

UNIVERSITY HONORS PROGRAM

SENIOR PROJECT - APPROVAL

Name: David Barber

College: Architecture Department: Architecture

Faculty Mentor: MARLEEN KAP DAVIS

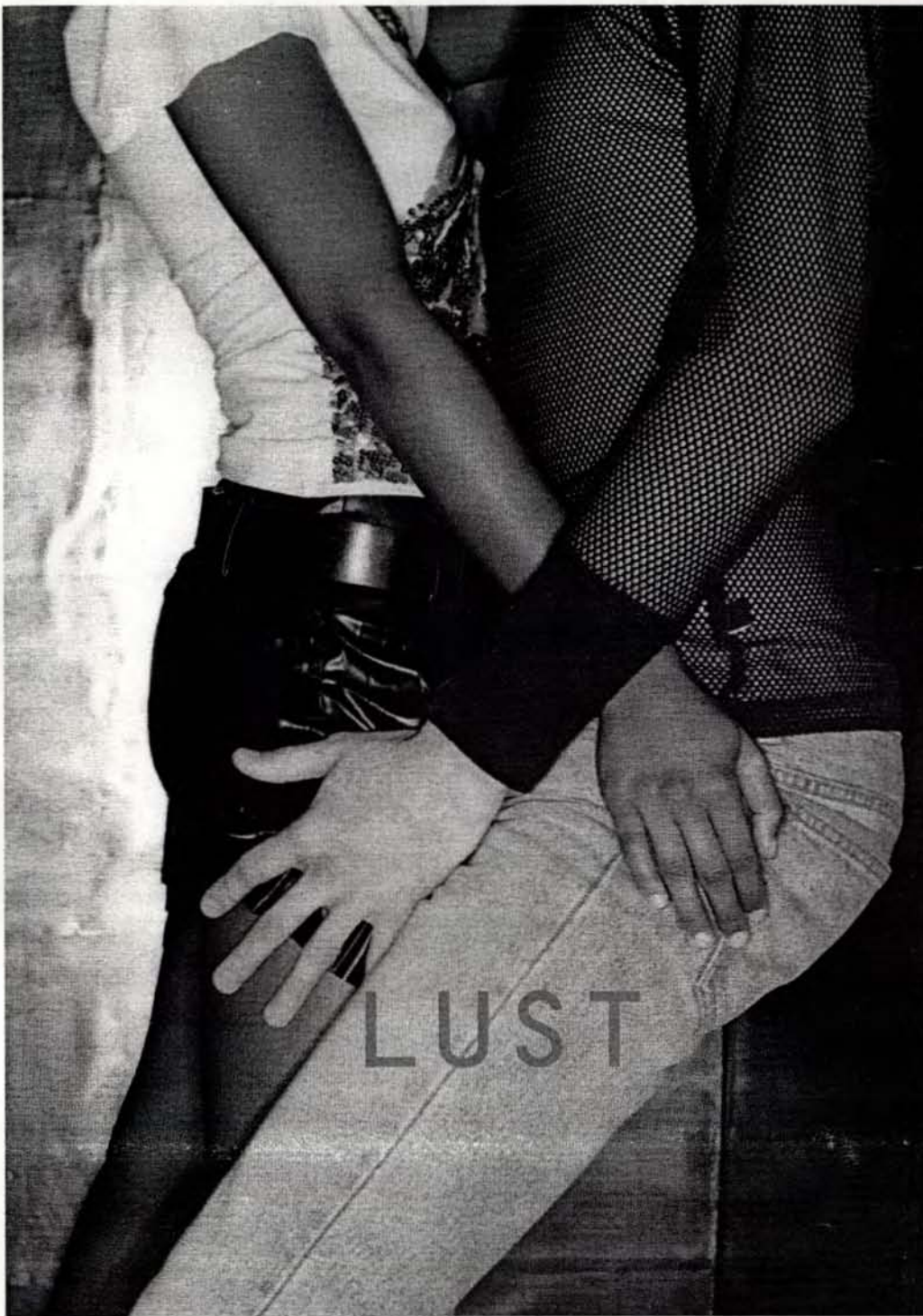
PROJECT TITLE: Lust - an urban in-fill, historic
renovation of the Strang building for use as a
techno dance club.

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: [Signature], Faculty Mentor

Date: APRIL 30 2007

Comments (Optional):





Program Analysis

Project Statement for Lust

At the address of 6 East 14th Street in the heart of Chattanooga's Southside, I propose the modification of and addition to the existing Strong Building for future use as an Electronica (also known as Techno) dance club. The club will be called "Lust". The new entertainment facility, occupying what was once Rich's in 1903, will provide a place and venue where the college-aged population of Chattanooga can enjoy a night of dancing and entertainment. The three-story renovation project will serve roughly five hundred guests at a time, and will have 23,000 square feet of usable area.

In order to execute the project successfully, context must be considered. The area consists of old, vacant buildings from the early 20th century initially intended for use by the railroad industry. Some are turn-of-the-century hotels, and others are railroad warehouses. The nearby buildings on Main Street originally served as retail developments. Regardless of initial use, the buildings have a common height of three to four stories. The facades are highly regulated by the buildings' structural grids, and each floor is differentiated on the elevations, with the second floor typically visually specified as a piano nobile.

Visibility is another consideration needing attention. In order for the dance establishment to succeed, its presence needs to be evident. Audibility also requires consideration. To prevent undue disturbance in the area, the dance club will require sonic isolation from its surroundings.

Other considerations include exterior and interior materiality and the location of parking other than that available on the street.

Client and User Profile

List of Possible Clients:

1. The first possible client is a generalist entrepreneur, looking for yet another way to make a profit. This client may or may not already have financial interests in the entertainment industry.
2. The second possible client is an investor already well-acquainted with the entertainment industry. He or she may already own several restaurants, bars, and dance clubs. This client is looking to expand his or her business by opening an additional establishment.
3. The third client already works in the hospitality industry, and is hoping to expand his business as a hotel owner by opening an entertainment venue.
4. The fourth client is an existing dance club hoping to move from its present location to a space better suited to its needs.

List of Users:

1. College students
2. Recent college graduates
3. Adults ranging in age from 18 to 35
4. Social organizations like fraternities and sororities looking for a venue to accommodate a social function
5. Performers in need of a concert venue
6. Owner
7. Employees of the club
 - A. Bouncer
 - B. Bartender
 - C. Wait staff
 - D. Maintenance/ cleaning staff
 - E. DJ
 - F. Manager

Project type: A playground for grown-ups

Design Issue Identification

Artificial Lighting

Artificial lighting is the first issue I will have to deal with when designing the electronica dance club. Not only will the lighting need to be functional, but it will also need to create a mood. Around the bar area, bathrooms, and entry, the lighting will need to be bright enough to allow people to see clearly. Lighting in this area will probably also be somewhat standard. The lighting employed in other areas of the club will be more exotic, and may consist of spotlights, lasers, and strobes. The lighting on the dance floor and throughout the seating areas will need to create certain moods. The dance floor should be a place of high energy and vibrant activity, and the lighting should reflect that nature. The seating area, by contrast, should be more mellow and conducive to both social and private conversation.

Acoustics

Because dancing is the ultimate purpose of the club, acoustics will also be a very important issue to consider. The music should have a consistent volume throughout the dance space. The music should also be loud enough to be heard without crossing the threshold of excessive loudness. The music in the seating areas and mingling areas should be audible, yet quiet enough to allow for easy conversation. The music should also be audible in the exterior spaces belonging to the club. However, the building should also be acoustically insulated and sonically isolated enough to prevent noise pollution in the surrounding area from the music within the club.

Making a Spectacle

Making a spectacle out of architecture is the second issue needing consideration when designing this dance club project. In order to echo (or, perhaps, induce) the youthful and flamboyant activity that it will house, the actual building of the club should be capable of garnering just as much attention as that of the patrons. The people visiting the club hope to be seen, and, in some cases, also hope to meet new people. The building, too, will also desire high visibility and notoriety. So, to avoid being overshadowed by its contents (the patrons), the club should be equally eye-catching and stimulating. And, instead of simply serving as an arbitrarily produced container for the activity within, the club should actively reflect its wilder, entertainment-oriented nature. At the same time, however, the club also needs to serve as a stage to exhibit the dancers within. So, the final design will require the simultaneous exhibition of two shows: the flashy architecture and the gyrating people.

Generating Social Space

Generating social space is perhaps the most critical issue with regards to designing the dance club. The club should be fun, entertaining, stimulating and exciting. Much of those qualities come from the experience of meeting new people and interacting with those already familiar or well known. Patrons to the club want to mingle, chat, converse and meet, and a club that fails to encourage this type of social interaction is doomed to fail because it fails to meet the patrons' desire to socialize. So, the space that results from design needs to take these considerations into account very early on in the design process.

Activity Outline for the DJ

1. Arrival outside
2. Parking the car
3. Entering the building
4. Putting things in his locker
5. Dressing room
6. Setting up the DJ booth
7. Deejaying music
8. Taking requests from the guests
9. Dancing
10. Cleaning/ reorganizing the DJ booth
11. Employee Bathroom
12. Breakroom
13. Leaving the building
14. Walking back to the car
15. Departure

Activity Outline for the Club Patrons

1. Arrival outside
2. Parking the car
3. Going to the entrance
4. Pre-entrance waiting
5. ID check
6. Paying to get in
7. Coat Check
8. Making an entrance
9. Mingling
10. Dancing
11. Requesting a song from the DJ
12. Chatting
13. Sitting
14. People-watching
15. Buying a drink
16. Having a drink
17. Ordering some hors d'ouvres
18. Eating/ snacking
19. Bathroom needs
20. Primping
21. Outdoor mingling
22. Ordering a drink outside
23. Ordering a snack outside
24. Leaving
25. Walking to the car
26. Departure

Activity Outline for the Maintenance Staff

1. Arrival outside
2. Parking the car
3. Entering the building
4. Putting things in the locker
5. Dressing room
6. Sweeping
7. Mopping
8. Dusting
9. Cleaning kitchen
10. Cleaning windows
11. Washing exterior
12. Cleaning the parking lot
13. Watering exterior vegetation
14. Garden maintenance
15. Cleaning patio
16. Cleaning the bathrooms
17. Janitorial Storage Needs
18. Maintenance facilities
19. Arranging stock
20. Throwing out garbage
21. Employee bathroom
22. Breakroom
23. Leaving the building
24. Walking back to the car
25. Departure

Activity Outline for the Club Owner

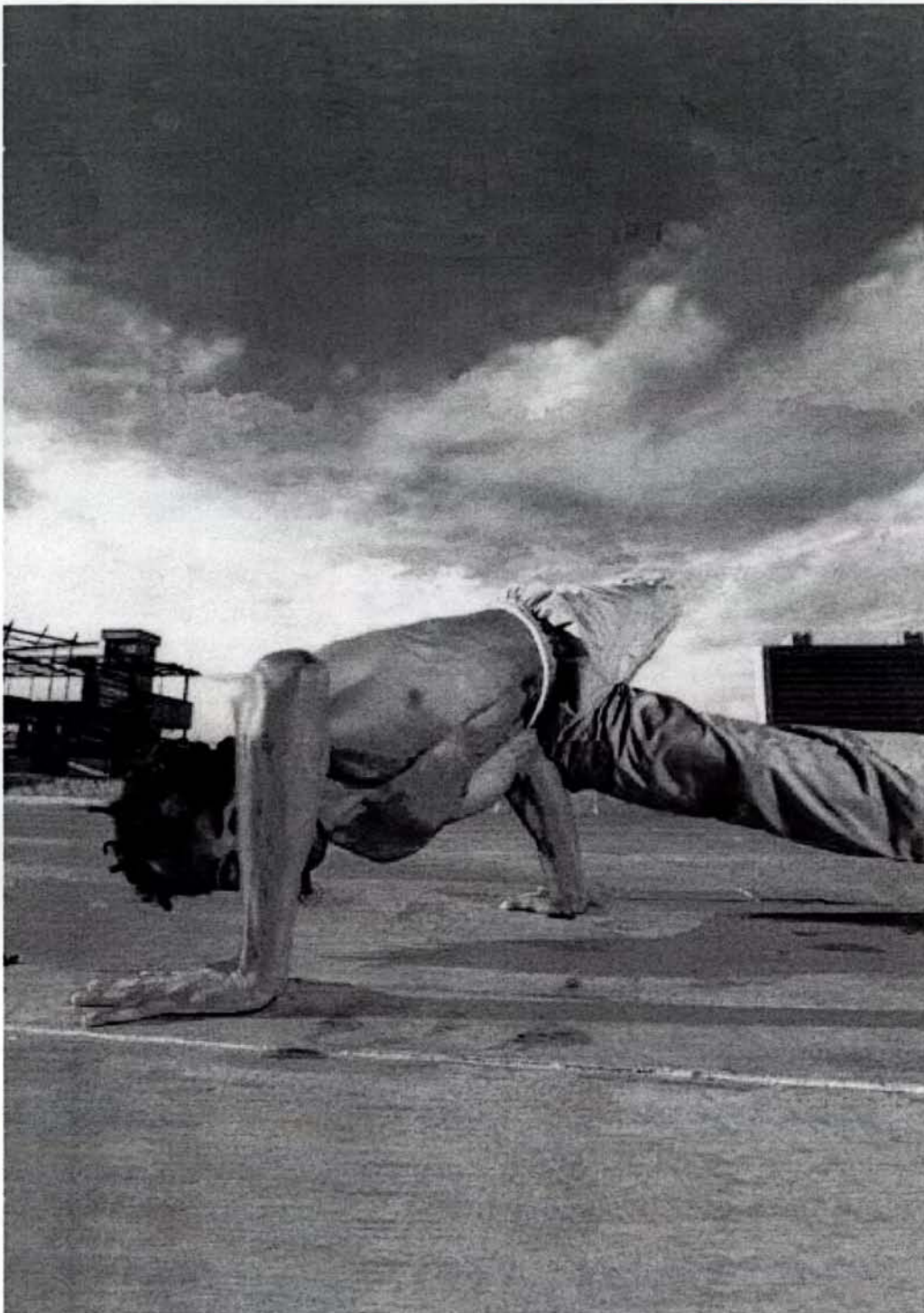
1. Arrival outside
2. Parking the car
3. Entering the building
4. Meeting with managers
5. Meetings with product suppliers
6. Meetings with employees
7. Office Space
8. Office for support staff
9. Office storage
10. Word Processing
11. Interaction with outside
12. Employee bathroom
13. Breakroom
14. Leaving the building
15. Walking back to the car
16. Departure

Activity Outline for the Bouncer

1. Arrival outside
2. Parking the car
3. Entering the building
4. Putting things in his locker
5. Dressing room
6. Manning his post
7. Checking ID
8. Surveying the crowd
9. Bouncing
10. Herding people out at closing
11. Employee bathroom
12. Breakroom
13. Leaving the building
14. Walking back to the car
15. Departure

Activity Outline for the Bartender

1. Arrival outside
2. Parking the car
3. Entering the building
4. Putting things in his locker
5. Dressing room
6. Setting up the bar
7. Cleaning the bar
8. Serving Drinks
9. Balancing the register
10. Making bank
11. Employee bathroom
12. Breakroom
13. Leaving the building
14. Walking back to the car
15. Departure



Site Analysis



The Strong Building built in 1903

Opposite Page, Top: The northern facade of the historic Strong Building.

Opposite Page, Bottom: The southern facade of the Strong Building.



Above: The western and northern facades of the Strong Building as seen from South Market Street

Lust will be constructed as an addition to the existing Strong Building. The Strong Building was built in 1903 at the corner of East Fourteenth Street and South Market Street on Chattanooga's Southside, and is still owned by a local family. At one time, a small bar called Rich's occupied the building, though the dates of that occupancy are unknown. Regardless, it is clear that the Strong Building has been vacant for some time.

The Strong Building is three stories in height, and has a triangular shape in plan. Entry is gained through the small, western side of the building. There is, however, a secondary entrance in the seventh bay of the northern facade. The Strong Building has a concrete structure and brick facades on the northern and western faces of the building. The northern facade is broken into seven bays, and the small, western facade consists of just one bay. The southern facade is made of plaster-coated brick. The eastern facade is obscured by a number



Above: The entry to what was once Rich's in the Strong Building as seen from South Market Street

of shacks and secondary structures.

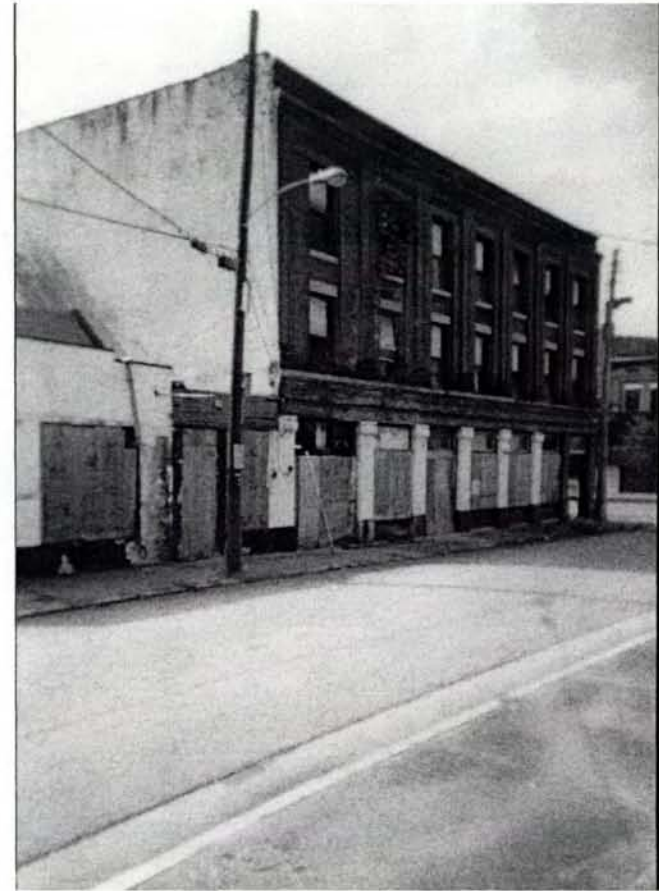
Despite its condition of disrepair, the Strong Building is still a handsome building. Its odd shape gives it character, and its proportions are comfortable. The appearance of the Strong Building also corresponds to the context of the Southside, where the majority of the buildings are of similar height, size and materiality. Such similarity makes the building seem appropriate to its site.



The Site of Lust

Lust will occupy the empty lot (seen above) to the east of the Strong Building. Like the Strong Building that creates the site's western boundry, the site itself is triangular in shape; its property lines follow the lines implied by the edges of the Strong Building. The vacant lot has a buildable area of roughly 23,000 square feet. The site is also flat.

The site, though rather large, is surrounded by existing structures. The southern edge of the site backs up to the rear facades of shop buildings along East Main Street. There is also evidence that a road existed between the site and those abandoned retail buildings at one time. Small, one-story storage buildings border the eastern edge of the site. East Fourteenth Street and the service area of the Chattanooga Choo-choo make up the site's northern boundary.



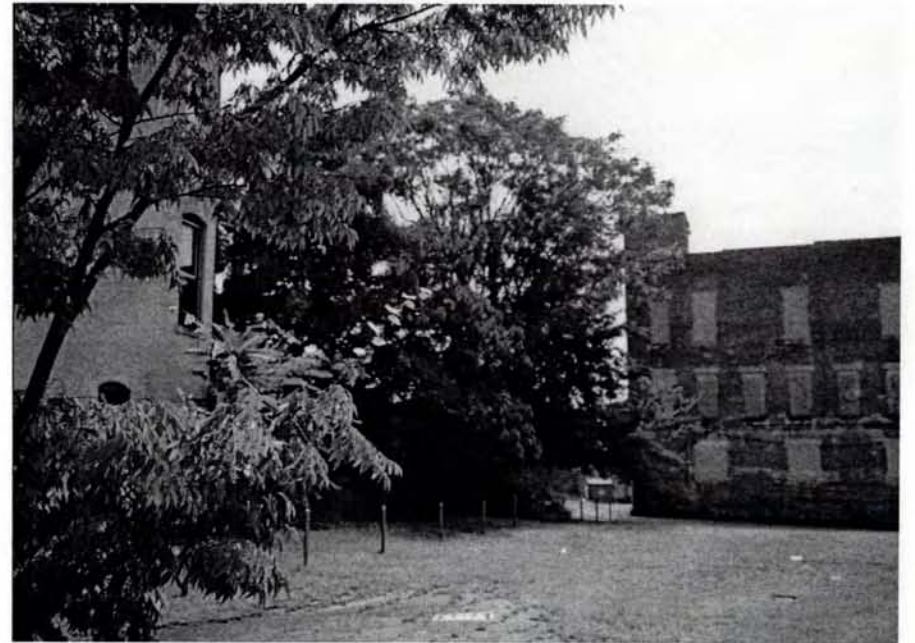
Above: The obscured eastern facade and northern facade of the Strong Building as seen across East 14th Street. The future site of Lust is to the immediate left of the Strong Building, as seen in this picture. One of several small secondary buildings constructed along the Strong Building's eastern is also visible in the photograph.

