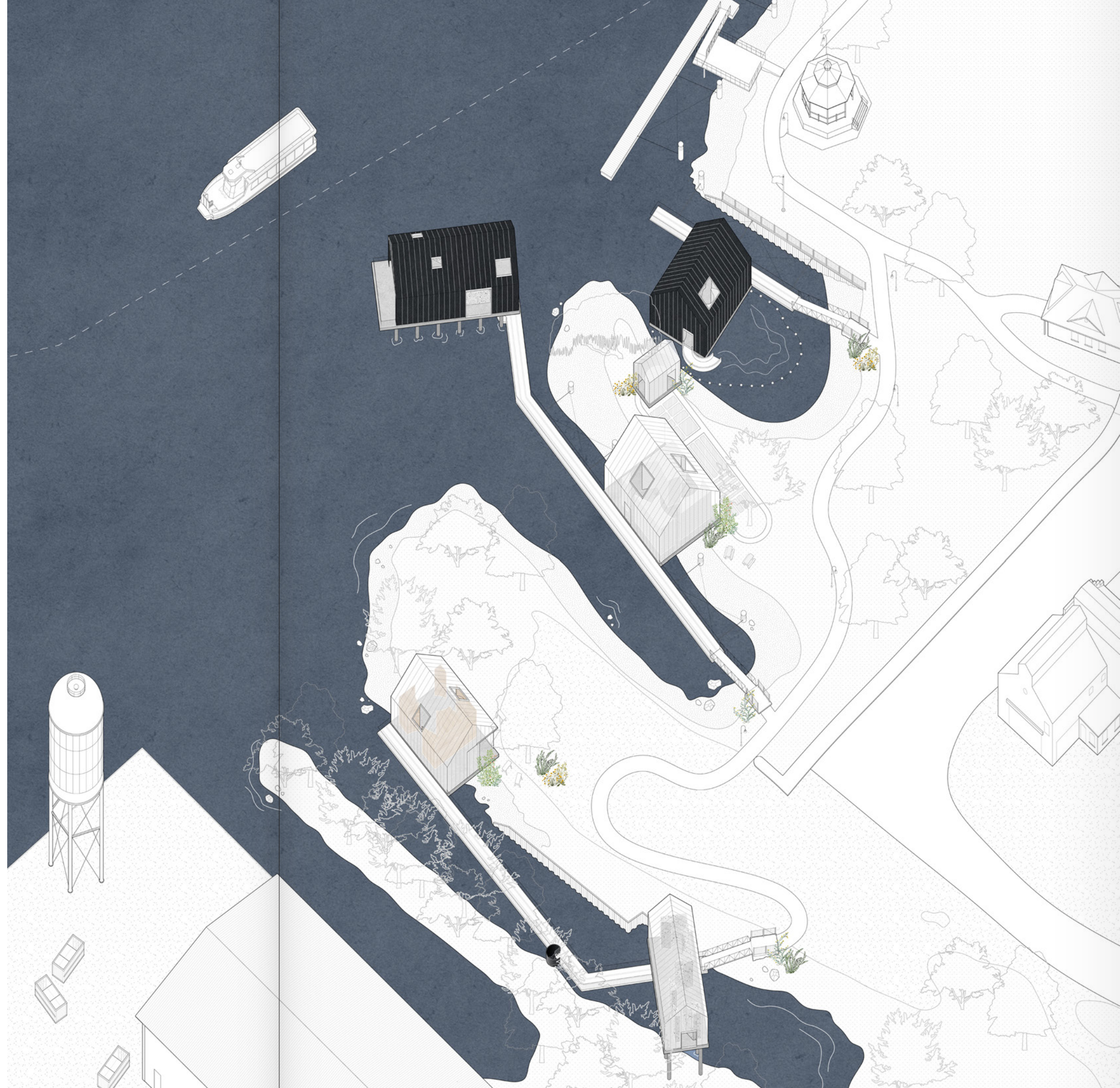
This collage imagines a future in which neighborhoods within New York no longer compete with the infrastructure of the subway but instead inhabit it, populating the cars with the retail and animation of their respective streetscape.

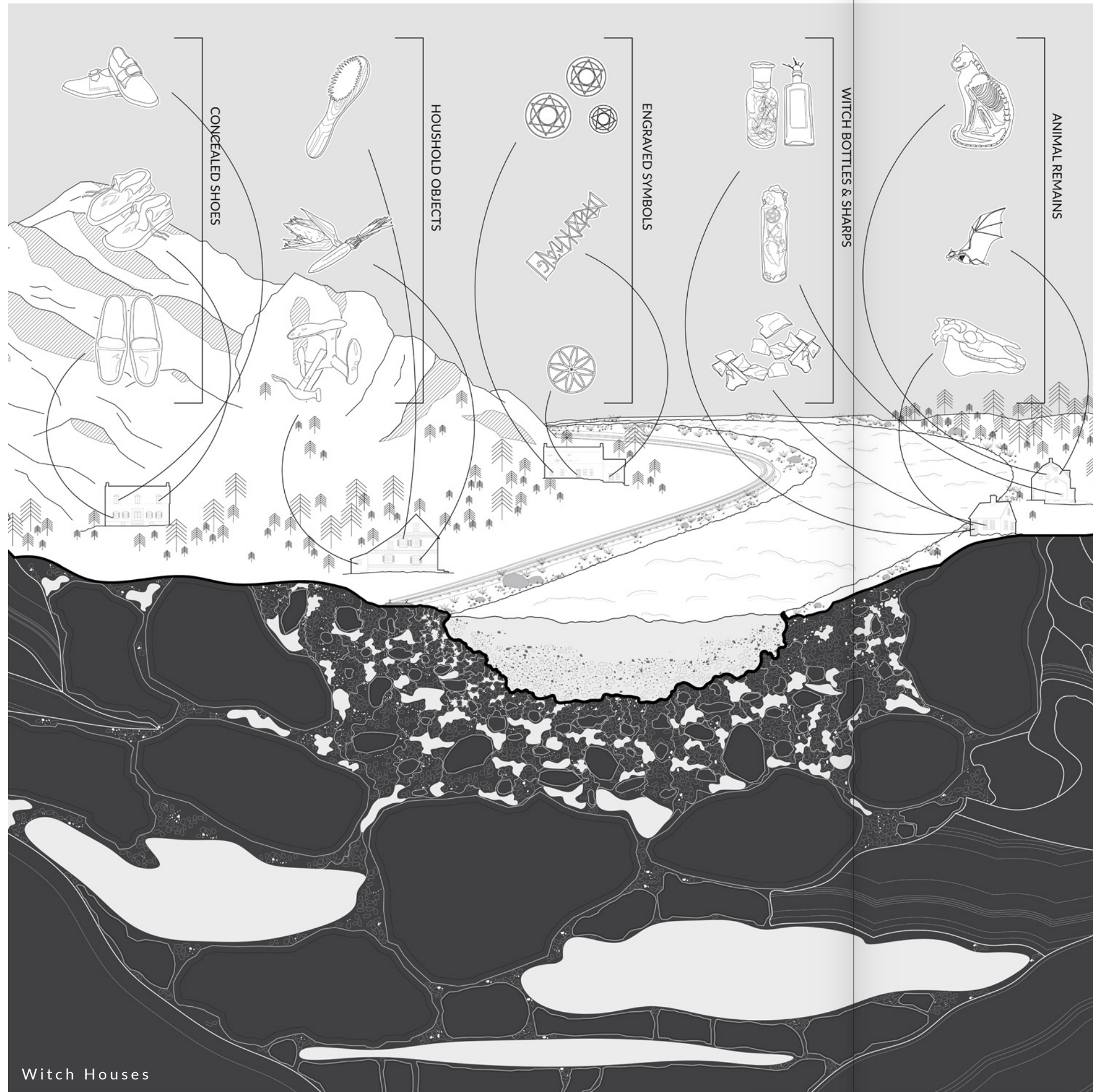


07 LIBRARY OF CARE  
HUDSON, NY

ADVANCED VI  
SPRING 2022  
CRITIC ALESSANDRO ORSINI  
WITH AUDREY DANDENAULT

This project investigates domestic Rituals in its proposal of a Library of Care as a Commons. Inspired by Dolores Heyden's *The Grand Domestic Revolution*, the project reveals the relationships between labor and gender, concealment and utility, and, ultimately, Rituals and Care.





