

LANDSCAPE STILL-LIFE PORTRAIT

TRANBERG MASTER STUDIO
University of Washington
2011

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INTRODUCTION

During spring quarter 2011 Danish architect Lene Tranberg taught a master architecture studio at the University of Washington while serving as the Scan|Design Foundation Visiting Distinguished Professor in the College of Built Environments. The studio, co-taught by Assistant Professor Peter Cohan, proposed to examine how architectural ideas can reinforce the human scale of the city and how private and public spaces can work together to create new ways of experiencing it, improving the quality of urban life for residents and visitors alike.

The studio was structured around two week long design charrettes that occurred during Tranberg's visits to Seattle. The design problem involved the transformation of a small under utilized building on an infill site in Pioneer Square. It asked students to imagine how the building might be enriched with new "skin, meat and bones;" or how existing conditions and context, combined with new uses, might lead to a building that is profoundly new, yet old at the same time.

Analysis for the project was approached at a variety of scales, based upon three traditional genres of painting - landscape, still-life and portrait. Students examined the movement, typologies and rhythms of the neighborhood; the scale, composition and proportions of the

site; and the tectonics, materials and details of the building. These studies connected and overlapped with one another, taking the form of sketches, photographs and models. This analysis at three scales eventually led to individual proposals for the design project that were also investigated in the same way. Students were asked to address the following questions in their proposals:

How does the development of the site and its adjacent open spaces connect to and improve the urban fabric of the city?

How does the program for the site and its interior/ exterior relationships create a more permeable and dynamic urban environment?

How do the materials and details of the project reinforce the expression of space with notions of transparency, solidity, tactility, permanence and change?

Another important aspect of the studio was an exploration of architectural character. The goal was to discover potential sources of inspiration that might lead to a richer, more nuanced and less "reasonable" approach to design. For this purpose each student was asked to choose a still-life painting that would serve as the source of inspiration for their project and influence its realization at every scale.

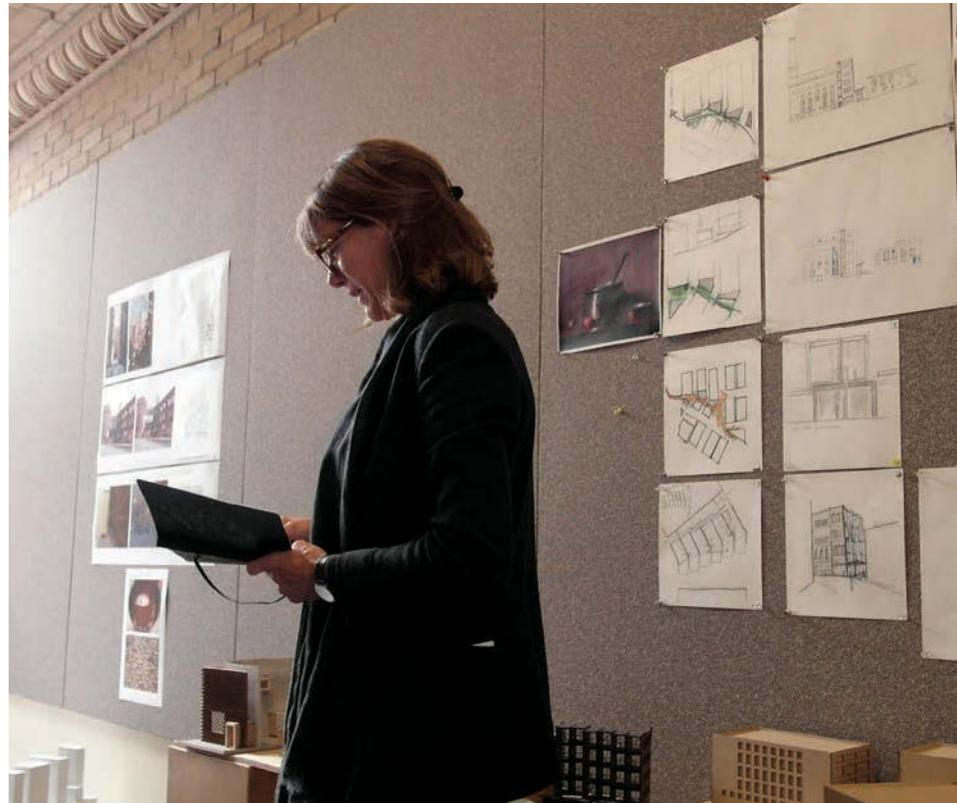
By the end of Professor Tranberg's first visit to Seattle, each student had developed a design proposal that included a specific approach to the project at the landscape, still-life and portrait scales. They continued to explore these ideas until Lene's return in the seventh week. At the conclusion of her final visit students presented their work to a distinguished panel of reviewers including Patricia Patkau, Peter Cardew, Jay Deguchi, Jennifer Dee and department chair David Miller. The remaining two weeks of the quarter were devoted to revisions to the work and the preparation of final drawings and models.

The projects assembled in this document vary widely in scope, scale and intention. Thanks to the inspiring provocations of Professor Tranberg, as well as the energy and dedication of the students, they form of a rich and imaginative array of responses to the difficult questions posed by the studio brief.



LENE TRANBERG

Lene Tranberg is a founding partner of Lundgaard & Tranberg Arkitekter. The practice combines environmental, aesthetic, and social sustainability with the belief that architecture is first and foremost a public act. The office produces work at all scales, from lighting fixtures to large urban projects. Lundgaard & Tranberg have received numerous awards for their work, including the prestigious RIBA European Award from the Royal Institute of British Architects, for the Copenhagen Business School Faculty Building in 2006, for the Tietgen Dormitory in 2007, and for the new Royal Playhouse in 2008. Lene Tranberg has also taught at the Royal Danish Academy of Fine Arts in Copenhagen.



Lene Tranberg's closing comments at the mid-review



Tranberg (far left) at the final review with (left to right) Patricia Patkau, Peter Cardew and David Miller

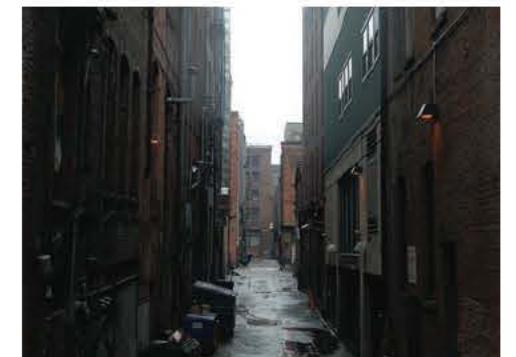
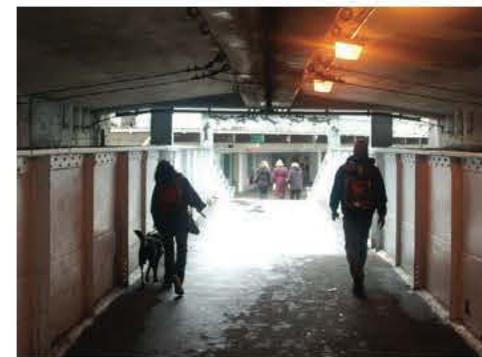
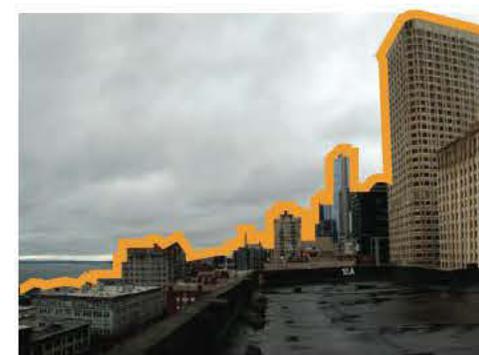
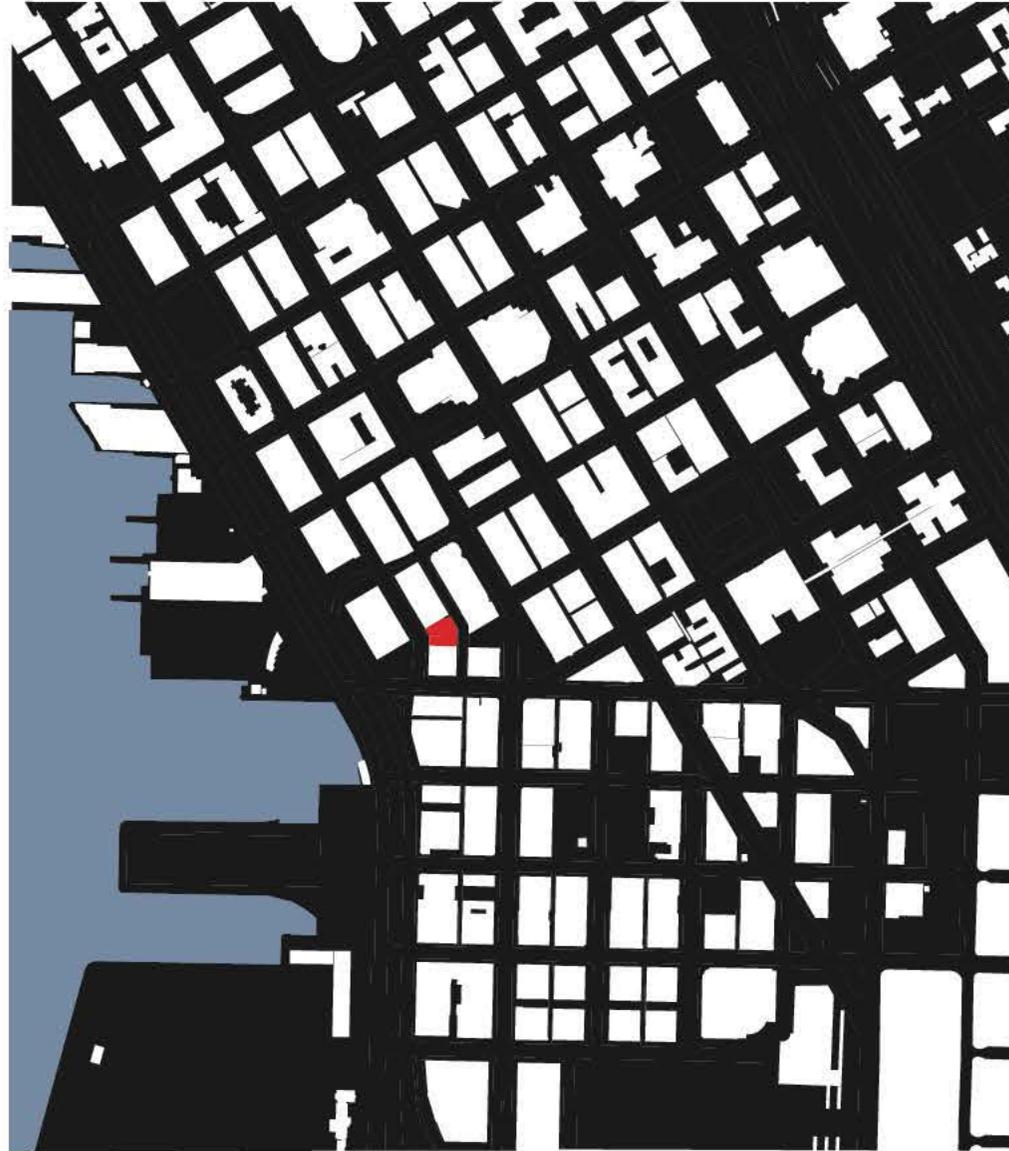
Students

Tom Cole
Mary Fialko
Jonathan French
Davis Hammer
Lauren Keene
Jesse Kingsley
Kate Murphy
Steven Nielsen
Rob Potish
Jocelyn Reutebuch
Katey Ricker
Stephen Shatswell

PROJECT ANALYSIS

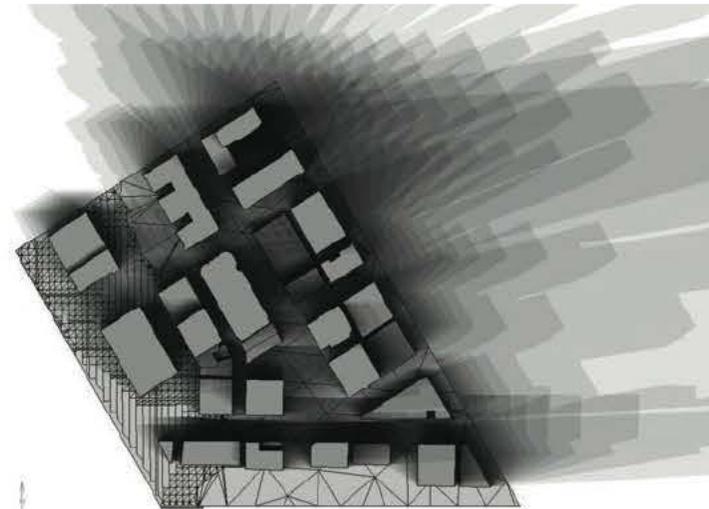
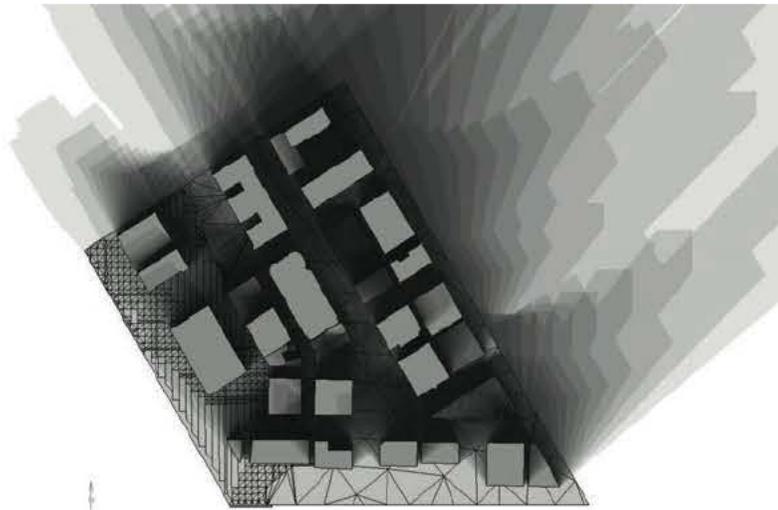
LANDSCAPE

The landscape scale was explored through an investigation of the streets, zoning, green spaces, typology, proportions and rhythms of the historic Pioneer Square district in downtown Seattle.

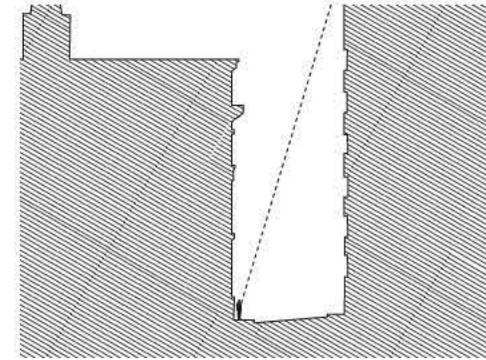


STILL LIFE

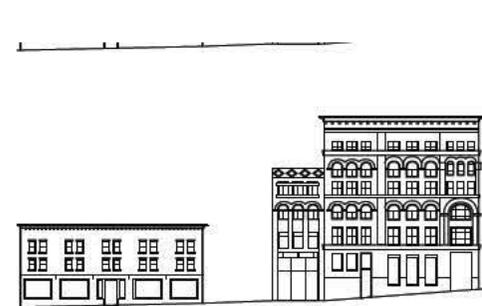
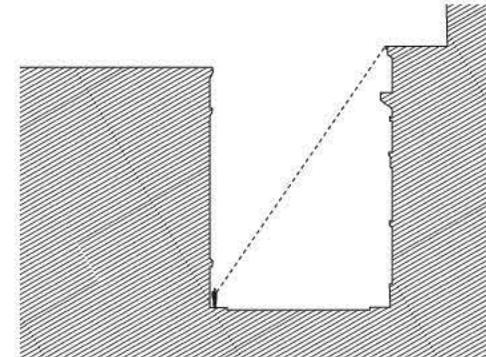
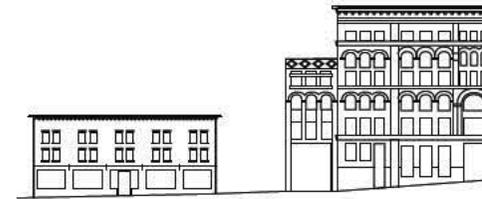
Careful analysis of the immediate streets, alleys and built context that surround the site, which is a small irregularly shaped lot between Western and Post Avenues, was the focus of still-life scale investigations.



Store
Location
04/15

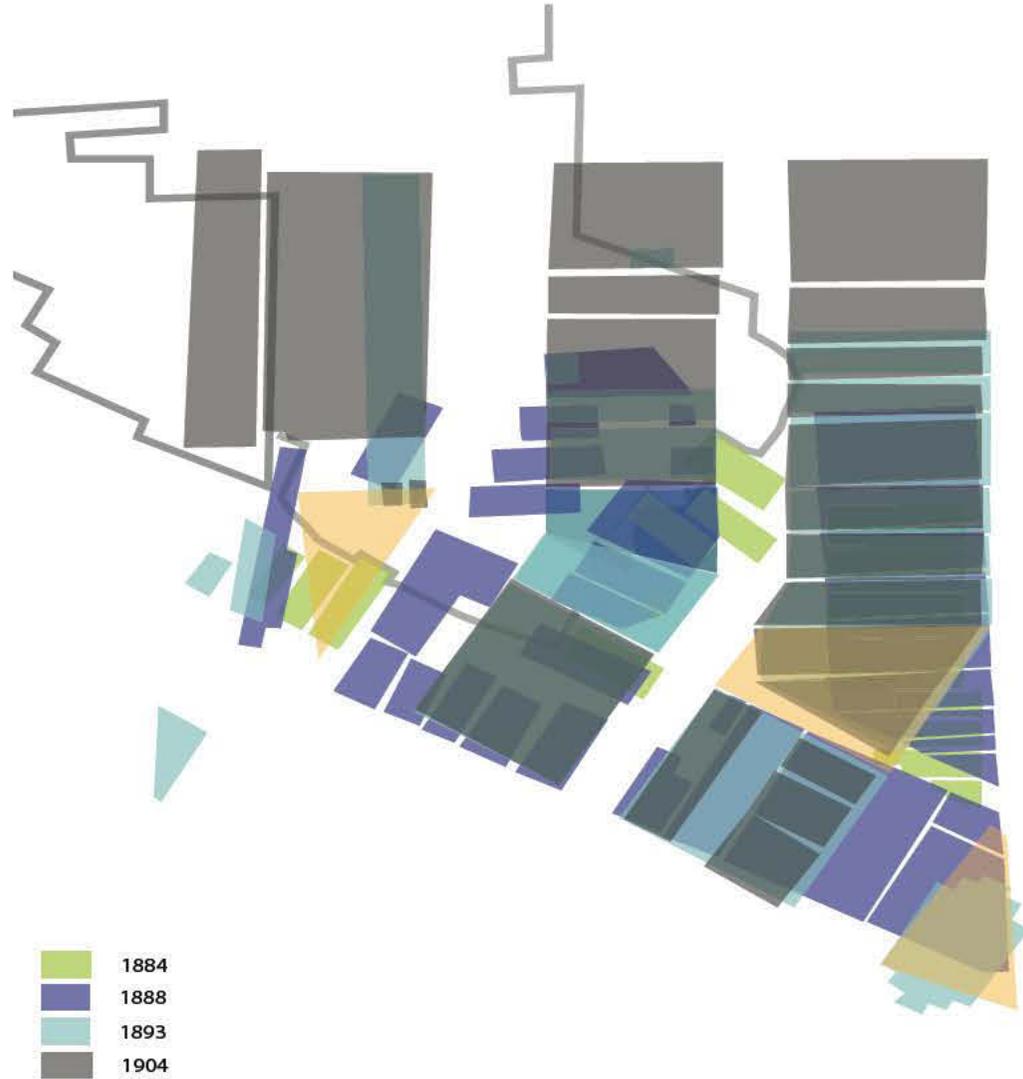


Store
Location
04/15



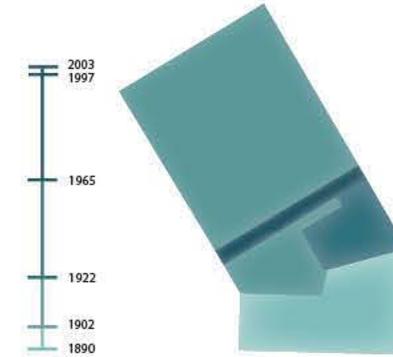
PORTRAIT

The portrait scale involved an investigation of the materials, details, and history of the site, currently occupied by two maintenance buildings owned by the Seattle Steam Company. The buildings themselves attest to the rich and layered history of the site.



- 1884
- 1888
- 1893
- 1904

built fabric 1884-1904

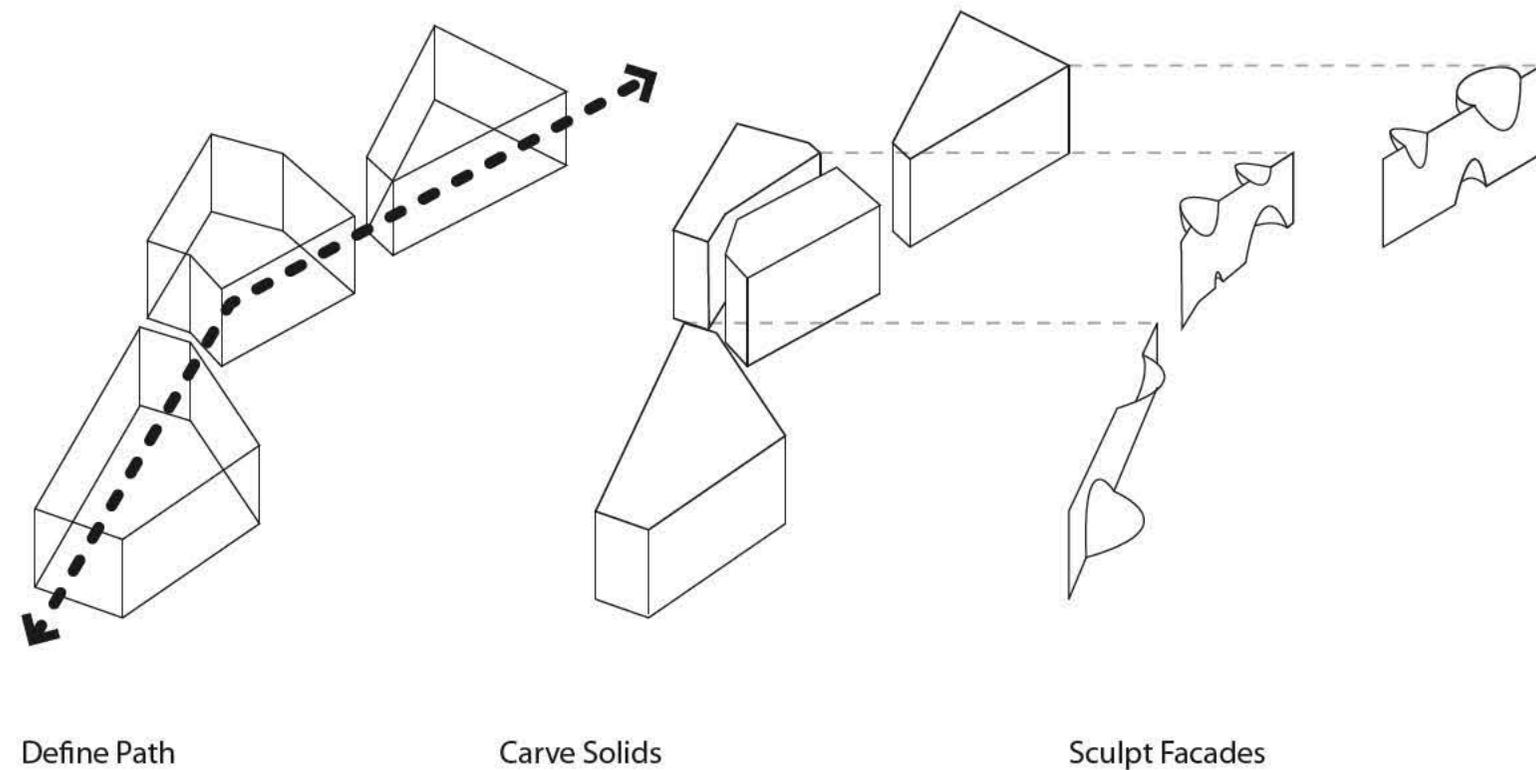
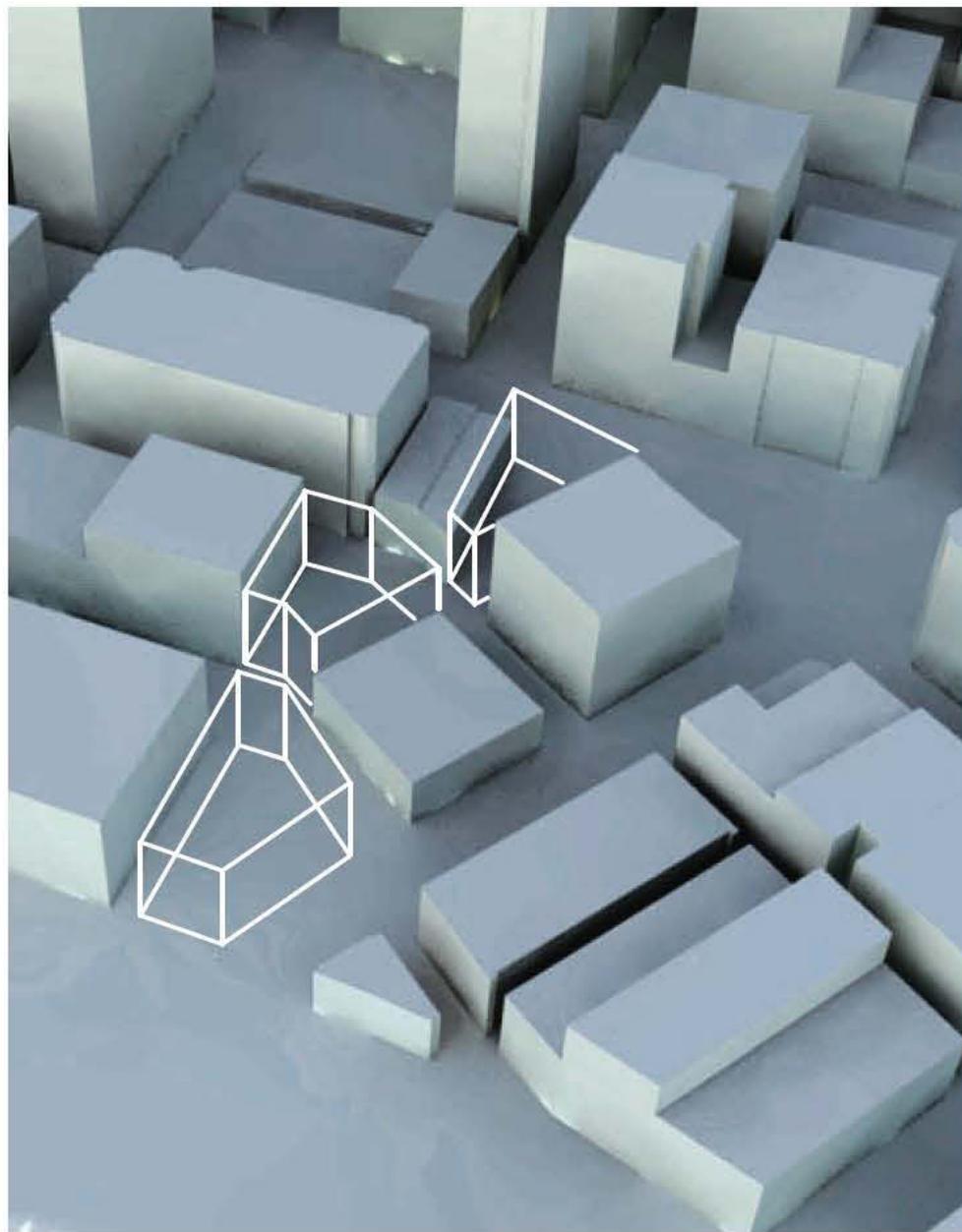


