



culturehouse Capitol Hill

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MANDRUP MASTER STUDIO
University of Washington 2012

INTRODUCTION

The Project

The Scan|Design Visiting Professor Program provides the UW Department of Architecture with the opportunity to bring a distinguished Danish architect to Seattle each year to teach a master studio for graduate students in architecture. In the spring of 2012 Dorte Mandrup, founder and owner of Dorte Mandrup Arkitekter in Copenhagen, led a group of fourteen students in a studio that explored the ways that architectural ideas can reinforce the human scale and space of the city. The studio was co-taught by Associate Professor Peter Cohan.

The project was to design a culture house in the Capitol Hill neighborhood of Seattle. The sites were on Madison Avenue, the major east-west diagonal artery that separates Capitol Hill from the First Hill and the Central District neighborhoods.

The design process encouraged students to engage in the following tasks:

city/site analysis - identify potential programmatic and spatial problems/opportunities in this particular part of the city

programming - make program decisions that influence the surrounding cityscape in positive ways in order to obtain the greatest civic "value" out of a site intervention; establish priorities in order to ensure a balance of users from the neighborhood and the city

volume and scale - develop volume studies in relationship to the context in order to maximize spatial connectivity and create active void spaces between a new structure and the surrounding context

edge zones - focus on how the edge zones between buildings and their connected landscapes can activate the surrounding cityscape

materiality - understand how structure, materials and details can strengthen the experiential qualities of a building in order to achieve these goals

The Program

The project brief describes the program as follows:

culturehouse Capitol Hill will support a wide variety of cultural activities in a compact, efficient and flexible building. In order to do so, the cultural center must make intelligent use of a limited amount of space. It must also develop clear programmatic priorities to allow for double programming and multiple simultaneous uses of the facility. This will require the careful consideration of support spaces and how the different program elements can be accommodated in the same volume, perhaps by using moveable walls and other mobile systems.

The culture house will be a dynamic hub for the Capitol Hill neighborhood, hosting activities from morning until late at night. It will accommodate a mixture of local daily activities as well as larger citywide cultural events. There should be as much visual connection between activities as possible, as well as transparency between building activities and the surrounding neighborhood.

The program for the culture house includes the following spaces:

a multipurpose space for concerts, theatre, dance, sports and other activities
a café/restaurant/bar
a small library housing a variety of media
a small cinema
a laundromat
a wood and metals workshop
a digital tools maker lab
changing facilities and showers
related outdoor activities.
administrative spaces

total program size - 2,000 to 2,500 square meters

Students were encouraged to modify the program in order to achieve the cultural goals of the project, based upon a careful analysis of its neighborhood context. Implicit in the specifics of the preliminary program was the notion that the culture house would contain an unusual mix of activities in order to more accurately reflect the wide variety of lifestyles of the residents of Capitol Hill.

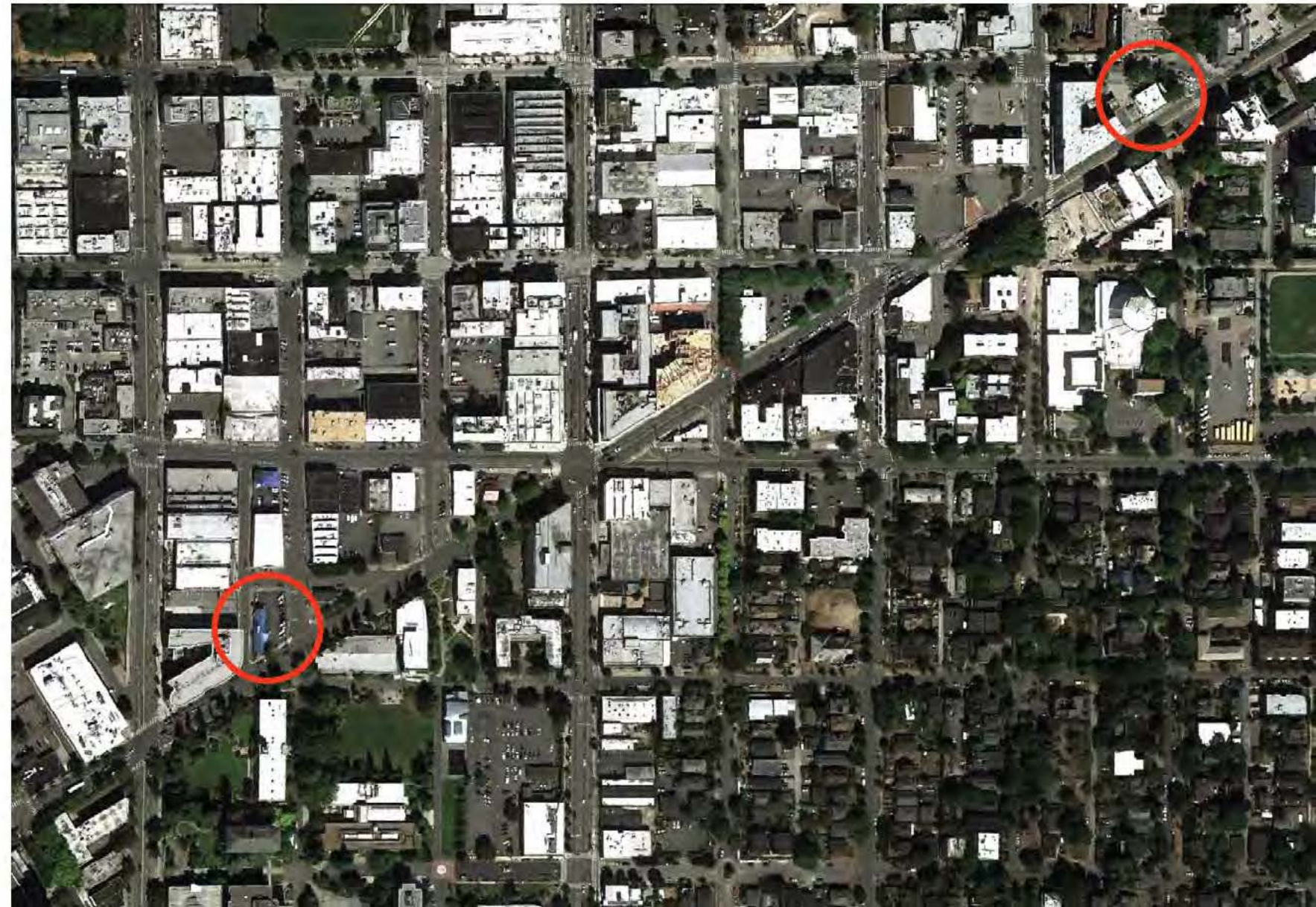
The Studio

The studio was structured around two design charrettes coinciding with Dorte Mandrup's visits to Seattle during the second and eighth weeks of the quarter. Students spent the first week on site and program analysis. The site analysis team gathered information at different scales: large (the city), medium (the neighborhood) and small (the immediate sites). The program analysis team gathered information about the different proposed program spaces. In addition to physical data such as dimensional requirements, support space requirements, functional diagrams and so on, program analysis included case studies of hybrid buildings that mix uses together in unusual ways.

The first week with Dorte was devoted to site/program explorations and developing initial design ideas. Students were asked to develop fundamental design strategies at the city, site and building scales. The five weeks between Dorte's visits were dedicated to further design explorations and conducting background research to support the different directions that the projects had taken.

During her second visit Dorte worked with the students to develop their ideas further, emphasizing connections between the smallest detail and the broadest site strategy. A final review, with guest critics Wyn Bielaska, Jennifer Dee, Rob Hutchison, Dan Stettler, Nicole Huber, Susan Jones, Dave Miller and Gundula Proksch, was held at the end of Dorte's last visit. The final two weeks of the quarter were devoted to refining and documenting of the work of the studio.

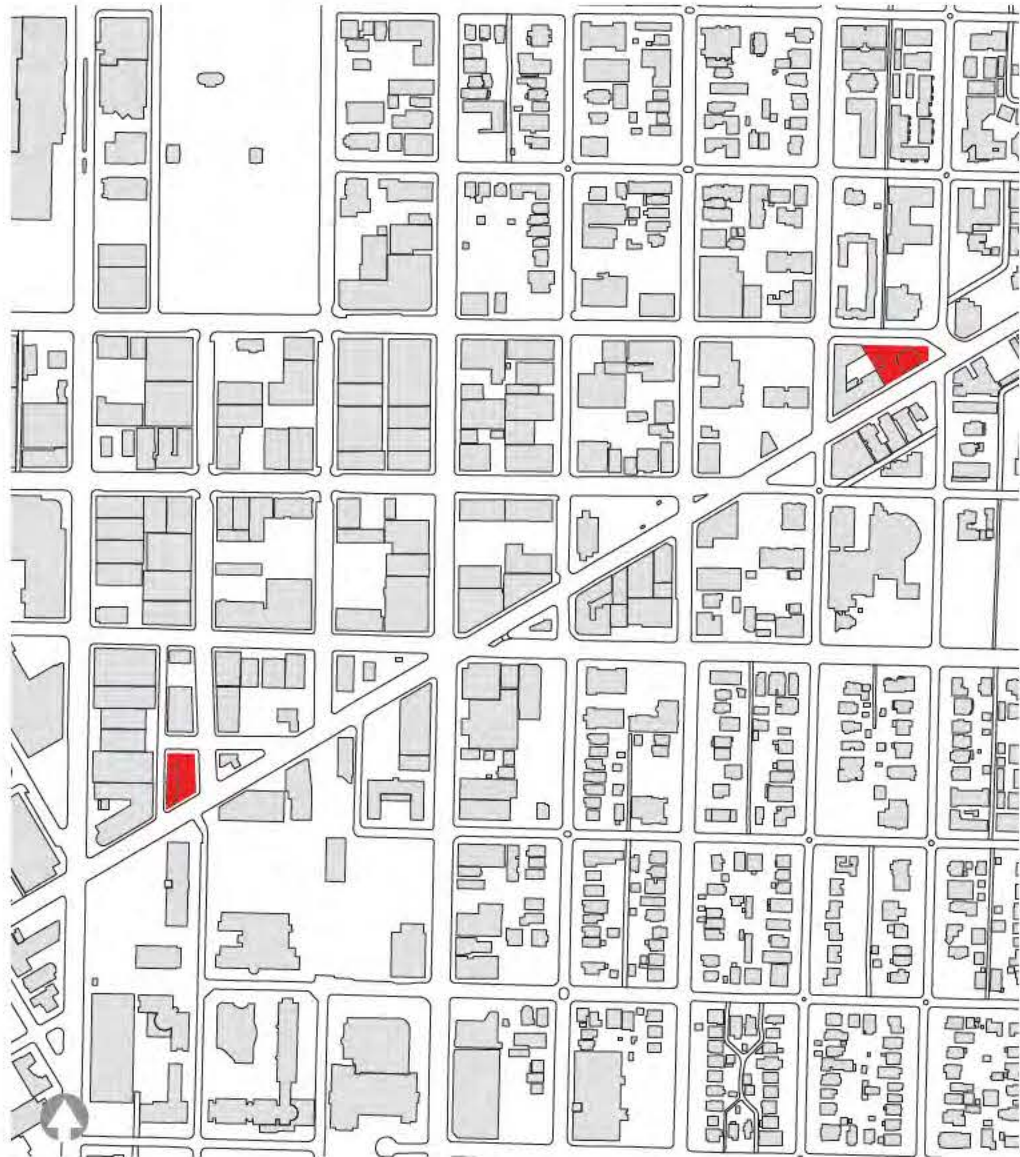
The projects in this document attest to the value of the master studio experience. They are diverse, provocative and evince an "out-of-the-box" approach to design that a studio of this type encourages. The unique structure of the charrette process and the ability to interact closely with Dorte Mandrup also contributed to an experience whose value far exceeds the creativity, originality and resolve reflected in the final projects.



SITE ANALYSIS

The two sites chosen for the project are both underdeveloped lots on Madison Avenue, each identified by the building that currently occupies it. The 7-11 and the IHOP sites mark the southeast and southwest corners of the Capitol Hill neighborhood respectively. Although relatively close to one another, the two sites offer unique challenges and opportunities. As a consequence each produced very different design solutions.

In addition to physical documentation of the two sites, information was gathered pertaining to neighborhood and site history; open/green spaces; vehicular, bicycle and transit mapping; neighborhood building uses and typologies; historical maps and census data; local events and activities; daylighting analysis and documentation of the experiential qualities of the neighborhood.



7-11 SITE PROJECTS

ANALYSIS

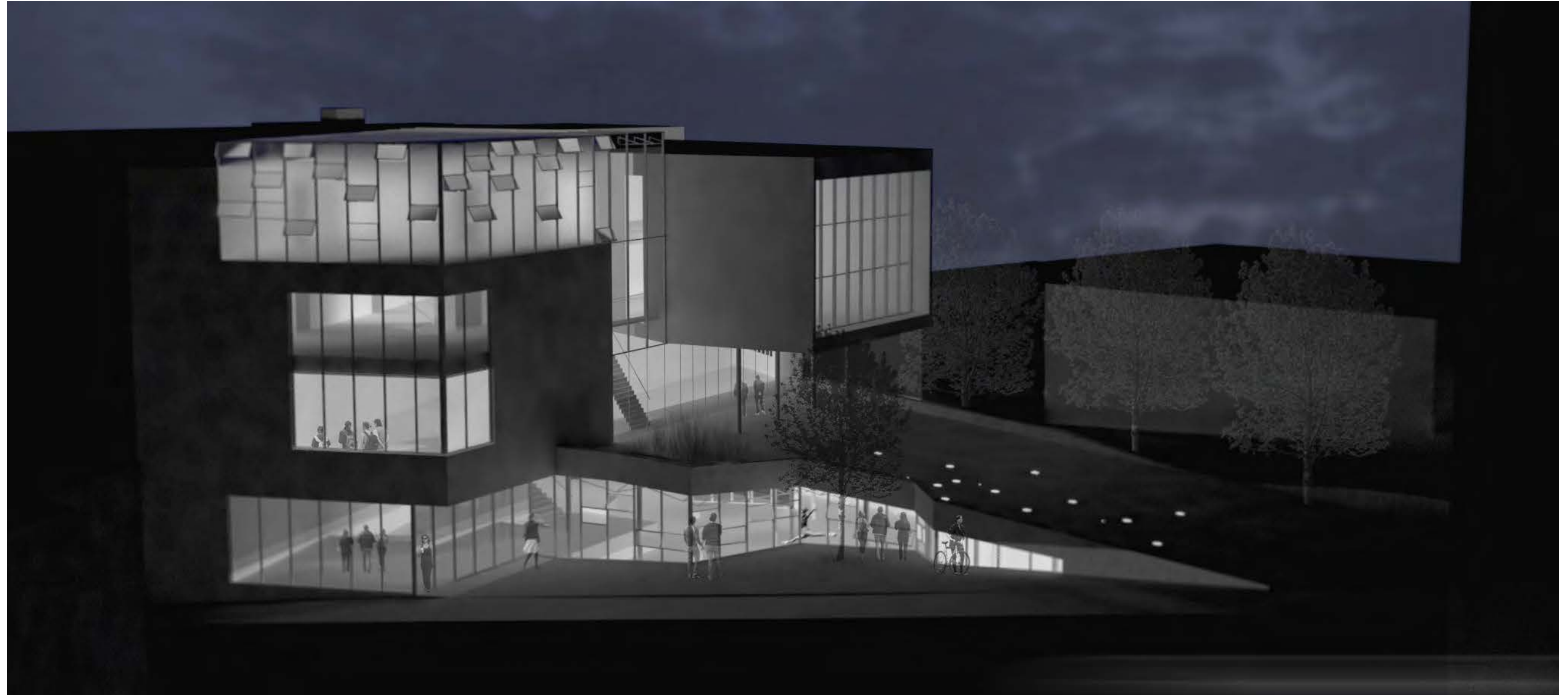
The 7-11 site is approximately 1106 square meters. This triangular property is bounded by East Madison Street to the south and East Pine Street to the north. A large apartment building abuts the site on its western side. The large and ethnically diverse Central District neighborhood is located to the east and south.

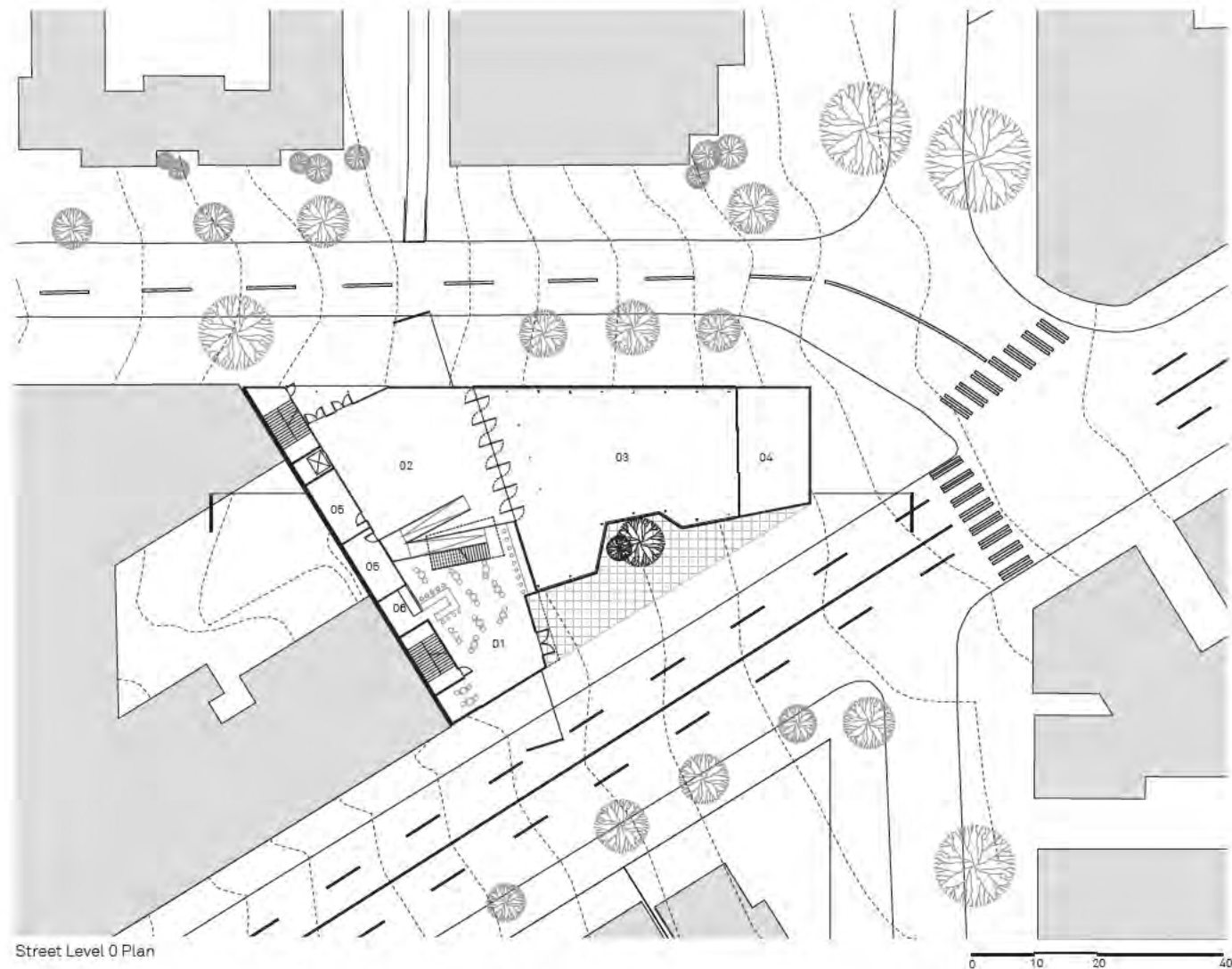


SARAH EDDY
Cultural Convergence

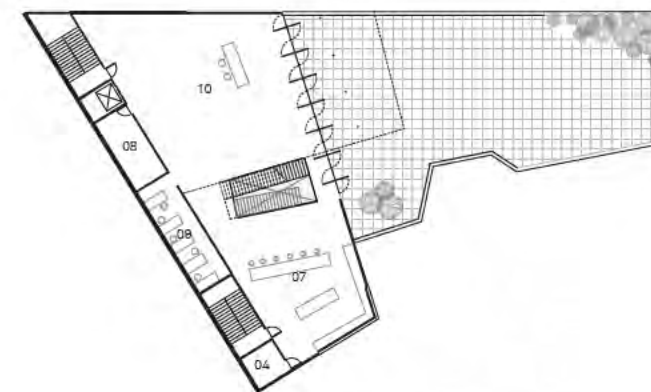
Culture can be understood as the product of leisure as well as a composite of learned behaviors related to survival. This Culturehouse, located at 16th Avenue and Madison Street in Seattle, embraces both elements and dismisses hierarchies between the arts and making through compressing a diverse program into a relatively narrow four story building. Two large multipurpose performance spaces are juxtaposed by a maker lab, a teaching kitchen, library collections, studios, and a hydroponic green house.

The form of the Culturehouse is a direct response to the context of an almost triangular site, the greenhouse's need for direct sunlight and the desire to create habitable outdoor spaces. The ramp over the lower multipurpose space provides an elevated meeting spot and serves as the more formal processional entry into the Culturehouse.

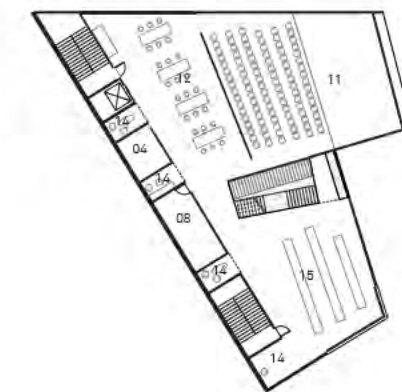




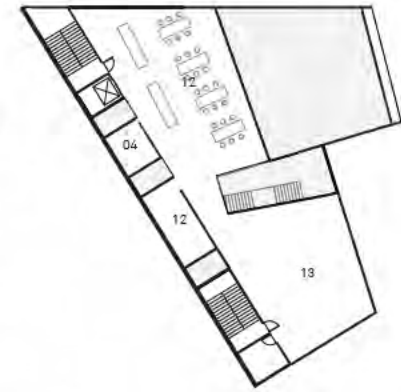
Level 1



Level 2



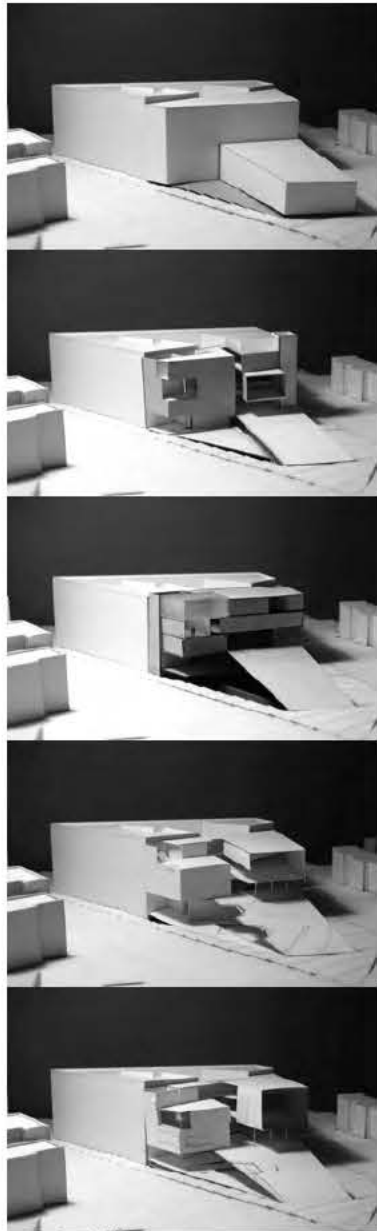
Level 3



- 01 Cafe & Periodical Room
- 02 Maker Lab
- 03 Multipurpose (performance, rehearsal, exhibit)
- 04 Storage
- 05 Locker Rooms

- 06 Cafe Prep Room
- 07 Teaching Kitchen
- 08 Restrooms
- 09 Administration Offices
- 10 Information & Gallery

- 11 Multipurpose (performance, lecture)
- 12 Studio/ Instructional Space
- 13 Green House
- 14 Reading Coves
- 15 Library

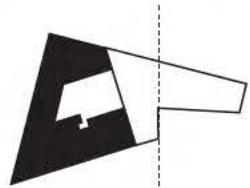


Sarah Eddy

PROGRAM IDEAS & SPATIAL PRIORITIES



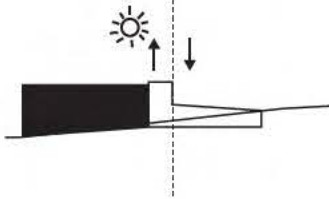
MASSING STRATEGY



complete adjacent volume

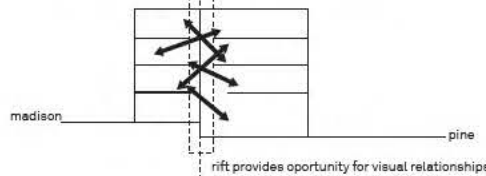
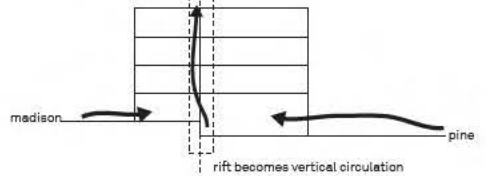
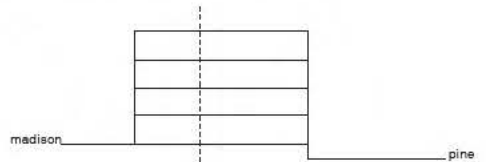


grows to sun
compresses program



reduce shadows cast
to north of site,
create additional
exterior space

SECTIONAL RESPONSE TO GRADE





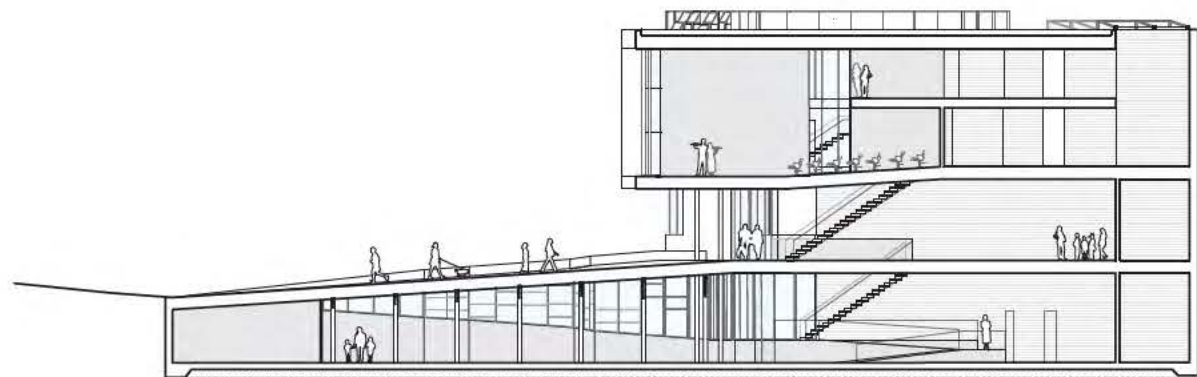
Exterior perspective from Madison



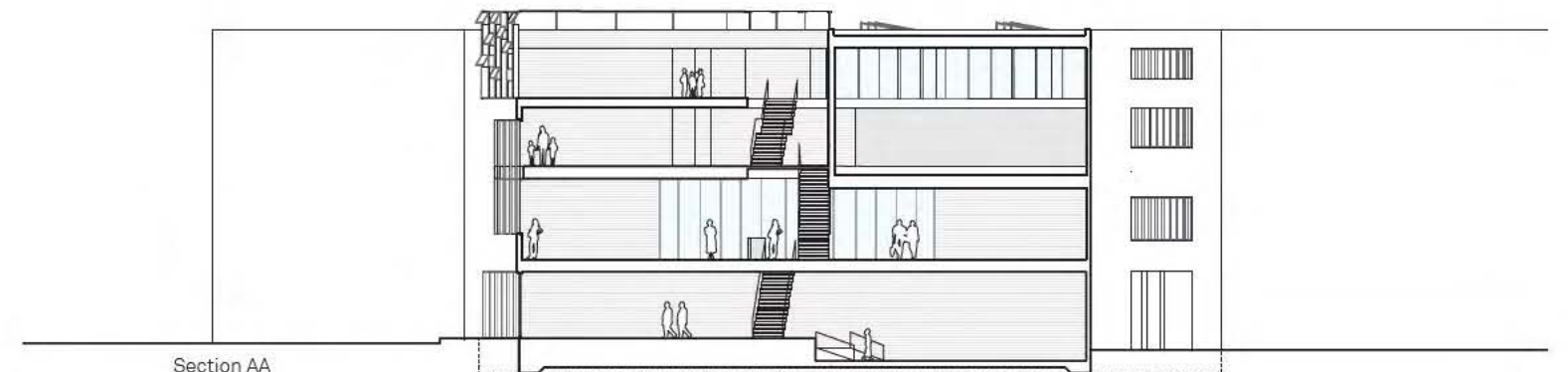
Interior perspective of level 2 multipurpose space