## APOTROPAIC PRACTICES OF THE HUDSON VALLEY

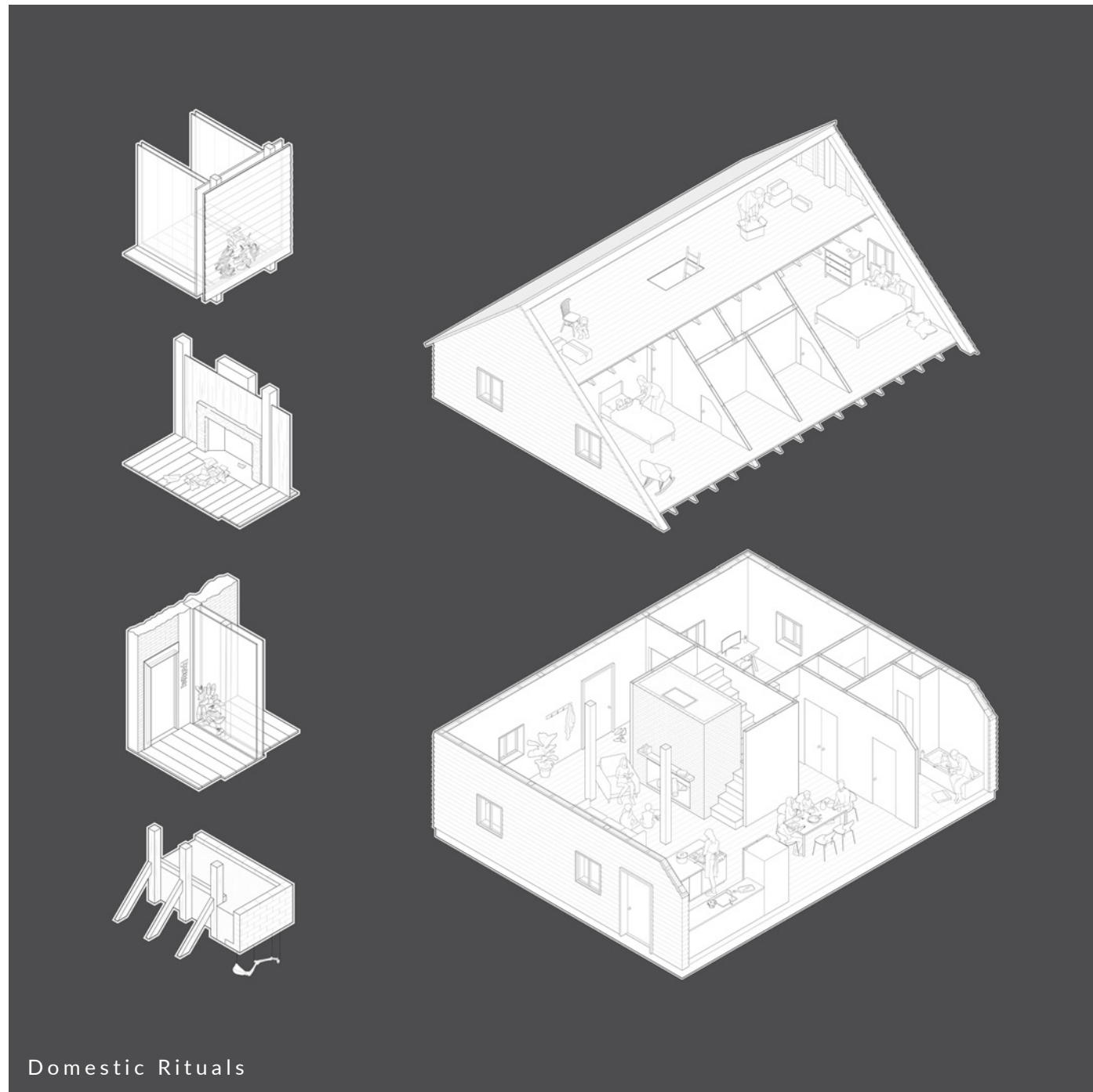
Research into the context of Hudson Valley uncovers the “Witch Houses” of Colonial New England. These houses are defined by the presence of apotropaic concealment, a ritual of homemade magic in which the inhabitants of the home place symbolic objects and inscriptions within and around its boundaries.

These concealments, intended to protect the household from supernatural attacks, occupied points of entry and liminal spaces from fireplaces and windows to stairwells and attics. These artifacts operated as a practice of Care, defining the boundary between private and public, the familiar and the unknown, and safety and potential danger.

While much of the research around these objects is speculative, they are believed to be associated with the woman of the home, placed by Her. As the home was regarded as the woman’s sphere, placing these objects protected this domain and, in effect, protected her domestic role within Puritan society.

In their intersection of domesticity and religion, these magico-religious objects form a material culture of Ritual, of Care, and confront concepts of spatial and community organization around gender roles, the institution of the family, and the adaptation of ritual practices within the domestic.