A Site for Parking

A second possible site also exists to the south of the Strong Building. A road easment separates this southern site from the strong building. As a result, Lust, as an additon to the Strong Building, could not be built here. This southern site could be utilized as parking, though. This secondary site faces directly onto South Market Street. An office building and the rear facades of shop buildings along East Main Street create the site's southern boundary, and the Strong Building borders the site to the north. Like the primary site discussed previously, this site is devoid of vegetation with the exception of some tall weeds. Both sites are also completely flat.

Opposite page: The rear facades of buildings along East Main Street as seen across the secondary site.

Below: The secondary site, the southern facade of the Strong Building and South Market Street



Site Analysis

"Lust" will be located at the corner of Market Street and 14th Street on the Southside of Downtown Chattanooga. The site, 23, 887.5 square feet in area, is currently zoned M-1, and is expected to stay in that zoning classification as a rezoning is not necessary. Virtually all surrounding plots of land are also zoned M-1. The one exception is a parcel of land at the nearby corner of East Main Street and Market Street, which is zoned C-3. M-1 zoning is primarily intended for low-level manufacturing. C-3 zoning is for multiple-tenant commercial buildings.

The area surrounding Lust's future site is expected to undergo some rezoning in the future. Much of the land on the west side of Market Street is expected to be rezoned to R-4 and C-3. The rezoning will permit the redevelopment and renovation of the existing structures there to accommodate apartments and retail vendors. Also, the land along East Main Street is expected to have a similar rezoning so that the existing structures can be renovated to accommodate retail development.

Currently, the area surrounding the site is experiencing a successful redevelopment. Although many, if not most, of the immediately proximate buildings are abandoned, dilapidated, and neglected, many developers are taking the time to renovate them to accommodate new uses. Three new residential neighborhoods have been built two blocks south of Lust's site. Two other residential areas have also developed two blocks west of the site and two blocks east of the site. Additionally, a great deal of commercial development has occurred to the immediate north of the site along Market Street.

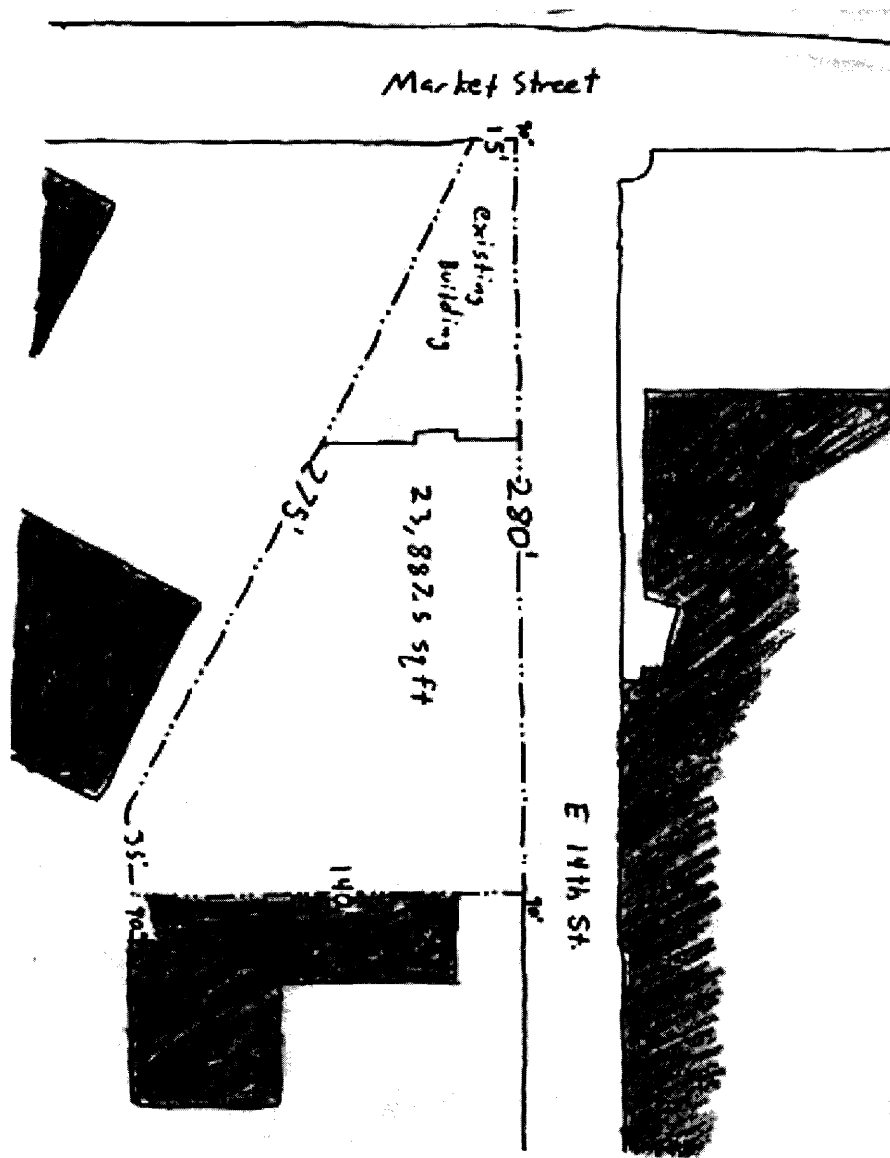
Site Analysis

The redevelopment is expected to continue. An abandoned hotel across the street from the site is going to be redeveloped as apartments. New construction is also beginning along East Main Street to fill in the gaps between the existing buildings to repair the urban fabric of the area.

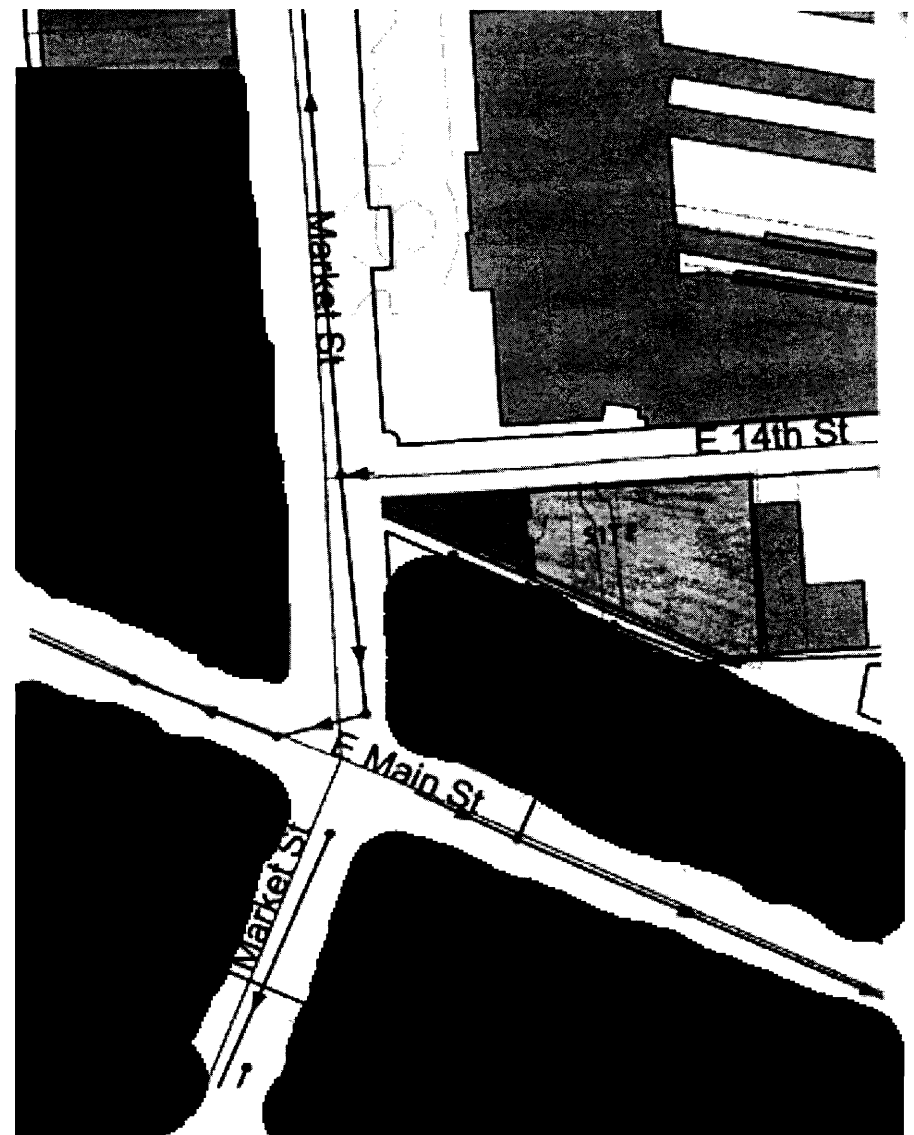
The area surrounding Lust's site is characterized by four-story buildings built at the beginning of the twentieth century. Most are brick. The buildings have a similar scale and proportion that unifies their facades along the streetscape. This portion of the Southside is near Chattanooga's now prospering Latino community, known as "Little Guatemala", and is bound to the south by Interstate 24. Downtown Chattanooga is only a few blocks to the north. Other nearby neighborhoods include Alton Park, Highland Park, St. Elmo, and the South Broad area.

Circulation is primarily concentrated on Market Street, and the flow of traffic is fairly continuous. Market Street is a major artery through downtown Chattanooga, and it serves to link North Chattanooga, Downtown, and Hixson with Lookout Mountain and other southern suburbs of Chattanooga. Market Street also handles a bus route. There are two bus stops within a short distance of Lust's site. East Main Street is also an important road, but carries only a fraction of the traffic carried by Market Street.

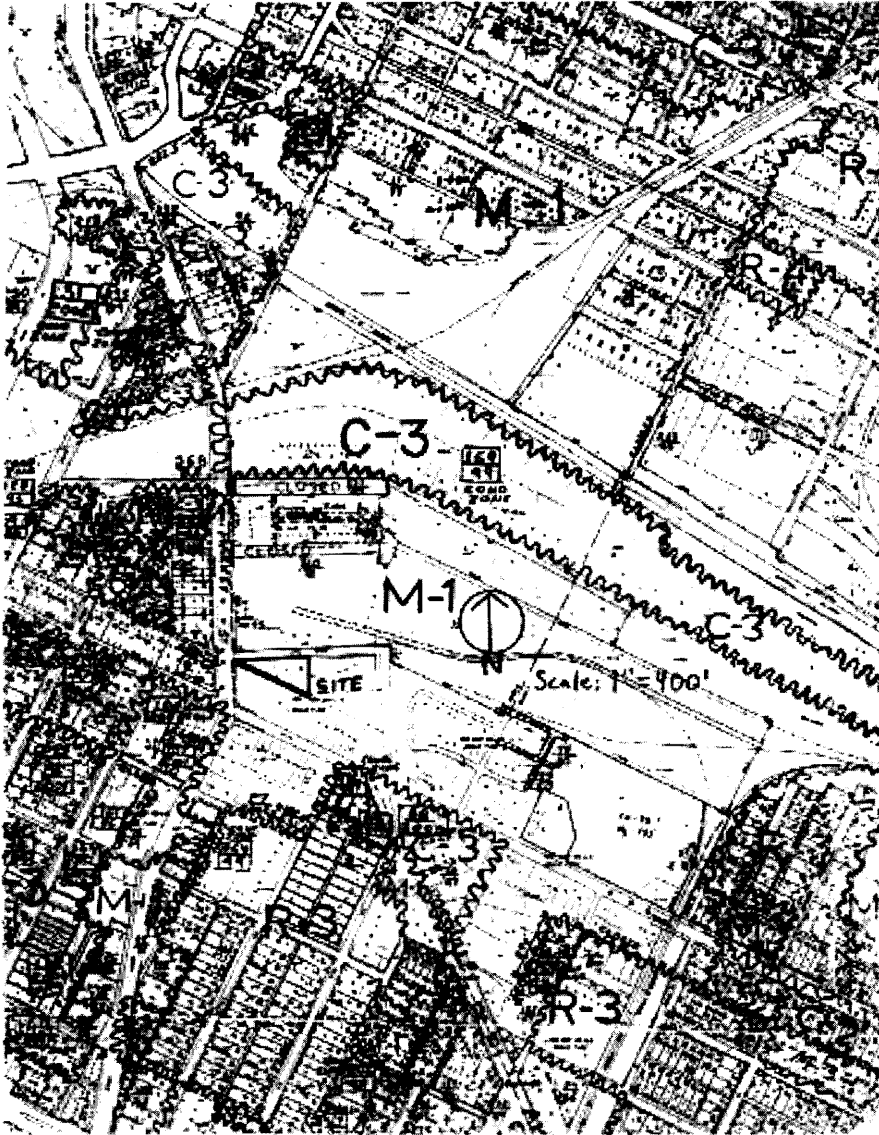
An important and famous city landmark, the Chattanooga Choo-Choo is across 14th Street from Lust's site. The once active railroad depot is now a hotel, souvenir shop and museum. The hotel attracts many tourists that come to see Chattanooga.



Site Boundaries



Site Map



Southside Area Map

Zoning Analysis

The following information pertains to Section 4a of the Knoxville Ordinance for Knoxville, Tennessee concerning RP-1, RP-2, and RP-3 Planned Residential Districts.

Yard Setbacks:

1. Front Yards:

- A. All detached single-family dwellings must have a front yard setback of 25 feet. The planning commission will determine the setbacks for other structures.
- B. Where 25% or more of the lots on the same side of the street between two intersecting street have an identical setback of greater than 25 feet, any new building must adhere to that common setback.

2. Side Yards or Periphery Boundary:

- A. All buildings must have a minimum setback of 25 feet, with an addition 2 feet for each floor above two.

Parking:

When parking is not enclosed within a structure, it must be screened with evergreen plants that will obtain a minimum height of 5 feet within one year. For every 10,000 square feet of parking, a minimum of 500 square feet of landscaping is required. For every 5,000 square feet of parking, a tree capable of reaching 40 feet in height must be planted. Residential off-street parking must be either a lot or a driveway. Parking must be at least 5 feet from the rear lot line. The strip of land between any parking area and the lot line must be planted. The maximum grade of any parking stall is 10%. No driveway may be constructed within 25 of a lot line.

Zoning Analysis

Height Restrictions:

There are no mandated height restrictions for RP-1, RP-2, and RP-3 Planned Residential Districts.

Density:

For an RP-1 District, the density may reach 24 dwelling units per acre.

For an RP-2 District, the density may reach 40 dwelling units per acre.

For an RP-3 District, the density may reach 80 dwelling units per acre.

The following information pertains to Section 1 of the Knoxville Ordinance for Knoxville, Tennessee concerning General Agricultural Districts.

Yard Setbacks:

1. Front Yards:

All front yards must have a minimum depth of 35 feet.

2. Side Yards:

A. For single story dwellings and accessory structures, side yards must be greater than 12 feet. An additional 4 feet must be provided for each story over one.

B. For churches and other accessory buildings, the side yard must have a minimum setback of 35 feet.

Zoning Analysis

3. Rear Yards:

A. Rear yards must have a minimum depth of 35 feet.

B. Unattached buildings must not be within 10 feet of any rear lot line.

Height Regulations:

No building can exceed 2.5 stories or 35 feet in height.

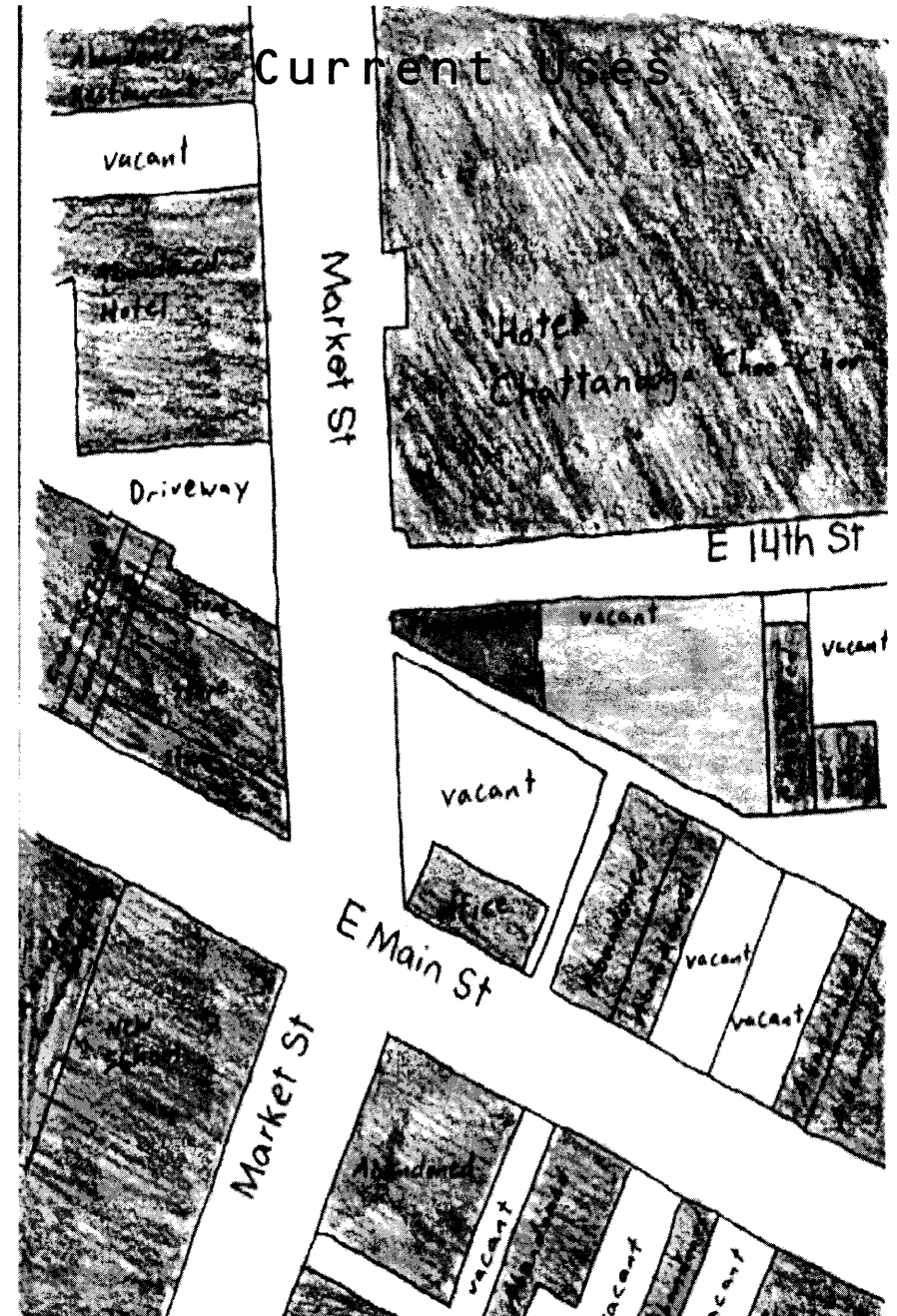
Density:

