Nightclub Design:
The Significance of Performance in 21st Century Culture

By
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A Practicum
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In Partial Fulfillment of the Requirements for the Degree of

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Abstract

Currently there exists little research or theoretical information regarding nightclubs and their importance in 21st century culture. These venues are often over-looked as spaces of frivolous activity and are not granted the cultural significance they warrant. I argue that nightclubs provide a unique environment specifically for performing one’s chosen identities. Through the effective use of interior design, I believe the built environment – mainly public entertainment venues – can facilitate the varying degrees of performance present in contemporary society.

A theoretical approach has been informed by Judith Butler’s concepts regarding the performance of gender and Erving Goffman’s dramaturgy theory. These theories constitute the foundation of identity performance and are complimented through the use of concepts such as exhibitionism, voyeurism, body image, privacy and surveillance. An exploration of existing built environments which have previously dealt with issues of performance have also been studied in order to support the programme document for the design of a nightclub that applies the theoretical research. The venue itself is located in downtown Toronto, Ontario, one of Canada’s largest, most progressive and culturally diverse cities.

With the large number of nightclubs already in existence and the escalating cost of design initiatives aimed at altering the aesthetics of these spaces, theoretical research regarding the importance of design for contemporary behaviour, activity, comfort and business marketability will be beneficial for both design practitioners and nightclub owners. In addition, this study provides insight into the significance that performance of identities plays in contemporary urban social spaces.
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Introduction

A theatre of night life: from the moment they come in to their final drink, the patrons are onstage in a game that the little society of the night is so fond of, that of seeing and being seen, an alternation of voyeurism and exhibitionism.

(Boissiere, 1998, p.45)

In an increasingly visual world, the social construction of identity and its performance has become a significant phenomenon in the 21st century. As architectural writer Olivier Boissiere implies, a theatre of night life is an appropriate venue to celebrate various aspects of performance. Since their development, nightclubs have been viewed as unique social environments where the public can escape from the trials of everyday life, watch others and be seen by others. They are one of the most apparent examples of interior spaces that encourage both performance and display without limitation. These spaces are essential for providing an outlet where patrons can choose and display their identities. As a result, nightclub design in North America ultimately provides spaces of leisure where patrons feel comfortable to be whoever they wish.

In this report, I demonstrate that performance occurs in different degrees and with various intentions. It can range from the patron’s conscious choice to perform in an act of exhibition to the patron’s unconscious awareness of their performance arising from the voyeuristic tendencies of others. This raises issues concerning the different levels of privacy necessary in various types of performance. Nightclubs must provide spaces where numerous levels of display can be performed; they should account for patrons who not only wish to see and be seen by others but also accommodate those who wish to remain
anonymous. For example, some patrons who frequent the nightclub scene go to perform in-front of the large unknown crowd, while others may wish to perform in front of their small group of friends. Alternatively, there are also those individuals who want a place to escape and dance without the pressures to perform. I explore performance in its most known exhibitionist understanding but also in its more private perspective; discovering the importance and necessity of both extremes along the same continuum in nightclub design.

Currently there exists little research regarding nightclubs and their importance in 21st century culture. Cultural scholar Sarah Thornton (1996) describes the scale of the nightclub industry as a “social phenomenon [that] often goes unnoticed” since it becomes active after most of the population has gone to bed (p. 14). She claims these venues offer a large financial value as their admissions “are substantially higher than those to sporting events, cinemas and all the ‘live’ arts combined” (Thornton, 1996, pp. 14-15). Subsequently, architects Hardy Holzman Pfeiffer Associates (1995) note that these businesses have become more popular and more expensive to design over the past 20 years (Bellamy, 1995). With the lack of research, escalating significance and cost of such establishments, the need to study their design is essential to ensure the success of future nightclubs. This inquiry will provide theoretical grounding and seek to develop an awareness for these venues, which are often viewed as spaces of frivolous activity and not granted the cultural significance that they warrant or deserve. So why have nightclubs gained prevalence in design? I argue nightclubs are influenced by contemporary culture and become both a reflection of and reaction to

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1 Nightclub patrons who wish to attend a nightclub for the sole purpose of dancing without the adverse effects of seeing or being seen by others.
society. This report also aims to initiate further investigation and encourage more research in this field of study.

Ultimately, the study provides insight into developing guidelines and criteria for nightclub designers\(^2\). This results in information on how to design an environment where people have the option of being showcased but not indecently exposed or being forced to participate in the predetermined roles of actor and spectator. From personal observation, the investigation is necessary due to the gradual trend towards exposing nightclub patrons. Recent literature and images depict current concepts and designs as becoming unjustifiably provocative and manipulative\(^3\). This study is significant to the design of nightclubs in order to limit or reduce the risk of designers going too far in exposing patrons without them consciously being aware of it. With the intent of also helping designers avoid compromising the design functionality for mere shock value or style of the club. Research into the aesthetics and design required for differing degrees of performance will offer a more assured success in planning and investing in nightclubs and enrich the experience of the attendants.

Both design practitioners and owners benefit from any analysis that enhances the design, human comfort and marketability of such businesses. Nightclub patrons also benefit from the design of environments that meet their needs and provide for a full range of experiences.

My research has been gathered from existing literature, relevant case studies and personal observations. I begin by defining performance of identity in Chapter One and explore how it became a contemporary phenomenon imperative in entertainment venues. I then proceed to describe how nightclubs evolved as spaces of performance and examine the

\(^2\) To North American standards.

\(^3\) This is evident in the case studies described in Chapter Two.
patrons and behaviours that are present in nightclub culture. While my argument stems from Butler’s concepts regarding performance of gender and Goffman’s dramaturgy theory, other significant issues emerged around body image, fashion, exhibitionism and voyeurism. Though issues surrounding privacy and surveillance are seemingly contradictory to the topic of performance, they are an important addition to this study in order to ensure patrons receive the maximum levels of comfort. These areas are analyzed to aid in the explanation of nightclubs as venues for varying types and levels of performance. Chapter Two investigates precedence in the built environment, where performance has been displayed in various degrees. Three case studies in New York City, The Brasserie Restaurant, Remote Lounge and the Prada Flagship Store, illustrate how theoretical concepts explored in Chapter One are applied in the built environment. The research has been limited to a North America context due to the potential cross-cultural differences in perceptions of performance and privacy. Cultural anthropologist Edward Hall (1966) has found that perceptions of space have been linked to the influence of the surrounding culture (Hall, 1966). However, even within the North American culture, perceptions of performance and privacy are entirely subjective and create additional limitations because they are difficult to accurately measure (Privacilla, n.d.).

Chapter Three illustrates my design objectives and application by demonstrating how a nightclub can be effectively designed to accommodate those who wish to see, be seen or remain anonymous. Essentially, spaces need to be accommodating in order to make the range of potentially diverse patrons perform various identities and feel most comfortable. The nightclub will be located in downtown Toronto, Ontario, one of Canada’s largest and
most culturally diverse cities\textsuperscript{4}. Due to Toronto's large population of approximately 2.48 million people reported in 2001 (City of Toronto Urban Development Services, 2003), there are obviously more establishments in existence and thus a large nightclub culture is already present. The design is intended to be a framework that can be applied to nightclubs in North America\textsuperscript{5}. The project is mainly theoretical which is unavoidable and intrinsic to any practicum without a specific client. Since there is no client to guide the programme, a consultant was referenced throughout the process to provide guidance and accuracy true to a practical example. Although parts of this report can be applied to nightclub design in general, all nightclubs will likely vary in client base, user group and location restraints.

The following chapter will illustrate key terms, explain their importance and investigate several issues, concepts and theories pertaining to performance. The literary investigation and analysis will provide background knowledge and pertinent information to help guide the nightclub design.

\textsuperscript{4} UNESCO (United Nations Educational, Scientific and Cultural Organization) declared Toronto as the world's most multicultural city in 1993 (Emporis Corporation).

\textsuperscript{5} If a nightclub culture is already present. This is based on personal experience – having been to many nightclubs across Canada and parts of the United States – they possess similar characteristics, themes and requirements.
CHAPTER ONE

Literary Investigation and Analysis

The significance of performance in 21st century nightclub design revolves around theories related to Sociology, Anthropology, Psychology and Environmental Psychology. As such, a cross-disciplinary inquiry provides a more comprehensive theoretical framework to thoroughly understand how people are influenced by the built environment. The intent of this chapter is to investigate how nightclubs provide essential venues in contemporary culture as places to perform various identities. I begin by defining the prominent terms and concepts that are the underlying structure of the report. I then chronicle how and why performance of identity arose in contemporary culture and its importance in the built environment. Subsequently, the evolution of the nightclub, its present culture and its future responsibilities are explored in order to illustrate the venues’ importance in the 21st century. Ultimately, the chapter gathers, investigates and analyses relevant concepts and theories that are pertinent to the study and act as the foundation for the final nightclub design.

Defining Performance of Identity

In order to understand the basis of my argument, it must first be clear what is meant by performance and identity. These are two terms that emerged as a post-modern construct in the late 20th century. Some scholars, in particular post-modern feminist theorist Judith Butler, contend that identity does not exist without performance. Conversely, I look at identity as separate from performance and proceed to explore Butler’s concepts regarding performance.
Identity

Since the mid 20th century, identity theory has emerged as a trend towards an inward focus and concepts of the self continue to rise in North America1 (Allon, 1979). Identity has been described as a sense of self – as in a sense of who and what we are (Davis, 1992). The sense of self can also be derived from one’s body image – from the way we perceive our bodies to appear and feel (Schilder and Freud in Silverman, 1996). In fact one’s body image can be created equally from the self and from others, through actions – what we do – and reactions – how others react to our actions (Schilder, 1950). Identity is ephemeral and will take on many different forms for each person during the span of a single day, year or lifetime. In fact, “the self consists of a collection of identities, each of which is based on occupying a particular role”2 (Stryker and Burke in Desrochers, Andreassi, & Thompson, 2002). Therefore, identity could be defined as a form of expression, stating who we are within our various roles.

Architectural scholar Bryan Lawson (2001) stresses that there is a psychological need to create and maintain one’s own identity. Furthermore, psychoanalyst Sigmund Freud identifies that people possess a narcissistic view of the idealized self; the desire not of pure self-love but for an idealized version of themselves (Holliday, 2001). When coupled with the dynamic nature of identities and roles, it becomes clear that people are continuously trying to

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1 Social identity and identity formation theories have also arisen but will not be the focus of this study. Instead, only identity theory which reflects role behaviours is of relevance (Desrochers, Andreassi, & Thompson, 2002).

2 This will be explored further in the section ‘Performance of Identity: The Evolution’.
improve their self-image by occupying or 'performing' identities over the course of their lives.

Performance

The concept of performing one's identity stems from Butler's concepts regarding the performance of gender. Butler (1990) states that one's gender identity does not correlate to their specific biological sex and is more directly related to how one feels and sees themselves within a particular gender group. The chosen gender identity is then conceived and performed. She believes each individual is capable of choosing and creating their most fitting identity for the given situation, thus making gender almost completely interchangeable. She has coined the term "performativity" to denote "a dramatic and contingent construction of meaning" (Butler, 1990, p. 139). Consequently, Butler (1990) argues that gender can be produced on the body's surface but does not necessarily represent the person inside. I believe this can be applied to identity in general, as described in the following observation by architectural scholar Beatriz Colomina (1994):

Even to look into the eyes, traditionally the only way to see into the private space of the mind, is now but to look at a public display. The eyes are no longer a "mirror of the soul" but its carefully constructed advertisement.

(p. 8)

Colomina identifies the difficulty in seeing the private space of another's mind as if it is a hidden or protected mask atop the surface of the real self. The soul is seen as unattainable and replaced by a façade appropriately named in a world full of marketing as 'advertising' one's chosen identity. Ted Polhemus, anthropologist and fashion scholar, documented identity construction of everyday people such as 'Tutu' who states: "I just surf right out of my wardrobe, becoming whoever or whatever I want to be. I am a figment of my own
imagination” (Tutu in Polhemus, 1996). Tutu’s statement emphasizes the endless possibility of creating and performing an identity confirming Butler and Colomina’s observations; that the private interior identity is not necessarily what appears on the public exterior façade (Barnard, 2002). However, if individuals have the ability to perform a chosen identity, is it not possible to select and present a ‘true’ representation of themselves?

**Performance: Real or Constructed Identities**

Where Butler and Colomina argue that identity is performed, I argue that identity exists on a continuum. Since the individual is responsible for their own performance, they could choose to either display a constructed façade – a false identity – or a true reflection of their real identity. Where the complete performance of a constructed identity is on one end of the continuum, the real reflection of the true self is on the other side. In order to explain how performance is displayed in varying degrees on a continuum, I use sociologist Erving Goffman’s front and back stage behaviour as paralleled in his theory of dramaturgy.

Dramaturgy, a term coined by Goffman, equates human behaviour in everyday life as actors in a theatrical setting. Since all actors perform their actions on a front stage and prepare their characters back stage, Goffman applies this to the concept of front and back regions or realms of life. The ‘front region’ is the impression people make to the public; the façade or mask in which people choose to reveal to the public. It is always active and applied until one is free to move into the ‘back region’. The ‘back region’ is the concealed region, not accessible to the general public. It only happens once individuals are removed from the public realm and hidden from society (Goffman, 1995). Everything that is needed to prepare the actor for the front stage is usually done back stage (Wallace and Wolf, 1995). The true or real identities of a person are only present when in the back region because of
the absence of performance. If back stage with another person, the level of performance is relative to the level of comfort one feels with that individual. The more people involved or the more public the space, according to Goffman, an increase in personal performance will be required. I believe this demonstrates that the transition from back to front stage lies on a continuum, between a true reflection and a manifestation of the self.

Anne Davis Basting (1998), a playwright and scholar, argues that aging is a crucial element of identity. Similar to Stryker and Burke's statement concerning identity roles, Basting describes aging as performative, like wearing different masks throughout one's lifetime. She believes that youths are able to 'laminate' cultural masks to their bodies easier than older people, who are therefore expected to be more themselves without external influence (Basting, 1998). In this sense, Basting would hold that older people are more likely to perform their true selves and act within the back stage realm of Goffman's dramaturgy.

There are many other factors, apart from gender and age, that affect the display of real or constructed identities. Because of this, it is even more important to understand why performance occurs along a continuum. The identity one displays at any given moment is in a constant state of transformation; it varies and changes along the spectrum of real and constructed representations of the self. The nightclub becomes a stage for this act. As a result of the dynamic construction, performance of identity is difficult to measure and is subsequently referred to simply as one's 'chosen' identity.

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3 This is one of the reasons why nightclubs and bars cater to a younger crowd, since they are more likely needing and wanting to perform.

4 The observations and theories looked at are from a North American perspective, but is not representative of all cultures present in the geographical area.
Prior to investigating how this is accounted for in nightclub design, a brief background study of how and why performance of identity evolved will provide an understanding of its importance in contemporary culture.

**Performance of Identity: The Evolution**

There is relatively little literature regarding the significance of identity prior to the 20th century. In fact, identity has been defined as a post-modern concept that emerged from several phenomena originating in modernity (Barnard, 2002). The following section chronicles the evolution of how and why the performance of identity became an important concern through modern, post-modern and current culture.

**The Modern Consumer**

The emergence of consumerism has had a large impact on society, especially on the creation of identity\(^5\). Consumerism emerged from the era of mass production that flanked the rise of industrial capitalism and urban growth after the Second World War and the resulting baby boom (Sturken & Cartwright, 2001). As employment rates increased, people were expected to take on different tasks and take on more roles. The escalating employment led to an increase in disposable income and therefore in the public's spending power (Hebdige, 1979). As a result, planned obsolescence emerged as a new marketing strategy that encouraged the development of identity as a purchasable and replaceable commodity. Instead of experiencing, achieving or learning who we think we are or who we want to be, citizens were more likely to buy and consume their identities (Bicket, 2003). Identity became

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\(^5\) Inadvertently, consumption has also helped the nightclub business by granting the general population the ability to purchase a ticket also known as a cover charge to gain entrance to a venue that allows them to showcase themselves in these spaces. In other words, patrons pay to display their chosen identities.
a commodity that could be purchased in order to be performed, rather than a journey of looking within.\(^6\)

General consumption helped to create identities through the vast amount of products accessible to the general public. There was an endless possibility, a ‘freedom’ to buy products that would help style and create an individual’s identity. “It has been argued that people derived their sense of … place in the world and their self-image at least in part through their purchase and use of commodities which seemed to give meaning to their lives” (Sturken & Cartwright, 2001, p. 193). These products, as visual and cultural scholars Marita Sturken and Lisa Cartwright (2001) contest, added more than just surface value, they added meaning.\(^7\) Emphasis was placed more on the value of commodities instead of on their use (Debord, 1967/1994). Consumers buy products for the value they represent, such as the promise of a specific lifestyle, look or vocabulary, rather than for the objects themselves (Malossi, 1998). While the consumption of objects became directly associated with identities as images, these images were created and tailored to the mass culture, creating a mass identity unique to Modernism (Malossi, 1998). Modernism rejected the old production methods in favour of standardization. Where products were once unique and hand crafted, they were now simplified as a result of being mass-produced with the aid of advanced

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\(^6\) This was more accessible to or desired by some than others. Regardless, I believe that the focus has now evolved from being able to purchase an identity to being able to create an identity. As a result, spaces that allow people to test and display their created identities become important.

\(^7\) This can be equally applied to the design industry: “style is a necessity, but it is not enough. It has never been enough. Style needs to be charged with meaning, then promoted, manufactured, and delivered to the consumers who value it and will pay for it” (Malossi, 1998, p. 183). In order for nightclubs to be competitive, they need to be charged with not only style but with meaning. Meaning helps to sell a product, an idea and place in order to appeal and convince guests that one space will be better than another. Based on the design of the club, the meaning of the space will produce a different experience.
machinery (Kaiser, 1985). Modernism was believed to reform society from its previous ornamentation and decoration by preaching utility, simplicity, standardization and minimalism (Fiell & Fiell, 1999). This created a collective, mass identity where the consumer would buy into an image created for mass culture (Malossi, 1998).

The Mass Market

The concept of creating an image for the mass culture is clearly evident in how corporations have been dealing with the evolving global market. Globalization may have started as an economic phenomenon in the 20th century but it has resulted in a phenomenon of identity (Bicket, 2003). As corporations grew and began spreading their resources around the globe, creating an image became important in identifying and branding the company. Branding makes use of Semiotics, a theoretical form of communication that seeks to transmit ideas through the coding of objects that carry meanings to a broader audience8. Semiotics has been an increasingly pertinent tool in the 21st century as a significant vehicle for exploring concepts in unique contexts9. With the rise of globalization and consumerism, businesses, individuals and products have all relied heavily on the images and identities that are visually communicated to the larger population. This is required to differentiate one company from another as they spread across the globe. While businesses, franchises, stores and products establish themselves around the world, they rarely take into account the

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8 Semiotics can be defined as “the study of signs and symbols as a means of cultural communication” (Fiell & Fiell, 1999, p. 572). In fact, French linguist Ferdinand de Saussure divided signs into two different categories – the signifier and the signified. The signifier is the physical or actual word, image or product, whereas the signified is the meaning behind them (Belsey, 2002). The relationship between the two are often inseparable which therefore makes the context exceptionally important.

9 When semiotics is applied to the built environment, buildings and objects are enriched with symbolism to give meaning and help people relate better to their surroundings (Fiell & Fiell, 1999). Refer to Chapter Three for specific examples where semiotics has been applied to design.
different cultural or geographical contexts of each individual location, and instead portray one overall general identity. This “corporate dictatorship” has been met with some opposition as it begins to form a monoculture, where the possibility to individualize or differentiate is objected (Shiva, 2003). Globalization seen as creating a monoculture from the increase of standardization and neglect for its surroundings, reflects a modernist framework. I believe globalization in the 21st century is trying to become more post-modern in its approach by encouraging culturally diverse perspectives onto existing products or environments.

The initial increase in transportation, technology and the media introduced a rise in diversity. Through diversity, levels of tolerance have been enhanced, encouraging people to display cultural or individual beliefs, opinions and identities in the public realm. This inclusion of difference, diversity, pluralism and eclecticism, however, has also made it more difficult to distinguish one’s identity from another (Bennington and Massumi in Connor, 1989). This observation can be paralleled to Naomi Klein’s (2000) comment regarding advertising and can be compared to the effect of globalization on the creation of identity: “the more advertising there is out there … the more aggressively brands must market to stand out” (p. 9). The more difference there is the more one must perform and appear to stand out; difference spawns individuality. Therefore, globalization has not only encouraged people to be free to display their particular identities but has also raised the differentiation necessary in order to stand out.