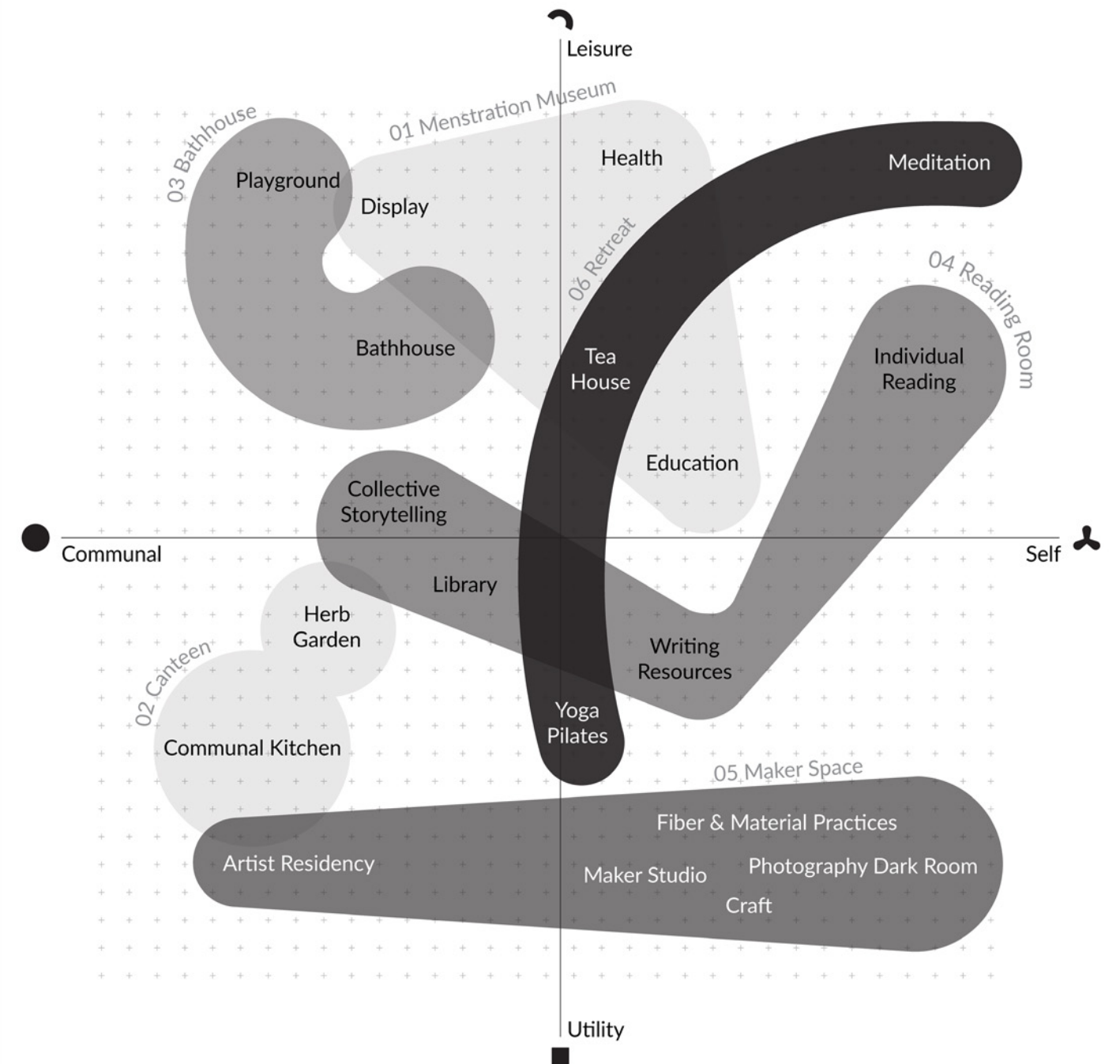




## RITUALS + CARE

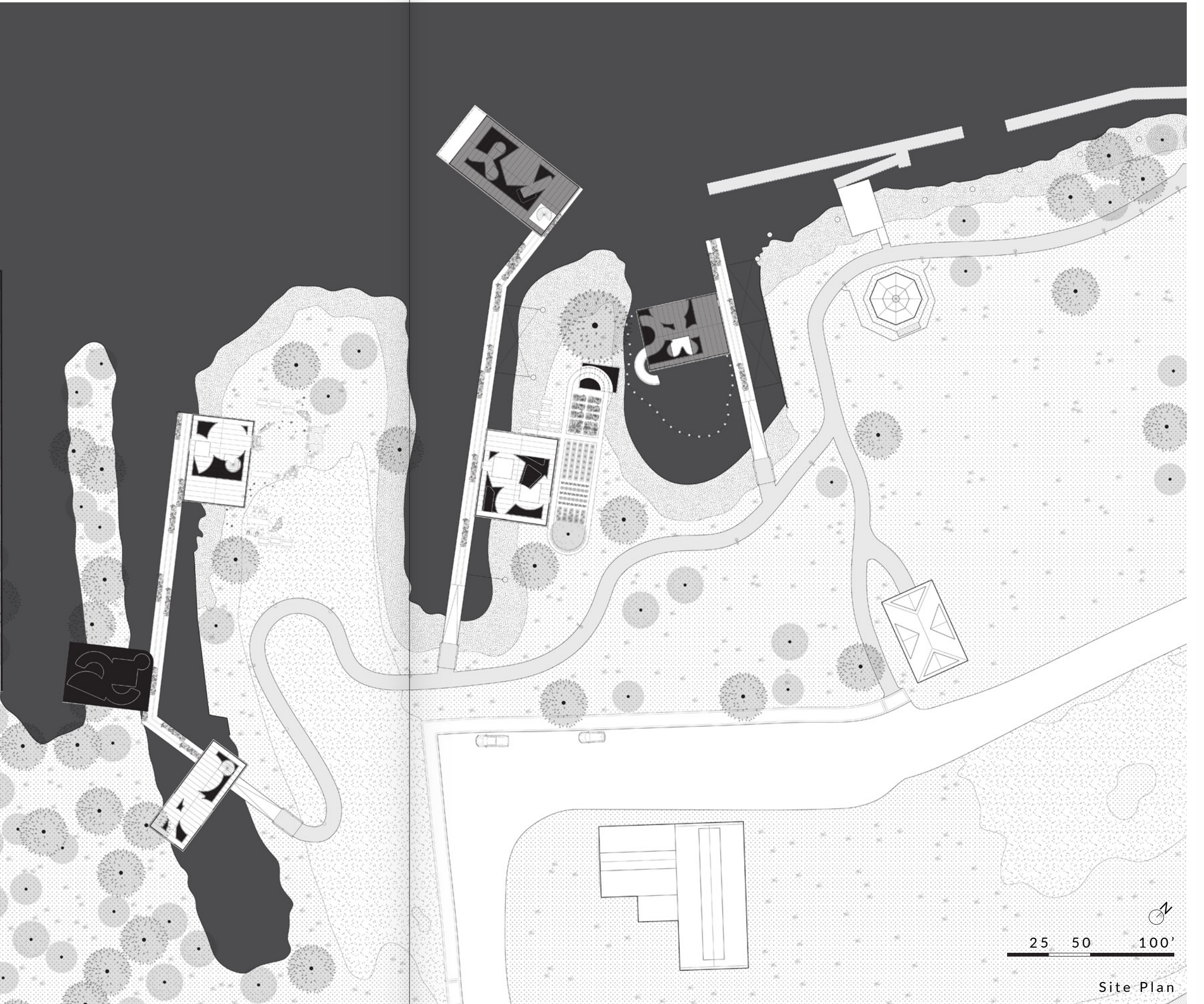
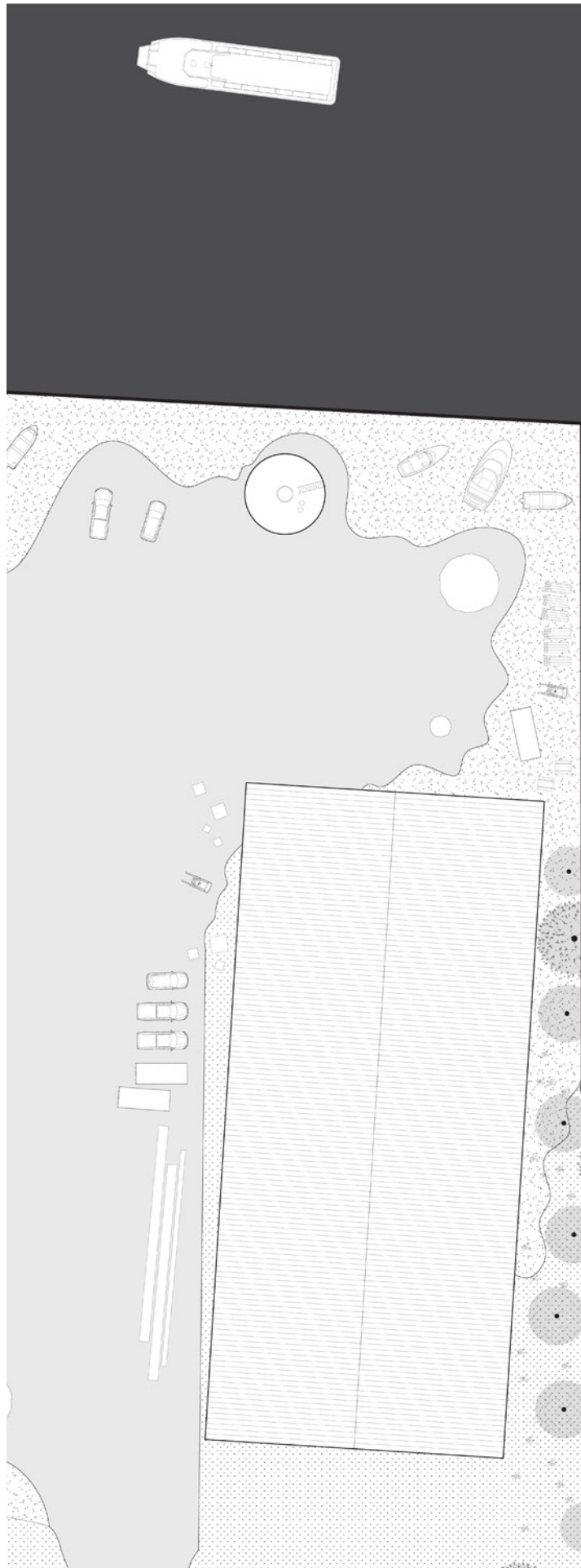
Rituals of the nuclear family home—cooking, cleaning, bedtime, bathtime, and family time—reveal the domestic activities conventionally relegated to the female figure of the household in relation to caring for the home and its members. In furthering the connection between notions of Ritual and Care, the programmatic principles of this proposal look to bring these domestic rituals into the Commons, into the public realm.