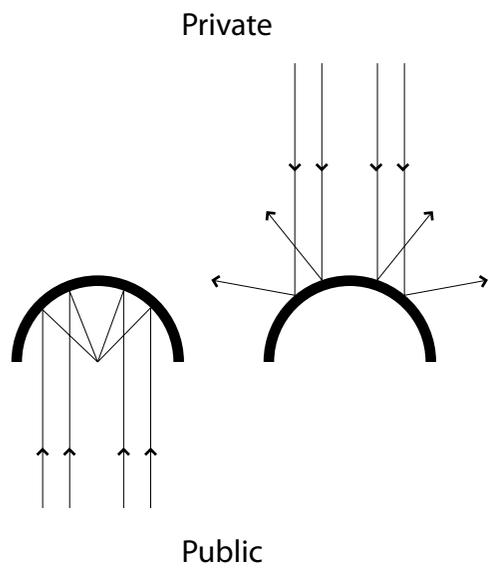
STUDENT PROJECTS

TOM COLE
Street | Sounds

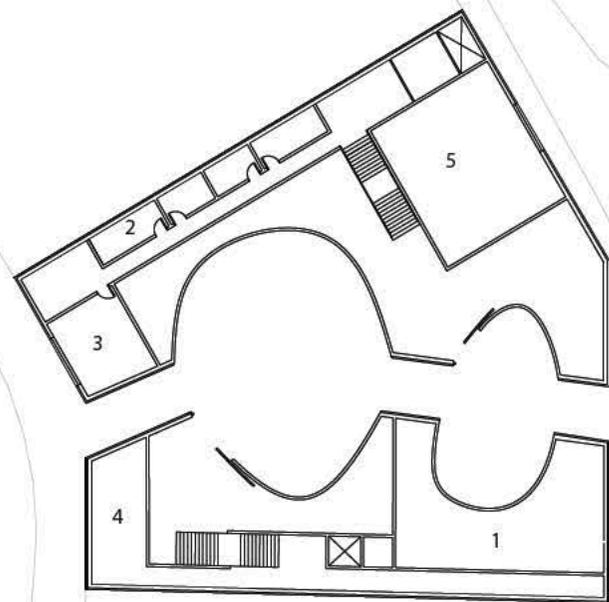
The project for a School of Music in Pioneer Square responds to the need of a densifying neighborhood for central cultural and institutional activity. The project is given a place in the neighborhood by developing along a path that connects Pioneer Place to Elliot Bay, where interstitial spaces are sculpted to respond to a new medium - sound. Akin to the seemingly random and uncomposed facades of alleys, these new facades transform the typical stroll into a performance. Interpreting the historic facade as a prompt for the wanderer in how to perform in the city, we wonder if a new medium of interaction is possible.

The central building houses the school functions (studios, practice rooms, work shops) while the adjacent structures exhibit the work of the school in various auditoria and performance spaces.

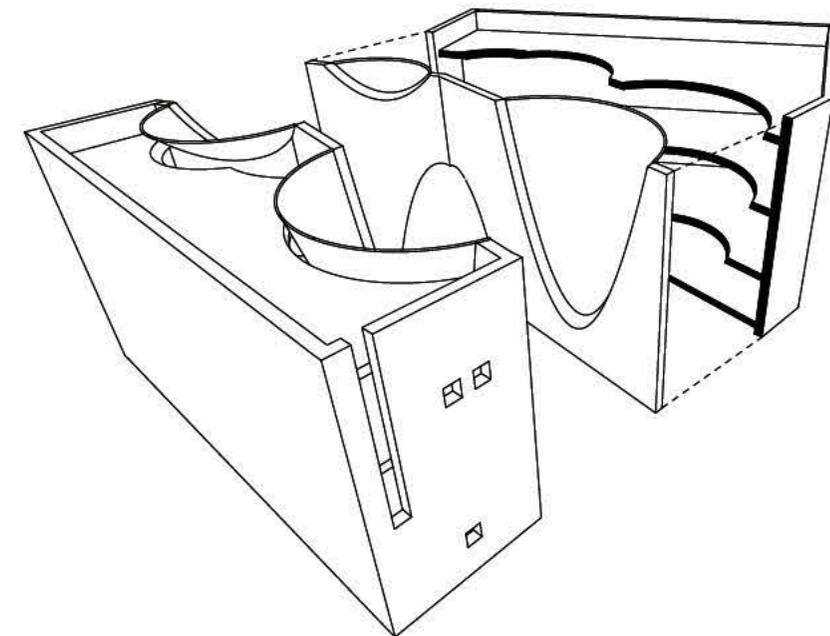


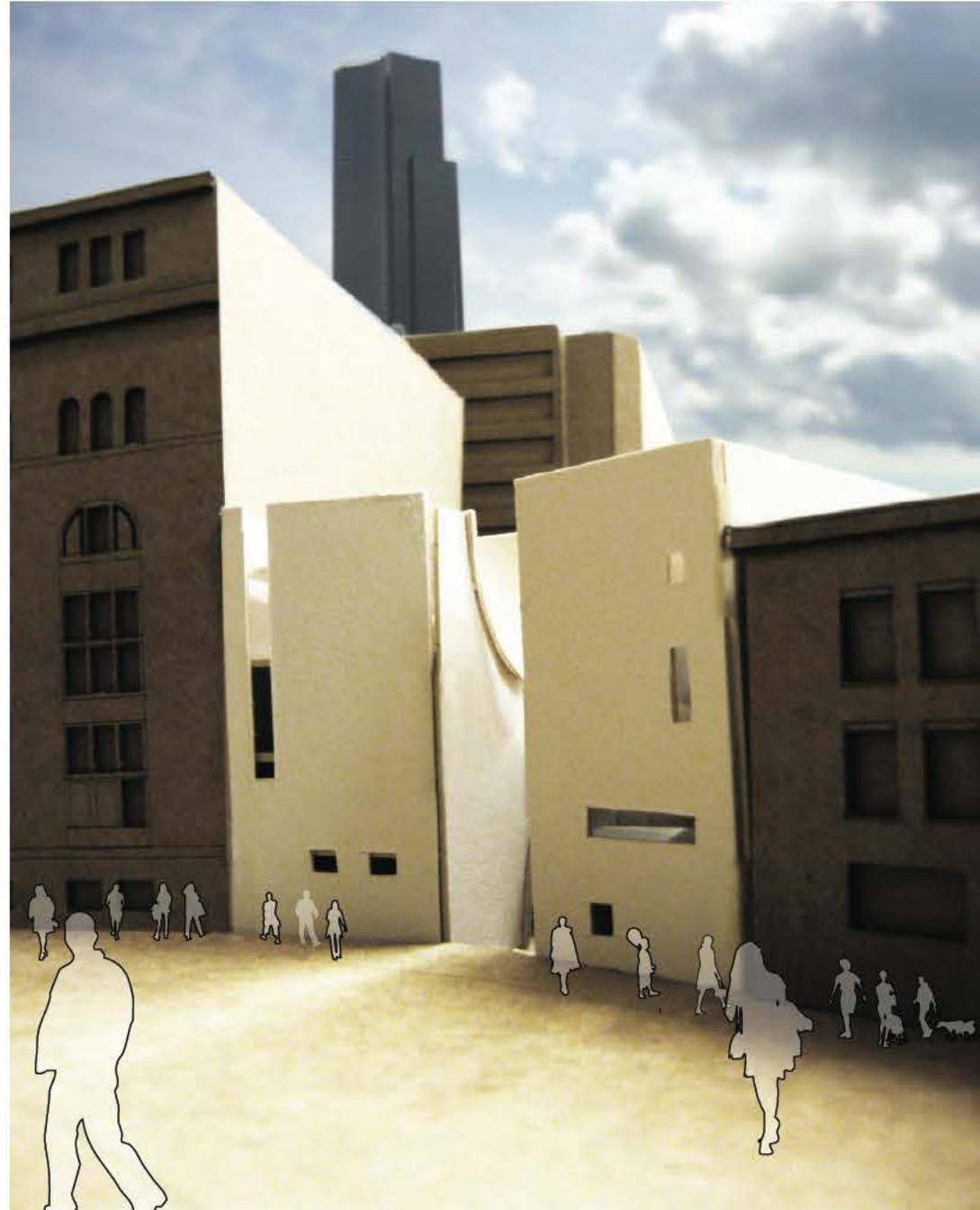
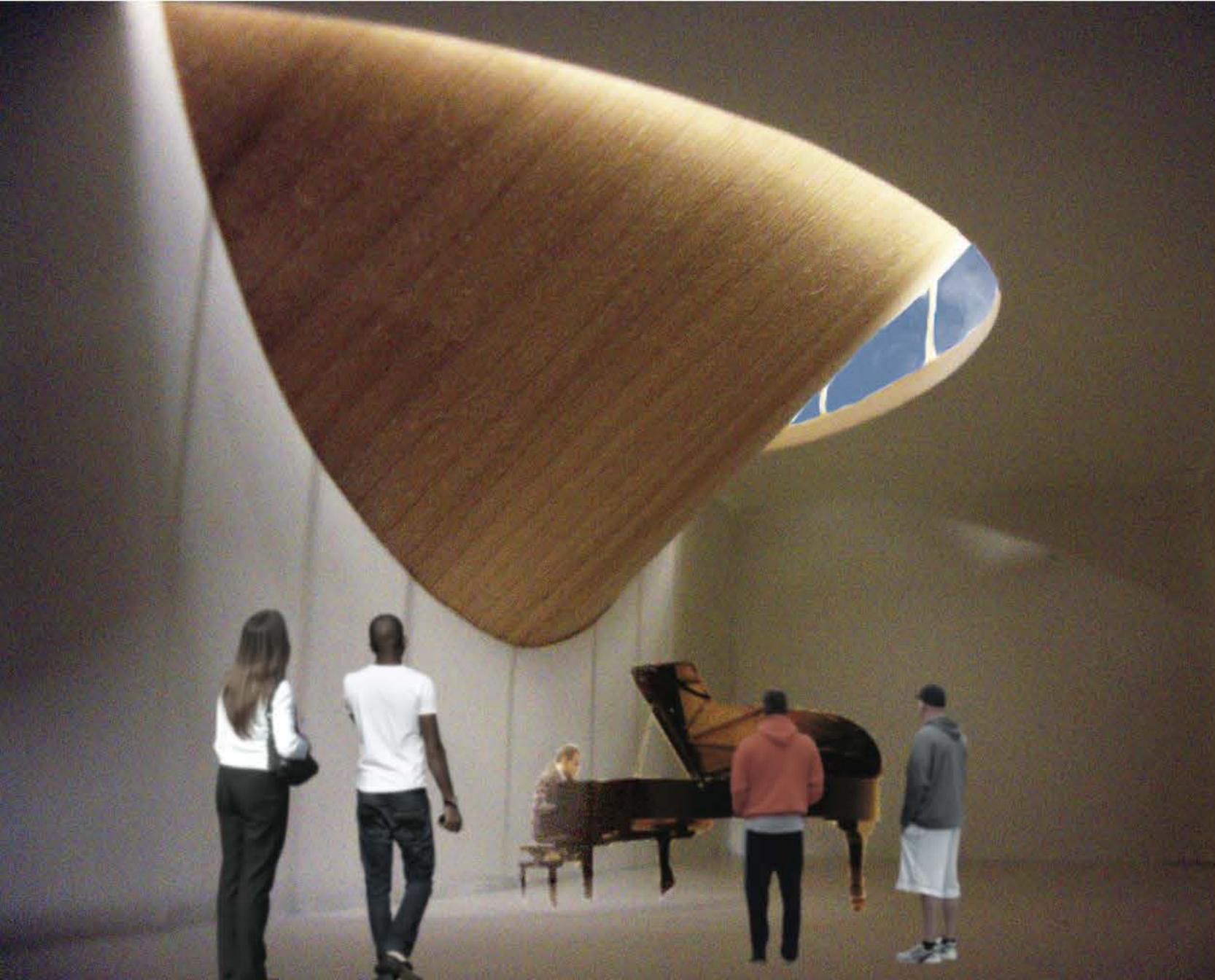


Conceptual Studies



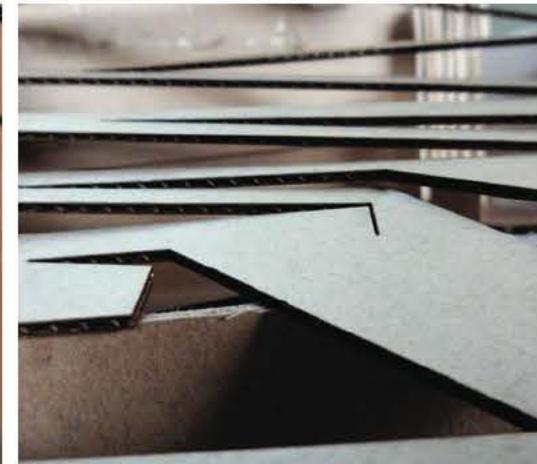
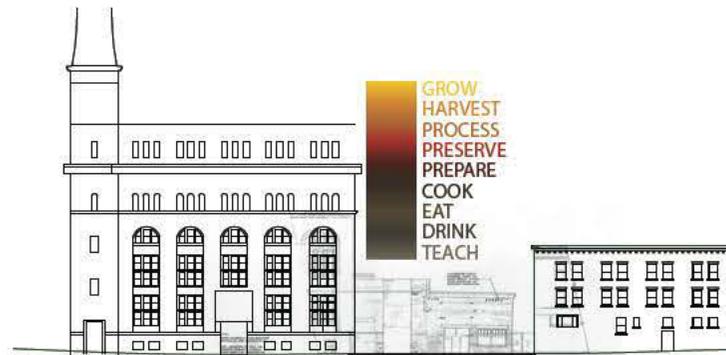
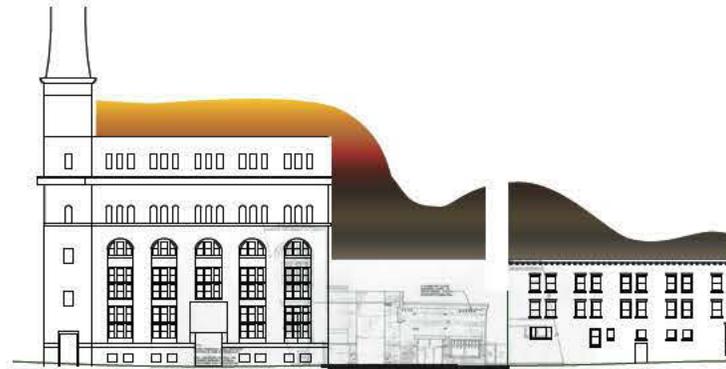
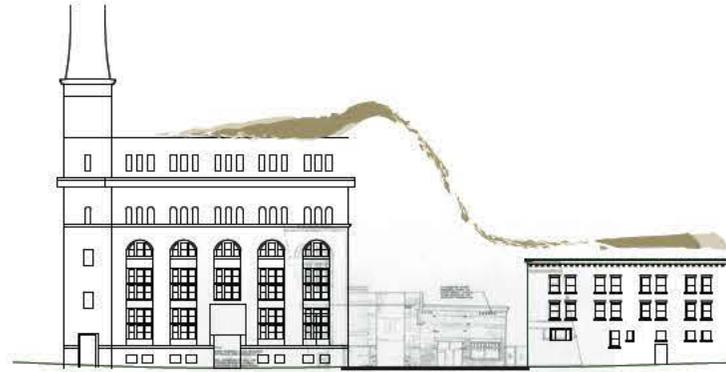
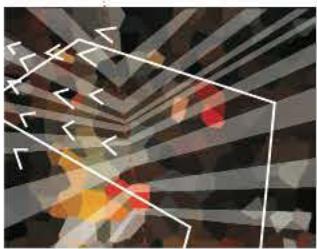
- 1 Rehearsal
- 2 Practice Rooms
- 3 Workshop
- 4 Office
- 5 Recording





MARY FIALKO
Recipe for Urban Agriculture

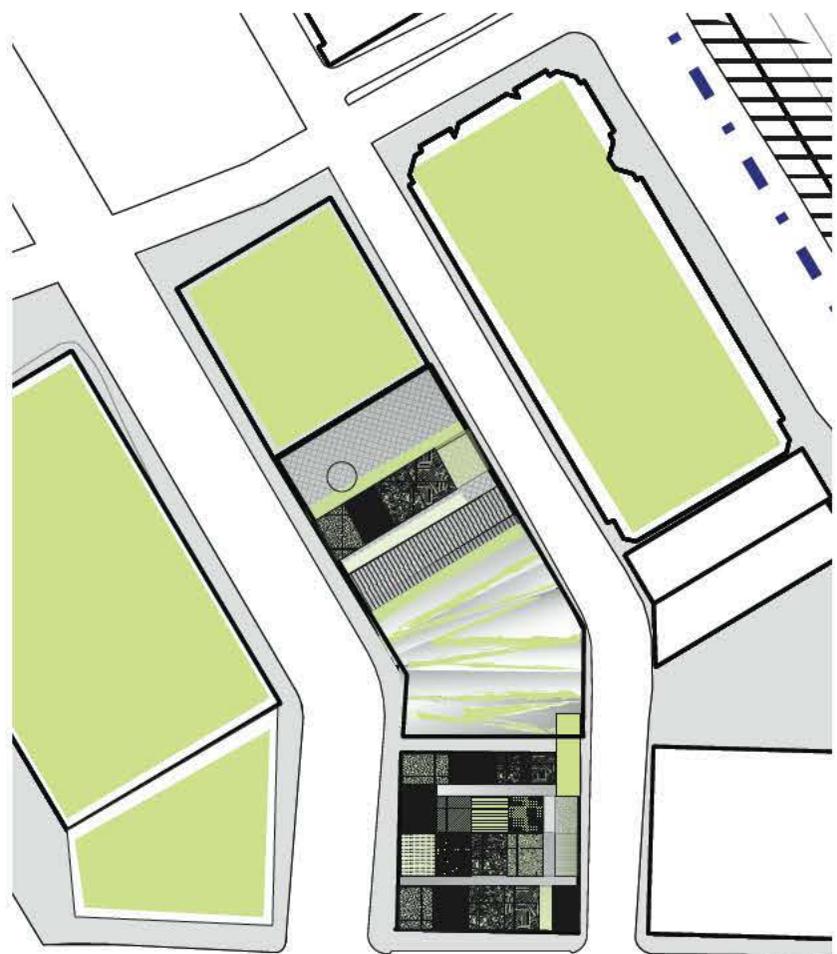
This Culinary Institute, Food, and Urban Agriculture Center is inspired by the slow food movement. The Green Roof spreads over the steam plant to the north, and the former hotel to the south, encompassing green houses, fruit and vegetable plots, and a small orchard. Crossing the building site, the green roof breaks apart, folding down to reveal the glazing and spaces within.



Process drawings showing models of the green roof blanket, folding roofs, various cutting and folding methods, and potential structure.

The roof geometry went through several forms, morphologies, and typologies to determine the structure and interaction with the floorplates below.

Perspective>
View from Western Avenue
showing the entrance, and
roofscape.



Roof Plan>
The green roof
spans from
the old steam
plant to Yesler,
crossing the
120' site and
descending 50'.



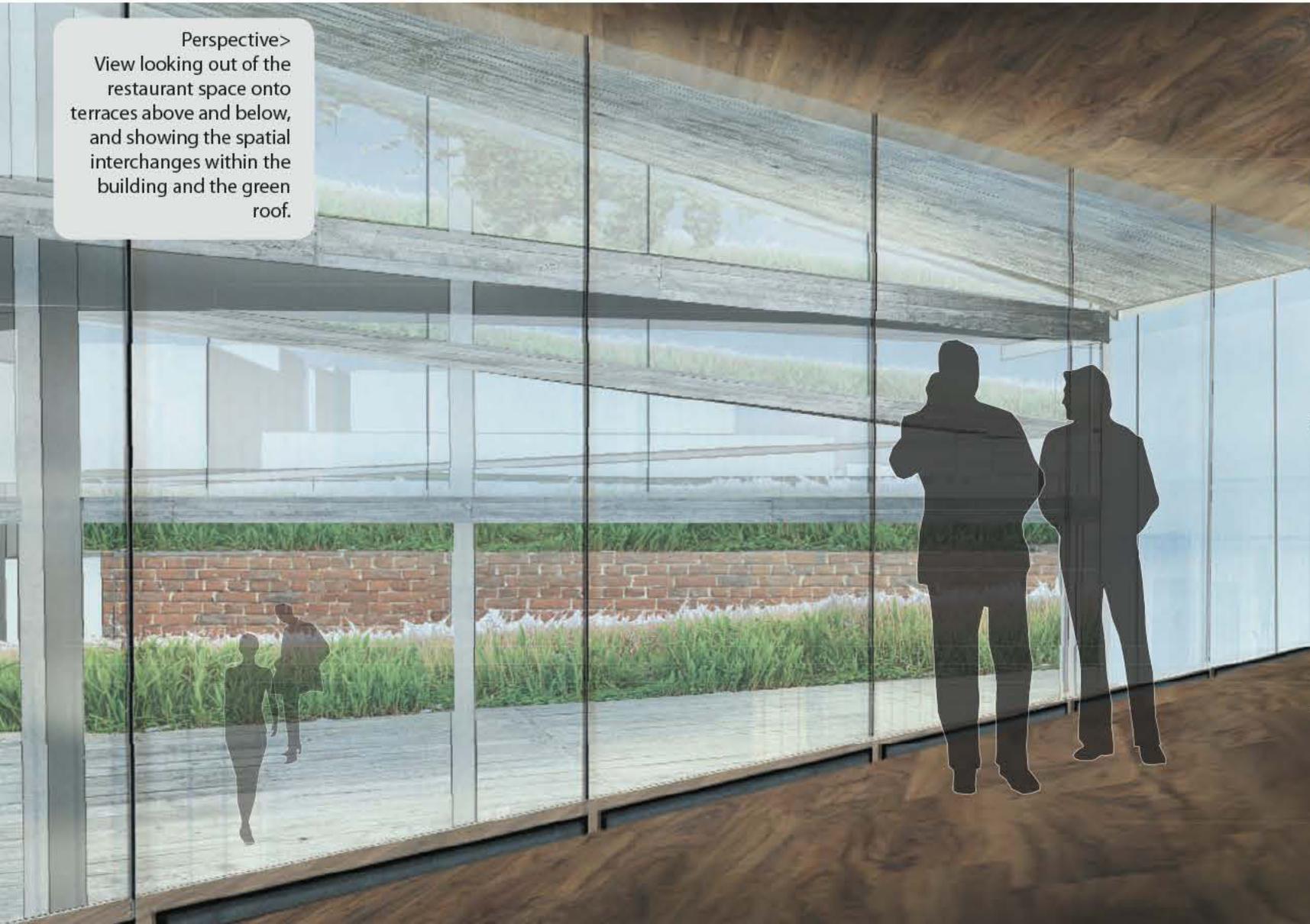


<Section
The section shows the central light atrium, how the floorplates are interacting and connecting to the outside roof decks.

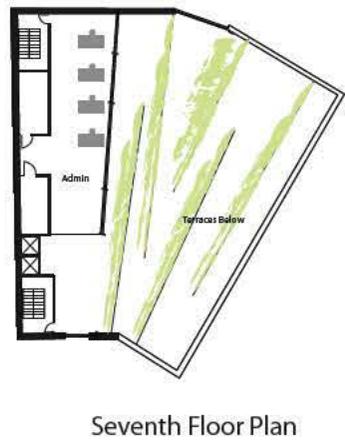
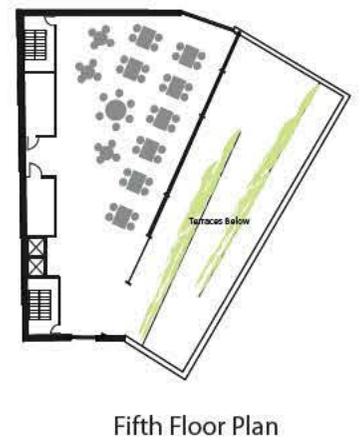
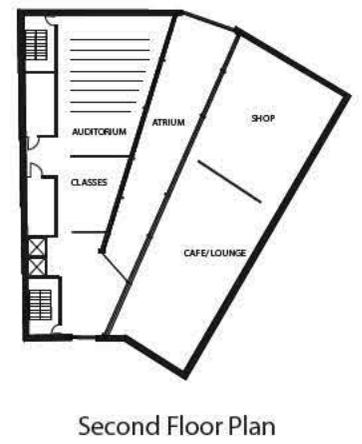
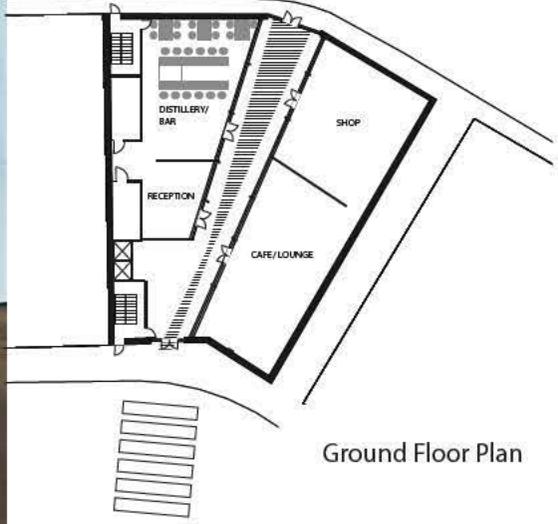
<Perspective>
The new roofscape is completely inhabitable, creating an outside path from the hotel to the steamplant through the folding roof decks.