**The Post-Modern Consumer**

As consumers began to realize their active roles in society, they began to want creative input in the selection and design of their identities. They were tired of being the
mannequins of mass culture and wanted to more appropriately express themselves as individuals (Malossi, 1998). Subsequently, Post-Modernism emerged as a reaction to Modernism; moving away from the mass and catering to the individual, allowing them input, to be part of the design decision.

Post-Modernism transpired from an industrial-based economy to a post-industrial economy with a focus on information, service and multi-national marketing, selling and consuming (Basting, 1998; Klages, 2003). As a result, employment opportunities required perfected social behaviour in an increasingly service-based industry. Through the escalating demands for the ideal employee or citizen, the performance of an identity – whether actual or assumed – becomes necessary in order to compete in the workforce or society. This requires people to perform certain roles or identities in order to compete. In doing so, they are conforming to an ideal or constructed identity – one that conveys the right look and appeal. French philosopher Michel Foucault, studied power relations and observed how society is controlled. Foucault, in his book *Discipline and Punish: The Birth of the Prison* (1977), regards power as held by the masses, whether it be the citizens, prisoners or victims in any institution. He believes society is secretly being surveyed and controlled by the routines imposed on them by the presence of watchful supervisors (as cited in Butler, 2002). For example, using Foucault’s theory, employees, knowing they are being surveyed and required to perform specific identities and scheduled routines, are empowered through the knowledge

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10 The necessity to compete is extrapolated from the rise of educational standards and the need for companies to brand themselves in order to compete in an increasingly demanding market. In addition, I believe the plethora of reality television programs is an example of society's obsession with finding the perfect candidate. These shows require participants to perform as a strategy for winning. I believe these television programs are a reflection of how the general public feel about needing to compete in an increasingly global market.
of such organized systems. In another example more relevant to this study, patrons go to nightclubs knowing they will be on display and can therefore act and react appropriately. Instead of being passive participants in the surveillance present in these venues, the public takes this knowledge and uses it to their advantage. This example, although related to the nightclub, demonstrates the public's active role in society and their potential ability to affect contemporary culture.

The 21st Century Hybrid of Individualities

The 21st century has introduced a hybrid of cultures, styles and ultimately identities, where 'anything goes' (Polhemus, 1996). As a reaction to modernism's mass culture, post-modernism became a “cultural pluralism of contemporary global society” (Fiell and Fiell, 1999, p. 573). An eclectic collage of 'synchronicity' – where the past, present and future function simultaneously, is evident in contemporary culture, especially in nightclub fashions (Polhemus, 1996). French social theorist Jean Baudrillard, defined post-modern society as a 'simulacrum' – a reality created by simulations or 'simulacra', where there are no originals (Klages, 2003). Baudrillard was influenced by the French Situationist Guy Debord, whose book entitled The Society of the Spectacle in 1967, illustrates how society has become comprised of images and reproductions of the original. Society has therefore become a hybrid of ideas and cultures. According to Debord’s theories performing identities which are not completely accurate of the original true identity is common, implying that society revolves

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11 I believe corporations are realizing their demands and have tried to offset the conformity by implementing casual days which allow the individual to creatively find their own ways to express their individualities.

12 Explored further in the section entitled Nightclub Culture.

13 Simulacra as defined by Baudrillard is a copy or representation of an original (Klages, 2003).
around fictitious facades (Debord, 1967/1994). Using this standpoint, everything becomes a performance; there is no unique original. This resonates in Butler's (1990) theory regarding the construction of gender; there is no true gender, it can only be performed.

**Significance in the Built Environment**

Possible restrictions imposed on society, increased roles and responsibilities and the escalating tolerance levels in the global culture all contribute to the current need to perform one's chosen identity. Society seeks ways of defining their chosen identities through self-expression, which is integral to one's sense of identity (Davis, 1992; Kaiser in Cunningham & Voso Lab, 1991). I believe the built environment should reflect and therefore accommodate the current cultural and behavioural needs of individuals, that is why it is important to have spaces where individuals have the freedom to fully express themselves and perform their chosen identities. In fact, built environments since the turn-of-the-century have arisen as spaces for performance in both public and private areas. An example of this can be seen in Austrian architect Adolf Loos' residential interiors which, he believed, is where the drama of people's lives unfold. Loos designed houses as if they were performance venues where the interaction of public and private settings mirrored the relation between the actor and spectator. By the arrangement of rooms and furniture the architecture 'frames' the life inside creating different levels of performance and privacy. The house becomes not only the platform that displays the subject but also that which produces the subject in a series of theatre boxes and voyeuristic settings (Colomina, 1994). The Möller house, built in Vienna in 1928, is an example of the theatricality present in Loos' interiors. Figures 1 and 2 illustrate how the dining room has been designed as if it were a stage. The dining room is raised and framed by the living room's dark paneled walls, ceiling and floor. The dark living room
contrasts the light dining room, attracting more attention to the raised space. There is a set of stairs that connects both levels but folds into the 'stage' hidden from view.

Figure 1: The Möller House Dining Room

Note: From Privacy and publicity: Modern architecture as mass media (p. 258), by B. Colomina, 1994, Cambridge, Massachusetts: The MIT Press.
Figure 2: The Möller House Dining Room Section: The drawing illustrates the actor’s gaze from the raised stage which looks out to the back garden.

Note: From Privacy and publicity: Modern architecture as mass media (p. 243), by B. Colomina, 1994, Cambridge, Massachusetts: The MIT Press.

Many of Loos' interiors have ignored windows as portholes for looking out and instead regarded them for the sole purpose of letting light in. It appears that the Möller House dining room has either a larger window or less window coverings than the living room to increase the amount of light on the space mimicking the amount of light usually aimed towards a stage. The seating arrangement of the living room ensures people have their backs to the windows, forcing those inside to focus their attention on the interior. Having the seating arrangements against the windows also makes people who sit in those seats invisible to the rest of the interior, as the light tends to shadow those in front. Those entering or already in the space are immediately actors being watched by the hidden spectator (Colomina, 1994). The space also presents the opportunity for residents to perform or express themselves in the comforts of their own homes and not open to public scrutiny.

Another example of this phenomenon, where the built environment is set up as if it were a performance, occurs when sitting in the theatre box of a large auditorium. The theatre box originally provided the privileged a view of the actual performance and a
“private space within the dangerous public realm” (Colomina, 1994, p. 244). However, while the theatre box is a physically isolated space, positioned above those located in seats below, the articulated architecture draws attention to those sitting beneath it (Colomina, 1994). Subsequently, it becomes a performance in itself.

Where Loos instils theatricality in his houses and the theatre box provides patrons the roles of both actors and spectator, not all spaces can allow the complete freedom of expression, such as religious, educational or organizational institutions. Spaces of entertainment – namely the bar and nightclub – have accommodated the need for display and performance. The following section will illustrate how the bar has always been a space of performance where one could go to see and be seen and investigates how it developed into a significant cultural venue.

**The Nightclub’s Evolution**

Since the 17th and 18th centuries public houses, inns, saloons, taverns and social venues have been important cultural spaces throughout Western civilization. Traditionally, these establishments have been spaces to purchase alcoholic beverages, places of escape from private homes and lives, and places that allow people to engage in social networking (Allon and Fishel, 1979; Sommer, 1969). It is important to note, however, that these public venues were ultimately places where one could go in order to see and be seen (Sommer, 1969). People wanted to make their presence known and to take notice of who was present. While maintaining their original function as places to serve alcohol, these venues developed
into two different environments that catered to diverse audiences: the pub (public house) and the bar\(^{14}\).

The pub, which progressed steadily in Europe, was a casual space where the public could enjoy alcoholic beverages and social interaction. In contrast, the bar evolved throughout America and grew into a more glamorous space catering to an elite clientele. The bar became notorious for its superfluous focus on aesthetics and ideas of display and performance\(^{15}\) (Ryder, 2002). However, it should be noted that these social venues were typically occupied by male customers. In fact, there was a dramatic increase between 1880-1900 where all-male clubs and drinking establishments became very popular spaces for men to express their masculine solidarity (Nelson & Robinson, 2002). They were spaces where men could get together with others, have a drink and discuss work, family life and other matters that pertained to the lives of men only, sometimes at the expense of wives and other women (Powers, 1998). The only women who were temporarily allowed in some lower-end bars were prostitutes; ‘respectable’ women were never invited or welcomed into traditional men’s clubs.

Throughout the mid to late 1900s, as women began to appear more frequently in public, ‘the man’s bar’ slowly adapted itself to accommodate the ‘other’ gender\(^{16}\). Initially, however, they were not fully integrated into the existing environment. For example, most

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\(^{14}\) The pub is an abbreviated term for public house.

\(^{15}\) Which will also be emphasized in the bar’s evolution into the nightclub to be explored further in to the section. Furthermore, the American progression of the bar was seen as a place to display one’s conspicuous consumption and wealth (Grimes in Ryder, 2002; Walker, 1933). Whether the facade was representative of a real or constructed wealth the bar was a space of luxury where one could demonstrate their status through the ability to purchase numerous alcoholic beverages.

\(^{16}\) Women’s presence in public was a slow and gradual process, and did not occur in the bar until it was socially accepted and was initiated by ‘prostitutes’, working class women or wives of working class men.
bars in Western Canada at that time did not permit men and women to sit in the same section together. Beer parlours were separated into two sections: the men’s and the women’s. A man would escort a woman to the appropriate section, then proceed to his section and order the woman a drink from the separate room (Sommer, 1969). Other bars were designed with a side door providing a separate entrance for women to enter and proceed to a back room or permitting them to order alcohol to take home (Powers, 1998). Eventually couples were allowed to drink together in the women’s section of the bar, a phenomenon known as ‘mixed drinking’.

This was followed by a full integration of both sections to encompass the present day ‘bar’ demographic.

The bar, and later the nightclub, offered a relatively new opportunity for women to display themselves without the negative connotations of the past. Until the end of the 19th century, women who appeared in the public realm were seen as prostitutes and looked down upon. Therefore, if women wanted to maintain their dignity, they remained within the private realm. While bars became popular venues for men, then working-class women and finally average women, they were also seen as places of refuge and leisure where the prior minorities, women and homosexuals could openly demonstrate their relationships and could perform their desired identities without restraint (McDowell, 1999).

Bars also play an important role in the acceptance of various sexual orientations throughout history (Basmajian and Wescott, 1997). Homosexual behaviour was welcome in very few spaces and was typically demoted to the ‘ghetto’ or back street bar (Valentine, 1996,

17 However, it should be noted that social customs of the period frowned on public displays outside heterosexual relationships.

18 Integration of both sections over a certain period of time as no exact dates or time frames have been found.
Between 1890 and 1940, bars were significant public spaces where homosexuals could openly demonstrate their relationships and transgendered people could perform their desired identities without restraint (McDowell, 1999, p. 157). Bars were places where homosexuals and cross-dressers could "come alive" and where they could meet others and feel accepted in public (Basmajian and Wescott, 1997). These venues were often seen as their homes, where they had the "best of times but also the worst of times", as bars could never be considered fully safe (Basmajian and Wescott, 1997). Similar to the reaction that women's initial presence had in public, other marginalized groups including homosexuals and cross-dressers gained a great deal of attention when being displayed in public. However, this was looked upon much more negatively than that of the women's. Since bars were public spaces known to typically house homosexuals, police and other members of the community who disapproved would often raid and even rape the patrons (Basmajian and Wescott, 1997). In fact, the Second World War pushed 'subordinates' back into hiding and did not allow them to re-emerge until the 1960s (McDowell, 1999). This forced those who frequented bars to do so at their own risk. However, an increase in cultural acceptance of gay culture has lead to a resurgence of 'gay bars' as safe and desirable places of self-expression (Holert, 2002).

Simultaneously, the early 1920s introduced a variance of the typical bar. A venue that catered to 'the new children of the night' who wanted to have a 'show' with music, dance and no curfew – ultimately a place of entertainment (Walker, 1933). The nightclub emerged as an alternate to the bar; to provide an additional type of drinking establishment catering to the public's diverse entertainment needs. It became an active bar, with design emphasis on the dance floor, loud music and short conversation. In fact, since 1953 a dance floor of a specific size allowed the space to be eligible for late liquor laws (Thornton, 1996).
This is seen as a primary benefit the nightclub had over the traditional bar. Thornton (1996) looked at reasons why the nightclub would be preferred over the traditional pub or bar and found that beyond offering extended liquor hours, the nightclub offers a means of escape. As lives become more complex, stressful and mundane from daily rituals, social outings – in particular the nightclub – have grown to be more vital and cherished. Thornton describes escape through the means of aesthetics where the music, interior design and lighting effects provide a distraction from the outside realm. Nightclubs have therefore become increasingly more architecturally significant as designers ultimately create new forms of reality by experimenting with new ideas, concepts and technologies with little restraint (Allon and Fishel, 1979; Ryder, 2002). This initiates interior design as a tool and influence in the function of the space. In fact, spectacular design can be seen as a prominent marketing tool as nightclubs become destination points where the latest trends are being tested (Richards, 1998).

Thornton continues to describe another reason behind the evolution of the nightclub as a venue that caters to similar demographics and tastes. Where bars “cross age and style boundaries” nightclubs are venues that cater to patrons with similar sexual relations, taste in music, fashion and interior atmosphere (Thornton, 1996, p. 22). These factors often attract people due to the almost guaranteed compatibility of patrons. In fact,

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19 Thornton (1996) also points out that where the bar offered a space of retreat from work, the nightclub offered a space catering to youth, who were anxious to escape the pressures or conformity regulated by their parents and family life. She explains how youth create time-management strategies to gain control and self-expression by following non-traditional schedules. As such the nightclub provides a venue open when most of the rest of the population is asleep.

20 Interior design can be defined as “the art or practice of planning and supervising the design and execution of architectural interiors and their furnishings” (Merriam-Webster Online).
nightclub patrons and their behaviour continue to influence the nightclub culture as it exists today.

Nightclub Culture

In order to best design a space, designers must realize, acknowledge and understand the users and their behaviours. Nightclub patrons tend to place a lot of emphasis on appearances and are influenced by visual consumption. I believe this is as a result of exhibitionist and voyeuristic behaviour present in nightclubs. If society really “are beings who are looked at, in the spectacle of the world” then we will forever be concerned with how we look (Lacan in Silverman, 1996, p. 195). That is not to imply that individuals have a passive outlook on their appearance, but instead allows for a “double movement of having and being, creating an idealized self in the gaze of the other (object of one’s desire). This explains one of the most fundamental and pleasurable activities of the scene: to look and be looked at” (Bech, 1997 in Holliday, 2001, p. 83).

Nightclub Patrons

I contest that nightclubs are places where patrons are free to express their chosen identities. Although one’s identities can be displayed in several ways, the most apparent approach in such a visually stimulating space is by a visual means. “In contemporary culture, the body has become the site of identity. We experience our bodies as separate from others and increasingly we identify with our bodies as containers of our identities and places of personal expression” (Entwistle, 2000, p. 138). Appearance, through the selection of clothes, styles and fashions “comes easily to serve as a kind of visual metaphor for identity” (Davis, 1992, p. 25). French psychoanalyst Jacques Lacan also believes people rely on an external representation for their visual identity but “he refers to this representation as a
“screen” rather than a mirror reflection” (Lacan in Silverman, 1996, p. 18). Whether one’s exterior appearance is used to reveal or conceal different aspects or identities, it is ultimately used as a form of communication (Barnard, 2002). Fashion helps to non-verbally communicate crucial personal information, such as gender, age, class, status, occupation, personality, taste, mood and so on (Lurie, 1981; Roach and Eicher, 1973). Since nightclubs are spaces that depend on a certain type of social interaction, fashion allows communication on various levels.

Fashion in the 21st century allows the individual to fully express their chosen identity. It has been stated that “[f]ashion has an increasingly important function in the creation of spectacle as an optical illusion” (Malossi, 1998, p. 27). Whether or not fashion in nightclubs is an optical illusion of the true or constructed self, I believe that the importance is in the individual choice of what to perform. The individual ultimately has the choice of attracting or repelling attention to their body by what they choose to wear (Barnard, 2002). Their chosen fashion acts as a means of liberating or restricting their identities, allowing them the chance to play out their desires or fears (Tseëlon, 2001; Barnard, 2002). Fashion is left up to the individual with little limitation, allowing the individual to take control of their bodies and, therefore, their identities. The resulting product is a post-modern collage of different identities.

Since my practicum defines nightclubs primarily as spaces of exhibit, display and performance, fashion is very important to the masquerade of attending the venue. I argue both nightclubs and fashion possess a reciprocal relationship; nightclubs need fashion just as much as fashion needs nightclubs. Since the identity of the self is so important in all aspects of social life, nightclubs rely on fashion to draw in their clients. In a similar way, fashion
relies on nightclubs as the most sympathetic venue for acting out personal identities. More simply, nightclubs are venues which display fashion and fashion is displayed in nightclubs. Both are vehicles in displaying and performing various identities.

**Nightclub Behaviour**

As mentioned previously, one of the prominent reasons why patrons attend the nightclub is to see and to be seen. As a result, the nightclub raises interesting issues regarding the levels of public display while triggering exhibitionist and voyeuristic behaviour. These behaviours can be conscious or unconscious in both the actor and spectator roles. For example, one could make a conscious effort to display or exhibit themselves in front of others, while others might be on display without even knowing it which is achieved by a voyeur's persistence. The voyeur can also be seen as possessing two different acts of looking: the first type of voyeur is so absorbed in the spectacle that they have lost self-consciousness; while the other is aware of their actions and participation as a part of the spectacle (Sartre in Silverman, 1996). It is important to understand there are multiple types and levels of scopophilia and scopophobia which should be accounted for in the built environment.

Although both exhibitionism and voyeurism are concepts that date back centuries, it was not until the 19th century when pertinent theories, that are still relevant in contemporary culture, were introduced. Many of the theories portray similar concepts revolving around

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21 Exhibitionism can be defined as the tendency towards display or extravagant behaviour (extrapolated from Allen, 1991); “the act or practice of behaving so as to attract attention to oneself” (Merriam-Webster Online). Voyeurism can be defined as the act of obtaining gratification from looking at others; “A watcher who remains unobserved” (Maclean, 1979, back cover).

22 Scopophilia can be defined as the desire to look and be looked at and Scopophobia can be defined as the fear of looking or being looked at (Extrapolated from Allen, 1974).
gender differences primarily stemming from the way in which women are the objects of the man's gaze.

Throughout the great cities of the 19th century, men's presence in the public domain gave birth to the male flâneur (McDowell, 1999). Introduced by Charles Baudelaire and Walter Benjamin, the flâneur is a man who strolls the city; observing the public without engaging in it, he creates a spectacle amongst the citizens (Sturken and Cartwright, 2001). This activity essentially empowered men's sense of masculinity, created solitude within urban centres and promoted voyeuristic tendencies (Pile, 1996). "The flâneur was the first to be seduced by the world of appearances", and was commonly attracted to the women of the street23 (Pile, 1996, p. 232). This initiated men as containing a voyeuristic gaze and left the fate of most women as "the passive object of desire who only gains meaning through displaying herself and being bought" (Pile, 1996, p. 235). The role of the flâneur was innately male and was never an option imaginable to women at this time, as they were inherently the captured audience.

Freud defined these voyeur behaviours as a natural tendency that develops subconsciously and is established at a very young age. Freud indicates that differences in gender perceptions originate from young boys' fears of castration that occurs as a result of looking at their mothers24. At such an early age, the male is established as a "looker" and the passive female as being the "looked" (Rendell, 2002). Through this, the woman becomes the female spectacle on display in public spaces for their ever-captive male audience.

23 Also known or referred to as prostitutes.
24 After visually recognizing that his mother does not have a penis, he invents fetish objects that might replace the mother's lost penis (Rendell, 2002, p. 17).
Goffman also claims that certain gender roles are expected when applying dramaturgy to society. Through the presentations of front and back stages, there are more strict standards of women’s front stages than those of men (Goffman, 1995). Society expects that women are always well-composed while in public and are, therefore, susceptible to public scrutiny – mainly from men. This could be why the objectification of women is so widely accepted in society; women turn themselves into objects on display for men in order to avoid insult (Berger, 1972).

Throughout the late 19th century, however, women began to emerge from the domestic realm and into the public realm. Whether it was “to promenade, go shopping or visiting or simply to be on display” women’s presence did not go unnoticed (Pollock, 2000, p. 163). Parkins (2002) notes that initially women entered the public at their own risk. Their initial presence attracted attention from both men’s inherent voyeuristic behaviour as well as being ‘new’ in public. This immediately forced women to be increasingly self-conscious of their appearances and consciously aware of their ‘audience’. In fact, Anne Friedberg, a film scholar, demonstrates that window shopping introduced their ability to stroll in public, similar to that of the male flâneur. Friedberg coined the newly present modern woman as a ‘flâneuse’ now available to participate in the visual culture of modernity (Sturken and Cartwright, 2001).