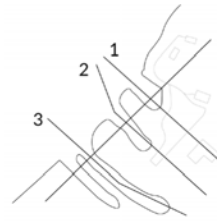
Rendering this typically invisible labor communal flips the narrative of domestic work and suggests a space outside of the heteronormative labor exchange. If these activities were previously performed in the isolated context of the single-family home, they are now shared, collective, and common.



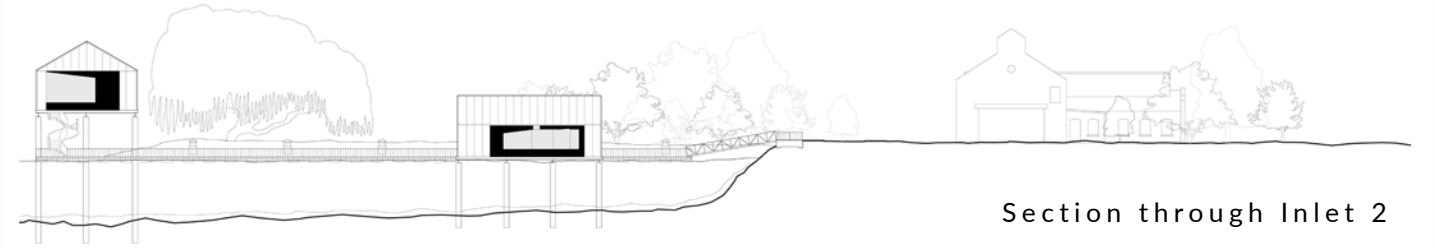
## LIBRARY OF CARE

Within the project, various practices of Care within the home—from cooking to education to craft—unite to create the different programmatic departments of a “Library of Care.” Each department serves its own purpose and identity, encompassing different resources and possible activities.