Interior perspective of level 0 multipurpose space



Section BB



Section AA

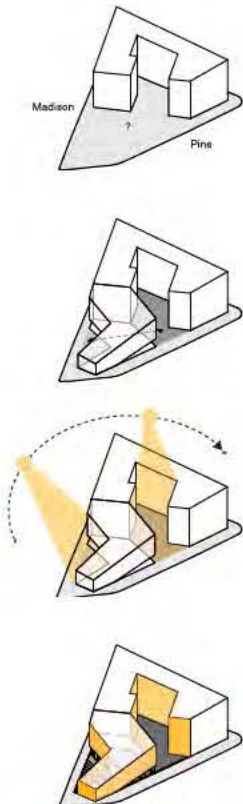
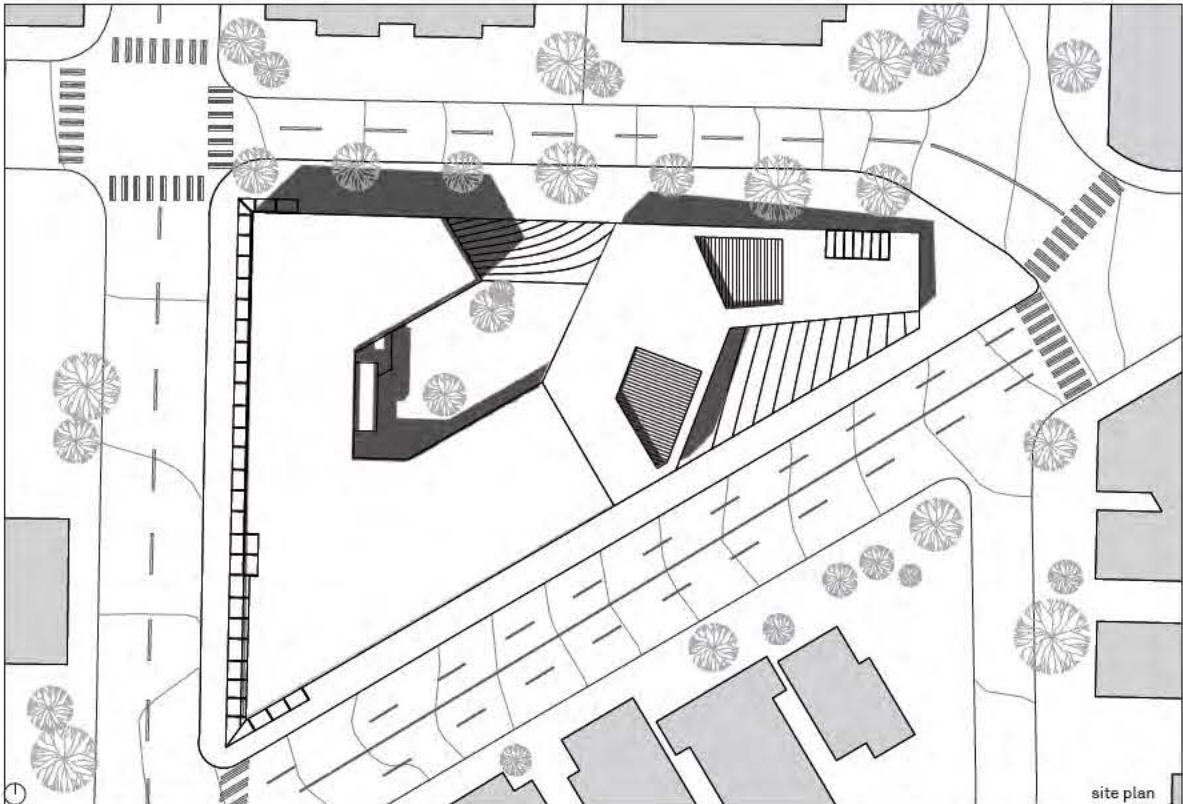
CHRISTOFFER GOTFREDSEN
Captiol Hill Culture Courtyard

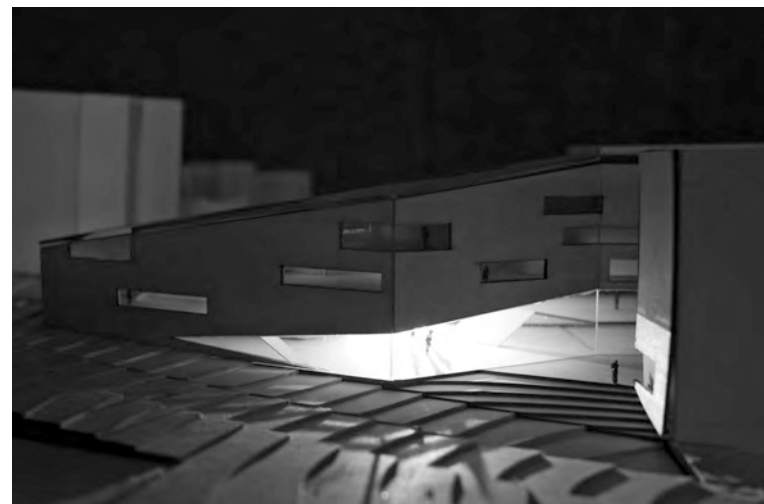
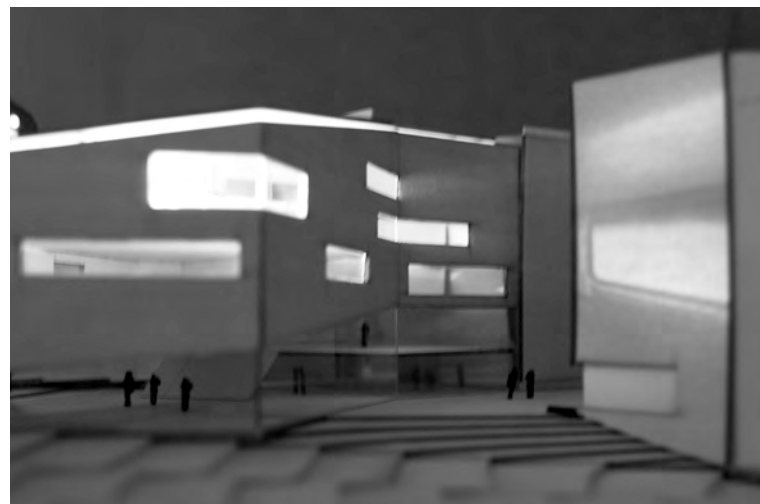
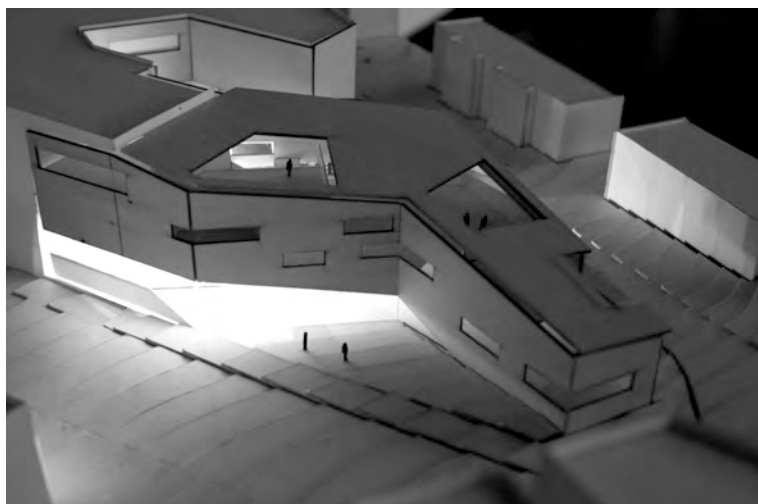
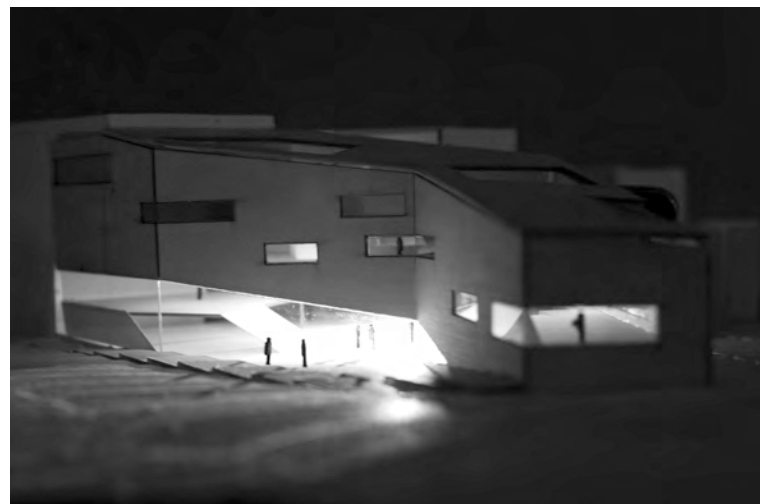
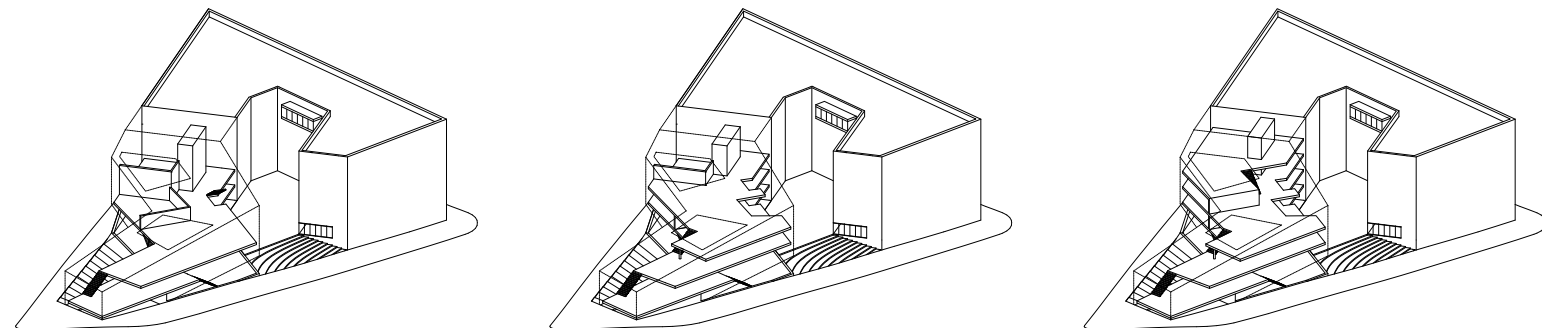
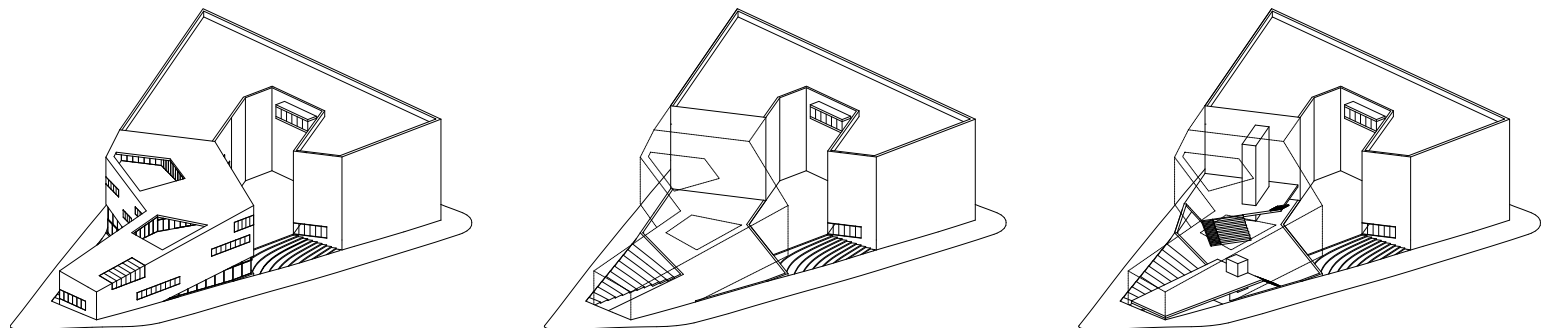
This proposal for a Culture House in the Capitol Hill neighborhood of Seattle, Washington is first and foremost a response to the existing site which is located at the intersection of Madison Avenue, Pine Street and 16th Avenue.

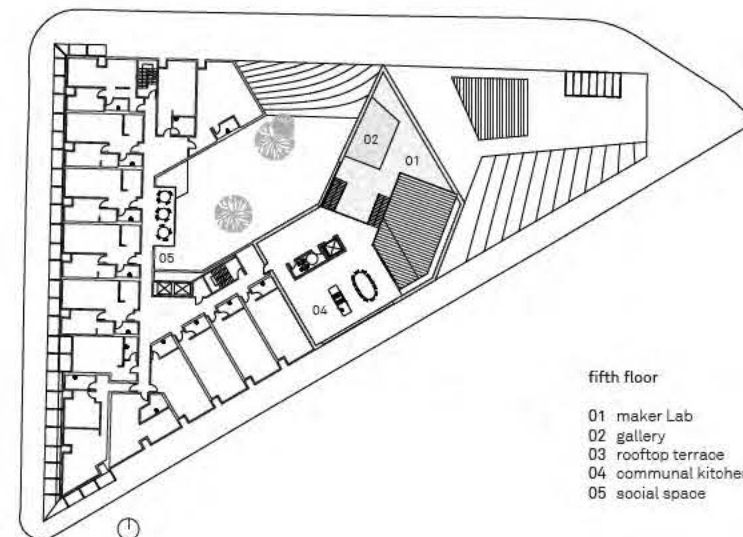
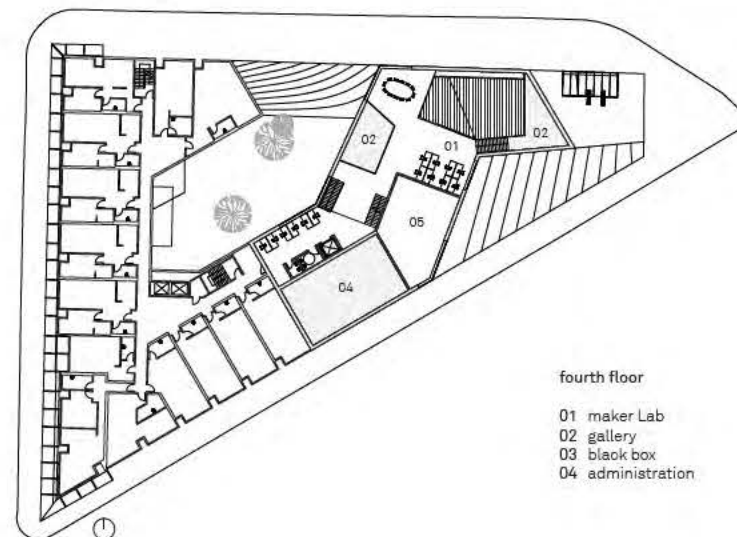
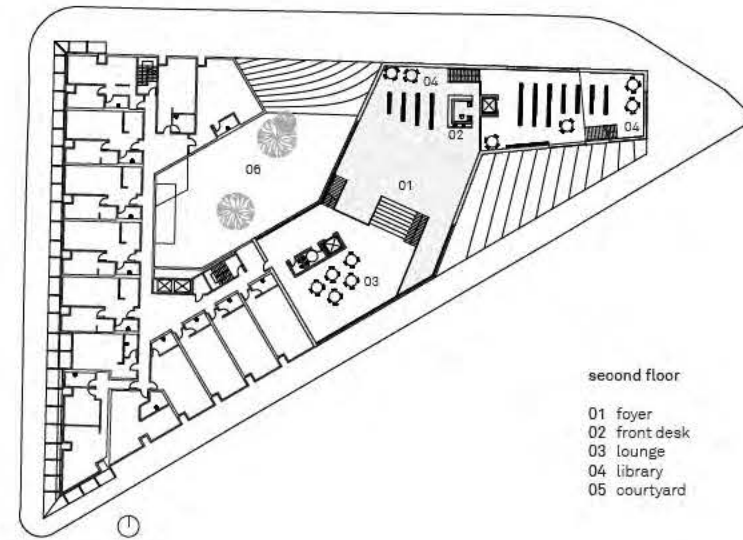
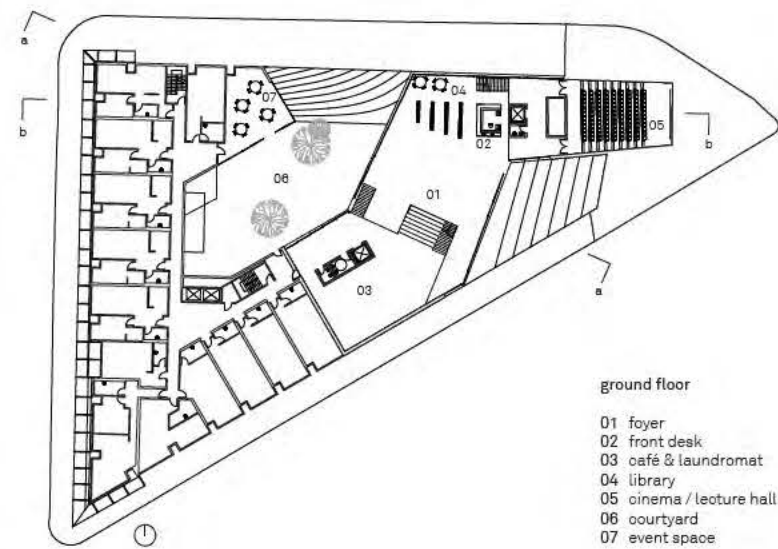
The new Culture House connects to the adjacent Pearl Apartment building to the west and splits the site in two, creating an urban space with a grand entrance towards Madison to the south, and opening up the existing courtyard to create a more secluded green space to the Northwest. The two exterior spaces take advantage of solar exposure throughout the day, and are connected visually through a large foyer space in which the front desk, library, laundromat and a café are located.

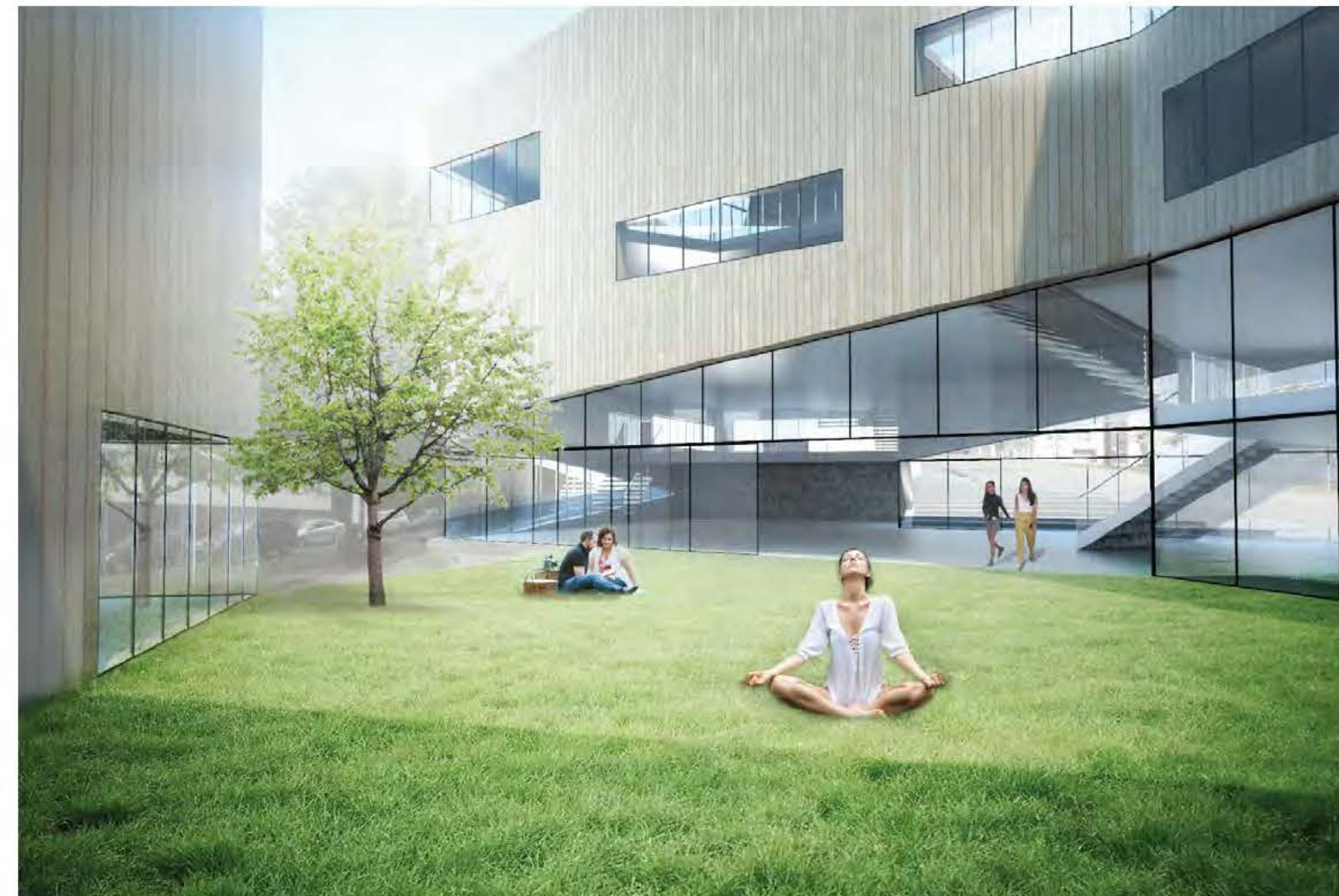
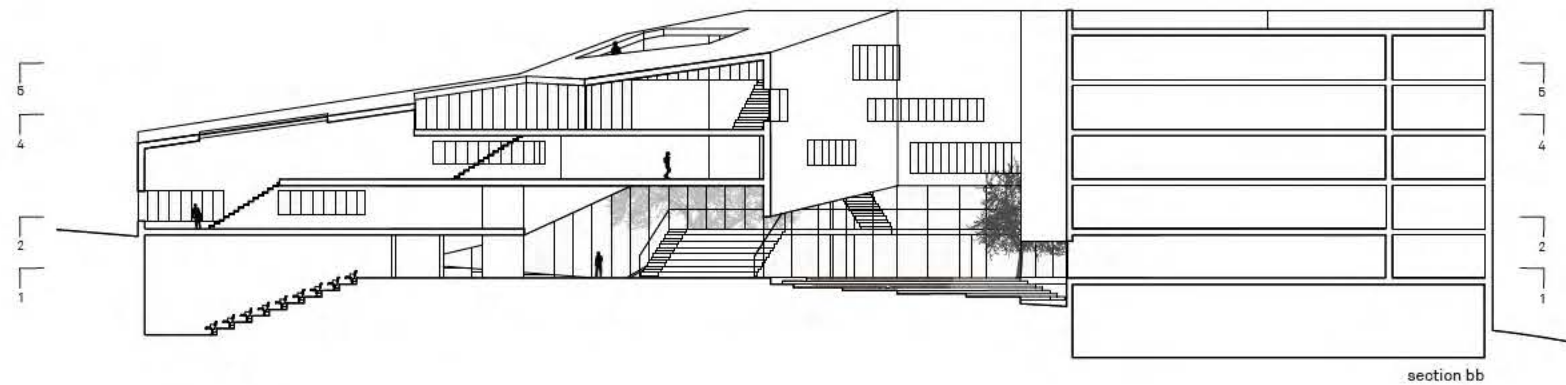
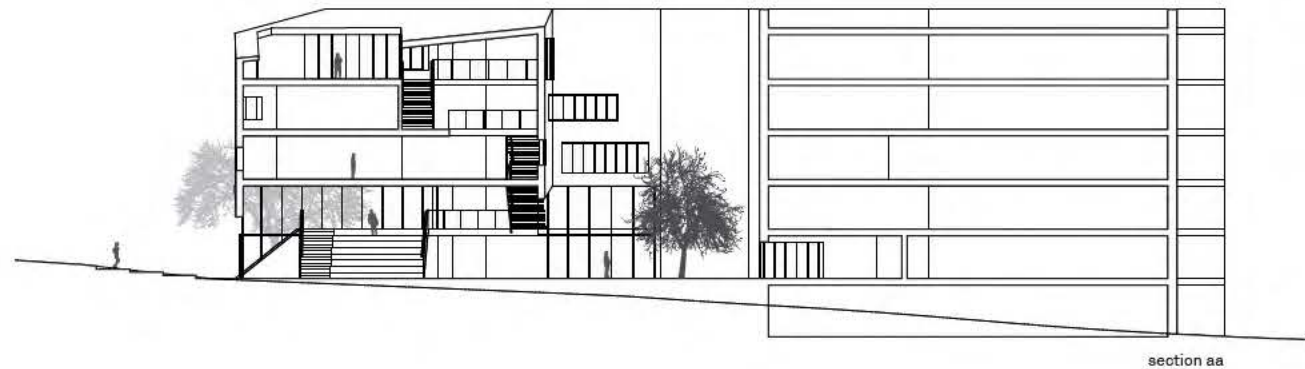
The floor plates of the Pearl building extend into the new 'addition' and are then 'cut away' as the volume scales down towards the street, creating a succession of double and triple height spaces that the different program elements can spill out into. This move also generates the rooftop terraces that serve as outdoor work areas and hangout spaces for the Maker Lab and Communal Kitchen, while bringing light into the building.

The wood-clad facade of the building wraps around into the courtyard of the Pearl building, integrating the courtyard with the Culture House, while creating social spaces for the Pearl apartments in the circulation zone facing the courtyard.