<Perspective>
View looking out of the restaurant space onto terraces above and below, and showing the spatial interchanges within the building and the green roof.



<Section Detail shows habitation of the green roof facade, spaces, and lighting.

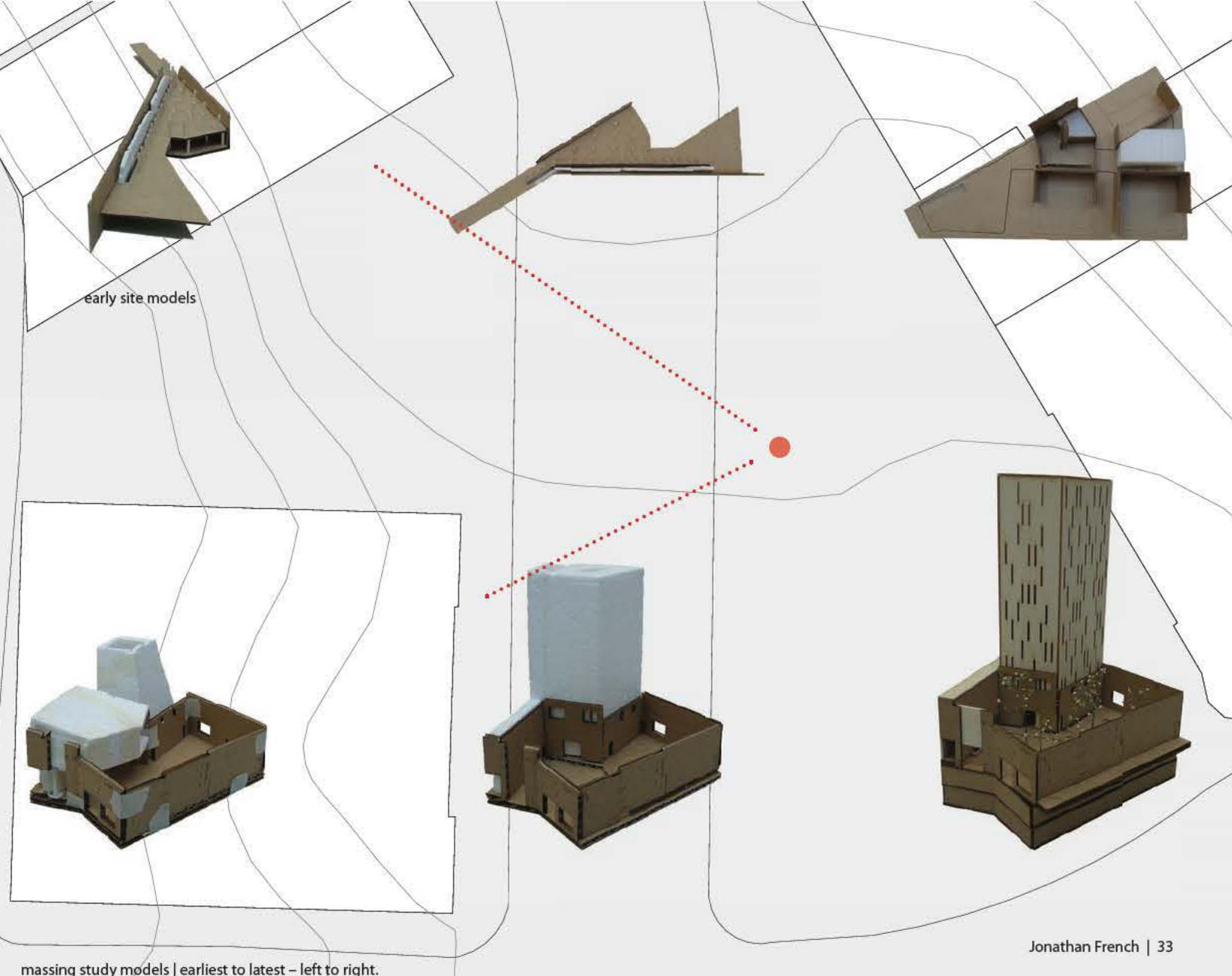
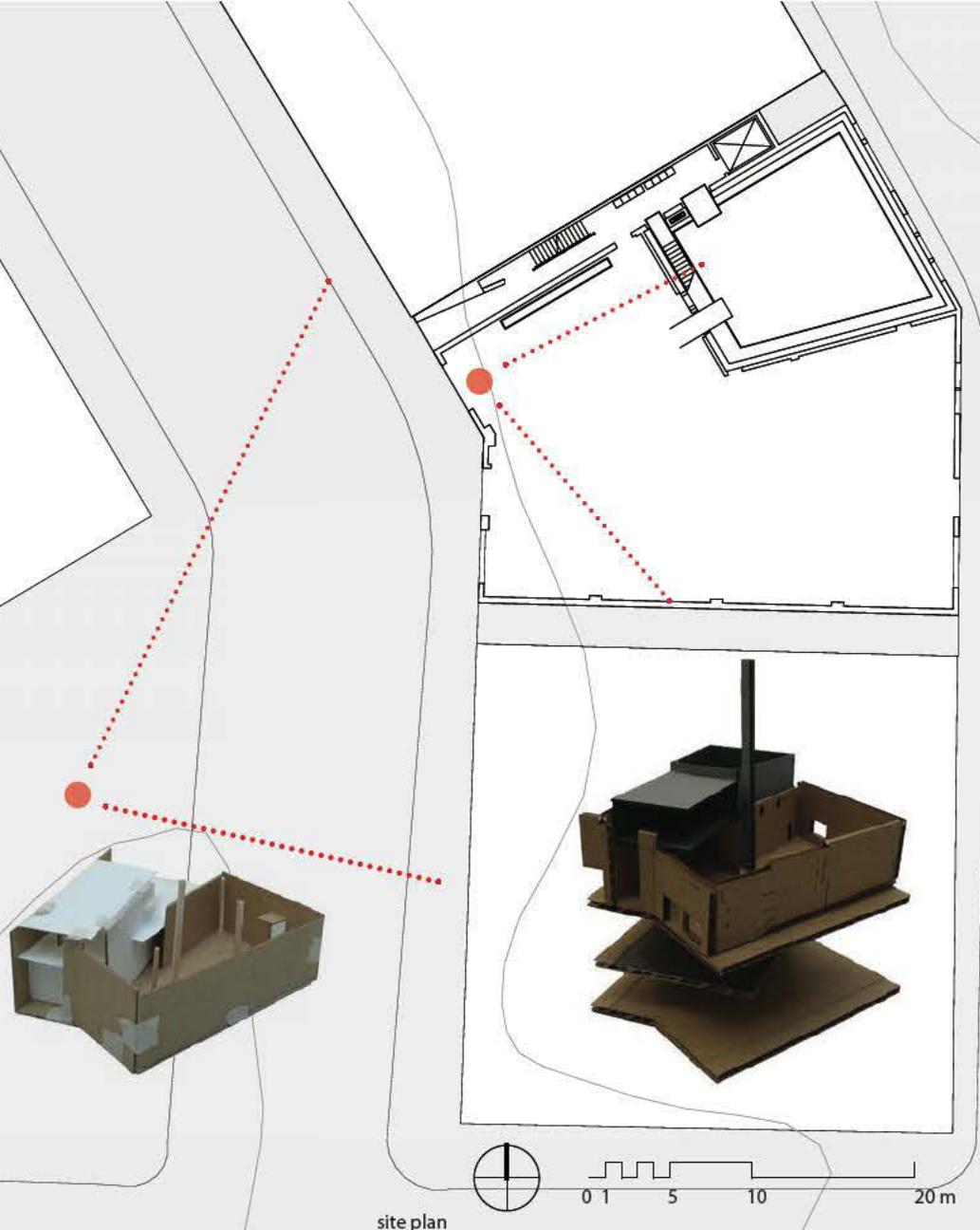


JONATHAN FRENCH

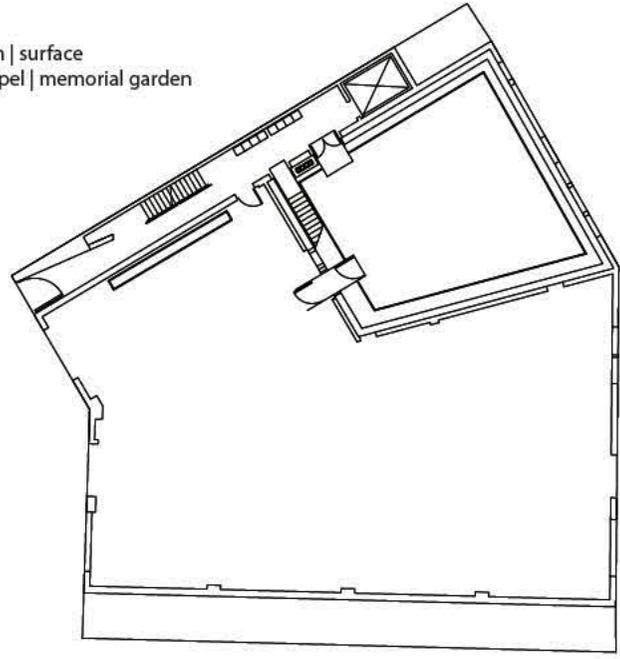
Ground | Body | Sky

The removal of the rites of death from the experiences of everyday life has affected in our cultural understandings of memory, sacrifice, place, and compassion. This design for a chapel, crematorium, and columbarium, aims to establish a place for the processes of death and remembrance within the Pioneer Square Neighborhood. Taking advantage of the existing brick walls of the Old Steam Plant, the project explores the dialogues between old and new, the relationship of the body and spirit to both earth and sky, and balance between the quiet of nature and constant change of the city.

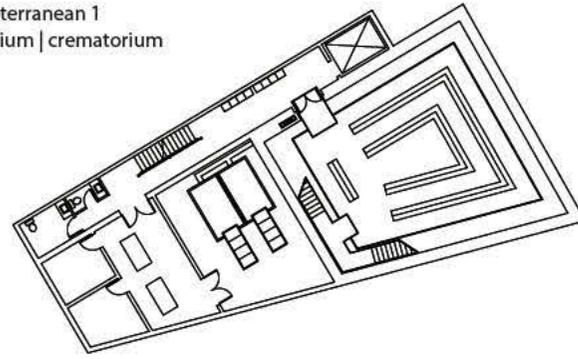
The architecture posits the open air chapel, and the body of the individual at the center between earth and sky, between the heights of the oculus and the depths of the columbarium. The circulation winds around the interior glass walls of the chapel literally decentering the individual within the void between the chapel walls, between sky above and earth below.



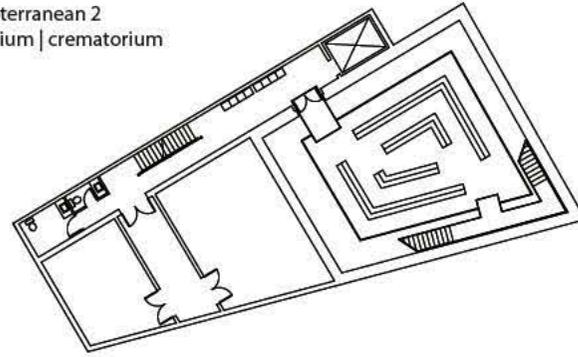
plan | surface
chapel | memorial garden



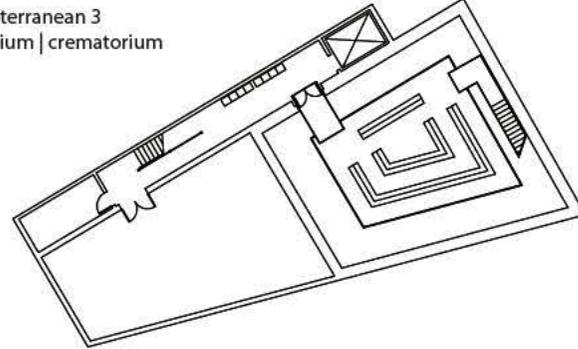
plan | subterranean 1
columbarium | crematorium



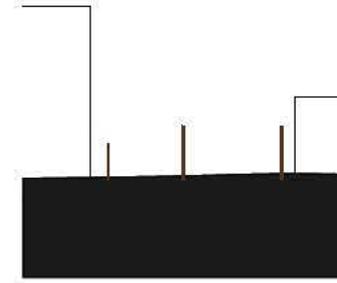
plan | subterranean 2
columbarium | crematorium



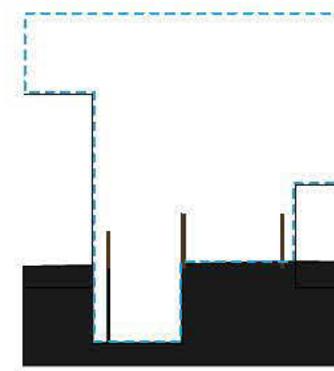
plan | subterranean 3
columbarium | crematorium



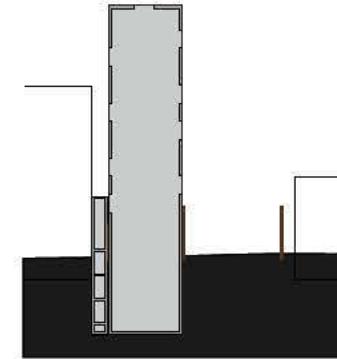
earth | sky | figure | void



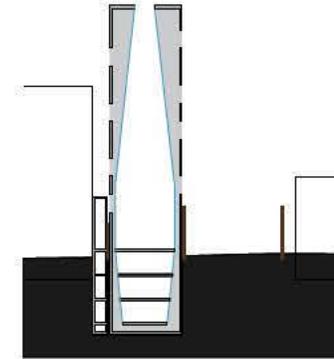
remnant | existing walls



excavation | interplay of earth and sky



massing | insertion of exterior envelope



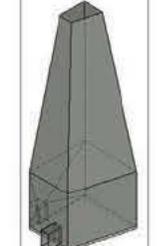
carving | interior void connects earth and sky within the chapel

program | materials

chapel | exterior slip
cast concrete shell



chapel | interior
translucent glass walls



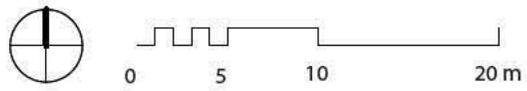
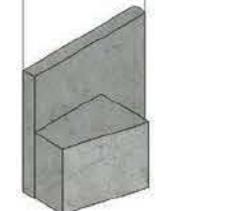
memorial garden |
existing brick walls

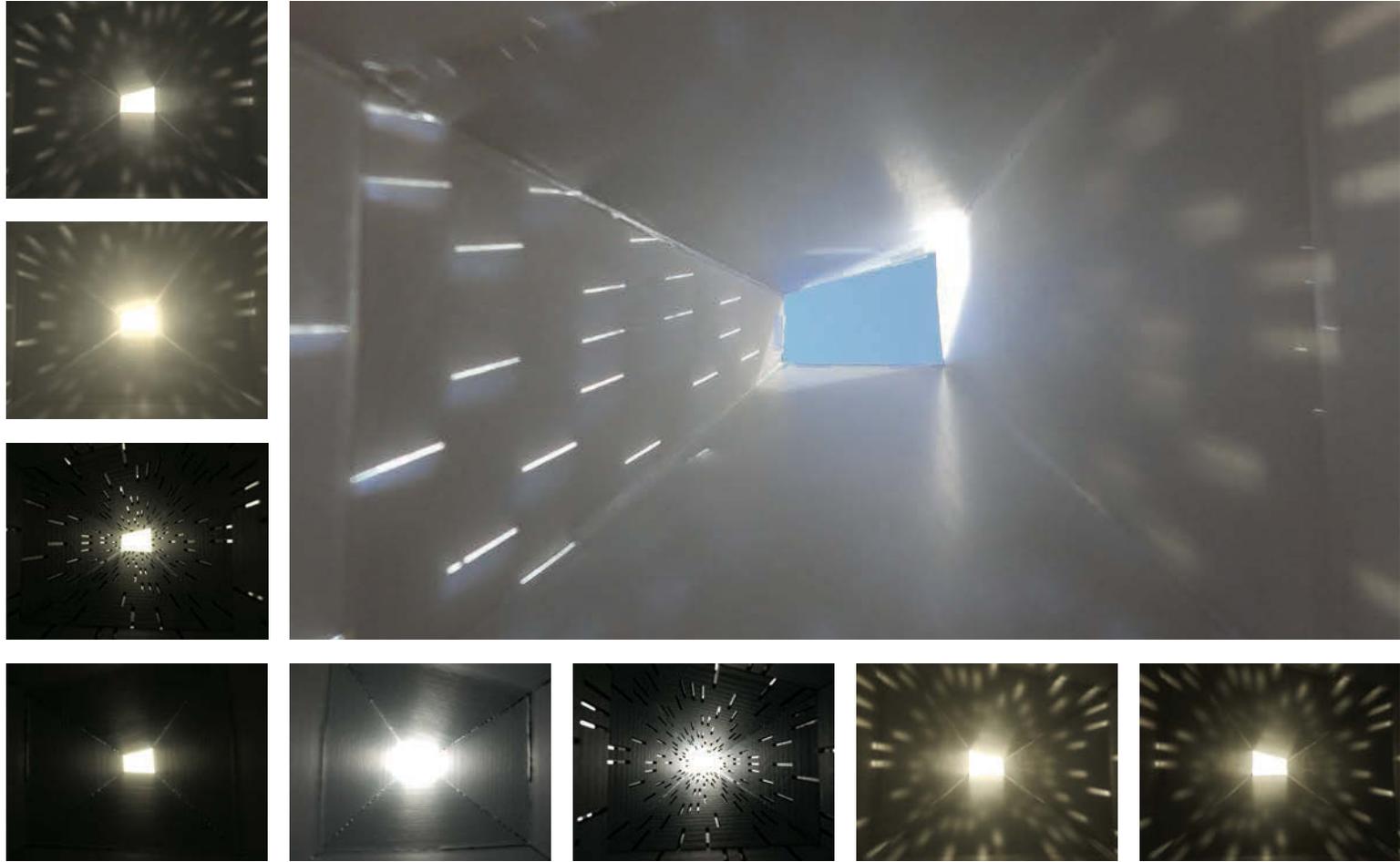


columbarium |
interior translucent
glass walls



crematorium and
circulation core | cast-
in-place concrete





HDR images of chapel and oculus

individual exposures from HDR composites

Images from a lighting model study of materiality and openings for the chapel.



courtyard garden



view of chapel and courtyard from pioneer place



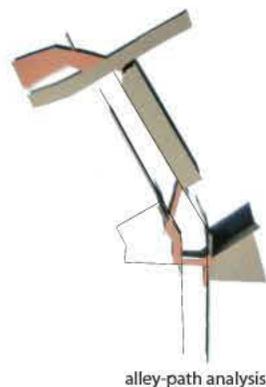
view of site from western avenue

DAVIS HAMMER
alley all ways

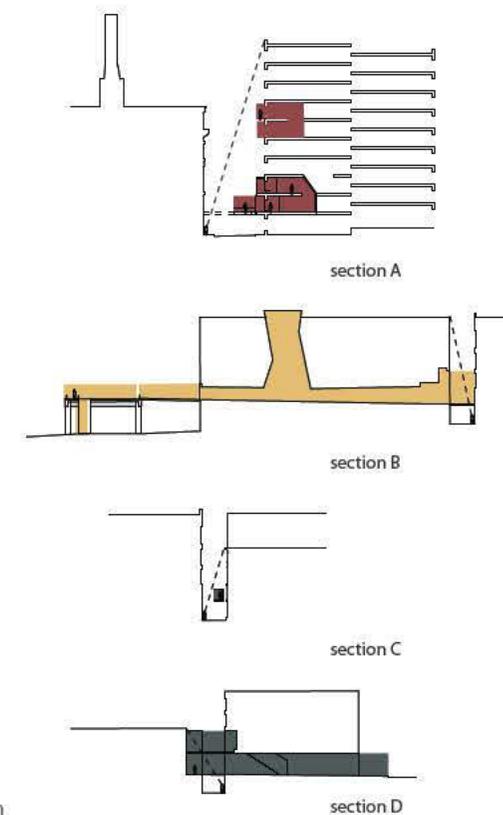


The project began as an investigation into the alleys of Pioneer Square. Often disregarded and under utilized, the alleys are a critical network of functional urban connections. Analysis of the topography around Pioneer Place revealed that with a simple gesture a visitor walking west could find themselves at the second story of the alley. From there they are met with an entirely new perspective of the city. The Alaskan Way Viaduct also sits at the same elevation. This led to the development of a path network that connects uses across the alleys and out onto a repurposed viaduct. The alley is left untouched but activated, with stairs and bridges increasing the density of user traffic.

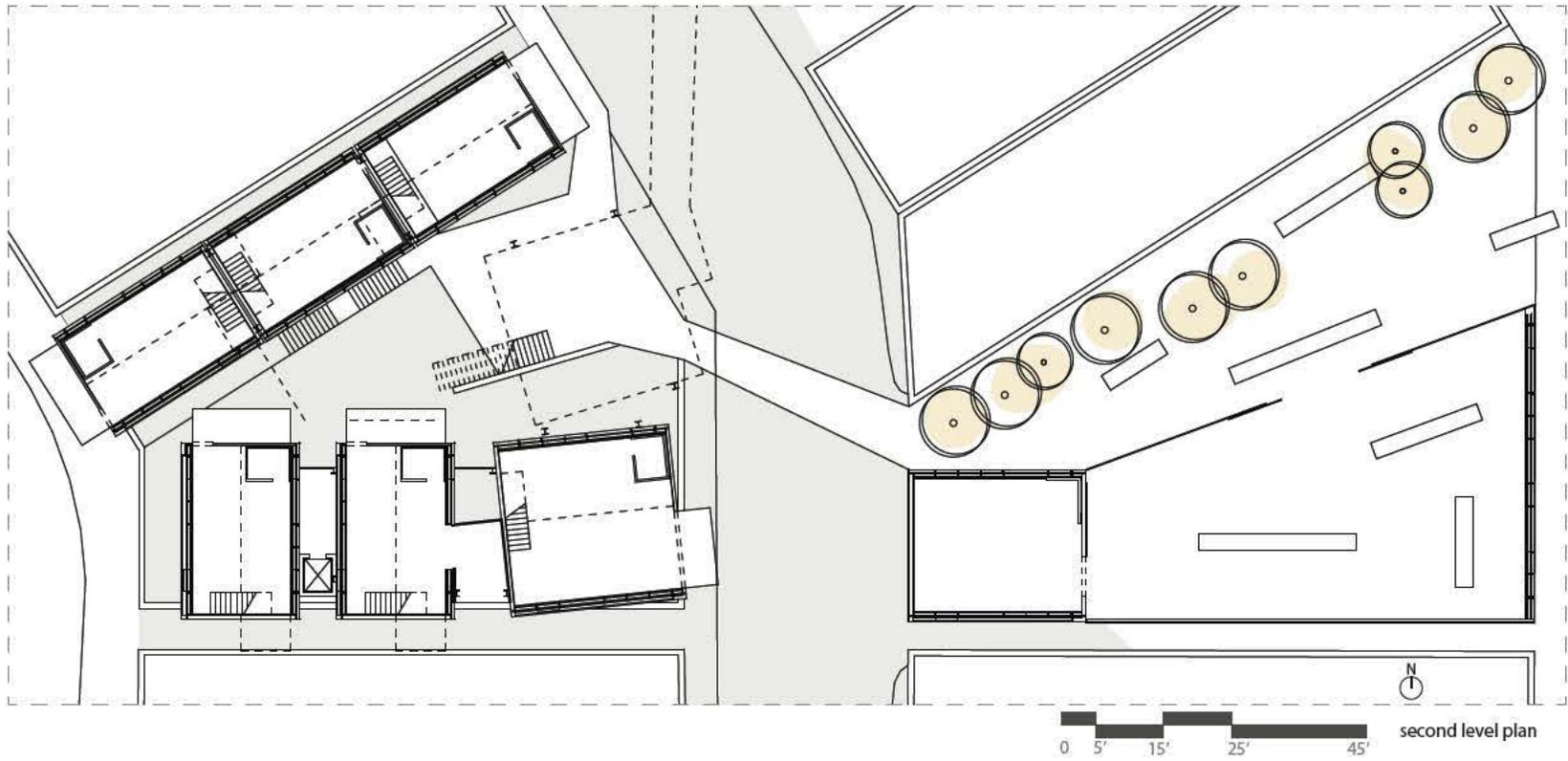
The building itself grew out of the tight fabric of the Pioneer Square neighborhood and the intensity of the painting above by Julie Mehretu. Small, open units stack lightly around a steel structure that rises out of the existing brick walls.