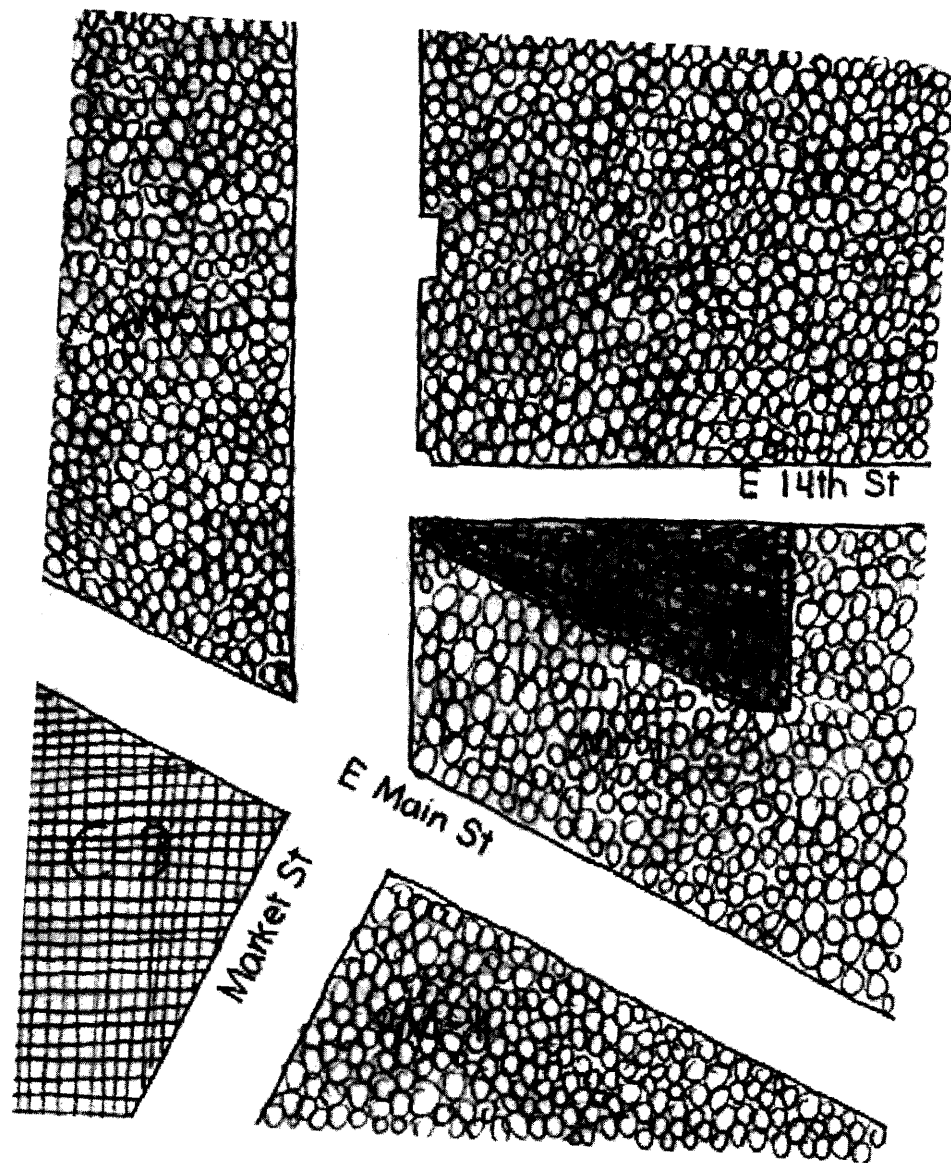
No farm, ranch or parcel of land can be divided into lots of less than 10 acres, except for non-residential uses. Land can never be reduced to lots of less than 1 acre.

Parking:

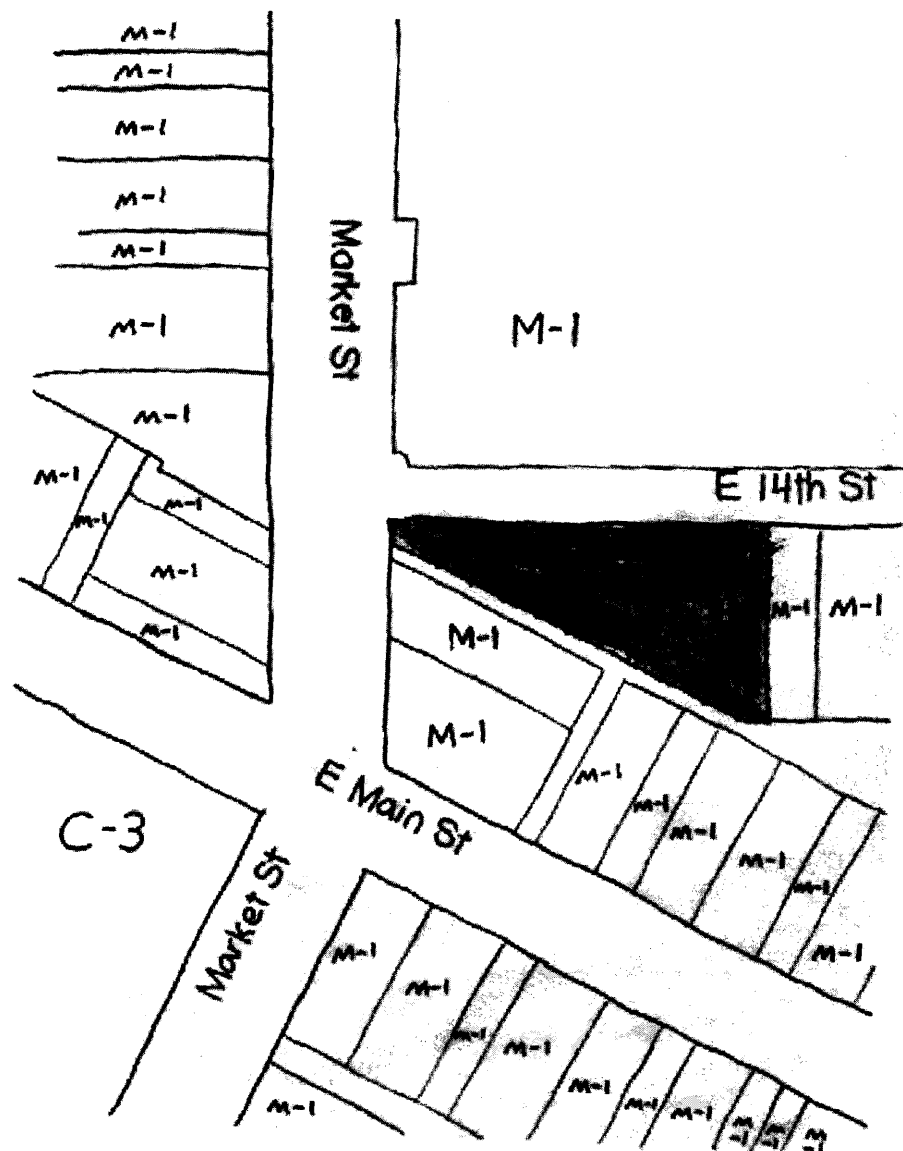
Residential off-street parking must be either a lot or a driveway. Parking must be at least 5 feet from the rear lot line. The strip of land between any parking area and the lot line must be planted. The maximum grade of any parking stall is 10%. No driveway may be constructed within 25 of a lot line.