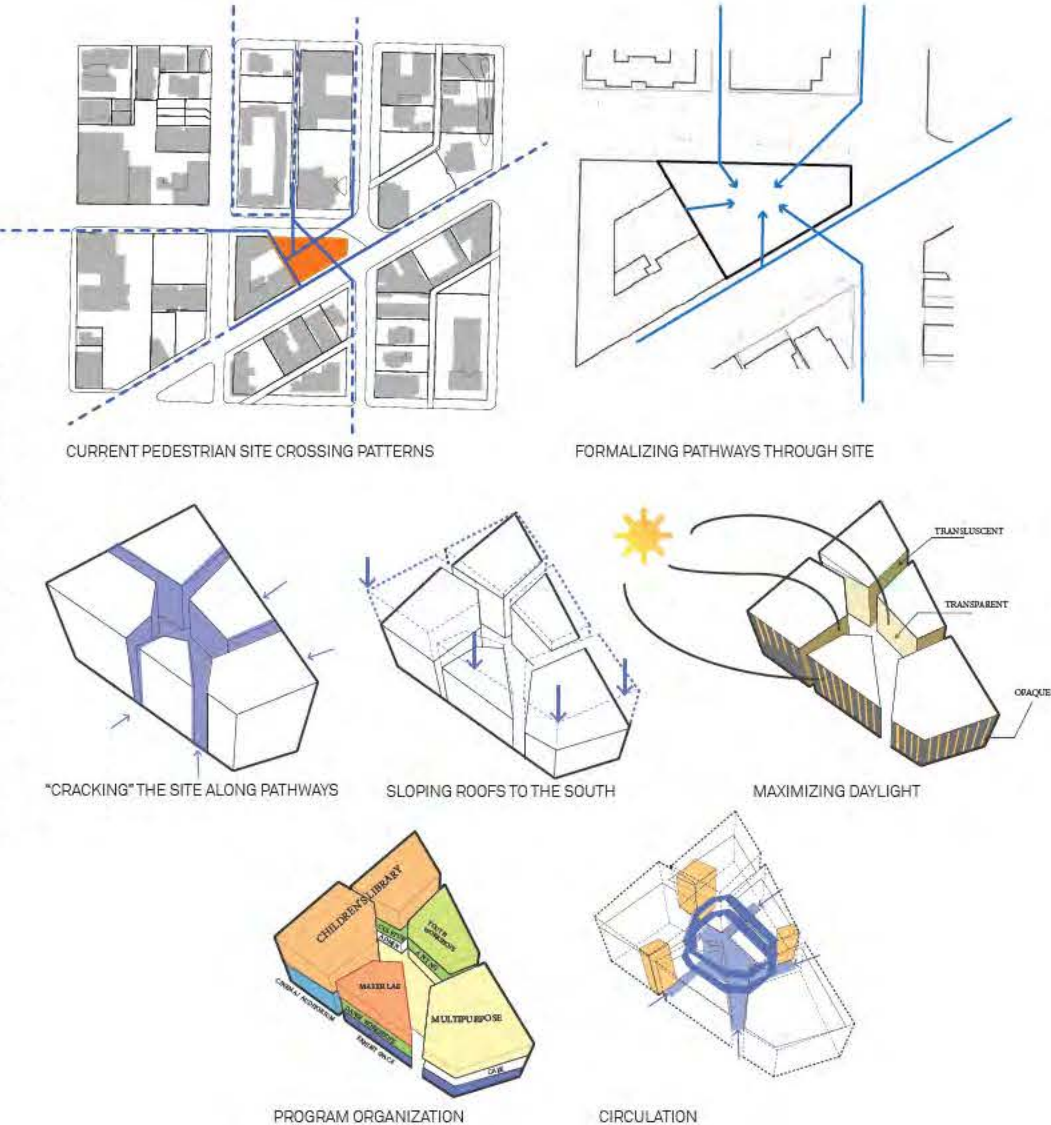




MARIAM KAMARA
Capitol Hill CultureCity

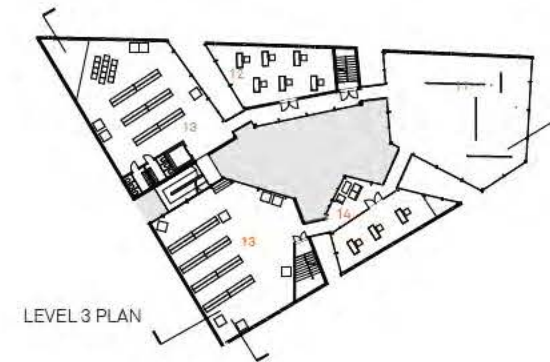
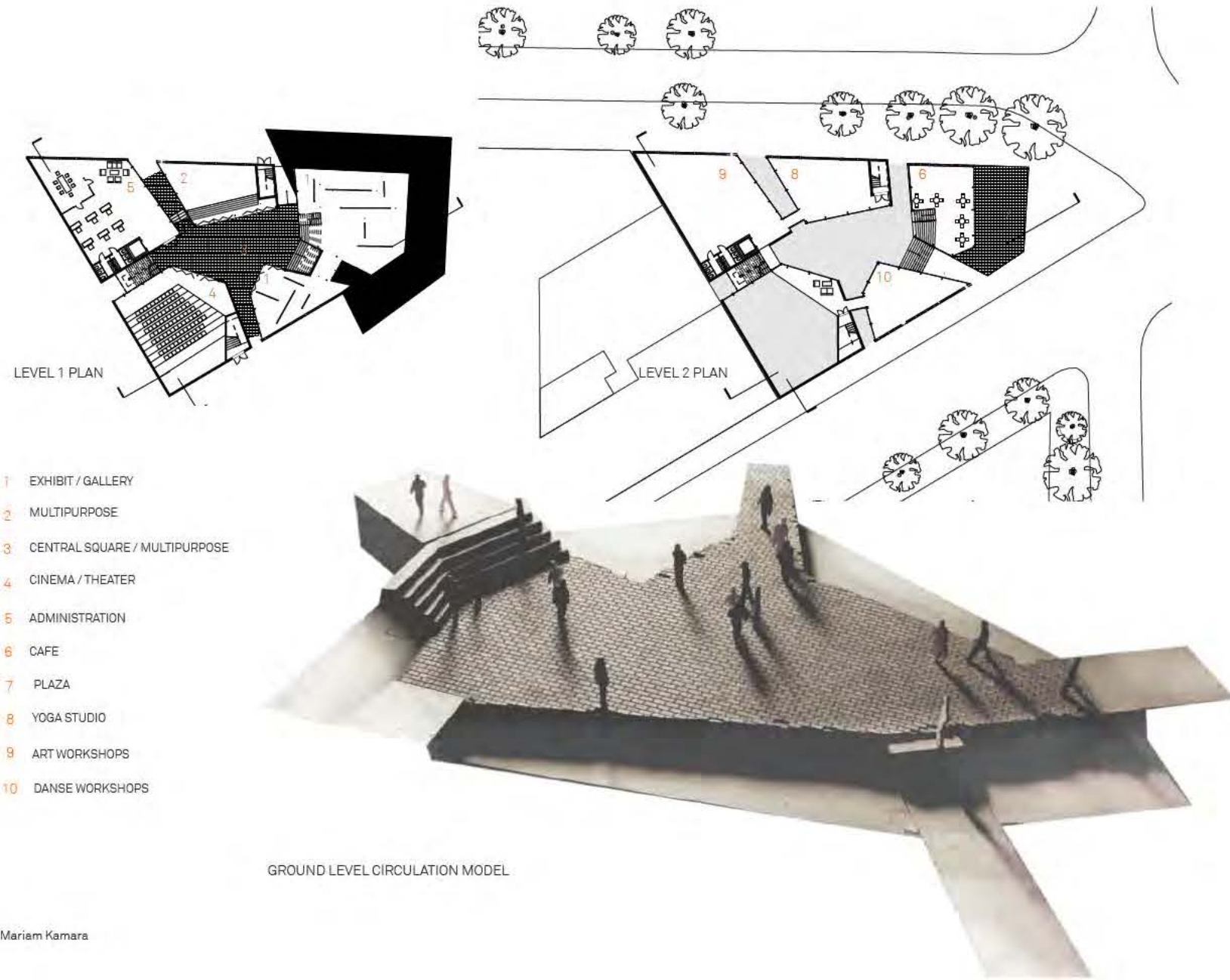
This project seeks to transform the idea of the “culture house”, a relatively new building type that hosts a variety of seemingly unrelated program elements, into an older conception of how activities naturally occur in cities. This notion expresses itself in the way we circulate though the narrow streets of an old town and relax at a café that spills out into a plaza on a nice day. It is also in the way we happen upon a town square that provides relief from the dense network of these narrow passageways.

The proposed capitol hill “culturecity” is born of this idea of a traditional town square. It fragments the projected site envelope into five separate structures, tied together by narrow alleys and overhead walkways. The project includes a café, exhibit spaces, a collection of multipurpose spaces, a cinema, various workshops and a children’s library. These elements are spread laterally across the individual buildings and offer a more comprehensive experience of the project. The building is entered through four alley-like slots that open up onto an unconditioned central space. The disparate program elements organized around it are visible to one another, creating a dynamic center for all of the activities in the building.



MADISON ST. APPROACH





MAIN ENTRY ALLEYWAY

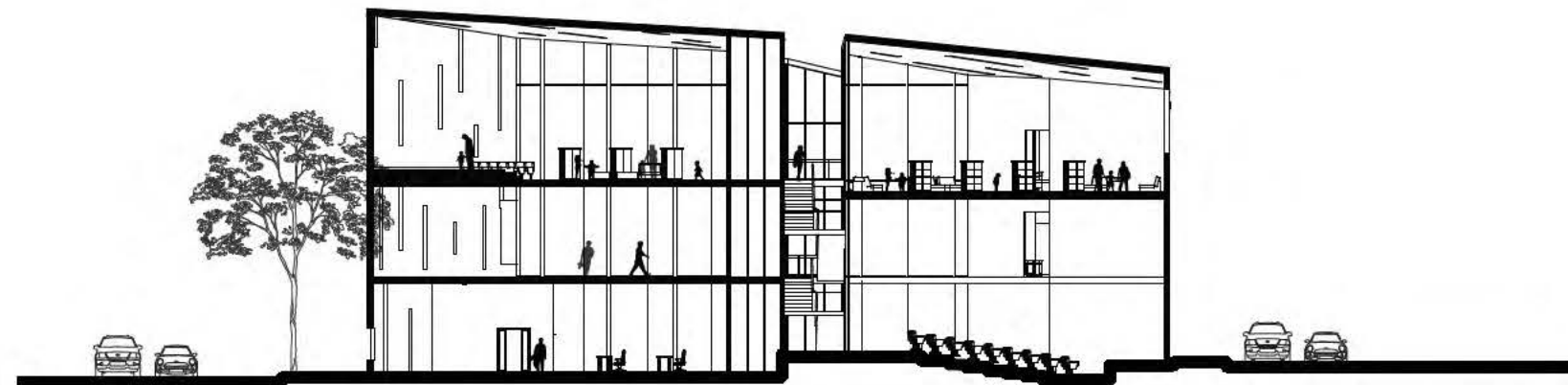




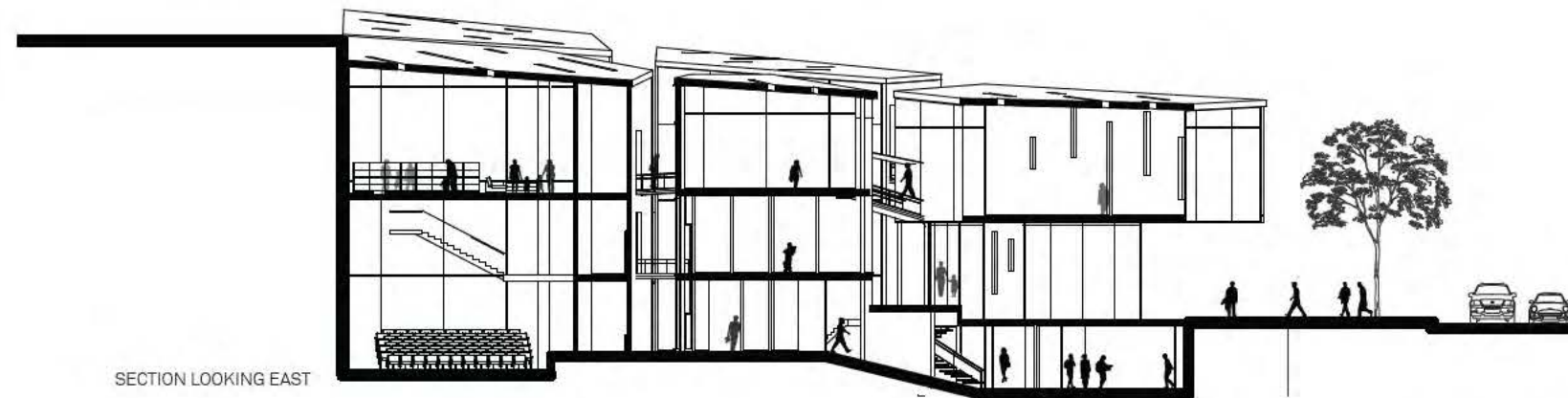
CHILDREN'S LIBRARY



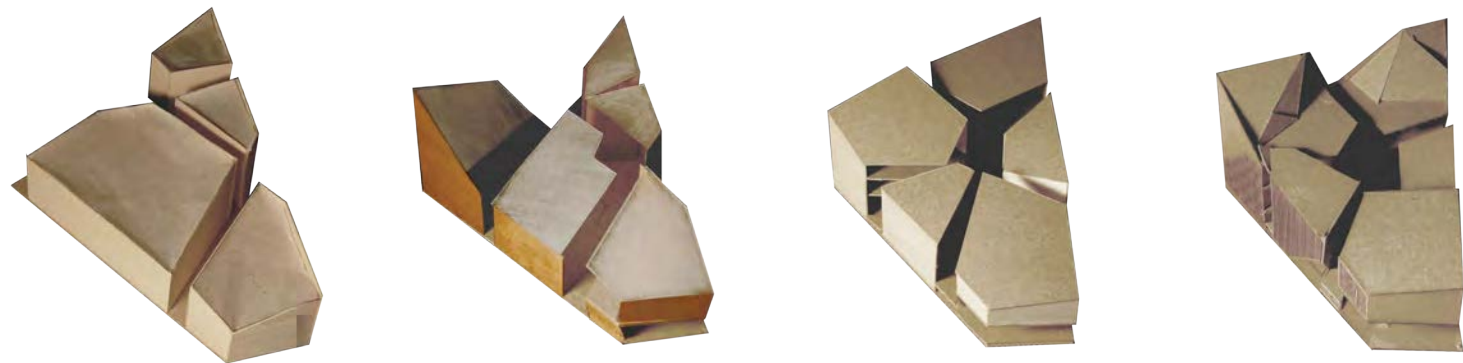
VIEW OF EXHIBIT SPACE



SECTION LOOKING NORTH



SECTION LOOKING EAST



FORM STUDY MODELS



ELEVATION STUDY MODELS



CENTRAL SQUARE SHELTERING STUDY MODELS

VIEW OF CENTRAL SQUARE



JAMES MOEHRING

Street and Form

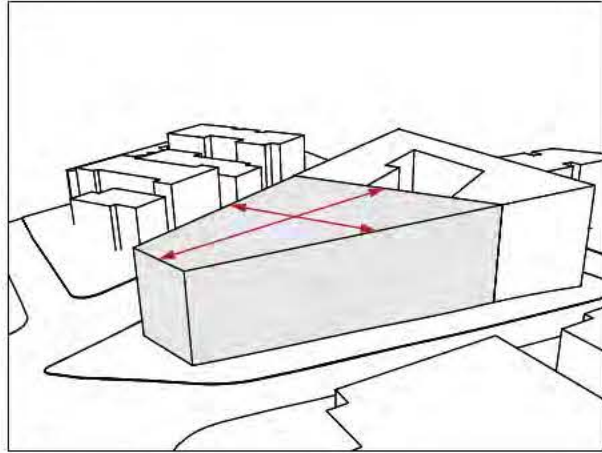
The Capitol Hill Culturehouse in Seattle is located at the five point intersection of Pine Street, Madison Street and 16th Avenue. To the west of the culturehouse is a five-story mixed use building. The intersection and the point of the site are currently used as paths by the public. Creating a large and open public space in the building is a direct response to the street and context. The interior floor slopes with the topography of the street, linking the exterior and interior. The large interior space looks out onto the intersection creating the sense of a plaza.

The program is organized based on the sequence of the idea in which ideas will be exchanged: learn, make, and perform. The building circulation starts at street level and spirals up through the building following this sequence. The circulation then continues onto the roof where people can gather and have access to views of downtown.

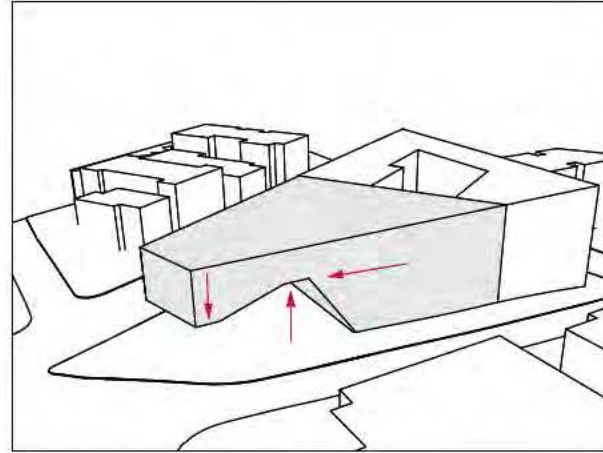
The form of the building is determined by the context, the desire for a large open interior, and the various programs of the culturehouse. The process of continually developing the form in a simple paper model construction led to the folding and oragami-like planes of the interior of the building.

The exterior perforation is based on a Seattle street artist named Starheadboy. The compilation of the graffiti wraps the elevation of building and portions of the roof making the mass of the building read separate from the enclosed volume. Graffiti best represents the culturehouse because it is a form of art and an unfiltered voice of the public culture.