More recently, another type of flâneuse appeared. Similar to the need for women to be more concerned with their front stages, so too must homosexuals – since they may be confronted or harassed by the overwhelmingly curious and often disapproving public (Valentine, 1996). As a result, many homosexuals speak of a certain discomfort of being watched, termed the ‘evaluative’ gaze, when ‘on the scene’ (Holliday, 2001, p. 71). This gaze
leaves them feeling inadequate and undesirable. Sally Munt (1994), a professor who studies cultural formations, recounts how she learned to deal with the evaluative gaze from a friend of hers named Brighton:

Brighton introduced me to the dyke stare, it gave me permission to stare. It made me feel I was worth staring at, and I learned to dress for the occasion. Brighton constructed my lesbian identity, one that was given to me by the glance of others, exchanged by the looks I gave them, passing- or not passing- in the street.


Munt created the 'lesbian flâneur' in order to combat the feeling of being a victim of the heterosexual gaze. This empowered her to control her desire to look and be looked at, which I argue confirms Foucault's theory previously explored as Munt gained control over the public surveillance (Pile, 1996). This could be seen as a combative or coping mechanism due to the lack of privacy and forced performance. In fact, there have been several similar reactions to deter the ever-increasing public gaze, a topic to be explored further in the following section.

Nightclubs are important social spaces that allow overt public behaviour of seeing and being seen throughout the establishment. Has the nightclub become a venue for the 21st century flâneur in all its variations? I believe the venue welcomingly accommodates the contemporary flâneur and flâneuse but is not limited to or responsible for providing a backdrop for their sole enjoyment; since they are only one type of patron among other patrons who might not wish to be made into a spectacle. Nightclub patrons are drawn to these venues because they can be both actors and spectators interchangeably. Unlike bars,

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25 Different types of patrons are developed further in the programme in Appendix A.
nightclubs focus on dancing, music and technologies as their main attractions and depend more on a certain amount of physical activity. Due to the vast amount of space designated for a dance floor, it becomes the focus of the interior and portrays the unavoidable forms of exhibitionism. The remaining guests – those positioned outside the dance floor and removed from the role of exhibitionist – (in)voluntarily assume the role of voyeurs or flâneurs. The distance between the two contrasting roles and lack of any physical and visual barrier create a vulnerable environment for those who wish not to be seen. Clearly, this poses a challenging design problem that seemingly contradicts the intrinsic nature of the nightclub; people go to clubs to dance, socialize, see and be seen, but not exposed or made uncomfortable.\footnote{Comfort in the nightclub or public space refers to attaining a certain level of intimacy and control over one's own immediate space (Colomina, 1994).}

The deliberate intention of exposing the patrons as representations of either the actor or spectator roles began to question the power of design (Boissiere, 1998). This sense of theatrical display and exhibition has been achievable by manipulating the scale, arrangement of views, sight lines, the use of stages, platforms or levels, materiality, lighting, technology and type of entrance. As a result, the interior design of these public spaces, spaces that people were previously using as a means to escape or entertainment, were becoming spaces of exhibition.

Nightclubs, like any other consumer driven business, must set themselves apart from other establishments offering the same or similar services. The competition has become even fiercer because of the sheer volume of nightclubs that are being built today. In order to continuously attract customers and distinguish their nightclub, the increasing trend in the
design of nightclub interiors has been through the use of special architectural features\textsuperscript{27}. This also works as a marketing tool where the customer helps to "spread the word" about different establishments. As a result, designs are becoming more unique and eye-catching with unusual elements, and features. Some nightclubs are even going to the extent of using shock value features\textsuperscript{28} to gain attention. The presence of nudity or an over-abundance of video cameras are just two examples of how the design of nightclubs is becoming more intrusive. These recent trends emphasize the need for these spaces to accommodate different levels of performance while also privacy.

**Performance versus Privacy**

As previously mentioned, nightclubs have offered society spaces to display and perform. I argue however, that they have not done so adequately for 21\textsuperscript{st} century society. The built environment must allow various degrees of performance ranging from public to more private forms of exhibitionism. Spaces must promote the ability to be free to establish, perform and showcase one's chosen identity anywhere along the continuum without limitation: "Different spaces of performativity afford subjects more or less critical distance from the performances of identity in which they engage" (Holliday, 2001, p. 80).

The nightclub has been known as a social place where the utmost forms of public behaviour are present (Cavan in Allon and Fishel, 1979). As Robert Sommer, a pioneer in environmental psychology (1969) contests, it is assumed that these establishments do not require any privacy due to their intrinsic social nature. I argue, however, that nightclubs are one of the most important places to provide privacy in order to ensure patrons are

\textsuperscript{27} An architectural feature is a prominent or notable design element.

\textsuperscript{28} The term "shock value feature" refers to features that are used for a sudden and alarming impression.
comfortable. As previously described, the bar was seen simply as a social gathering place where people went to enjoy an alcoholic beverage, to see or be seen and as a place of escape from one's home or work—all of which can be enjoyed alone. In fact, there are some bars that attribute most of their business from single patrons just interested in having a beverage. Sommer has named this patron the “isolated drinker”, which is not to be confused with the “solitary drinker”, who enjoys drinking by themselves away from others. Instead the isolated drinker enjoys drinking in the presence of others, without necessary interaction. Thus the purpose of the bar is to create an environment where people can come together to enjoy the presence of others. It is important to note that this can be equally accomplished by a large or intimate group and even by an individual person (Sommer, 1969).

The Meaning of Privacy

Privacy has increasingly become a loaded term in contemporary culture and must be defined in order to understand its meaning. A sense of privacy is something that can be achieved through both mental and environmental means. Though both instances are in fact related, each has within itself the ability to influence the intensity of the other. Before entering a space, each person possesses a particular inclination towards being either social or solitary. The built environment has the potential for altering those initial feelings. This project focuses primarily on how the built environment influences people's sense of privacy and the way in which it can affect their sense of feeling private or social. On a daily basis, everyone exercises desires to see or be seen by others but also to not see or be seen by others. It only stands to reason then that the built environment should accommodate both
these tendencies in public spaces. It appears, however, that contemporary practices design only for social tendencies and lack in providing adequate private spaces.

Privacy is a relatively unique term when compared to other major European languages. With its many diverse meanings and rich associations, the English version of the word is more inclusive than other translations in other languages. Since the exact meaning of the term varies according to the particular culture and time it is used, it is necessary to define the term relative to this study (Ward, 1999):

1. “selective control of access to the self or to one’s group” (Altman, 1975, p. 18).
2. “The ability to control interaction, to have options, devices, and mechanisms to prevent unwanted interaction, and to achieve desired interaction” (Rapoport, 1972 in Altman, 1975, p. 17).
3. “Control of movement of information across a boundary from person to person, person to group, group to group, or group to individual” (Shils, 1966 in Altman, 1975, p. 18).

The importance of privacy is gaining currency in contemporary design and is no longer seen as immeasurable; quantifiable data and information is now being seen as both valuable and accurate. For instance, privacy can be easily controlled by the location of activity zones in relation to other functional spaces. In addition, visual and acoustic screening are other measures of controlling the levels of privacy in the built environment (Technion Institute for Research & Development [TIRD], 1978).

There have been many claims that the built environment, especially in the public realm, should accommodate varying levels of privacy. For example, scholar Irwin Altman

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29 It should also be noted that these tendencies have in the past been accounted for in residential spaces but not in social spaces within the public realm.

30 In comparison to the French or German term (Ward, 1999).

31 The definitions reflect privacy within the built environment.
who, like Sommer, studies environmental psychology, believes that spaces must be designed to change with the needs of its occupants. He contests this is achieved through appropriate mechanisms for diverse territorial functions and will prove a more successful, sustainable environment (Altman, 1975). For example, restaurants that provide dining areas with privacy for a table of two as well as for a table of twelve will ensure that intimacy within that type of public space will be met at different levels. Altman has accounted for varying degrees of privacy and includes in his analysis a space that is entirely public. While I agree that there must be varying levels of privacy, I maintain the need for a minimum level of privacy present in all public spaces. In fact, I argue that without some form of privacy, public spaces cannot be successful.

Public spaces without privacy are uncomfortable and have claimed to cause the following: annoyance, adverse affects or irritability, exploitation of the individual, a struggle with the environment and may even result in displacement to another business area (Altman, 1975; Esser & Greenbie, 1978). The private individual is vulnerable and powerless in the exhibitions of the public realm (Breslin, 1996). Another effect, due to a lack of privacy, is crowding and thus the creation of stressful environments (Esser & Greenbie, 1978, p.68). Studies show that the unpleasantness of crowded spaces can cause people to have hostile and negative reactions towards others and their environment (Mehrabian & Russell, 1974). Furthermore, involuntary exposure to others can at times fringe on the individual’s freedom of behaviour (TIRD, 1978). In fact, psychology scholars Albert

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32 Territoriality is defined as “behaviour by which an organism characteristically lays claim to an area and defends it against members of its own species” (Hall, 1966, p. 7).

33 Displacement to another area would ultimately force patrons to other nightclubs, therefore losing business.
Mehrabian and James Russell (1974) found that there was a greater sense of freedom when there was an increase in privacy and territoriality. Mehrabian and Russell (1974) also see stresses of crowding and the necessity of privacy as a problem that can be remedied by interior design.

So what happens when there is not enough privacy within a space? Society has learned to cope with the inadequate environments’ lack of privacy and individuals take matters into their own hands.

**Coping Strategies**

When design has not adequately provided for the necessary component of privacy in the built environment, society must develop coping strategies. There are several examples of how privacy is achieved in public spaces with insufficient amounts of privacy. Unwritten cultural rules, for example, are usually established for deficient environments and are clearly seen in places like men’s public washrooms.

Psychology scholars Michael Efran and Charles Baran wrote about the neglected privacy in male public washrooms. Studies show that men have created unwritten spatial rules in order to instil more privacy within these public spaces (Esser & Greenbie, 1978). Urinals often do not have partitions separating them and in order to cope with the lack of privacy, men will often try to leave a vacant urinal between each other. Men also tend to avoid eye contact or any other interaction between others in the washroom at that time. This is an interesting situation, since washrooms are supposed to be one of the most private spaces within the public realm and therefore warrant a rethinking of current design strategies.
Since people spend most of their time ‘front stage’ and in the public sphere, Goffman believed the ‘back stage’ to be highly valued and extremely important. While nightclubs and bars tend to focus on the patrons ‘front stages’, the omitted ‘back stages’ may provide necessary refuge from the constant facades and image upkeep needed in public. I see Goffman’s ‘back stage’ behaviour as not only a place closed to the public and hidden from the outside world but also as a place comfortable enough for one to let their façade down. In public spaces, ‘back stage’ behaviour is typically saved for the washrooms, but as Efran and Baran point out, this refuge has become near impossible to achieve in men’s washrooms. In fact, contemporary washrooms are becoming unique performance spaces into themselves. If the washrooms are not providing spaces where patrons can escape to find comfort in the public realm, then privacy must be offered in other spaces.

Foucault argues that the problem with architecture is that it is built “to permit an internal, articulated and detailed control – to render visible those who are inside it” (Foucault in Bennett, 1994, p. 131). This confirms architecture’s role in influencing the amount of privacy attainable in the built environment, while also raising pertinent issues of surveillance in the public realm.

Surveillance

As technology becomes more readily available and easier to manufacture, surveillance techniques are continuously evolving in order to ‘protect’ one’s safety and privacy. As a result, technology has improved security measures in public as well as private spaces. For example, video cameras are often placed in public areas to help maintain a level

34 Examples of current public washrooms are illustrated in Chapter Two and Appendix A.
of visibility at all times and organizations can track what websites are accessed from personal computers in order to prevent internet crime. As equally as technology can be used to increase privacy, it is easy to see how it can be used to exploit that privacy. The use of technology to aid in surveillance has been largely debated as it can be seen to both increase the general public’s sense of privacy but also increase the possibility of over-exposure. When not knowing a space is surveyed, individuals are captured without their knowledge and may view this as an infringement on their privacy. With technology, then, the boundaries between public and private become blurred, questionable and challenged.

Architect Lynne Breslin (1996) argues against theories that regard technologies as a violation of an individual’s privacy, saying that without such equipment, public spaces ultimately become transformed into private ones, rendering them vulnerable to anti-social and undesirable conduct. She identifies the importance of visibility in order to keep surveillance and to protect people as well as public spaces (Breslin, 1996). While Breslin raises interesting arguments against the need for privacy in public spaces on behalf of surveillance and public safety, where does she draw the line? If there should be no privacy in public spaces, how does this explain the privacy needed in public washrooms, or fitting rooms in retail establishments? In order to have a safe environment in the future would she propose to have video cameras in every stall to ensure safety and reduce ‘anti-social’ behaviour? This is where I believe careful space planning and selection of interior elements are highly valuable. Interior design has the potential to create safer environments without the dependence of surveillance technologies without the increased cost of installing surveillance equipment. Inadvertently, surveillance is becoming an attractive medium of exploring concepts for more than just safety or privacy.
In addition to being used to protect individuals’ privacy and safety, surveillance techniques are also being explored as artistic means or design elements. Surveillance is being used to represent and comment on cultural values and behaviours typically revolving around voyeurism and exhibitionism. This can be seen for example in the numerous reality television programs, internet programs, chat groups, broadcasted material as well as art installations and interiors that involve recording devices such as video-cameras, projection screens and bugging devices (Guldemond, 2002). The recent obsession of the gaze could stem from society’s desire to observe because of being “fascinated by the visual representation of ourselves” and others – “we are very much a culture of voyeurs” (Staples, 1997 in Himmelsbach, 2002, p. 506).

I believe the increase in surveillance – whether for safety, privacy or artistic commentary – has raised fundamental issues concerning the blurring of the public and private realms. I suggest this is an attempt of bridging both realms, making them more accessible and comfortable for individuals, and an acknowledgment that neither extreme is desirable for society.

Summary

The literary investigation is necessary in order to attain relevant background and theoretical information required for the final design. This chapter explored how performance of identity evolved and how the nightclub provided a necessary vehicle to express one’s chosen identity. Ultimately people seek some form of self-expression, which has become a social and visual performance. It is also clear that spaces where individuals have the freedom to express themselves and perform their identities are crucial in contemporary culture. I explore the nightclub as one of the most accessible spaces where
performance can occur at various degrees, providing different levels of privacy. I also found a minimal level of privacy to be significant and desired in public spaces.

The literary investigation and analysis serves to compliment precedence found in the built environment which will be explored in the following chapter.
CHAPTER TWO

Case Studies: Investigation and Analysis

Where literature reviews provide a theoretical framework, the case studies present examples of practical applications of theory to the built environment. Case studies have the inherent benefit of presenting information in great detail. Projects are usually well documented and have a systematic examination of the procedure and outcomes (Francis, 2001). Due to the limited amount of nightclub literature, various types of establishments have been used in order to attain the required information regarding performance and design. The case studies that have been conducted are: The Brasserie, Remote Lounge and the Prada Flagship store, all located in New York City. Although these projects are not nightclubs per se, they each explore themes that are relevant to this study: performance, voyeurism, exhibitionism, surveillance, and privacy. With this in mind, the relevancy and applicability of the selected sites are of equal value to this study.

The architectural spaces that will be taken into account include: the front entrance, seating area, bar, washrooms and the location of all other programmatic requirements. Accordingly, the architectural elements will encompass the scale of the elements, public versus private spaces, levels, platforms or stages, lighting, finishes, transparencies, technology, materiality, sight lines and the arrangement of views.

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1 In addition, they have been limited to contemporary North American built environments completed since the year 2000.
The Brasserie

The Brasserie is a restaurant located in the Seagram building in Manhattan, New York designed by architect Mies van der Rohe. The restaurant, designed by architects Diller & Scofidio, completed in January of 2000, was a replacement of the previous Brasserie designed by Philip Johnson in 1959\(^2\). The original Brasserie was a casual 24 hour dining spot that survived until a fire in March 1995 forced it to close. Elizabeth Diller and Ricardo Scofidio have recently emerged from their architectural and theoretical installations to designing full scale structures. The Brasserie is one of their first interiors and their first restaurant. The project is an example of how theory and diverse concepts can be applied to the design of interiors.

The concept of the space reflects its location in the modernist building. The restaurant is located half a storey below street level in the glass and steel tower's solid stone base. This prompted the architects to play with ideas of glass and vision ("Diller & Scofidio: The Brasserie", 2001). As a result, transparency, surveillance, performance, voyeurism and ultimately the concept of seeing and being seen were all explored in the space (Betsky, 2000; "Brasserie in New York", 2001). The establishment was designed to put customers on display as part of an ongoing dining performance (Abrams, 2000).

Layout

The 7,000 square foot space seats approximately 212 guests. The restaurant has two points of entry: the main entrance which is accessed through revolving doors at the street

\(^2\) Architect Phyllis Lambert, who originally convinced her father to select Mies as the architect for the Seagram building, also encouraged the current restaurant’s owners to choose Diller & Scofidio to redesign the space (Betsky, 2000).
level and a door from the lobby tucked away at the back of the restaurant. The space consists of an entry vestibule, main dining area, secondary dining room, bar and washrooms (see Figure 3).

Figure 3: The Brasserie Floor Plan


Upon arrival at the Brasserie, the customer is immediately placed into the role of a voyeur; a video camera located just outside the street level entry captures all passing activity in a slowed down panorama and is relayed to a monitor placed beside the cloakroom. This allows patrons on the inside to survey those on the outside. However, to descend into the restaurant from the vestibule, the most obvious path is down a glass staircase that leads the newly arrived customer into the centre of the dining area. Since the staircase runs down the middle of the restaurant, it becomes the centre of attention and offers those already seated a perfect view of those who arrive. As a result, patrons entering the restaurant who were once
voyeurs in the cloakroom are now put on display for those who are already seated. The process is dramatized even further by the exaggerated length of the treads which prolongs the descent and exhibits a spectacle similar to a model on a runway as shown in Figure 4 (Abrams, 2000).

Figure 4: The Brasserie Entrance Procession: The images captured at the revolving doors are illustrated in the background above the bar.


A smaller scaled staircase located at the end of the vestibule, which can assumingly be used for departures, could also provide an alternate access that does not require such a dramatic entry. This secondary staircase, although not mentioned in any articles reviewed, is a clever design feature that offers patrons a less intrusive alternate to the more public glass staircase. However, regardless of which staircase is used, all patrons’ who enter through the front entrance are featured on monitors within the restaurant. A second video camera is located in the lobby and captures anyone that passes through the revolving doors. The
images are then relayed to 15 LCD screens above the bar in a delayed freeze frame sequence seen in Figure 4. This recreates each guest’s entry for themselves and the rest of the restaurant to watch. If one was still uneasy with the thought of having their entrance broadcasted to a room filled with people, the second entry into the restaurant is located away from the two video cameras. At the back of the space is a door and staircase that connects to the central lobby of the Seagram building. This provides a less grandiose and more secluded entry and may be the designers’ attempt at accommodating various levels of performance and privacy.

The physical bar, located in the centre of the restaurant, also contributes to the voyeuristic elements in the space. While most of the counter space faces the bar, there is also a smaller portion that faces the main dining area. This provides people waiting to be seated a view of the occupancy rate but also allows guests to sit outside the spectacle with a good view of the restaurant. A wine cellar that is featured behind the bar offers another architectural play on vision. Behind a translucent wall of etched glass panels, wine bottles lie suspended horizontally. This creates a hazy image, simulating a blurred perception implying a subtle message “on the nature of drinking” (Goldberger, 2000, p. 140). This witty effect is similar to the artefact wall in the secondary dining room. A 48 foot long tilted wall is comprised of special lenticular glass panels that obscure sight through it when viewed on an angle but become clear when viewed perpendicularly (Abrams, 2000; “Diller & Scofidio: The Brasserie”, 2001). Behind the glass are a host of unique artefacts and vignettes designed by the architects themselves (Abrams, 2000). This plays with one’s sense of vision and conception of glass, especially since the 48 foot long wall is tilted to look as though it might fall.
The washrooms are another exploratory space that questions the levels of privacy in a space typically reserved for ‘back-stage’ behaviour. The dividing wall between the men’s and women’s washrooms is made up of semi-transparent honeycomb panels that blur the visual link between both spaces. There is also a common resin washbasin that runs through the wall, creating another visual association that simultaneously denies a physical connection.