Sun Path Diagram, 36° Latitude

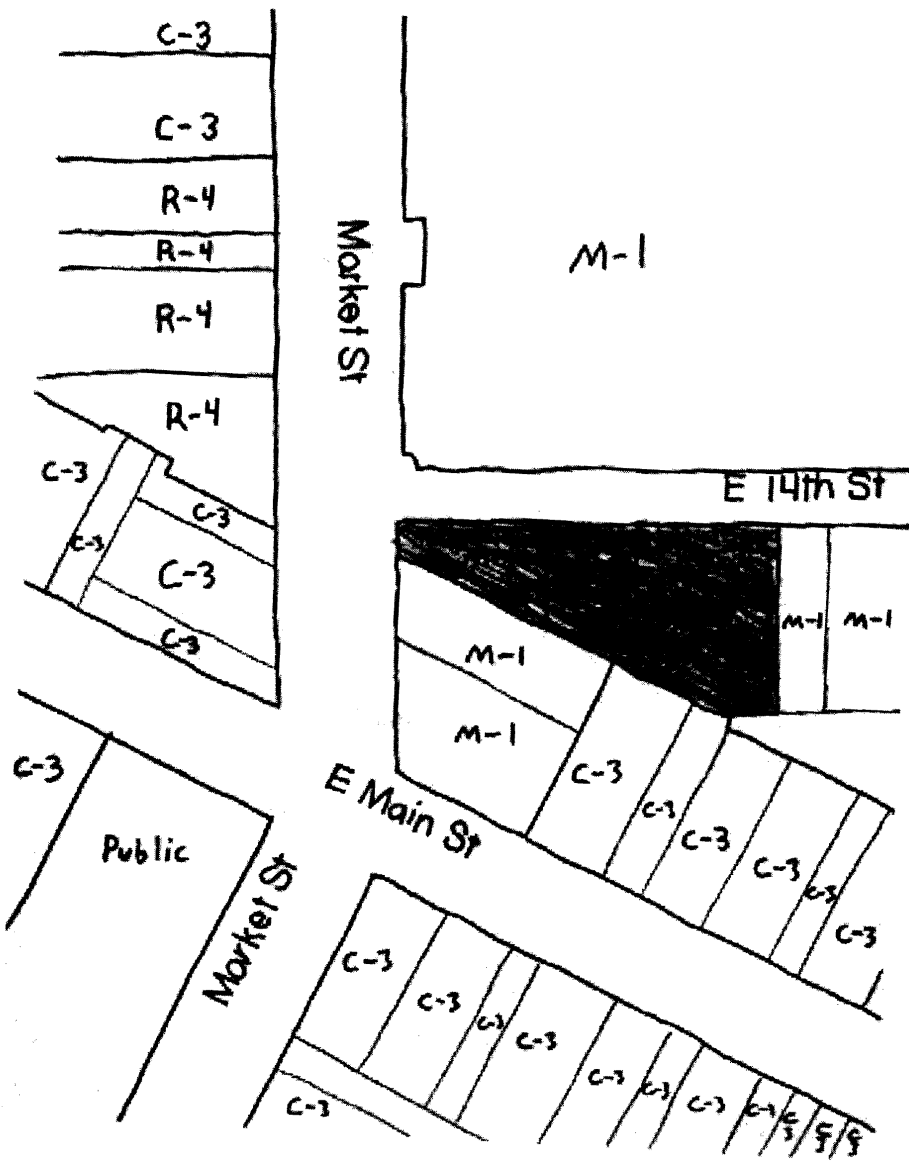




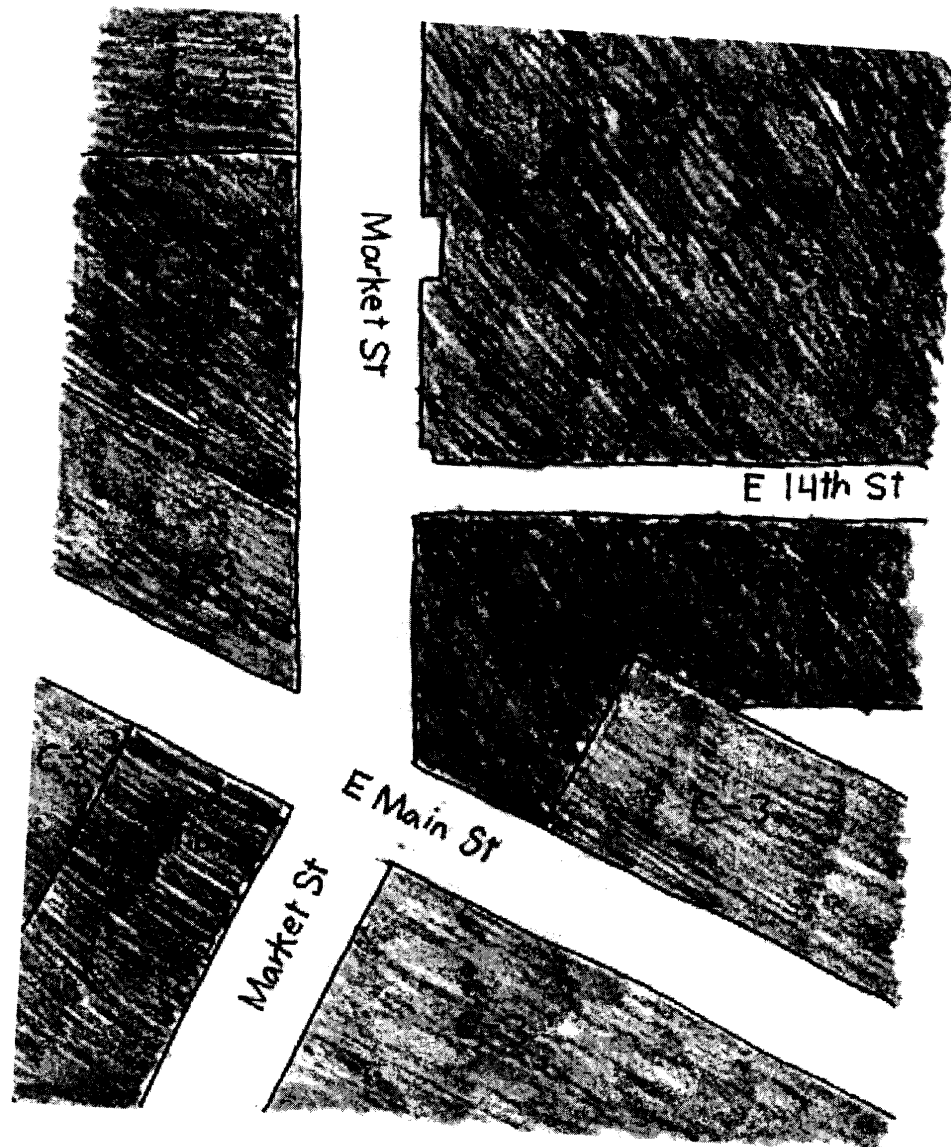
Current Zoning



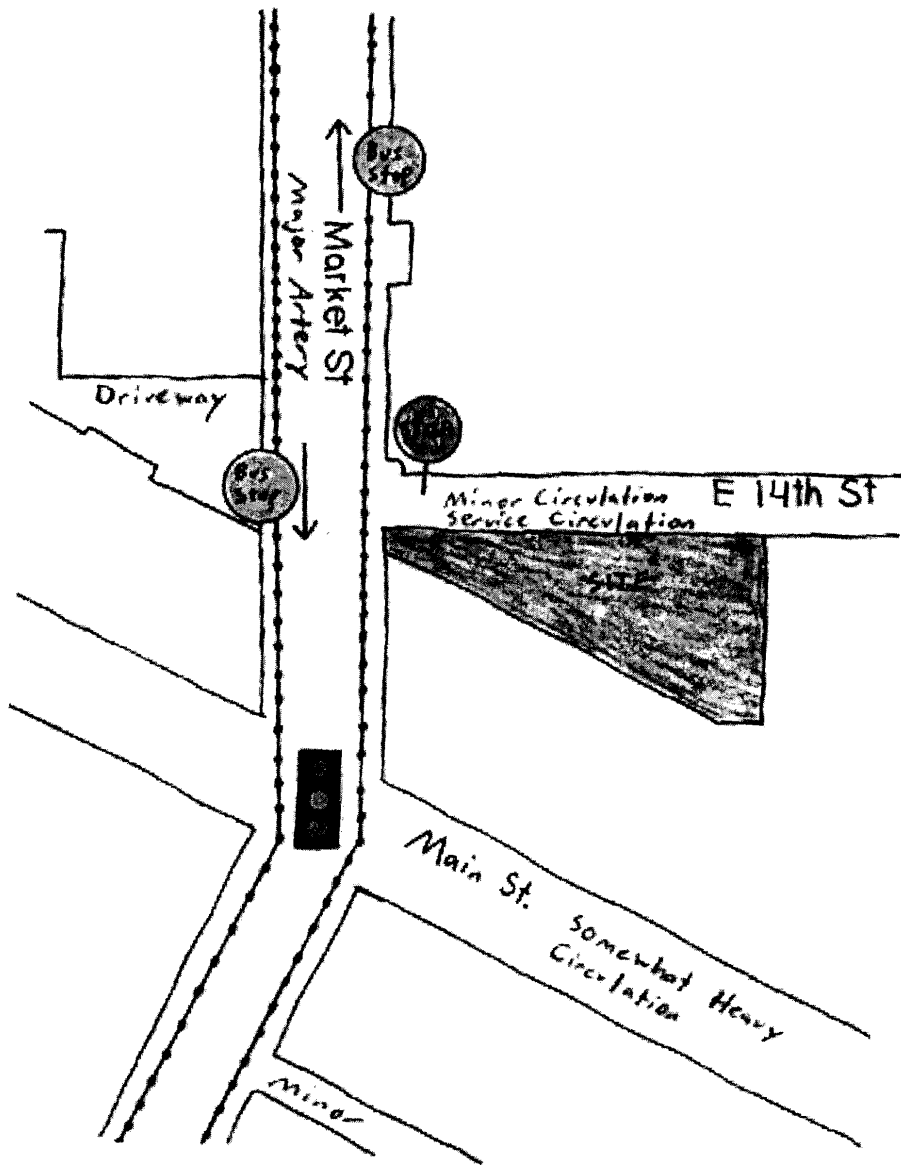
Current Zoning



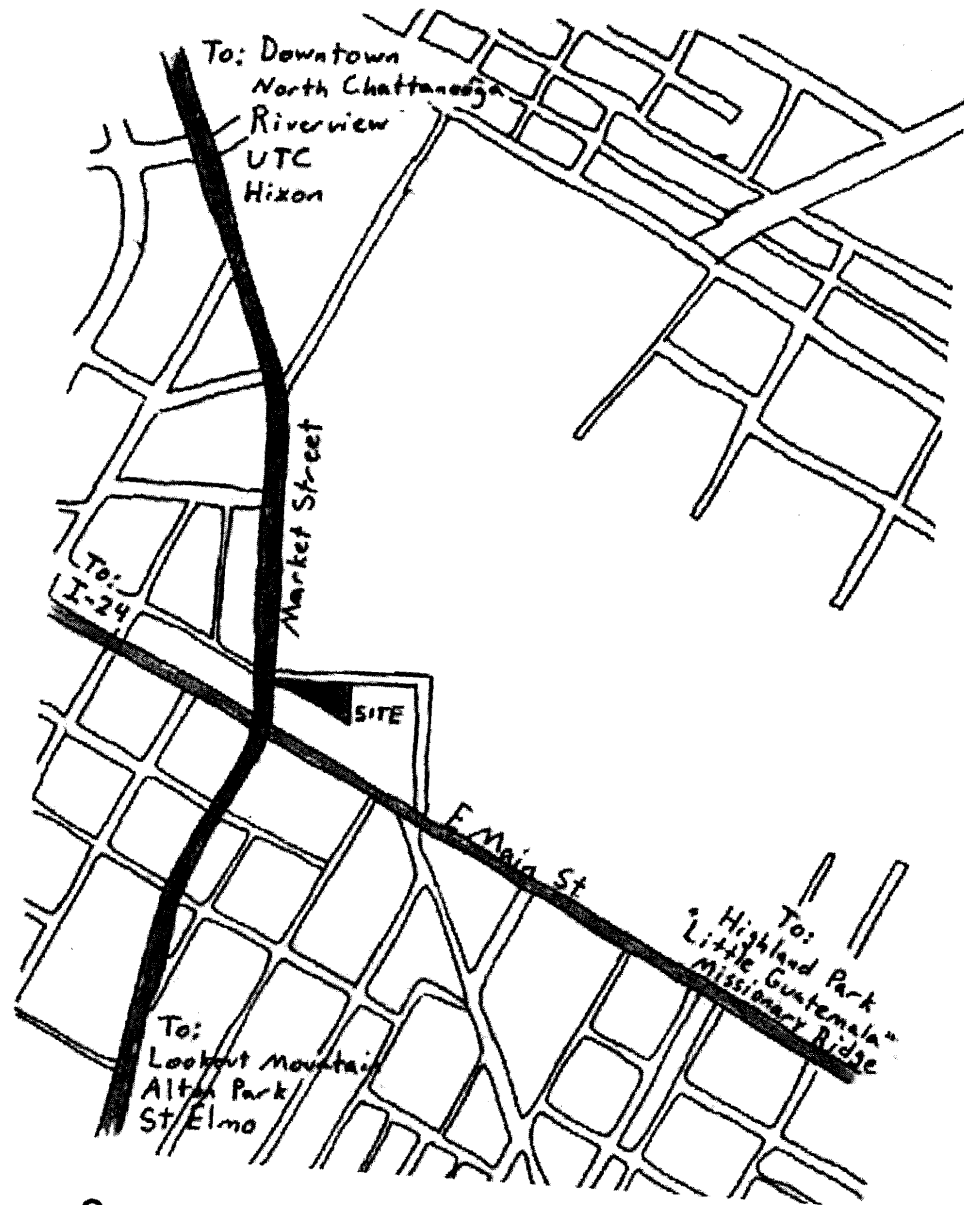
Future Zoning



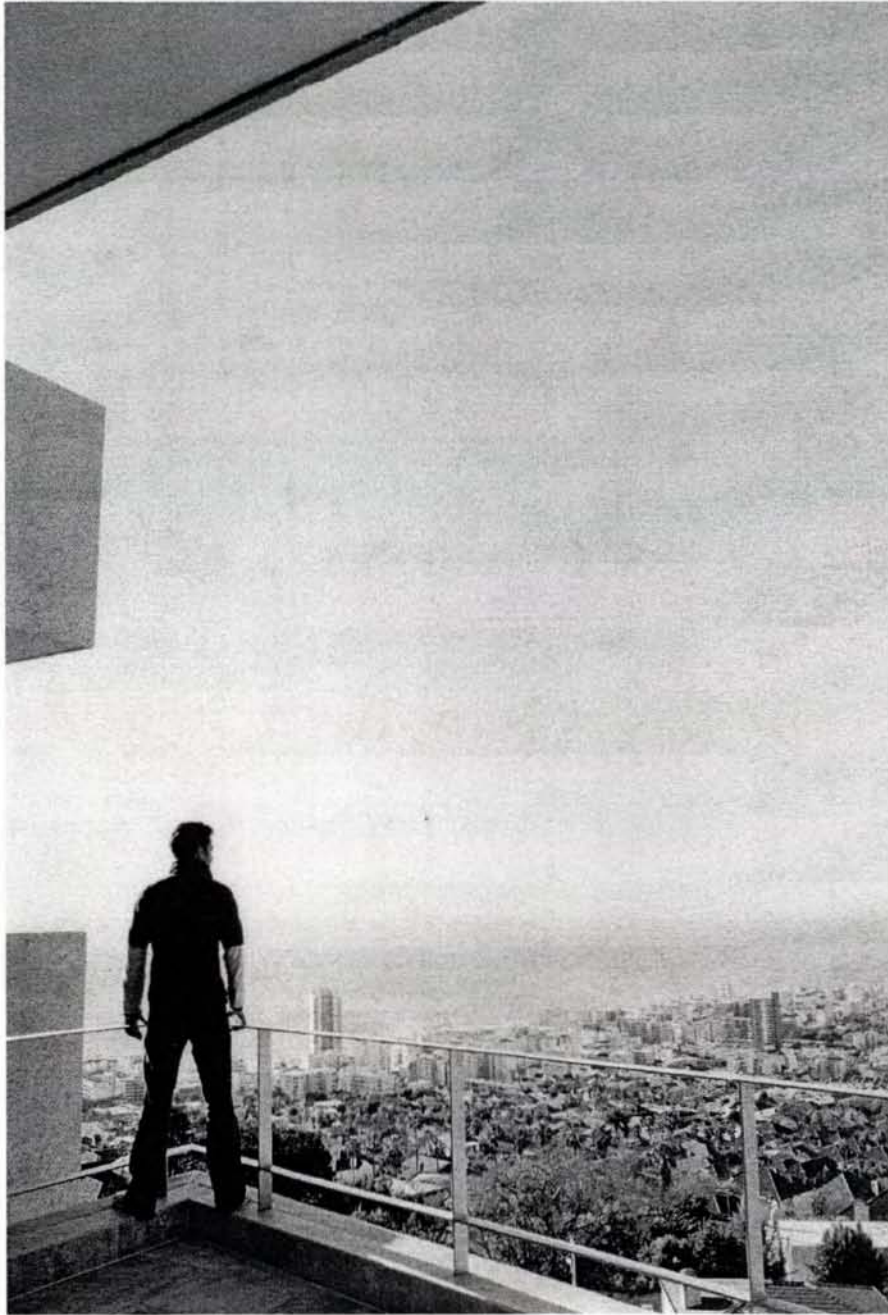
Future Zoning



Vehicular Circulation
Proximate to the Site



Southside Circulation

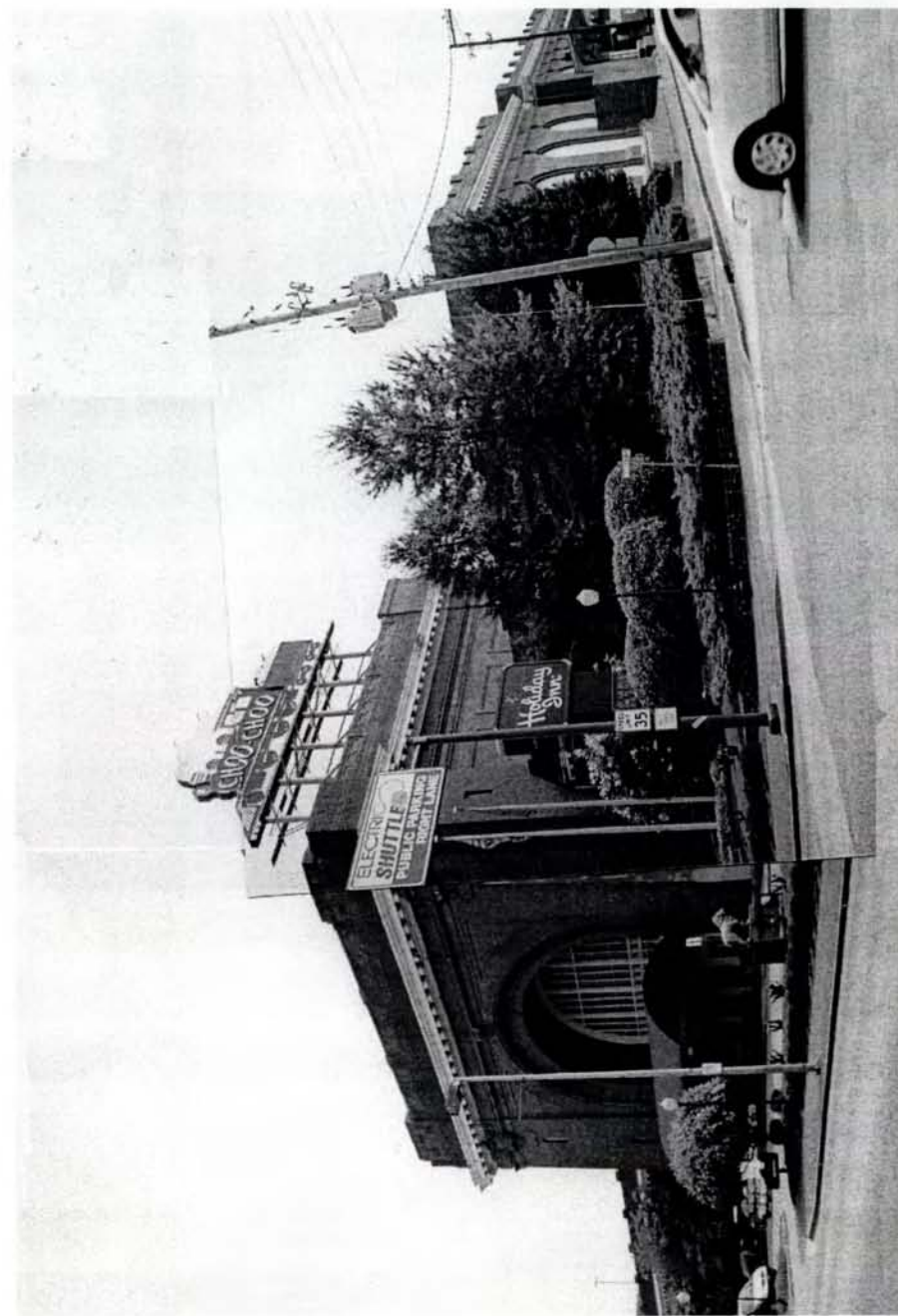


Context Analysis



The Chattanooga Choo-Choo

One full block north of the site along Market Street is the front entry to the famous Chattanooga Choo-choo hotel. The Choo-choo's main building is recessed from the edge of Market Street, and the void creates a plaza-like situation along Market Street. The entry area is quite attractive, and is fully landscaped with shrubbery, trees, and perennial flowering plants. Because of the vegetation and the shade it provides, this block is somewhat cooler than the surrounding area during the hot summer months. The area around the Choo-choo's main entry is also very clean and well maintained, unlike much of the Southside. The front entry to the Choo-choo faces onto Market Street, one of Chattanooga's main downtown roads. Market Street carries a great deal of traffic, and is usually busy at all hours. Because of the traffic, the area around the front of the Choo-choo is somewhat noisy.

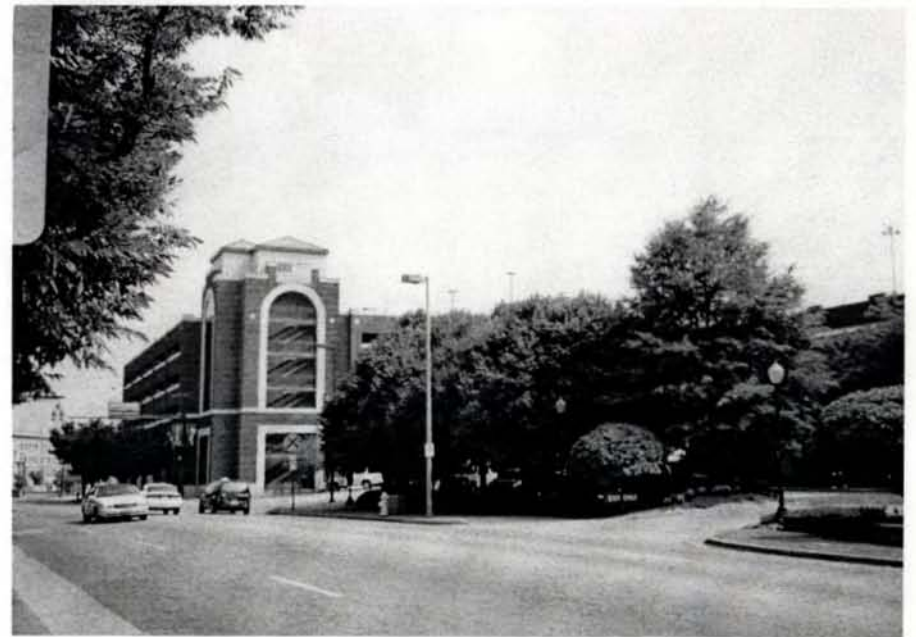




The Chattanooga Choo-Choo

Above: To the north of the site and the existing Strong Building is East Fourteenth Street. East Fourteenth Street is a two-way thoroughfare that functions primarily as a service road for the Chattanooga Choo-choo, a Holiday Inn Hotel. Directly across East Fourteenth Street from the site is the Chattanooga Choo-choo's service area. The area, though free of garbage, has a very noticable and equally unpleasant odor. The area is rarely active, and trucks only come periodically to remove the dumpsters or make occasional deliveries. East Fourteenth Street carries virtually no traffic. East Fourteenth Street has two outlets: one to Market Street, and another to East Main Street.

Opposite Page: The Chattanooga Choo-Choo also has an accompanying parking garage. Local public transit, which could be utilized by club patrons, makes frequent stops at this garage.





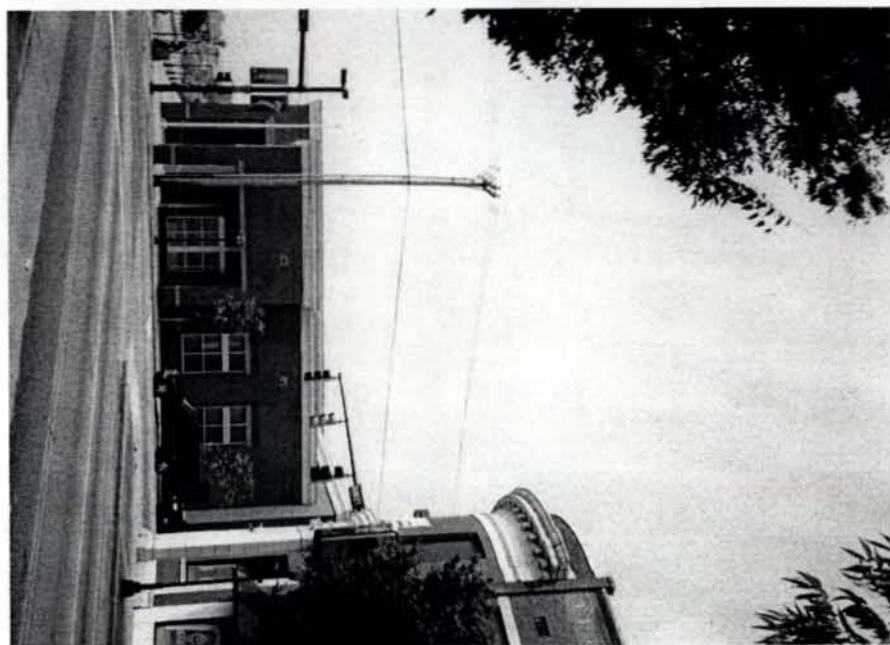
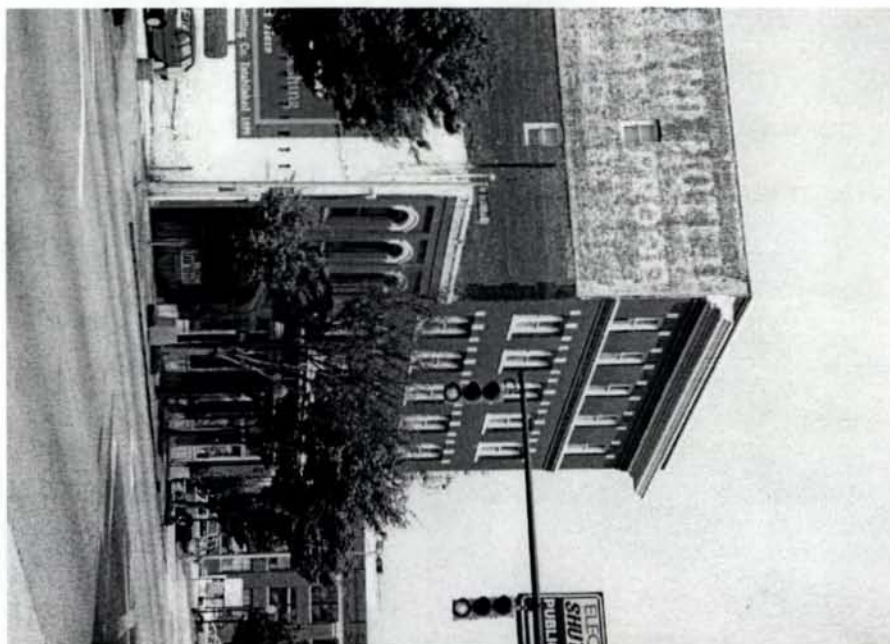
South Market Street



South Market Street is a busy, multi-use, urban street currently undergoing a transformation. Though once neglected, South Market Street is quickly revitalizing.

Opposite Page: This abandoned hotel on South Market Street is expected to be converted into loft apartments in the near future. Similar redevelopment occurred recently two blocks to the North on South Market Street in the old St. John hotel. The vacant hotel was remodeled to house several, luxurious loft apartments, a restaurant, and some retail businesses.

Above: Storefronts along South Market Street directly across from the Strong Building that are currently undergoing redevelopment.



South Market Street

Above: Existing commercial development to the north of the Strong Building and the future site of Lust on South Market Street.

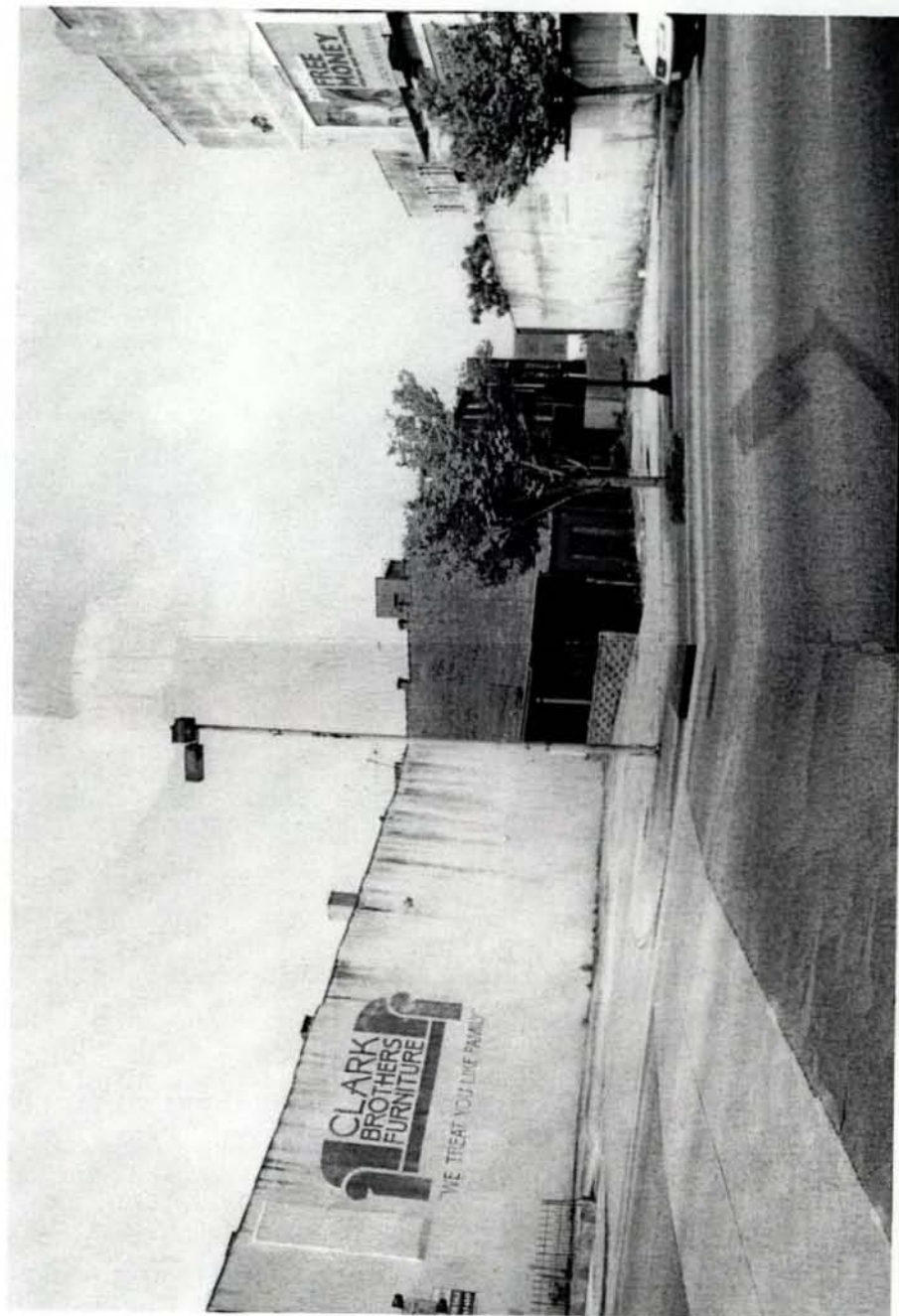
Opposite Page, top: Restaurants and shops recently opened in these once vacant buildings along South Market Street.

Opposite Page, bottom: The intersection of South Market Street and East Main Street.



South Market Street

Above: An abandoned commercial building along South Market Street. Opposite Page: Across South Market Street from the Strong building is a wide driveway and parking lot that services several newly renovated apartment buildings off of South Market Street. The new apartments are part of the revitalization currently taking place in the area.





Contrary to what its name suggests, East Main Street is not one of Chattanooga's main streets. East Main Street is, however, one of the busiest and most important roads in Chattanooga's Southside. East Main Street is the only major east/west thoroughfare in the Southside. The other major roads in the area, South Market Street and South Broad Street run in a north/south orientation. As a result, East Main Street carries a large amount of traffic. East Main Street begins at the base of Missionary Ridge to the East, and continues westward to Tennessee Highway 27.