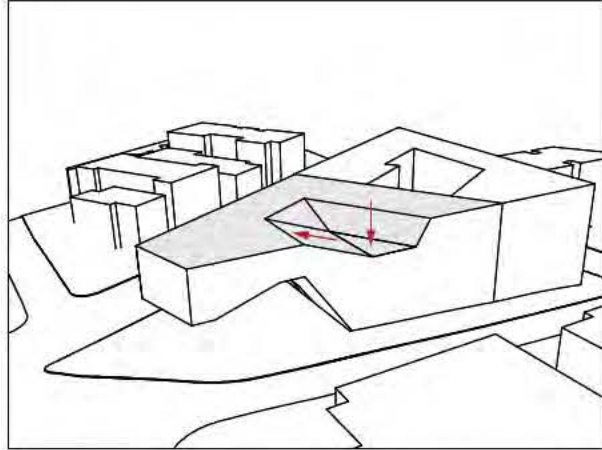




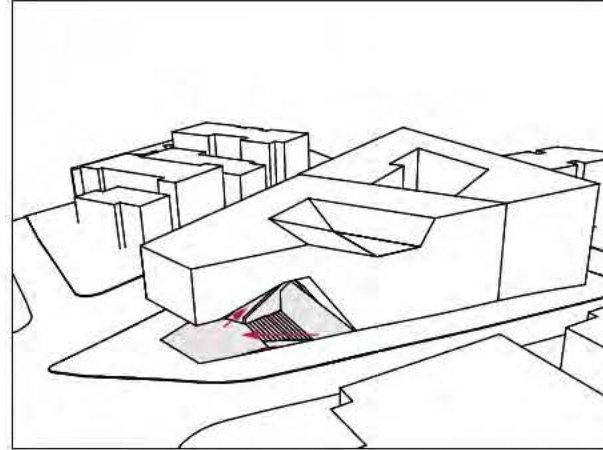
1. FILL



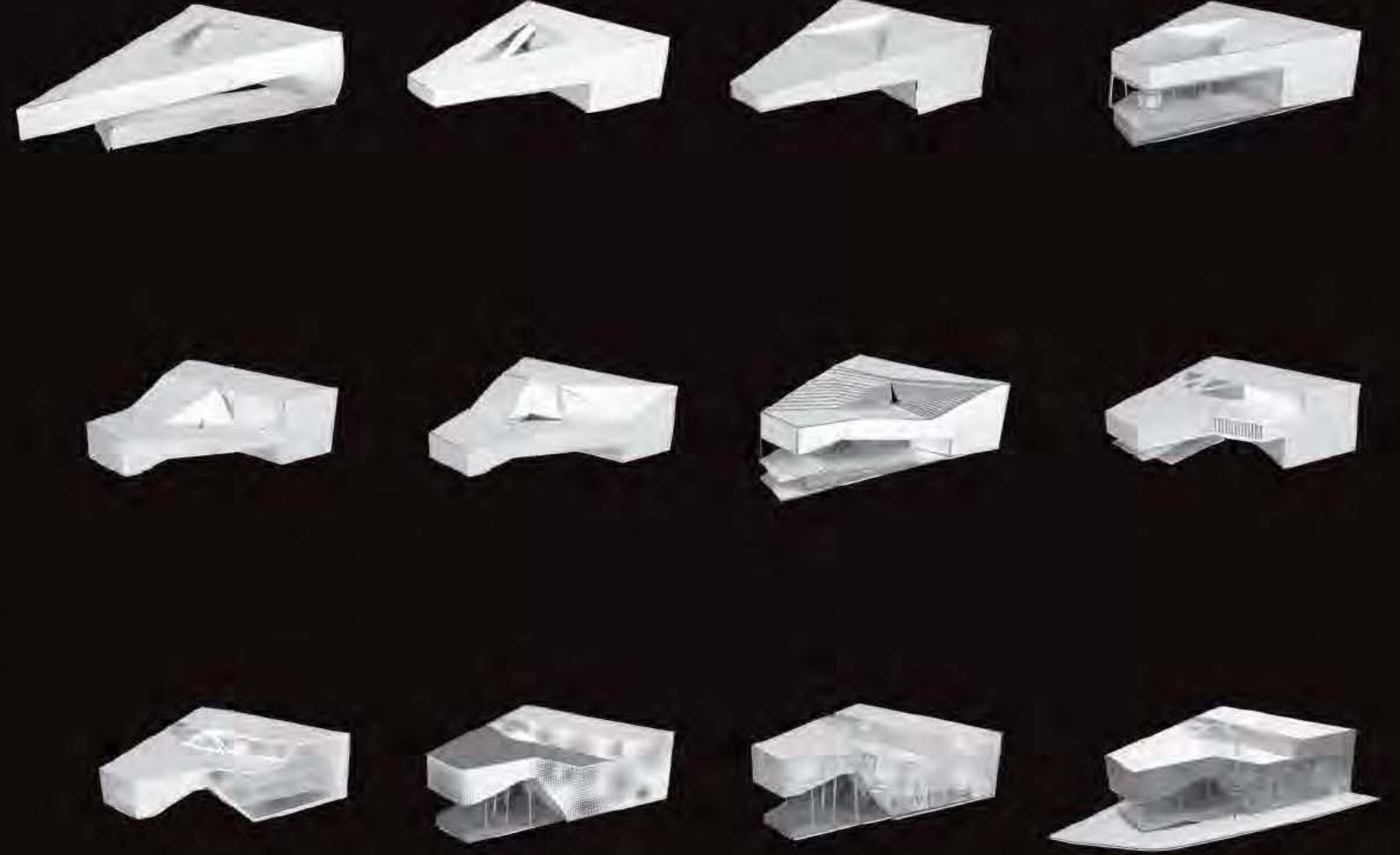
2. FORM

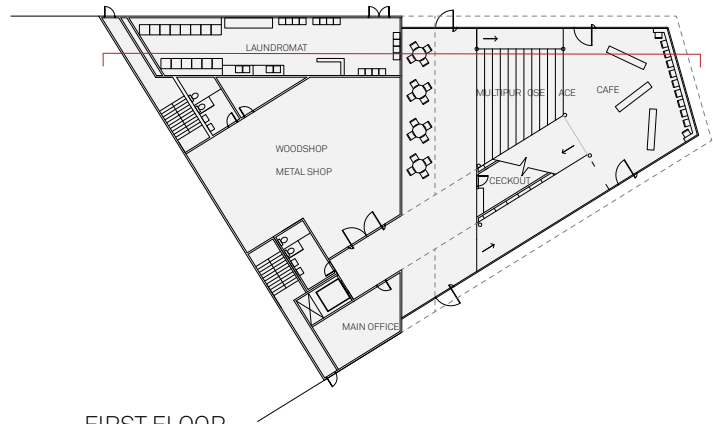


3. TOP

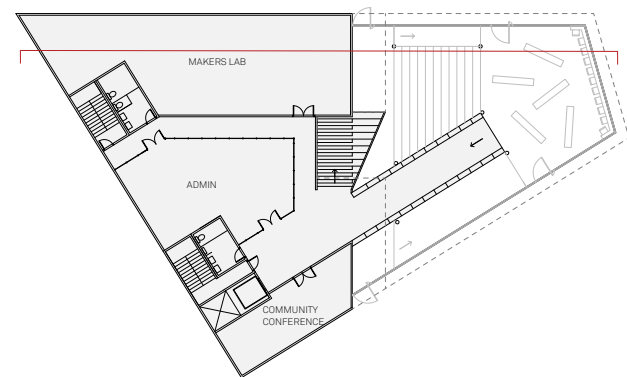


4. BOTTOM

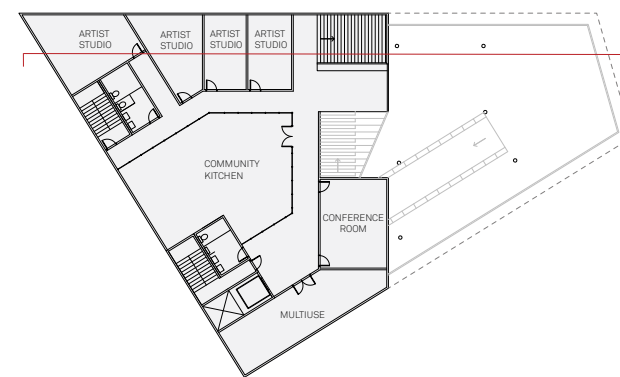




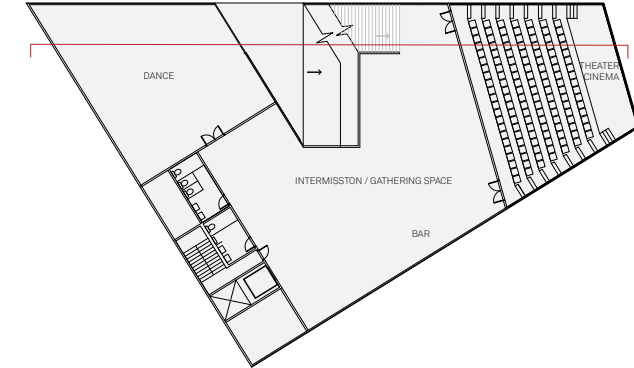
FIRST FLOOR



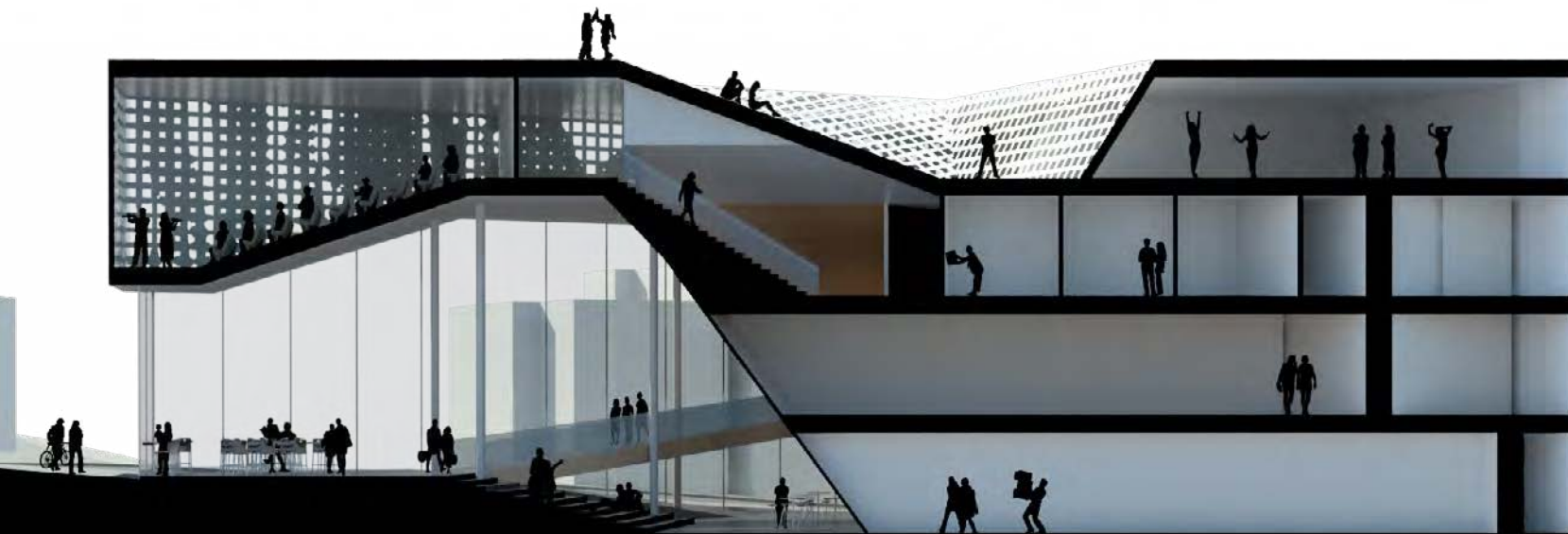
SECOND FLOOR

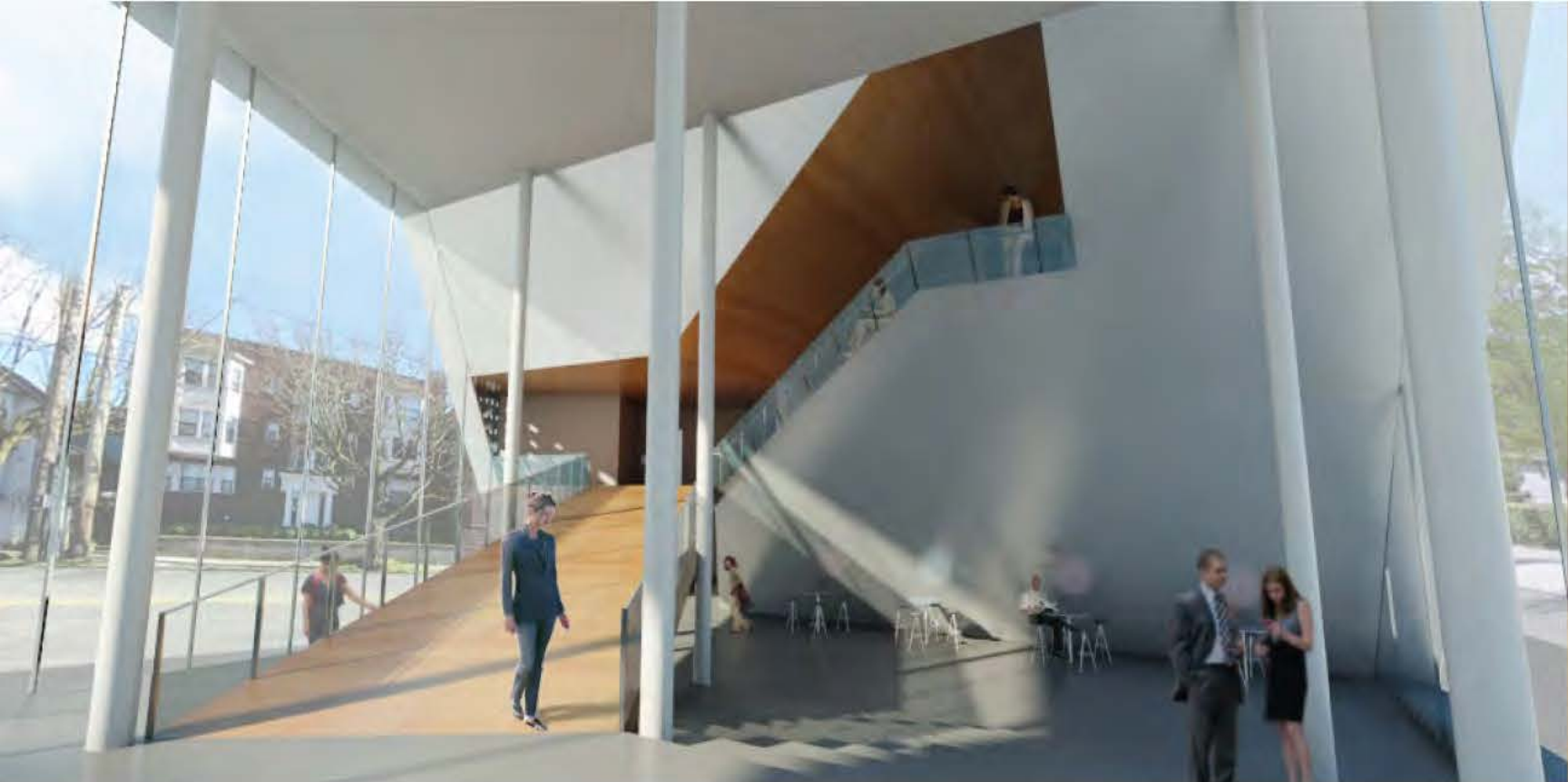


THIRD FLOOR

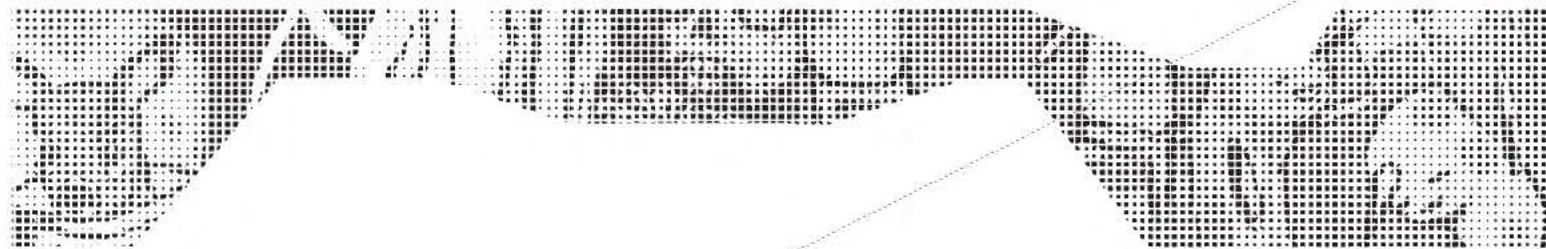


FOURTH FLOOR





MASS FACADE GRAFFITIED



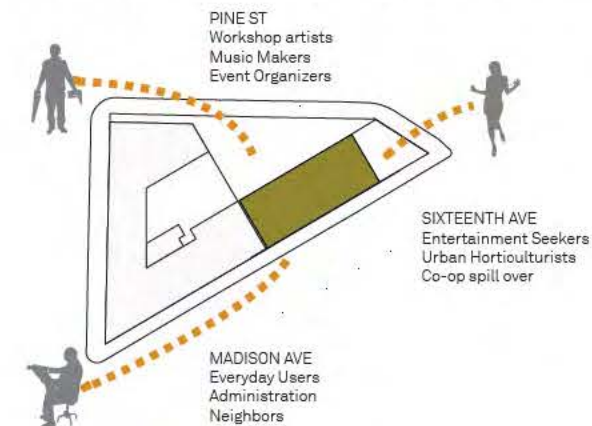
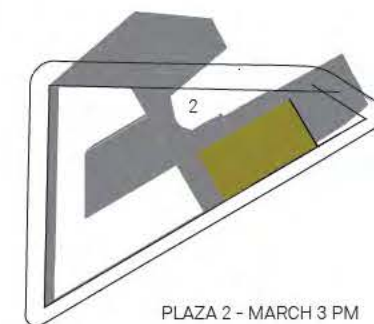
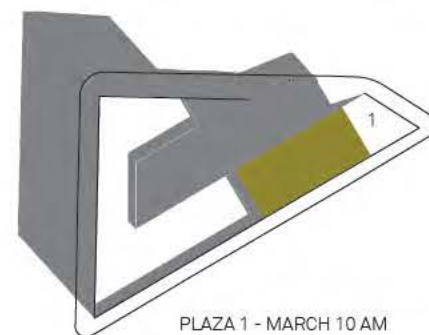
GRAFFITIED HALF-TONED SQUARES FOR FACADE OPENINGS

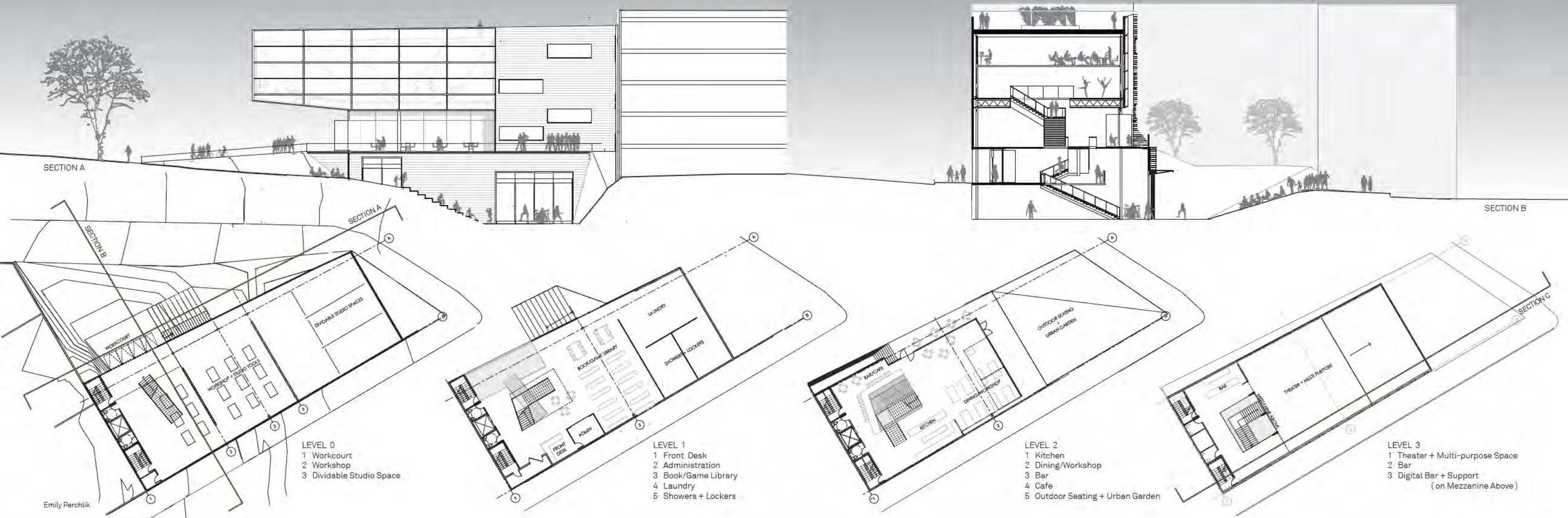
EMILY PERCHLIK Path Convergence

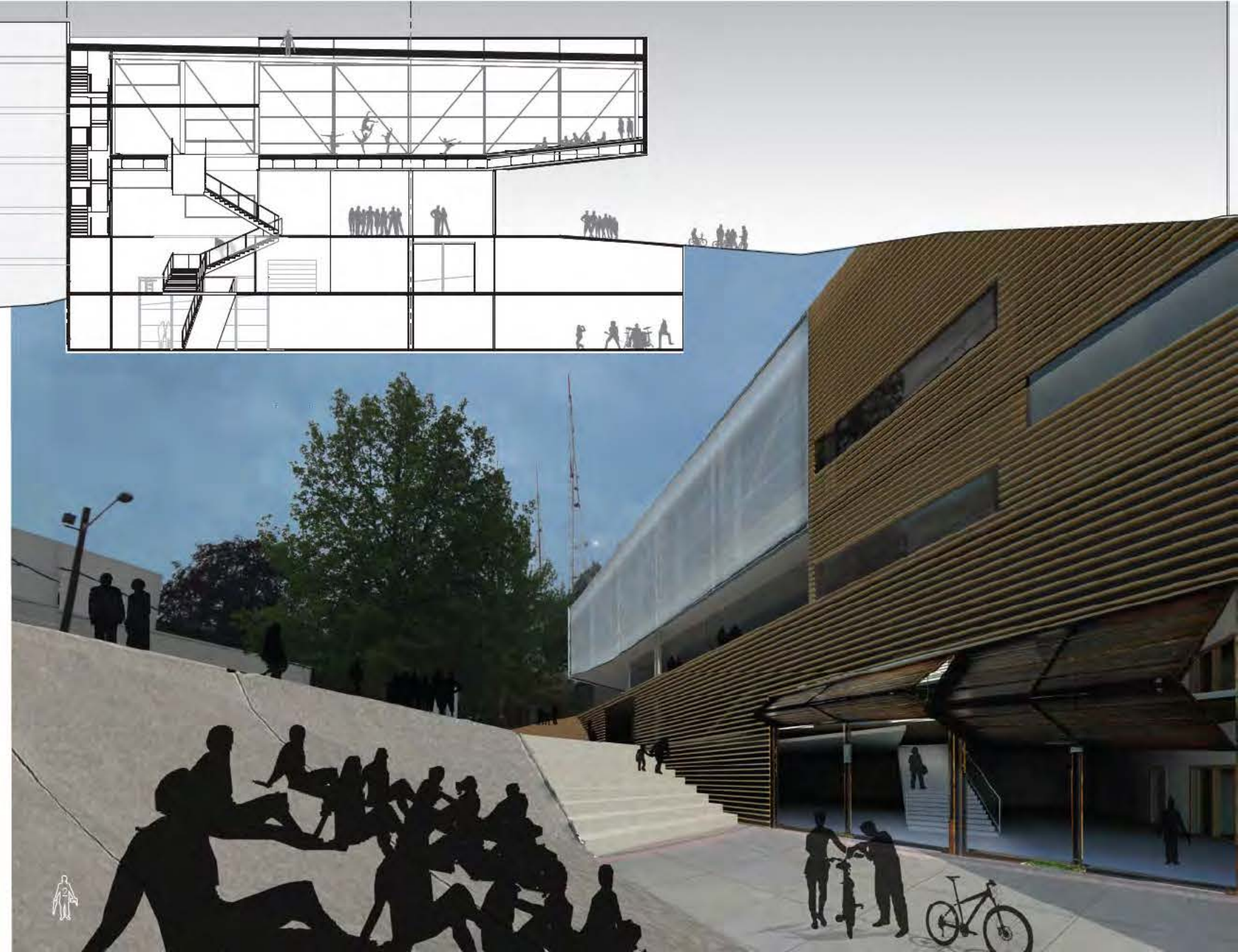
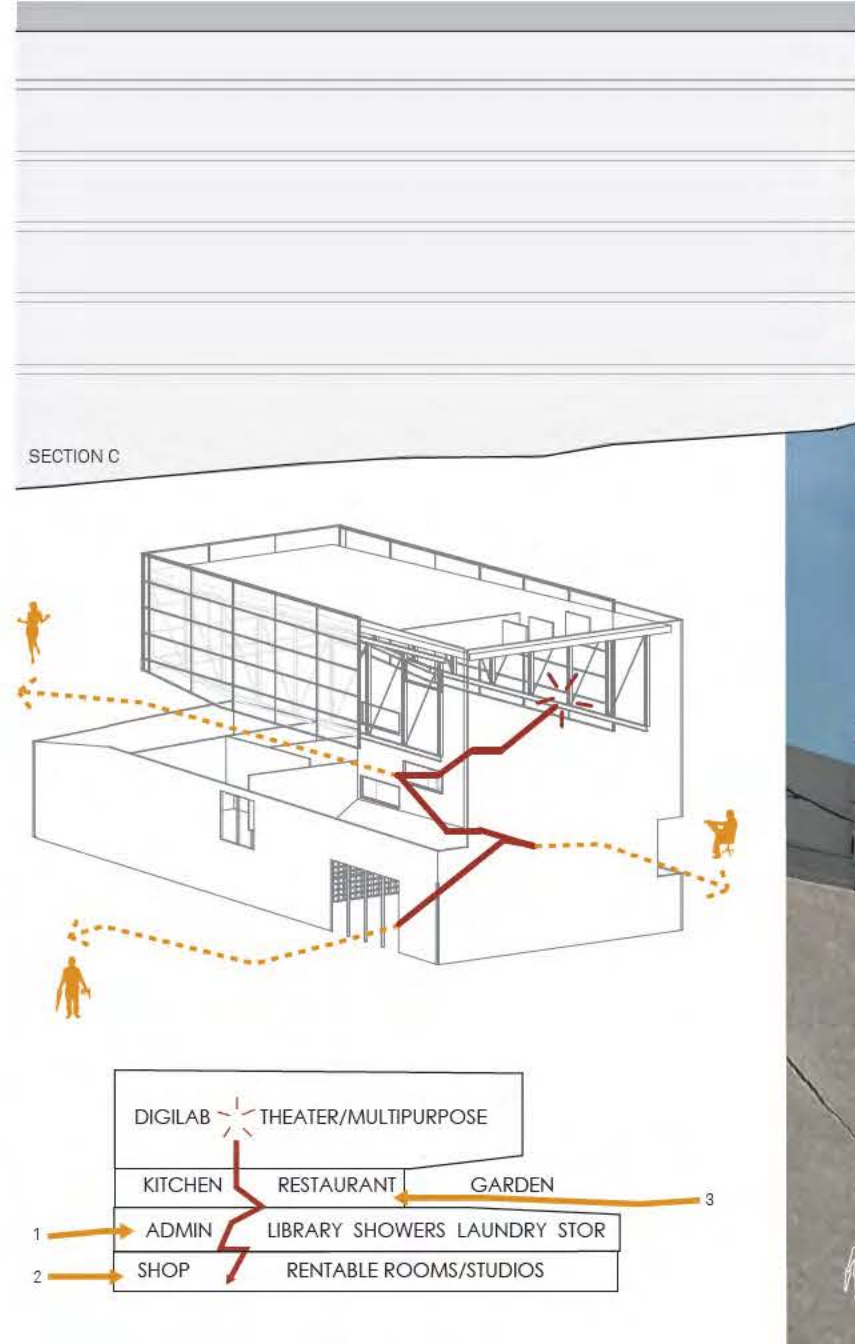
Madison Avenue is the physical, historical and cultural nexus of multiple Seattle neighborhoods. The program of culture house located on this avenue provides the potential to draw in all of those different cultures.

Program development of the project is based upon three different user groups that utilize three different entries. The building form takes advantage of the steep slope and site surroundings to locate entries on different levels and different streetfronts.

Outdoor spaces developed based on sun studies to complement programming. The form and tectonics developed to differentiate the specific culture entries and programs from the non-specific culture space above. The three user groups are drawn up to the shared multi-purpose space through double height spaces and linked circulation.









culturehouse
ballet may 9



MELANIE RAINES

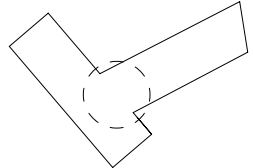
Place + Circumstance : A Culturehouse

The Capitol Hill Culturehouse began with a concept of two vectors, divided programmatically into activities by nature of “watching” and “doing”. Superimposed, the vectors form an overlap that fosters an introverted moment suited for vertical circulation; a place to observe and participate in the subsequent overlaps of time and circumstance within the disparate program elements. The scale and design mitigate the existing building on site, while reaching out to the greater neighborhood by activating both a central courtyard space to the north as well as busy Madison Avenue to the south. An exercise in form, the intervention speaks to the site and internal program simultaneously. Vernacular material was pushed in an experiment to create a roof that speaks to the dynamism of a culturehouse, while preserving an understated presence in Capitol Hill. The path of the user is the cohesive element, inviting an experience via procession that strongly ties to a memory of activity and place.



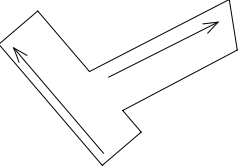
01 / Node

Formal intersection
space incubates
opportunity for internal
exchanges



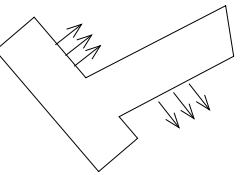
02 / Path

Circulation along
strategic and
contrasting edges
balances active
and passive site
components



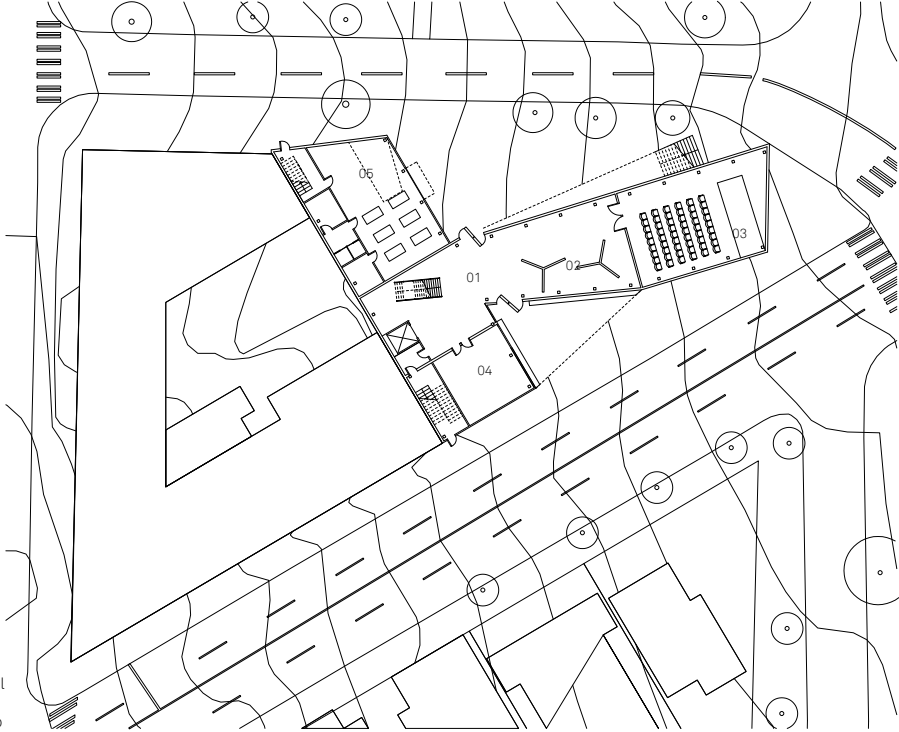
03 / Program

Program elements
relate to both courtyard
and Madison Ave.,
varying user experience
and maximizing
neighborhood
relationships



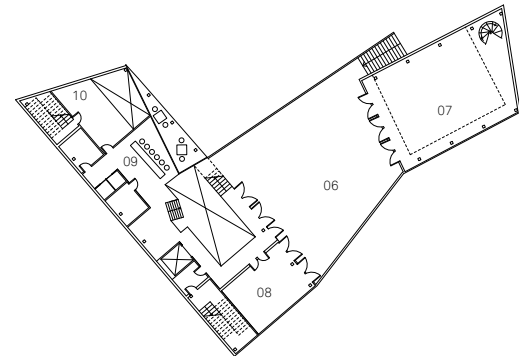
LEVEL 01

- 01 / Entry
- 02 / Gallery
- 03 / Lecture Hall
- 04 / Studio 1
- 05 / Scene Shop



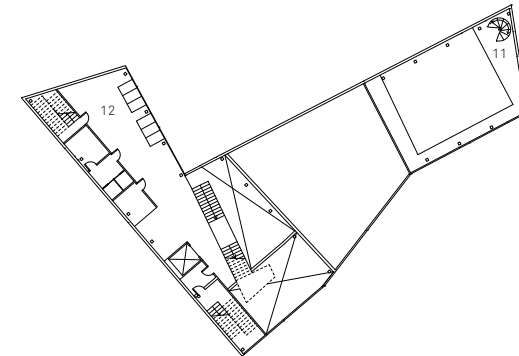
LEVEL 02

- 06 / Terrace
- 07 / Black Box
- 08 / Studio 2
- 09 / Kitchen
- 10 / Fabrication Mezzanine



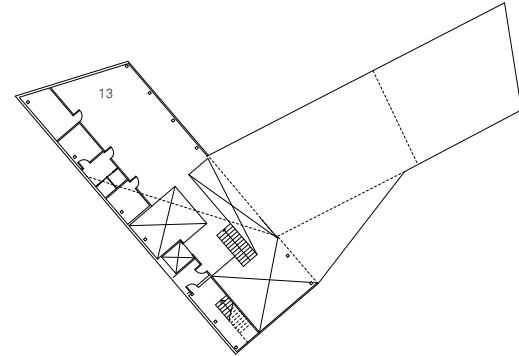
LEVEL 03

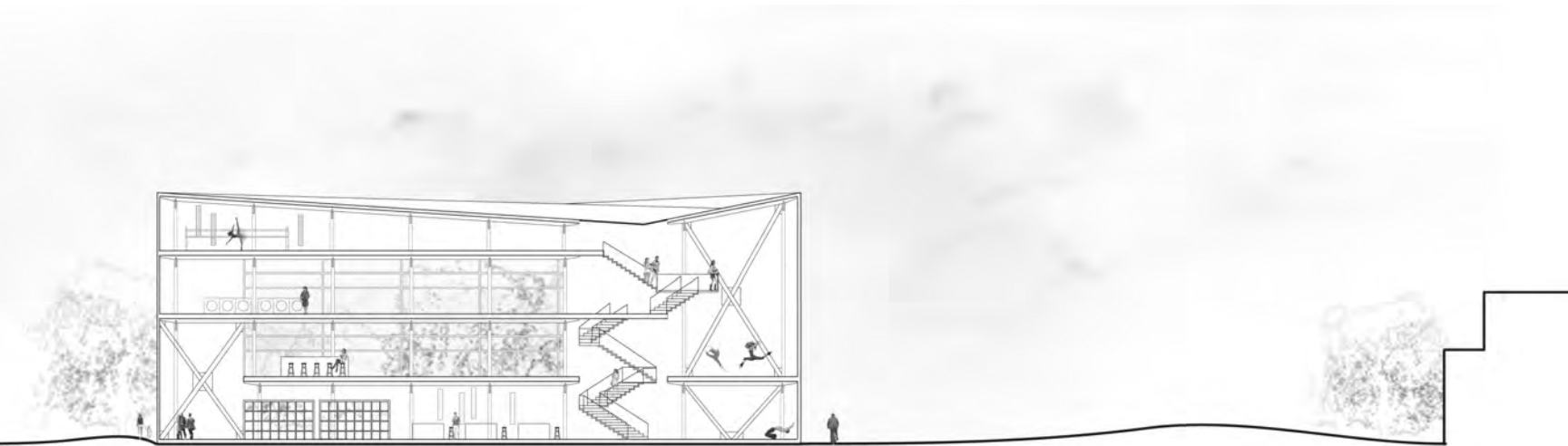
- 11 / Catwalk
- 12 / Laundromat



LEVEL 04

- 13 / Rehearsal Space

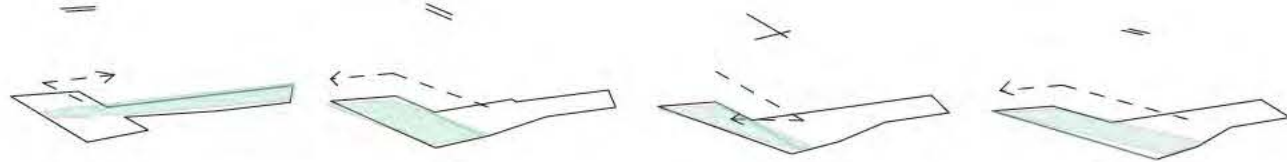




PATH STUDY

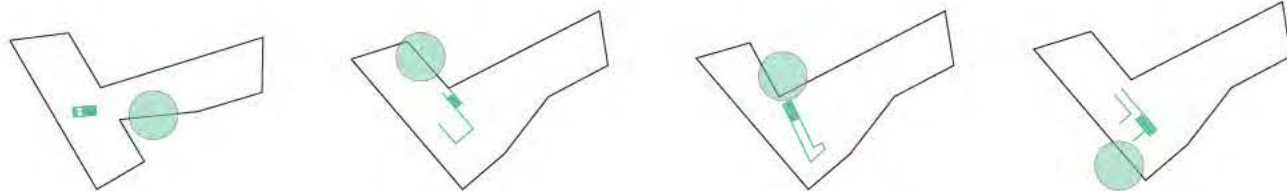
01 /

Preliminary concept relating circulation to form as an avenue for memory and heightened user experience



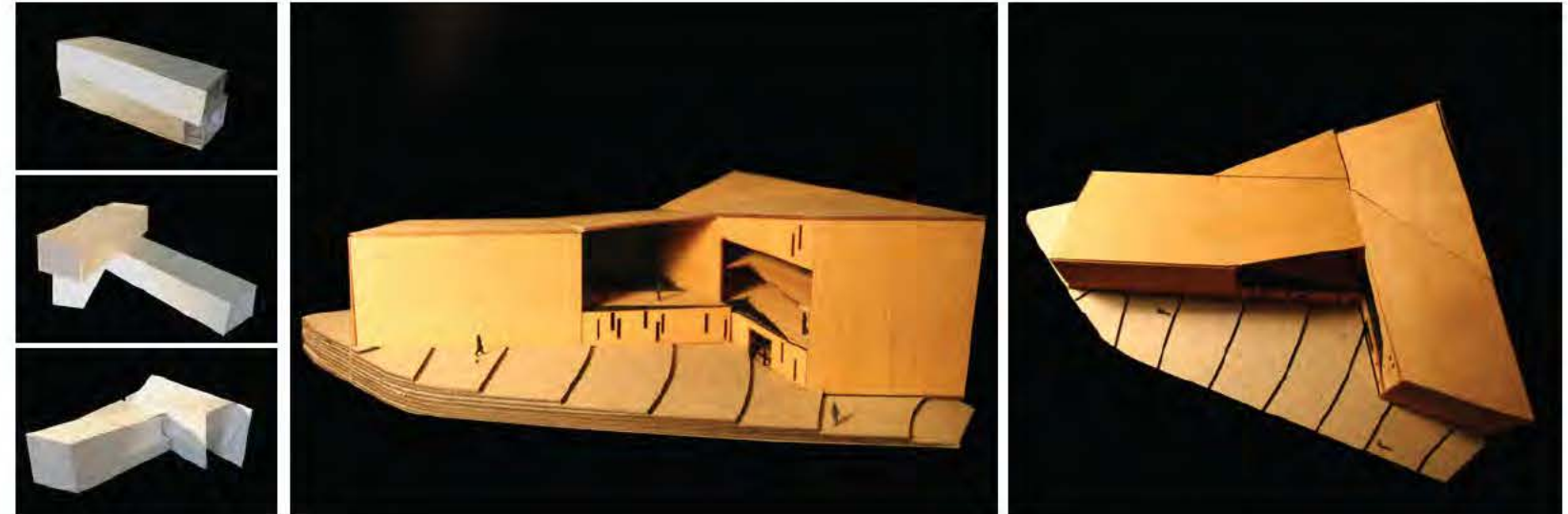
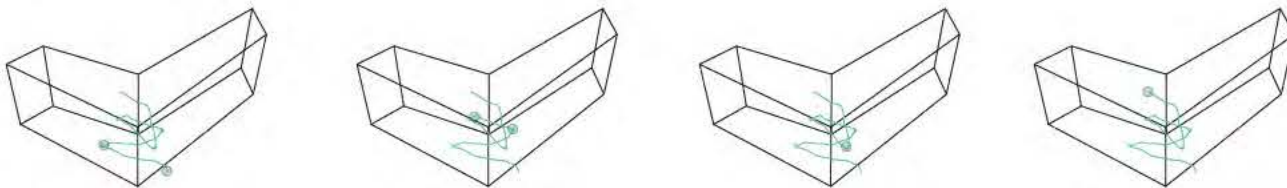
02 /

Building site, context, and program prescribe formal alterations
In turn, path directly responds to relate to user