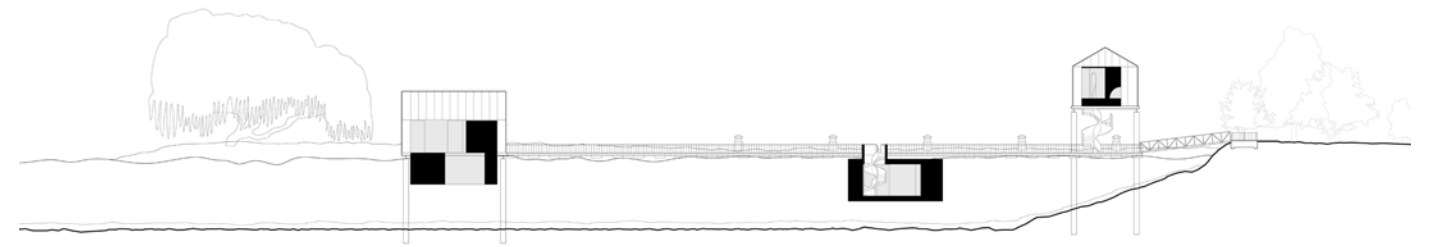




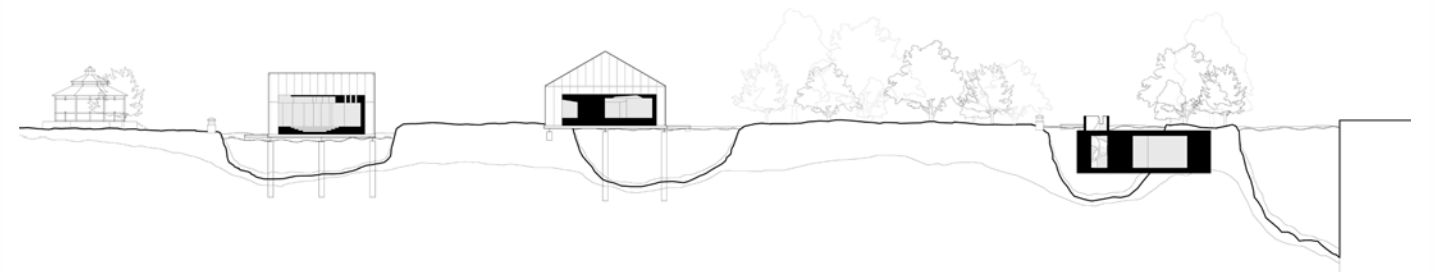
Section through Inlet 1



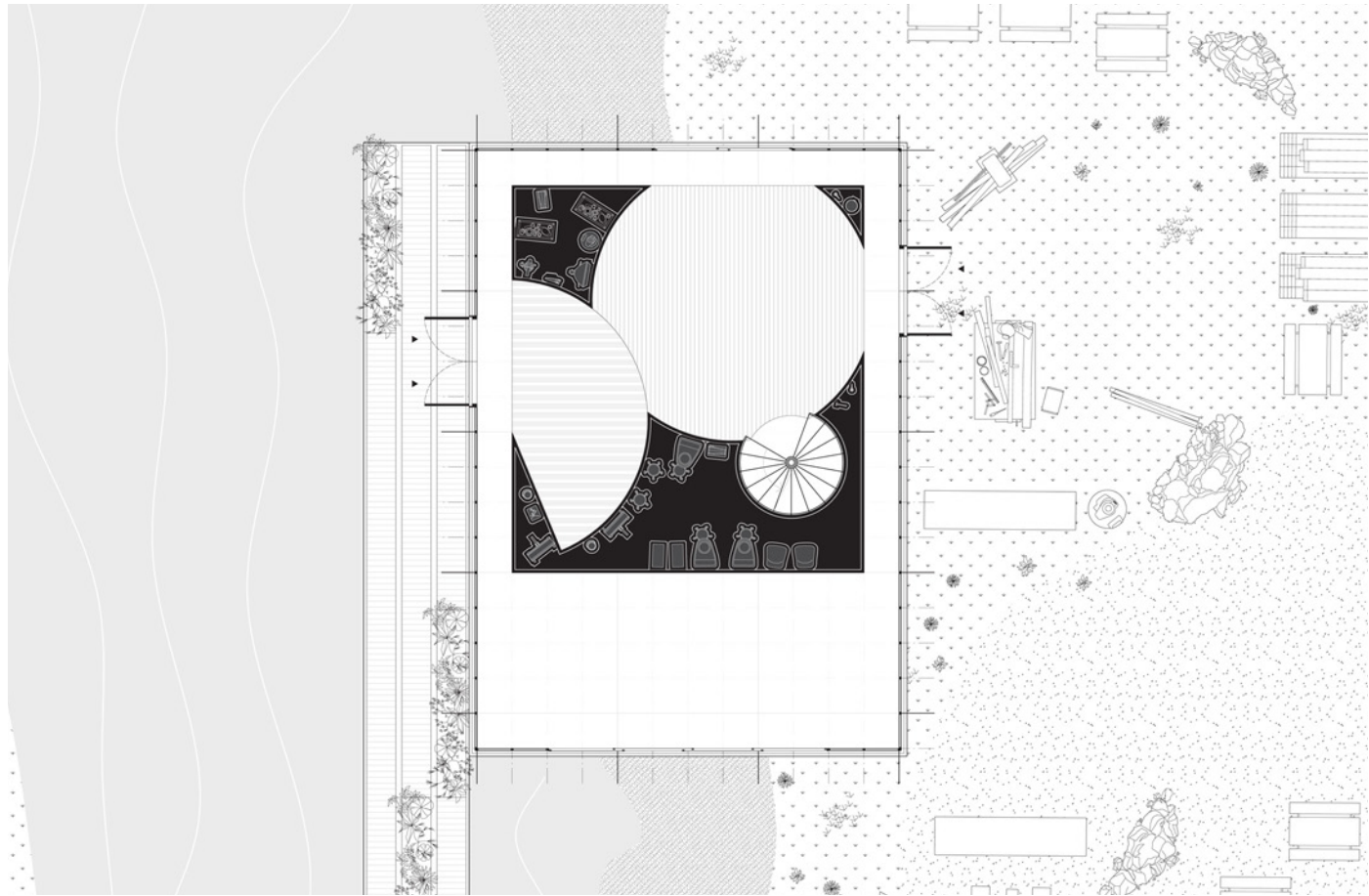
Section through Inlet 2



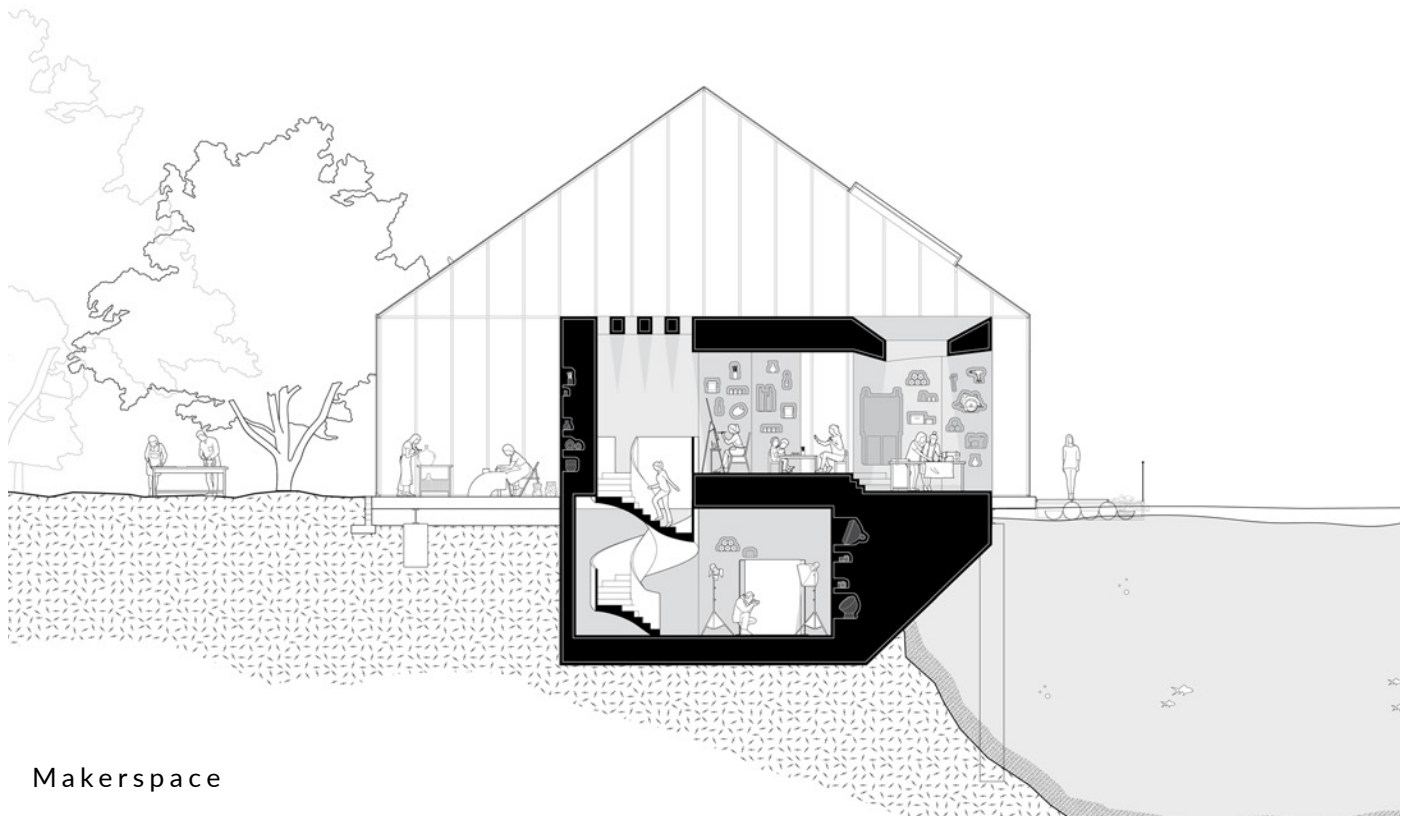