East Main Street also serves to define several neighborhoods in Chattanooga. To the east, East Main Street serves as the southern boundary to Highland Park, a nearby, historical, downtown neighborhood currently undergoing gentrification and rapid redevelopment. Highland Park is a mixed use neighborhood that contains residential street, commercial development and industrial activities. Highland Park, after decades of neglect, is



reviving, and that redevelopment is expected to continue along the length of Main Street.

East Main Street also defines the northern boundary of "Little Guatemala", Chattanooga's growing Hispanic barrio. This neighborhood is growing quickly, and is expected to continue growing for some time. A large number of Hispanic shops and restaurants have opened in the immediate area, and the businesses are thriving. As with the case of Highland Park, this neighborhood's growth is expected to influence similar growth on East Main Street.

East Main Street also defines the northern boundary of the city's new residential development sponsored by Chattanooga Neighborhood enterprise. Chattanooga Neighborhood Enterprise, CNE, is a non-profit organization affiliated with the city of Chattanooga whose aim is to redevelop blighted neighborhoods. Chattanooga Neighborhood Enterprise recently completed a large development one block south of East Main Street. The



development included office buildings, loft apartments, condominiums, and single-family houses. It is the city's hope that the development will induce other development in the area to occur.

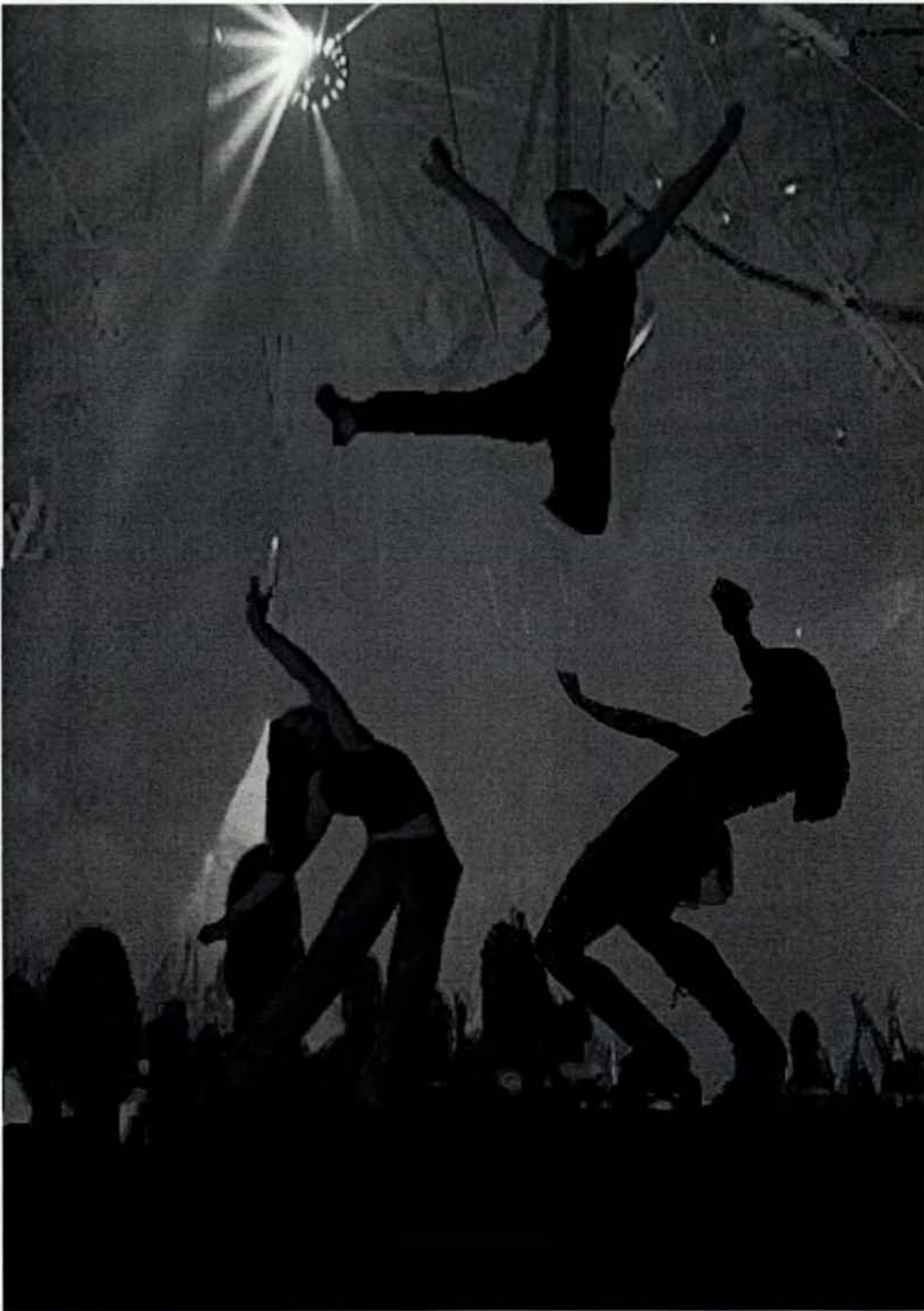
East Main Street is lined with three and four story height buildings with traditional storefronts. The buildings have a consistent spacing from the street, which unifies the appearance of the street. The buildings have large windows, and most have brick facades. The existing buildings create an attractive streetscape where each building is visually independent but conforms to an overall visual organization. Although some of the buildings are occupied by small retail businesses, the majority of the buildings are currently vacant. The buildings were constructed at the beginning of the twentieth century.

East Main Street provides an pleasant pedestrian condition. The even spacing of the buildings from the street generates a comfortable walking environment. The sidewalk is also quite wide, providing ample space between strolling pedestrians and passing vehicles. Because traffic travels slowly, pedestrians also feel safe walking along a four-lane road. Noise, however, is a problem; the traffic generates a lot of noise. Heat during the summer is also problem, but vegetation is the form of planted shade trees could help the situation.



Opposite Page, Top: A west-facing view of East Main Street at its intersection with South Market Street.

Opposite Page, Bottom: One of the many buildings along East Main Street currently undergoing renovation for future use. The two lots on either side of this building have also been sold. The construction of new buildings has already begun on the lot to the right.



Spatial Analysis



Making an Entrance

The first Spatial Zone of Lust will be the entry sequence. Obviously enough, the entry sequence serves to get Lust patrons in and out of the dance club. The primary adjacencies of the entry relate to South Market Street on the exterior and the dance floor on the interior. The maximum occupancy for the entry sequence zone is 375 people at one time. The entry sequence zone will have a total square footage of 1875 feet, which translates to roughly 5% of the project's total square footage. The entry sequence zone has a ceiling height ranging from 8'-0" to 10'-0".

This zone is made of four components, the coat check room, an entry foyer, the payment desk, and the waiting area outside.

The first component, the coat check room allows Lust patrons to store their coats while at the dance club. Coat check will have a materiality of 1. dark, hardwood flooring, 2. rough brick walls, 3. standard height finished drywall ceiling painted black, 4. bright suspended incandescent lighting, and 5. tubular steel

coat racks. In addition, the coat check is intended to have an orderly, moderately bright, organized, clean, and friendly architectural quality.



The second component is the entry foyer. This space gives access to all other spaces and the club itself from the street. It also serves to protect the security of the guests already inside by processing all patrons through a team of bouncers and security staff. Identification check by the bouncing staff also occurs in this space. The entry foyer will have a materiality of 1. a stained, textured, patterned poured concrete floor, 2. rough brick walls mimicking those of the existing Strong Building, 3. a low, finished drywall ceiling painted black, and 4. moderate incandescent lighting installed in the ceiling as can lights. The entry foyer is expected to have a

small, yet welcoming, compressive, moderately bright, quiet, calm, and suspenseful architectural quality while also expressing a directionality towards the interior of the dance club.

The cover charge area, the third component of the entry sequence zone, is the area in which payment for entry to the club is collected by Lust. Like the coat check room, the cover charge area will have a materiality of 1. dark, hardwood flooring, 2. rough brick walls, 3. standard height finished drywall ceiling painted black, and 4. bright suspended incandescent lighting. The cover charge area is expected to have a moderately lit, business oriented architectural quality with a feeling of order and cleanliness.

The final component of the entry sequence zone is the outside waiting area. This area accommodates club patrons as they wait in line to enter Lust. The space should provide ample room for a group of club guests to sit or stand as they wait. As a result, the waiting area will feature polished metal benches to provide seating space for waiting guests. The materiality of this space will incorporate 1. rough brick exterior walls like those on the existing Strong Building, 2. highly polished steel front entry doors and 3. bright fluorescent exterior lighting.



Dance All Night

The dance floor and its accessory spaces make up the second spatial zone within Lust. As the name implies, the dancing zone provides space for club patrons to dance. The primary programmatic adjacencies relate to the entry, the bathrooms facilities, and the outdoor spaces of the club. The dancing zone can accommodate a maximum occupancy of 2039 patrons in its total square footage of 14,275 square feet, which corresponds to 38% of the project's total square footage. This zone will have an average height of 35'-0".

The dancing zone is made of four components: the main dance floor, the DJ booth, the music storage room, and the indoor seating area.

The first component is the dance floor. This space's purpose is providing club patrons with a place to dance. The dance floor will have a materiality consisting of 1. stained, smooth, poured concrete floors, 2. black acoustical tiles suspended from fire protected exposed steel trusses painted black, 3. mirrors, 4. rough, highly-

textured brick walls to mimic those on the existing Strong Building, 5. a high, unfinished ceiling formed by the bottom of roof components painted black, 6. brightly colored laser lights, 7. strobe lights, 8. spotlights, 9. a lighting suspension structure painted black, and 10. steel catwalks painted black. It is intended that the dance floor have an architectural quality that feels flashy, busy, loud, and dark with pulses of bright light. It should be captivating, intoxicating, and psychedelic while also colorful, smoky and exciting. Guests should perceive the space to have a stimulating, interesting, and enticing architectural feeling. The dance space will also need to be spectacular, sensual, flirtatious and physical while giving patrons the opportunity to feel like observed observers.

The DJ booth constitutes the second component of the dancing zone. This space provides the DJ with a place to play music while also observing the crowd to discern their musical and dance preferences. The DJ booth will have a materiality of 1. mirrored walls, 2. textured metal stairs leading to the booth, 3. polished steel handrails, 4. a standard height, finished, drywall ceiling painted black, 5. bright incandescent lighting, 6. brightly colored laser lights, and 7. a tubular metal equipment table. Like the dance floor, the DJ booth should convey a bright, flashy, colorful and captivating architectural quality. The space needs to feel energetic, busy, fast and rhythmic while providing yet another spectacle to be observed.

The music storage room is related to the DJ booth, and serves to store all the music played by the DJ. The space's materiality of 1. metal shelving, 2. carpeted flooring, 3. painted drywall walls, and 4. a typical suspended ceiling should convey a clean, organized, and orderly architectural quality.



Time with Friends

The final component of the dancing zone is the indoor seating area. This space provides club guests with a space to relax after dancing the night away. The materiality will include 1. rough, highly textured brick walls, 2. stained, textured, poured concrete floors, 3. a black acoustical tile ceiling, 4. low, incandescent, suspended lighting fixtures, 5. periodic lighting over seating areas, and 6. dark, hardwood floor inlays designating seating areas. The architectural quality of the space is one of calm and sophistication that seeks to induce conversation. The space should be used for discussion, mingling, talking and relaxing while watching the dancing. The space should feel close, intimate, and friendly.



Let's Celebrate!

The bar and service spaces area is the third spatial zone in Lust. This spatial zone provides and prepares refreshments in the form of drinks and appetizers to Lust guests. The primary programmatic adjacency relates to the dance floor. The bar zone can accommodate a maximum occupancy of 856 people in its total square footage of 5,995 square feet, which corresponds to 16% of the project's total square footage. This zone will have an average height of 10'-0".

The bar and service zone is made of five components: the bar itself, the kitchen, storage, cold storage, and the loading dock.

The first component of the bar and service zone is the bar. The bar is where guests come to order drinks and appetizers. The bar will feature a brick face and a metal countertop. The floor will be stained, textured, poured concrete. The bar is expected to feel busy, clean, orderly, friendly, courteous and calm.

The second component of the bar and service zone is the kitchen. This space actually produces all the food items served in the club. The kitchen will have a materiality of 1. stainless steel preparation surfaces, 2. ceramic tile flooring, 3. a suspended ceiling, 4. bright fluorescent lighting, and 5. finished, painted walls. The architecture should induce a clean, sterile, organized quality of space.

The zone's third and fourth components are the storage areas. The storage holds all cooking materials and supplies as well as food items. The materiality will consist of 1. stainless steel storage surfaces, 2. ceramic tile flooring, 3. a suspended ceiling, 4. bright fluorescent lighting, 5. freezer units, and 6. finished, painted walls.

The final component of the service zone is the loading dock. This space provides a place where supplies can be brought into the building. The materiality of the loading dock will be poured concrete, rough brick walls, and bright fluorescent lighting.



Taking the Party Outside

The outdoor spaces make up the fourth spatial zone in Lust. This spatial zone provides club patrons with a place to enjoy warm summer nights and cool fall evenings in an outside environment while at the club. The primary programmatic adjacency relates to the indoor dance floor. The outdoor zone can accommodate a maximum occupancy of 1642 people in its total square footage of 11,500 square feet, which corresponds to 31% of the project's total square footage.

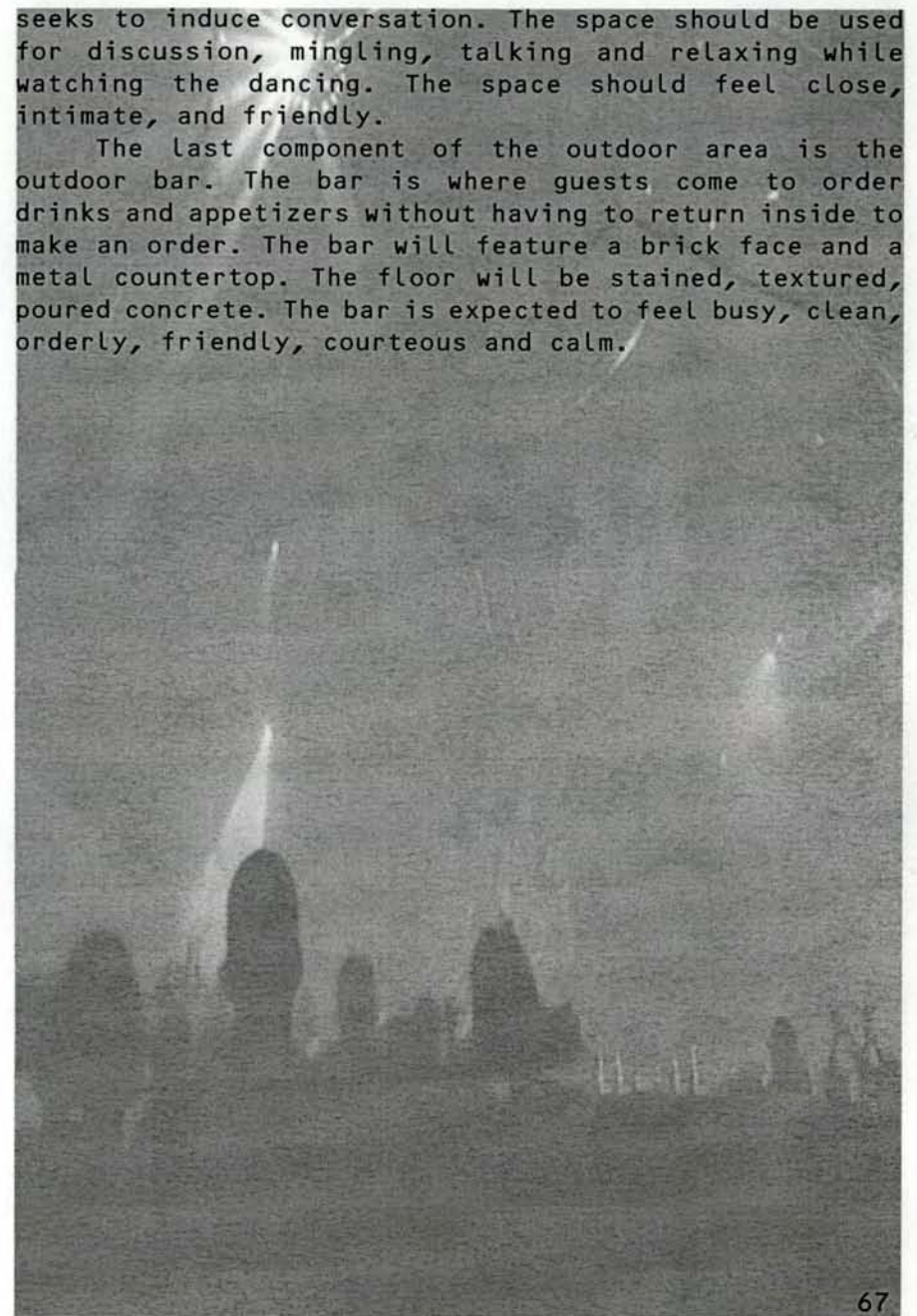
The outdoor spaces are made of three components: the outdoor dance floor, the outdoor bar, and the outdoor seating area.

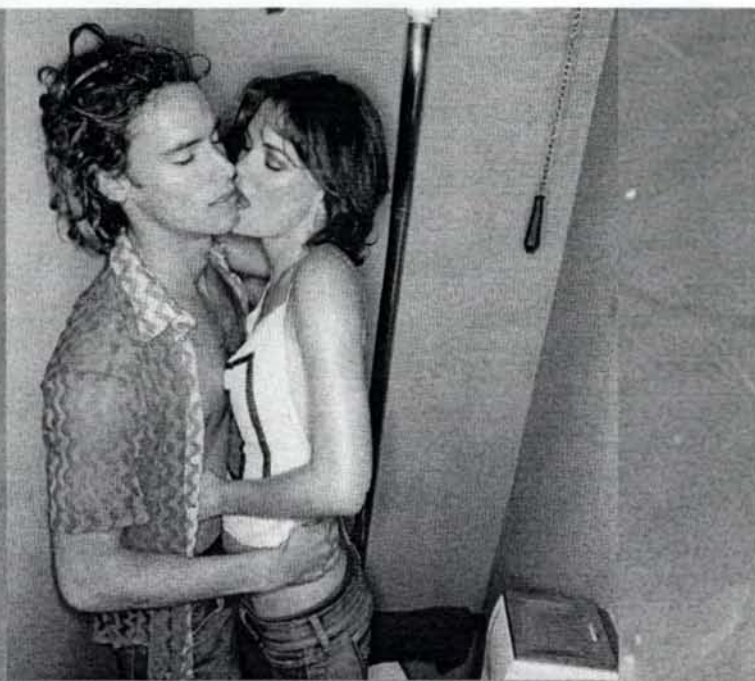
The outdoor dancefloor is the primary component of this spatial zone. This space's purpose is providing club patrons with a place to dance while outside. The dance floor will have a materiality consisting of 1. stained, smooth, poured concrete floors, 2. brightly colored laser lights, 3. strobe lights, 4. spotlights, and 5. a lighting suspension structure painted black. It is intended that the outdoor dance floor have an architectural quality that feels flashy, busy, loud, and dark with pulses of bright light. It should be captivating, intoxicating, and psychedelic while also colorful, smoky and exciting. Guests should perceive the space to have a stimulating, interesting, and enticing architectural feeling. The dance space will also need to be spectacular, sensual, flirtatious and physical while giving patrons the opportunity to feel like observed observers.

The second component of the outdoor spatial zone is the outdoor seating area. This space provides club guests with an outdoor space to relax after dancing the night away. The materiality will include outdoor seating atop a concrete floor. The architectural quality of the space is one of calm and sophistication that

seeks to induce conversation. The space should be used for discussion, mingling, talking and relaxing while watching the dancing. The space should feel close, intimate, and friendly.

The last component of the outdoor area is the outdoor bar. The bar is where guests come to order drinks and appetizers without having to return inside to make an order. The bar will feature a brick face and a metal countertop. The floor will be stained, textured, poured concrete. The bar is expected to feel busy, clean, orderly, friendly, courteous and calm.