While many performative qualities exist in the space, the restaurant is successful at providing various degrees of privacy through the seating types and room sizes. The main dining area houses private booths along one perimeter wall, a bar on the opposite side, banquette seating on the other two sides and various sized tables in the centre. Similarly, the smaller dining room has various sized tables and banquette seating but could also be used as a private dining area. It also contains a movable partition that can close off three quarters of the space to create an even smaller, more intimate room.

Although the main dining area is quite large it does not seem vast and exudes a great deal of warmth. I would attribute this to the continuous pearwood veneer laminated ply that forms the banquette seating and runs along the wall, ceiling, and opposite wall, as shown in Figure 5. The veneer forms a loop in a ripple, wave-like fashion that seems to hold the space closer together (Abrams, 2000; “Diller & Scofidio: The Brasserie”, 2001). The colours and textures of the Brasserie also help to emit a warm glow to a structural stone basement. The deep orange pearwood is contrasted by the soft white chairs and leather banquette but complimented by the pale green resin tables and booth partitions. The various textures also create a rich and exciting aesthetic. With design elements like the resin tables and washbasins, an indigenous stone bar counter with stainless steel side panels, translucent walls
and gel-filled vinyl bar stools, the dynamics of The Brasserie work together to stimulate the senses and test the distinction between private encounters and public spaces.

Figure 5: The Brasserie Pearwood Loop


The lighting also plays an integral part in creating the warm atmosphere. The light sources in the main dining area are embedded within the architecture. Hidden between each wall and ceiling ripple is fluorescent lighting, which helps the adjacent pot lights illuminate the space. The large wine cellar wall behind the bar is internally lit which provides most of the remaining light. The secondary dining room is lit by pot-lights and wall mounted
fixtures but also relies heavily on its internally lit artefact wall. While most of the light sources in The Brasserie are camouflaged throughout the restaurant, it has been criticized for insufficient accent lighting for each table (Abrams, 2000).

Although the space is exceptionally successful at providing various levels of performativity and privacy, I have found several questionable design features. As previously noted, the secondary dining room allows a more intimate experience than the larger main dining area, however, the designers chose to locate the main washrooms in the same area. Moreover, guests must walk through the private dining area to get to the washrooms. There is a smaller, universally accessible washroom across the restaurant in the main dining area, but since it is removed from the other washrooms, it most likely goes unnoticed and unused. What is perhaps most startling, is the fact that the universally accessible washroom is located in a space accessible only by stairs. Though the barrier-free washroom was most likely a result enforced by code, its real purpose is contradicted because of its segregation from the other washrooms and inaccessibility.

Ultimately, the space evokes a fair amount of sensuality and warmth, regardless of the amount of technology present. The video cameras and monitors are subtle design elements amidst the other bold design gestures like the central glass stairway, the two illuminated object walls, the leaning booth partitions and the deep orange ripple-loop. The space is full of interesting features, yet does not seem ad hoc or disjointed; the concepts throughout the space are both continuous and complimentary. The overall impression of the restaurant is one of timeless elegance which is neither too technologically futuristic nor overly trendy. Clearly, The Brasserie is a restaurant full of interesting concepts and visual experiments; it not only functions well but is inviting and visually stimulating. I believe this
space has successfully managed to integrate various levels of performativity and privacy in a single area encompassing both extremes.\(^3\)

**Remote Lounge**

Remote Lounge is essentially a cocktail lounge located in New York City, designed by Jordan Parnass Digital Architecture (JPDA). It was completed in September and opened in October 2001. Described as an interactive media bar, it presents itself as the ultimate space for exhibitionist-voyeuristic performances in the technologically-focused 21st Century (Alsenas, 2002). Owners Kevin Centanni, Leo Fernekes and Bob Stratton are partners of a company called Controlled Entropy Ventures (CEV) which develops interactive entertainment technology (Remote Lounge, Press/Raising the Bar Section). The concepts for the development of Remote Lounge originally stemmed from their observations made concerning the following trends: location-based entertainment, internet broadband and the success of reality-based television programs (ibid). Having spent almost two years perfecting the concepts along with the technologies for Remote Lounge, JPDA's expertise was a perfect addition. JPDA is a “multidisciplinary firm, specializing in architectural and digital media design” (Remote Lounge, Press/Convergence by Design Section, ¶2). The expertise and experience of both the owners and designers compliment each other to create a unique technological environment.

The main concepts of the space revolve around pure forms of exhibitionism and voyeurism in a highly technological and interactive fashion. The Remote Lounge website describes the space as being designed with a “media as architecture” approach through a

\(^3\) Extremes in relation to performance refers to the highest degree of exhibitionism versus the lowest degree for privacy.
digital entertainment medium (Remote Lounge, Press/Convergence by Design Section). I believe that these concepts reflect peoples need and desire to perform in an exceptionally blunt fashion with very little restraint. The space demands a heightened degree of communication on many different levels and encourages people to meet and interact with others.

Layout

Remote Lounge is a dense 3,000 square foot space that can accommodate up to approximately 300 people. The lounge consists of two levels: an open main level and a more intimate lower level as shown in Figure 6. The venue’s only entrance is through a completely mirrored façade, which allows patrons to prepare and check their appearances before entering. In addition, the use of mirrors could be seen to physically reflect the public domain outwards, while simultaneously enclosing the relations of those inside4. Upon first entering the space, the abundance of technology is clearly evident and obviously advertises that ‘front stage’ behaviour is required at all times. With more than 60 video cameras and 100 monitors and projection screens, there is hardly an instance of private space. The website states that the lounge “invites [the patrons] to explore themselves, each other, and the world” (Remote Lounge, Press Kit/Frequently Asked Questions Section). I believe this statement comments on the fact that people do not fully know everything about themselves or others and the venue reflects the current need for spaces of exploration and display in contemporary society.

4 The photographs of the front entrance depict subtle front signage. I have heard that the latest ‘trend’ in New York City is a lack of signage or front facades in order to keep the establishment strategically hidden. To be trendy has been considered a differentiation from mainstream, and once universally accessible, it loses its appeal (Entwistle, 2000).
Figure 6: Remote Lounge Floor Plans: Indicating console and camera locations.

Key:  ◇ 360° Camera  ◢ 180° Camera  ◦ Fixed Camera  □ Console

Note: From Remote Lounge, n.d.
The furniture consists of custom designed and engineered ‘cocktail consoles’ located in padded alcoves which are the patrons primary means of communication (see Figure 7). Each console comes equipped with a camera, monitor, message screen, joystick, telephone handset and counter full of various buttons (as shown in Figure 8). When seated at the console, the patron can control, rotate and take snap shots from other cameras with the use of their joystick. They can also call or text message other consoles and even place an order at the bar. The closed-caption cameras relay images across the space and to other consoles the entire evening while also capturing the events to the Remote Lounge website. The images from the night’s events are available to not only the patrons but the general public and can be emailed along with a message to other people. Images downloaded to the
website are categorized by day, time and camera dating back to its opening in October 2001. A brilliant marketing tactic, patrons must proceed to the venue’s website in order to fulfill their voyeuristic pleasures. The advanced technology in the lounge has also made it possible to load and display artwork onto the system in various formats. This allows the space an opportunity to re-theme and re-invent itself daily (Remote Lounge, Info Section). Since the typical hours of operation are from six in the evening to four in the morning, there is also the possibility of opening the space as a gallery during the daytime. The technology endowed the space with a certain level of flexibility, thus broadening the potential use and activity of the space as a whole.

Figure 8: Remote Lounge Interior: Looking towards back of establishment. Consoles are in the forefront.

The space emits a highly technological presence that dominates the remaining interior features. In fact, the finishes are a reflection of the abundance of technology used throughout the space; since the technology and custom made consoles occupied most of the budget there was little money left for the finishes. As a result, the floor is poured concrete, the walls are painted and the alcoves are covered in vinyl paneling and upholstery. These surfaces, although simple, are ‘drunken idiot-proof’ that could essentially be washed down after each use (Alsenas, 2002). I believe the plain finishes also provide a necessarily simple backdrop that emphasizes the focus on the myriad of monitors and strategically placed hidden cameras. Since most of the wall surfaces are covered with monitors, the architecture takes on a reflective nature of the patrons. This technological space, however, does not feel cold or sterile and I would attribute this to the use of ‘retro’ colours (yellow, light orange, pink and avocado green) which contribute to resemble a warm futuristic appearance.\(^5\)

The Remote Lounge website has referred to the space as offering the patrons a game of ‘I spy’, where patrons at various consoles spy on others, while simultaneously being spied on (Remote Lounge, Info Section). However, I do not believe this space offers any opportunity to ‘spy’, since the term implies a secretive act in which the opposed person or thing is unaware of being spied on. In this situation, any patron that enters the space is cognizant to the fact that they may be seen at any time- through the act of seeing others they realize they are equally being looked at (Technion Institute for Research & Development, 1978). Therefore, it is a constant game of display, knowing that there is always the possibility of being watched. The website also emphasises the technology as being different

\(^5\) The retro yet futuristic environment is an example where synchronicity, a term explored in Chapter 1 of this report, is present as an example of the post-modern collage of the past, present and future.
from that of surveillance, since the surveying happens on a mutual, bilateral and consensual level (Remote Lounge, Info Section). Where Foucault describes surveillance as a power relationship in which one is in control of the other, Remote Lounge works on the basis of equal, but complete, participation.

Remote Lounge has gained recognition from various websites and magazines like *Time* (March 2002), *Popular Science* (March 2002), *Interior Design* (June 2002) and *National Geographic* (December 2003) and is currently being nominated for the Club World Award 2004 in the best video category (TESTA Communications). I suggest the success of this space is due to its progressively direct reflection of contemporary exhibitionist and voyeuristic behaviour; a social commentary on the desire to look into the lives of others – whether it be a means of escape, for curiosity, a question of comparison or the reasons why we like to people watch.

**Prada Flagship Store**

The Prada flagship retail store is located in the Soho district of Manhattan, New York. It was designed by the Office for Metropolitan Architecture (OMA) led by Rem Koolhaas and actualized by the Architecture Research Office (ARO), a New York based firm and completed in December 2001. The retail space is located in a prominent 19th century cast iron and glass façade building and was the first of four Prada epicentres. Prada, a famous Italian-born fashion house, wanted to redefine the shopping experience and the brand’s image (Hart, 2002; Lobo, Giammalvo & Quinn, 2003). Subsequently, they hired Rem Koolhaas, a Dutch architectural icon and creator of the Rotterdam-based firm OMA,

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6 In fact an article in the Los Angeles Times on January 13, 2002, describes Remote Lounge as the ideal space for Foucault, if he were young, hip and single, to look for dates (Remote Lounge website).
who collaborated with their research team, the Architecture Media Office (AMO) (Brake, 2002). Although Koolhaas is known for large architectural, urban and cultural theories and projects, he had been studying the shopping culture and was eager to attempt his first retail experience (Lobo, Giammalvo & Quinn, 2003).

Layout

Prada is an expansive 23,000 square foot space which occupies the full depth of a city block. The space consists of two levels: the main floor which acts not only as a retail space but as a public assembly area and a lower level which is designed for retail activities and preparation space for performances (refer to Figure 9). Koolhaas explored the epicentre as a place “where the tectonic plates of merchandising and architecture collide and the earth moves” (Hart, 2002, p. 85). This accounts for the most prominent design feature in the space: the architectural ‘wave’ shown in Figure 10. The wave forms a gorge connecting both levels where one side opens and folds down to create an events platform and the other side is used as either bleacher seating or display shelving.
Figure 9: Prada Floor Plans

Note: From The McGraw-Hill Companies, 2002.
Figure 10: Prada Interior: The image on the left is the west side of the wave where the event platform folds out. The image on the right is the east side of the wave showing the bleachers.

Note: From Architecture (p. 105), by G. Brake, 2002 March.

While architecturally magnificent, the wave is not the only way to descend to the lower level of the Prada store. The space also boasts the only cylindrical 12 foot diameter glass elevator in the United States, simultaneously showcasing customers and products displayed inside the compartment (Brake, 2002; Hart, 2002). Products being displayed inside do not allow consumers a break from shopping while also displaying their activity to others in the store; this emphasizes consumerism as an ongoing public act. It also puts those customers that physically require the use of an elevator to move between levels in a constant state of performance, always attracting the gaze of spectators that accompanies travel in a glass elevator.
The main component of any retail establishment is the way products are displayed. In addition to using bleachers as a unique way of display shelving, a large ceiling-hung track carries 17 galvanized-aluminum display cages while a floor track guides six mechanically operated display cages. The display cages can rotate throughout the store as constant advertising or can be kept at the back of the space during a performance. When housed with models displaying Prada products, the cages could present itself as a virtual fashion show for customers, creating a virtual performance in direct comparison to the reality of the wave's stage. The lower level also displays items in a unique manner. Products are displayed on large compressed storage shelves typically used in libraries, healthcare institutions or office spaces. Also known as rolling files, these shelves can be pulled apart or pushed together to allow the space to be reconfigured in many different ways, creating different sized rooms or high density storage. This allows flexibility and adaptability for future space planning needs. The wave also presents a flexible design feature in the sense that it can remain an architectural sculpture or fold down into a performance platform. I believe this is a great marketing tool that could accommodate local performances or events and attract potential future customers to the store itself.

Although the epicentre provides numerous performance aspects, my initial attraction to this project evolved from the overt surveillance systems located in the dressing rooms (refer to Figure 11). The dressing rooms, typically the most private spaces in retail establishments, appear to be constructed to challenge their usually intimate function. The first paradox occurs in the use of transparent doors that becomes translucent only by

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7 Bold design features similar to the wave are examples of how interior design can affect business management.
pressing a pedal on the floor inside the dressing room. This, as well as connecting phones, allows the customer to exhibit and contemplate outfits with friends outside the dressing room without having to step entirely into the public realm. This is a subtle technique where the customer controls the levels of performance and privacy they desire at any given time. In addition to the see-through doors, exhibitionism and voyeurism is also apparent in the use of technology. Each dressing room is equipped with a video camera that captures the customer’s back side and presents it in a delayed image on the front mirror, allowing them a 360-degree view of themselves. This sets up the customer as the performer and spectator simultaneously in an act of self-exhibitionism (Hart, 2002). Their sense of self “is created through an [i]maginary identification with the image in the mirror”, in which Lacan believes to some degree identity is always a type of fantasy (Klages, 2001, ¶ 24). Furthermore, the video clips are recorded and added to the customer’s profile in the company’s database for either instant replay or for access when shopping in other Prada stores or online. As a result, Prada is always watching, perhaps not literally but indirectly. The technology also permits customers to scan bar codes to find more product information or matching coordinates. The activity in these private spaces – where most of the sales usually occur – is as Hart (2002) puts it, “not just shopping, it’s theatre” (p. 87).
The materials and lighting in the space correspond directly to five concepts which Koolhaas believes will create Prada’s new concept of luxury: attention, roughness, intelligence, waste and stability (Brake, 2002). Koolhaas wanted to mystify and lure customers by adorning Prada in luxury, which he successfully achieves by the use of materials, lighting, technology and mechanized systems. If luxury is related to the size of space, Koolhaas again succeeds, as the already immense volumetric space appears even larger by generous scaled design moves. In addition to the prominent two-level wave, the south wall is another impressive design feature. Covered with translucent polycarbonate panels, the original interior brick façade – including windows and untouched patina – is back lit to create a blurred image of the past. The entire wall glows creating a magnificent source of
light for the entire store. The light travelling through the translucent panels outlining the hidden façade creates an almost theatrical backdrop. It is curious though that the veneer prevents any natural lighting from entering the space and makes display windows inaccessible. Perhaps the covering creates a beneficial atmosphere for performances. Regardless, this wall adds a cold, modern edge to the space and I would liked to have seen the original façade cater to Koolhaas’ luxury concept through its rough and stable appearance.

The most interesting of Koolhaas’ five principles for luxury is waste. Examples of the waste component can be found in the effort towards displaying Prada’s ‘aura’ and more indirectly by the choice of flooring (Brake, 2002). There are three media booths located in the space that have the sole purpose of emitting Prada ‘aura’ (ibid). It can only be assumed that ‘aura’ is referred to mean Prada’s image or intended marketing feel. These media booths display anything from past fashion shows, store information, the company website, artwork, amateur film or anything that invokes the Prada label. Although I believe any information regarding Prada could be seen as advertising, Brake (2002) refers to the way the aura is presented as a waste. These media booths use the latest technology and are equipped with flat-screen panels in custom casework (ibid). Brake would argue that the outcome could have been accomplished with less.

The following is a much more evident example of useless waste applied for the sake of luxury. The large wave, including the events platform and bleachers are covered with black-and-tan striped zebrawood flooring, which has been considered endangered by the Rainforest Action Network (Brake, 2002). To make matters worse, the fragile material does not have a finish durable enough to withstand the current volume of traffic and is suffering
from scuffs and chipping. This is probably the most blatant and damaging example of displaying waste for the sake of luxury. Atrociously unethical, I believe that interior designers have a responsibility for sustainable practices, regardless of the type of establishment. Retail outlets are similar to nightclubs with high-turn over rates and an emphasis on aesthetics however both venues can be achieved in an environmentally friendly manner.

Regardless of the ethical decisions Koolhaas made regarding certain features or products, the Prada epicentre is an architectural masterpiece. The space has become much more than a retail store it has become a tourist destination and public assembly area (Lobo, Giammalvo & Quinn, 2003). The $40 million budget allowed for grand, luxurious design features and a flexible environment.

**Summary**

Clearly, the case studies illustrate concepts within the built environment pertinent to the study at hand. The Brasserie, Remote Lounge and Prada Flagship Store are complex interior spaces with rich concepts executed with precise detail. Despite any design similarities, the three establishments bore different elements and levels of exhibitionism, voyeurism, performance, surveillance and privacy. The Brasserie's alternate entrances and dining spaces allowed both private and public forms of occupying the space. Its use of technology bordered on that of surveillance but was incorporated so subtly into the design that it was not the main focus of the space. In contrast, Remote Lounge created the ultimate public venue, where nothing and nobody was allowed to remain private. The technology and consoles provided patrons the ability to explore and display themselves in an equally intrusive fashion. Although the Prada epicentre presented various aspects of performance,
they predominantly revolved around furthering the Prada brand. The glass elevator, display cages, performance platform and surveyed dressing rooms were all done to reinforce Prada as a popular consumer establishment and further brand the Prada image. It should be noted, however, that all three case studies provided aspects of flexibility. Whether this was done to ensure the longevity or success of the venue, the case studies remain crucial examples of the way in which flexible design is becoming more integrated within 21st Century design.

The information compiled in both the literature reviews and case studies will ultimately serve to inform the design programme and facilitate the practical application of the theoretical research. The concepts analysed in the past two chapters are applied to the design of a nightclub, which will be pursued in the following chapter.
CHAPTER THREE

Design Application

The literature reviews and case studies examined in the previous two chapters are the guiding factors which has informed the final design of a nightclub in downtown Toronto, Ontario. The design has evolved from the programme which integrates the relevant concepts with the necessary site and building information. This chapter begins by introducing the design process with the programme through to the explanation of the final nightclub design.

Programme

The programme document has been compiled from various sources of information, ranging from the theory presented in the two previous chapters, the site and building analysis and finally to some personal data informally gathered through my own nightclub experience. Initially the site and existing building posed certain restrictions that immediately influenced the design, therefore this analysis is the first in the document. Furthermore, some pertinent concepts resulting from the literature reviews and case studies were applied to recommended and required features. The programme specifies the conceptual and operational spaces, types of architectural elements, features and materials necessary to create a versatile space for nightclub patrons. The programme has also been compiled from personal observations, perceptions and experiences, since nightclub literature and data has not been easily documented or found. For the complete programme analysis, refer to Appendix A.
Design

The programme initiated the schematic design which led to design development and then the final design. The design addresses all the programmatic needs including the theoretical concepts, operational and spatial functions, code requirements, architectural features, furniture, lighting and acoustics. For complete design drawings, refer to Appendix B.

Design Concepts and Layout

“What could be more theatrical than a nightclub” (Rickerd, 2000, p. 37)? Since the inherent potential and apparent display of performance in nightclubs has a certain theatrical implication, I have chosen to revolve the design around the concepts of a theatre. The building has therefore been divided into front stage, stage and back stage areas which mimic theatre layouts and reinforces Goffmans’ concepts regarding social behaviour. Where the front stage area is more public and explores the extreme exhibitionistic and voyeuristic tendencies in a glamorous setting, the back stage is more private and caters to more intimate interactions in a humble setting.

I have chosen to name the nightclub in order to evoke a spatial and graphic identity. The overall nightclub is called ‘id’, as in ‘identification’ or ‘identity’, but can also be more specifically referred to as ‘front stage id’ or ‘back stage id’ when referencing either the front or back area.