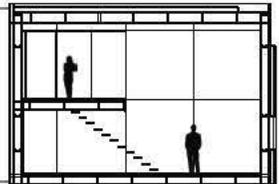
alley-path analysis



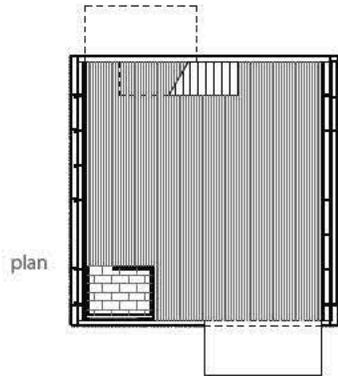
view south
along Post Alley



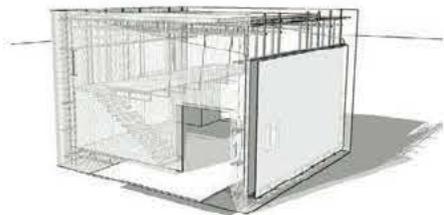
unit_a



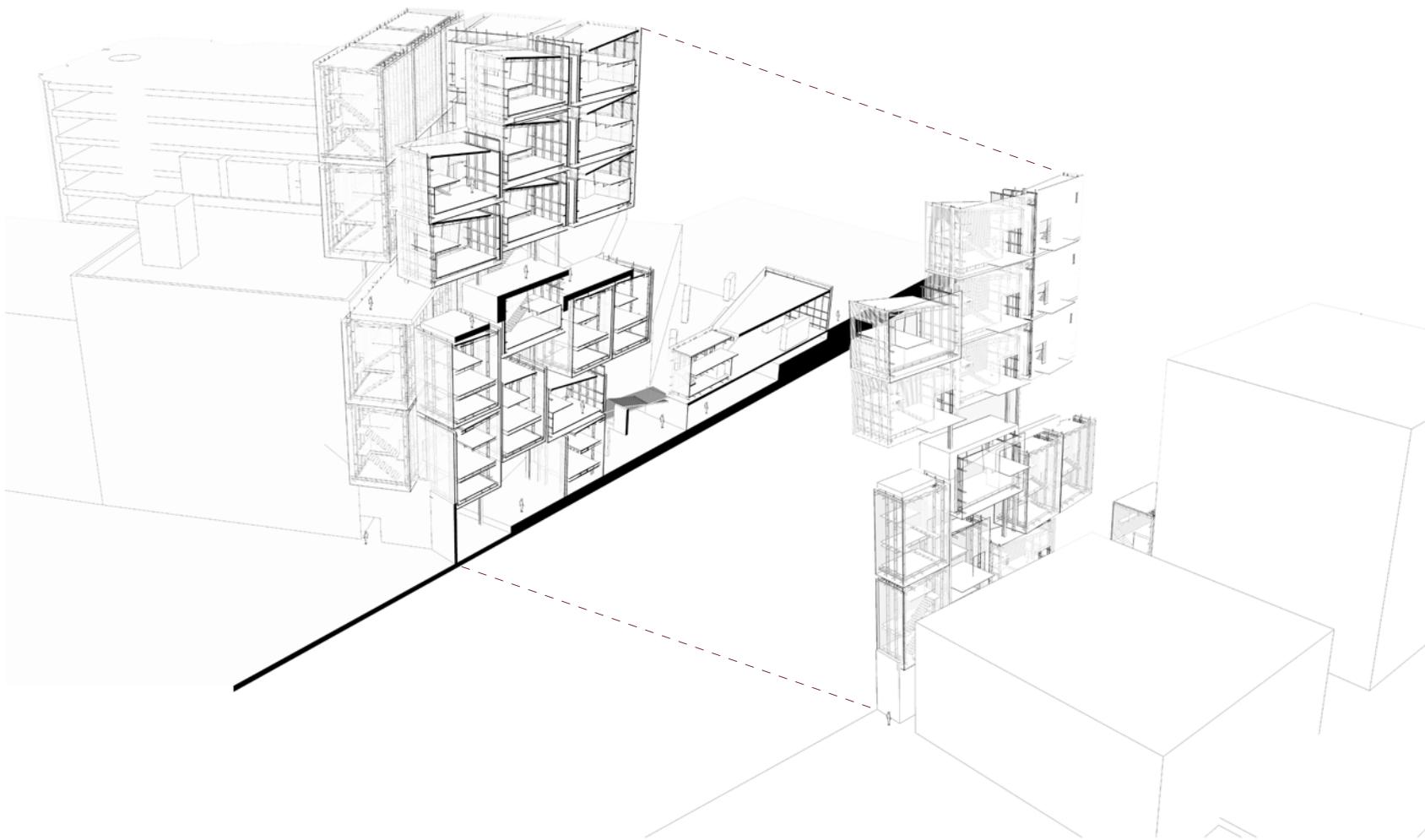
section

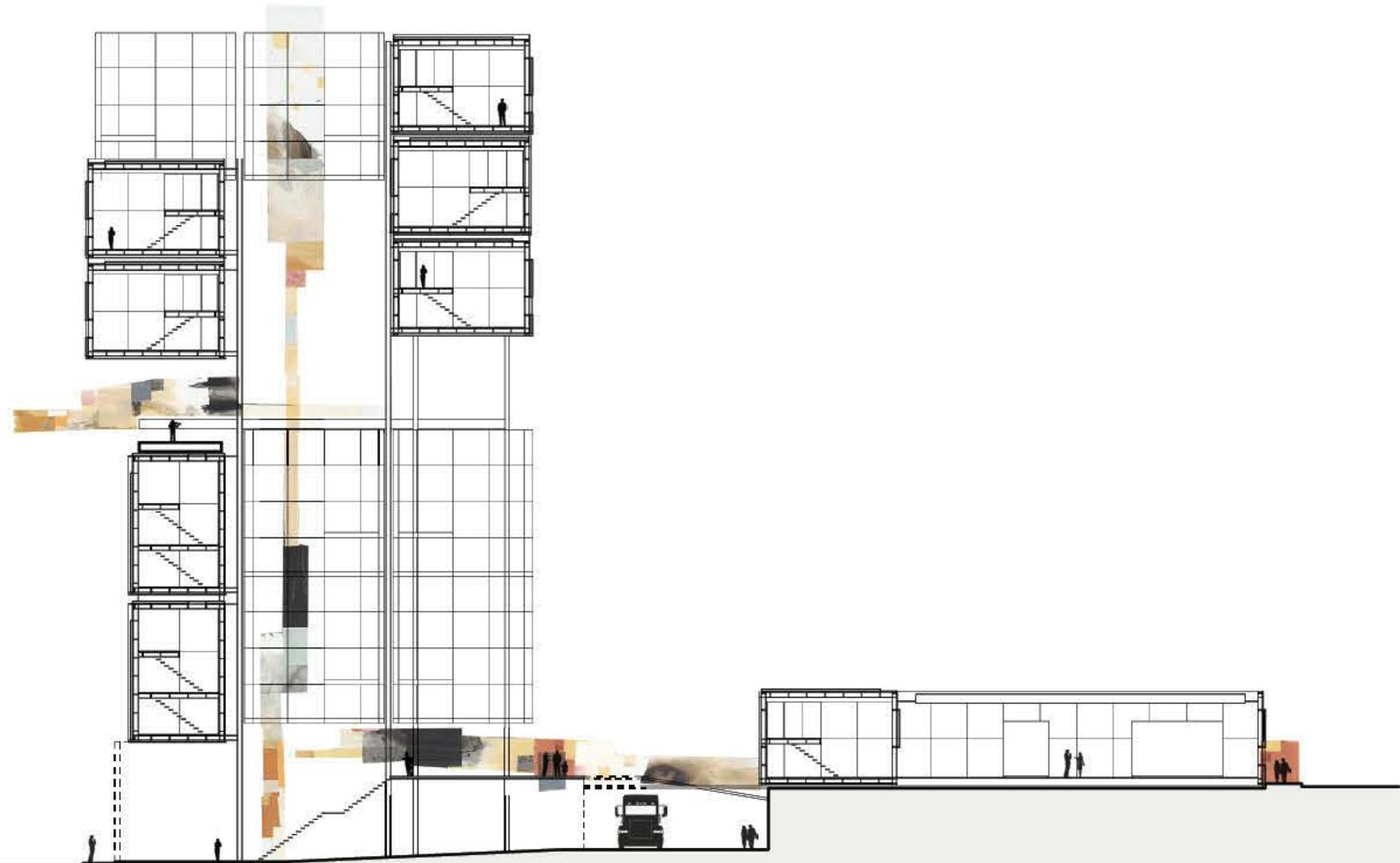


plan



left_ view from Pioneer Place
right_ model details





0 5' 15' 25' 45' section through courtyard



Davis Hammer 147

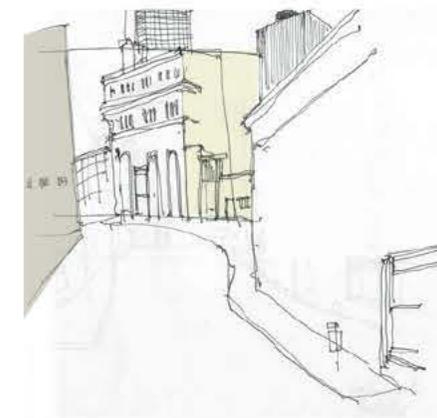
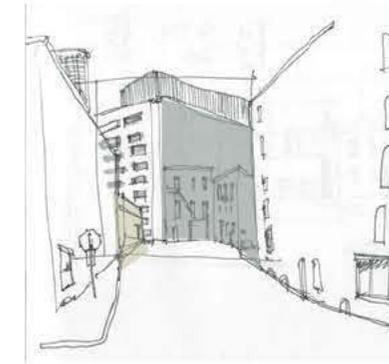
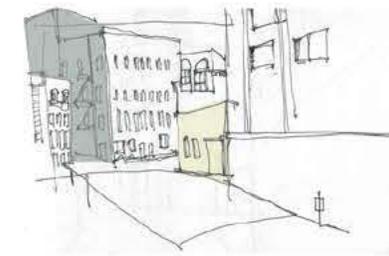
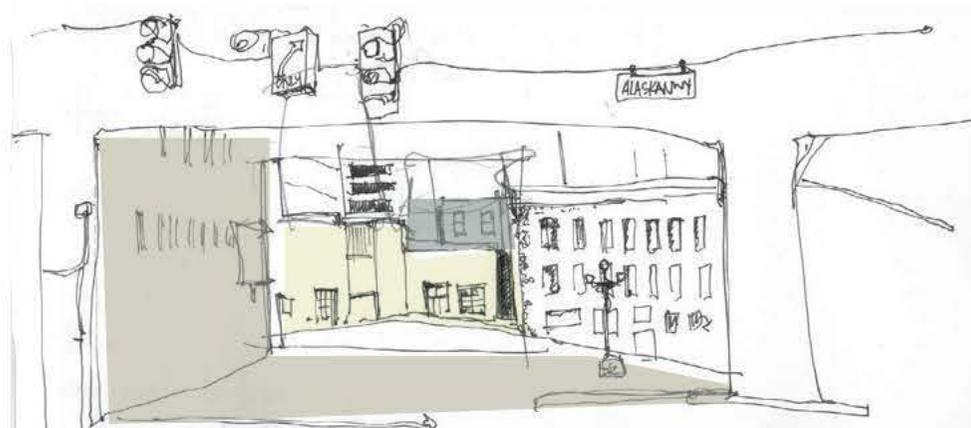
LAUREN KEENE
layered surface

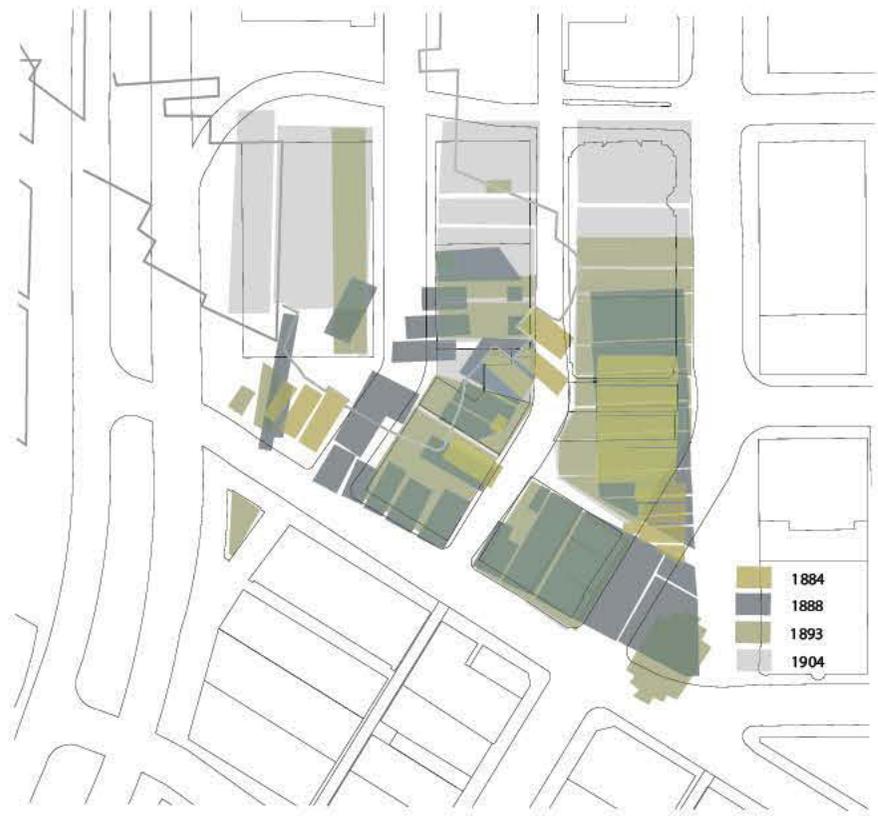
The city is a surface of embedded layers. Overtime layers are lost, shifted, buried, rebuilt and replaced.

The project began with the analysis of Sanborn maps as a record of the built fabric of the city. This landscape was once the water's edge; the buildings, supported by pilings, followed the organic shoreline.

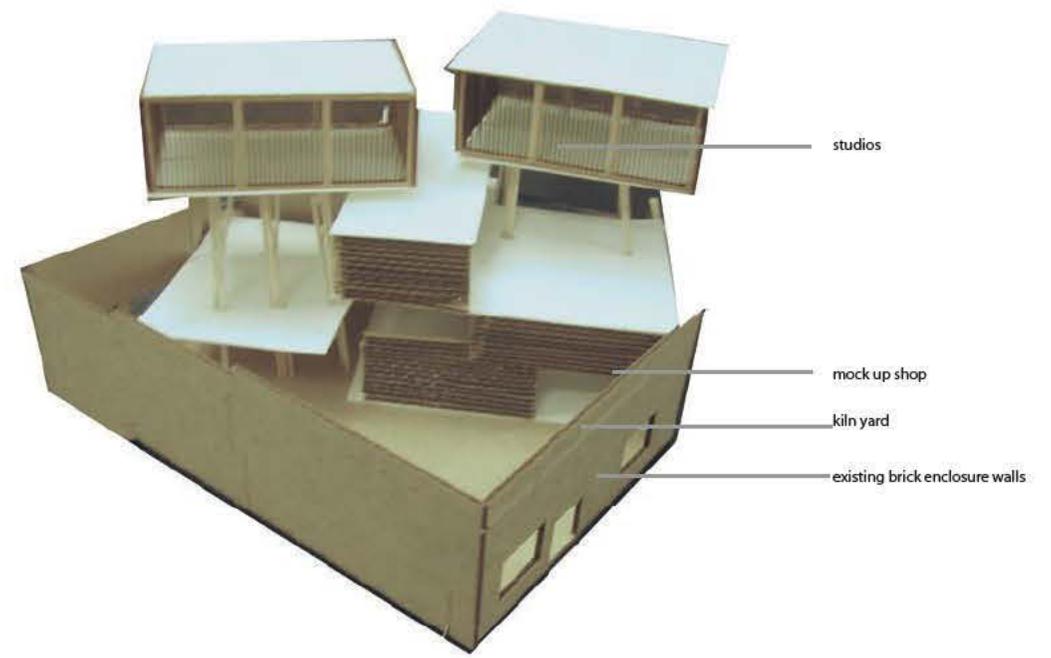
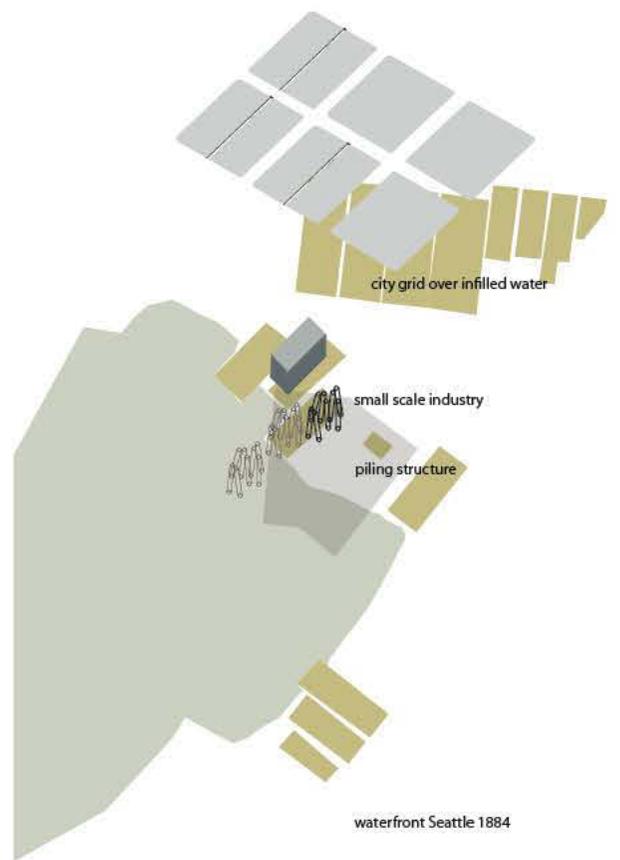
The city grid has erased much of the informal nature of this part the city but within the grid shift, leftover spaces allow for opportunities to reference the portrait scale of early Seattle while providing cultural infrastructure for layers to come.

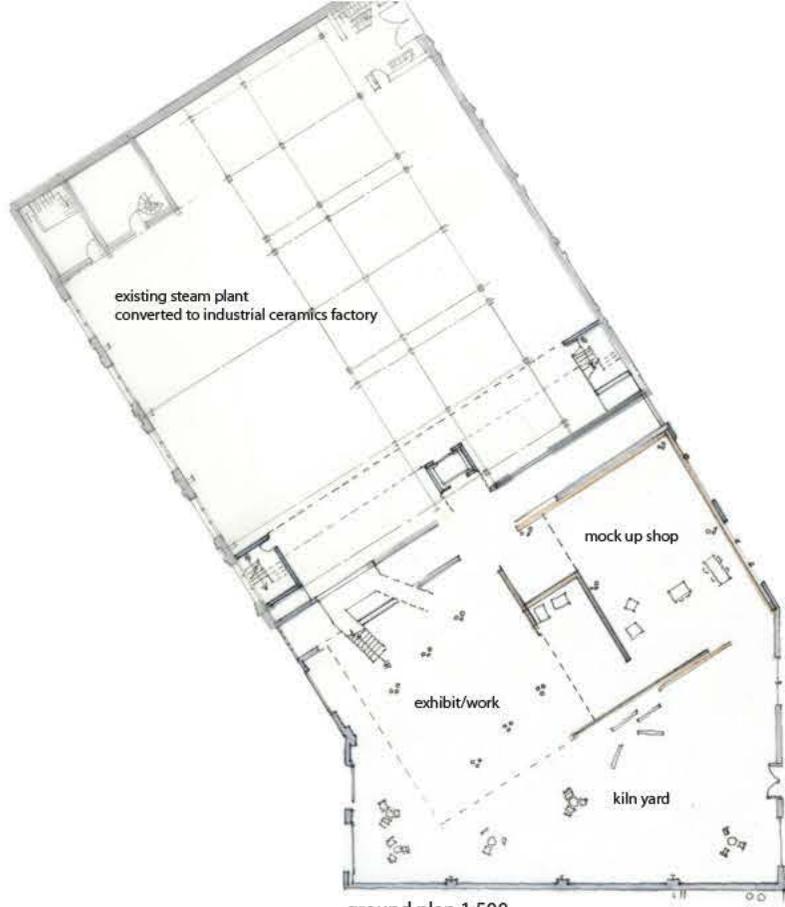
The project provides an artist in residence program in industrial ceramics. Based on the model of the European ceramics work center; the project provides studios, exhibit space and shop space for residents to experiment with an industrial craft.





Overlaid Sanborn figure ground map

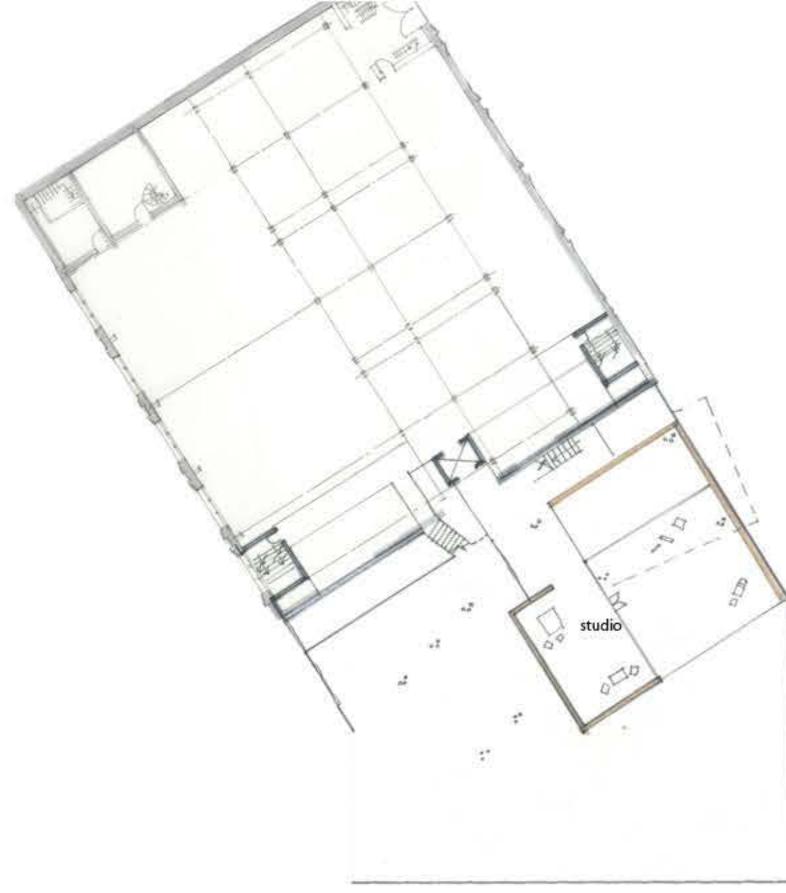




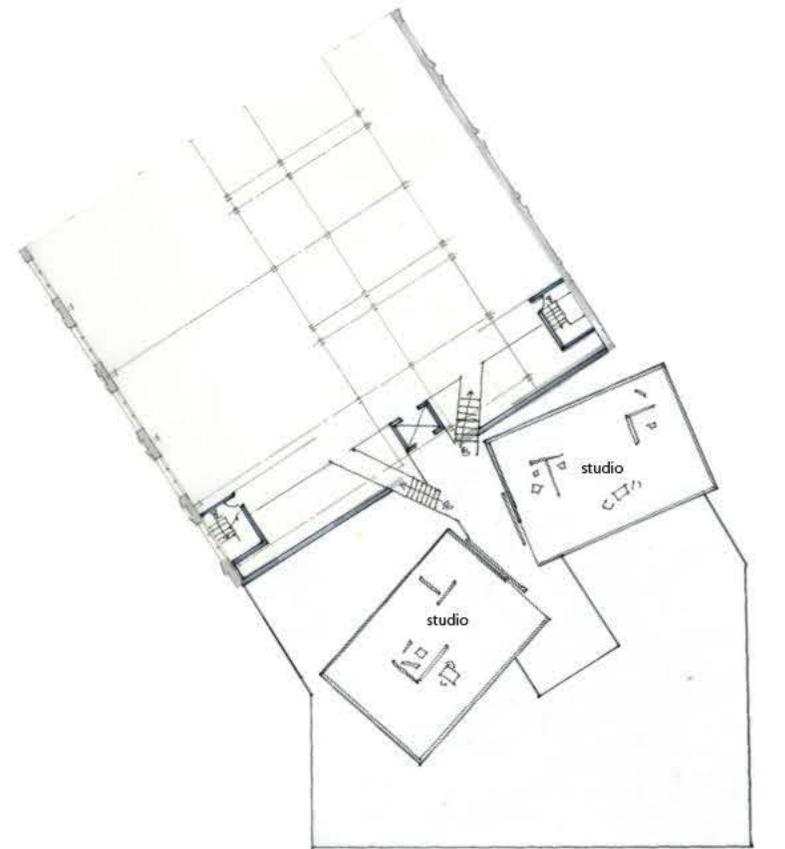
ground plan 1:500



first floor 1:500



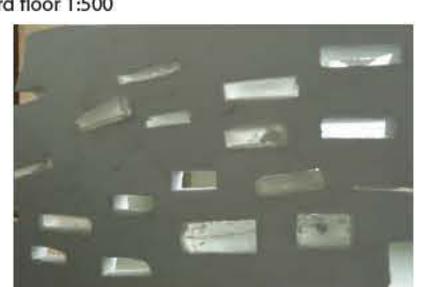
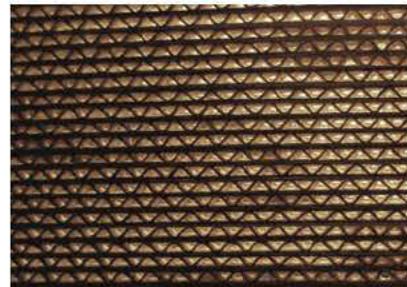
second floor 1:500