03 /

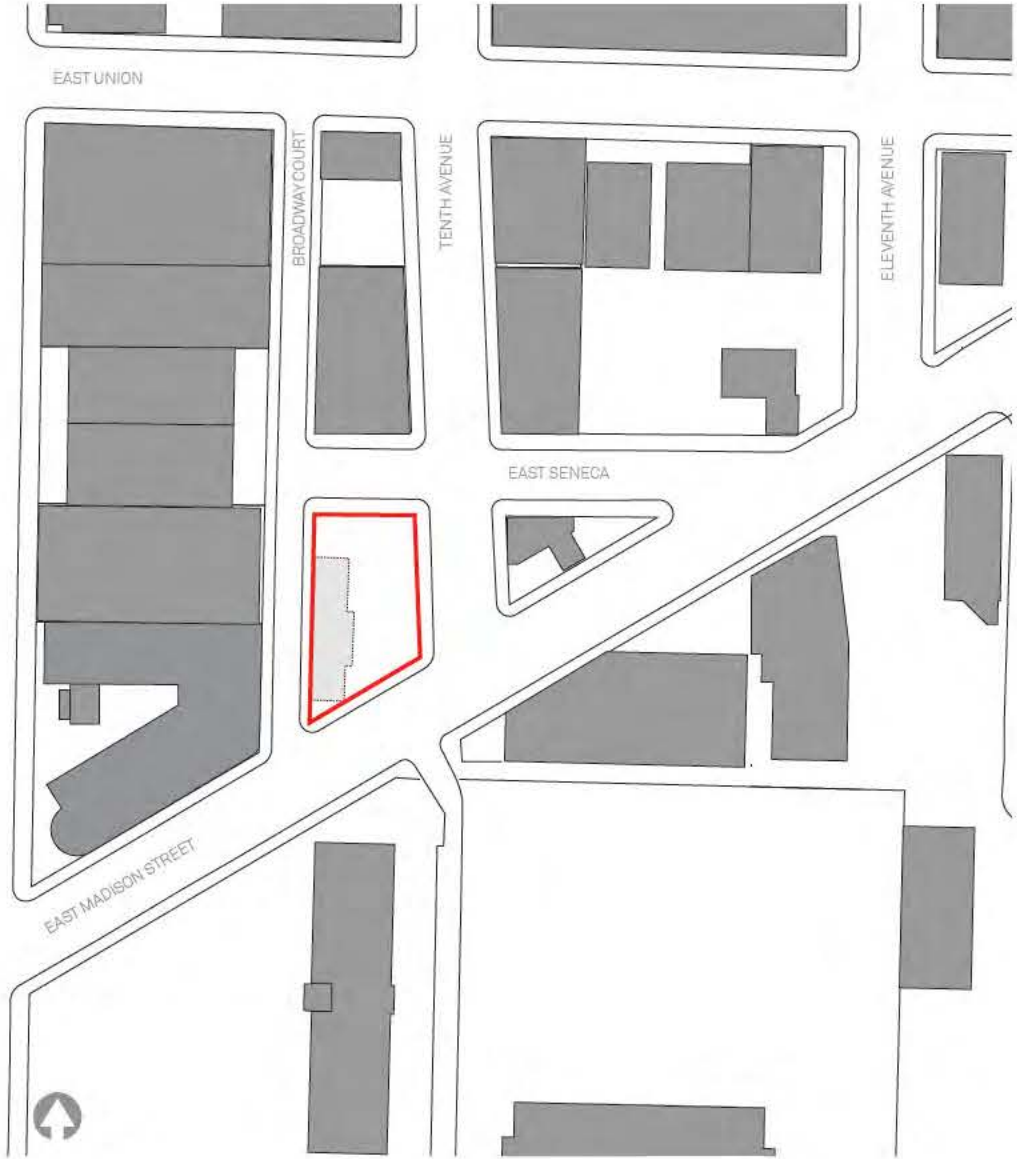
Path evolves to create nodes, varying user experience at each level and relating seemingly disparate program

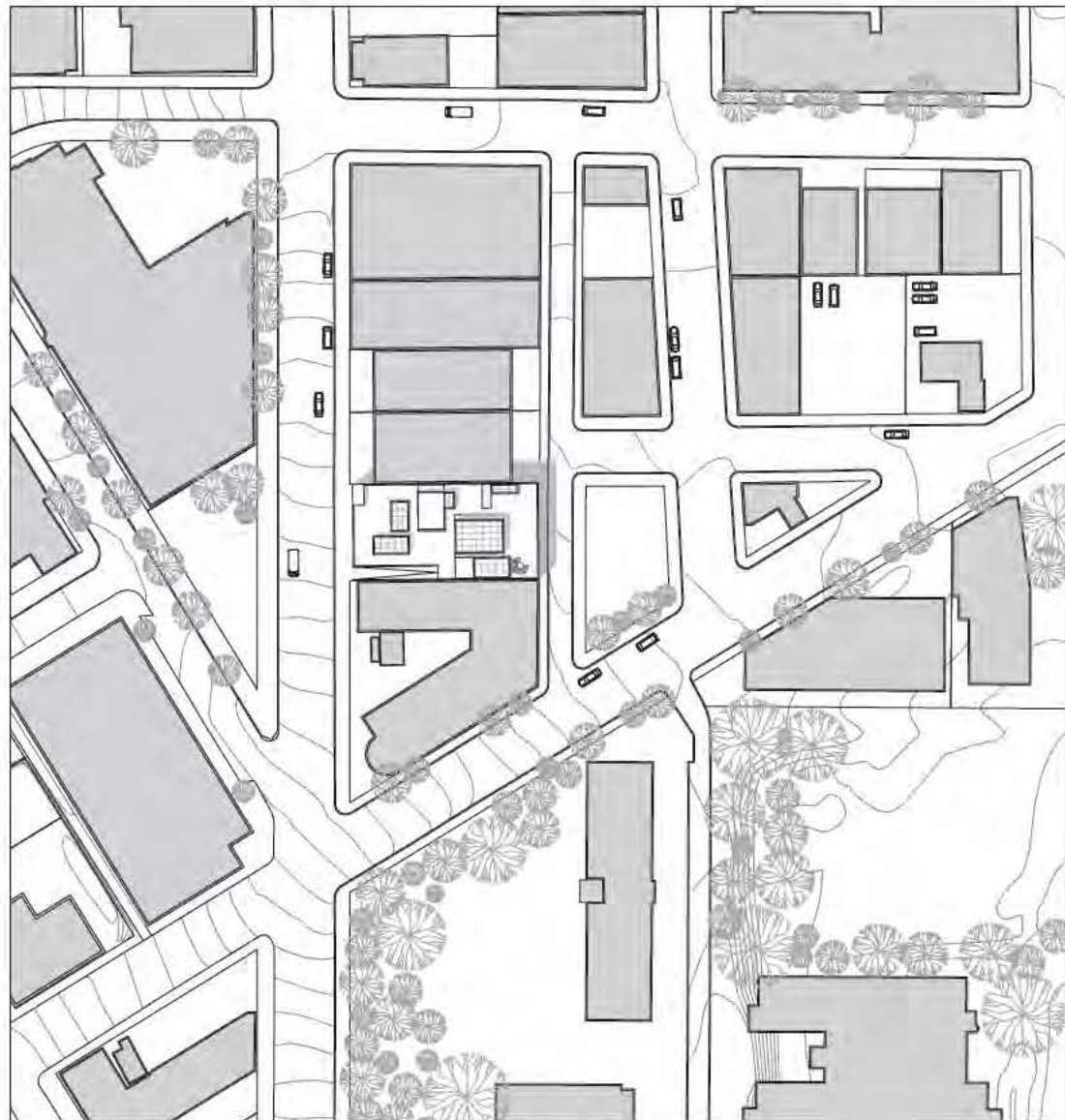


I-HOP SITE PROJECTS

ANALYSIS

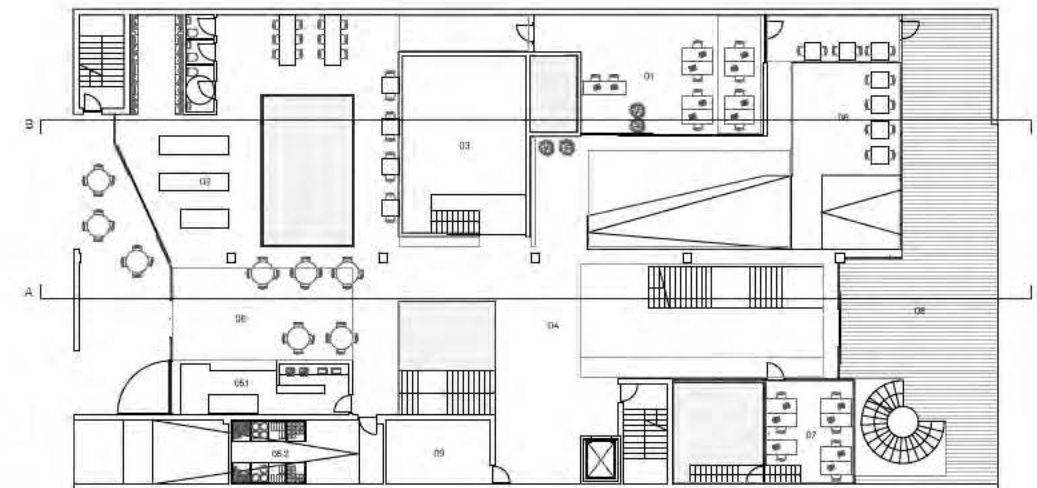
The IHOP site is approximately 840 square meters. It is bounded on all four sides by streets - East Madison Street to the south, East Seneca Street to the north, Tenth Avenue to the east and Broadway Court to the west. The First Hill neighborhood, with its concentration of hospitals, medical clinics and treatment centers, lies immediately to the south and west.





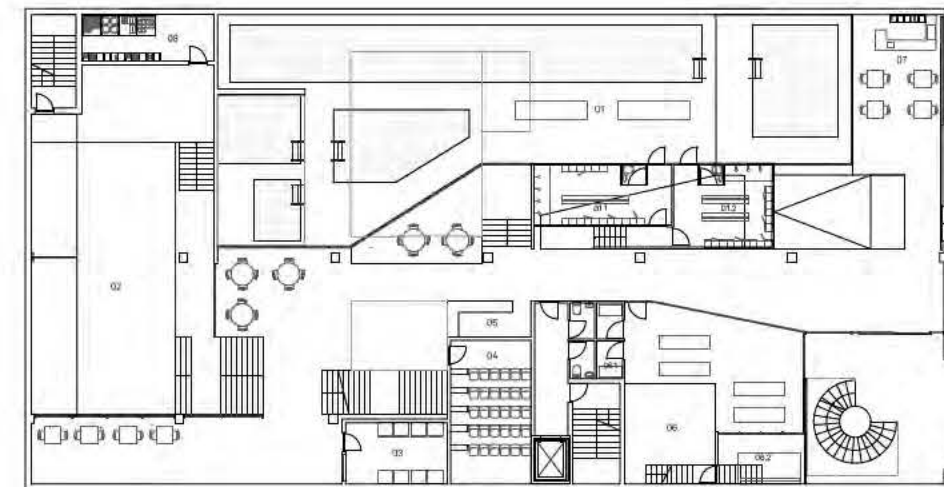
first floor / Broadway

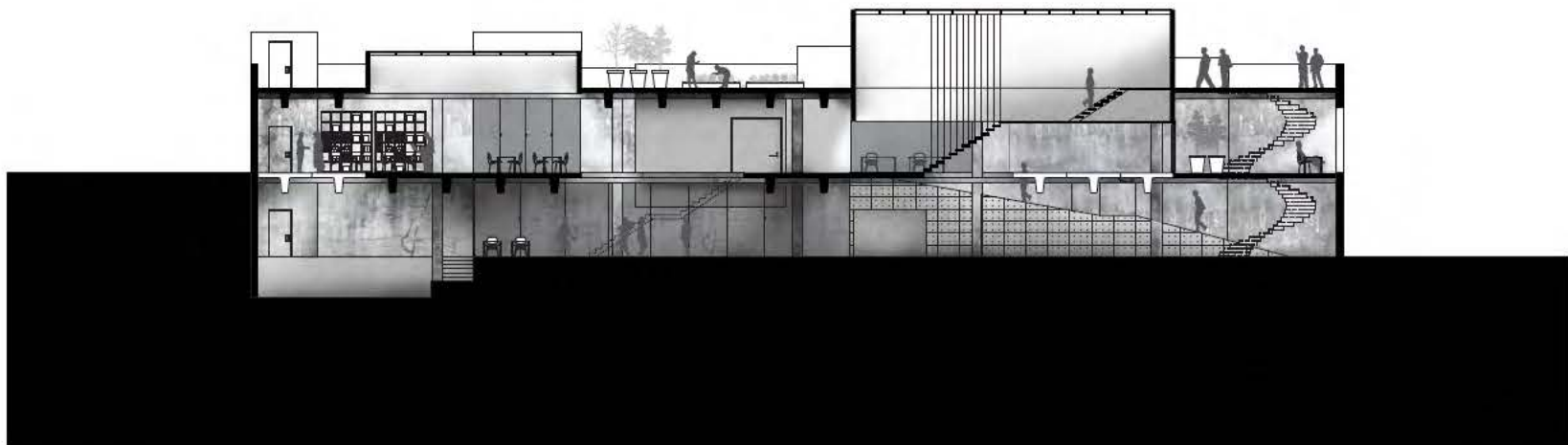
- 01 administration
- 02 library / books
- 03 black box / small
- 04 gallery
- 05 cafe / restaurant
- 05.1 bar 05.2 back of house
- 06 library / study area
- 07 maker lab studio
- 08 outdoor terrace
- 09 technical room



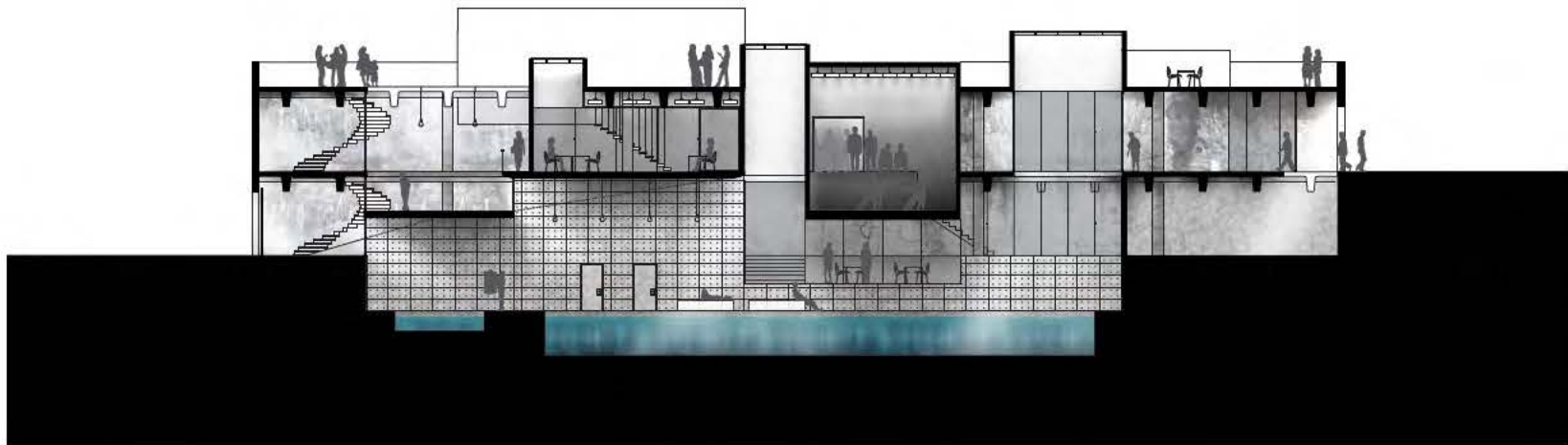
basement / Broadway Ct.

- 01 soaking pools
- 01.1 changing / m 01.2 changing / w
- 02 black box / large
- 03 laundry room
- 04 cinema
- 05 kiosk / tickets
- 06 maker lab
- 06.1 laser cutters 06.2 milling machine
- 07 coffee stand
- 08 storage





section AA



section BB

Birk Dugaard



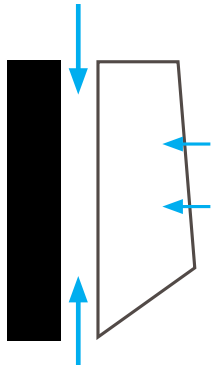
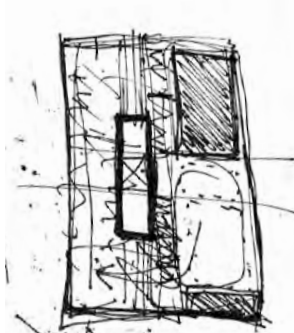
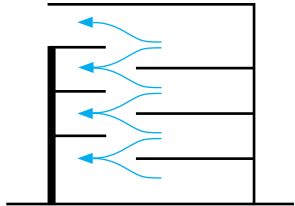
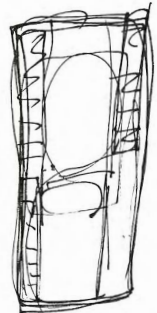
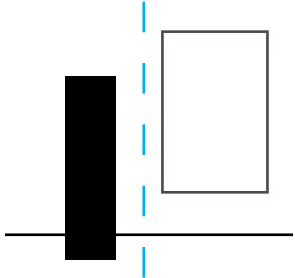
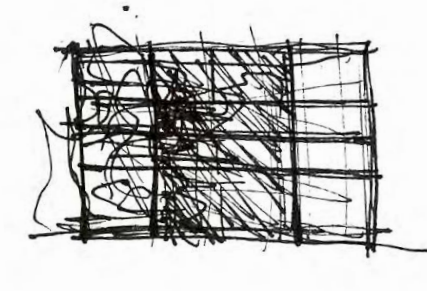


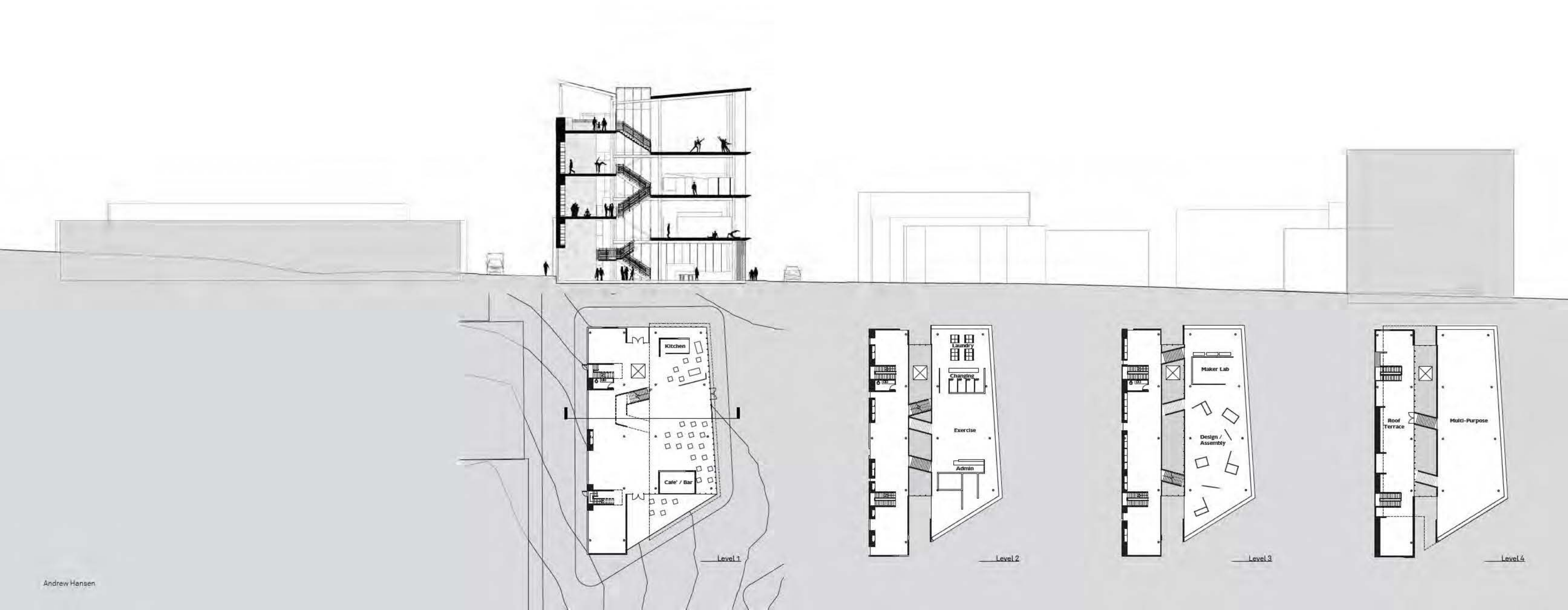
ANDREW HANSEN
In the Mix

Disparate activities, with a wide variety of individuals and interests, cross paths in the new culture house to generate a new mixture of social activity and interaction. The narrow atrium, running the length of the building defines the main entry as well as the transition space between programmed spaces and open, flexible gathering areas. Contrasting in character, the more solid and enclosed "mixing bar" brings individuals together from differing activities occurring in the light and more open "program bar." The ground floor, with its strong connection to street activity, houses the café and restaurant spaces. More specific program activities occur on the upper floors such as the laundry, exercise space, maker lab and performance spaces.

Because of the split-level section, each floor of the mixing bar serves two adjacent program areas across the atrium, one above and one below. This area houses amenities for all users of the space, including a library, storage, meeting spaces and restroom facilities. The library itself forms a thickened wall that runs vertically along the west side of the building.

An open-air roof terrace on the top floor affords access to views of nearby Cal Anderson Park to the north, Seattle University to the south and downtown Seattle to the west. The terrace is partially covered by a canopy that controls light and provides cover from Seattle's abundant rainfall.







Progressive study models illustrate the evolution of the cut through the ground floor with a vertical atrium. Relationships between solid and void were explored to aid in exposing the program to the surrounding context.

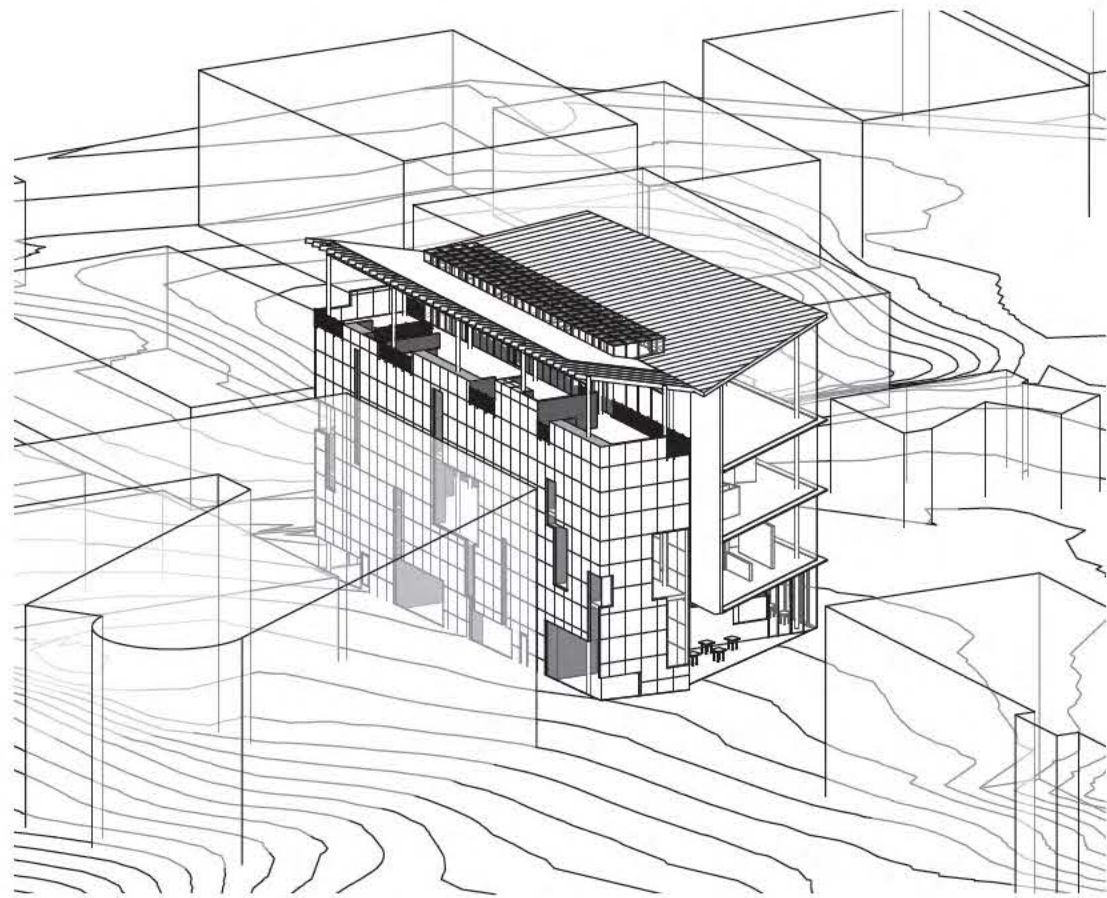


The size and placement of the atrium was under continual investigation and was ultimately used as an organizing element for the program relationships. Dedicated to vertical circulation, the atrium was a uniting element between the differing program pieces on each floor.



The shape of the atrium was extruded to cut through the length of the building. The vertical circulation then became the transition between dedicated program space and flexible gathering space.





Andrew Hansen



MICHAEL KAISER
The Confirmation of Surplus Streets

With a shift in the grid comes a history of underappreciated spaces and a surprising excess of pavement. Each generation's solutions become challenges for the next.

The obstacles of this triangular area have left it underappreciated despite its locational attributes.

The CultureHouse provides fixed space for the creation and performance of art, while creating a series of interior and exterior voids to enable temporary or spontaneous cultural uses.

At street level the excess pavement is confirmed for the opportunities it enables. A fresh relationship between people and pavement incrementally improves the pedestrian experience. The transgression of vehicle space by pedestrians gives identity to the neighborhood as it transitions to future uses.



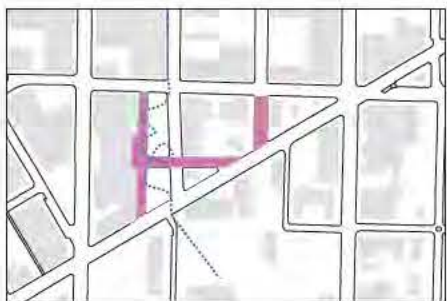
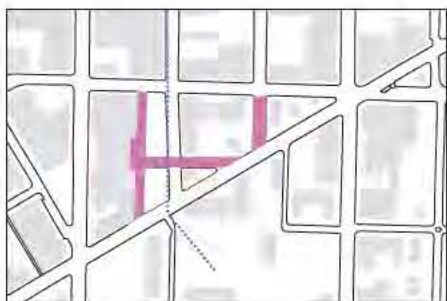
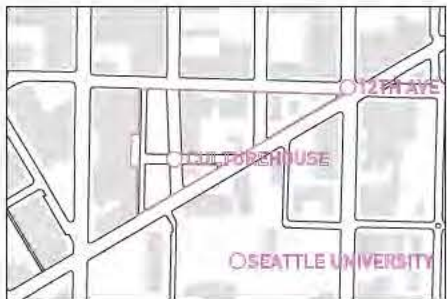


Neighborhood opportunities

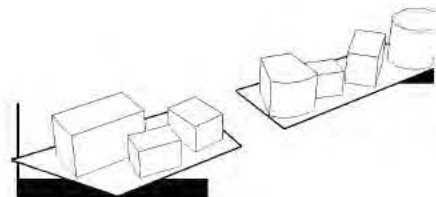
The neighborhood will eventually be developed. This building responds to the question, "can an architectural intervention be a catalyst for transgressive, paradigm-challenging development? Specifically, development that supports the arts and the pedestrian experience, providing space both indoors and out for temporary or spontaneous uses.

The neighborhood is a remnant. As Madison St. cut through the grid, it left triangles and small parcels that resisted development through the years. The street grid changed many times since its inception, resulting in a compact triangle of land that is entirely and unnecessarily paved. This pavement comes in the form of 7 streets serving just 10 buildings. The area exists as leftover space between other areas which are more developed and less triangularly constrained.

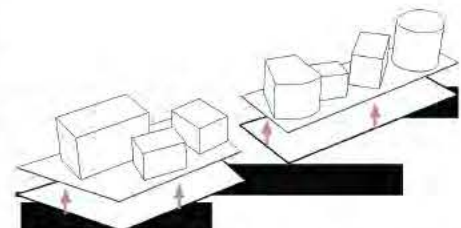
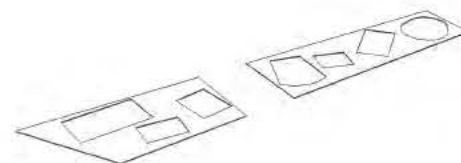
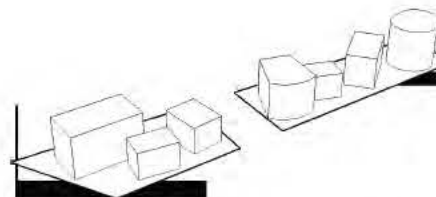
Identify surplus streets and existing high-volume pedestrian uses.



