

Instructors: Glenn Goldman and Linda Laucirica

“Places, paths and domains are the basic schemata of orientation, that is, the constituent elements of existential space. When they are combined space becomes a real dimension of human existence...What then, does it mean ‘to be somewhere? It simply means to be located in one’s existential space. We may be ‘at home’, ‘away’ or ‘astray’...The experience (perception) of space, thus, consists in the tension between one’s immediate situation and existential space. When our immediate location coincides with the centre of our existential space, we experience being ‘at home’. If not, we are either ‘on our way’, ‘somewhere else’, or we are ‘lost’.”

Christian Norberg-Schulz, Existence, Space & Architecture, 1971

NIGHTCLUB

Everyone might cite a variety of reasons for going to a nightclub but most likely patrons are seeking an active environment high in stimulation. Nightclubs are places of social interaction – they are not places to go to be alone and meditate. The nightclub is a venue for group celebration. As Morris Lapidus (a seminal designer of retail and public hotel spaces) found, people go to clubs and restaurants and bars not only to see others, but also to be seen by others. The club provides opportunities for patrons to temporarily escape the pursuit of the quotidian tasks that make up their lives and be “more than they are”.

You are to create a design proposal for a nightclub that will be a place for patrons to escape, to party, to enjoy the company of others. While those criteria can imply a great many good as well as bad places, this project is to be proposed as a destination based on the high quality of the design. No particular style or parti is implied or required – but whatever is created must be designed so well that people will want to come to the club which will gain its reputation, in part, from *design excellence!*

There are three sites for the club and the selection depends on the instructor and term. One site occupies the basement, first, and second floors of a corner building in the *Meat Packing District in lower Manhattan in New York City*. The second location is in an existing hotel in *South Beach, Miami* occupying space currently used as a nightclub. The final option is placed in a two-story volume occupying part of the first two floors and basement of an existing historic building designed by Cass Gilbert in *Newark, New Jersey* that is currently undergoing renovation to become a boutique hotel across the street from the Prudential Center.

NOTE: ALTHOUGH ALL SITES ARE REAL – THEY ARE OCCUPIED AND/OR UNDERGOING CONSTRUCTION. STUDENTS MUST NOT ENTER WITHOUT PERMISSION! The existing floors may be used but penetrations between floors are permitted – and encouraged.

Project program. Individual designers are required to complete the program outline in order to determine the exact nature of the club proposal. Capacities will be determined, in part, by the nature of the proposed upper level and the use of the basement. While the sizes of some of the components must be determined by the designer, the existence or need for these elements is fixed. The following activities and activity spaces should, in some fashion, appropriately find their way into the design:

Entry/Vestibule; Lobby/Queuing Area/Ticket Sales/ID Check (near entrance); Coat Check (approximately 10 feet in length); Dance Floor; Large Bar; Small Bar; VIP Lounge Area; Disk Jockey; Manager’s Office; Employee Area with Lockers; Staff Toilet(s); Public Women’s Toilets; Public Men’s Toilets; Public/Non-egress Stair (an inviting path for patrons to move between floors); Two means of egress and elevator (for barrier-free access).

Additional requirements for some of these spaces are as follows: **Bars:** front and back counters, bar seating, cash register(s), sink(s), liquor storage, beer and soft drink taps, glass storage, ice storage, space for server pick-up; **Manager’s Office:** desk with computer, file cabinet(s), safe; **VIP Lounge:**(should be adjacent to one of the bars and provide a quieter atmosphere than that found in the rest of the nightclub. **Public Toilets:** Number of toilet room fixtures (toilets, urinals, lavatories) are to be determined by the designer referencing appropriate codes once capacity of the club is determined.

Preliminary Presentation Requirements:

- Plans and cut-away axonometrics showing plan information (furnished). Two-dimensional plans should employ traditional architectural conventions showing change in ceiling planes above the floor and be delineated with appropriate line weights. Show the extension of the ground floor plan onto sidewalk. Provide a minimum of two sets of cut-away axonometrics taken from different directions. In each set, there should be two cut-away axonometrics (one of each floor) that must be taken from identical angles and viewpoints.
- Reflected ceiling plans showing ceiling system and any exposed mechanical equipment (including lighting).
- Two (minimum) cross sections (rendered and/or line drawings with appropriate line weights).
- Six (minimum) furnished interior perspectives rendered with materials and lighting.
- Three-dimensional model (rendering(s)/detail(s)/diagram(s)) of ceremonial staircase or other important design element.
- Organizational diagram(s).
- Specifications (including manufacturers/sources and colors) of furnishings, equipment, and finishes in the space(s) designed. Images of materials and finishes are to be included in tabular form.
- Reverberation time for three spaces (main dance area, VIP room, one additional space selected by designers) calculated at frequencies of 500 Hz and 1000 Hz. Show in tabular form all variables (finishes/materials, surface areas for each material, absorption coefficients of each material, and absorption coefficient attributable to each material) leading to the results. Note: this is not just an “after the fact” exercise and these calculations should inform design decisions for the various spaces being evaluated.
- Images of proposed signs (both as independent items and embedded within the interior renderings).
- Diagrams of lighting and HVAC systems for the space.
- Other diagrams and/or models as needed or directed by individual studio instructor.
- Additional details (three- and two-dimensional graphic representations) of designed items (e.g. entry door(s), elevator interior, public restrooms, bar, etc.).
- While physical model(s) are not required for final presentation, students are encouraged to use physical study models throughout the design process. Students are permitted to use finished physical models in the final presentation.
- Submission of source files from three-dimensional digital model(s) created (3DS Max, Revit, and/or Rhino) is required.