Section through Inlet 3



Cross Section through Inlets



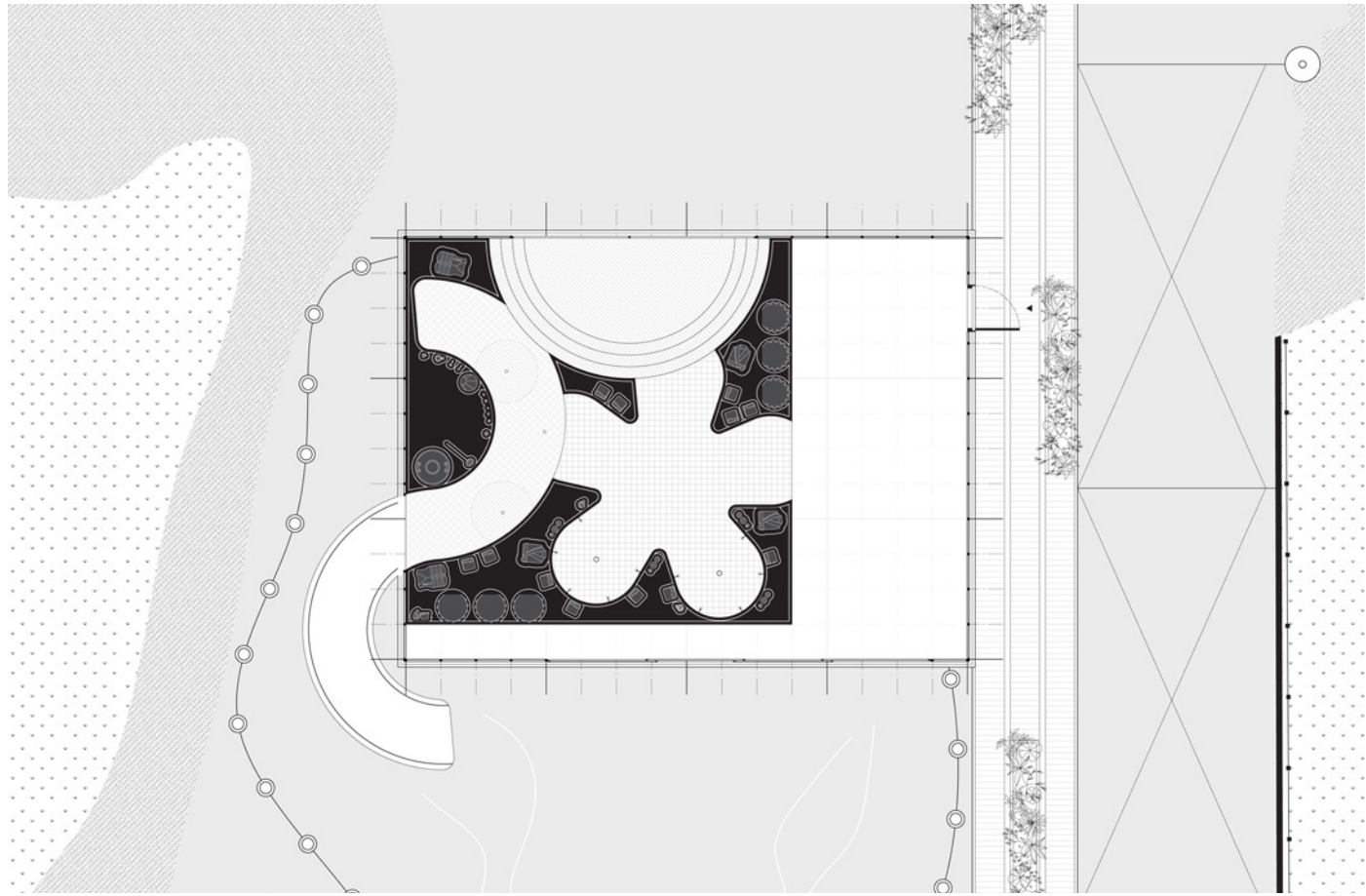
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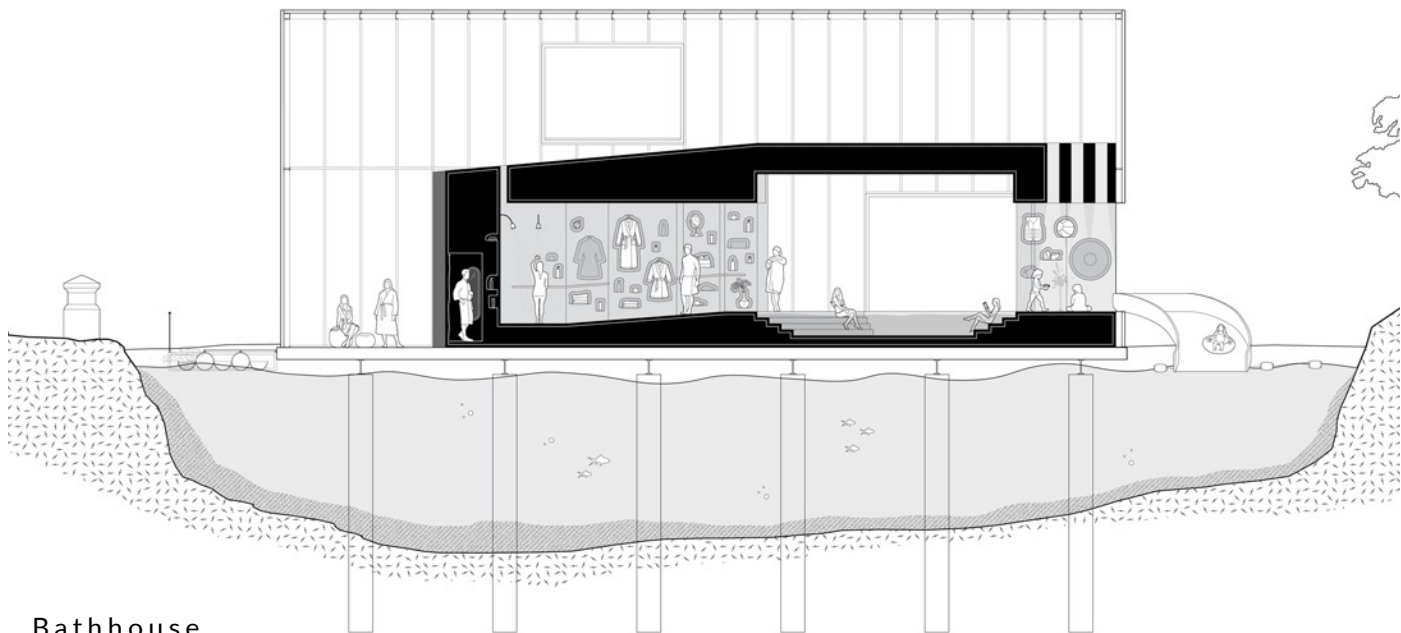
Makerspace