Due to the heritage designation, the integrity of the King Street façade has been structurally maintained. As an aesthetic element, however, an image of a dancing patron is
superimposed on the façade from a projector located across the street during the nightclub’s hours of operation. The John Street façade is more lenient with less heritage restrictions and has therefore become more experimental. A perforated metal panel is affixed at the south end of the John Street elevation in order to signify the front stage area. The applied panel acts like a constructed façade reflective of the behaviour happening in the interior space. The perforated panels which let rays of light pass through creates silhouettes of the dancers in the windows. This, as well as a video screen placed on the exterior of the West elevation, is indicative of the exhibitionism and voyeurism themes played out in the front stage area. Where the front stage windows allow views into the establishment, the back stage windows use metal screens as window coverings to create a more private experience at the North end of the building.

**Front Stage**

The design concept incorporates two main entrances – a front and back entry – that allows equal entry without preference for V.I.P. patrons. As a result, the procession into the nightclub is equipped with separate bouncers, staff to collect cover charges and coat check access but ultimately create different experiences. The front entrance off King Street West is similar to the adjacent theatre entrance – patrons are treated as though they are cherished spectators and the interior foyer is a large, open, glamorous space. While the front entrance and lobby in theatres are typically places to see and be seen, the patron is immediately aware of the exhibitionistic and voyeuristic concepts at play. Since the front foyer is on a mid level

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1. Both the projected image and the location of the projector is conditional upon city and heritage approval.

2. The panel is attached to the exterior structure in the least intrusive way, similar to the existing canopy on King Street.
between the main and lower levels, the main level overlooks the foyer and is surrounded with railings in which patrons already in the nightclub can look over who enters, again advertising the concepts present on the main level. While the patron stands at the front desk to pay the cover charge, they are being monitored by two video cameras – one in front and one behind them – that display the images on the wall behind the desk, allowing the patron to view themselves. The patron becomes both the actor and spectator simultaneously and this acts as a preview of the exhibitionism and voyeurism about to be experienced in the front stage area.

From the front desk, the patron can either go straight up a set of stairs into the dance floor area or down a set of stairs to check their coats. When going down to the lower level, patrons are introduced to a glamorous well-lit lobby. The primary wall sparkles in a multi-coloured mosaic which becomes the backdrop to the coat check area. The coat check is managed by a single staff member that escorts their coat to a back room not visible by the patron. The lower level lobby is a space where patrons can have a drink or meet friends before going up to the dance floor. The lobby has various types of seating areas for different levels of interaction while also providing access to washrooms and the back stage area. A message board located on the wall between the coat check and washrooms provides a space where patrons can leave messages, phone numbers, or sketches for their friends. The message board is a custom shaped electronic white board that can be uploaded onto the nightclubs' website for future reference. This offers patrons the opportunity to leave their personalized mark on the space. When the patron is ready to proceed upstairs they can either use the front staircase in which they just descended or use the staircase back stage which would allow patrons to bypass the remainder of the public front stage.
When approached from the front entrance, the main level is a large open space dedicated to dancing. The front dance floor space consists of a common dance floor, small but raised platforms and an elevated stage, all providing various levels of public behaviour. Patrons can get lost in the crowd in the common dance floor area and look at those on the platforms or choose to stand out on the individual platforms against the windows facing John Street. The platforms which have seats in the walls dividing each platform from the other create private nooks where patrons can sit to talk before the night picks up. As the evening progresses, each platform offers patrons the opportunity to exhibit different degrees of performance. An alcove at the front of the nightclub is intended for a small group, where patrons can perform solely for themselves or their friends without the watchful eye of unwanted others. While friends can sit along a banquette to watch their performing friend, cameras monitor the platform and relay the images to the opposite wall. A similar effect adjacent the platform alcove are created by two individual platforms which are also monitored by video cameras. However these images are projected to a screen that sits just outside the building. The video screens are displayed on the John Street Elevation, which patrons can see prior to entering the nightclub. As patrons step up to these particular platforms they are aware that the reflected image is being projected to the outside in the ultimate act of exhibitionism. There are also platforms which are visible to the dance floor and are not specifically monitored – one located where the music station is set up which showcases the DJ as another type of performer that can be watched. Similarly, the dance floor bar is raised and architecturally framed as if to put the bartenders on display as well. The act of playing music and preparing drinks therefore becomes a performative demonstration.
Although the open dance floor and individual platforms provide various degrees of exhibitionism and voyeurism, the ultimate experience is on the stage. The stage is raised to the same height as the platforms but its post and beam construction is visible through a structural glass surface. Light fixtures mounted to the underside of the beams sets the constructed stage aglow and attracts attention to the metaphor of the constructed performances and built up appearances of the performers on top of it. The backdrop to the stage, which is the wall that separates the front and back stage areas, appears iridescently white and is brightly lit to better showcase the ‘actors’. The angled foam wall covered in white satin becomes a blank canvas void of any colour to allow the patrons to stand out and ultimately emphasize the patron’s participation in creating the spectacle or ‘set’. The white satin wall is padded with foam to create an acoustic barrier between the front and back areas in order to absorb the music and dampen the noise to the back area. Additionally, the thick monolithic wall becomes a fortress-like barrier protecting the back stage area from the front stage area. The back stage area can be accessed from the stage or through a corridor beside the stage and both entrances can be closed off to separate the nightclub into two distinct spaces. In addition, both spaces are self sufficient and are therefore flexible in regards to the types of events that might occur in the establishment.

Back Stage

In addition to accessing the back area from the stage and corridor adjacent the stage, the back area can also be accessed from Pearl Street without having to experience the front area. The entrance off Pearl Street mimics the adjacent theatre stage door, an entry for the

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3 This would be where the more specific ‘front stage id’ and ‘back stage id’ club name would be useful.
actors to quietly enter and exit. This entrance offers patrons universal accessibility and a less dramatic and more private entry point since patrons will not be on display. Since the back entrance is explored as an equal function to the front entry, a separate bouncer, door person and coat check access is provided. The back entrance is a smaller-scaled entry with less-luxurious finishes and is more intimately lit. Similar to a theatre’s back stage door, the area where patrons pay the cover charge resembles a security desk. The staff employee sits behind a wire mesh screen, complete with monitors relaying the front stage dance floor activity. This also serves to forewarn patrons of the front stage events, should they not know what the front stage contains.

From the back door, patrons can either enter the back stage lounge, proceed through to the stage, or go downstairs to check their coats. Patrons can use the staircase located inside the lounge or the existing elevator to move between levels and access the coat check. The existing elevator has been modified to open from both sides, essentially allowing people in wheelchairs access to the entire building. The elevator is programmed to allow different users different access as shown in Figure 12†. The elevators are programmed according to the nightclub hours of operation to ensure nightclub patrons can only access the main and lower levels.

† As such, the back entrance can be made accessible to select other tenants that require the use of the elevator to enter the building during the day. A temporary key and access card could be granted to allow them access to the elevator that services the upper levels.
If patrons use the elevator, they will end up at the front coat check area on the lower level while patrons using the staircase in the lounge will end up at the back coat check. The back stage coat check resembles an area where actors go to retrieve their costumes. From this vantage point, patrons can see the entire coat check area rather than the hidden coat check experienced from the front stage. Adjacent the coat check are the washrooms which can be accessed from the front lobby as well. When entering the washrooms from the back stage corridor, a vanity is provided for patrons to sit and prepare themselves. While washrooms are often viewed as spaces for conceptual experimentation, these washrooms attempt to offer absolute privacy. For example, each stall partition is floor to ceiling height allowing patrons to feel completely private in a more public venue. In addition to the back coat check area and washrooms, the general manager’s office and staff washrooms – both back stage operational spaces – are located across the corridor.
Upon returning to the main level, the back stage lounge concept mimics the ‘green rooms’ often found in theatres allowing actors the chance to relax before or after performances (Alberta Culture Facility Development, n.d.). Furnished with plenty of seating areas, this space becomes a quieter, more intimate gathering space or resting space between dancing. The bar servicing the back stage area was inspired from a martini glass with the intention of specializing in that alcoholic beverage. Both the bar profile and the horizontal bar surface mimic the martini glass and are separated into individual ‘glasses’ that create portholes into the bar structure. Each porthole looks into a basin filled with water that house fish, allowing patrons waiting for drinks to watch something. Conceptually, fish are typically housed in transparent bowls and are utilized here in an attempt to raise patrons awareness and question their own unconscious gaze. This is one of the most apparent examples of semiotics in the design. The fish bowl has gained a new meaning specific to the concepts explored in the venue – the signified has influenced the signifier. The backdrop to the martini bar is the same white satin on the other side of the stage assuring patrons they are behind the fortress and are safe from public display. As previously mentioned, the front stage area can be accessed from either side of the bar, with one access leading onto the stage and the other through a corridor adjacent the stage. This creates two different entrances from the back stage allowing patrons to move between spaces in their preferred way (similar to The Brasserie’s catwalk and alternate stair).

The back stage area also provides a counter-point for the public dance floor. As stated in the programme, the venue must accommodate patrons who wish to attend the nightclub but do not wish to watch or be watched by others. To accommodate this, a private dance floor is located in the lounge. Most of the private dance floor is contained within a shell but a floating ceiling plane and designated floor space also allow dancing to
occur outside the shell as well. The shell is essentially a glass cylinder with a reflective acrylic sheet wrapped around it which creates various reflective and refractive views. The glass cylinder (similar to the fish bowl) represents the public display dance floors typically create, but the acrylic sheet protects the glass cylinder from public view while reflecting outside views from it. This creates a dance floor space where patrons can feel protected from the public watchful eye.

Where the white satin foam wall delineates the front and back areas, another glossy white wall runs almost parallel at the back of the lounge. This wall demarcates the lounge from the food vendor indicative of another layer of privacy. Similar to patrons feeling apprehensive dancing in public, eating in social venues can also raise comparable feelings of unease. As a result, the eating area is secluded at the back of the lounge and away from others to see. However, the wall is punctuated by an entry that allows a glimpse at the person preparing the sushi and portholes above the bar where patrons can eat and look out. Behind the white wall adjacent the sushi vendor lies another entrance that accesses operational spaces such as the service entry off Pearl Street, the garbage disposal, a service elevator and a walk-in cooler. These areas service the entire nightclub yet are hidden from public view.

**Furniture, Materials and Colours**

Since nightclubs are inherently sensual spaces where patrons have heightened senses due to the level of interaction, activity and their typically lighter clothing, the furnishings, materials and colours selected reflect the high levels of stimulation. In addition, since nightclubs are also fantasy spaces where patrons go to escape their daily routines and environments, the character of the space is emphasized and slightly exaggerated. Although
alcohol tends to dull patrons perceptions, the furnishings, materials and colours are designed to compensate and compliment patrons senses. For complete furniture and finish schedules and samples, refer to Appendix C.

The furniture, materials and colours vary between the front and back stage areas to correspond with their different experiences. The front stage area has brighter, more vibrant and bold colours that are used to excite patrons and inspire them to interact or dance. For example, the dance floor bar surface is constructed of layers of different coloured Acrylite with exotic edges that radiate a technicolour reflection when lit from behind. The wall behind the front coat check in the lower level lobby shimmers in a multi-coloured glass mosaic tile. The lobby wall that faces John Street is a hot pink colour with bright suede seating. In comparison, the back stage colours are more soft, neutral, monochromatic and relaxing. For instance, the lounge has earthy tones with yellow and red accents. The washroom colours are blue, aqua and yellow, resembling a spa like atmosphere. The back stage materials are also predominantly more reflective than the front stage materials in order to stimulate awareness of one’s actions and environment.

As the colours vary between the different front and back stage areas, the furniture and materials throughout the space are all sensually tactile. For example, all of the banquette seating, sofas and chairs are either upholstered in suede, leather or textured fabric. Another example is the demising foam wall between the front and back stage that feels like satin when brushed up against. These examples demonstrate the importance of not only the visual but the tactile qualities that furnishings and materials possess. I believe these qualities have the potential to affect the interaction or behaviour within the establishment.
Design in the 21st century must also consider and address environmental concerns regarding furnishings and materials. While nightclubs are difficult to design in environmentally friendly ways due to their increased turn-over rate, several proactive steps have been taken with the future in sight. The building shell and structure were maintained and upgraded to meet the relevant building codes, thus improving the quality of the building if another business later occupies the space. The existing timber floor has been retained and parts have been covered with carpeting or porcelain tile. The carpeting is in tiles in order to better handle any noticeable wear and tear because only the worn tile needs to be replaced instead of the entire flooring creating less waste. In addition, the lobby carpet is from Interface Corporation, one of the largest carpet manufacturers in the world who is famous for their sustainable manufacturing processes. Another company that uses environmentally friendly manufacturing processes is ‘3-form’, a company that manufactures resin based materials which I have used for the suspended ceiling outside the private dance floor and the vanity counter in the washroom. The product is made of EcoResin™ that incorporates 40% post-consumer recycled content and can be recycled after use (3-form, n.d.). Additionally, the banquette seating and furniture can also be reused and reupholstered for future use. While these are just a few examples of addressing sustainable design issues, it begins to become apparent that nightclub design – as a venue that typically has a fast turn-over rate – can have an impact on the building and environment’s future.

Summary

The nightclub in downtown Toronto has been designed to accommodate various patrons with different performance needs ranging from the highly exhibitionistic or voyeuristic to the more modest and private tendencies. The building has been designated
into front and back stage areas that allow patrons different experiences. Through various performance features, patrons can experiment and determine which areas they are most comfortable with. The nightclub does not force patrons through the various elements but instead provides them the choice to try different spaces or performance types. The furniture, materials and colours reflect the different experiences the front and back stage create. They contribute to create a luxurious, exciting and stimulating atmosphere where patrons can escape reality, perform without limitations, interact on various levels and dance without being exposed. Ultimately the nightclub becomes an entertainment venue where more patrons feel comfortable.
Conclusion

This practicum examines the importance of identity and self-expression in the 21st century. Throughout an individual’s lifetime, performance of identity has become at times required or desired and it has therefore become increasingly important in contemporary culture to create and display identities. Whether one’s identity is considered to be a true reflection of the self or a constructed exterior façade, both have arisen from cultural demands and freedoms that are equally justified. While performance of identity is becoming significant to design for in our culture, so to is the appreciation for the various degrees of performance. This study illustrates how the bar and nightclub have historically been important spaces where one can go to escape and feel free to be oneself. I believe the nightclub continues to be culturally significant in the 21st century as an urban space in which patrons can perform their chosen identities without limitation.

Theorists such as Judith Butler and Erving Goffman have greatly influenced this project in both the theoretical and design investigations. Butler’s notions of performativity and creation of gender provided the support for the need to perform one’s chosen identities. Essentially, Butler’s theory was the foundation of my argument stating identity is performed and therefore requires spaces for this performance. Similarly, Goffman’s dramaturgy theory raised interesting concepts of front and back regions in everyday human behaviour. The theatrical reference was directly applied to the final nightclub design that accommodated patrons’ public front and private back regions.

After investigating the development of the nightclub and the three case studies that dealt with issues of performance, it is clear how much the built environment can reflect and affect cultural behaviour. Issues such as exhibitionism, voyeurism, gender identities, body
image, fashion, privacy and surveillance were studied and became important vehicles that
influenced the final nightclub design. This practicum illustrates how interior design can
affect and accommodate varying degrees of performance in social venues namely the
nightclub. Through careful space planning, architectural elements and use of materials, the
nightclub designed for downtown Toronto, Ontario, accommodates patrons with a wide
range of performance needs in a harmonious manner.

The design revolves around a front and back stage concept where patrons can enjoy
both the social and intimate aspects of public spaces. The nightclub offers a variety of
performance types ranging from exhibitionism and voyeurism to more solitary spaces of
self-reflection. The design recognizes that patrons attend the nightclub for more reasons
than to see and be seen. For instance, patrons that wish to dance or socialize in a more
private setting are allowed to remain anonymous and are not subjected to the creation of
another’s spectacle. The intention was to accommodate the largest range of patrons and
make them feel more comfortable in contemporary urban spaces.

The difficult search for literature regarding nightclub design is an indication that
there is not enough documented research on nightclubs and their importance. It is my
hopes that this initiates, inspires and encourages more theoretical research and inquiry into
the social behaviour and design of nightclubs. I believe these venues will continue to raise
important issues related to the current culture, reflecting morals, values, norms and beliefs.
Additionally, the abundance of literature on privacy and its affect on interior spaces also
indicates that privacy is becoming an important factor in design. As a result, further
quantitative and qualitative investigation is needed to determine to what degree certain
architectural elements and materials affect levels of performance and privacy in social spaces.
This project has aimed to contribute to design research but to also establish a more accommodating – and thus comfortable – environment for diverse patrons as alternatives for those who currently feel uncomfortable with the design of existing nightclubs. In addition, this practicum hopes to aid in the success of future generations of nightclub owners and design practitioners.
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APPENDIX A

Programme
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Executive Summary

The nightclub venue and issues surrounding performance in contemporary culture are integral parts of a large urban context. Toronto represents an urban centre similar to other large cities with a rich cultural life. Located in the central downtown core adjacent the theatre, fashion and club districts, the nightclub occupies a historic warehouse built at the turn of the 20th century. With it, the site brings unique challenges typical of heritage buildings while still providing an ideal opportunity to unite the various districts. Facing three streets and having many existing entrances, the building allows both the front and back stage concepts to be explored. The nightclub will occupy the main and lower levels of the existing building with a 460 square foot addition in order to comply with current building codes. The 14,906 square foot space can accommodate 450 people: 400 patrons between the ages of 19 and 35 and 50 staff employees.

The nightclub will be defined in terms of front area, stage and back area which attempts to create three different experiences that reflect various behavioural needs. The nightclub will explore different levels of performance for patrons who wish to see and be seen, but also for those who attend the venue for the dancing or music and who do not wish to see or be seen by others. The space will also allow patrons to experiment or transfer between various degrees of performance. This project aims to introduce an urban space where contemporary performance and exploration of the self is celebrated.

The Site

The site is located at 322A King Street West, on the corner of John Street, in downtown Toronto, Ontario, Canada. Toronto was chosen as the most appropriate urban centre for a nightclub due to its metropolitan and culturally diverse community where there is an overlap of youth and urban cultures (Burman, 2001). Toronto's vibrant arts and
cultural life is a main attraction to the city. The city’s artistic appreciation has created a progressive downtown that has encouraged creative ideas and experimental exploration (GHK International, 2000). In addition, a recent report placed Toronto’s downtown third in North America behind New York and Chicago for retail activity (GHK International, 2000). The artistic nature of the city and its healthy retail activity help explain why Toronto currently has such a lively nightclub culture.

The site falls within the entertainment district¹, theatre district, King/Spadina area² and lies on the border of the club³ and fashion⁴ districts (see Figures 13 and 14). This area is an ideal site location that amalgamates the entertainment, theatre, fashion and nightclub regions of the city. Since the site is in such close proximity to the club district, it attracts the regular club-goers while also being strategically placed adjacent the major performance venues.

The building site is on the North-East corner of King and John (see Figures 15 and 16). Across the street on the south side is Metro Hall, a 27-storey skyscraper that houses administrative offices and is accessible by an underground ‘Path’ that connects the major downtown areas. Across the street from Metro Hall, on the South-West corner of King and John, there is a three-storey building that houses a coffee shop and a fast-food restaurant on the main level and businesses on the upper floors. The North-West corner of the intersection sits a large parking lot accessible from John Street.

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1 Bordered by Dundas Street (on the north), Gardiner Expressway (on the south), Yonge Street (on the east) and Spadina Avenue (on the west) (Mirvish Productions, n.d.).
2 Also known as “the Kings” (Lewinberg, 2000).
3 Bordered by Queen Street West (on the north), Front Street (on the south), University Avenue (on the east) and Dufferin Street (on the west) (Enright, 2001).
4 Along Queen Street West.
Figure 13: The Entertainment District in Toronto, Ontario.

Note: From “Our Theatres: Street Maps and Directions,” Mirvish Productions, n.d.
Figure 14: Toronto Districts: The site location is demarcated by a black star.

Note: From Show Me Toronto, n.d.
Figure 15: Aerial Photograph of King Street West at John Street. The site location is demarcated by a black star.

Note: From City of Toronto, 2004 (author has added building names).