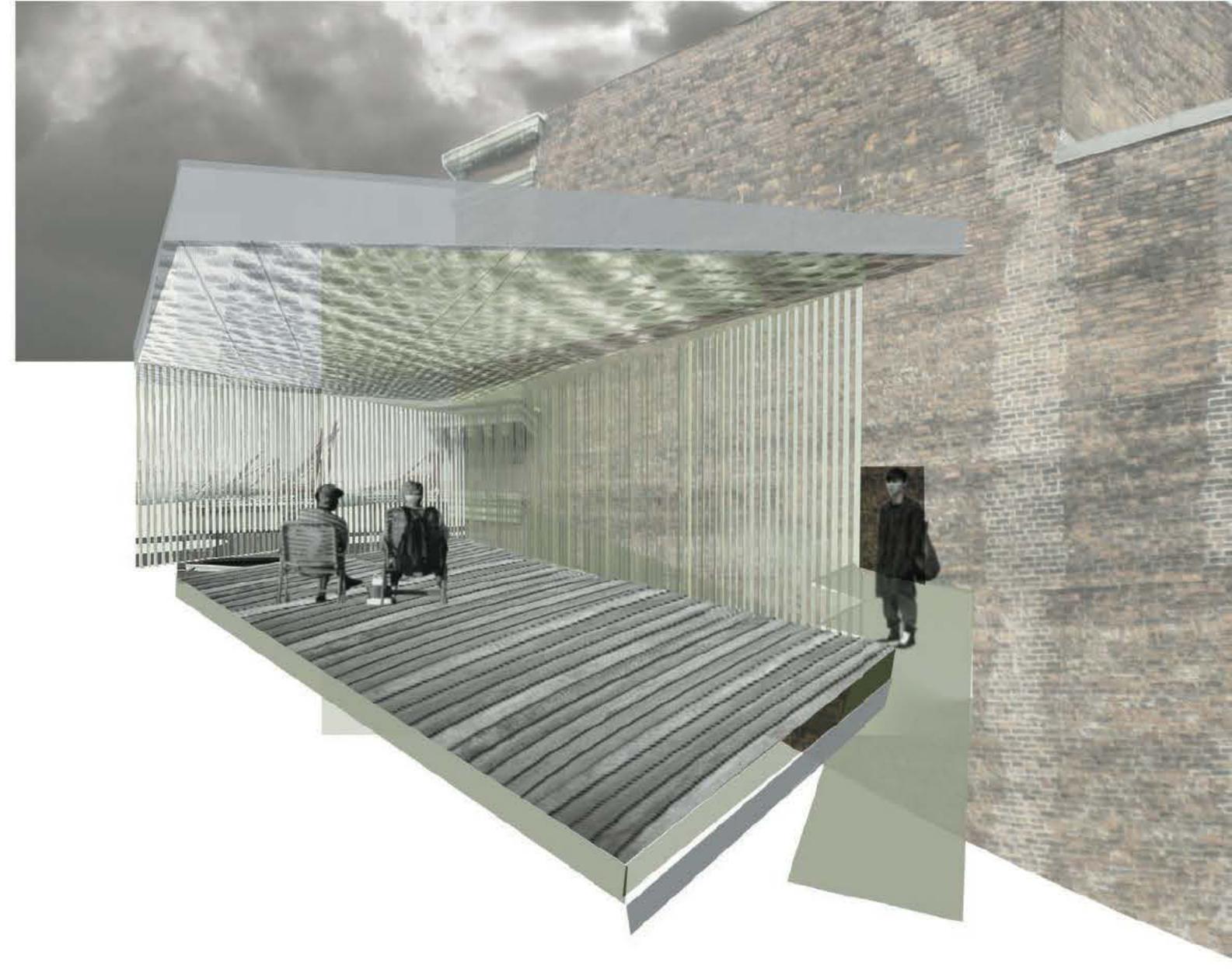


third floor 1:500



modulations of brick wall from solid to porous





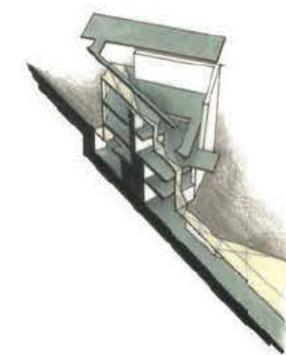
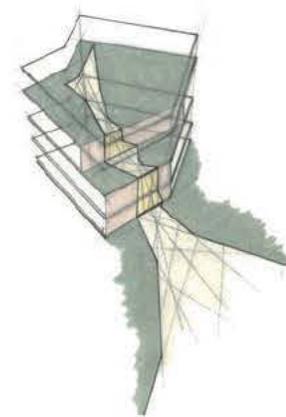
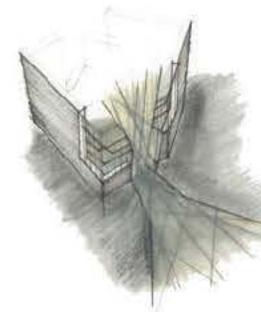
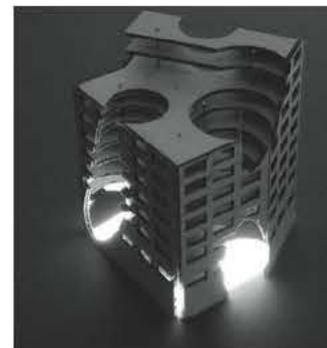
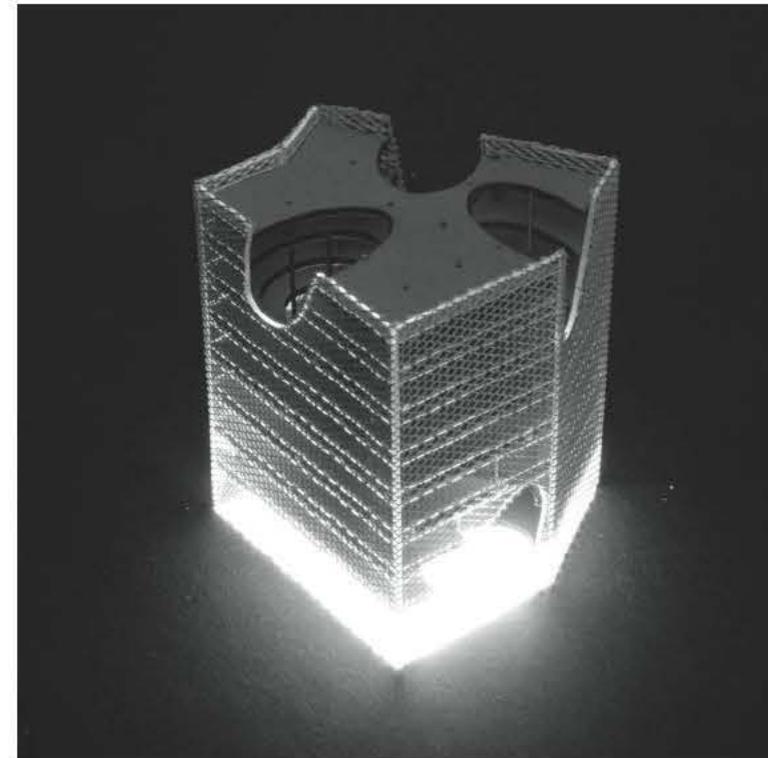
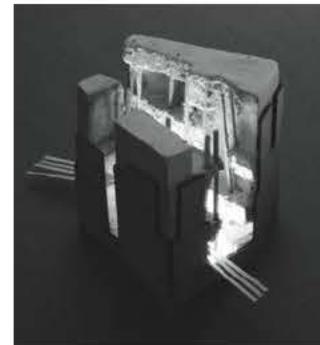
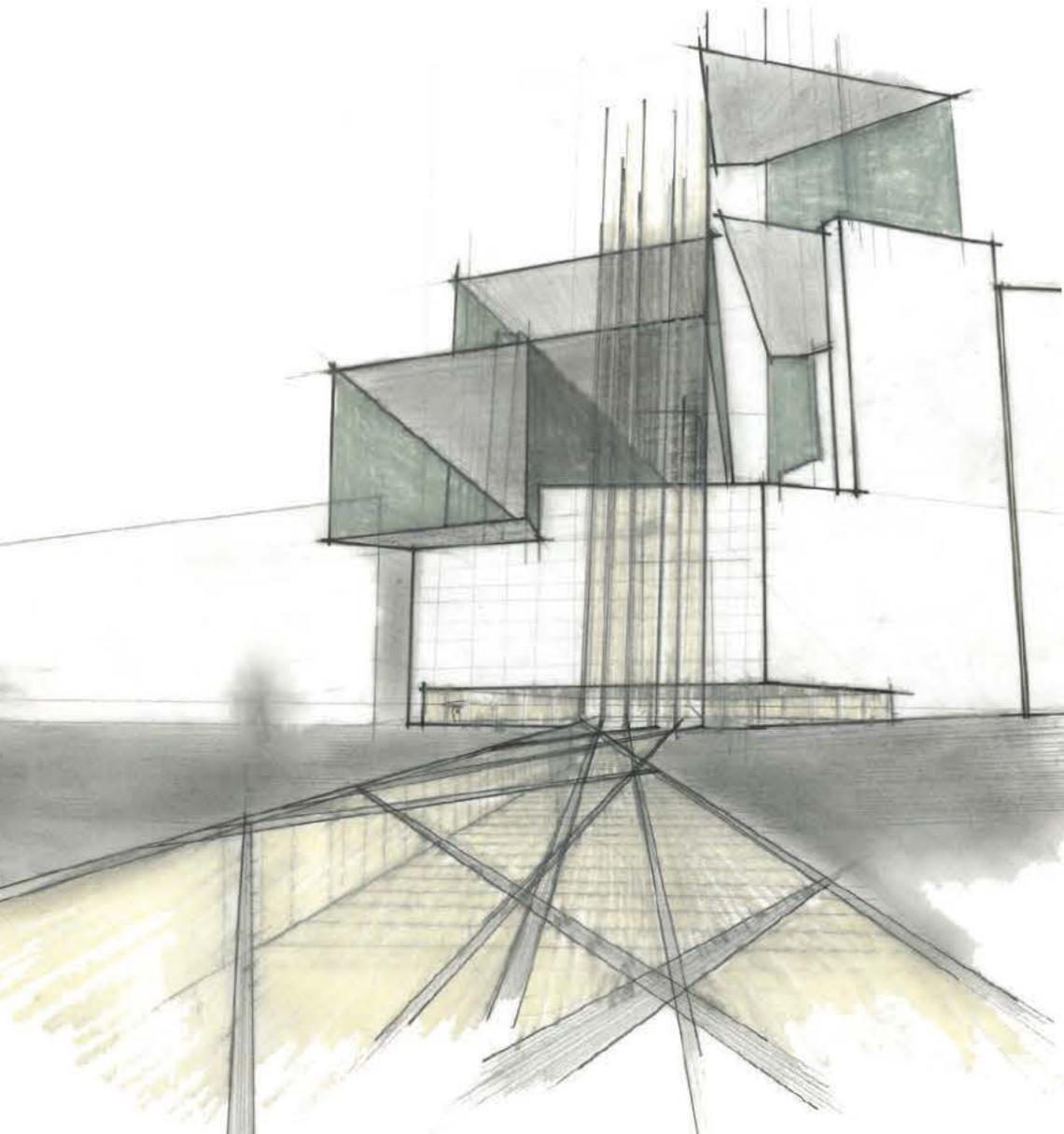
JESSE KINGSLEY Post Avenue Artist Studios

The Post Avenue Building is an artist's cooperative in Seattle's Pioneer Square neighborhood. The design is based on the idea that by blurring the line between public and private realms, both visitors and artists can form a larger, collaborative community.

The building spaces extend underneath the public streets to the East and West, connecting to adjacent buildings via an underground workshop and visually connecting interior activities to the street-life above. As this workspace moves up into the building, it cuts voids through floors and studios, linking and defining spaces for exhibition and performance.

Throughout the eight floors of the building public and semi-private spaces are defined by a direct intersection with these voids. Particularly during exhibition times, these cuts expose the work being done inside to the wider group, encouraging engagement, interaction and collaboration among the many participants and public.

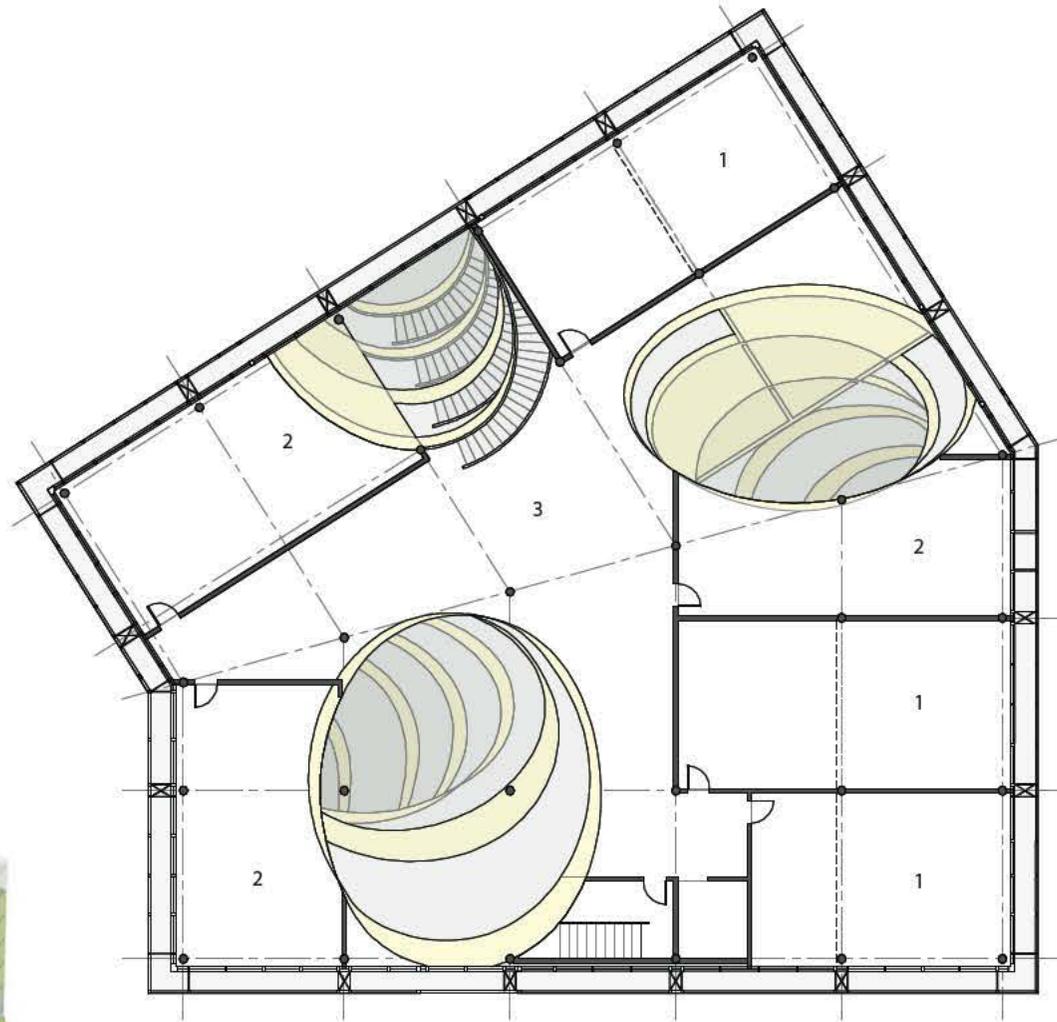
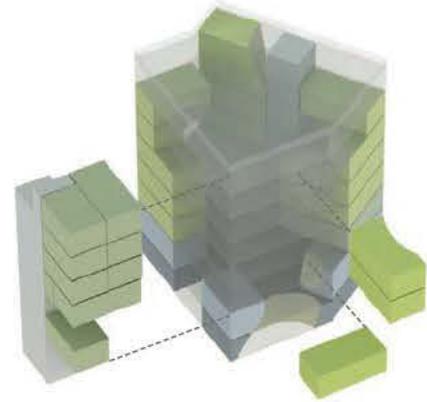
Tranberg Master Studio | LENE TRANBERG | PETER COHAN



Jesse Kingsley | 57

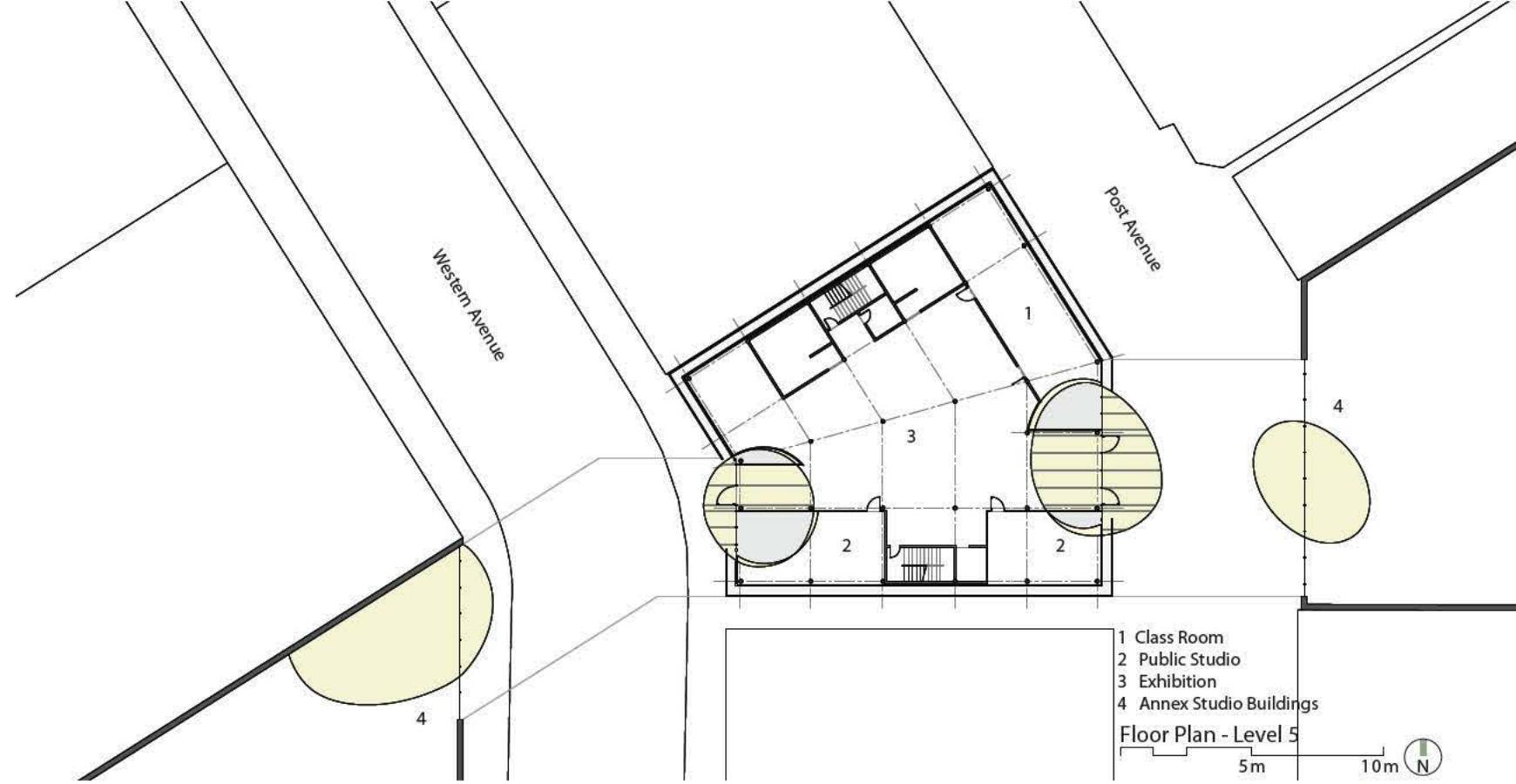
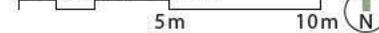
Programmatic Diagram

- Live/Work Studio
- Work Studio
- Public Studio/Classroom
- Workshop (Below Grade)



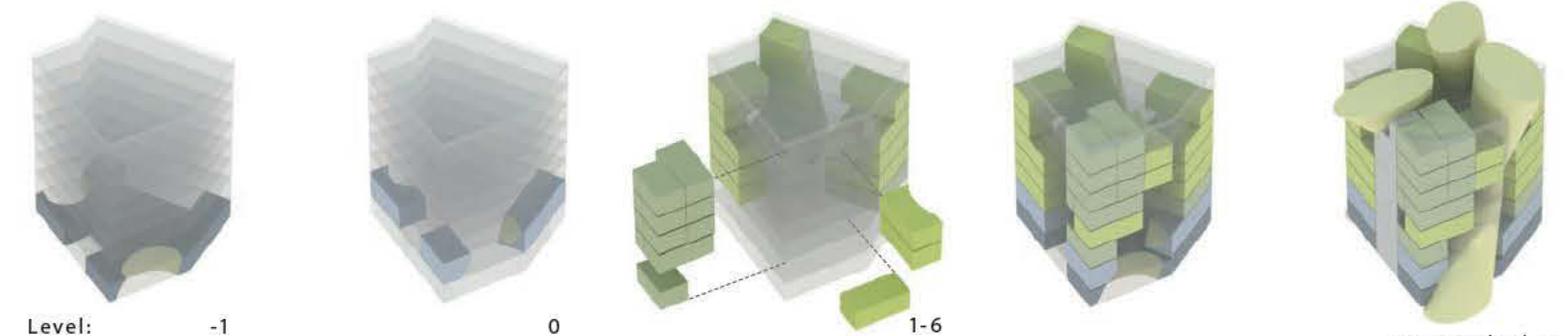
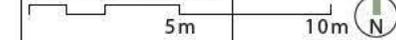
- 1 Live/Work Studio
- 2 Work Studio
- 3 Exhibition

Floor Plan - Level 5



- 1 Class Room
- 2 Public Studio
- 3 Exhibition
- 4 Annex Studio Buildings

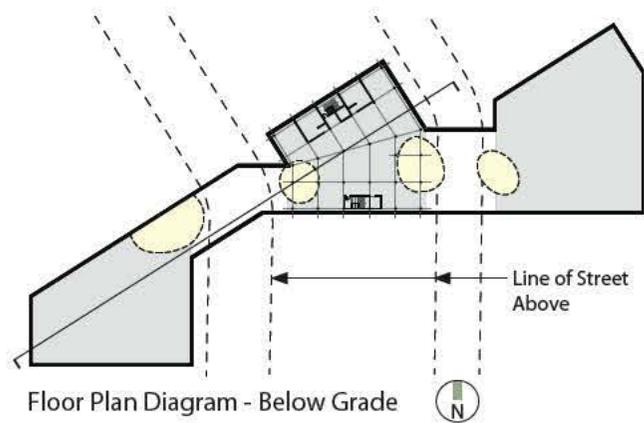
Floor Plan - Level 5

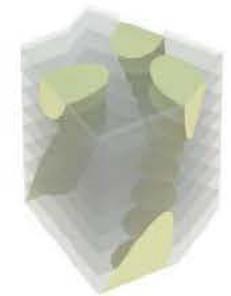
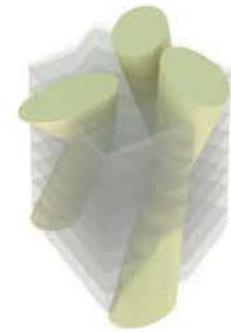
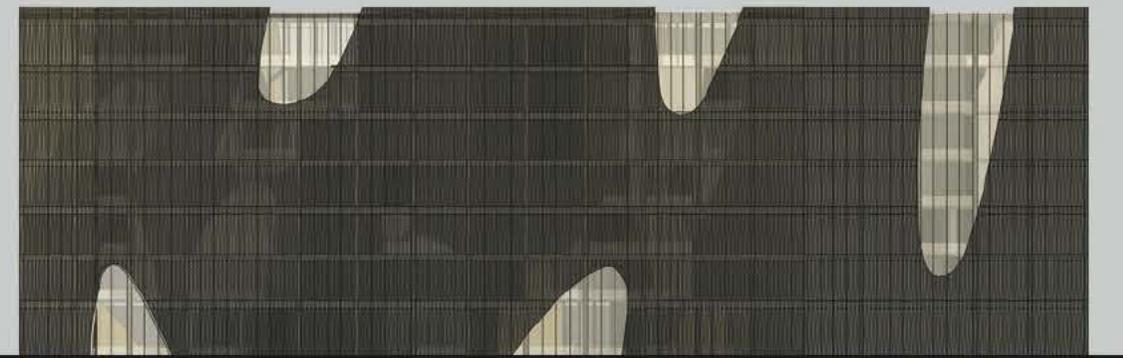


Level: -1

0

1-6



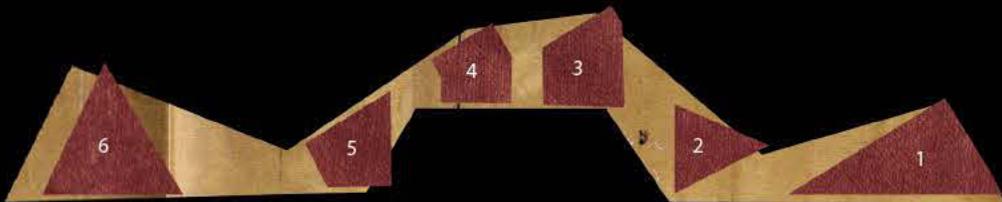


KATE MURPHY
collaging the city

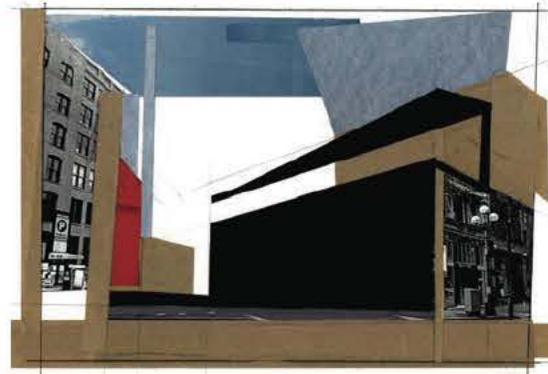
This project proposes to connect the city to the water through the insertion of a series of spatial frames on vacant or underutilized sites in Pioneer Square. Inspired by the collage techniques used in Robert Rauschenberg's combine paintings, this project explores new ways people can experience the city through spatial gestures and layering. Determined by a study of proportion, scale and relationships to context, the design proposes a series of six folding forms to be collaged onto the existing fabric of the city. These folded-plate concrete structures have a sculptural quality that will make people more aware of the city as they move through it. Each form folds in response to different surrounding urban conditions. The structures act as public pavilions whose forms not only create space but also frame views of the city and relate compositionally to one another. These forms can simply be space or they can be used for a myriad of cultural and social activities including screenings, concerts, or art installations involving light, sound, color and materials. Ranging between the experiential and physical, these added layers of use will change the way people engage with the city and allow them to experience these spaces at a number of different scales.