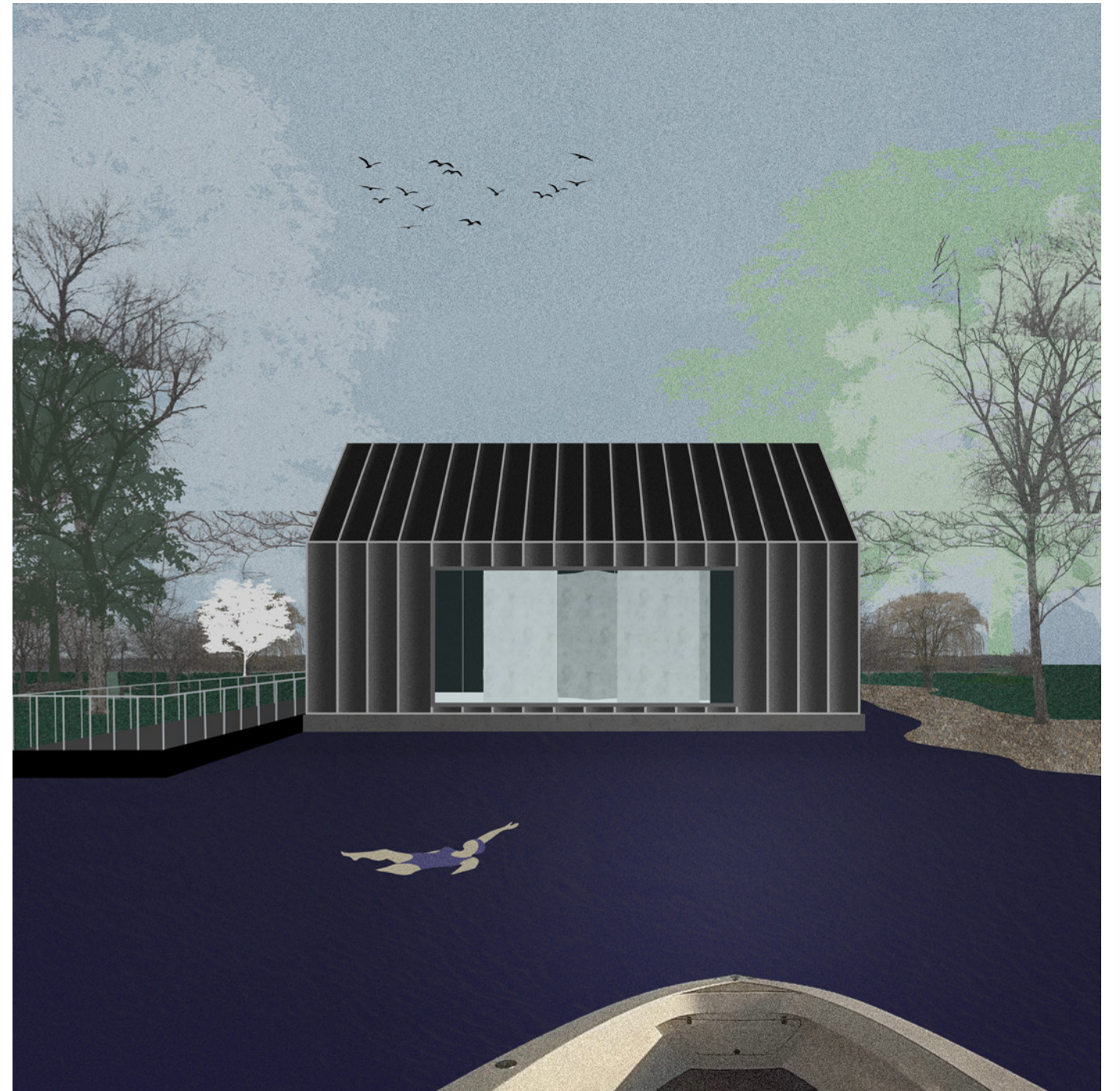
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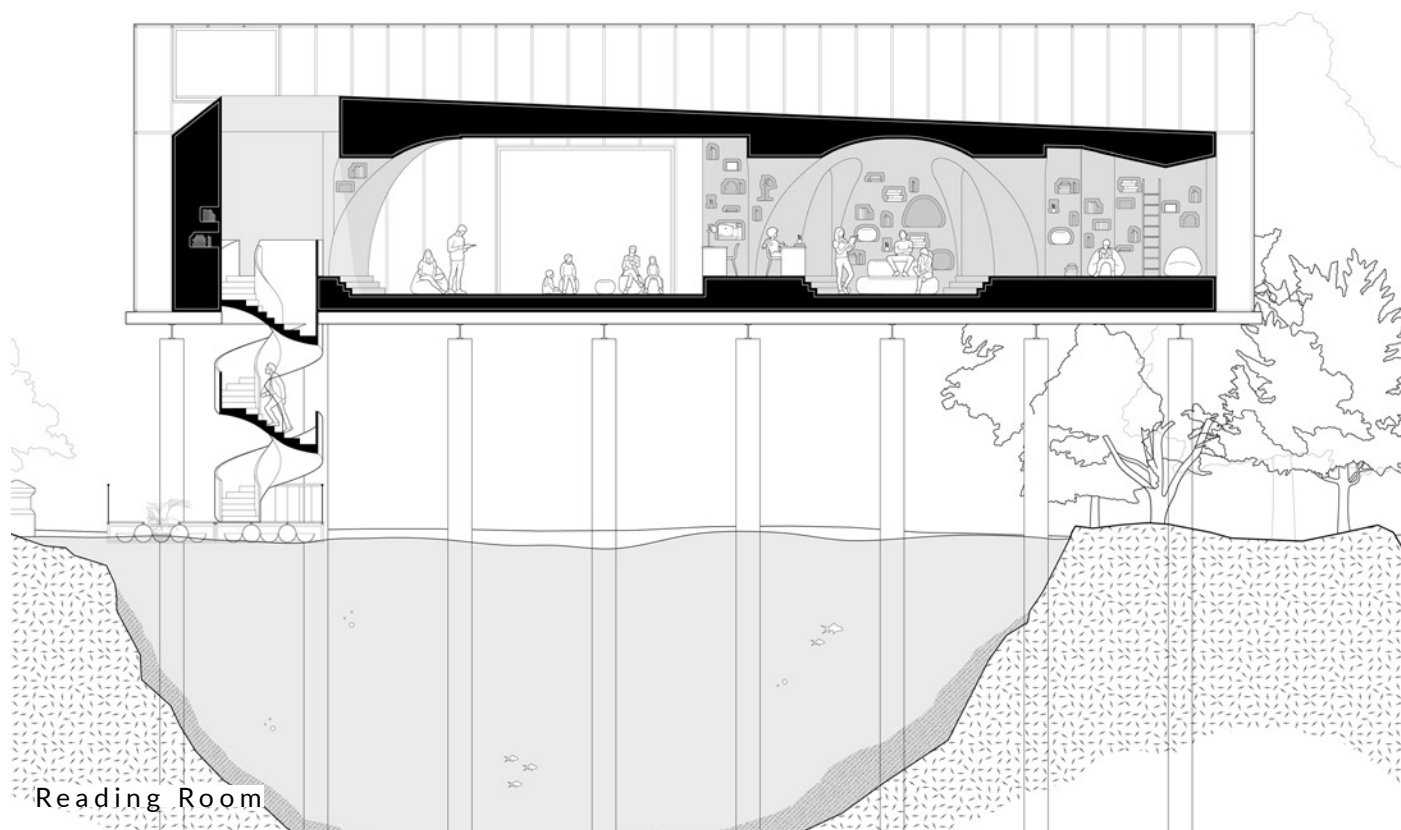
Bathhouse