Figure 16: Site Plan: Not to Scale
The Neighbourhood

From the turn of the century until the 1950s, the King and Spadina area was a large industrial district, considered to be one of the oldest and largest industrial bases in the city (Enright, 2001; Lewinberg, 2000). In the early 1980s the area took a drastic change when the city allowed nightclubs, large bars and other entertainment venues to establish themselves in this district. Zoning restrictions had previously prohibited their development because of the noise generated (Lewinberg, 2000). The empty warehouses were also starting to be used illegally as residential lofts, due to the need for cheap housing (ibid). Consequently, it was said that the area took on a chaotic, eclectic “New York idiom” (Lewinberg, 2000, p. 130). Despite this, the early-to-mid-1990s recession forced the city’s planning staff to re-zone the area as a “reinvestment area” (ibid). The city implemented a radical new policy that allowed the individual building owners to decide the land use – save for toxic industries, which were forbidden – with the only exception to maintain the current building height and façade. It was the first large-scale neighbourhood in North America to emerge from the current market and proved to be very successful (ibid). Bars and nightclubs began to occupy the ground floors while new businesses and loft residences occupied the upper levels. This area in Toronto was appropriately referred to as “a neighbourhood for nighttime [sic] exploration” (Enright, 2001).

King Street is currently well-known for both its business and entertainment districts. The King and Bay Street area is known as ‘the financial heart of the city’, with the Toronto Stock Exchange and many large financial towers huddled around this intersection (City of Toronto, 2004). West along King Street are several key theatres that showcase Broadway productions and concerts, bringing tourists and visitors to Toronto year-round. For example, the Royal Alexandra Theatre, located at 260 King Street West, and The Princess of
Wales Theatre, located adjacent the site at 300 King Street West (refer to Figure 17), are arguably the most prominent theatres in Toronto. Roy Thompson Hall, home to the Toronto Symphony, is located at 60 Simcoe Street and directly across from the Royal Alexandra Theatre. To commemorate the string of renowned theatres, there is a walk of fame just outside the Princess of Wales Theatre adjacent the site. In addition to the prominent financial skyscrapers and theatres, King Street West offers a variety of local restaurants and shops.

Figure 17: King Street West. The Princess of Wales Theatre adjacent the building site.

Transportation Information and Provisions

The site is easily accessible by various means of transportation because of its central downtown location. Due to Toronto's large population, there is a highly efficient transportation network of buses, street cars and a subway route. The nearest subway station
is only three blocks east of the site located at University Avenue and is a 10 minute walk from the main hub of Toronto's transportation system, Union Station (Mirvish Productions, n.d.). From the subway station there is an underground path to Metro Hall or street cars that run along King Street that connect both destinations. Parking is available in an underground parking garage situated below the Princess of Wales Theatre accessed from John Street while also on the North-West corner of the King and John intersection. In addition, the central location of the site means it is within a short walking distance of most of the downtown area.

**Traffic Pattern and Pedestrian Circulation**

King Street West is an active thoroughfare in downtown Toronto and is populated by tourists, business people, theatre attendants and local Torontonians. There are many pedestrians, cars, streetcars and bike couriers that travel along the street on a daily basis. John Street is a quieter street and serves more as a link between the roads running parallel to King Street. Because there are no lines of public transportation along John Street, much of the regular traffic is by car or pedestrians.

**The Building**

**The Original Building**

The building was originally built in 1903/1904 by Gregg and Gregg Architects, who were known at the time to be a competent brother team for designing turn-of-the-century buildings⁵ (McHugh, 1985). It was originally built for the Eclipse Whitewear Company, which manufactured ladies and children's underwear⁶. It has been assumed that the design revolved around fenestration, as the building had larger windows than Toronto had

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⁵ McHugh recounts the building was built in 1903, however Robert Hill, an architectural historian and architect at KPMB Architects, who currently works on the third floor of the building, states that it was one of the first buildings built after Toronto’s great fire in April 1904.

⁶ The Eclipse Whitewear Company inscription is still visible on the building’s front façades’ entablature.
previously seen. Along with its fenestration, the building was also known for its two-foot-thick brick bearing walls, large interior timber columns, and heavy mill-construction timber flooring similar to that shown in Figure 18 (McHugh, 1985).

Figure 18: Heavy Timber Post and Beam Structure

Note: From Architectural Graphic Standards (p. 436), by J.R. Hoke, Jr., 1994, Toronto, ON, Canada: John Wiley & Sons, Inc.
The Renovated Building

Rising land values eventually pushed downtown warehouse manufacturers further out of the city, leaving their buildings empty. In 1970, the five storey building was bought by Diamond & Myers, Architects and Planners. After a $500,000 renovation in 1973, the building was ready for its new tenants and use (see Figure 19). The architects designed an Italian restaurant named La Cantinetta for the main floor (see Figure 20) and reserved the top floor for their offices. The city’s most recent newspaper of the time, The Toronto Sun, moved into the second floor, while the furniture manufacturer Knoll International occupied the ground floor (La Cantinetta Restaurant, 1974).
Figure 19: The Front Elevation of the Building around 1973-1974. Notice the Princess of Wales Theatre had not been built yet.


7 I assume this photograph was taken around the completion of the renovation in 1973-74, but it could have been taken up until the source was published in 1980.
Diamond & Myers attempted to capture the building’s interior essence and preserve its structure and finishes. The interior brick walls were sandblasted to their original soft-yellow colour, the single pane glass windows were replaced with fixed plate glass and the old steam pipes were replaced with hot-water convectors. The building was re-wired and a new air conditioning system was also installed. The architects chose to reveal the ribbed B.C. Fir ceilings, Canadian Pine columns, beams and maple floor, leaving an exposed metal conduit running along the ceiling to serve the light fixtures (Canacuzino & Brandt, 1980). This also helped to maintain the 13'-6” high ceiling heights.

The building is elevated half a storey higher than street level with two main entrances: the central doors marked 322A which only access the main floor and the side doors marked 322 which lead to both the lower and upper levels. The doors to the right side of the building create a clear and distinct entrance for the other tenants. While both entrances rely on stairs to connect the exterior with the interior, the side entrance has a
passenger elevator located at the top of the staircase. There is also a freight elevator located at the back of the building that services the lower and upper floors.

The Current Building

The current white-washed building is owned by Ed Mirvish and is occupied by numerous tenants on each level\(^8\) (see Figures 21 through 28). The lower level houses a theatre memorabilia store, a candy shop and a travel store. The front portion of the main level is currently occupied by *Legends of the Game*, Canada’s largest sports collectibles store, but is said to be downsizing to one-third the floor plate and having a *Tim Hortons* coffee shop move in to the remaining two-thirds\(^9\) (C. McCormack, personal communication, February 4, 2004). The remaining portion of the main level is currently used as storage space for the Princess of Wales Theatre. The second and fourth floors are home to numerous small businesses specializing in computer software, real estate, architecture, graphic design and other like companies. The third floor is occupied by Kuwabara Payne McKenna Blumberg Architects, a prominent Toronto architectural firm who also has storage on the second floor.

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\(^8\) Ed Mirvish is a Toronto entrepreneur who owns many local buildings, restaurants, stores and the prominent theatres along King Street.

\(^9\) As *Legends of the Game* downsizes, the large canopy presently on the front façade is going to be removed (C. McCormack, personal communication, February 4, 2004).
Figure 21: Existing Building Shell and Structure: Not to Scale
Figure 22: Existing Building Section: Not to Scale. Section cut shown in Figure 20.

Figure 23: The Building from the Corner of King and John in 2003.
Figure 24: John Street Elevation

Figure 25: Pearl Street Elevation
Figure 26: View down Pearl Street

Figure 27: Pearl Street Entrance: The alley between The Princess of Wales Theatre and the site.
The building systems have not changed since the 1973 renovation. "The heating system is a gas-fired, hot-water boiler which feeds convection radiators around the perimeter of each floor" (R. Hill, personal communication, December 4, 2003). Accessed underground from King Street, water is brought into a service room in the basement where it is distributed through a pipe chase located near the passenger elevator (R. Hill, personal communication, March 22, 2004). "The ventilation system operates from package units on the roof. Each floor has its package unit providing cool air (in the summer) or reheated air (in the winter)" (R. Hill, personal communication, December 4, 2003). Air is mechanically pumped from the units down vertical shafts mounted on the exterior of the building on the east side as seen in Figures 28 and 29 (R. Hill, personal communication, March 22, 2004). The shafts enter in through the building and connect to a centre duct that runs down the centre of each exposed ceiling as shown in Figure 30 and 31. The separate ventilation units and mechanical shafts per floor are useful for the different users and occupancy types of the various tenants on each level.
Figure 29: Mechanical Shafts on the East side of the Building
Figure 30: Existing Central HVAC Duct on Main Level
Heritage Significance

The building is listed with the City of Toronto Heritage Department as a property with heritage significance. While the main facade on King Street can only be altered with the approval of the Toronto Heritage Board, the secondary façade on John Street is more lenient. The front entrance canopy, columns and stairs are original to the building while the doors appear to have been replaced in the 1940-50s and new locks were installed in the 1970 renovation. Since the staircase is important to the preservation of the original building, universal access is limited to the other sides of the building. (R. Hill and P. Morrissey, personal communication, 2004).

Venue Profile

Capacity

According to the National Building Code of Canada, the nightclub falls under Group A, Division 2 as a licensed beverage establishment, dance hall and non-residential club
This informs pertinent building and safety requirements as well as the occupant load for the intended space. The occupant load is dependant on the building square footage as shown in Table 1, and the various types of spaces as shown in Table 2. As a result, the space can accommodate 459 people, which I am limiting to 450 people, assuming 400 patrons and 50 staff employees.

Table 1: Construction Area:

<table>
<thead>
<tr>
<th>Construction Type</th>
<th>Square Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Existing Main Level</td>
<td>8,208 square feet</td>
</tr>
<tr>
<td>New Construction on the Main Level</td>
<td>370 square feet</td>
</tr>
<tr>
<td>Existing Lower Level</td>
<td>6,238 square feet</td>
</tr>
<tr>
<td>New Construction on the Lower Level</td>
<td>90 square feet</td>
</tr>
<tr>
<td><strong>TOTAL PROJECT AREA</strong></td>
<td><strong>14,906 square feet</strong></td>
</tr>
</tbody>
</table>

Table 2: Occupant Load Calculation

<table>
<thead>
<tr>
<th>Type of Space</th>
<th>Square Footage</th>
<th>Square Meters</th>
<th>Co-efficient (^{10})</th>
<th>Occupancy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Floor</td>
<td>2,273</td>
<td>211</td>
<td>1.20</td>
<td>176</td>
</tr>
<tr>
<td>Lounge-not fixed seating</td>
<td>3,385</td>
<td>315</td>
<td>1.85</td>
<td>170</td>
</tr>
<tr>
<td>Dining-fixed seating</td>
<td>248</td>
<td>23</td>
<td>9.30</td>
<td>3</td>
</tr>
<tr>
<td>Office Space</td>
<td>270</td>
<td>25</td>
<td>9.30</td>
<td>3</td>
</tr>
<tr>
<td>Kitchen</td>
<td>1083</td>
<td>101</td>
<td>1.20</td>
<td>84</td>
</tr>
<tr>
<td>Bar</td>
<td>415</td>
<td>39</td>
<td>46.0</td>
<td>1</td>
</tr>
<tr>
<td><strong>TOTAL OCCUPANT LOAD</strong></td>
<td><strong>459</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Hours of Operation and Duration

The nightclub environment is, by definition, a club for night life. Its hours of operation are typically after dark until the early morning. Local liquor laws usually govern the hours of operation around the hours of serving alcohol. In Toronto, the sale, service and consumption of alcohol in licensed establishments is permitted Monday to Sunday from 11:00am to 2:00am (Smart Serve Ontario). Though most nightclubs in the area are open

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\(^{10}\) Based off Table 3.1.16.1 in the National Building Code of Canada (NRC, 1995).
from 9:30pm to 3:00am, the most popular hours of occupancy are between 11:00pm and 2:00am.

Since the nightclub does not occupy the entire building, the other tenants’ business hours must also be considered. Inadvertently, most of the upper level businesses operate on a Monday to Friday, nine-to-five schedule\(^\text{11}\). This coordinates well with the operation of a typical nightclub which is usually busier on weekends rather than weekdays. Long line-ups and wait times to get into a venue are proof that Fridays and Saturdays are the most popular nights to attend nightclubs. However, some clubs become active as early as Thursday nights, while others have introduced specialty events during the week to entice patrons to frequent the venue on less popular weekday evenings\(^\text{12}\).

**Seasonal Information**

Although no current information regarding the popular months to attend a nightclub was found, Natalie Allon and Diane Fishel (1979) have noted seasonal information regarding singles bars in 1979, which I have found to represent attendance at contemporary nightclubs. They indicate that spring and fall are the most popular seasons to attend bars, most likely because of the nice weather. Winter is the next favourite season, leaving the summer as the least popular season due to people being away on summer vacations (Allon and Fishel, 1979). It seems then that the winter and summer months are the seasons which establishments should offer other attractions. For example, the Prada Flagship store has the capability to attract people with its performance platform and Remote Lounge has the ability to act as a gallery to showcase art, which can also attract business during less busy times.

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\(^{11}\) With exception of overtime hours, which cannot be accounted for.

\(^{12}\) From personal observation, specialty nights may include themes, cheap drinks, or no cover charges. Venues might also change their function during the week or day time hours in order to ensure a more constant revenue, to be explored further in the flexibility section.
Flexibility

The nightclub seeks to highlight trendy aesthetics and technologies that subsequently tend to dominate the function of their interior environments. As a result, establishments usually have high turnover rates and must constantly upgrade their interiors and image in order to remain current (Ryder, 2002). To the average owner, the thought of having to maintain and periodically redesign to meet a certain level of aesthetic can seem daunting. As a result, bar owners usually seek to “maximize their profits and improve the longevity of their businesses by ensuring that their venue has broad appeal and has a variety of functions” (Ryder, 2002, p. 15). Clearly, flexibility of design seems to be a key factor for the long-term success of the investment. Establishments are thus becoming more versatile in their uses, often by changing functions depending on the time of day or day of the week.

Public Image

The nightclub, like any competitive business in contemporary culture, is dependant on its image in order to brand itself and set it apart from its competitors; the image of a space is therefore exceptionally important to the success of the establishment. It influences the patrons’ overall impression of the space and also the probability of having them return for future visits. The image is also important in “conveying information: about the products, prices, type of operation, [and] creating a theme: associated with the type of product style of operation, [and] particular attributes” (Lawson, 1994, p. 96). Both the exterior and interior of a space have different purposes. The building’s exterior must advertise the type of experience one could be expected of having inside and lure patrons in. In contrast, the interior portion of the space is meant to keep patrons in, exciting the senses and creating a space of entertainment.
User Profile

Employees and their Job Functions

Most of the nightclub staff consists of bartenders and servers. The bartenders usually stay within the confines of a bar. Their duty is to take drink orders and make drinks as quickly as possible in an effortless, efficient manner. Servers attend the floor, taking orders and bringing drinks to patrons throughout the space. Other employees such as bouncers, which are essentially security guards, are needed to ensure that patrons behave appropriately. Bouncers are usually positioned near entrance or exit doors and along the perimeter, wherever provides for the most complete view of the area and patrons. A general manager is typically always on site as well, should any issues arise. The general manager may roam the venue but may retreat to an office for business matters. A disc jockey (DJ) is also an active player in the nightclub environment. They typically remain stationed behind a set of turntables or structure intended for music coordination. Custodial staff, although never present during hours of operation, should also be accounted for. They provide necessary cleaning, upkeep and maintenance when the venue is closed to the public and are greatly relied upon.

Patron Demographics

Although I mention the importance bars and nightclubs have played for people in homosexual relationships in Chapter One, my predominant focus has revolved around heterosexual behaviour and venues. I believe the theoretical framework could potentially apply to homosexual venues, as I argue that all public spaces should accommodate varying degrees of performance. However, I assume homosexual establishments would raise numerous other issues not specifically studied. As a result, the nightclub design is based on a predominantly heterosexual demographic.
Although, no specific research has been found on nightclub demographics, Allon and Fishel (1979) cite gender ratios in singles bars which are interesting to note. They found that the majority of patrons were male (65 percent) while only 35 percent were female. Some of the bars examined had systems in place to encourage a higher proportion of female attendants. For example, some offer to waive entrance fees for women or even allow them to bypass the line-up to get in (Allon and Fishel, 1979). Since the heterosexual male patrons are interested in women at the bar, this has the dual effect of increasing the overall attendance of a nightclub. This leads me to believe the ever-present influence of the male gaze and from personal experience, these practices are present in many contemporary nightclubs. Despite differences in attendance, the male to female ratio found in single bars has been considered but is assumed to be an equal distribution for the building code analysis.

In terms of the target age range that nightclubs cater to, there is once again no research that accurately represents the current demographics. Allon and Fishel (1979) discovered that the average age of women in single bars was 22 to 30, while the average age of men was 25 to 40, with the mean ages of 25 for women and 28 for men. Furthermore, The Government, a nightclub in downtown Toronto, indicate patrons are between the ages of 18 to 30 (Rafelman, 1999). For the purpose of this study, a target age range of between 19 and 35 years of age is assumed. This is to ensure that patrons are of legal drinking age and is based on personal observation in Toronto’s present club district13.

Behavioural Needs and Activities

The nightclub should provide a space that allows different levels of performance to take place, catering to various scopophilic and scopophobic tendencies. The space provides patrons both publicity and privacy along a continuum in order to ensure patrons’ comfort, a

13 The legal age for buying and consuming alcohol in Ontario is nineteen years old.
necessity when planning any type of establishment. In order to account for the varying
degrees of performance along a continuum I have illustrated four different types of
behaviour that should be accommodated (see Table 3).

Table 3: Performance Types

<table>
<thead>
<tr>
<th>Patron Type</th>
<th>Voyeuristic Tendencies</th>
<th>Exhibitionistic Tendencies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Can See</td>
<td>Cannot See</td>
</tr>
<tr>
<td>1. Completely Private</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>2. Slightly Voyeuristic</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3. Slightly Exhibitionistic</td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>4. Completely Public</td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

To summarize, a Type 1 patron represents someone who likes to remain completely private
and does not wish to see others or be seen by them. These patrons attend a nightclub
primarily to dance and enjoy the music. An example of an environment where this type of
behaviour is accounted for is any small, intimate area that does not focus on a given person.
A Type 2 patron is slightly voyeuristic and prefers environments where they can see others
but remain hidden. This type of environment is present at The Brasserie, where customers
can sit behind the bar and watch the rest of the space without being watched. Type 3
patrons are slightly exhibitionist in the sense that they cannot see others but are themselves
watched. This is also evident in the design of The Brasserie, a space where the customer is
unaware of the video camera capturing their entrance and relaying it to monitors across the
bar. A Type 4 patron is the complete opposite from a Type 1 individual and has the least
amount of concern for privacy. This type of person consciously watches the other patrons
of the establishment while also wanting to be displayed to the remaining viewers. Remote
Lounge is the perfect example where Type 4 behaviour is present; customers can not only
see and be seen by others, but their actions are broadcasted and exaggerated.
It is important to note that patrons might wander between types throughout the evening. For instance, a patron might gravitate towards the Type 1 spaces upon first arriving at the nightclub, but may become a Type 4 patron by the end of the evening. Moreover, patrons might attend the nightclub without knowing what type of patron they are, or what spaces they feel comfortable in. Therefore, the venue should equally allow patrons to go directly to their preferred types of spaces and also experiment with different types of performance to find their individual comfort levels. It should allow patrons to explore which type of performance they prefer or enjoy, which inadvertently allows them to explore and express their individual identities. The nightclub then becomes a space which accommodates different types of performance and experimentation.

Table 3 takes into account accommodating various levels of performance which also influences the sociability that takes place in a nightclub. The more private spaces there are in a given establishment, the more segregated and anti-social the space might feel. Conversely, the more public a space is, the more it might seem overwhelming or intimidating. Therefore a variation of public and private spaces is necessary to ensure a versatile environment that presents different levels of sociability. Performance and sociability need to occur equally for large groups as well as small groups. As mentioned previously, spaces should accommodate the interactions of a couple as well as a group of, say, twelve. With this in mind, sociologists Julian B. Roebuck and Wolfgang Frese have created a list of qualities that define the levels of play and sociability present in many bars:

1. *freedom*, both in initiating and terminating interaction and in terms of the latitudes of behaviour permissible
2. *equality*, in that all actors are supposed to act as if all are equal in status and thus open for encounters
3. *novelty*, the anticipation that something unusual or out of the ordinary will probably occur
4. *stepping out of the real world* into a play world where behaviour is autonomous and consequential only for the
here and now
5. space and time circumscriptions, i.e., behaviour is limited in both location and duration
6. order, which though more problematic here than in more conventional settings, is generated by actors in their behavioural routines
7. permanency, which refers to the sometime anticipation of actors that their play group will endure over time
8. secrecy, i.e., an air of secrecy may obtain among members within such a setting demarcating their setting and their membership.
(Roebuck and Frese, 1976, pp. 48-49 in Allon and Fishel, 1979, pp. 140-141)

The above list accounts for various levels of sociability and I believe can act as the guidelines necessary for informing the nightclub design process. However, I question their description of equality which states that everyone must be open for encounters. I argue that patrons should accept that everyone has different yet equal reasons for attending the venue; these social environments should also accommodate patrons who do not wish to remain ‘open’. I believe this is what is missing from contemporary nightclubs, since patrons do not attend all social venues for completely open behaviour, as described in Sommer’s (1969) explanation of the isolated drinker.