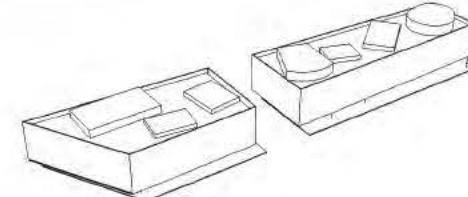
Activate neighborhood with gathering and performance spaces as a CultureHouse. Use the legitimacy of the CultureHouse to spark smaller creative spaces throughout the neighborhood. Use the Culturehouse as an opportunity to challenge traditional uses of pavement and streetscape, taking advantage of the surplus streets.



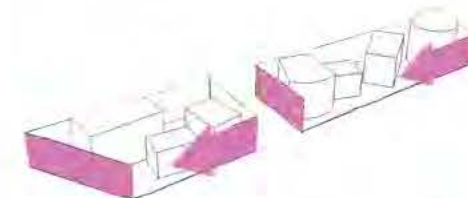
Designate performance spaces.



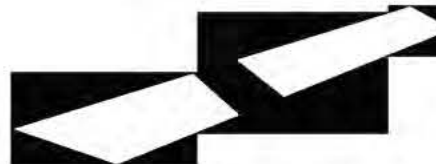
Raise up performance spaces, encourage movement through the site at street level. Embrace the opportunities of an overpaved neighborhood.



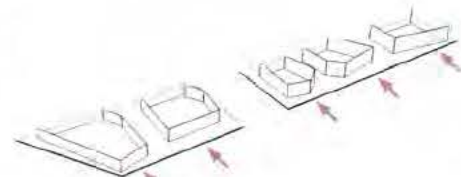
Performance uses hinted at on exterior, providing visual connection with community.



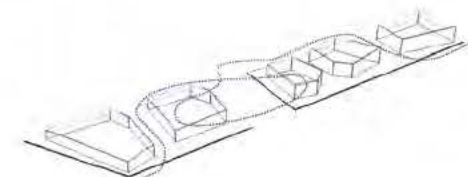
Enclose performance spaces in two large rooms. Lobby, backstage, preparatory uses become shared by all spaces. Void space between becomes transitional space for new, temporary and spontaneous uses.



Underappreciated + over-paved.



Enclose rooms as ground level as needed.



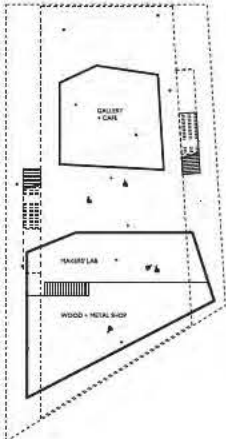
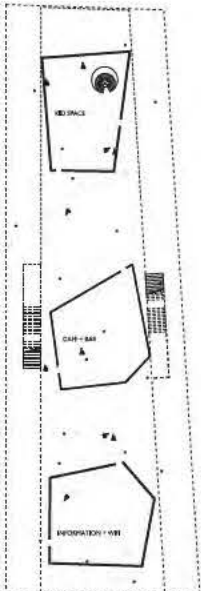
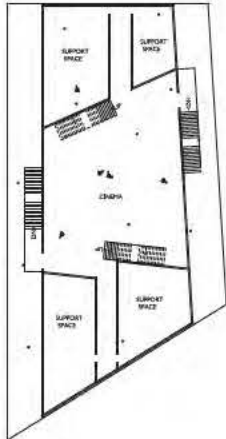
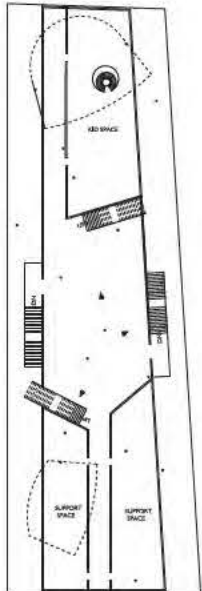
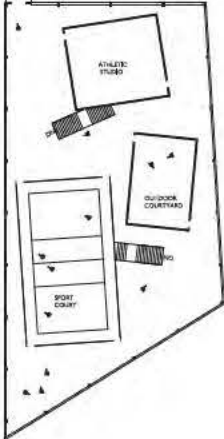
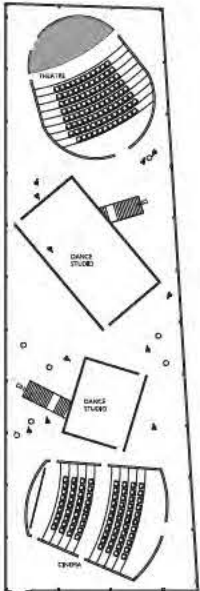
Encourage movement and new use throughout the site, embracing the opportunities of an overpaved street condition

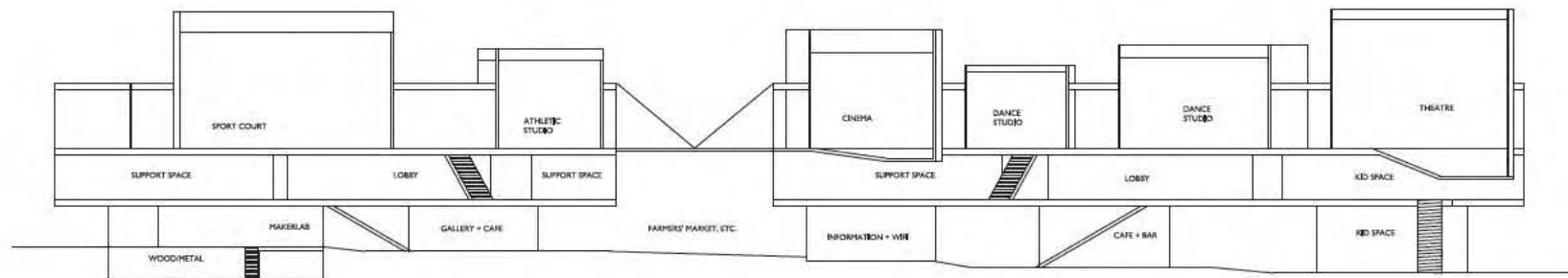
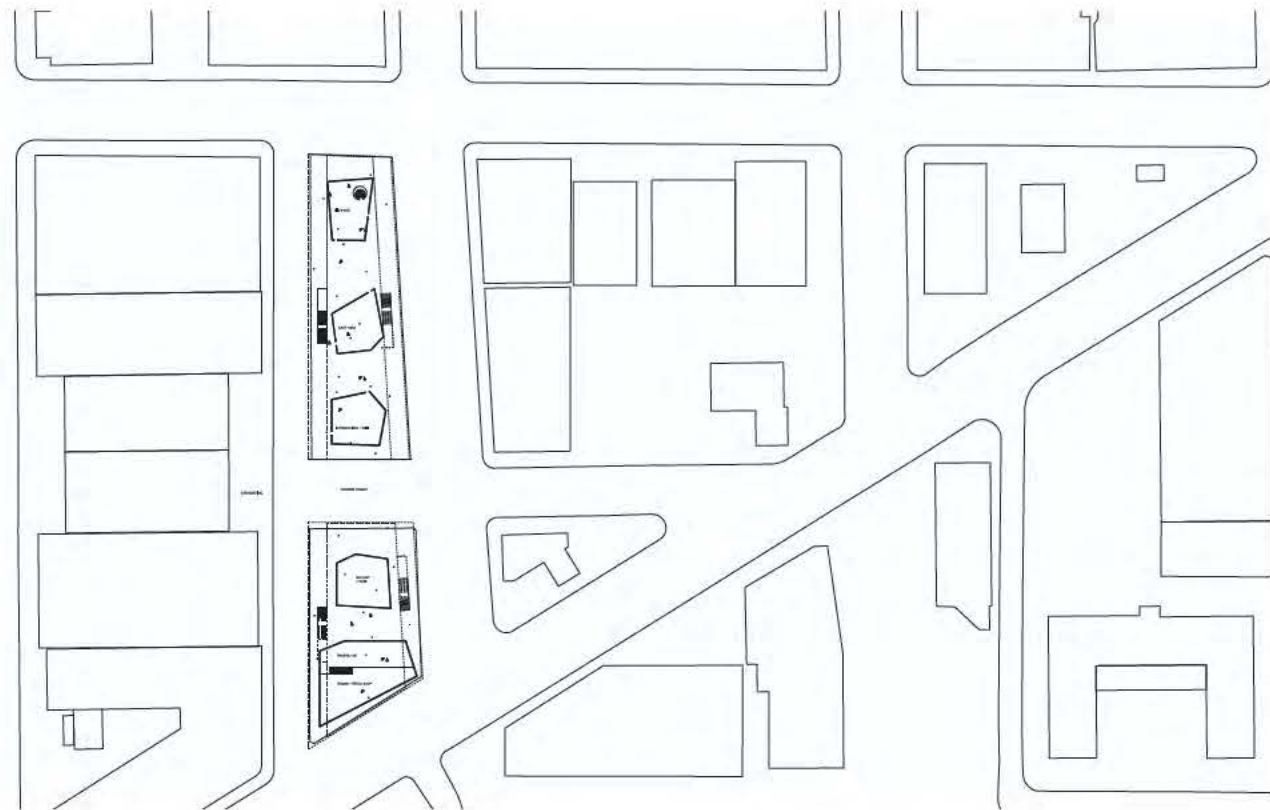
Two types of space:

Performance level
In between space. The compression and shared space of the city, enclosed here to serve all performance spaces in constantly changing ways. Sometimes as circulation, sometimes as prep space, support space, event space...
The auxillary space that would normally be attached to each performance function is shared between all functions.



Street level
The building explores a way of interacting with the opportunities of the street, The excess pavement of the street level provides opportunities for new uses; sports, gathering, markets, performance, dining...
This condition is expanded into the traditional building site.
By creating people-space in what was traditionally car-space, and by subvertin the typical storefront/sidewalk condition with an open and porous ground plane, the architectural response hopes to influence future development in the rest of the neighborhood.
The user of this space has the freedom to choose. Choice in movement around and through, and choice in adapting the space to their needs.





CULTURE COLLECTIVE

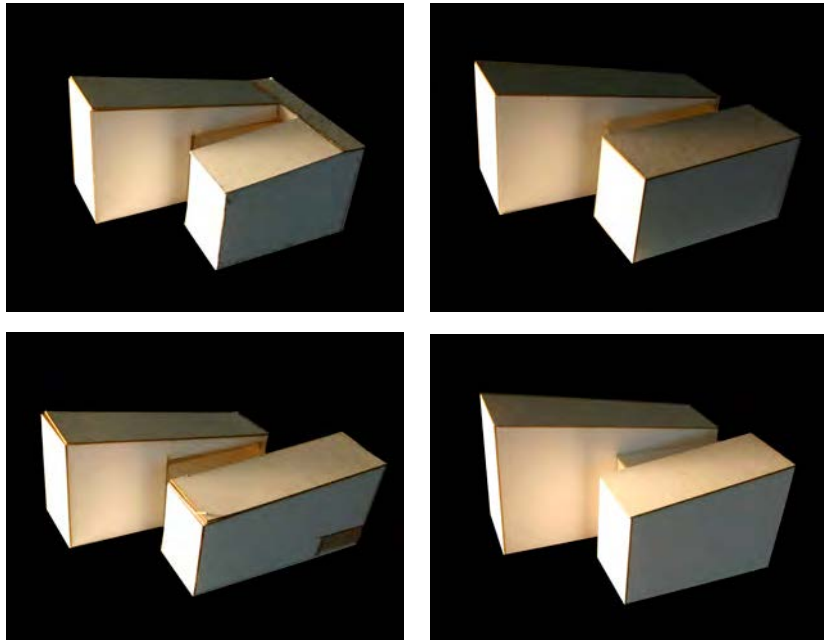
Spring 2012

Professor: Dorte Mandrup and Peter Cohan

The Culture Collective builds upon the wide diversity of cultural values found in Capitol Hill. This distinct neighborhood thrives on the unique energy of each of its residents, creating an experience of place that is both invigorating and inspiring.

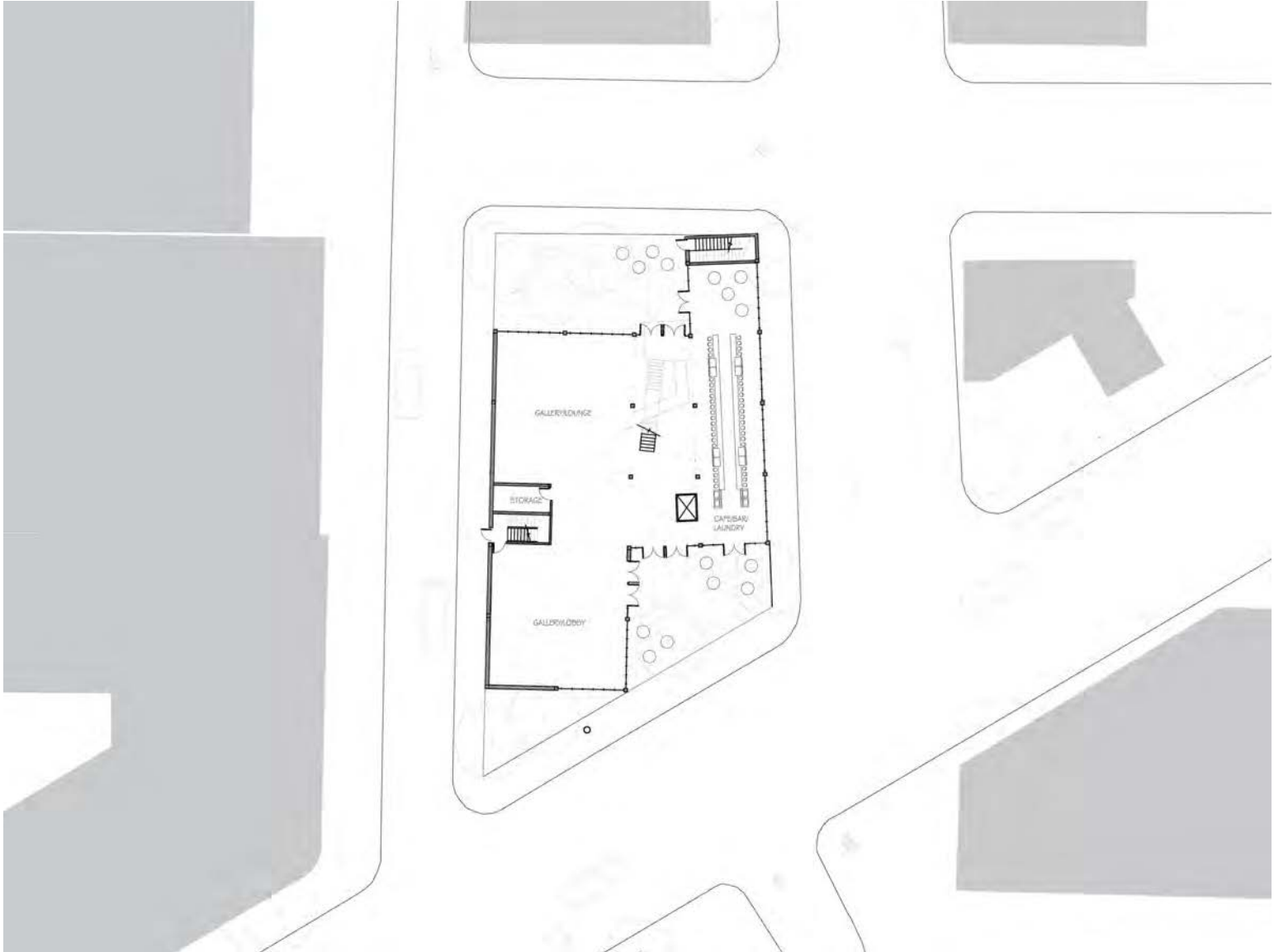
The primary design strategy for the building is based upon a central and unifying vertical circulation zone, held together on each side by dynamic program elements. Like the individual residents of Capitol Hill, the site exhibits its own unique character, with streets on four sides and tapered parcel edges. The form of the building works with the uniqueness of the site establishing two blocks that align with the site's non-parallel edges. The space between is connected with a central atrium that allows for visual connections throughout the building.

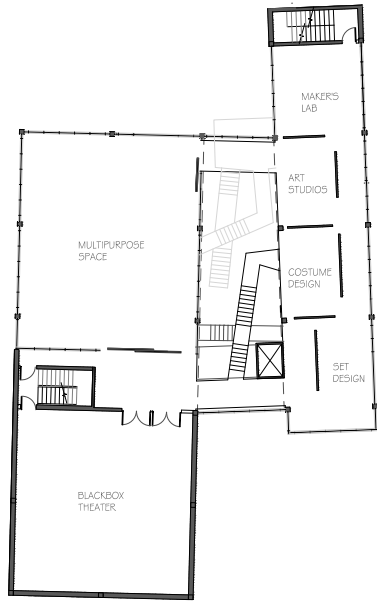
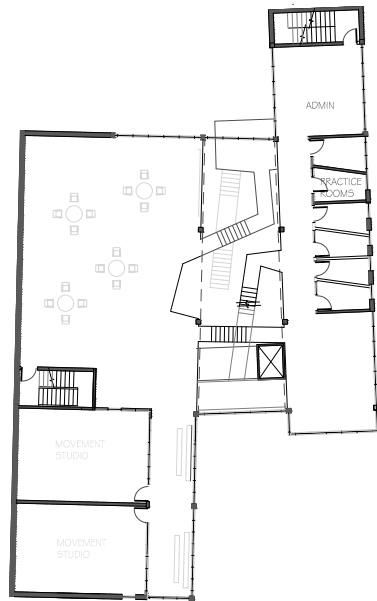
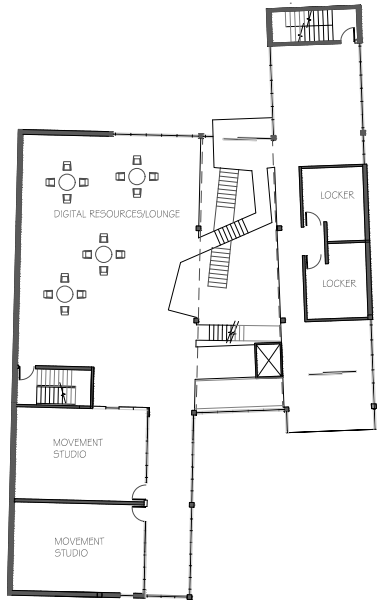
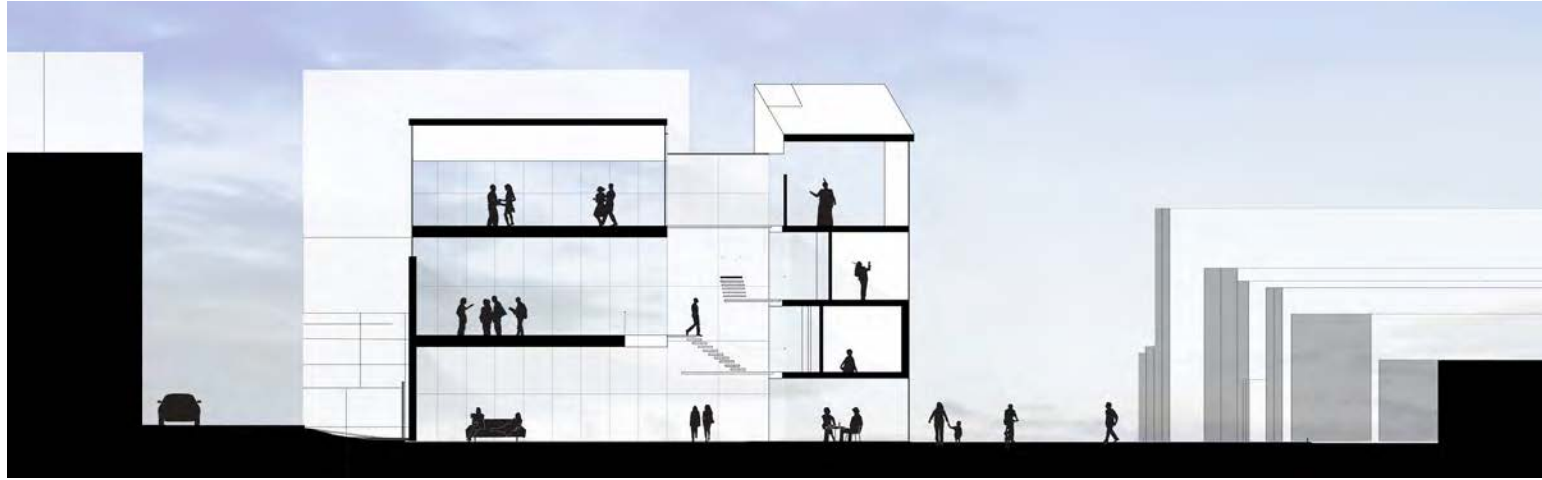
The two main entrances of the building pull back from the street creating public spaces connected directly to the café, providing access to both morning and afternoon light. The open ground floor plan allows for clear sight-lines through the building from both of these entrances and to the urban spaces beyond.

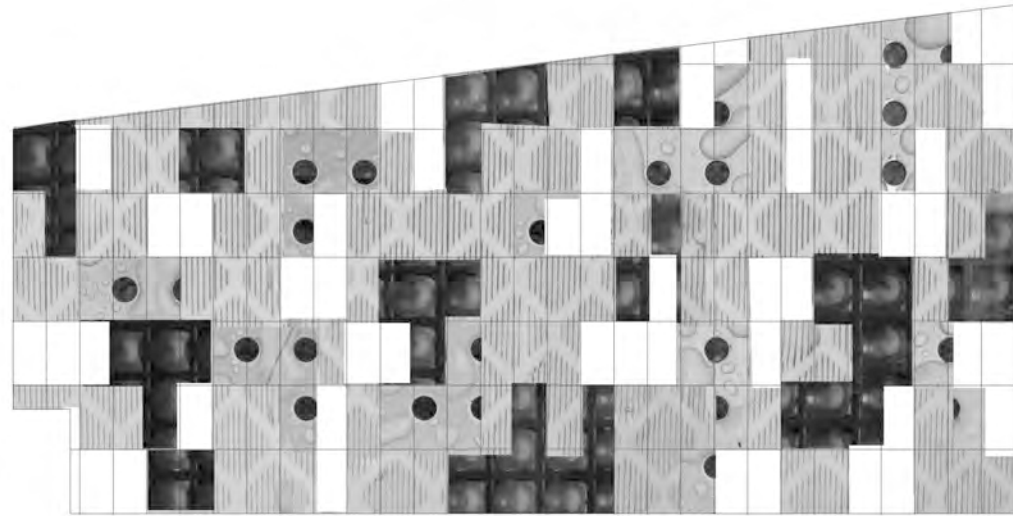
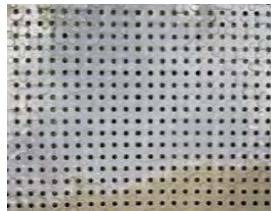




Jennifer Richter



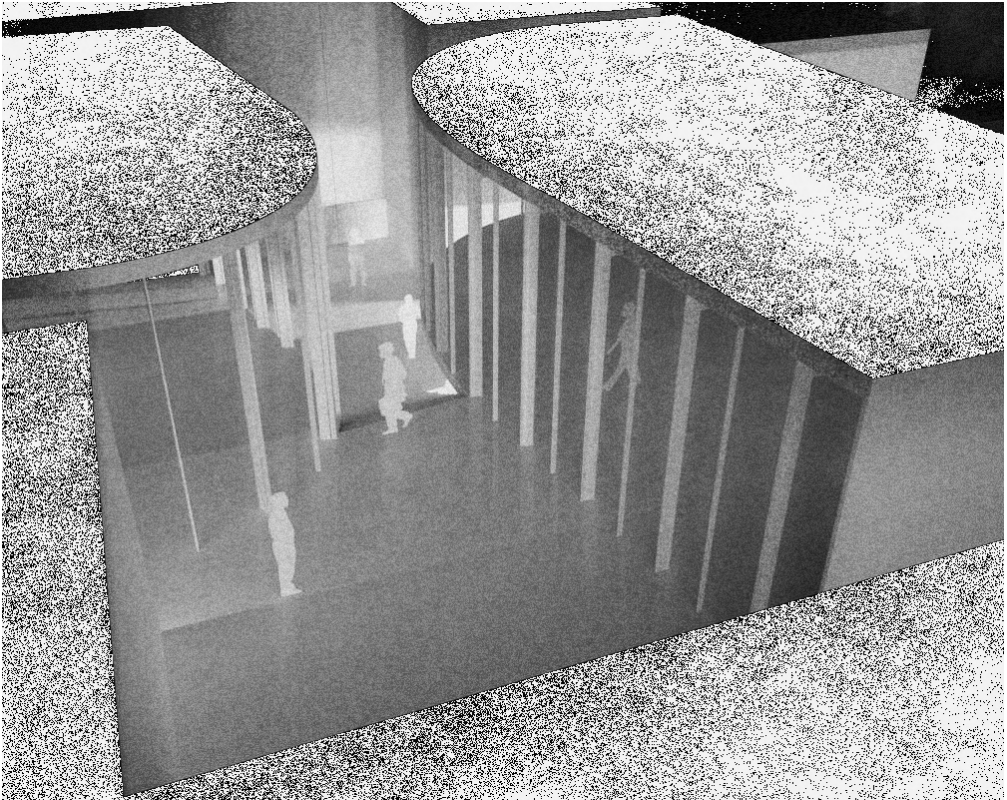


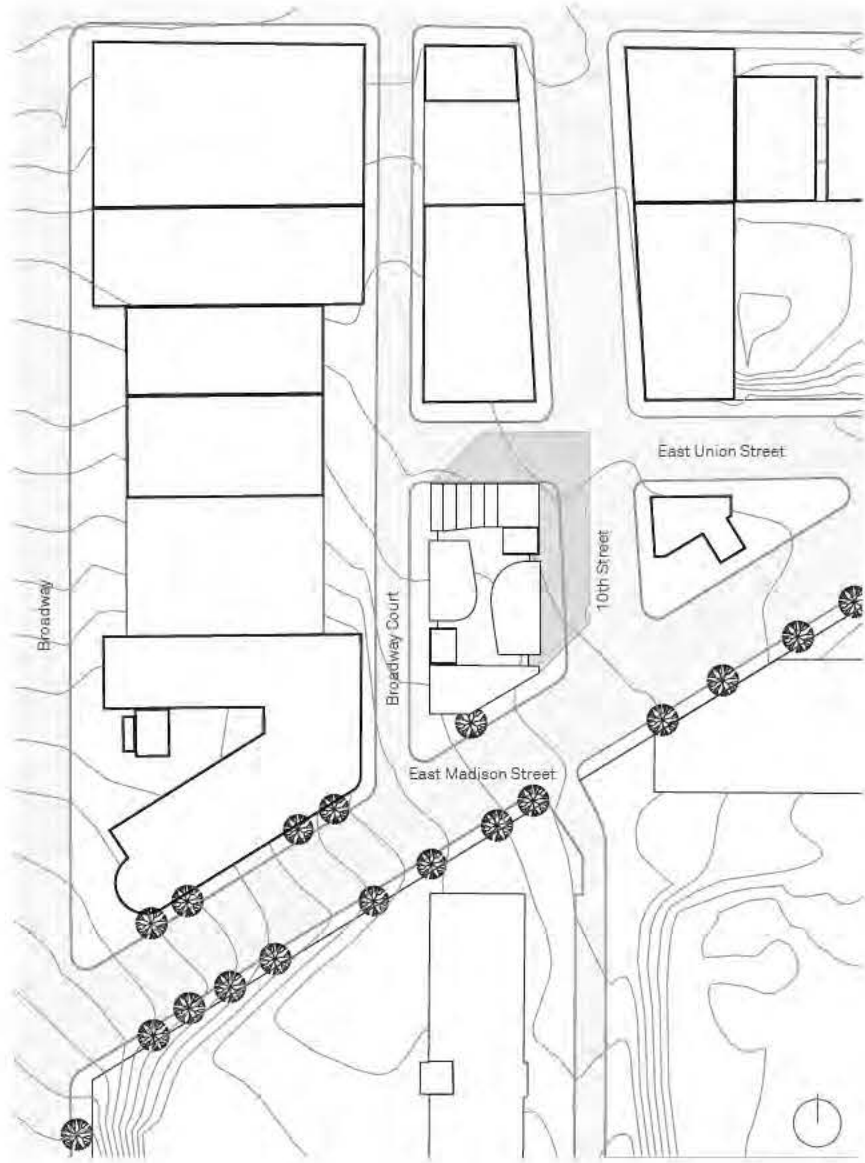
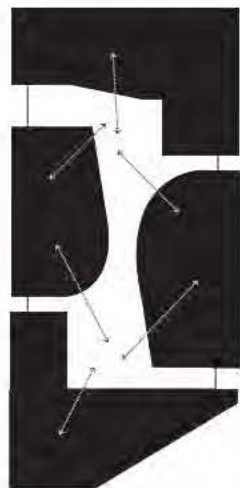
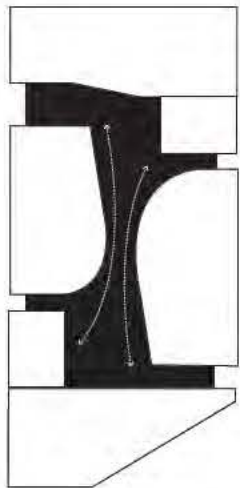
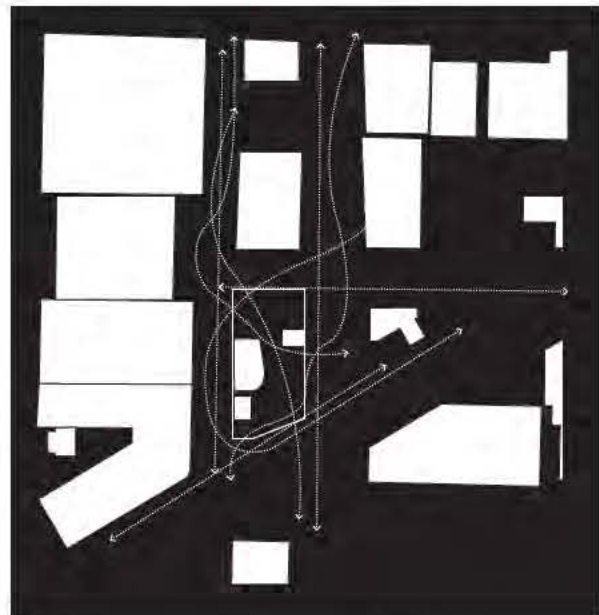


ANDREW THIES
Assembling Culture

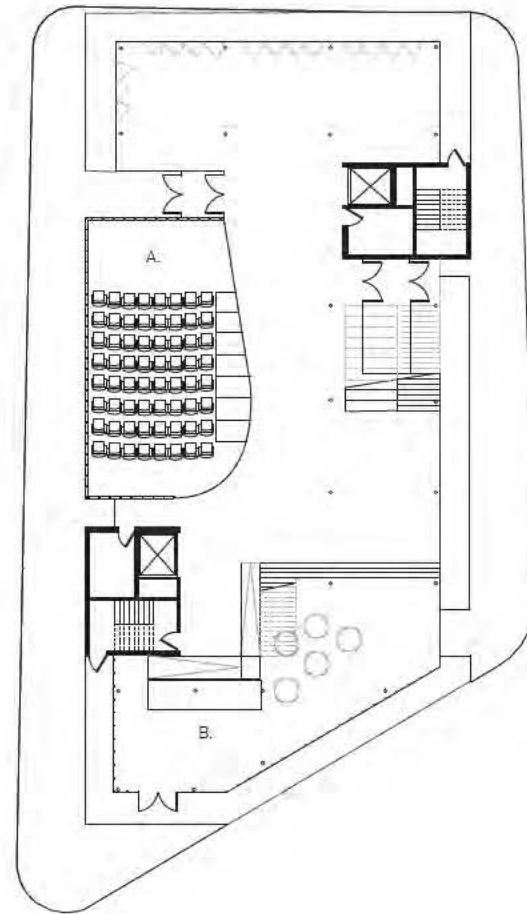
The Capitol Hill Culture House, located at the corner of East Madison Street and 10th Avenue, was conceived of as an assembly or amalgamation of differing programmatic uses to service the communities of Capitol Hill, First Hill and beyond. The Site is located on the edge of First Hill and Capitol Hill straddling the boarder of Seattle University to the south and the dense neighborhoods of Capitol Hill to the north. East Madison Street is a corridor connecting Downtown Seattle and Elliot Bay to Lake Washington to the East.