Bathroom Needs

The fifth spatial zone within Lust is the restroom area. Clearly, this zone provides bathroom facilities for club patrons to use while at Lust. The primary programmatic adjacency relates to the indoor seating area. The bathroom zone can accommodate a maximum occupancy of 196 people in its total square footage of 1,375 square feet, which corresponds to 4% of the project's total square footage. The restroom spaces should be clean, sterile, and efficient. The materiality will include 1. iridescent ceramic tile flooring, 2. patterned wallpaper over drywall, 3. mirrors, 4. reflective, iridescent, brightly colored aluminum partitions, 5. highly polished granite countertops, and 6. bathroom equipment.



Down to Business

The business zone is the final spatial zone within Lust. This space accommodates all of the daily business activity that takes place in order to operate Lust. The primary adjacency is to the employee parking. The maximum occupancy for the entry sequence zone is 315 people at one time. The entry sequence zone will have a total square footage of 2,205 feet, which translates to roughly 6% of the project's total square footage. The entry sequence zone has a ceiling height ranging from 8'-0".

The business zone has five components, all of which have the same materiality and architectural quality. These components are the employee entry, the employee bathroom, the locker room, the employee bathroom, and the management offices.

The materiality of this zone consists of 1. Linoleum flooring, 2. painted drywall, 3. suspended ceilings, and 4. fluorescent lighting. The overall architectural quality of the spaces should be one of professionalism.

Square Footage Requirements for "Lust"

Parking:

Patron Parking: 150 spaces required
(Required: 4 Spaces/ 1,000 sq. ft. of Floor Area)
Employee Parking: 15 spaces
(one space/ 2 workers) x 30 employees

Entry Sequence: 1,875

Coat Check: 350
Entry Foyer: 675
Cover Charge Area: 100
Outside Waiting Area: 750

Dancing Zone: 14,275

Main Dance Floor: 6,400
DJ Booth: 75
Music Storage: 100
Indoor Seating Area: 7,700

Bar Area: 5,995

Bar: 2,080
Kitchen: 2,750
Storage: 265
Cold Storage: 600
Loading Dock: 300

Outdoor Area: 11,500

Outdoor Dance Floor: 2,500
Outdoor Seating: 6,500
Outdoor Bar: 2,500

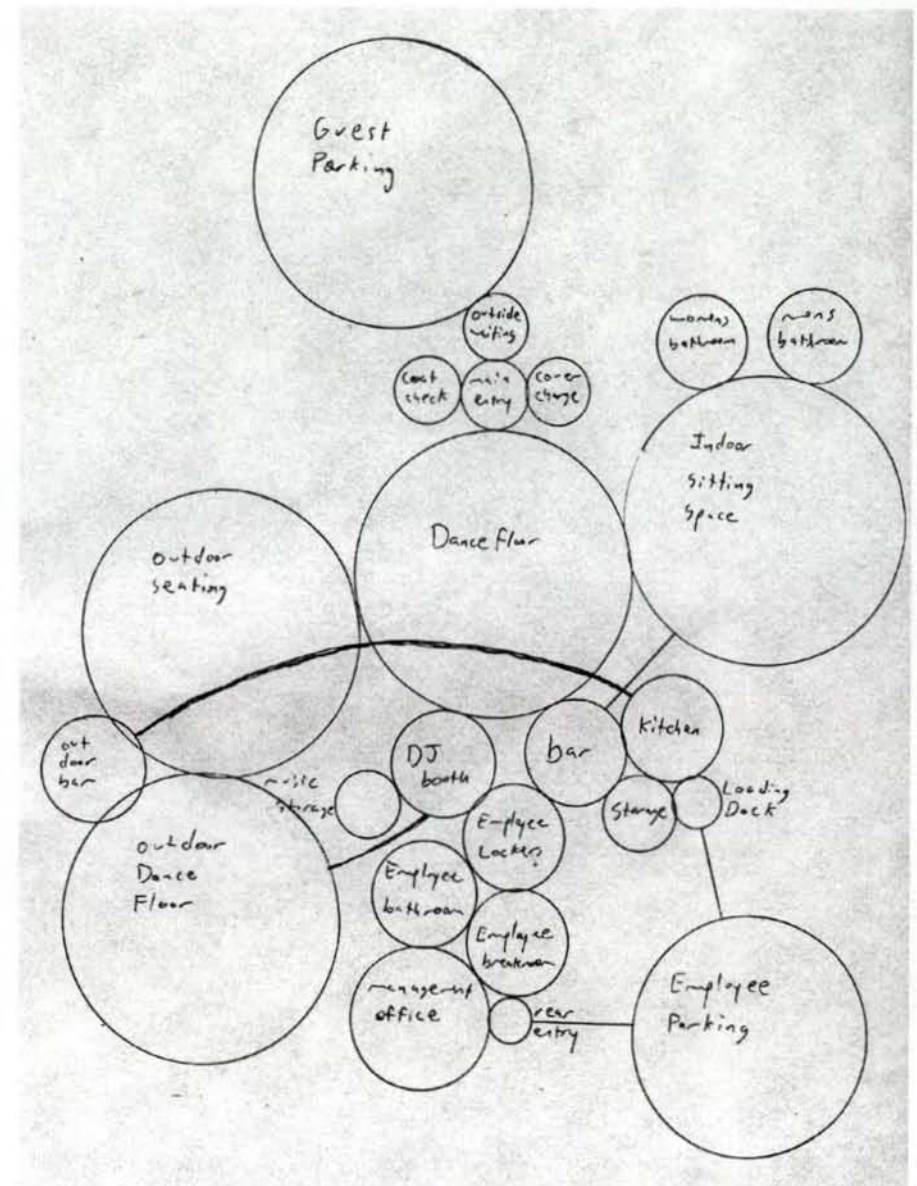
Other: 1375

Men's Bathroom: 500
Women's Bathroom: 875

Service: 2,205

Employee Entry: 100
Employee Bathroom: 300
Employee Lockers: 1,150
Employee Breakroom: 175
Management Offices: 480

37,225 total
70



Spatial Adjacencies

Spaces' Percentage of Total Area

Entry Sequence: 5%
Coat Check: 0.9%
Entry Foyer: 1.8%
Cover Charge Area: 0.2%
Outside Waiting Area: 2%

Dancing Zone: 38%
Main Dance Floor: 17.2%
DJ Booth: 0.2%
Music Storage: 0.2%
Indoor Seating Area: 20.7%

Bar Area: 16%
Bar: 5.6%
Kitchen: 7.4%
Storage: 0.7%
Cold Storage: 1.6%
Loading Dock: 0.8%

Outdoor Area: 31%
Outdoor Dance Floor: 6.7%
Outdoor Seating: 17.5%
Outdoor Bar: 6.7%

Other: 4%
Men's Bathroom: 1.6%
Women's Bathroom: 2.4%

Service: 6%
Employee Entry: 0.2%
Employee Bathroom: 0.8%
Employee Lockers: 3.1%
Employee Breakroom: 0.5%
Management Offices: 1.3%

Ceiling Height Requirements for "Lust"

Entry Sequence: 8' - 10'
Coat Check: 8'
Entry Foyer: 8'
Cover Charge Area: 8'
Outside Waiting Area: 10'

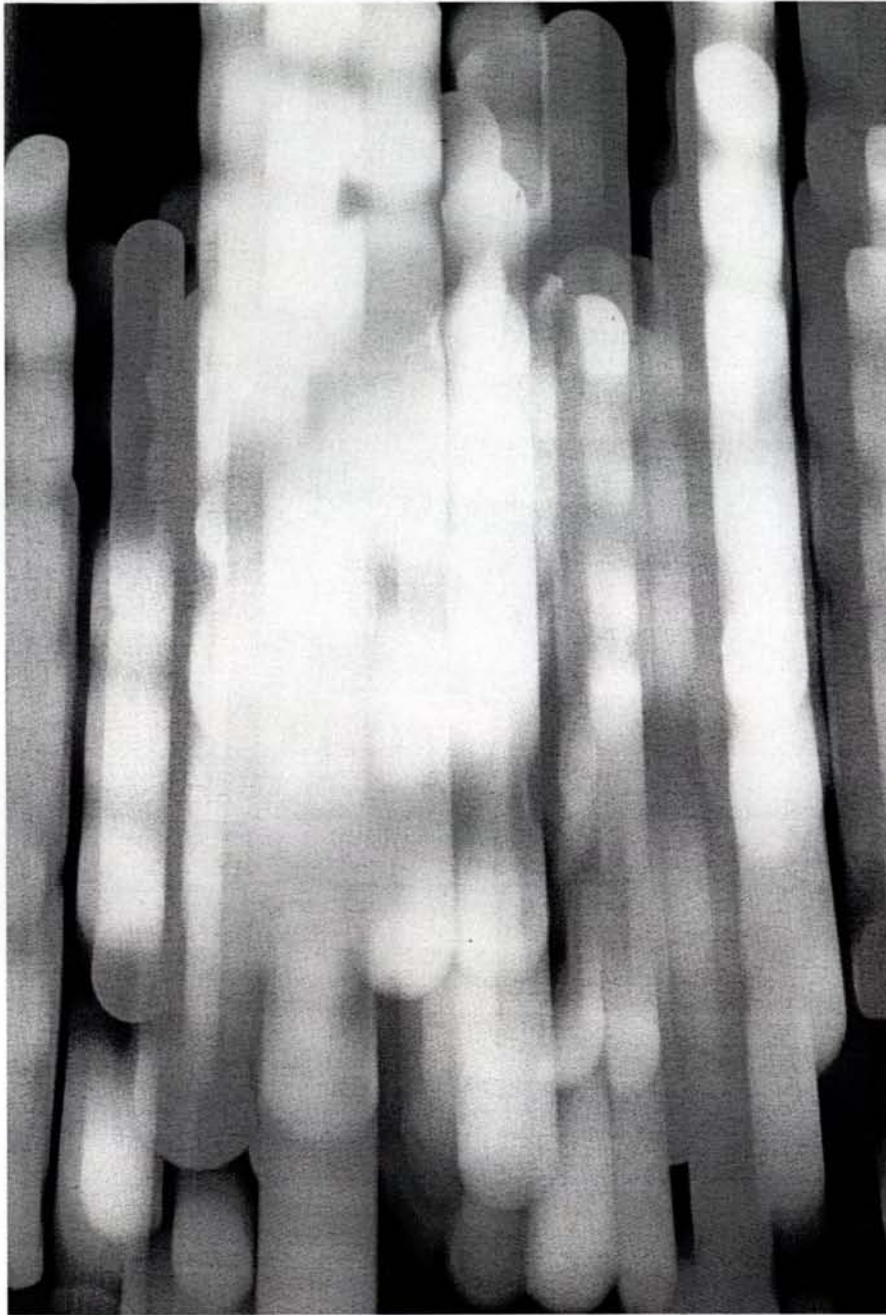
Dancing Zone: up to 35'
Main Dance Floor: 35'
DJ Booth: 8'
Music Storage: 8'
Indoor Seating Area: 10' - 35'

Bar Area: up to 10'
Bar: 10'
Kitchen: 8'
Storage: 8'
Cold Storage: 8'
Loading Dock: 10'

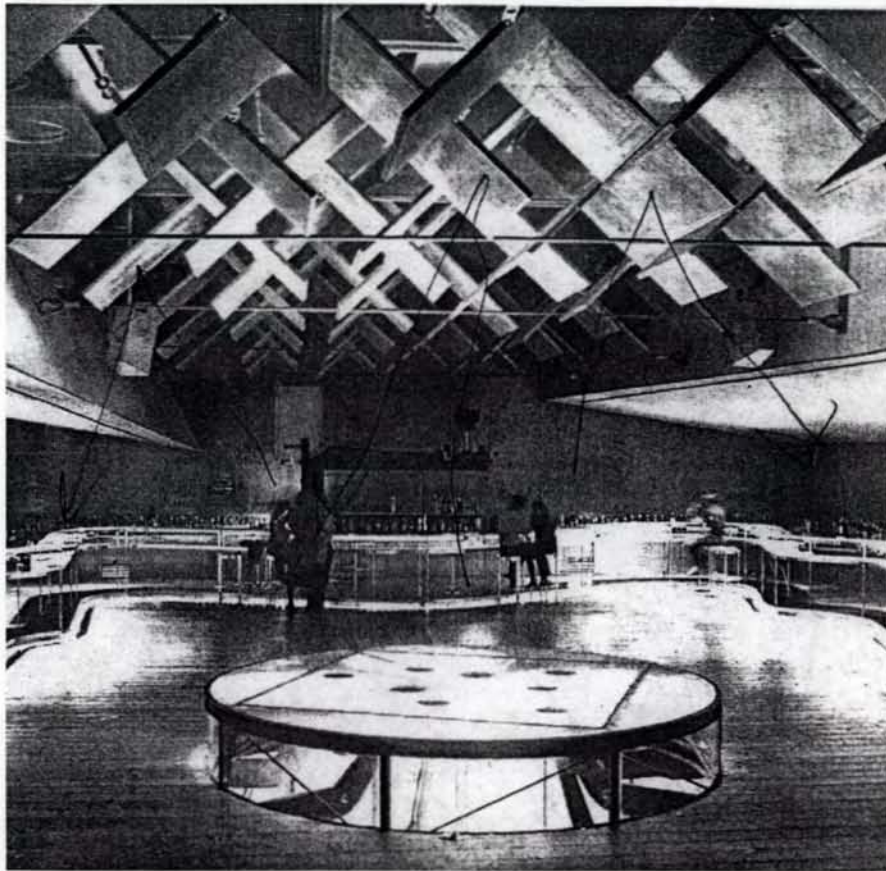
Outdoor Area: N/A
Outdoor Dance Floor: N/A
Outdoor Seating: N/A
Outdoor Bar: N/A

Other: 10'
Men's Bathroom: 10'
Women's Bathroom: 10'

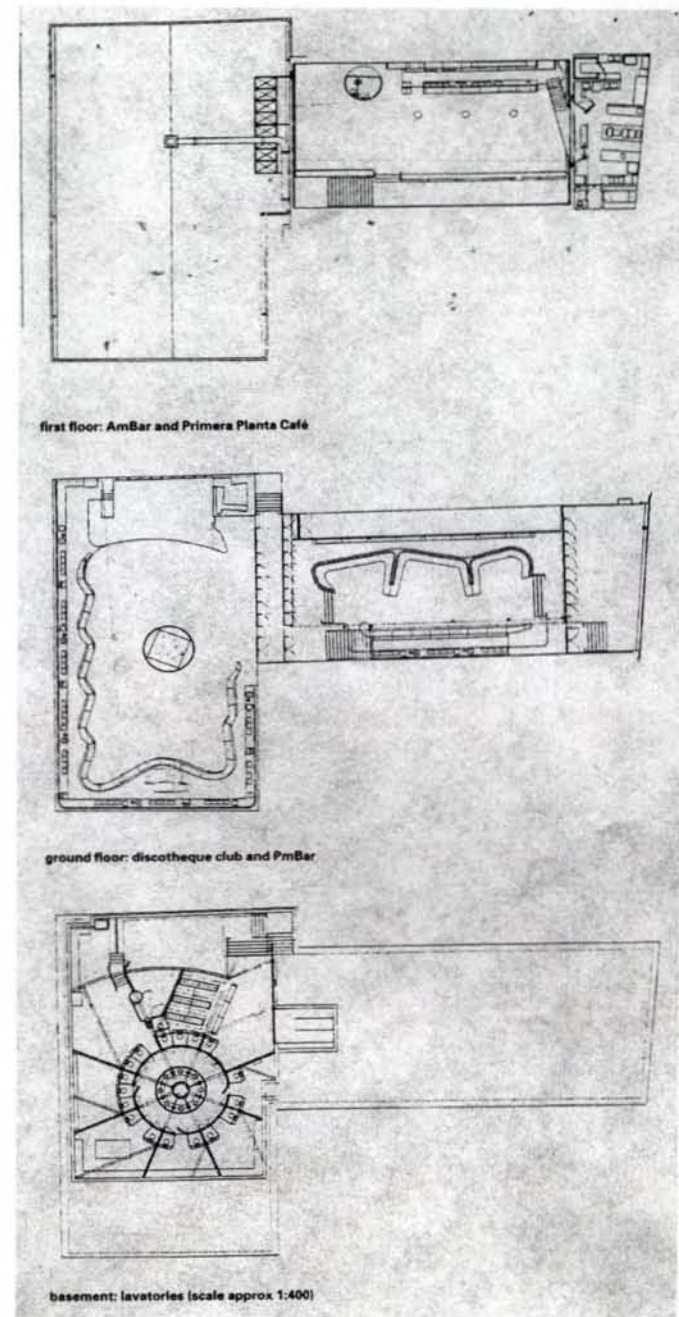
Service: 8'
Employee Entry: 8'
Employee Bathroom: 8'
Employee Lockers: 8'
Employee Breakroom: 8'
Management Offices: 8'