Objectives:

- Using a project of limited scope as the vehicle, continue the exploration of interior design as an outgrowth of analysis.
- To complete the introductory sequence of the interior design study of surface and space based on capacity/number of people accommodated and noise level by expanding the study of interior environment from small, quiet, and private place (meditation space) in the first semester, to a slightly larger public space within a business/academic environment (somewhat quiet) early in the second semester, to an even larger, public, and noisy/raucous space in the design of a downtown, Newark nightclub.
- To provide an opportunity for detailed study of the functional needs for a specific typological group (drinking and dining establishments) in order to get a more thorough understanding of various technical, spatial, and evocative requirements and opportunities by designing projects that provide food and drink services in different patron-centered contexts.
- To provide an opportunity to continue the study of designing multi-floor/multi-level projects started with the café project.
- To continue to explore the opportunities for designing a space with a particular character or quality.
- Provide additional opportunity to apply and refine the use of basic design elements (point, line, plane, form/shape, mass, color, light, texture); design principles (proportion, scale, balance, hierarchy, harmony, unity and variety, rhythm, movement, figure-ground); spatial organizations (e.g. linear open ended, linear goal-oriented, radial, clustered, grid, centralized) and types (e.g. spaces within spaces, interlocking spaces, adjacent and discrete spaces, linked spaces).
- Provide additional practice in the craft of model-building and drawing with various media and to begin to understand which modes of communication are appropriate at different stages of a design project (including both interim and final presentation stages).
- Develop greater facility in the expression of texture, depth (including the use of line weight in two-dimensional representation), and lighting using digital media.

Criteria for Evaluation:

- Overall quality of designed space and spatial experience, including appropriateness of color and material selections that reinforce project concept(s).
- Appropriateness of program within the multiple contexts of the project (user base, existing spaces, design intent). The degree to which the designer-developed aspects of the program reflect the design developed and opportunities present in the project (including context).
- The extent to which there is a clear formal and organizational idea present and how the idea is developed into a design proposal.
- The extent to which the proposal functions appropriately as a nightclub and resolution of functional relationships.
- Quality of graphic communication in the final presentation.
- The success of the integration of detailed elements including lighting, HVAC, and finishes.
- Quality of graphics/signage (including menus – posted or otherwise).
- Quality of graphic identity of the establishment.
- Quality and level of detailed development of furniture and various design components, including accuracy of resolution of ceremonial stair(s) and public restrooms.
- Collaborative participation and contribution in group reviews and analysis projects.

This project is worth approximately 40% of the semester grade.

Resources/References:

- Allen, Edward and Joseph Iano. *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*/4th Ed. Hoboken, NJ: John Wiley & Sons, 2006)
- Daab, Ralf. *Bar Design/Daab Design Book*. (Cologne, Germany: daab, 2007)
- Daab, Ralf. *Restaurant Design/Daab Design Book*. (Cologne, Germany: daab, 2004)
- De Chiara, Joseph with Julius Panero and Martin Zelnik. *Time-Saver Standards for Interior Design and Space Planning*/2nd Edition. (New York, NY: McGraw-Hill, 2001)
- De Chiara, Joseph and Michael J. Crosbie. *Time-Saver Standards for Building Types*/4th Ed. (New York: Mc-Graw Hill, 2001)
- Fiell, Charlotte and Peter Fiell. *1000 Chairs*. (Köln, Germany: Taschen Books, 2000)
- Harmon, Sharon Koomen and Katherine E. Kennon. *The Codes Guidebook for Interiors*. (Hoboken, NJ: John Wiley & Sons, 2008)
- Fischer, Joachim and Martin Nicholas Kunz, editors. *Café & Restaurant Design*/3rd Edition. (Kempen, Germany and West Byfleet, Great Britain: teNeues Publishing Group, 2007)
- Hasanovic, Aisha. *100 of the World's Best Bars*. (Australia: Images Publishing Dist A/C, 2008)
- Herriott, Luke. *1000 Restaurant Bar & Café Graphics: From Signage to Logos and Everything in Between*. (Beverly, MA: Rockport Publishers, 2007)
- McGowan, Maryrose and Kelsey Kruse, editors. *Interior Graphic Standards*. (Hoboken, NJ: John Wiley & Sons, 2004)
- Neufert, Ernst with Peter Neufert, Bousmaha Baiche, and Nicholas Walliman. *Architects' Data*/3rd Edition. (Hoboken, NJ: Wiley-Blackwell/John Wiley & Sons, 2002)
- Panero, Julius and Martin Zelnick. *Human Dimension and Interior Space: A Source Book of Design Reference Standards*. (New York, NY: Watson-Guption, 1979)
- Pegler, Martin M. *Designing the World's Best Bars*. (New York, NY: Visual Reference Publications, Inc. 2006)
- Ramsay, Charles George with Harold Reeve Sleeper and John Ray Hoke. *Architectural Graphic Standards*/10th Ed. (Hoboken, NJ: John Wiley & Sons, 2000)
- Ryder, Bethan. *New Bar and Club Design*. (New York, NY: Abbeville Press, 2007)
- Schuster, Cristina del Valle. *Public Toilet Design: From Hotels, Bars, Restaurants, Civic Buildings and Businesses Worldwide*. (Buffalo, NY: Firefly Books Ltd., 2005)