The Capitol Hill Culture house is at an intersection of vehicular and pedestrian traffic, north and south, east and west, connecting diverse user groups. For this reason the ground level of the house speaks to access, path, and openness. Much of the program is elevated above in discreet program blocks sized to accommodate a specific activity. Flexible space moves between the boxes, opening to accept activity and narrowing for circulation path. The path is activity and flexibility connecting each block.

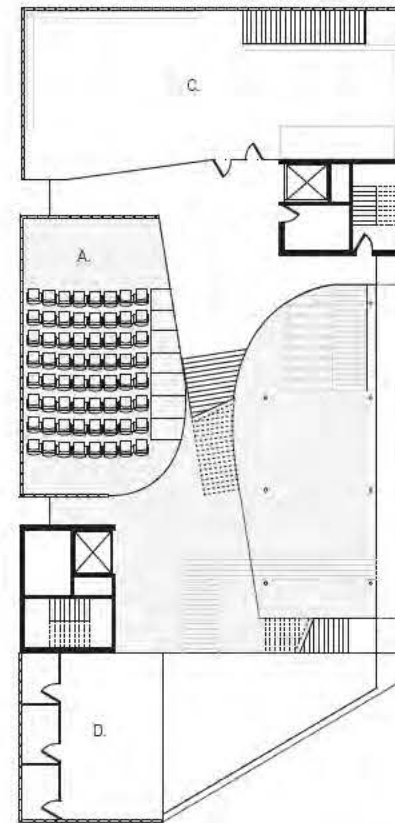




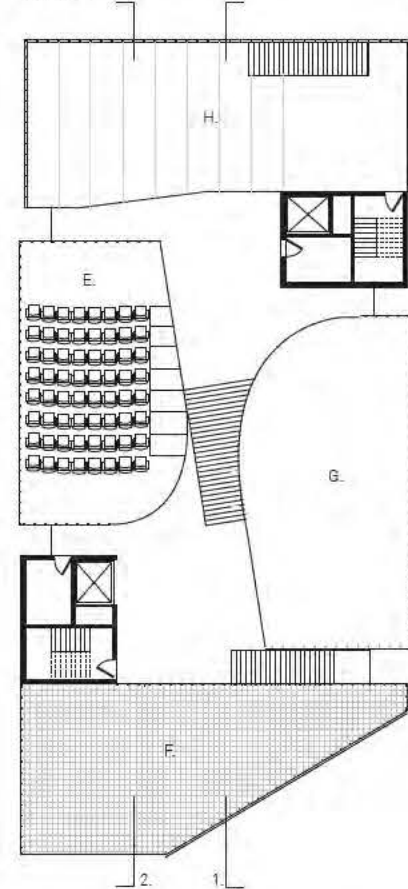
Plan-01



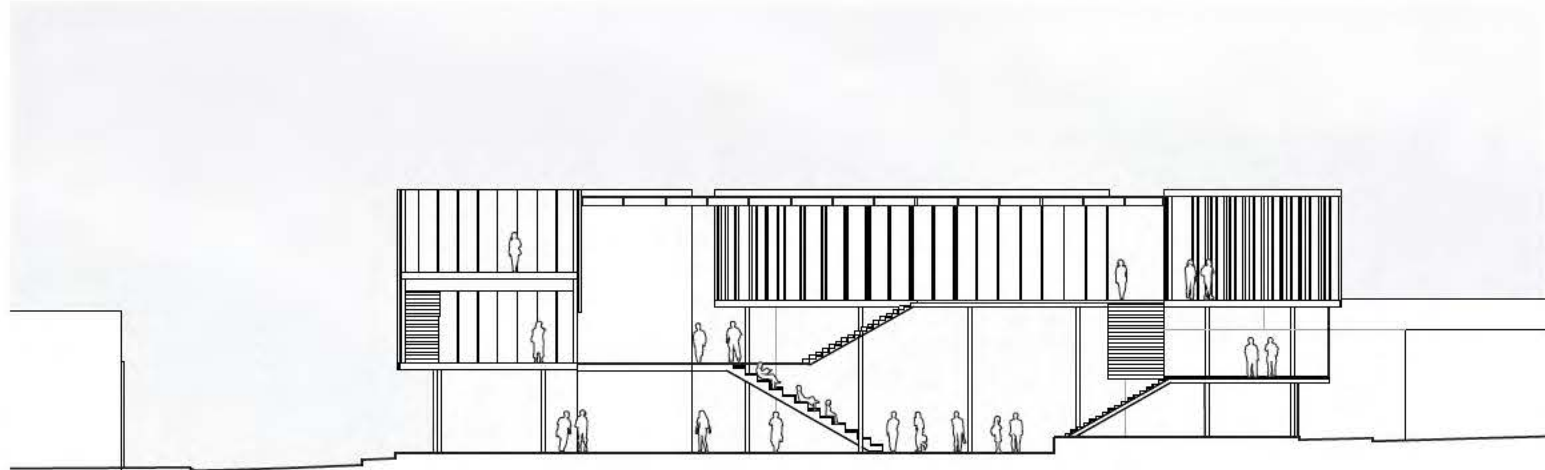
Plan-02



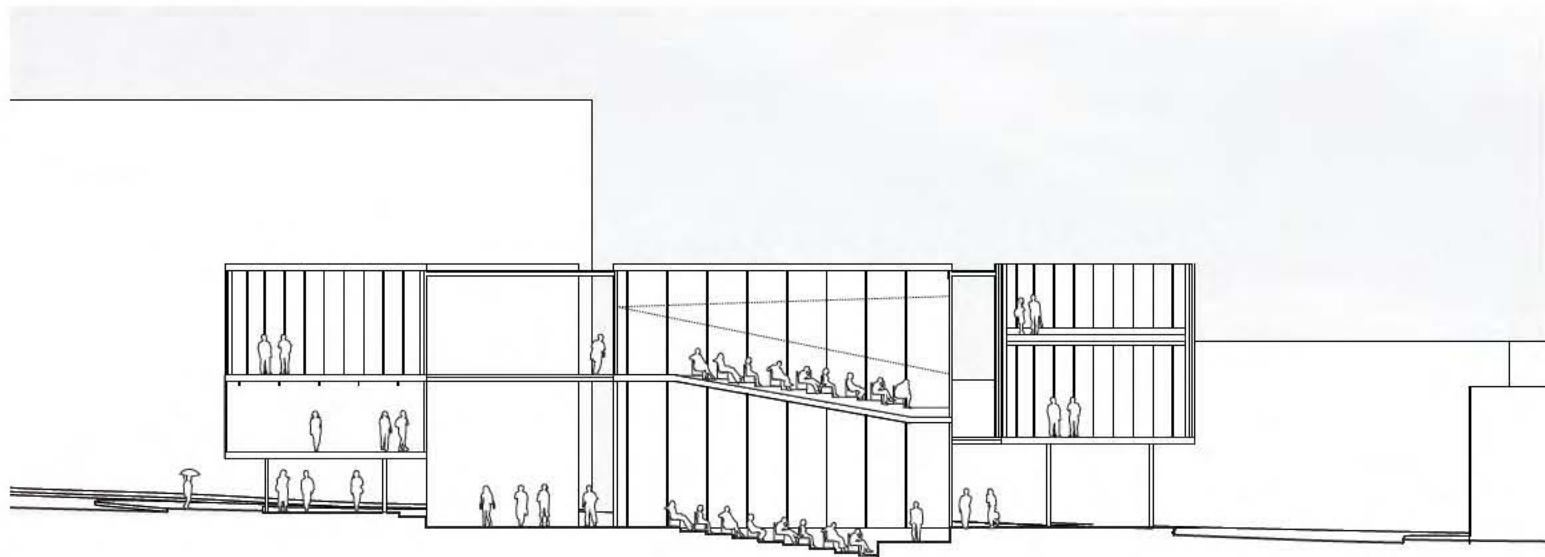
Plan-03



- | | |
|----------------------------|------------------------|
| A - Theater / Lecture Hall | E - Cinema |
| B - Cafe | F - Green House Garden |
| C - Library | G - Community Kitchen |
| D - Maker Lab | H - Roof Terrace |



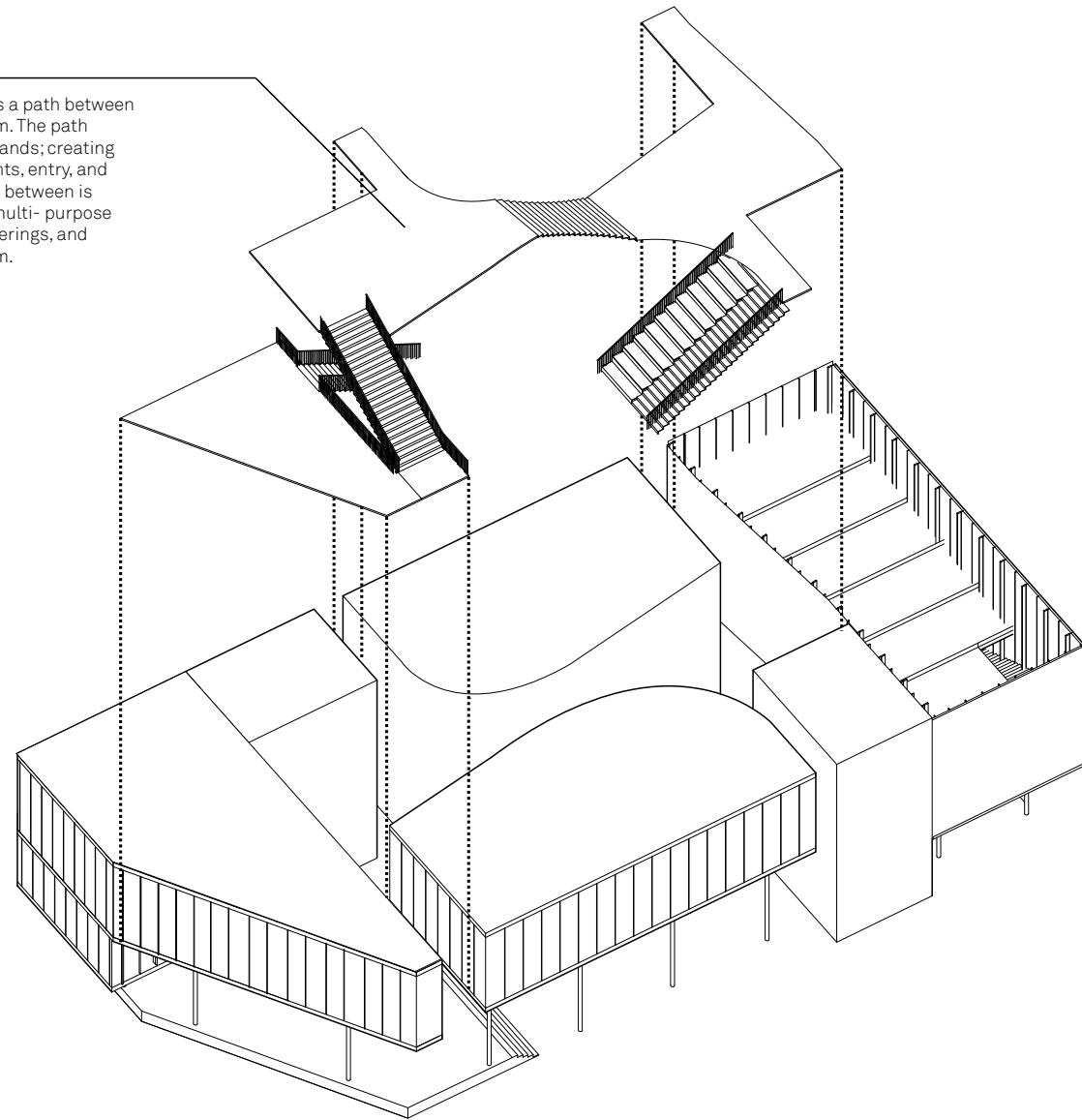
Section - 1.



Section - 2.



The circulation forms a path between the blocks of program. The path compresses and expands; creating stairs, gathering points, entry, and pathways. The space between is privileged, used for multi- purpose space, informal gatherings, and expansion of program.

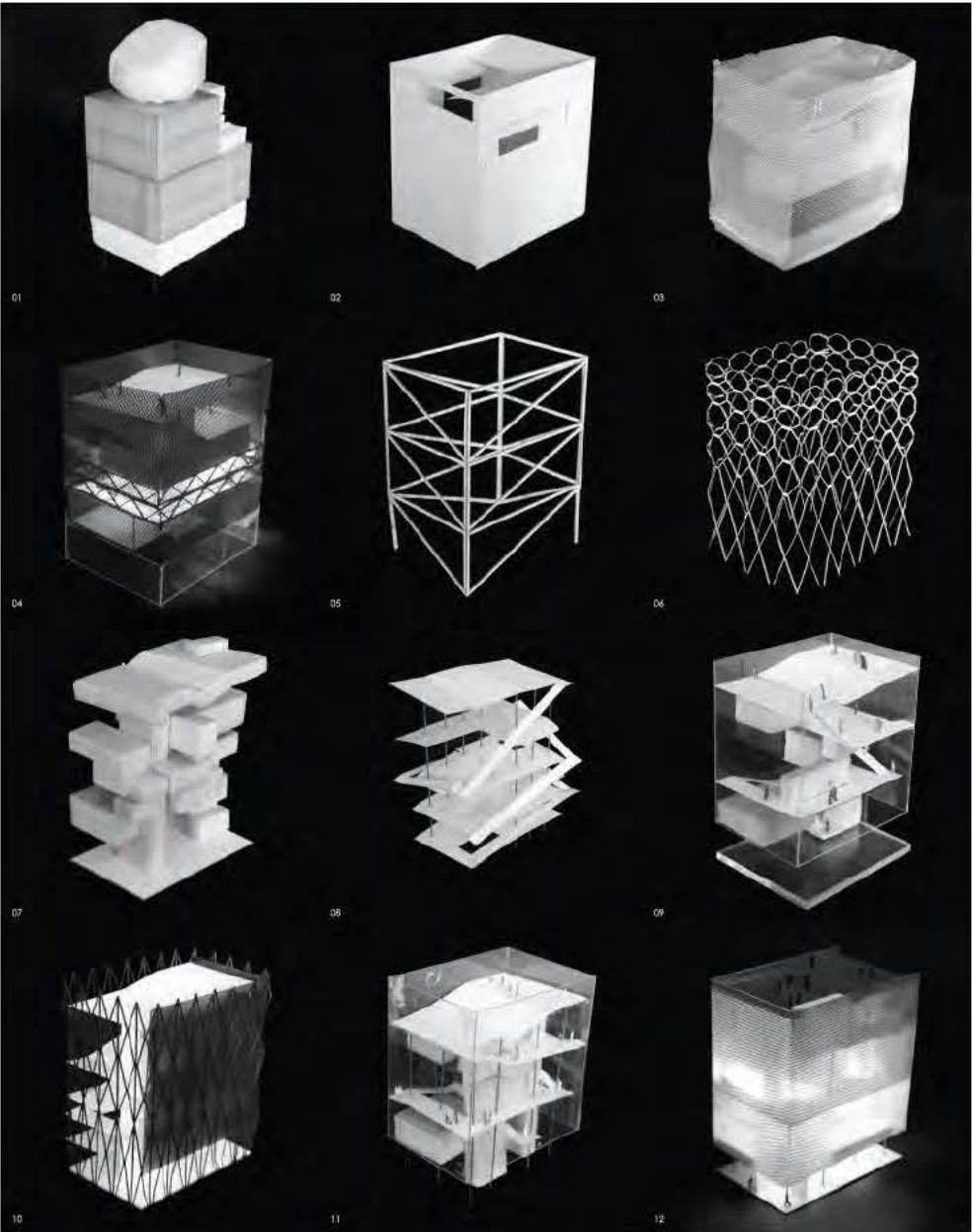


VICTOR A. VIZCARRA VELARDE
Culture House / Capitol Hill

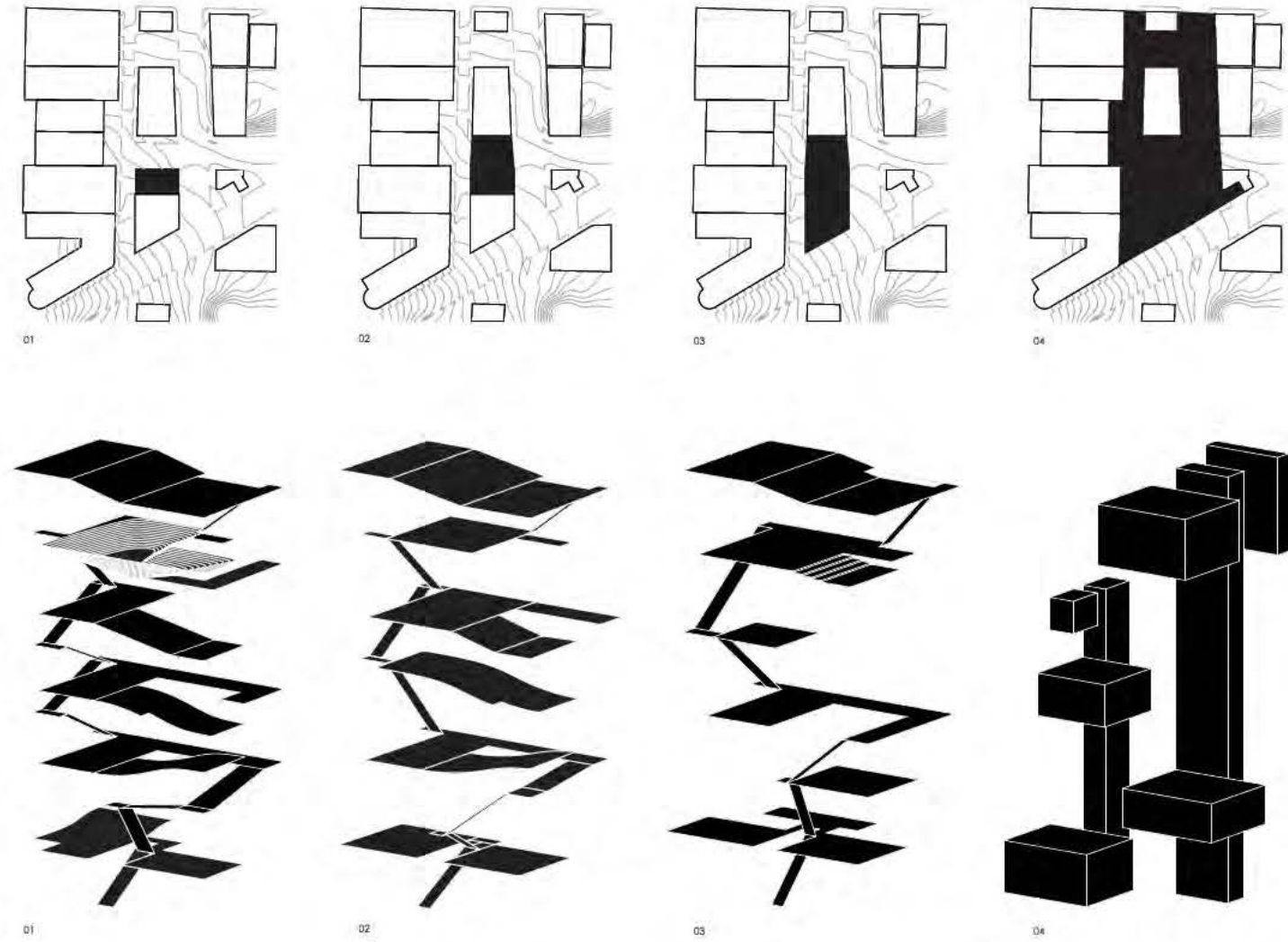
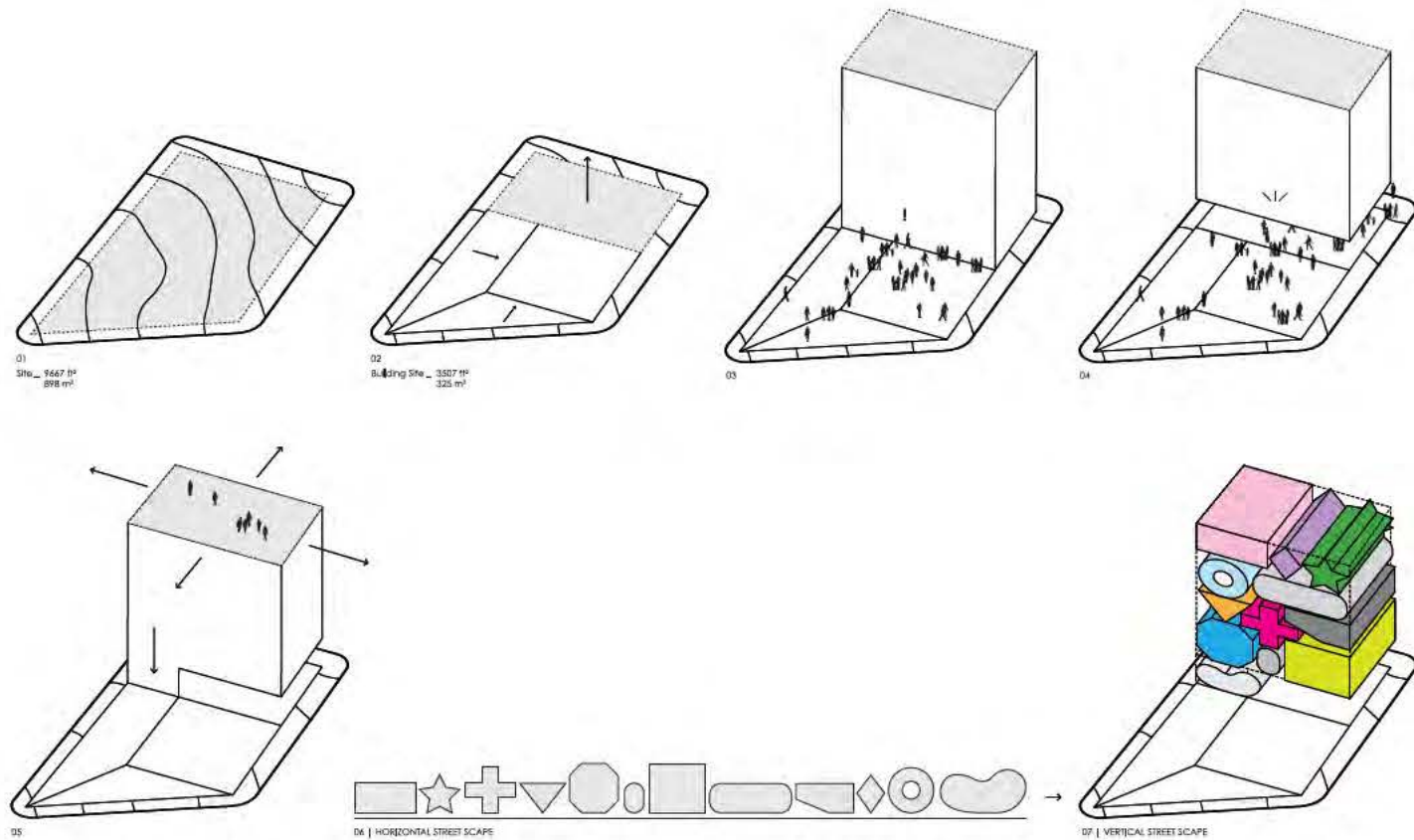
Building upon the street culture found on Capitol Hill, this proposal uses the already self identity of program elements and the creation of a vertical landscape to promote and create holo optical spaces within a clearly defined set envelope. The interaction between program typologies, users, and their placement within the building creates a catalyst for double programming as well as supporting efficiency within a compact footprint.

