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Daniel Lin

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Another Milstein Hall

by

Daniel(Ping-Ling) Lin

Advised by Benjamin Leslie Farnsworth
in committee with Mark Linder and Kyle James Miller

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Syracuse University
School of Architecture
Another Milstein Hall

* A certain Chinese encyclopedia wrote: Animal are divided into: (a) belonging to the emperor (b) embalmed (c) tame (d) sucking pig (e) sirens (f) fabulous (g) stray dogs (h) included in the present classification (i) frenzied (j) innumerable (k) drawn with a very fine camelhair brush (l) et cetera (m) having just broken the water pitcher (n) that from a long way off look like flies. — Jorge Louis Borges

Jorge Louis Borges’ list of animals supposedly drawn from his fictional Chinese Encyclopedia the Celestial Emporium of Benevolent Knowledge, highlights the potent absurdities and lacunae to be identified in any taxonomic system.

This thesis speculates that architectural form-making flows not only from geometric or programmatic precepts but also from an ever fluctuating understanding of part-to-part relationships that resists any easy attempts at categorization. Following the historical precedent set by OMA’s Milstein Hall this thesis investigates Rem Koolhaas’ formal, programmatic and rhetorical transgressions to reveal the slippery nature of the relationship between form and content in architecture.

This thesis speculates on the contingencies inherent in such slipperiness to arrive at another Milstein Hall.
Milstein Hall entered the “apparent warfare between blob and box” in contemporary architecture, and that he was “trying to short-circuit that dialectic.”

- RemKool Haas, 2006
Milstein Hall introduces the inside with new linkages and an intricate section that unleash dynamic flows and the usages of space
Slippage

The slippage conditions have already happened in this building between form and programs. It occurs while programs are hybridized together through the manipulation of forms.
Diagram illustrates the dome has been used up to collaborate with other architecture components. It could be read as the ceiling of the underground level, while it can also be read as part of the circulation system that interlock with stairs.
Diagram shows how the part-to-part relationship is manipulated through forms. For instance, the bridge is not just a connecting object here but it can be read as a hidden Mezzanine between studio space and the critique space.
Rem’s understanding of form is through questioning programmatic relationships and then hybridizing them. It allows Rem to create confluent elements and resulting unconventional usage of spaces. These are the confluent elements that was discovered through the study of Milstein Hall. There are 6 of them. Each of them result from a fusion with two or more traditional elements. (see diagram on the right)
Windome

Exists within the region of a dome and windows. It physically located within the boundary of the window in Milstein Hall. To go there you have to depart from both dome and windows. It embraces the quality of the window frame thus becoming tectonic and transparent. You should also aware its elevated surface form that gained from the dome makes it wavy. The Windome is a place where in both vertical and horizontal separations happen.

A hidden Mezzanine exists between the Lobby and continues to grow up to the surface where bridge is located. The bridge is considered a surface with thickness existing between the studio space and the critique space.

For those who pass staircase without entering, they discover "scars" that separate the bridge and stairs. It is another thing for those who walk on it, where the scar disappear but a stitched continuous surface that bends has revealed. It connects not only vertically from the critique space to studio on the second floor but also horizontally that links auditorium to the lobby.

Auditome is bred from the auditorium and dome of Milstein Hall. It spreads both upward to the studio space and down to the auditorium wall (lecture space). The Auditome is convinced as a connecting structure that subverts the notion of floors where the steps and seats are interwoven into the surface.

A simple uplifting of the ground surface that connects the upper and lower floors has been carved out vertically on both ends to make rooms for stairs to grow from. The united whole become a collage of the two. If you cut it in section, the upper profile line represents a lower resolution, contains a series of grids with a minimum 7"x11" dimension. The other is smooth with no vertical breaks.

"Wall-like" belt that not only separates the interior and the exterior, but also divorces visual connection between upper and lower level floor.
This project implements a different method of form making compared to Rem. Program is Rem’s driver for his form making. For me, I’m interested the result of that. I decided to work with the mutations of these forms to further their slippery conditions. I’m not engaging with the programmatic sequences because OMA has set that table up for me.

Burroughs’s cut-up technique was implemented to further the manipulation of form of these compounded elements. Since the cut-up technique allows paragraphs to be broken apart, mixed and recombined, it perverts the textual practice and starts to distort the syntax among the texts. The act of rearranging these texts becomes a divergent source for further variations of form.
He dropped the photo into a bureau drawer
smell of ash
rising from the typewriter
a black silver sky of broken film.
Wasn't anything to say. Mr. Brandy.
Mr. Martin stood there
on dead stars heavy with his
dusty answer drew September
17, 1922 over New York
waves his hands sadly turn
them out: "Giving you my
two soldiers put away stop tralling
down a windy street explosions
star between us.