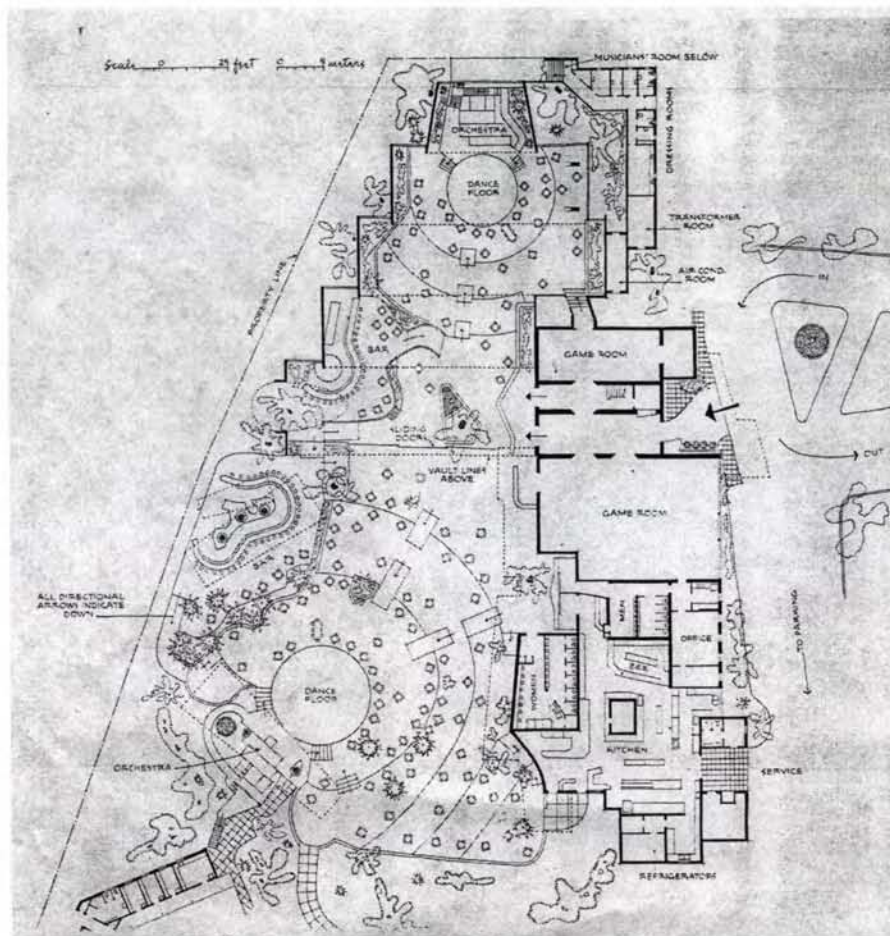


Precedent Analysis



Bar Barcelona,
Barcelona, Spain
Architect:
Alfredo Arribas

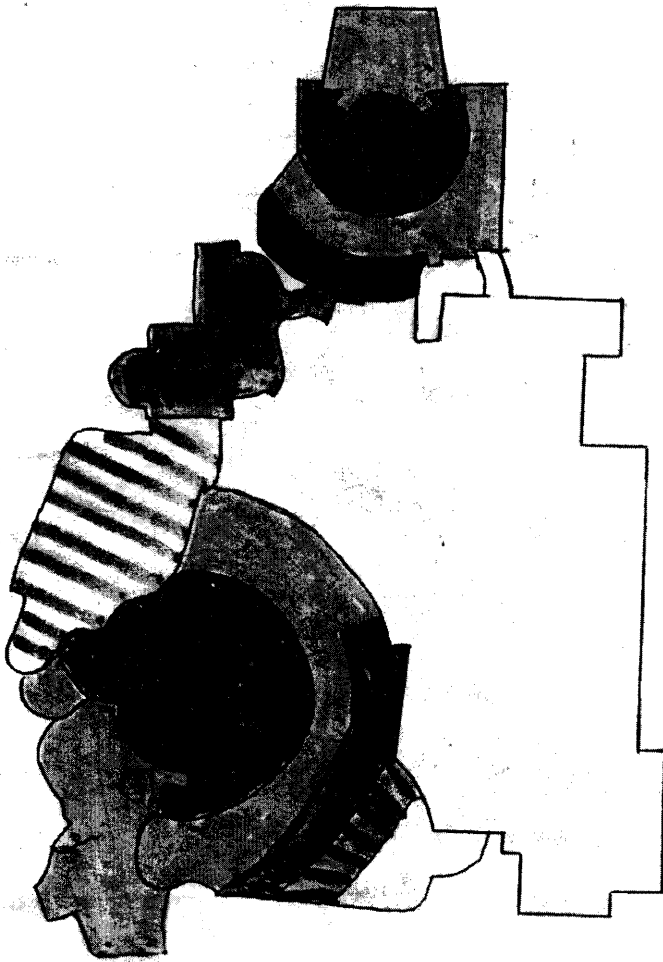




Club Tropicana,
Havana, Cuba
Architect:
Max Borges



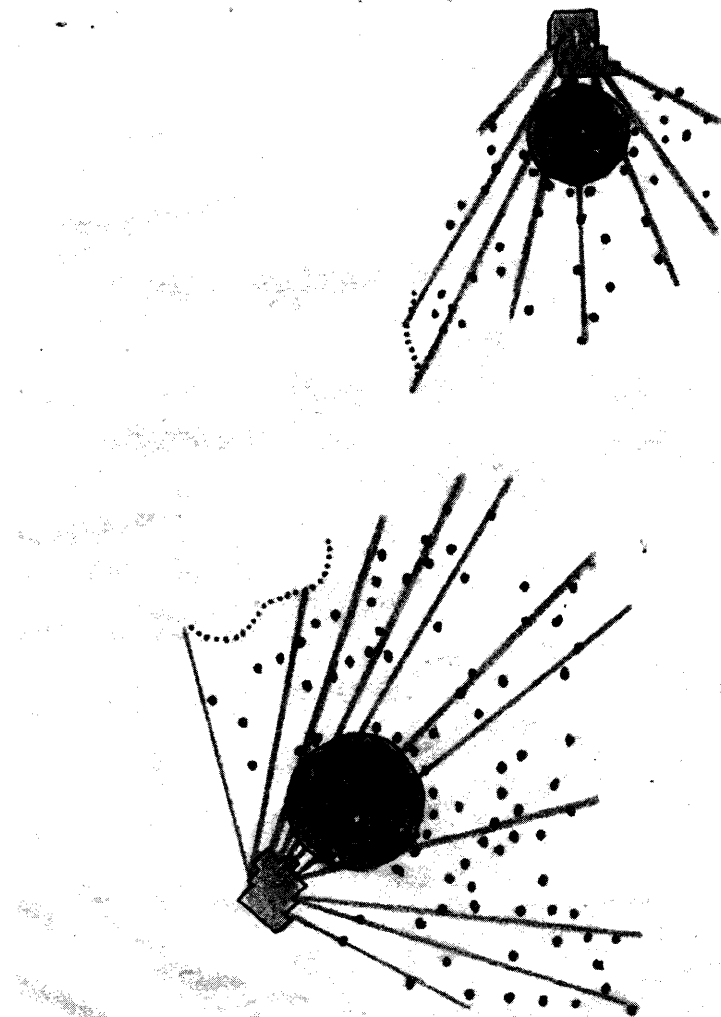
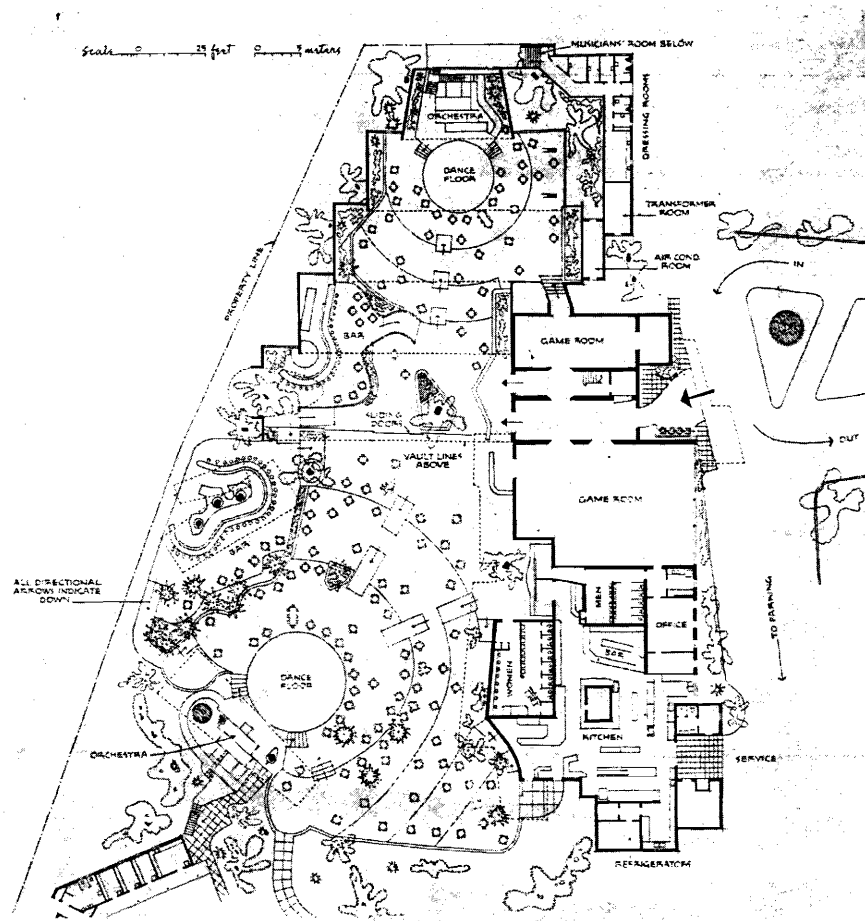
The concrete, sound
reflecting vaults of the
interior dance floor

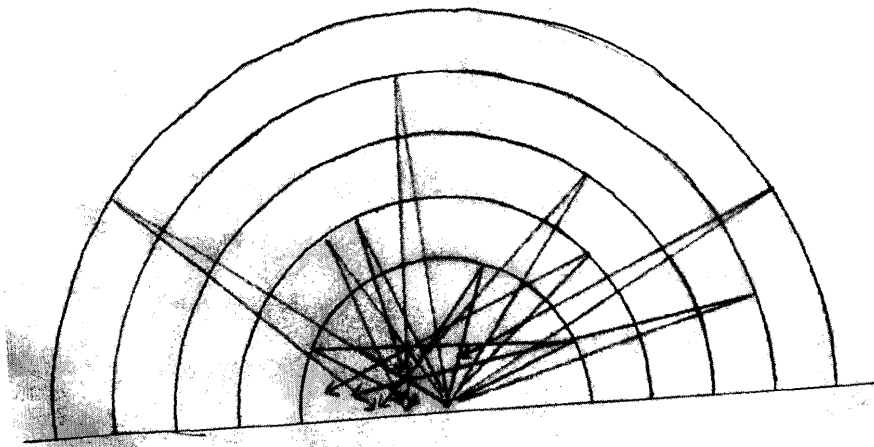


Relative floor elevations
in Club Tropicana

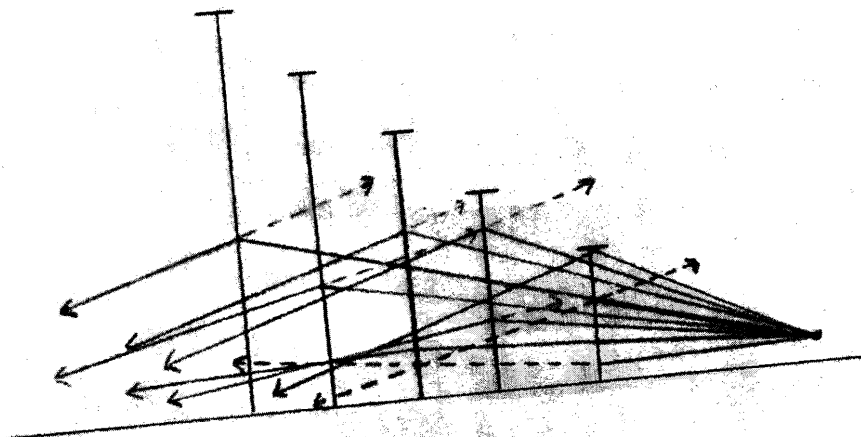
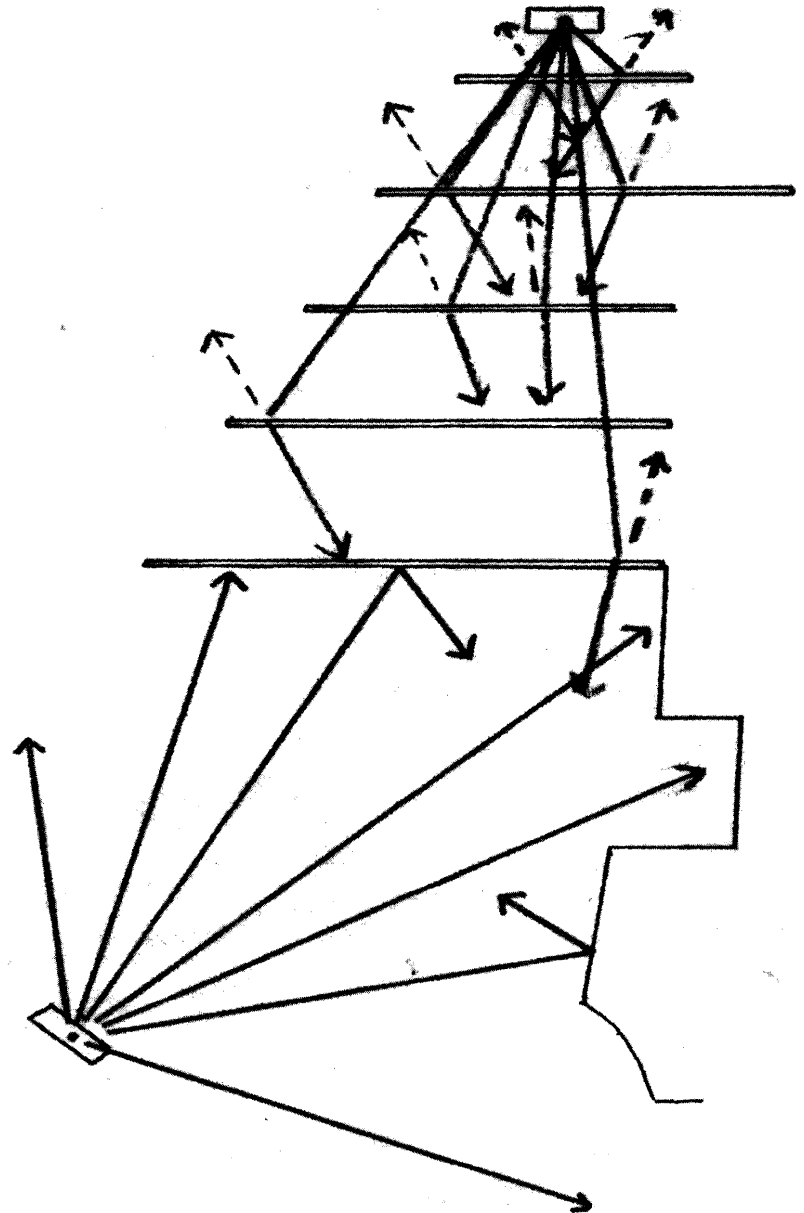


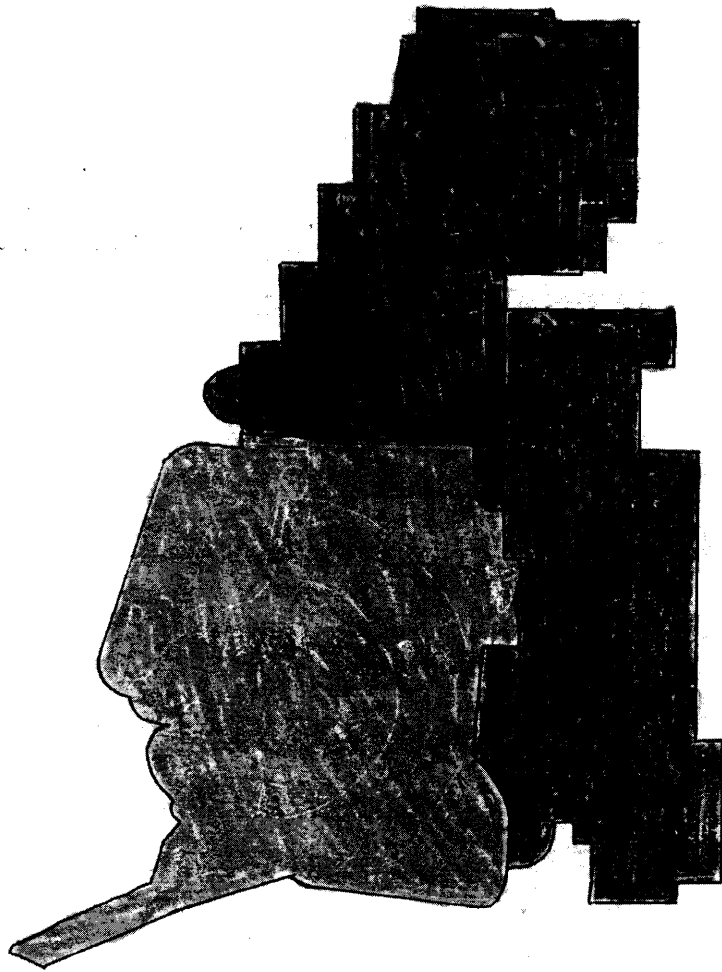
Planted green spaces
around Club Tropicana



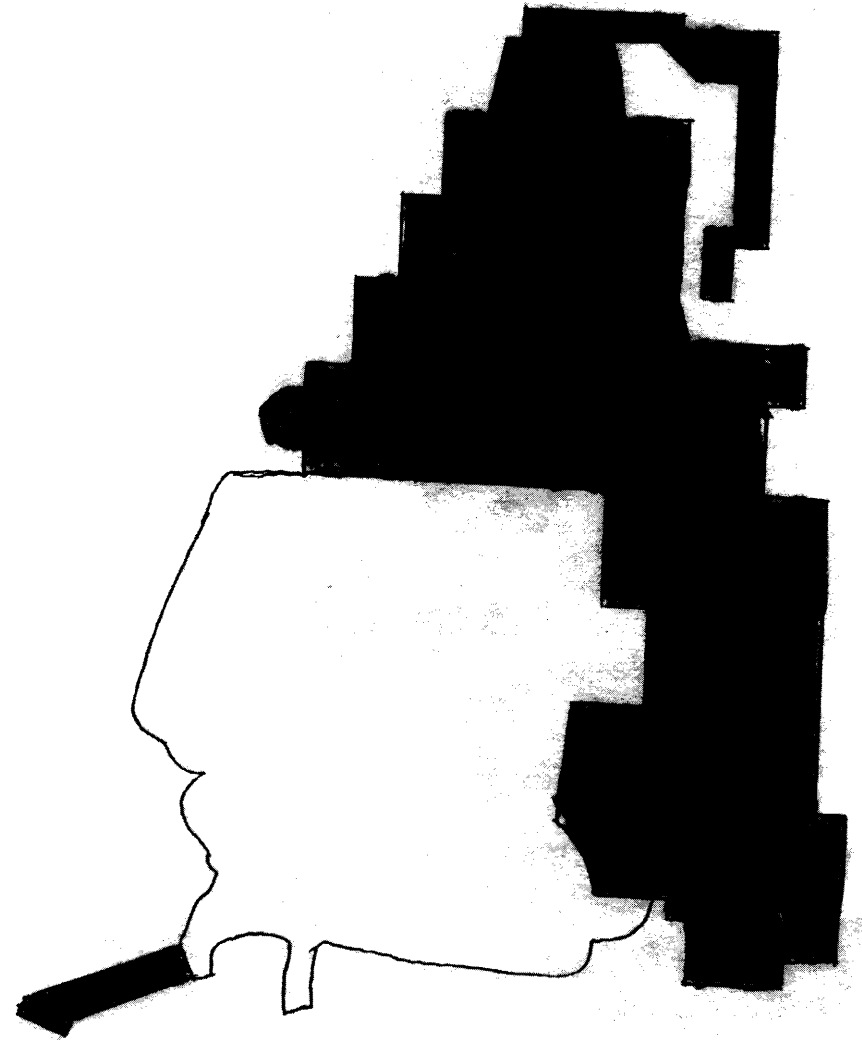


Various sound reflection techniques used in Club Tropicana

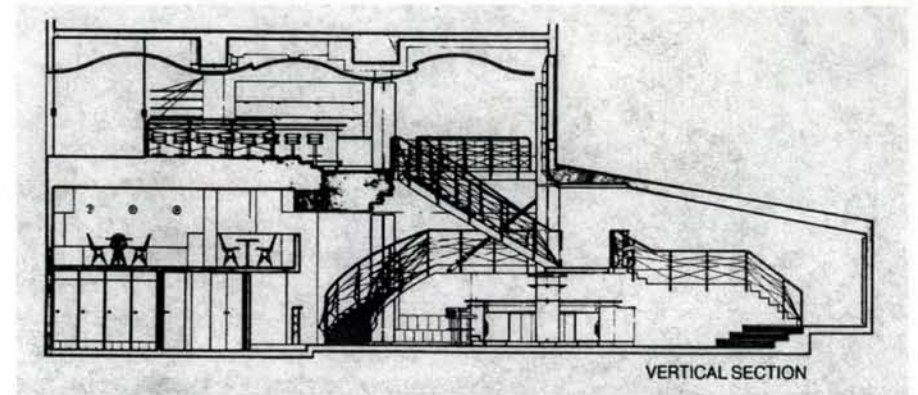
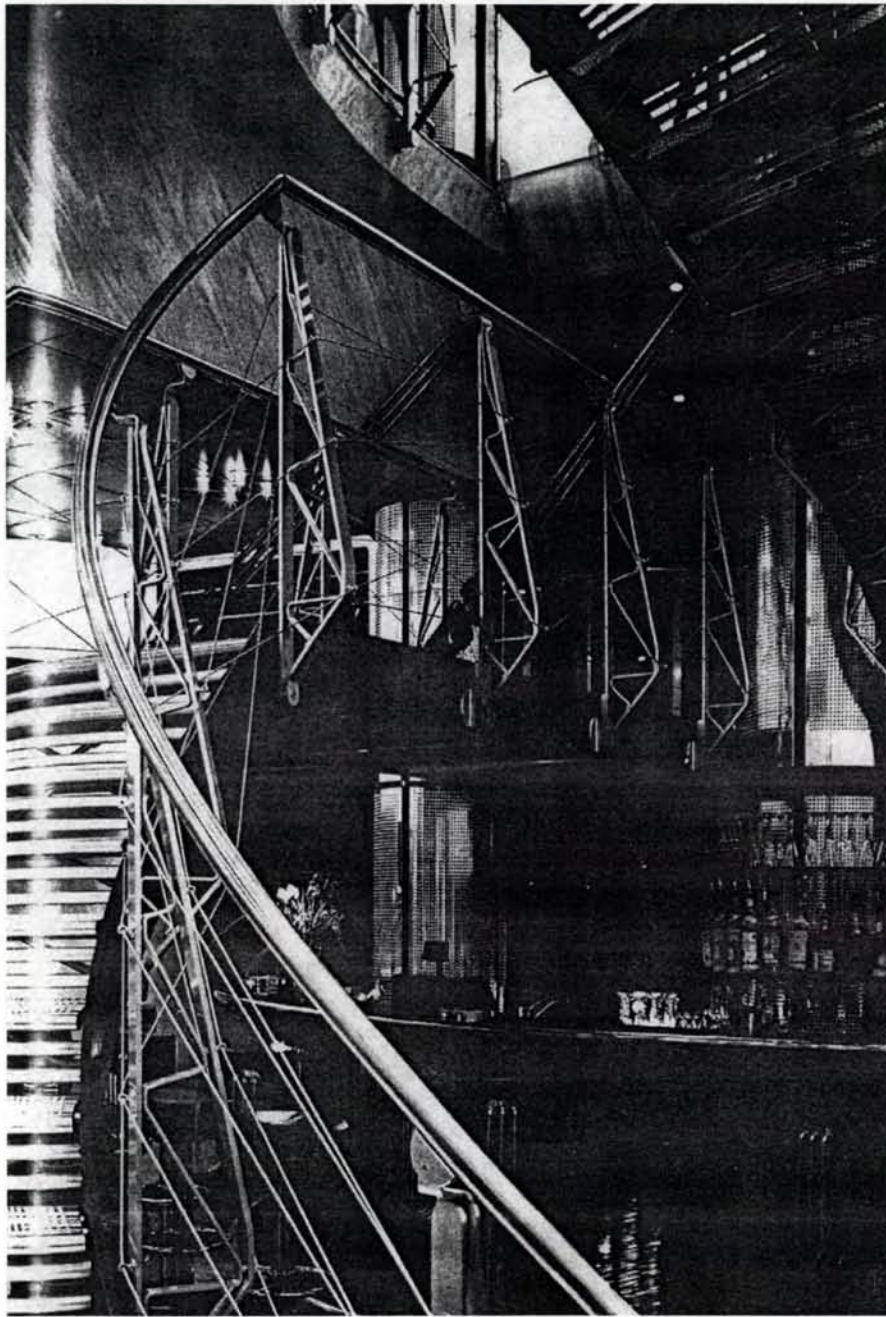