Functional Requirements

Hierarchy of Access (Security and Restrictions)

The nightclub requires a certain level of security on all entrances in order to regulate the number of patrons admitted into the establishment. There are typically at least two ways into a nightclub; a front door where most of the patrons enter and a back door where staff and “V.I.P.” members can go to bypass the front line. There must also be an entrance that allows distributors to deliver and unload supplies and products. Essentially this can occur through any entry but should be able to accommodate the equipment required and increased wear and tear. This entry is usually also where staff can enter without disrupting the patrons.
Most importantly, at least one of the entrances must incorporate a ramp or lift in order to accommodate patrons in wheelchairs.

**Health and Safety Issues**

The first and foremost consideration to any built environment is to comply with health and life safety standards. Usually building code dependant, issues such as access and egress are the most significant guiding design principles. It must first be noted that the scope of this project entails upgrading the two levels intended for renovation and not to upgrade the entire building\(^\text{14}\). Within the designated space, there are currently four means of access or egress provided to grade\(^\text{15}\). Although there is sufficient number of exits, their separation is not currently to code. According to the National Building Code of Canada, the distance between two exits must be at the most half the total length of the space. The two entrances on the east side of the building must be moved closer to the King Street entrance for safe egress in case of a fire. Additionally, exit doors must be equipped with the necessary latching mechanisms to keep doors in a closed position after each use (NRC, 1995, section 3.1.8.12).

In addition to access and egress, other important safety features must be considered such as building construction and materials, fire separation and sprinkler systems. The existing building is composed of combustible materials and therefore has an operational sprinkler system in place. The new addition must be constructed in accordance with the most current building code. Since the nightclub falls under Group A, Division 2 and the adjacent occupancies are classified as Group D under offices, there is a 1-hour fire rating required between the nightclub and other tenants of the building (NRC, 1995, Table

\(^{14}\) The space should conform to the Ontario Building Code, Part 11: Renovation.

\(^{15}\) The main entrance on King Street, the back entrance on Pearl Street and two entrances on the east side of the building near the Princess of Wales Theatre.
3.1.3.1). Therefore the main level ceiling must be 1-hour fire rated, and the elevator shaft must also account for this fire separation. The fire alarm and detection system must also be updated due to the increase in occupant load. In addition, the stairs, corridors, doors, handrails, guardrails and signage are to be code compliant in all aspects.

The lighting in nightclubs varies and is typically different from other types of establishments. Nightclubs are usually darker than most spaces but it is important to provide appropriate levels of illumination to ensure safety. For ease of movement in case of a fire, emergency lighting must be located at exits, principal access to exits and floor areas where public may congregate. Along with safety, proper illumination levels are necessary to fulfill certain visual tasks. Table 4 illustrates light intensities for these tasks and should be used as a guideline.

Table 4: Light Intensities for Visual Tasks

<table>
<thead>
<tr>
<th>Area</th>
<th>Lux</th>
<th>Lm/sq. ft.</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrances</td>
<td>200</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Stairs</td>
<td>200</td>
<td>20</td>
<td>At tread level</td>
</tr>
<tr>
<td>Lounges</td>
<td>100</td>
<td>10</td>
<td>Bars, counters – 400 lux</td>
</tr>
<tr>
<td>Restaurants</td>
<td>50-100</td>
<td>5-10</td>
<td>Tables – 200 lux</td>
</tr>
<tr>
<td>Kitchen</td>
<td>300</td>
<td>30</td>
<td>Assembly, decoration – 500 lux</td>
</tr>
</tbody>
</table>


**Universal Design**

Currently the space is not universally accessible. In order to access any floor from the exterior, people must use stairs to reach the elevator. This does not allow people in a wheelchair to access any of the tenants in the building. The nightclub must be accessible to people with all capabilities and must therefore have universally accessible ramps, corridors, washrooms, counters, signage and the like according to the National Building Code. A ramp must subsequently be constructed connecting the street level to the main level of the
building in order for patrons to access the passenger elevator. This will require re-working the current passenger elevator to open from both sides.

**Acoustic Control**

A large attraction to the nightclub has to do with the music selection and production. Nightclubs are typically loud venues, with background levels as high as 40 NR or NC in comparison to cocktail bars with a NR or NC of 35\(^{16}\) (Lawson, 1994). In addition to the noise generated within the space, there are several other acoustic considerations which are divided into three groups: external (outside traffic), adjacent (food/beverage production and dishwashing) and equipment (air-conditioning and ventilation) (Lawson, 1994). Furthermore, it is important to keep the external noise out and the inside noise within the space without disturbing the other tenants. Due to the building's two-foot-thick load bearing walls, the building shell is appropriately constructed to control exterior noise transmission, while the main level ceiling requires special soundproofing to shield the upper tenants from any extraneous noise. There should also be acoustic consideration for the more private lounge areas to dampen the loud music from the dance floor in order to create a more intimate environment. Control through sound absorptive measures as shown in Table 5 should be explored.

\(^{16}\) NR stands for noise rating while NC stands for noise criterion (Lawson, 1994)
Table 5: Sound Absorptive Materials

<table>
<thead>
<tr>
<th>Method</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soft, resilient materials</td>
<td>Mainly in the higher frequencies 1,000-8,000 Hz. Improved by soft backing (underlay, linings). Absorption coefficients 50-70 percent</td>
</tr>
<tr>
<td>(curtains, drapes, upholstery, carpets)</td>
<td></td>
</tr>
<tr>
<td>Porous acoustic tiles</td>
<td>Selective absorption, usually over a wide frequency band 48-68 percent</td>
</tr>
<tr>
<td>Panelling with absorbent linings (air resonance)</td>
<td>Specific to low frequencies 125-500 Hz, 5-30 percent</td>
</tr>
<tr>
<td>Building materials</td>
<td>Low absorption- 2-5 percent, increasing to 10-15 percent for rough textured surfaces</td>
</tr>
<tr>
<td>(plaster, glass, laminates)</td>
<td></td>
</tr>
</tbody>
</table>


Building Systems and Technologies

Human comfort is attained not only through design elements but also through the air temperature, relative humidity and air movement regulated by the building's HVAC systems\(^\text{17}\). Since the building's windows are fixed glass preventing any natural air flow, heating, cooling and ventilation are mechanically relied upon. The diverse programmatic spaces – from the dance floor to the food station – require different heating and cooling coordination and separate ventilation systems.

Mechanical systems throughout North America are designed according to the activities performed and the amount of clothing worn in the space (Aronoff & Kaplan, 1995). Restaurants, bars and nightclubs are usually in the range of 18-20°C (65-68˚F) for heating and 23-25°C (73-77˚F) for cooling with a relative humidity between 40-60% (Lawson, 1994, p. 133). Since nightclubs are spaces of high physical activity, patrons tend to dress accordingly in cooler, summer-like wear, regardless of the season\(^\text{18}\). Comfort is also accompanied by the rate of the air flow in a space. Typically the more air movement one feels the cooler they are, as demonstrated in Table 6; measured in both meters per second

\(^{17}\) HVAC is the acronym for Heating Ventilation and Air Conditioning.
\(^{18}\) This is in addition to advertising one's body usually achieved by more promiscuous dressing than in public.
(m/s) and feet per minute (fpm), the dance floor which will generate the most amount of heat (as demonstrated in Table 9) and consequently require the most amount of air movement. Subsequently, the outdoor air exchange rate shown in Table 7, measured in litres per second (litre/s) and cubic feet per minute (cfm), as well as the mechanical air changes per hour shown in Table 8, also demonstrate that the strenuous physical activity requires more ventilation. Table 8 also points out the special attention kitchens require including increased ventilation.

Table 6: Air Movement – Usual Maximum Velocity

<table>
<thead>
<tr>
<th>Area</th>
<th>Heating m/s</th>
<th>Heating fpm</th>
<th>Cooling m/s</th>
<th>Cooling fpm</th>
</tr>
</thead>
<tbody>
<tr>
<td>High-class restaurant</td>
<td>0.2</td>
<td>40</td>
<td>0.1</td>
<td>20</td>
</tr>
<tr>
<td>Cafeteria, bar counter</td>
<td>0.35</td>
<td>70</td>
<td>0.2</td>
<td>40</td>
</tr>
<tr>
<td>Dance hall, servery</td>
<td>0.45</td>
<td>90</td>
<td>0.3</td>
<td>60</td>
</tr>
</tbody>
</table>

Note: From Restaurants, Clubs and Bars: Planning, Design and Investment for Food Service Facilities (p. 133, Table 5.01), by F. Lawson, 1994, Oxford England: Butterworth-Heinemann Ltd.

Table 7: Fresh Air Supply Rates – Outdoor Air Supply

<table>
<thead>
<tr>
<th>Room</th>
<th>Per person, recommended litre/s</th>
<th>Per person, minimum litre/s</th>
<th>Per m², minimum litre/s</th>
<th>Per ft², minimum cfm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cocktail bars</td>
<td>18</td>
<td>12</td>
<td>-</td>
<td>1.25</td>
</tr>
<tr>
<td>Dance halls</td>
<td>12</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Offices</td>
<td>12</td>
<td>8</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Corridors</td>
<td>n/a</td>
<td>n/a</td>
<td>1.3</td>
<td>0.25</td>
</tr>
<tr>
<td>Toilets</td>
<td>n/a</td>
<td>n/a</td>
<td>10.0</td>
<td>2.00</td>
</tr>
<tr>
<td>Kitchens</td>
<td>n/a</td>
<td>n/a</td>
<td>20.0</td>
<td>4.00</td>
</tr>
</tbody>
</table>

Table 8: Environmental Rates of Air Change – Mechanical Ventilation

<table>
<thead>
<tr>
<th>Area</th>
<th>Air changes/hour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Halls</td>
<td>10-12</td>
</tr>
<tr>
<td>Offices</td>
<td>4-6</td>
</tr>
<tr>
<td>Toilets, WCs</td>
<td>8-10</td>
</tr>
<tr>
<td>Kitchens- overall area</td>
<td>20</td>
</tr>
<tr>
<td>- over cooking zone</td>
<td>40-60</td>
</tr>
</tbody>
</table>


Table 9: Cooling Requirements

<table>
<thead>
<tr>
<th>People</th>
<th>Typical heat produced per person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td>Seated at table, resting</td>
<td>120</td>
</tr>
<tr>
<td>Social congregation at bar</td>
<td>160</td>
</tr>
<tr>
<td>Serving at counter/table</td>
<td>220</td>
</tr>
<tr>
<td>Dinner dances, entertainment</td>
<td>260</td>
</tr>
<tr>
<td>Discos, strenuous activities</td>
<td>440</td>
</tr>
</tbody>
</table>


Currently the building has five package-units on the roof, one for each floor, that allow variable conditions for the different tenants. The main and lower level units for the nightclub should combine the heating, cooling and ventilation system through the existing ducts that run along the ceiling, eliminating the need for the perimeter radiators.

Aside from the mechanical systems needed in the space, nightclubs tend to be highly technological and deserve special consideration in this regard. Technologies are needed for safety measures as well as artistic exploration. As described previously in Chapter 2, surveillance techniques often rely on technologies to provide a safe environment. Communication between bouncers throughout the space is necessary and whether it be achieved through the use of wireless or battery operated headsets, they need to be able to communicate at the different entrances, spaces or floor levels. Security surveillance which captures the main areas in the nightclub should be considered in case questionable events
need to be confirmed\textsuperscript{19}. Surveillance through technologies should also be used for theoretical exploration, investigating issues regarding exhibitionism, voyeurism and self-reflection.

**Environmental Concerns**

Due to the intrinsically high turn-over rates of nightclubs, it is difficult to promote environmental awareness, a factor that usually shows only a long term benefit. However, I believe designers must always be concerned with how their built environment affects the natural environment. Therefore products, finishes and furnishings have been considered with regard to warranties, maintenance, life span, long-term availability and reusability. Used or recycled products are also considered.

**Spatial Requirements**

Nightclubs are a different type of venue to program because unlike schools, offices or hospitals, the planning is not primarily based on area calculations; they do not require accurate measurements for square footage needed for classrooms, offices or hospital rooms. The spatial square footage allocation varies on each building plan and the concepts specific to the individual venue. The following is a more detailed description of the types of spaces and their purposes.

*The Entrances*: Since nightclubs can become busy in a short amount of time, the exterior and immediate interior of the building must accommodate line-ups of people waiting to get in. This area is usually accompanied by bouncers controlling the entry and checking identification before patrons can enter the venue. Upon entry there is a door person, who collects cover charges before allowing patrons to proceed into the nightclub. While typically the front entrance provides the initial impression of the overall establishment,

\textsuperscript{19} Nightclubs are becoming more apparent in the news recounting shocking events with little means for confirming what actually happened. I believe surveillance will become necessary in nightclubs in the future.
the back entrance is used for staff and V.I.P., where there is no door person that collects cover charges but bouncers oversee this area similar to the front entrance. This typical back entry will not be included in this venue because, as Glenn Pushelberg, partner of interior design firm Yabu Pushelberg believes, Toronto does not have a need for V.I.P. spaces (Rude, 2000).

*Coat Check:* This is a secure space typically guarded by a nightclub employee for patrons to store their jackets and any accessories that they do not want to carry around with them. Though the physical layout determines the room arrangement, in theatre design it has been noted that a 60 square foot space is sufficient for every 100 patrons (Alberta Culture Facility Development, n.d.). A more accurate account is 2-1/2” linear footage per person (T. Roshko, personal communications, February 12, 2004).

*The Bar:* The consumption of alcohol and the dance floor are the two most distinguishable elements in a nightclub. The bar is the principle means of purchasing beverages and on busy nights can be a high traffic area, where the ratio of bartenders to patrons is extremely low. As a result, the bar design must have an efficient layout where bartenders can move around freely and access numerous patrons. The bar must incorporate necessary equipment for drink preparation including vertical freezers and bar-fridges that can fit under counters. Plenty of counter space is also important for drink-mixing equipment such as blenders, mixers and ice machines, as well as glass-washing conveyors belts. Because the bar is such a predominant feature in a nightclub and on busy nights patrons might spend time waiting for their drink order to be placed, its aesthetics are equally important to their layout: “Design features include back-bar displays of drinks, with bright lighting, mirrors and glasswork to create sparkle and vitality, decorative fascias and side ornaments, [and] ornamental canopies to give height balance” (Lawson, 1994, pp. 105-107). In addition to
fulfilling the orders of patrons standing directly at the bar, the bartender must also fill the drink orders from the servers circulating throughout the nightclub.

*Food Station:* According to the Ontario liquor laws, as long as alcoholic beverages are being served, food must also be available. With this in mind, the building will incorporate a self-enclosed vendor, perhaps an existing franchise who would rent space from the nightclub and profit from being the sole food provider. The station must be located near an exterior door where deliveries can be made and employees can enter or exit without being noticed. Its location should also be in close proximity to the place where garbage is collected and held until pick-up for the building, which is at the back of the main level. While there is no set amount of square feet required for the food vendor, there should be sufficient room for two employees, one who works the cash register and the other to prepare the food. The interior space should account for a large preparation area, serving counter, dry storage, a large refrigerator, double basin sink and small washroom. While the food vendor will be responsible for their own equipment, water access, special ventilation and extra power must be provided.

*Music Station:* Music at social venues can range from sound systems to live bands, however nightclubs typically rely on a DJ who provides electronic music dependant on an elaborate sound system. The music station is typically located adjacent the dance floor and can occupy a relatively small amount of space as it usually consists of several tables in which turntables or mixers can rest on. The station should be accessible for patrons to approach in order to request music or ask the DJ questions. The Speakers are strategically placed throughout the nightclub and typically incorporated within the ceiling construction in order to achieve the best acoustic properties. "[D]irect radiator (cone) loudspeakers screened by grilles" are the most common type of speaker used which have a sound spread of 45° and
are spaced 2 x (height-1.5m) (Lawson, 1994, p. 132). Speakers must be carefully mounted to eliminate the possibility of vibration and should be accessible for adjusting and servicing (Lawson, 1994).

*The Dance Floor:* The dance floor is the key distinguishing element that differentiates the nightclub from the bar and is the most obvious reason why patrons would attend the nightclub over any other social establishment. It typically requires a large amount of unobstructed space due to the high levels of activity. The space should accommodate varying degrees of performance and privacy by creating different dancing environments. This will be explored through the levels of visibility, presence of platforms, sense of enclosure, and control patrons have over their surrounding environment. As a result, at least two types of dance spaces are required apart from the main dance floor; an elevated platform acting like a stage, that caters to the more exhibitionist patrons in the nightclub and a smaller more private dance floor for patrons who wish to dance but not be on display.

*Seating Areas:* Dance floors initiate physical activity that can result in patrons becoming tired and needing spaces to sit and rest. Because of this, seating becomes an important, although secondary, focus in nightclub design. Seating areas should be located around the dance floor for spontaneous resting areas.

*Lounge:* Similar to the function of the seating areas, a lounge is a more intimate space that accommodates more lengthy stays. It is typically a secluded area away from the activity and noise generated from the dance floor. The lounge should have comfortable seating that invites patrons to relax and low tables to rest drinks on.

*Washrooms:* Becoming unique environments, washroom facilities have been gaining design attention as significant spatial elements since the late 20th century (Rude, 2000). Since the concept of the spa became popular, washrooms have emerged as places of self-
indulgence, escape and retreat (Donnelly, 2004). Many designers are challenging their original function, including questioning their inherent levels of privacy. They have become a more social space that allows patrons to inspect or repair their appearances, gossip or regroup away from the social demands that the public realm requires. In fact, design critic Kelly Rude (2000) observes that washrooms should become more lounge-like in order to reflect the social activity found within. Some washrooms have already become secondary lounge spaces that offer an increased amount of privacy over any other place in the nightclub, while others are becoming more open to the surrounding environment\(^{20}\).

The number of fixtures required is governed by the National Building Code of Canada and occupancy load as shown in Table 10 (NRC, 1995, Table 3.7.4.2.A.). Staff facilities separate from the public washrooms are not necessary but are often desired and therefore accounted for in the design. Staff washrooms are usually located away from the rest of the nightclub, near the general manager’s office.

Table 10: Required Number of Fixtures

<table>
<thead>
<tr>
<th></th>
<th>Total # of Water Closets (minimum)</th>
<th>Universally Accessible Water Closets</th>
<th>Total # of Lavatories (minimum)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Women (200 patrons)</strong></td>
<td>8</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td><strong>Men (200 patrons)</strong></td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>Staff (50 people)</strong></td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

*General Manager’s Office:* This area is typically used for the business aspects of the nightclub and is usually located away from the main dance floor in a quieter area conducive to solitary work. The room is typically equipped with a desk, computer and storage files, similar to an office which could be accommodated in 100 square feet.

---

\(^{20}\) Lot 115, a nightclub in Winnipeg Manitoba, Canada is an example where a lounge has been incorporated within the washroom. Upon entering through the washroom door, there is a large lounge with couches and a fireplace before entering through another door which leads to the actual facilities. In contrast, Seven, a nightclub in downtown Toronto Ontario, Canada has no door to the shared washroom facilities. It becomes an alcove within the nightclub and open to both genders.
Storage: A key component in many environments is the amount of storage provided. Nightclubs require various types of storage to house bottles, glasses, mixing equipment, interior accessories and furniture. A storage room should be located within the space and be no less than 100 square feet. In addition, a walk-in cooler is important in order to keep beverages chilled\(^{21}\) while a dry storage area is also needed for those articles that do not need to remain cold. Storage is also needed for maintenance and cleaning supplies.

Preliminary Spatial Organization

As the concept for my design revolves around issues of performance, it will be useful to look at a theatrical setting for inspiration. The nightclub will therefore consist of a public front area, stage and private back area, all of which are also metaphors inspired from Goffman’s dramaturgy theory. I have illustrated the location of the main programmatic elements according to front and back stage functions in an adjacency flow chart (see Figure 32). This matrix has been applied to the building shell in zoning and circulation diagrams as shown in Figures 33 and 34.

\(^{21}\)Mink, an 8,000 square foot nightclub in downtown Toronto, had a 100 square foot walk-in cooler (P. Peterson, personal communication, August 8, 2003).
Figure 32: Adjacency Flow Chart
Figure 33: Zoning Diagram: Not to Scale
Note: Refer to Chapter Three for more information on the seasonal circulation.