William S. Burroughs

"Been out here with the
animals of the village, Cap-
tain."
The old sun light in his
wrinkly face did
get far away then only a
white speck that seemed to
catch all the light left on a
hanging star and suddenly I lost
him. My film ends. Caught
in New York beneath animals of
the village the Piper pulled
down the sky.

William S. Burroughs
For those who pass without entering, they discover "scar" surfaces that separate the bridge and stairs. It is another story for those who walk on it, where the scar becomes a stitched continuous surface, reconnecting the two in a unique way. Opposite to the studio on the second floor, the lobby becomes a seamless space with no vertical breaks. The underside of the line is smooth, making it appear as a continuous surface that bends and connects not only vertically from the critique space to the studio on the second floor but also horizontally that links the two.
Window in ground level of Milstein Hall is read as a "wall-like" belt that not only separates the interior and the exterior, but also divorces visual connection between upper and lower level floor.

Auditome is bred from the auditorium and dome of Milstein Hall. It spreads both upward to the studio space and downward to the auditorium wall (lecture space). The Auditome is conceived as a connecting structure that subverts the notion of floors where the steps and seats are interwoven into the surface.

Windome exists within the region of a dome and windows. It is physically located within the boundary of the extruded window in Milstein Hall. To go there, you have to depart from the windows. Windome is perceived as a place where in both vertical and horizontal separations happens.
A simple uplifting of the ground surface connects the upper and lower floors. The dome has been carved out vertically on both ends to make rooms for the stairs to merge from. The united whole becomes a collage of the two. If you cut the dome in section, you can read the upper profile line of the dome as alternating vertical and horizontal lines. The underside of the line is smooth with no vertical breaks.

A hidden Mezzanine exists between the Lobby and continues to grow up to the surface where bridge is located. The bridge is considered a surface with thickness existing between the studio space and the critique space. For those who pass through without entering, they discover “scars” that separate the bridge and stairs. It is another thing for those who walk on it, where the scars disappear but a stitched continuous surface that bends has revealed. It has two axis, connects not only vertically from the critique space to the studio on the second floor but also horizontally that links the two areas.
Window in ground level of Milstein Hall is read as a "wall-like" belt that not only separates the interior and the exterior, but also divorces visual connection between upper and lower level floor. Auditome is bred from the auditorium and dome of Milstein Hall. It spreads both upward to the studio space and downward to the auditorium wall as a connecting structure subverts the notion of floors where the steps and seats are interwoven into the surface.

Windome exists within the region of a dome and windows. It physically located within the boundary of the extruded window in Milstein Hall. To go there you have to depart from the dome and windows. It embraces the quality of the window frame thus becoming tectonic and transparent. It succeeds in both vertical and horizontal separations.
New description for each compounded element. All the texts in there are recycled from the old one and then rearrange them in a different format.

By surgically choosing what to borrow and arrange them in a skillful way, the act of writing allows further ideas of thoughts to emerge, this offers an escape or reform of the content, and moves content to be in an instable state. The project embraces this instability to speculate Milstein Hall in a different lens. 6 reformed descriptions has drove 6 mutated Milstein Halls to emerge.
Window in ground level of Milstein Hall is read as a "wall-like" belt that not only separates the interior and the exterior, but also divorces visual connection between upper and lower level floor.

Auditome is bred from the auditorium and dome of Milstein Hall. It spreads both upward to the studio space and down to the auditorium wall (lecture space). The Auditome is convinced as a connecting structure that subverts the notion of floors where the steps and seats are interwoven into the surface.
Make rooms for the stairs
Stairs merge from the uplifting surface
The collage of the two now has no smooth
The unite one now become a two
Lines break
No connects
The bridge stitches the auditorium
But it bends in another axis, connects to a continuous surface
Another bend,
Connects the lobby to the critique space
Bridge and stairs, link separates
The hidden Mezzanine grows a surface to the bridge with thickness.

It grows

It Grows studio space to the mezzanine
It Grows critique space to the mezzanine

Where is bridge?

Where the bridge considered a mezzanine, studio space, critique space
A "wall-like" belt separates
Separates upper level
Separates lower level
Not like wall,
Interior and the exterior
Divorce not
A surface is bred from auditorium
Where it spreads
It subverts the notion of studio space floor
It is convinced that the studio space steps down as a connecting structure,
interwoven to auditorium.
Elevated frames make boundary happen:
It goes both vertical and horizontal
Within the region it embraces the tectonic,
Make places transparent
Extruded surfaces place in vertical
Where the extruded separations angled.
Bibliography

Dean, Penelope. “Program Is As Program Does.” PRAXIS, no. 8, 2006.