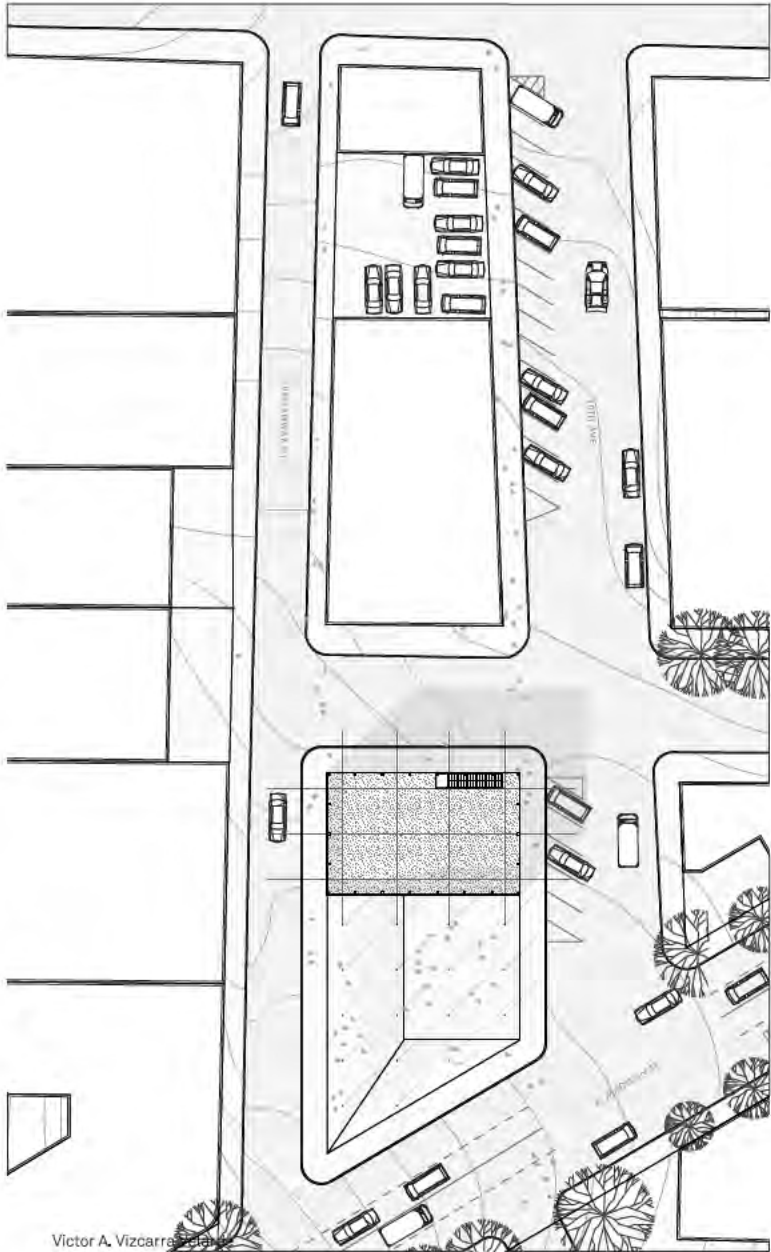
The placement of the culture house was based upon a critical response to its urban condition and a perceived need for more activation within the neighborhood. Pushing the building away from Madison Street allows for a visual and physical connection, while also creating open space for outdoor activities. This event-scape gives the building the ability to open up to the neighborhood, giving passersby and building users a zone of interaction between neighborhood and the culture house.

Holo optical space
A holo optical space is one in which each participant has a live perception of the Whole. Each player, thanks to his/her experience and expertise, relates to this Whole in order to adjust his/her actions and coordinate them with the moves of others. This creates an unceasing round trip, a feedback loop between the individual user and the collective body.

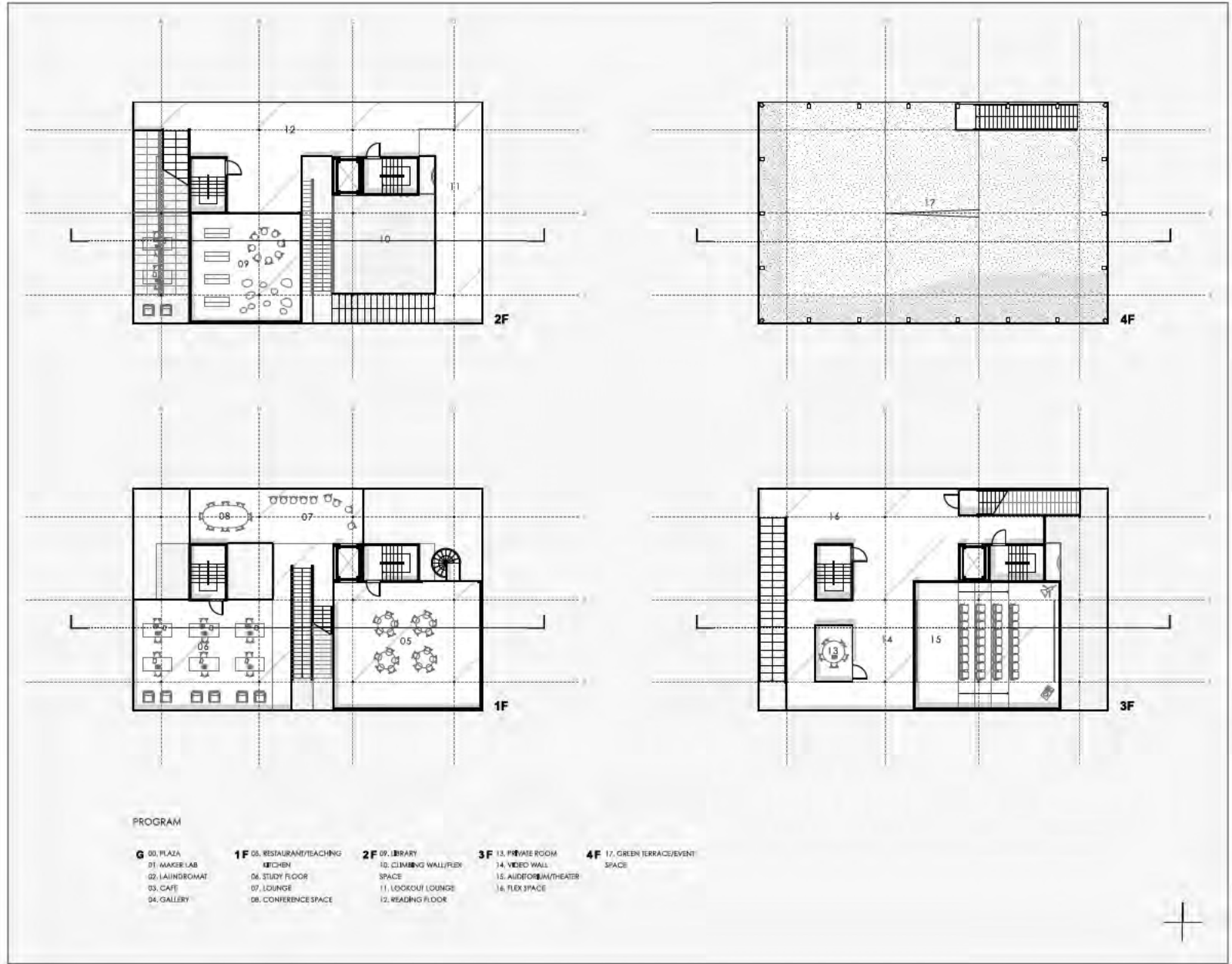
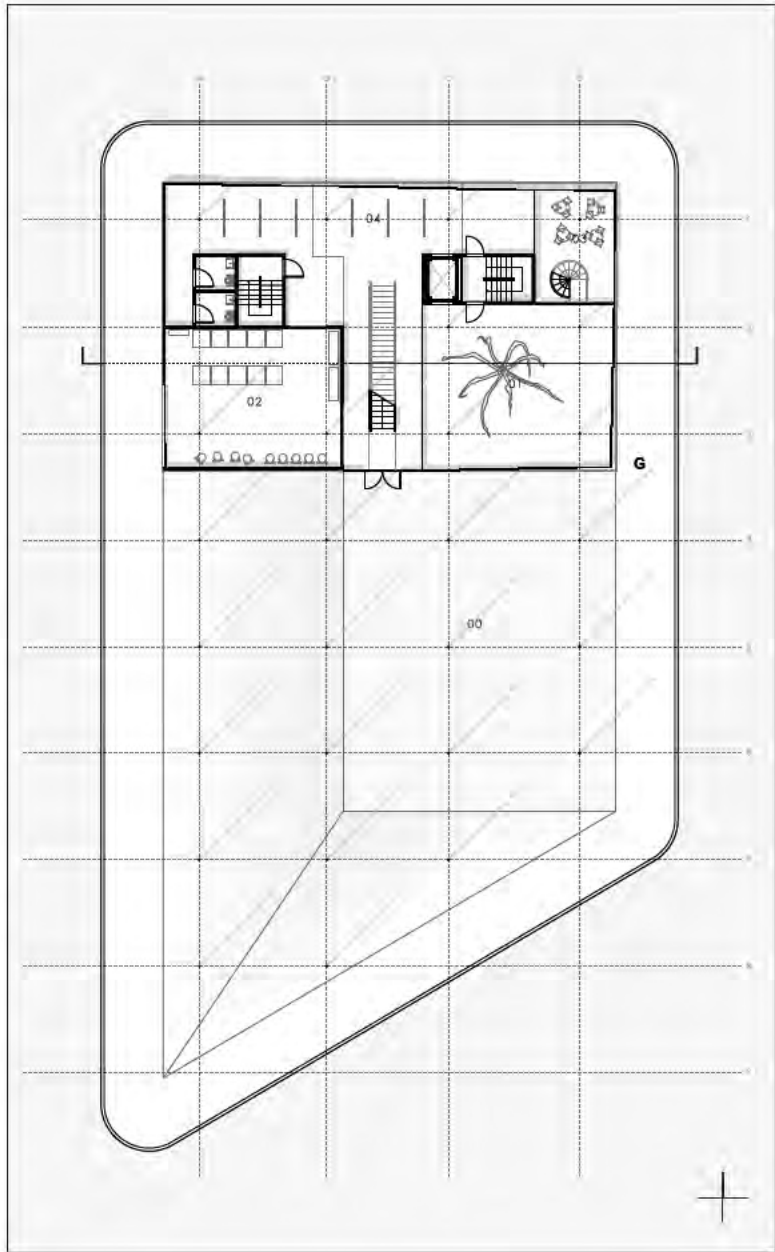


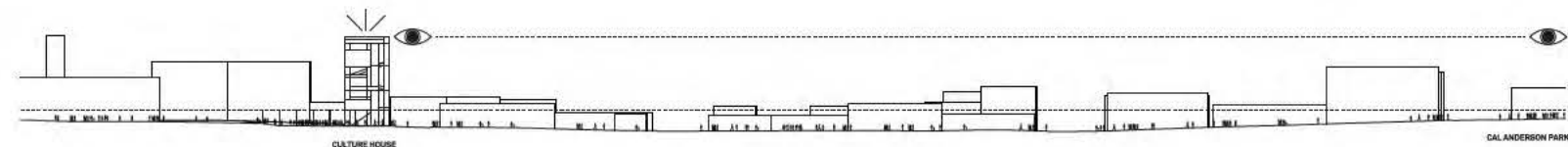
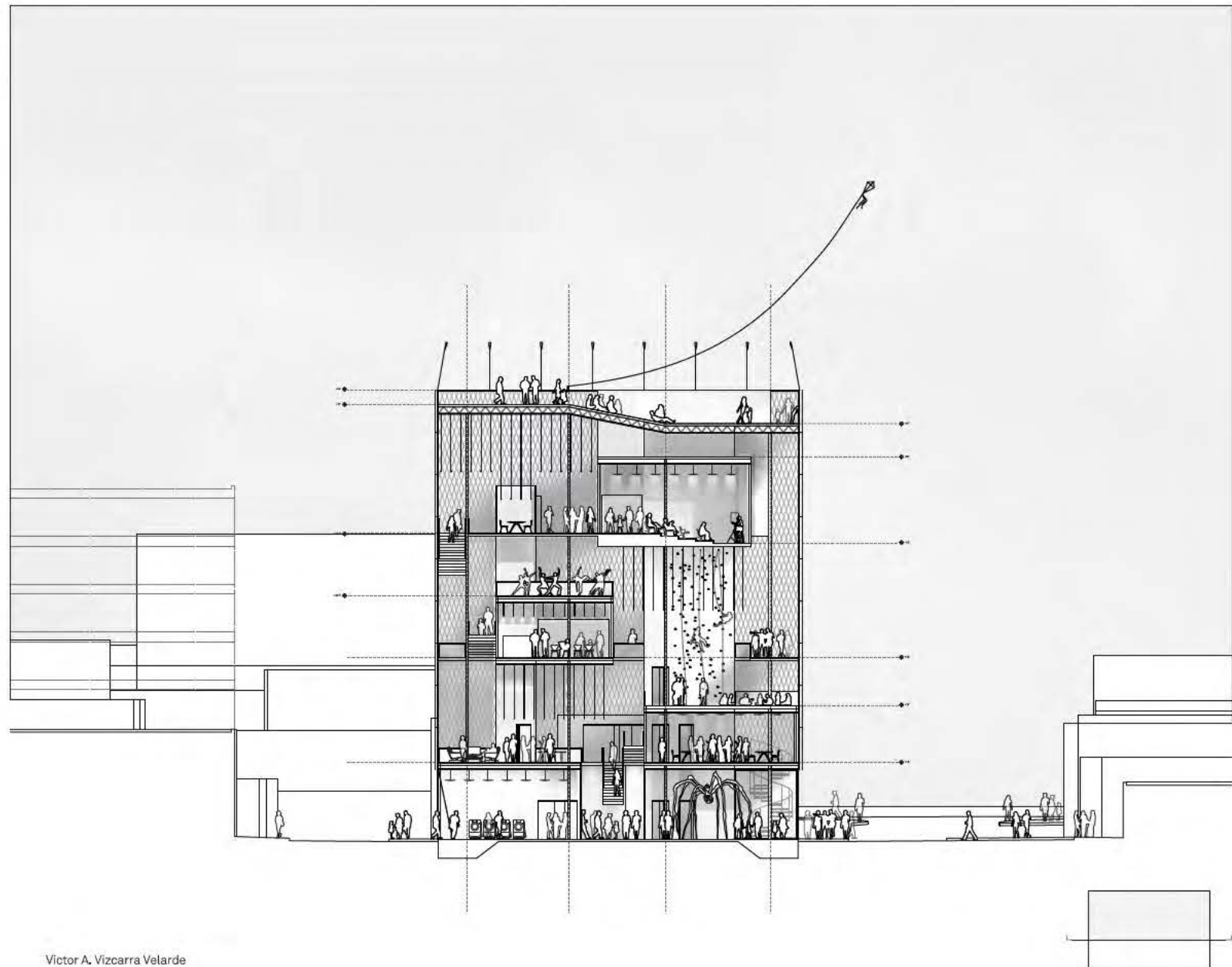
PERSPECTIVE | 1
EAST SIDE LOOKING WEST ACROSS 10TH AVE.
HOLOPTIC LANDSCAPE / CULTURE HOUSE





Victor A. Vizcarra

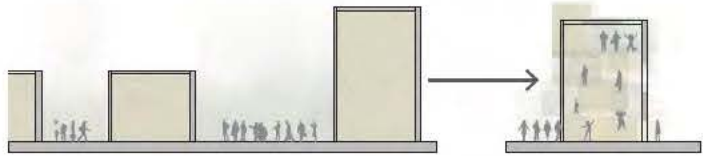
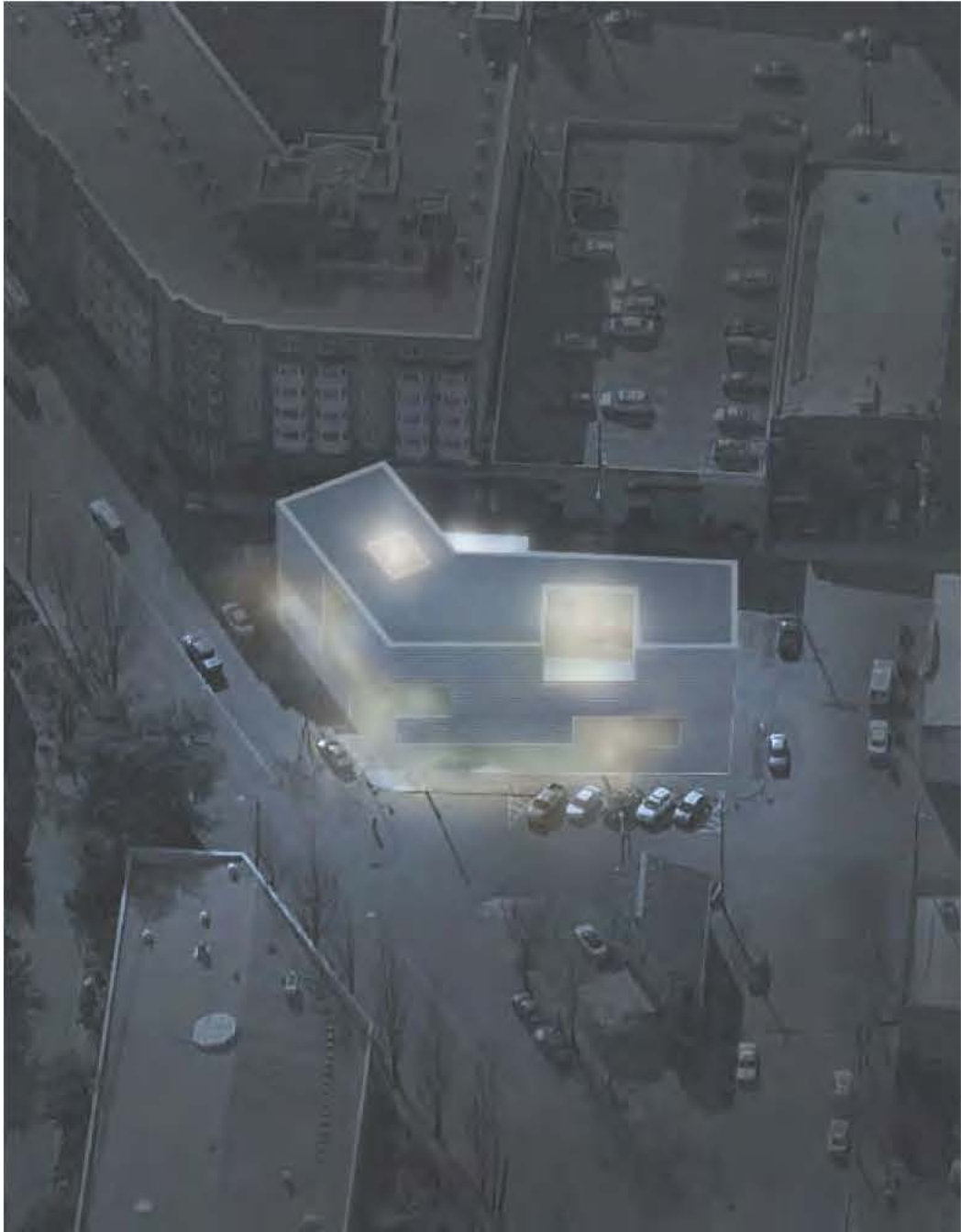




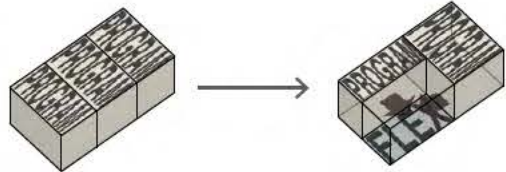
JUAN VERGARA
Culture(lex) House

For the last fifty years, the Capitol Hill Neighborhood has thrived on its ability to accept and adapt to the massive cultural changes that have confronted Seattle. The new light rail station and new construction will bring additional pressures that will affect how the neighborhood looks and feels in the future.

The new Culture House reflects the sense of adaptability that Capitol Hill has embodied for the last half century. The proposed program reflects the attitude and values of the current neighborhood. Flexible areas enhance program spaces by allowing the building to evolve on a day-to-day basis and for years to come. The building provides easy access to ground floor and outdoor spaces to the general public. The shared flexible areas allows the program spaces to expand and change, creating the potential for fluid interaction between different activities in the building.



CAPITOL HILL CULTURE
CULTURE HOUSE CULTURE
CONCEPT



BUILDING STRATEGY



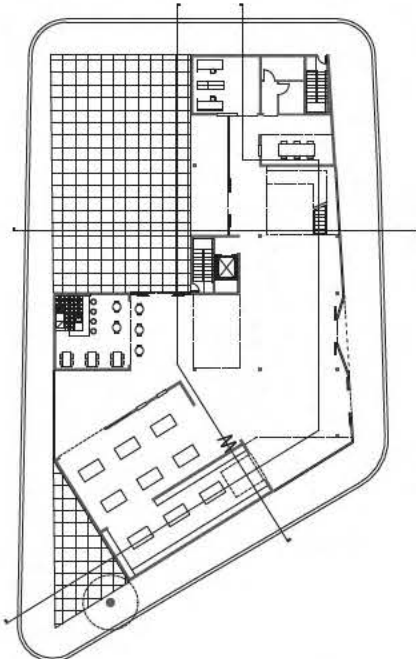
BUILDING ORGANIZATION



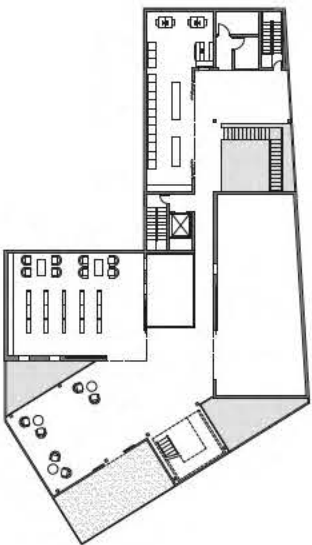
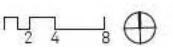
VICINITY PLAN



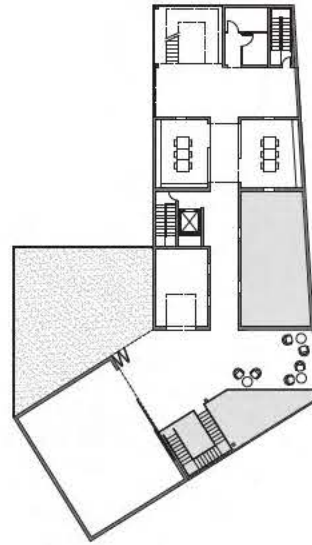
SPATIAL INVESTIGATIONS



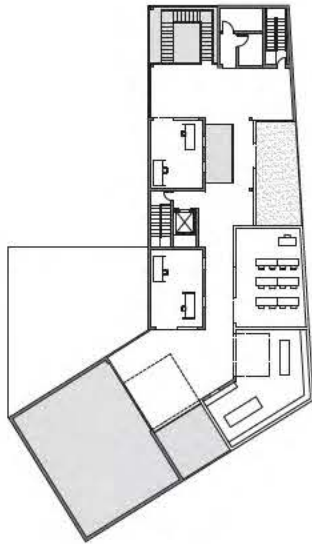
GROUND FLOOR



2ND FLOOR



3RD FLOOR



4TH FLOOR



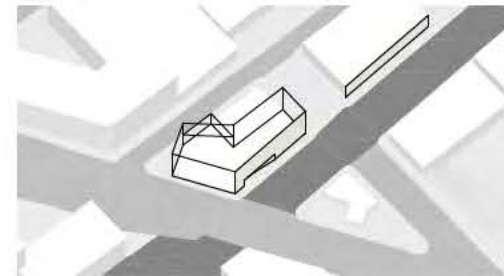
PROGRAMMATIC DIAGRAM



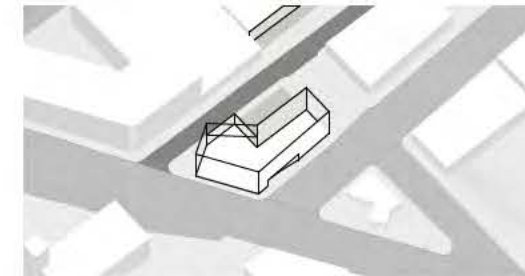
FLEX SPACE



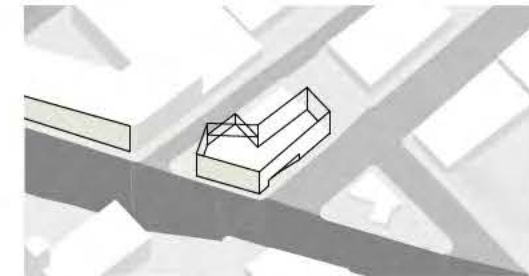
SECTION C-C



CORRIDOR - MAINTAINS PROMINENCE NORTH/SOUTH TO CAL ANDERSON/PIKE/PINE NEIGHBORHOOD FROM FIRST HILL

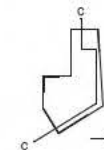


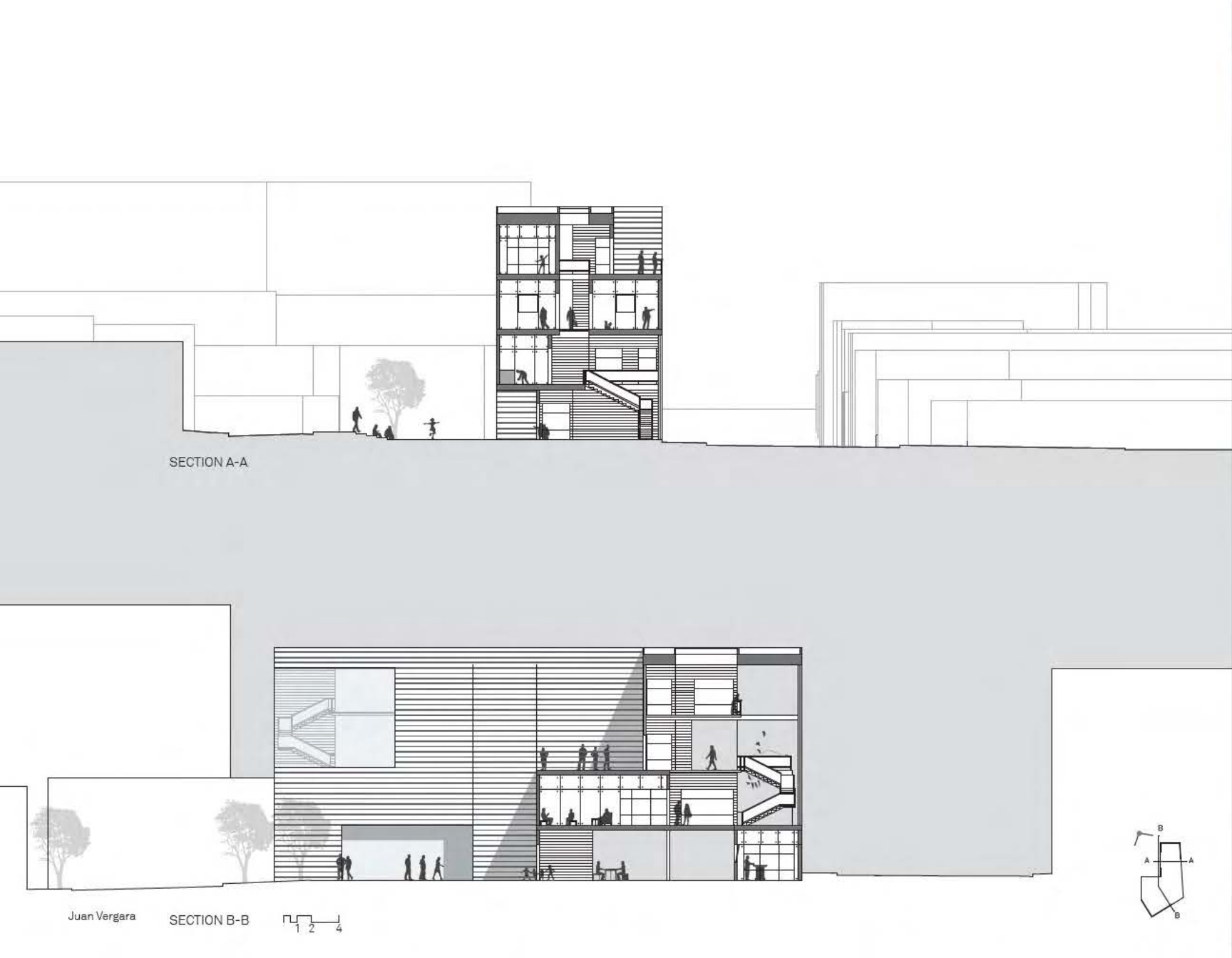
PLAZAS - GIVES OUTDOOR SPACE ALONG BROADWAY CT.



STREET WALL - PROTECTS FROM NOISE/TRAFFIC ALONG MADISON

URBAN RESPONSE





DORTE MANDRUP
Dorte Mandrup Arkitekter

Dorte Mandrup is the founder and owner of Dorte Mandrup Arkitekter in Copenhagen. The firm engages in a wide variety of projects, including cultural institutions, buildings for children/youth, sports facilities, education, housing, office buildings and master plans, as well as renovation and alteration of historic buildings. The office seeks to combine the tactile and poetic experience of space with conceptual clarity and accuracy, in both large projects and the smallest detail. The projects of the office have been published widely and have been shown at many architectural exhibitions.

Dorte Mandrup has been awarded numerous national and international awards, including the Bauwelt Prize, the AR Award for Emerging Architecture and the prestigious C.F. Hansen Medal. She has served on numerous international juries, has lectured and taught widely. She has also been a Professor of Architecture at the Royal Danish Academy and is a board member at Louisiana Museum of Modern Art.



Studio Participants



Birk Daugaard
Sarah Eddy
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Chris Gotfredsen
Andrew Hansen
Michael Kaiser
Mariam Kamara
James Moehring
Emily Perchlik
Melanie Raines
Jennifer Richter
Andrew Thies
Victor Velarde
Juan Vergara