painting relates to both art and life, neither can be made, i try to act in the gap between the two - robert rauschenberg



pioneer square | series of sites



process





1



2



3



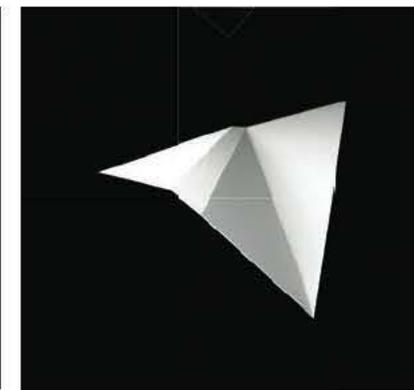
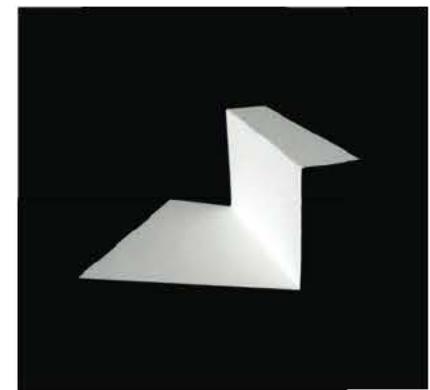
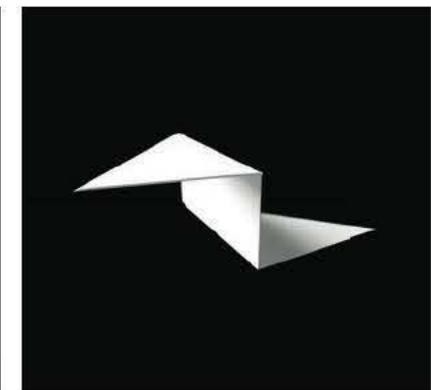
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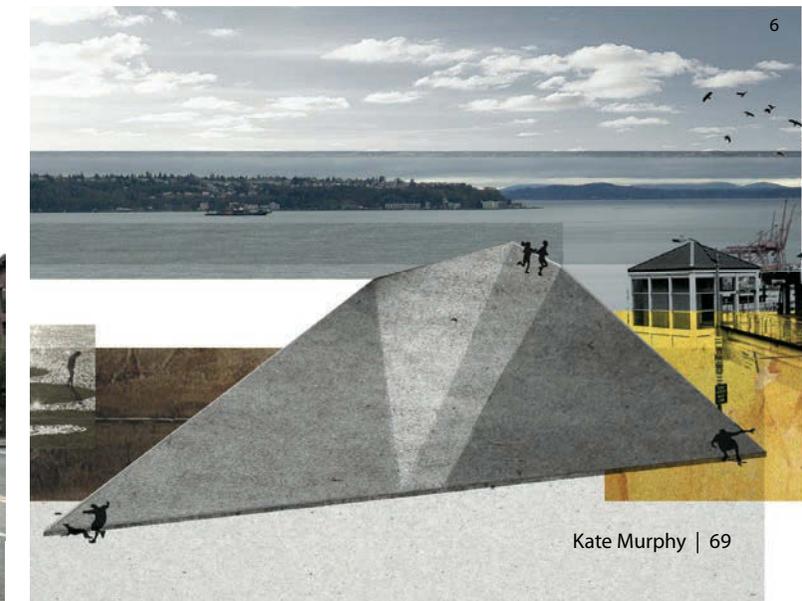


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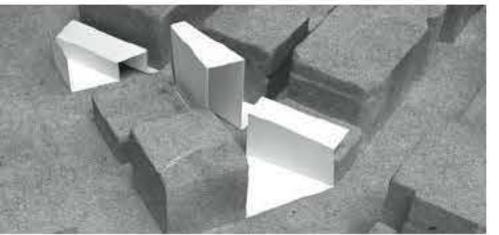


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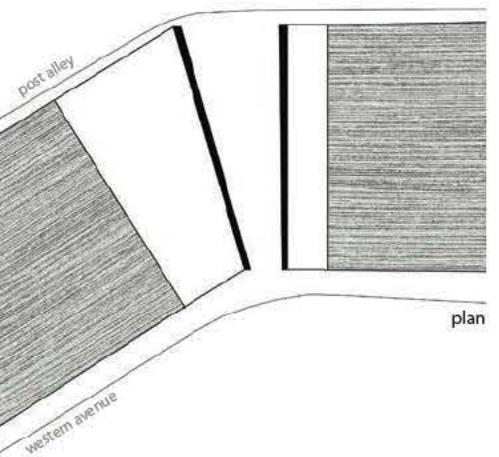




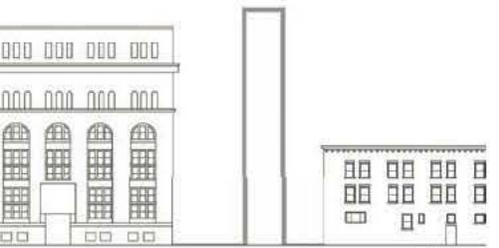
still life



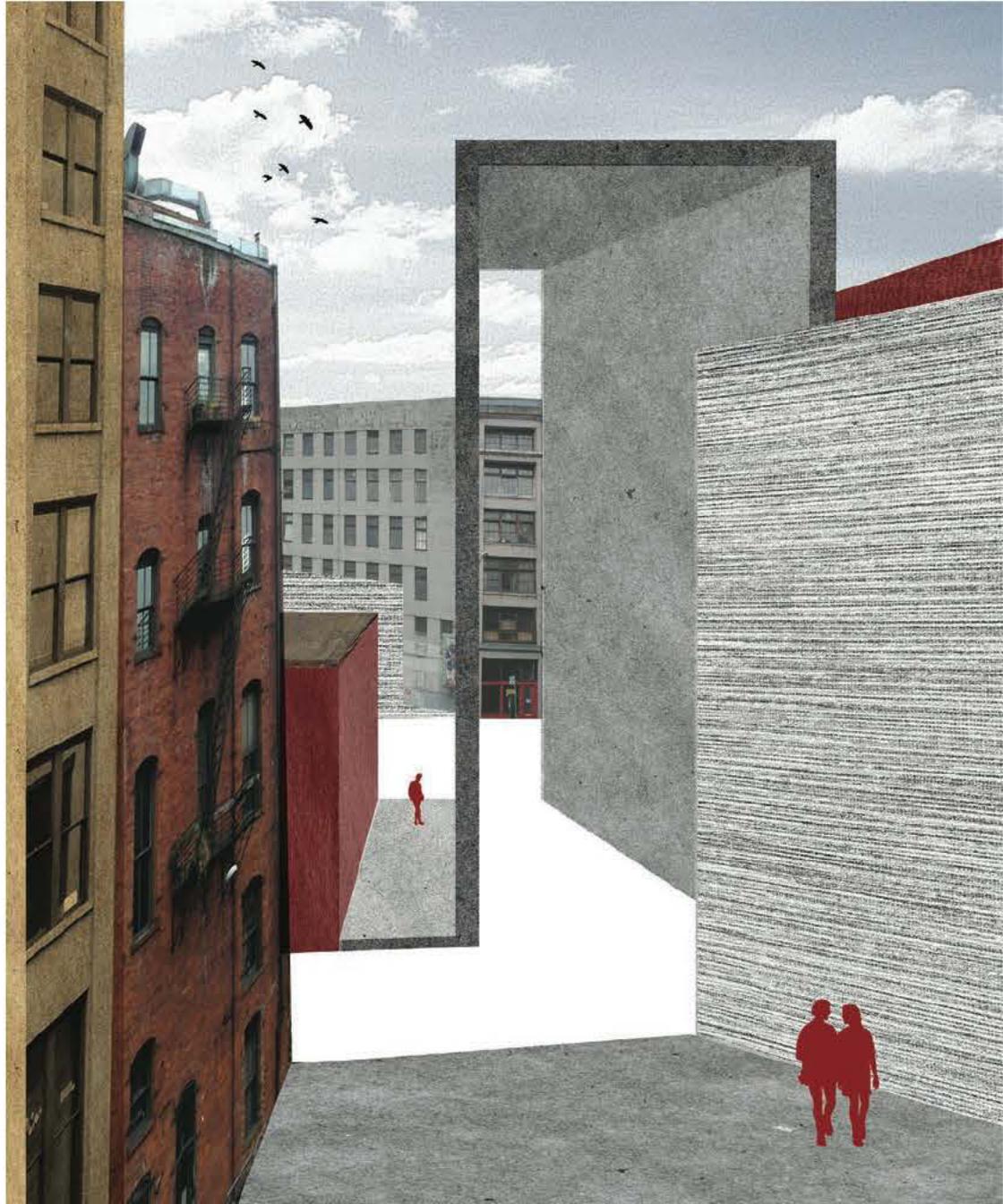
context



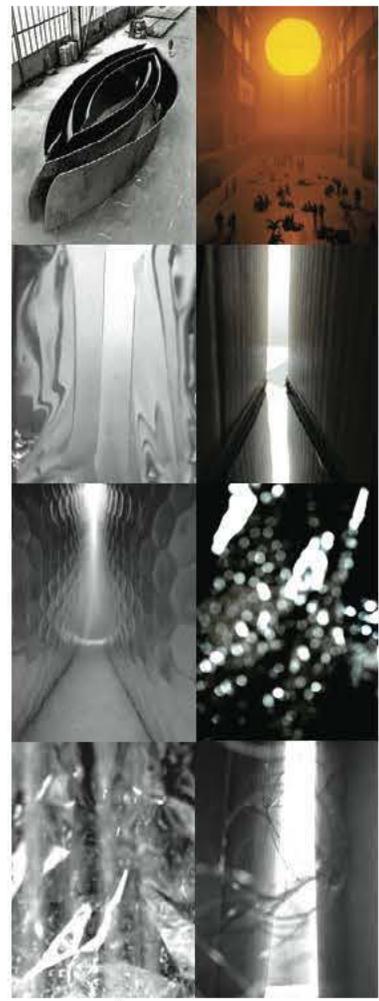
plan



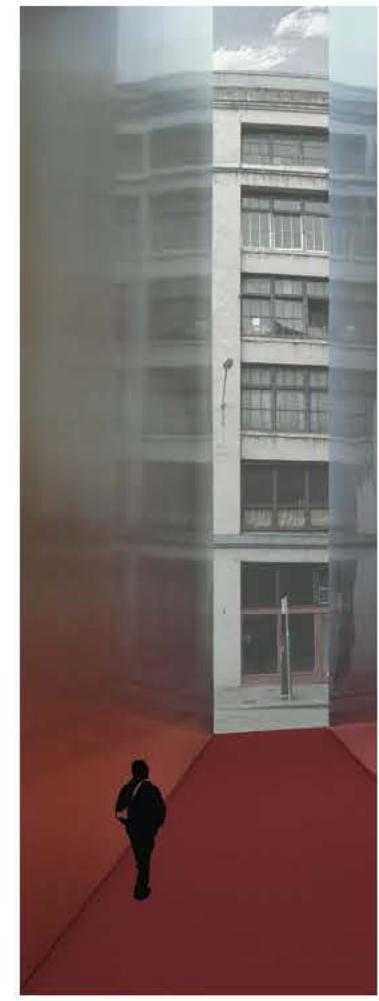
elevation



portrait



portrait studies

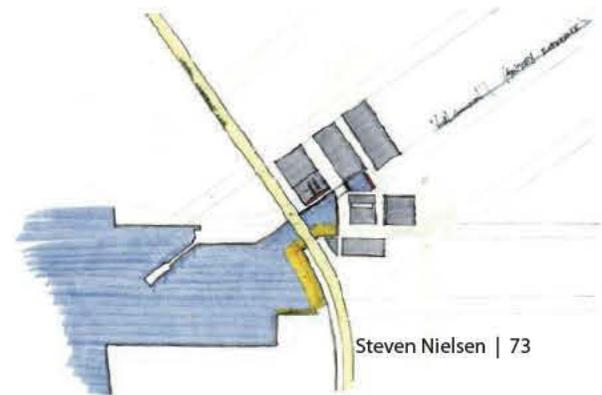
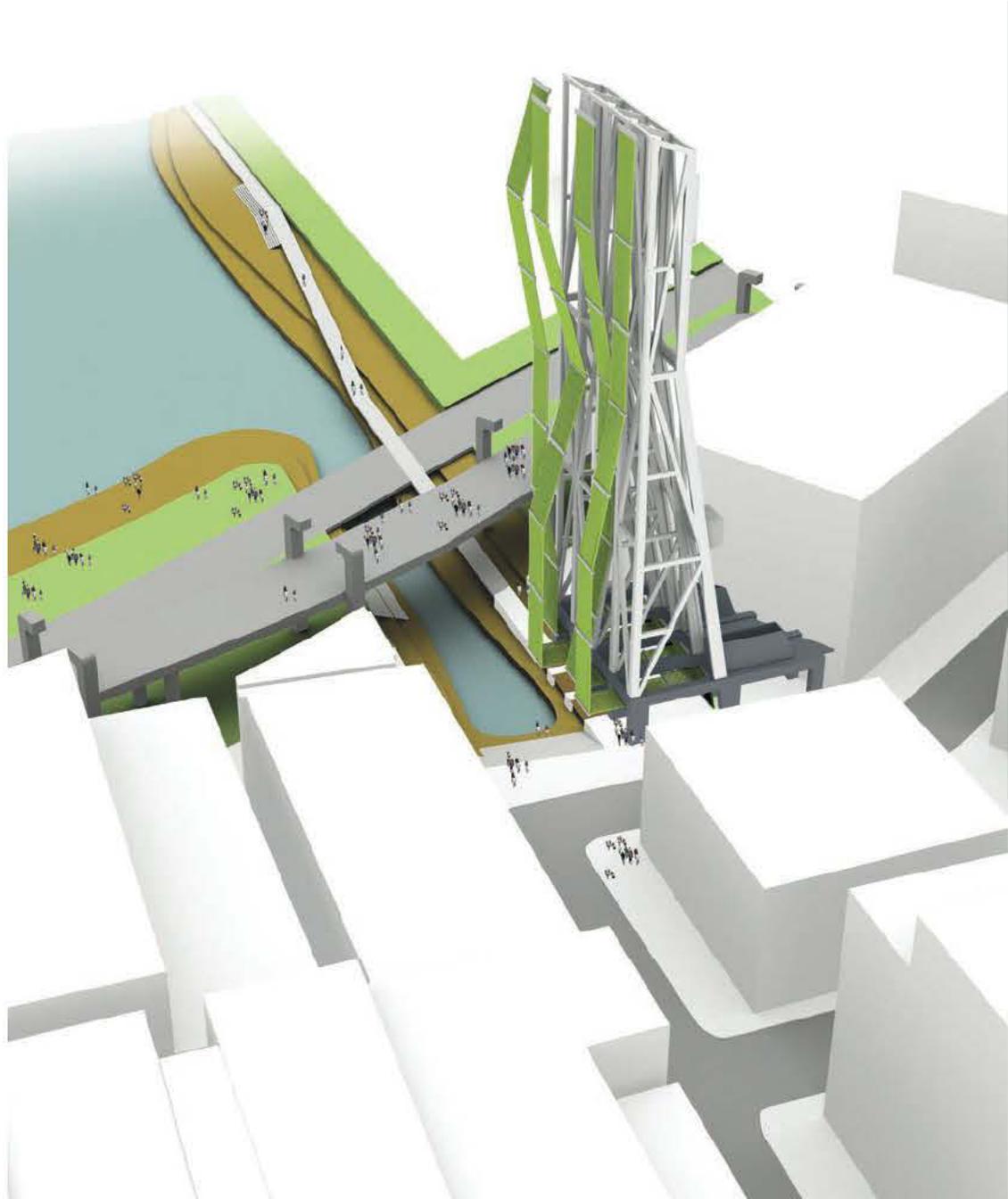


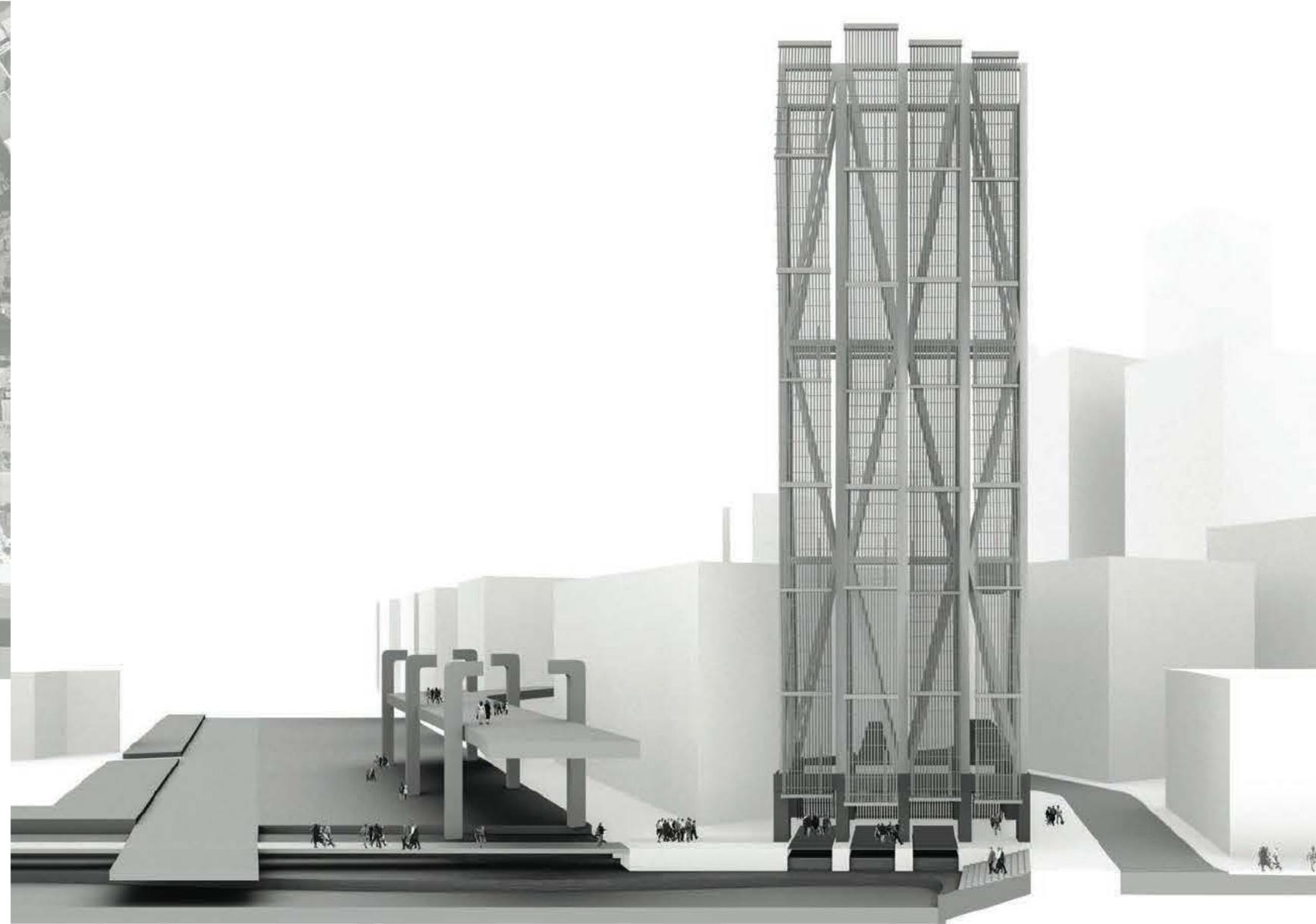
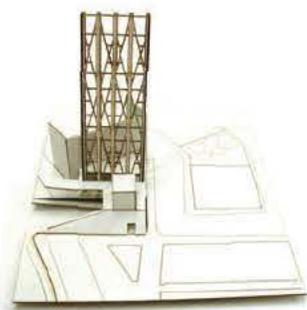
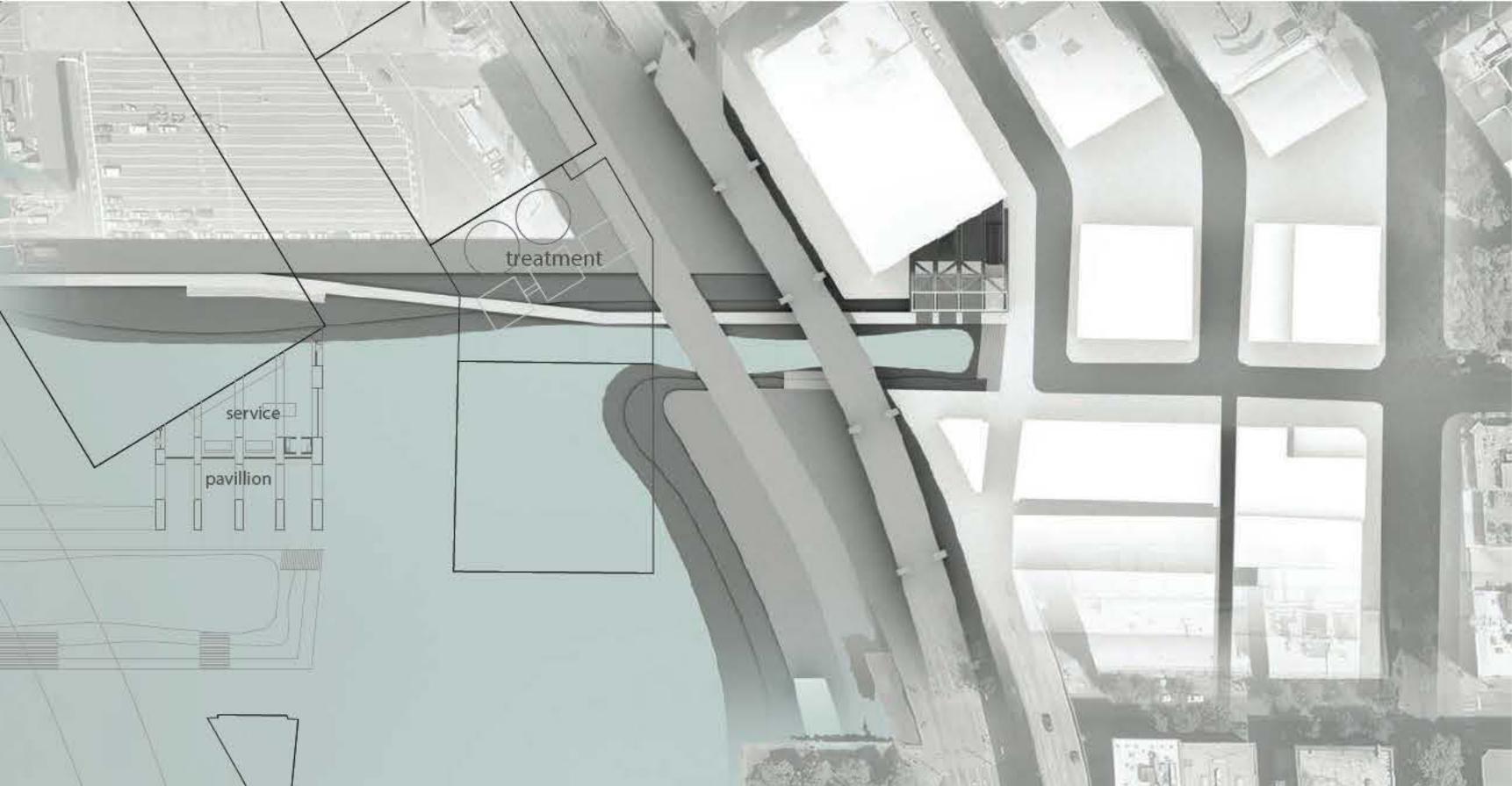
views to western avenue



STEVEN NIELSEN
Forgotten Resources

This project is a study of the integration of energy infrastructure and the public realm. Over the years the pedestrian connection to the Seattle waterfront has been fragmented by industry and transportation infrastructure. Potential energy resources in the city have been neglected. This project proposes to harness these forgotten energy resources while at the same time strengthening Seattle's connection to the water.