Spatial Character

Both the interior and exterior spaces must draw inspiration from theatrical elements. Therefore, the exterior facades must identify with the adjacent King Street theatres including elements such as dramatic lighting and large signage. Subsequently, the windows should be
seen as portholes or display windows where the interior activity is broadcasted to the public and provides visibility into the establishment at night. Being able to see inside the establishment is a concept different from that of the theatre. This allows the public an inside view of the various performances helping to advertise the activity and concepts of voyeurism and exhibitionism explored in the space.

The interior will be separated into three different experiences – the front area, the stage and the back area. Each component should invoke different sensations and behaviours and cater to different patron experiences.

The front entrance must create a luxurious welcoming entry by invoking the feeling of a grand theatre experience. Similar to the front lobby, this space is where patrons are open to the public, where they can see and are seen by others upon entering. This could be achieved by luxurious materials and textures, bright lighting, bold design gestures, colours that excite patrons and accompanied by technology that plays with aspects of voyeurism and exhibitionism. The front area should focus on the stage which caters to Type 4 patrons who enjoy being apart of the spectacle. The stage should emphasize the patrons’ participation and draw attention to their part in the creation of the spectacle.

Where the front area is meant to impress and is a spectacle within itself, the back stage area should be more quiet and intimate, catering to the more private patron. The back entrance has to contrast the front entrance and is therefore presented on a much smaller scale. This entry can be paralleled to the back door of a theatre where actors enter before a performance. The back area should be similar to the performer’s preparation space consisting of less-luxurious materials, calm and relaxing colours and be dimly lit to create a more comforting atmosphere. Since the back stage is the most private area, there should be little technology in comparison to that which is present in the front realm.
Overall, the nightclub must provide patrons unique experiences within the three different realms. These realms each have various purposes that cater to different patrons, with the hopes that each patron can perform in their individual way.

Summary

The nightclub, strategically placed in the entertainment district along with Toronto’s most prominent theatres, will provide a venue where people can exercise and test various identities through different performance opportunities. The space will cater to different types of patrons who enjoy exhibitionism, voyeurism or anonymity, while also allowing them to wander between types. The buildings’ exterior will remain true to the original heritage façade but will capitalize on the windows to allow concepts to emerge through the sightlines. In addition, the main and lower levels will be brought up to code and made universally accessible. Since the upper levels of the building house various tenants, the building will be constructed to protect the tenants from the increased acoustic production inherent in nightclubs.
APPENDIX B

Design Drawings
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<td>Construction Plan – Lower Level</td>
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<tr>
<td>Design Plan – Lower Level</td>
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<td>Reflected Ceiling Plan – Main Level</td>
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<td>Back Entrance Section E</td>
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<td>Building Section C</td>
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<td>Main Level West Wall Elevation</td>
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<td>Lower Level Seating Area East Wall Elevation</td>
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<td>Dance Floor Bar Elevation</td>
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</tr>
<tr>
<td>Sushi Wall Section Detail</td>
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</tbody>
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*Drawings are not to scale.*
King Street West Elevation
Building Section A-A
(refer to construction plans for section cut location)
Construction Plan - Main Level
Construction Plan - Lower Level
Kin.. Strcct

Strcct

Irllnlr

Ijrnr

Ijrnlr

Joirn

Strcct

Desþ

Plan -

Main Lcvcl

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Plans

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665x377

1)ccrl

665x366

tc

680x368

665x317

Scn

663x317

Irk

652x308

Ir,ntrr

5'

616x182

Sushi

Gary.

5'

30'

5'

20'

5'

0

10'

Design Plan - Main Level

The Princess of Wales Theatre

Wall-Mounted Fixtures

Flour-Mounted Fixtures (rplighting)

Fluorescent Lighting

Note: Refer to Reflected Ceiling Plans
and Appendix C, for more information
regarding the lighting fixtures.
Design Plan - Lower Level

The Princess of Wales Theatre

- Wall-Mounted Fixtures
- Floor-Mounted Fixtures (uplighting)
- Fluorescent Lighting

Note: Refer to reflected ceiling plans, interior elevations and Appendix C for more information regarding the lighting fixtures.
Reflected Ceiling Plan - Main Level

- Fluorescent Lighting
- Video Camera
- Baffled Downlighting
- A/V Cable (that connects the camera with the image)
- Flood Lighting
- Suspended Fixtures
- Note: Refer to interior elevations and Appendix C for more information regarding the lighting fixtures
- Wall-Mounted Fixtures
- Floor-Mounted Fixtures (uplighting)
- Existing height: Main Level - 13'-6"
  Lower Level - 12'-0"
- 10'-0"
- 9'-0"
- 8'-0"
- 6'-0"
Fluorescent Lighting

Baffled Downlighting

Flood Lighting

Suspended Fixtures

Wall-Mounted Fixtures

Flour-Mounted Fixtures (uplighting)

Video Camera

A/V Cable (that connects the camera with the image)

Note: Refer to interior elevations and Appendix C for more information regarding the lighting fixtures

Existing height: Main Level- 13'-6"
Lower Level- 12'-0"

10'-0"

9'-0"

8'-0"

12'-0"

10'-0"

8'-0"

8'-0"

Reflected Ceiling Plan - Lower Level
Front Entrance Elevation

Front Entrance Section D
Front Entrance Perspective
Seating Area  Washrooms  Front Coat Check  Seating across from the elevator

Lower Level Front Coat Check Elevation
Lower Level Back Coat Check Elevation
Dancing Alcove
Video cameras relay an image of the patron on the platform to the opposite wall for only their viewing.

Dancing Platform
Video cameras project image to screen mounted to the exterior of the building. Both individual and public can view image.

Building Section B-B
(refer to construction plans for section cut locations)
Main Level West Wall Elevation

Lower Level Seating Area East Wall Elevation
Dance Floor Bar Elevation
Dance Floor Bar Section F
Dance Floor Bar Section Detail
Relationship Between the Front and Back Stage Areas and Stage Construction Axonometric
Lounge Bar and Stage Section Detail G
Lounge Private Dance Floor Conceptual Sketches
Lounges Private Dance Floor Elevations
Sushi Wall Elevation
Sushi Wall Section Detail

Gypsum Wall Board

2" x 4" Timber Wall Construction

1/2" Gypsum Wall Board

Recessed Fluorescent Light Fixture & Mounting

2" x 12" Timber Sill Painted

Steel Bracket & Plates

4" Baseboard

Casing Bed Carpet

Slate
APPENDIX C

Furniture, Finishes and Lighting
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<td>Specialty Lighting</td>
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</table>
Specialty Furniture

Table 11: Specialty Furniture Schedule

<table>
<thead>
<tr>
<th>Type of Furniture</th>
<th>Figure</th>
<th>Manufacturer</th>
<th>Product</th>
<th>Finish/ Colour</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>Sofa</td>
<td>35</td>
<td>Perobell</td>
<td>Iroqua 1</td>
<td>Red</td>
<td>Lounge</td>
</tr>
<tr>
<td></td>
<td>37</td>
<td>Perobell</td>
<td>Iroqua 4</td>
<td>Blue</td>
<td>Lobby</td>
</tr>
<tr>
<td>Chair</td>
<td>36</td>
<td>Perobell</td>
<td>Iroqua 1</td>
<td>Red</td>
<td>Lounge</td>
</tr>
<tr>
<td></td>
<td>38</td>
<td>Perobell</td>
<td>Iroqua 4</td>
<td>Blue</td>
<td>Lobby</td>
</tr>
<tr>
<td>Bar Stool</td>
<td>39</td>
<td>Magis</td>
<td>Al Bombo</td>
<td>Chrome and Silver</td>
<td>Lounge Bar and Lobby Bar</td>
</tr>
<tr>
<td>Side Table</td>
<td>40</td>
<td>Perobell</td>
<td>Manthis</td>
<td>Chrome</td>
<td>Lobby and Lounge</td>
</tr>
</tbody>
</table>

Figure 35: Lounge Sofa

Figure 36: Lounge Chair
Figure 37: Lobby Sofa

Figure 38: Lobby Chair

Figure 39: Bar Stool
Figure 40: Side Table

Finishes and Colours

Table 12: Finish and Colour Schedule

<table>
<thead>
<tr>
<th>Building Shell</th>
<th>Code</th>
<th>Description</th>
<th>Product</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>(Figure 41)</td>
<td>PM-1</td>
<td>Perforated Metal</td>
<td>Moz Designs Inc. Perforated Seashell</td>
<td>Mounted on the exterior of building</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Front Stage</td>
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<tr>
<td>Dance Floor</td>
<td>CT-1</td>
<td>Ceramic Tile</td>
<td>Olympia Tile Windsor</td>
<td>Wall behind the bar</td>
</tr>
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<td>(Figure 42)</td>
<td></td>
<td></td>
<td>Ontario Bright Glazed Black B2067</td>
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<tr>
<td></td>
<td>CD-1</td>
<td>Coil Drapery</td>
<td>Cascade Coil Drapery Aluminum Brite Pearl Gray</td>
<td>Curtain between front and back stage</td>
</tr>
<tr>
<td></td>
<td>AS-1</td>
<td>Acrylic Sheet</td>
<td>Acrylite Pastel Ice GP P-95 Red 2149-4</td>
<td>Vertical surface on the bar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>AS-2</td>
<td>Acrylic Sheet</td>
<td>Acrylite Exotic Edge GP Yellow 4071-9</td>
<td>Cut lengthwise on horizontal bar surface</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>-----</td>
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<td>-----</td>
<td>-----------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>AS-3</td>
<td></td>
<td></td>
<td>Ruby 2143-7&lt;br&gt;Black 144-7&lt;br&gt;Green 5141-9&lt;br&gt;Red 2148-8</td>
<td></td>
</tr>
<tr>
<td>L-1</td>
<td>Laminate</td>
<td>Moz Designs&lt;br&gt;Coral Pattern&lt;br&gt;Violet Colour</td>
<td>Front desk and DJ booth</td>
<td></td>
</tr>
<tr>
<td>L-2</td>
<td>Laminate</td>
<td>Moz Designs&lt;br&gt;Clouds Grain&lt;br&gt;Champagne</td>
<td>Front desk</td>
<td></td>
</tr>
<tr>
<td>L-3</td>
<td>Laminate</td>
<td>Abet Laminati 726</td>
<td>Dancing platforms and Front entrance desk</td>
<td></td>
</tr>
<tr>
<td>U-1</td>
<td>Upholstery (leather)</td>
<td>Palliser&lt;br&gt;Tuscany Leather&lt;br&gt;Panther X2799</td>
<td>Seating</td>
<td></td>
</tr>
<tr>
<td>U-2</td>
<td>Upholstery (Polyester)</td>
<td>Kitty 6502-173</td>
<td>Dance floor wall</td>
<td></td>
</tr>
<tr>
<td>Lobby (Figure 43)</td>
<td>C-1</td>
<td>Carpet</td>
<td>Interface&lt;br&gt;Pop Circles&lt;br&gt;Black Light</td>
<td>Flooring</td>
</tr>
<tr>
<td></td>
<td>P-1</td>
<td>Paint</td>
<td>Benjamin Moore&lt;br&gt;Italian Rose 2087-30</td>
<td>Wall facing John Street</td>
</tr>
<tr>
<td></td>
<td>P-2</td>
<td>Paint</td>
<td>Benjamin Moore&lt;br&gt;Jalepeno Pepper 2147-30</td>
<td>Storage wall</td>
</tr>
<tr>
<td></td>
<td>CT-1</td>
<td>Ceramic Tile Mosaic</td>
<td>Bisazza Mosaico&lt;br&gt;Oro 20&lt;br&gt;BN-2004R</td>
<td>Mosaic wall behind front coat check</td>
</tr>
<tr>
<td></td>
<td>CT-2</td>
<td>Ceramic Tile (mosaic)</td>
<td>Bisazza Mosaico&lt;br&gt;Oro 20&lt;br&gt;N-2002R</td>
<td>Same as above</td>
</tr>
<tr>
<td></td>
<td>CT-3</td>
<td>Ceramic Tile (mosaic)</td>
<td>Bisazza Mosaico&lt;br&gt;Le Gemme 20 20.53 (4)</td>
<td>Same as above</td>
</tr>
<tr>
<td></td>
<td>CT-4</td>
<td>Ceramic Tile (mosaic)</td>
<td>Bisazza Mosaico&lt;br&gt;Le Gemme 20 20.11 (4)</td>
<td>Same as above</td>
</tr>
<tr>
<td></td>
<td>CT-5</td>
<td>Ceramic Tile (mosaic)</td>
<td>Bisazza Mosaico&lt;br&gt;Le Gemme 20 20.80 (4)</td>
<td>Same as above</td>
</tr>
<tr>
<td>L-1</td>
<td>Laminate</td>
<td>Abet Laminati 911</td>
<td>Bar surface</td>
<td></td>
</tr>
<tr>
<td>U-1</td>
<td>Upholstery</td>
<td>Springs Ultrasuede HP Style 862</td>
<td>Seating back</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
</tr>
<tr>
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<td>---</td>
<td>---</td>
<td></td>
<td></td>
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<tr>
<td>U-2</td>
<td>Upholstery</td>
<td>Springs Ultrasuede HP Style 862 Byzantine 9356</td>
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<tr>
<td>U-3</td>
<td>Upholstery</td>
<td>Springs Ultrasuede HP Style 862 Peat 3918</td>
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</tr>
<tr>
<td>U-4</td>
<td>Upholstery</td>
<td>Springs Ultrasuede HP Style 862 Moss 4341</td>
<td></td>
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</table>

**Back Stage**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Lounge (Figure 44)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C-1</td>
<td>Carpet</td>
<td>Shaw Contract Dressed 2 Kill Brite Lites, Big City 15404</td>
</tr>
<tr>
<td>CT-1</td>
<td>Ceramic Tile</td>
<td>Olympia Tile Avantgarde Savane (Brown)</td>
</tr>
<tr>
<td>CT-2</td>
<td>Ceramic Tile</td>
<td>Olympia Tile Crystalith Red Mkg-22-1</td>
</tr>
<tr>
<td>P-1</td>
<td>Paint</td>
<td>Benjamin Moore Ultrawhite 01</td>
</tr>
<tr>
<td>P-2</td>
<td>Paint</td>
<td>Benjamin Moore Stem Green 2029-40</td>
</tr>
<tr>
<td>RP-1</td>
<td>Resin Panel</td>
<td>3-form Varia Collection Modena: Aero</td>
</tr>
<tr>
<td>AS-1</td>
<td>Acrylic Sheet</td>
<td>Acrylite Radiant R-50</td>
</tr>
<tr>
<td>AS-2</td>
<td>Acrylic Sheet</td>
<td>Acrylite Pastel Ice GP P-95 Green 5143-8</td>
</tr>
<tr>
<td>L-1</td>
<td>Laminate</td>
<td>Chemetal Cross Hatch Aluminum #914</td>
</tr>
<tr>
<td>U-1</td>
<td>Upholstery (leather)</td>
<td>Palliser Classic Leather Mushroom 7000 &amp; 40529</td>
</tr>
<tr>
<td>U-2</td>
<td>Upholstery (Polyester)</td>
<td>Kitty 6502-173</td>
</tr>
</tbody>
</table>

**Food Vendor (Figure 45)**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>CT-1</td>
<td>Ceramic Tile</td>
<td>Olympia Tile Avantgarde Kevlar (Black)</td>
</tr>
<tr>
<td>CT-2</td>
<td>Ceramic Tile</td>
<td>Olympia Tile</td>
</tr>
</tbody>
</table>

---

Shetland 4342

Upholstery

Springs Ultrasuede HP Style 862

Peat 3918

Seating

Seating

Seating

Shaw Contract

Dressed 2 Kill

Brite Lites, Big City 15404

Back entrance, back stairs, main level bars

Wall behind the bar

Wall

Wall

Private dance floor suspended ceiling

Private dance floor walls

Bar surface

Back entrance desk

Seating

Curtains between seating

Floor

Wall
<p>| P-1 | Paint | Benjamin Moore Ultra White 01 High Gloss | Demising wall between the lounge and food vendor |
| P-2 | Paint | Benjamin Moore Stem Green 2029-40 | Wall |
| P-3 | Paint (accent) | Benjamin Moore 1582 | Wall base |
| P-4 | Paint | Sherwyn Williams Colour Accents Aquarius SW-3138-B | Tables |
| L-1 | Laminate | Chemetal Satin Golden Bronze #814 | Sushi counter |
| L-2 | Laminate | Chemetal Meteor #343 | Sushi counter |
| L-3 | Laminate (accent) | Chemetal Sheffield #324G | Detail reveals |
| U-1 | Upholstery (leather) | Daniel C. Duross Ltd. Finished Cowhide Custom Colour (Grey) | Seating |
| U-2 | Upholstery (Fabric) | Maharam Action Fabrics AF96/3 | Seating back |
| Washrooms (Figure 46) | CT-1 | Ceramic Tile | Amos Brothers Sicilia Series GSB8 | Floor |
| | CT-2 | Ceramic Tile | Olympia Tile Windsor Ontario Bright Glazed White B2000 | Wall |
| | P-1 | Paint | Benjamin Moore Ultra White 01 | Wall |
| | AS-1 | Acrylic Sheet | Abet Laminati Diafos 3167 (yellow) | Wall |
| | AS-2 | Acrylic Sheet | Abet Laminati Diafos 3166 (blue) | Entrance wall |
| | AS-3 | Acrylic Sheet | Abet Laminati Diafos 3165 (aqua) | Wall |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>G-1</td>
<td>Glass</td>
<td>Cesar Color Inc. Chroma Fusion Density Projection Board Pearl CF5337</td>
<td>Stall partitions</td>
</tr>
<tr>
<td>L-1</td>
<td>Laminate</td>
<td>Chemetal Apollo 269</td>
<td>Counter</td>
</tr>
<tr>
<td>RP-1</td>
<td>Resin Panel</td>
<td>3-form Shibuya Strip Patina/Sandstone</td>
<td>Vanity counter</td>
</tr>
<tr>
<td>WC-1</td>
<td>Wall Covering</td>
<td>Cirqu Orbit Aqua Q24-226</td>
<td>Lower wall</td>
</tr>
</tbody>
</table>
Figure 41: Existing Building Shell Finishes

PM-1

Existing Yellow Brick

Existing Canadian Pine Columns

Maple Floor
Figure 42: Dance Floor Finish Scheme
Figure 43: Lobby Finish Scheme
Figure 44: Lounge Finish Scheme
Figure 45: Food Vendor Finish Scheme
Figure 46: Washroom Finish Scheme
Specialty Lighting

Table 13: Specialty Lighting Schedule

<table>
<thead>
<tr>
<th>Type of Lighting</th>
<th>Figure</th>
<th>Manufacturer</th>
<th>Product</th>
<th>Finish/Colour</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wall Sconces</td>
<td>47</td>
<td>Nemo Italianaluce</td>
<td>Joker</td>
<td>Aluminium/Silver</td>
<td>Dance Floor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>White matt glass</td>
<td></td>
</tr>
<tr>
<td></td>
<td>50</td>
<td>Catellani &amp; Smith</td>
<td>Occhibelli Parete Vetro</td>
<td>Iron, brass and glass/nickel</td>
<td>Lobby</td>
</tr>
<tr>
<td>Suspended Fixture</td>
<td>51</td>
<td>M'Frutas Licht</td>
<td>Pilot Pendelleuchte mit</td>
<td>Chrome/White</td>
<td>Lobby Bar</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Steckkontakt</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>53</td>
<td>M'Frutas Licht</td>
<td>Riki Pendelleuchte</td>
<td>Amber</td>
<td>Lounge Bar</td>
</tr>
<tr>
<td>Flood Lighting</td>
<td>48</td>
<td>Altman Lighting Inc.</td>
<td>MR16-100</td>
<td>Black</td>
<td>Dance Floor</td>
</tr>
<tr>
<td>Floor Uplighting</td>
<td>49</td>
<td>Delta Light</td>
<td>Genie 90 R SBL</td>
<td>Stainless Steel</td>
<td>Dance Platforms</td>
</tr>
<tr>
<td>Baffled Downlighting</td>
<td>52</td>
<td>Delta Light</td>
<td>Minigrid in 1</td>
<td>Stainless steel</td>
<td>Back Stage areas</td>
</tr>
</tbody>
</table>

Figure 47: Dance Floor Wall Sconce
Figure 48: Dance Floor Flood Lighting

Figure 49: Dance Platform Floor Uplighting

Figure 50: Lobby Wall Sconce
Figure 51: Lobby Suspended Fixture

Figure 52: Back Stage Baffled Downlighting

Figure 53: Lounge Suspended Fixture