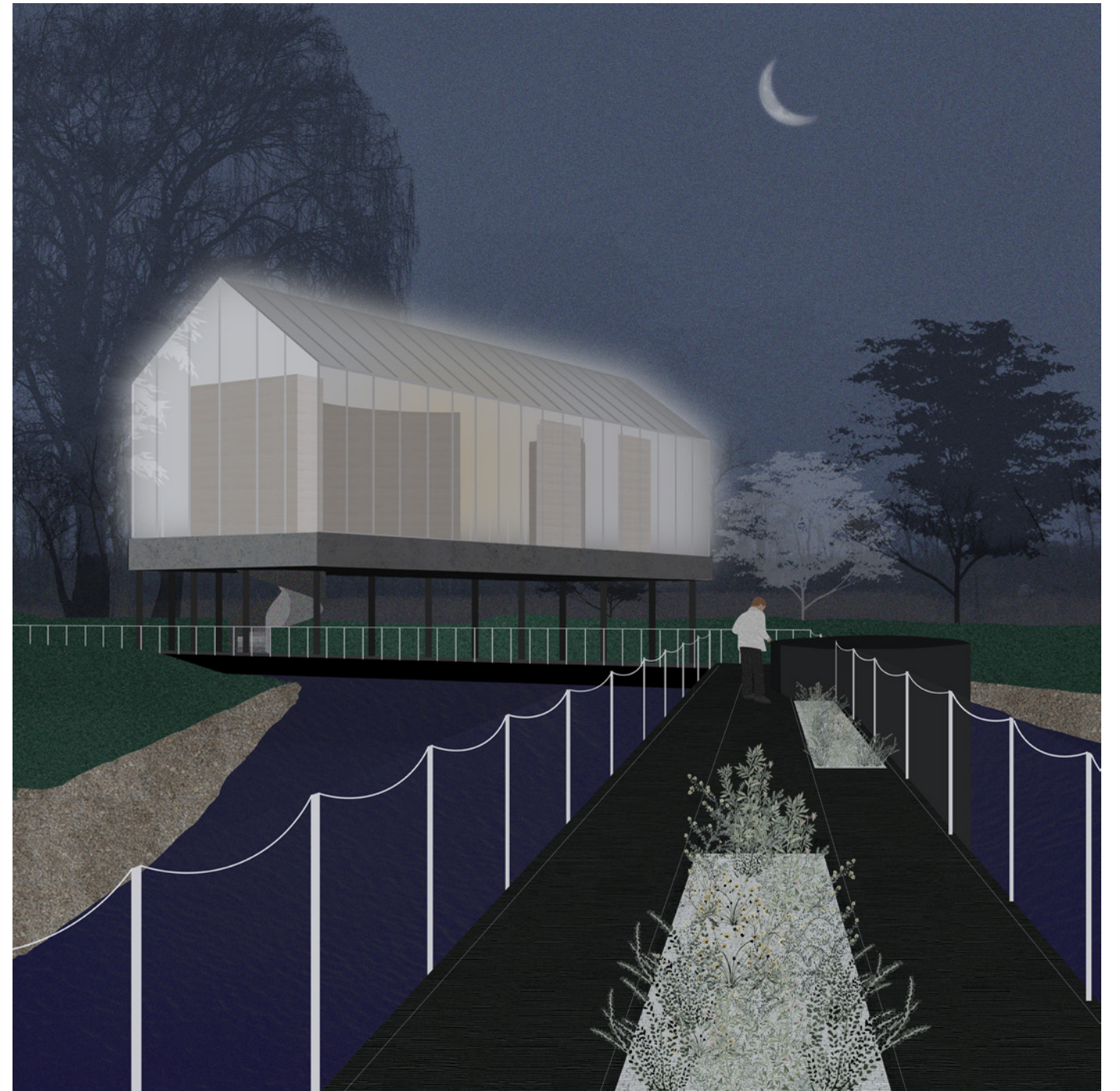
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74



Reading Room



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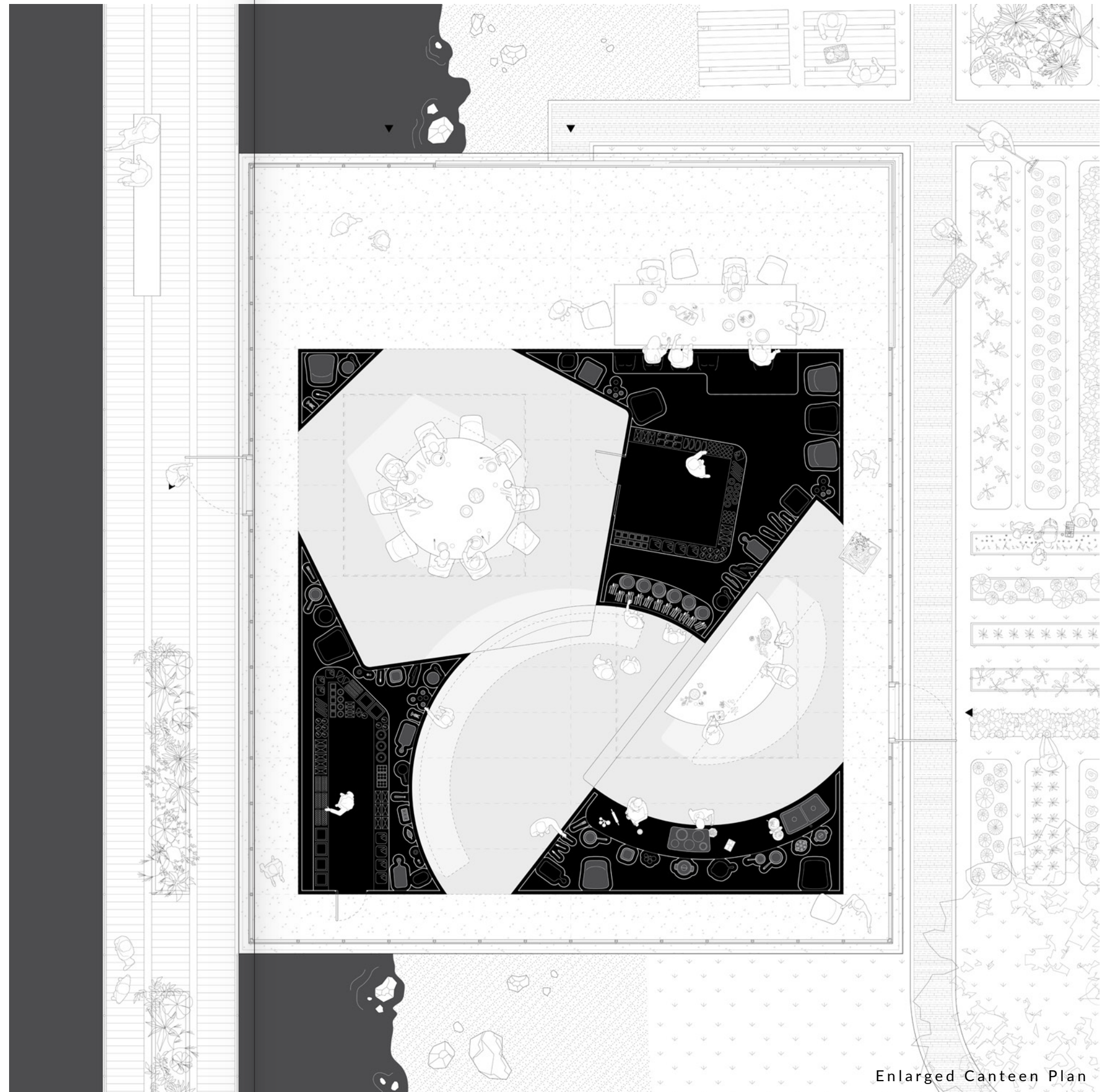




## POCHÉ

Looking to precedent examples and issues of *poché* with the distinction and complementarity between served and service spaces, the proposal brings to light the question of the hidden, of the concealed. In the proposal, the wall serves as a container allowing for the separation of each void of space from others, participating in the programmatic and spatial definition of the room as it is manipulated—as it is thickened, hollowed, and pocketed. For each proposed Department of Care, an inventory of related objects is imprinted into the *poché*, sculpting the forms of furniture, tools, and materials into its profile. The accumulation, retrieval, and employment of these objects enable the program within the voided spaces.

This proposal explores the relationship between the *poché* and concealment, between walls and utility, in reciprocity with historical apotropaic practices. In the accumulation of these objects of domestic rituals, “The Library of Care” positions itself as both a space of collective domesticity and a repository of items.



Enlarged Canteen Plan