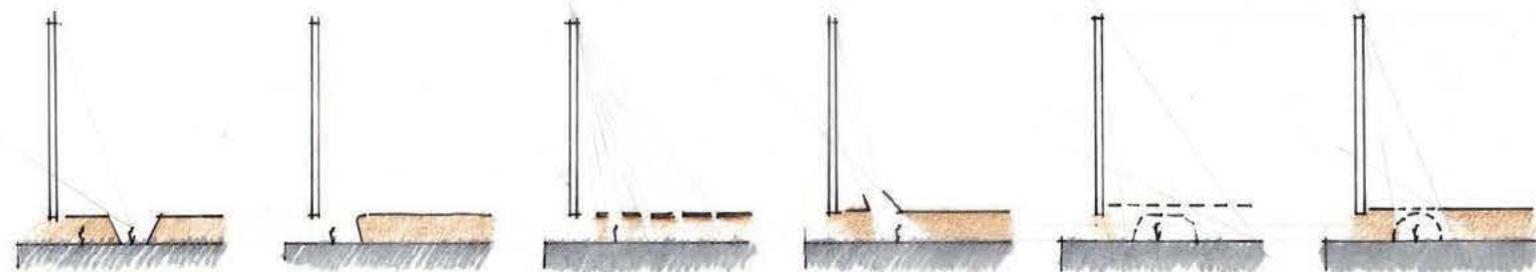
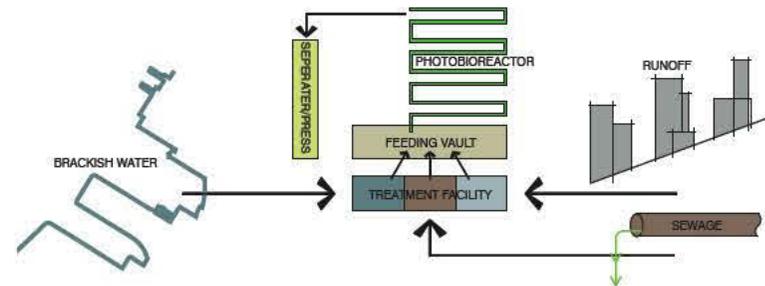
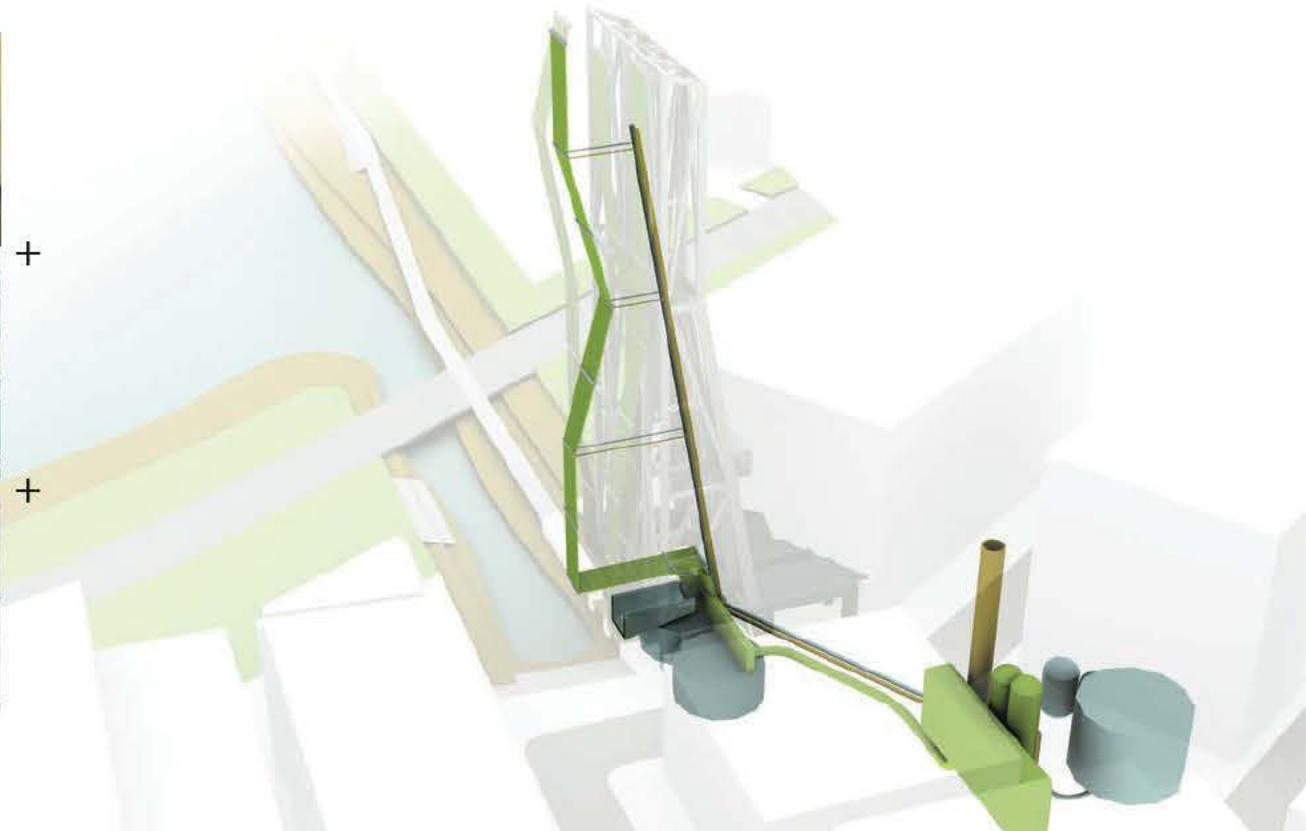


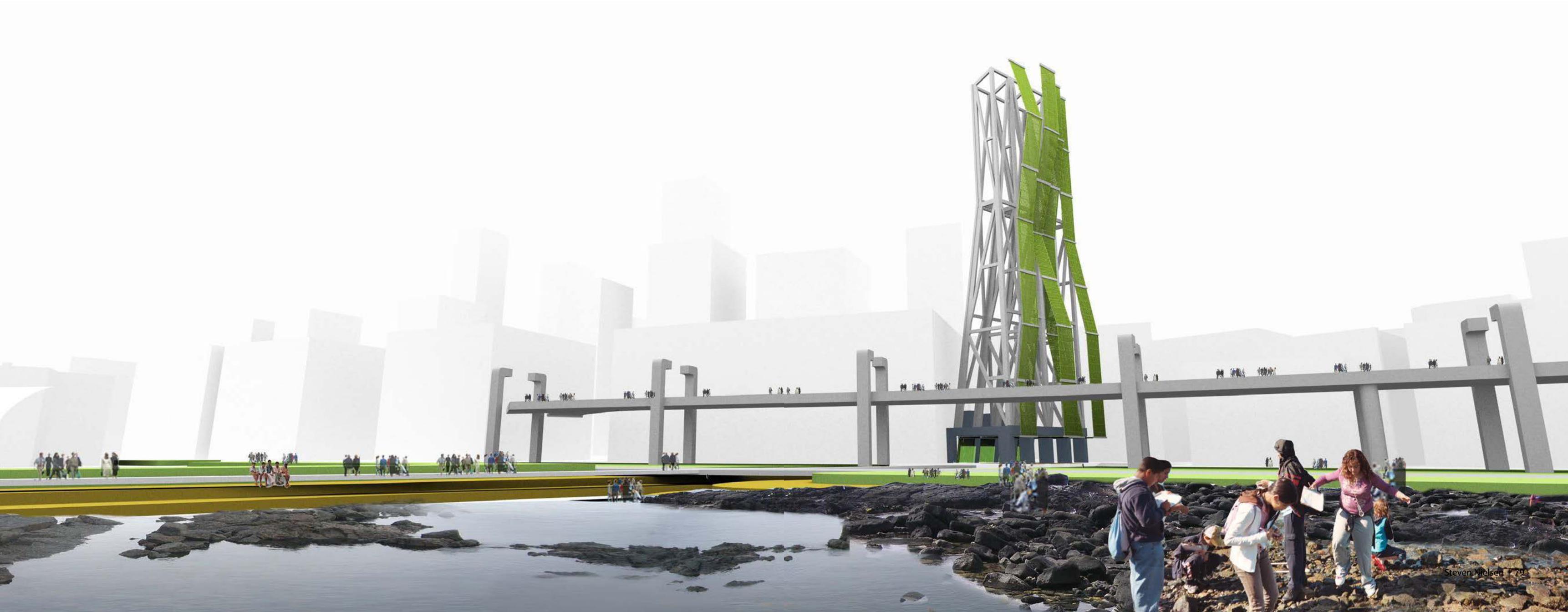


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ROB POTISH
Virginia and Bagley Wright Gallery

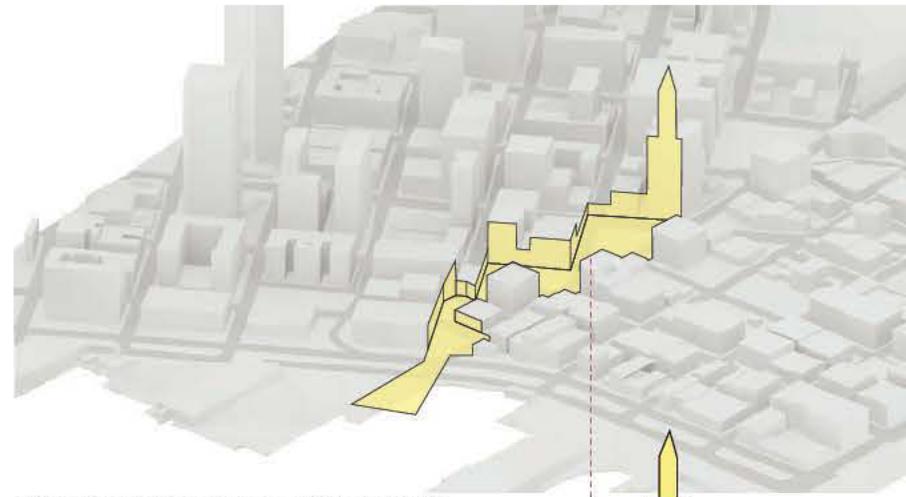
Existing triangular open spaces formed by a grid shift create an opportunity to experience the city in new ways. Oblique vantage points and compression/release cycles replace the linear quality of orthogonal blocks and streets.

Seattle's conflicted history with its topography informs an attitude of engagement with the earth. The new public open space lays on the existing topography while the exhibition space descends into the layered earth of Pioneer Square.

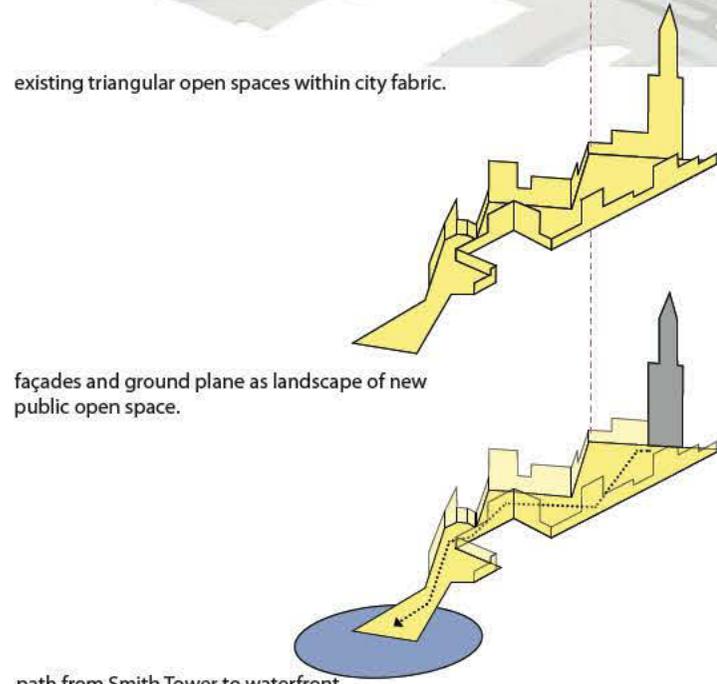
Plays of abstraction/articulation and surface/depth in Cézanne's paintings provided a conceptual framework for spatial and tectonic study. An analog is found in the historic façades of Pioneer square.

The flat surface of the open public space peels apart to create depth, admitting the addition of an enclosed exhibition space.

The Wright Gallery is an opportunity to experience the topography of the city while continuing a sequence of compression and release created by the existing open spaces of Pioneer Square.



existing triangular open spaces within city fabric.



façades and ground plane as landscape of new public open space.

path from Smith Tower to waterfront.



Cézanne: figural scene, flat surface.



Pioneer Square: façade as flat surface defining a volume.



figure + abstraction surface + depth.



surface + depth.



abstraction and layered depth of oil.



depth, texture, and volume dominate.



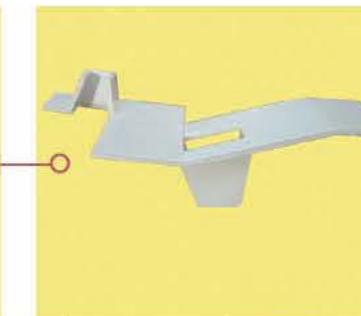
plaster: flat pour, flat surface.



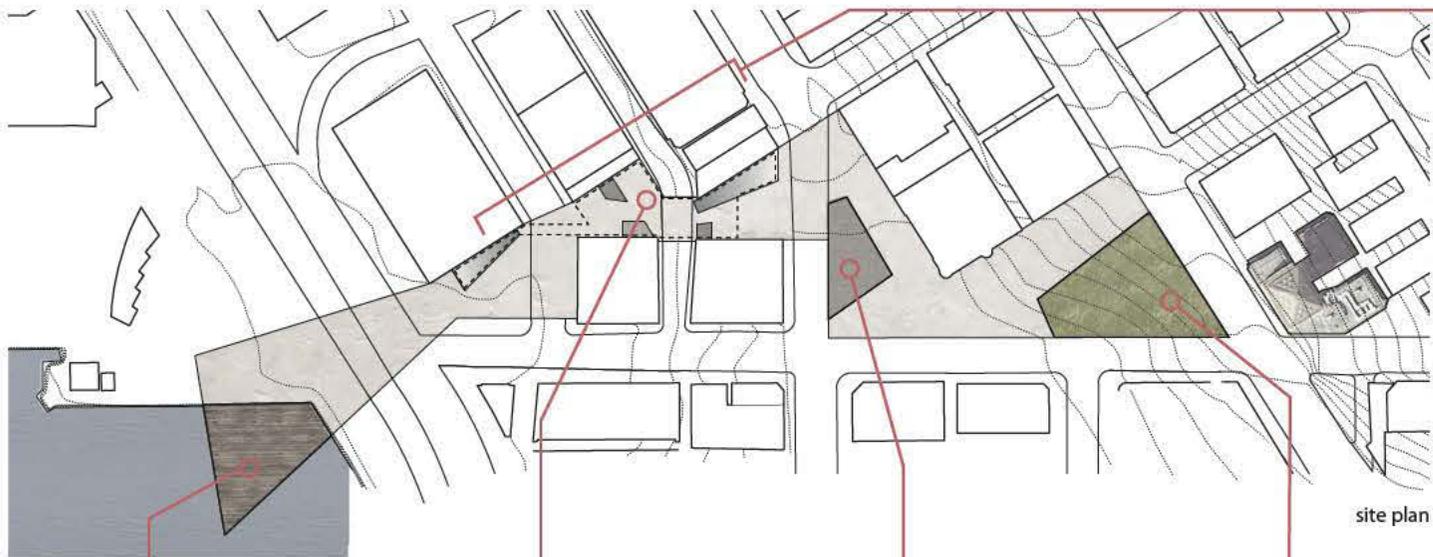
surface + depth: agglomeration of layers.



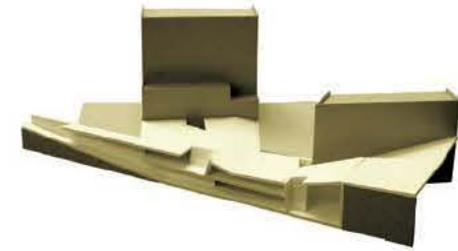
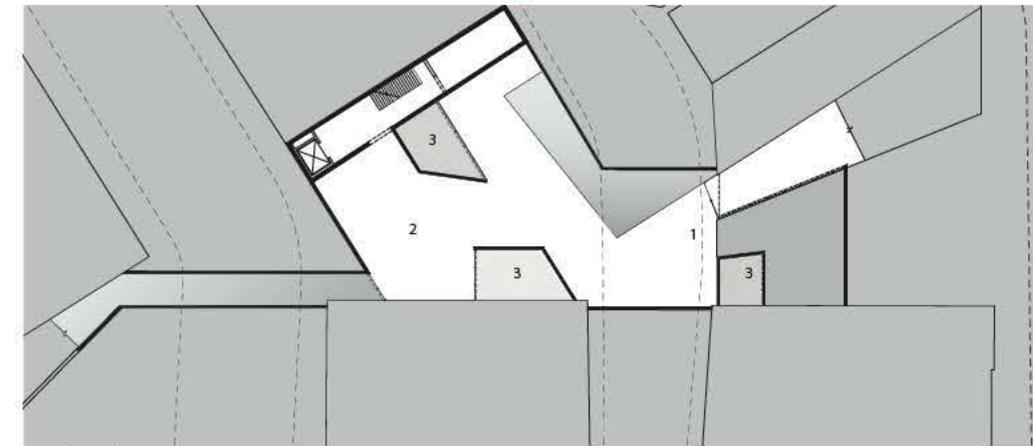
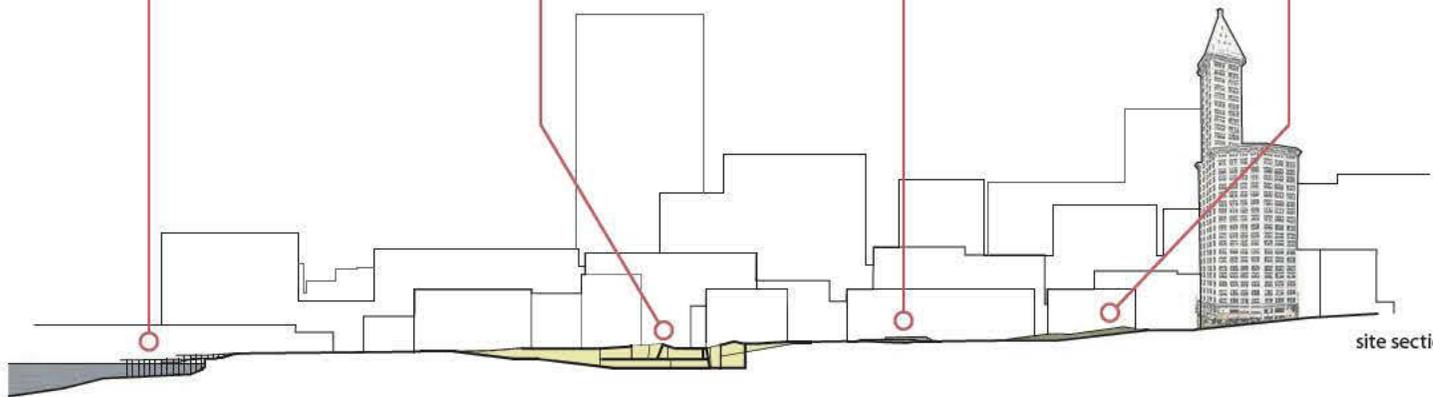
continued agglomeration: form exhibits spatial and structural qualities.



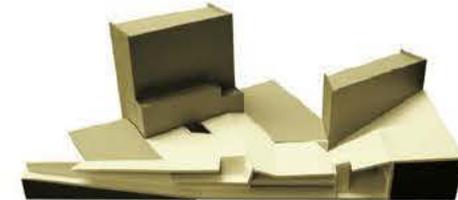
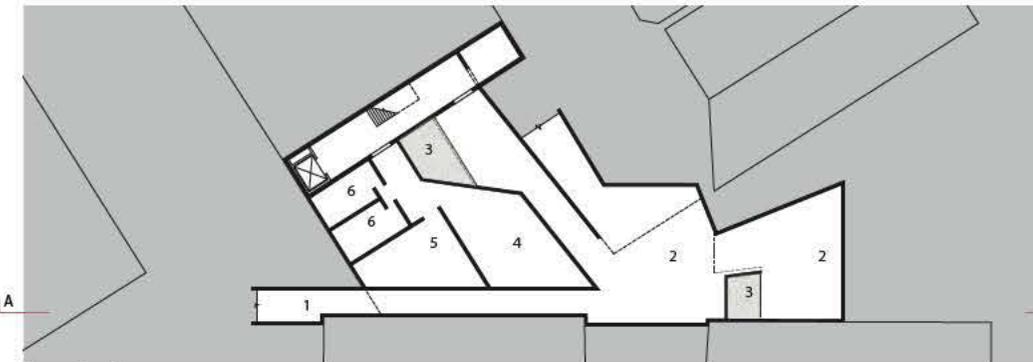
reduction to tectonic language.



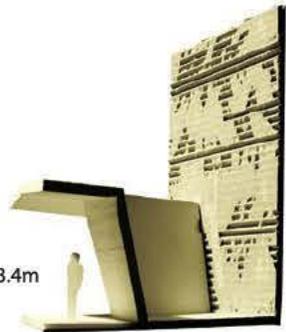
program

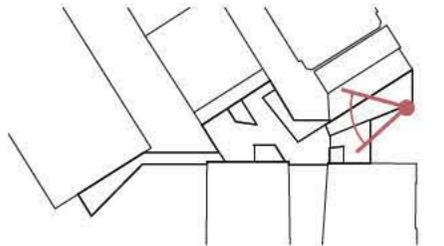
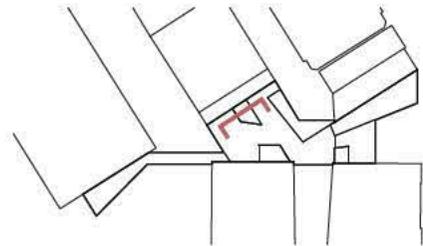
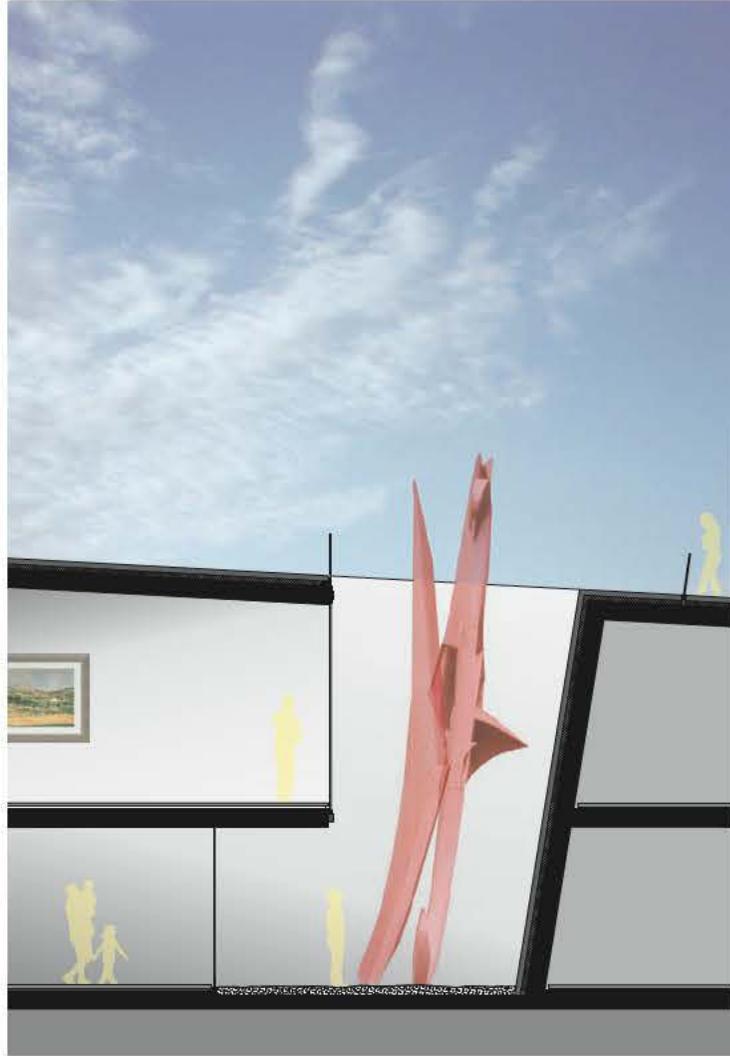


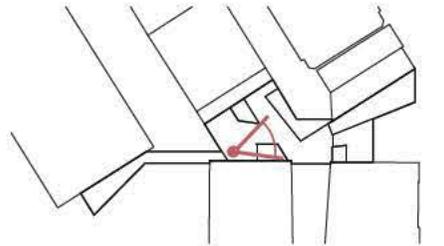
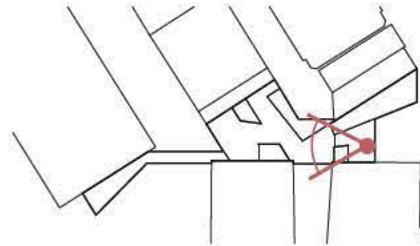
- 1. reception
- 2. exhibition space
- 3. courtyard
- 4. storage
- 5. mechanical
- 6. washroom



- 1st Ave 0m
- Western and Post -3.4m
- Main level -6.6m
- Lower level -9.8m





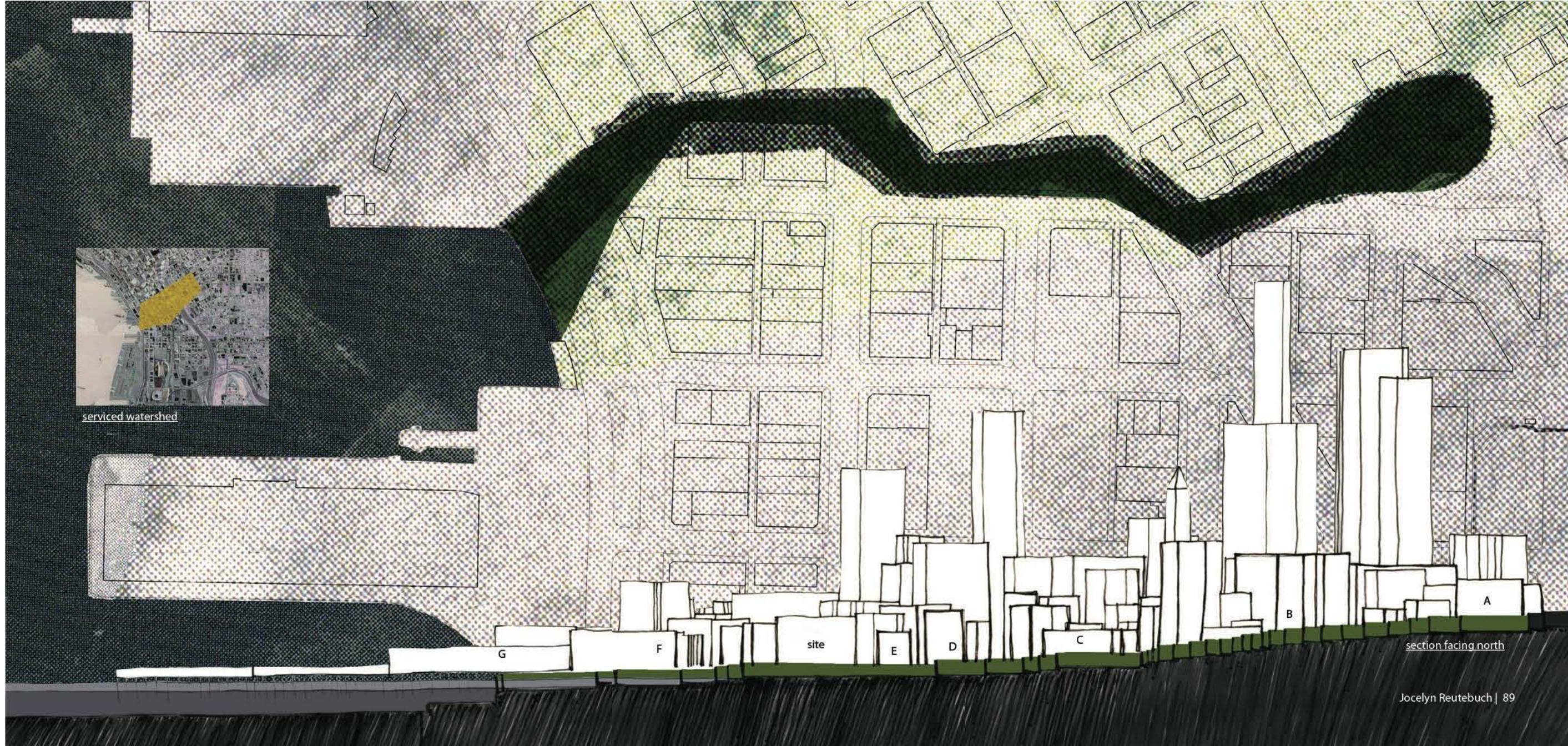


JOCELYN REUTEBUCH
water|shed

This investigation proposes inserting a soft-bottom storm water ravine into the historic fabric of Pioneer Square as a way to manage runoff and mitigate pollution entering Elliot Bay. A series of weirs and gravel beds with plantings echoes the existing topography to slow the movement of water, allowing toxic sediments to drop out. The ravine is also a scraping away, exposing and revealing the layers of history below for new exposure. Where the ravine traverses open spaces, the immediate context dictates how people can interact with the water. Returned to a semblance of its origins, the water and plants tell a story of native Pacific Northwest coastal succession, from mature forest to tidal wetlands.

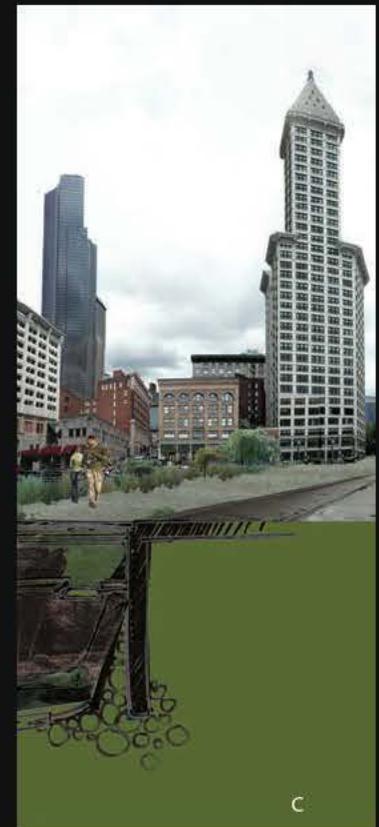
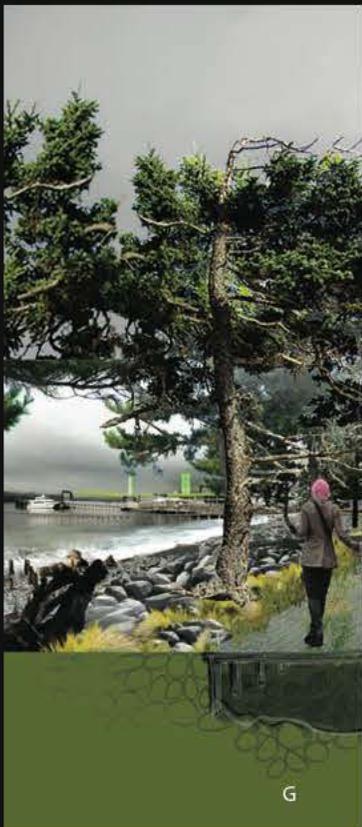
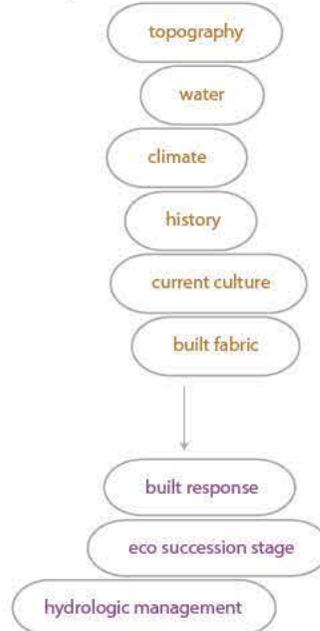


serviced watershed



SUCCESSION:
overlapping stories

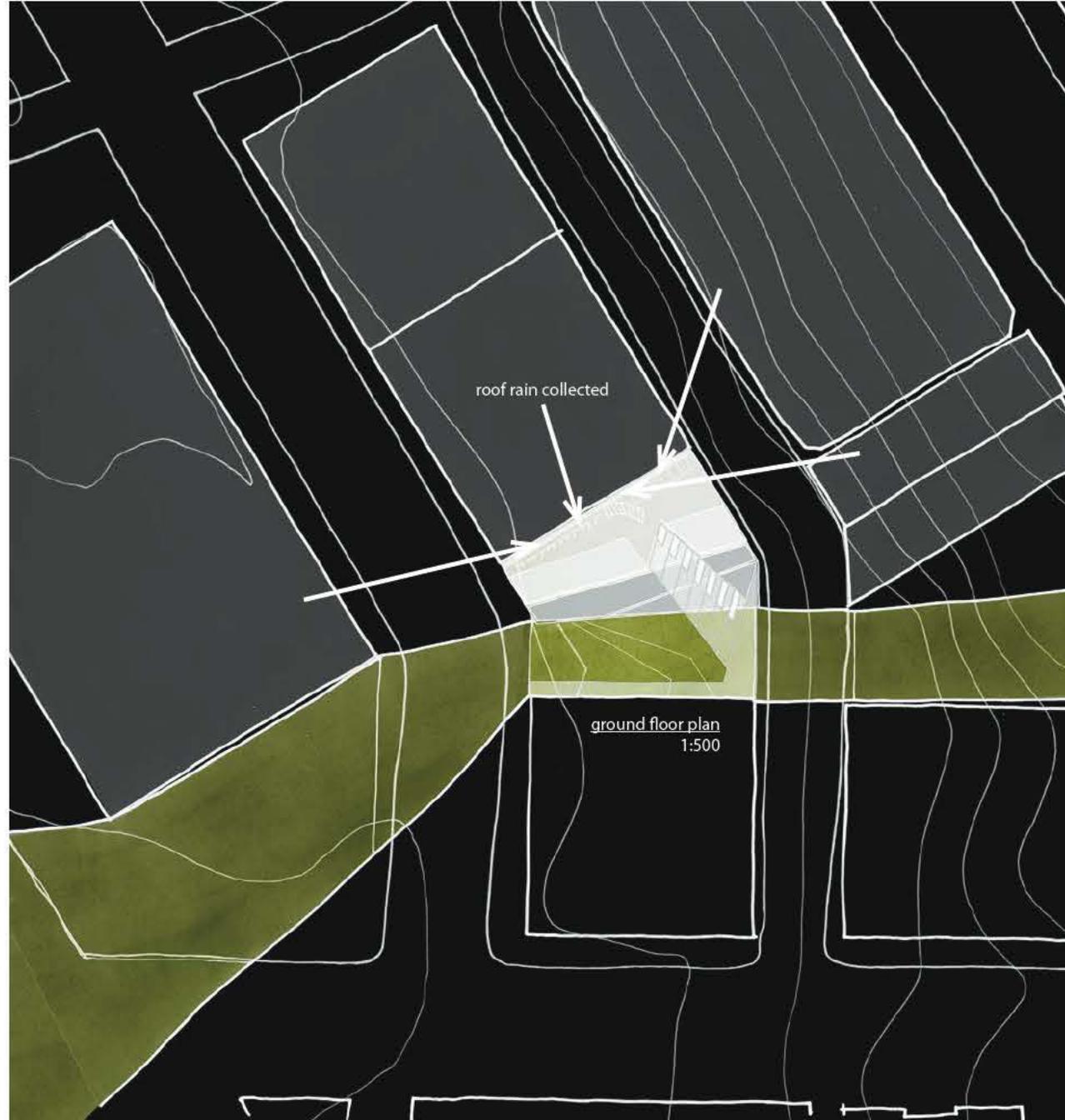
The newly-cut water channel integrates the surrounding context to create moments of loosening and catchment of water, people, plants, and history.

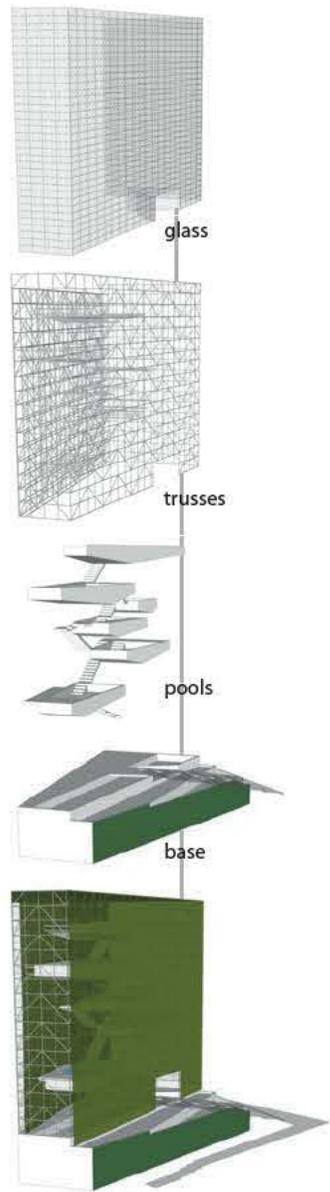


STORMWATER BATHS:

Water collected from the roofs of neighboring buildings is gravity-fed into a series of bathing pools. Stacked vertically and accessed by winding stairs, the pools are housed in a glass-enclosed truss system, much like a greenhouse. A dense mat of vines extends up from the drainage ravine at the base of the pools, where the used bathing water returns to the hydrologic cycle.

Because the water used in the baths is harvested locally, there will be seasonal fluctuation to the availability of water. During dry weather, only one or two pools may be in operation. During a heavy rain event, the water may overflow between the pools.

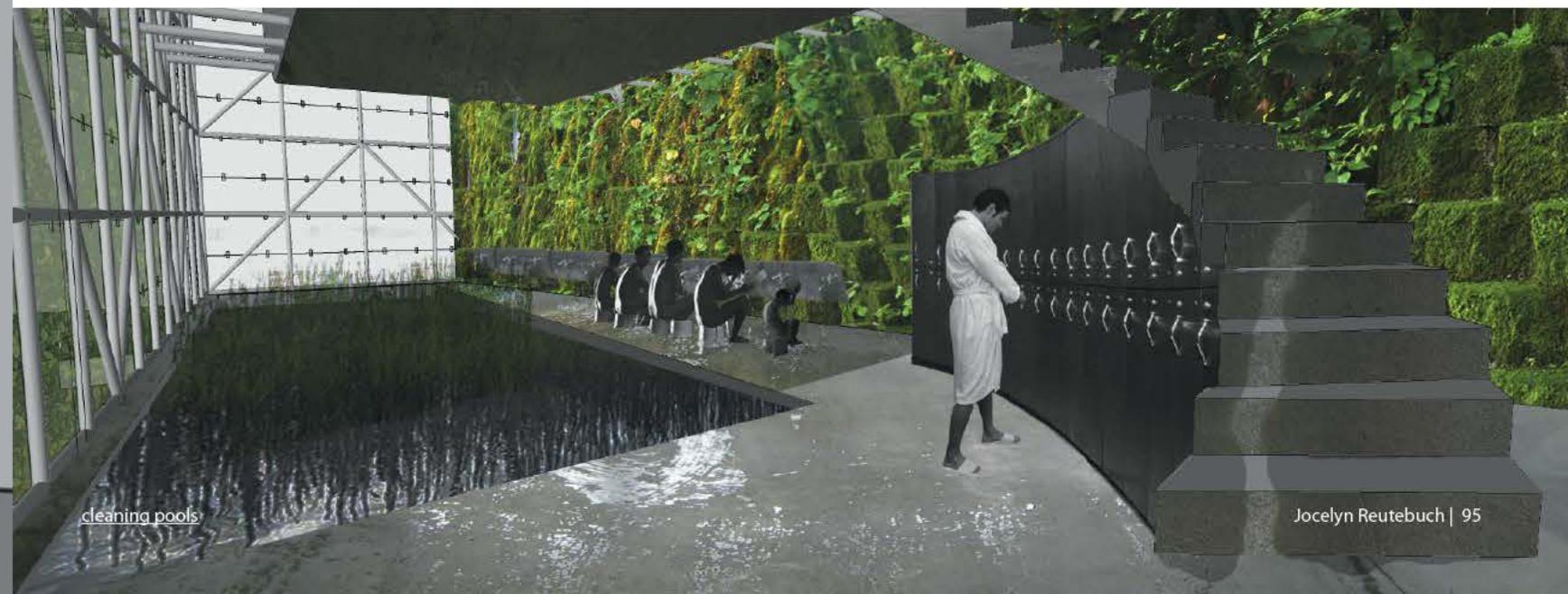




section perspective facing east



soaking pools



cleaning pools

KATEY RICKER build-in



At the Pike Place Market, Post Alley is a significant downtown attraction, with a unique and vibrant character. This project proposes to draw that energy southward to Pioneer Square, by activating Post Alley along its entire length. Improvements to the alley will express and respect the historical character of Pioneer Square, while at the same time allowing for another means of exploring the city. Along Post Alley and throughout Pioneer Square vacant lots will be filled to increase density and bring uses that activate the street at all hours of the day.

The program chosen for the site south of the steam plant between Post Alley and Western Ave is a childcare center, which will support a desired influx of young families into the neighborhood. The childcare center fronts the alley with its main entrance and play area opening up to it. The pedestrian nature of the alley provides an added layer of security for drop-off/pick-up and other childcare activities. The exterior play area on the alley gives a sense of life to the alley.

The original appearance of the building remains intact by leaving all existing walls as they are, but the new program is inserted independently, giving the building new life. The new program builds on the innate characteristics of the existing walls, and reveals the beauty of found conditions.







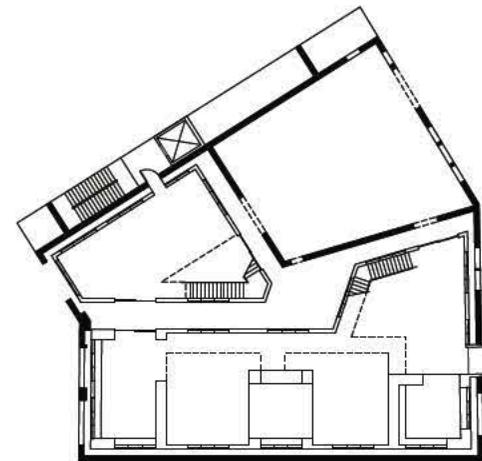
boxes inserted into existing



plan view of boxes



altered boxes with circulation



Floor Plan



Section looking west

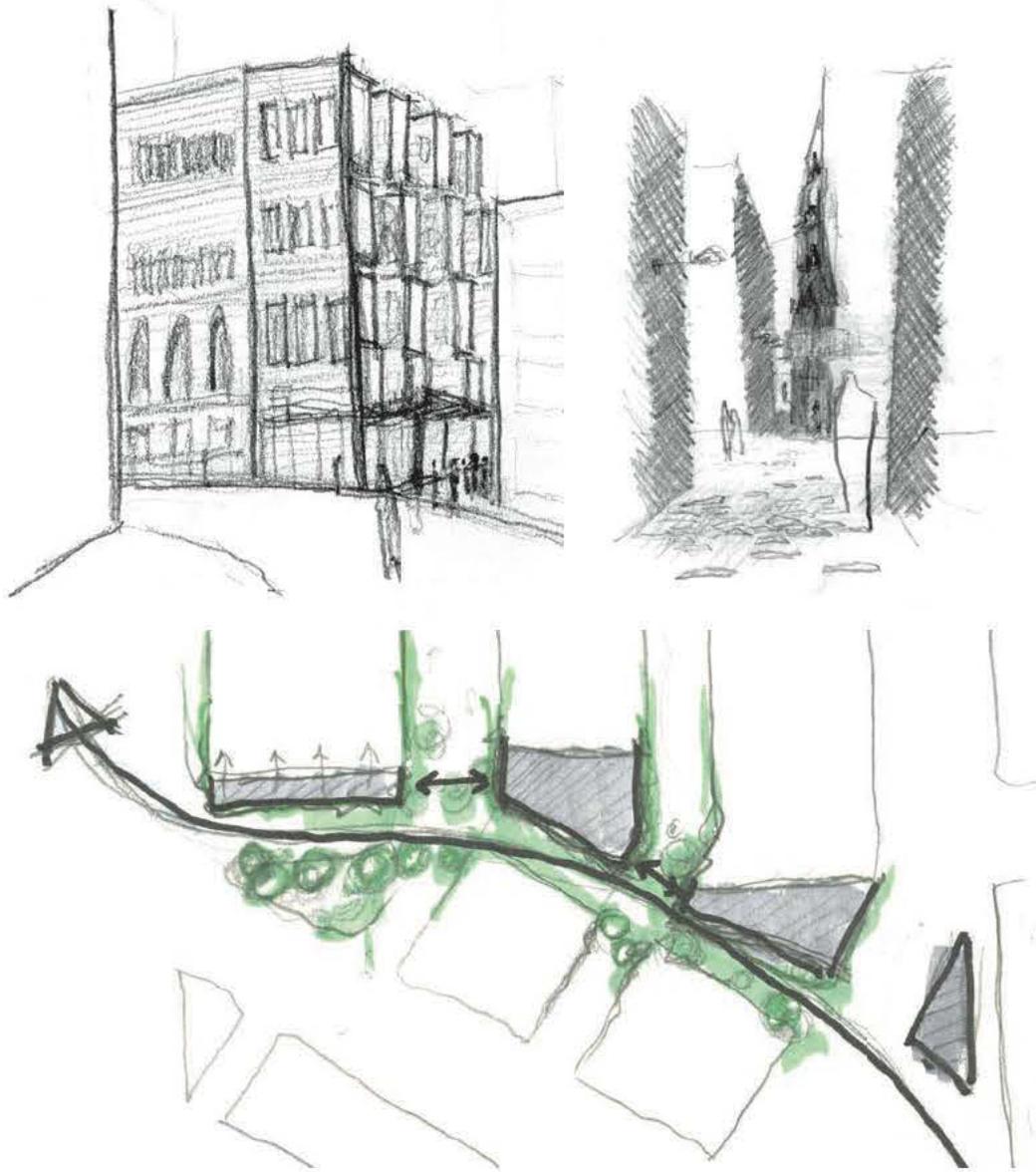


Section looking south

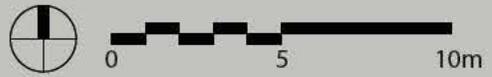


STEPHEN SHATSWELL
Rethinking the Grain

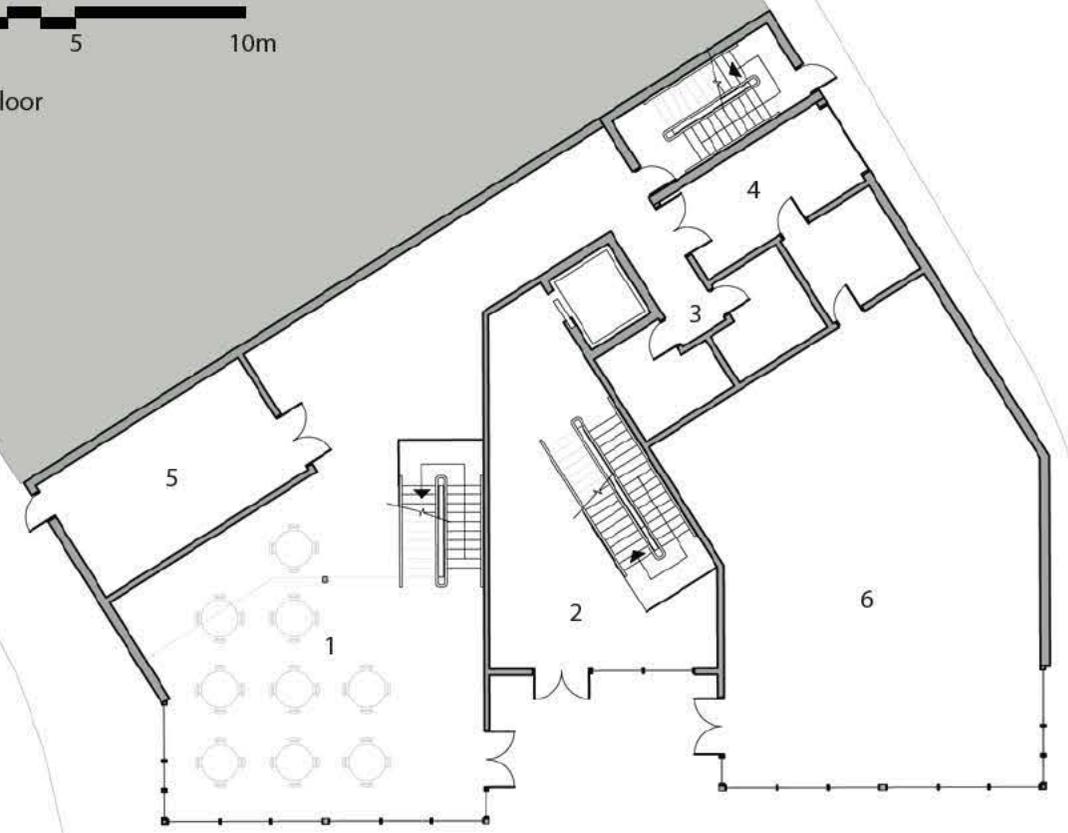
This project explores the grain of the city and attempts to improve its livability by adding finer grained connections through the urban fabric. The approach began with an assumption that by creating and activating east-west pedestrian corridors, Pioneer Square can make a stronger connection to the developing waterfront. This notion of activation is explored through program engagement and circulation through the alley, creating intimate urban space. Through material selection and proportion studies, the existing urban context is acknowledged while introducing a contemporary palette and structure. Programmatically, the project houses retail on the ground floor and residential lofts and apartments above. By taking steps to address how people might be drawn from the waterfront into the historic district, Pioneer Square may one day become a much more vibrant part of the city.



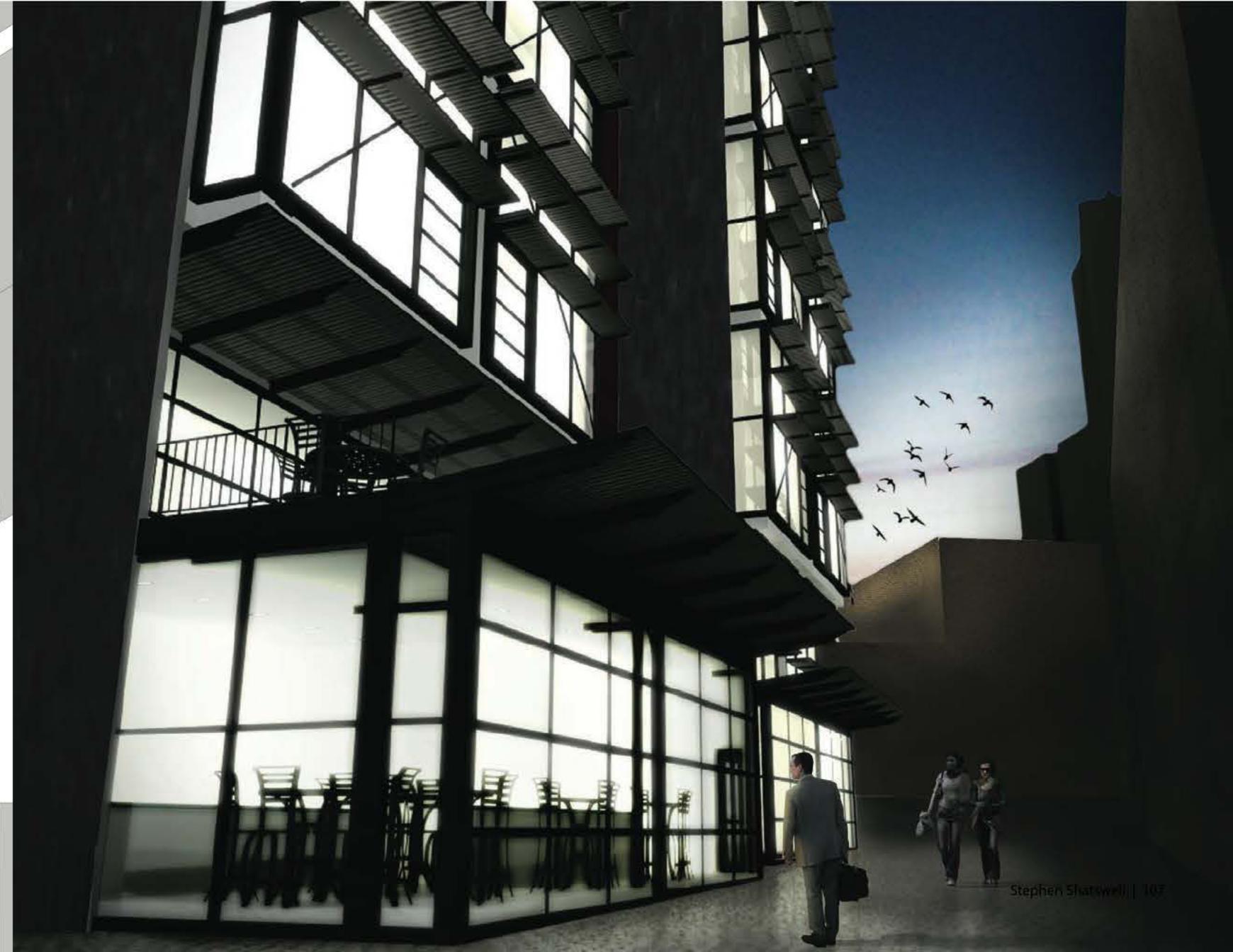
Selection of massing and concept models



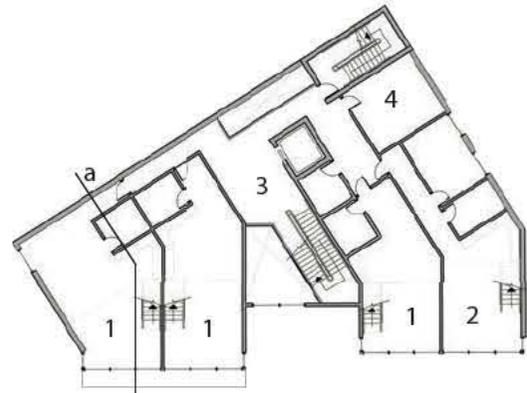
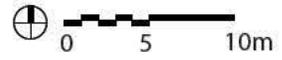
Ground Floor



- 1. Retail Space with Mezzanine
- 2. Residence Entrance
- 3. Public Rest rooms
- 4. Mechanical / Loading
- 5. Kitchen / Service
- 6. Retail / Work Space

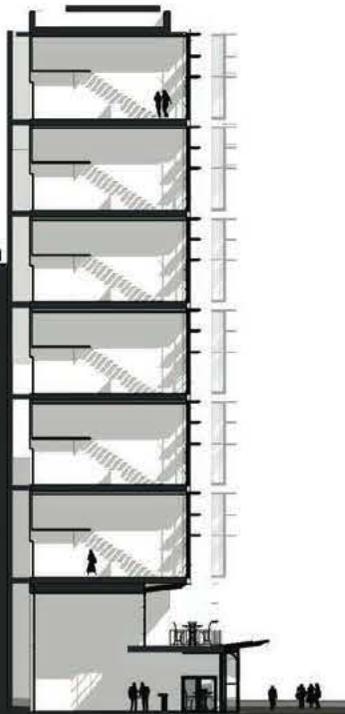


- 1. Studio Loft
- 2. 2 Bedroom Loft
- 3. Circulation
- 4. Mechanical



a Typical Residential Floor

Section aa





FINAL REVIEW



Jay Daguchi, Peter Cardew and Patricia Patkau (left to right) at the final review





Lene Tranberg in studio



Gathering after the mid-review



Final dinner celebration and farewell to Lene



End-of-quarter exhibition



Acknowledgements

Thanks to the Scan|Design Foundation for making this studio possible; to Peter for his efforts to make it a unique experience; and especially to Lene for her enthusiasm, insightful comments and the generous dedication of her time and energy.