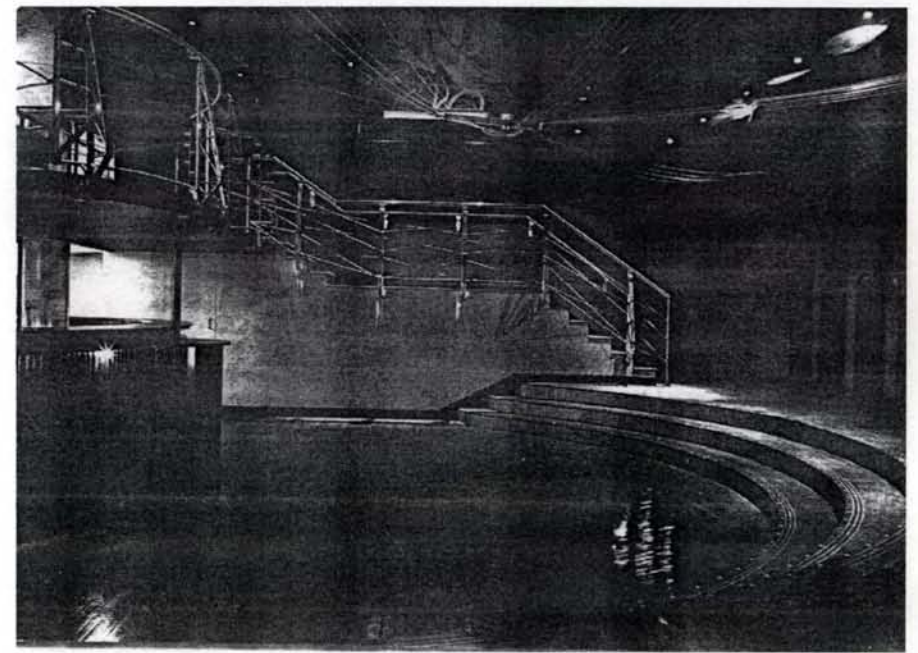
The spatial zones of
Club Tropicana

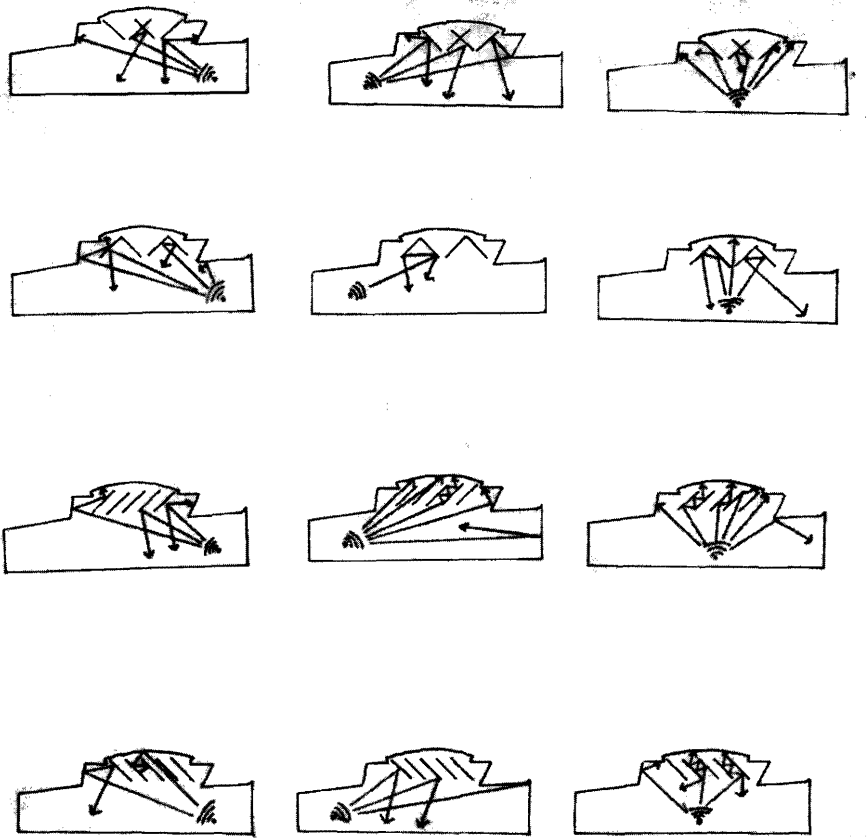


Figure/ ground diagram
of Club Tropicana

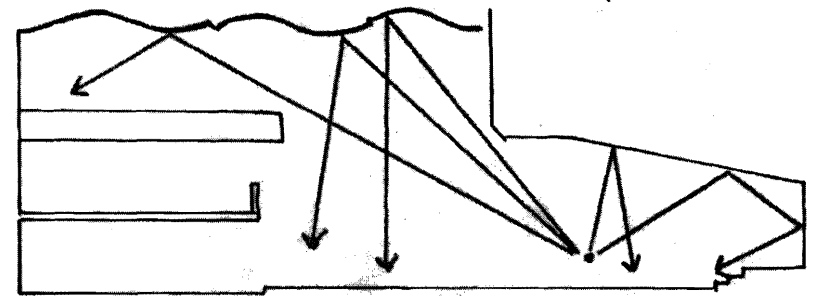
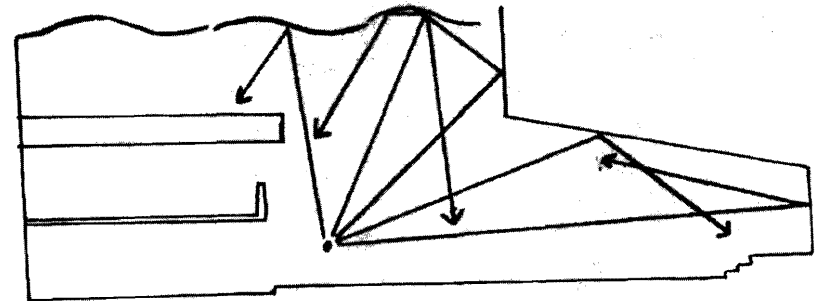
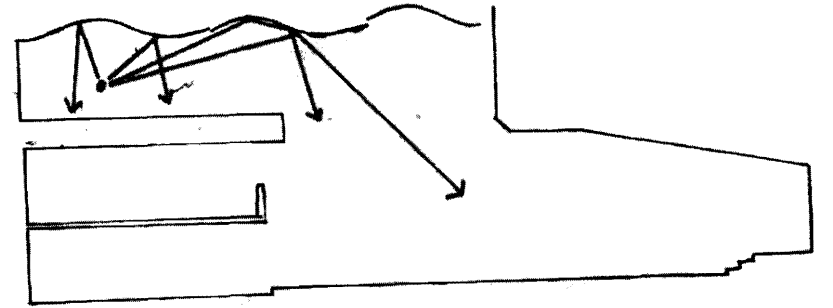


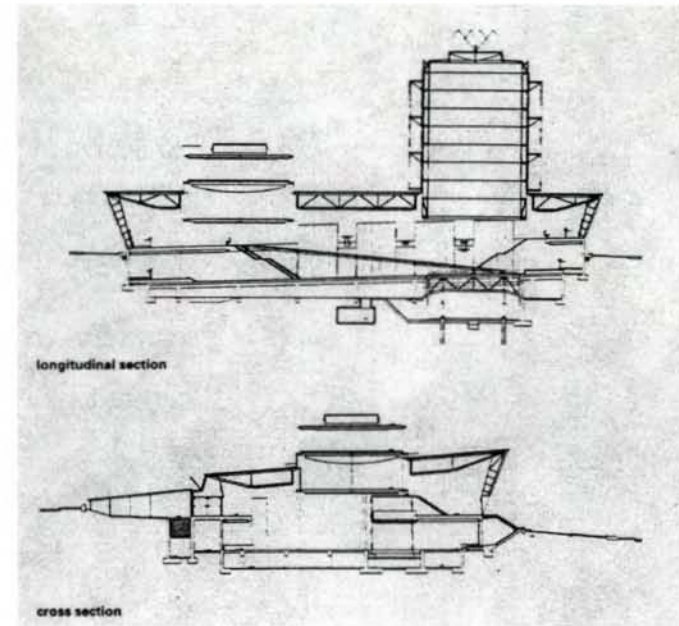
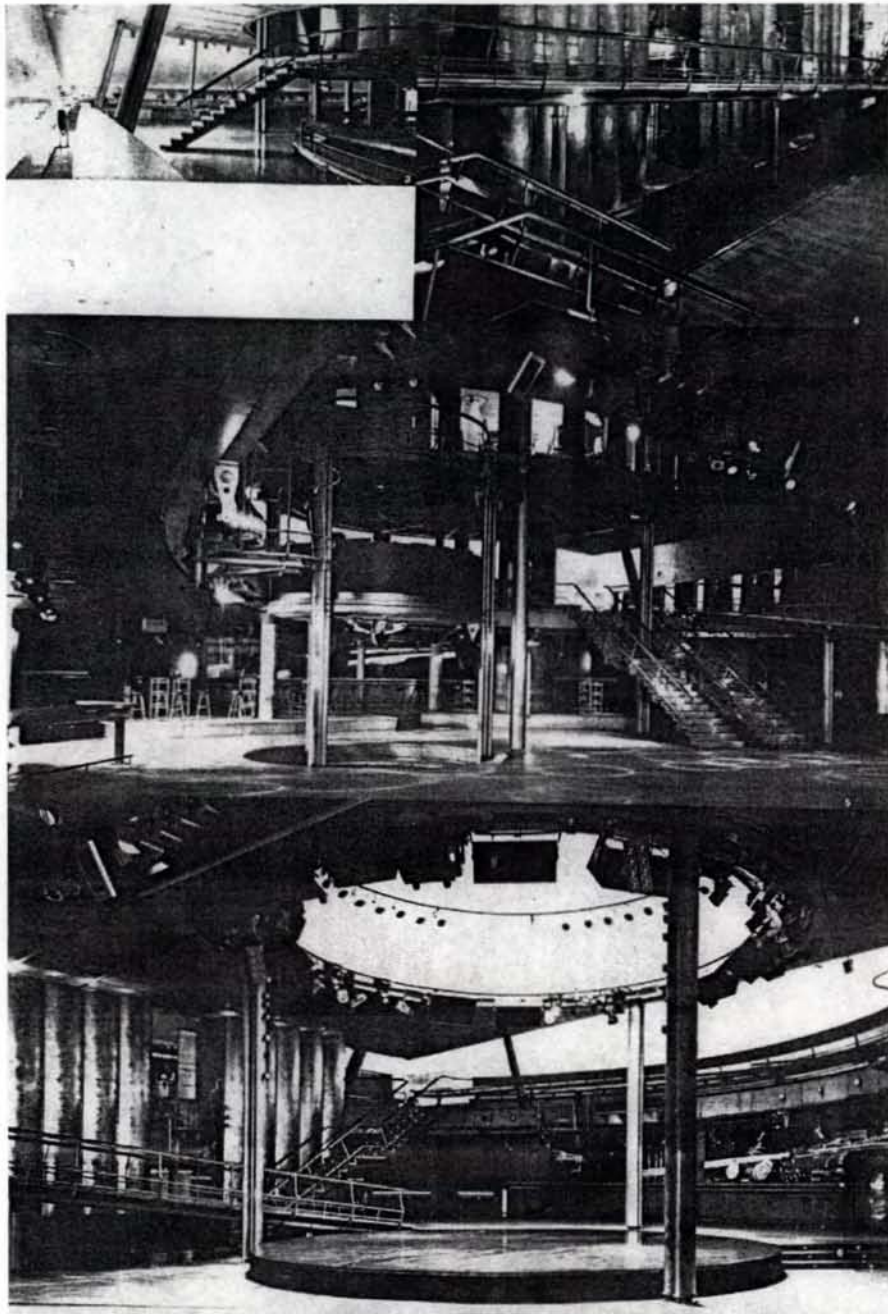
Legends,
London, England
Architect:
Eva Jiricna



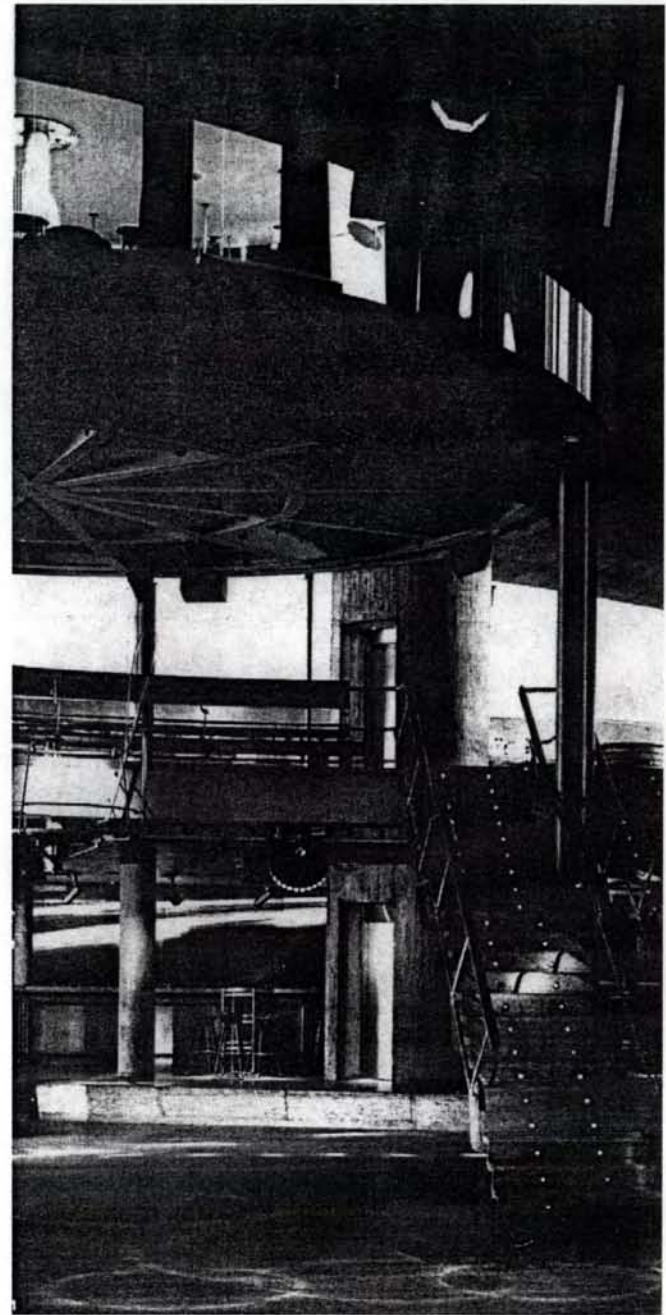
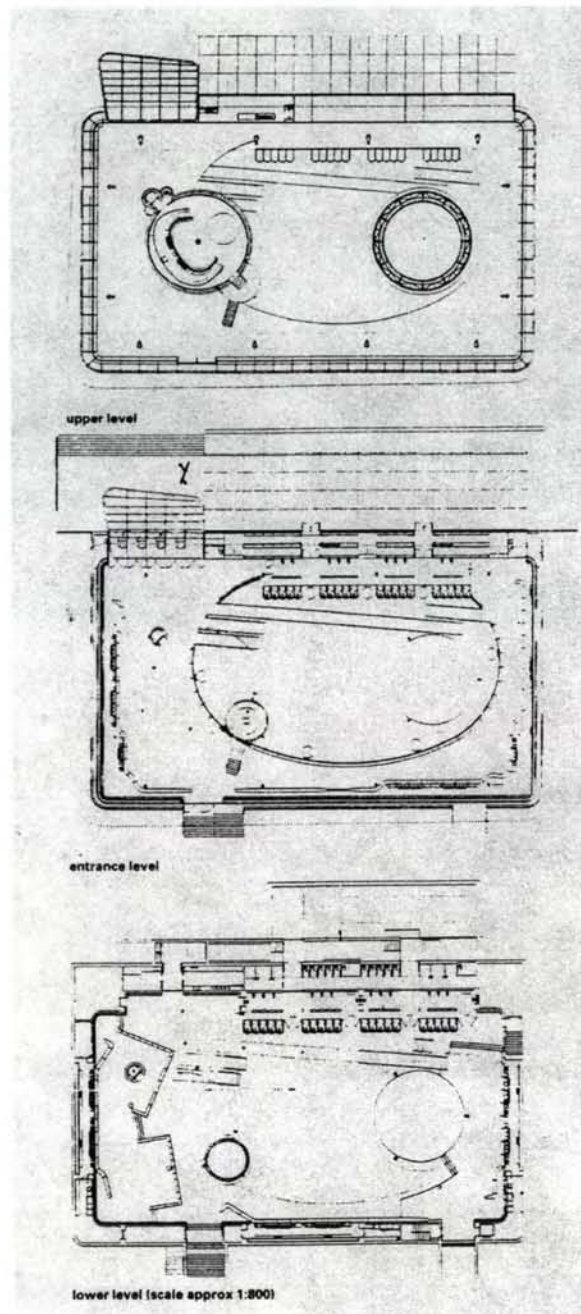


Various sound absorption
and reflection techniques
utilized in Legends



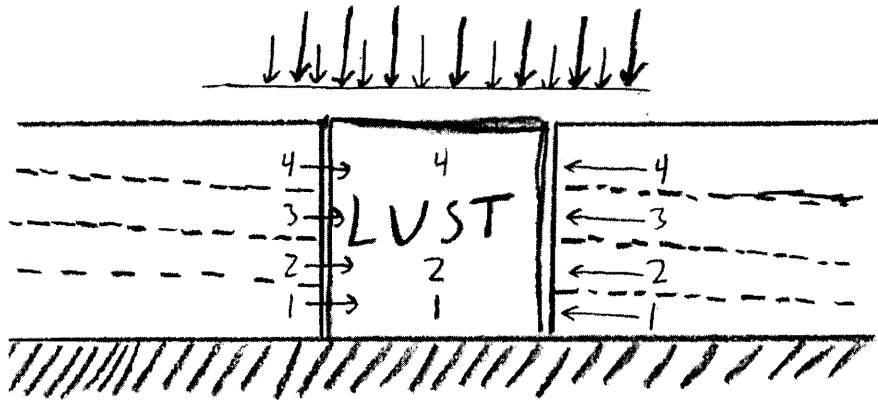


The Velvet Underground,
Barcelona, Spain
Architect:
Alfredo Arribas



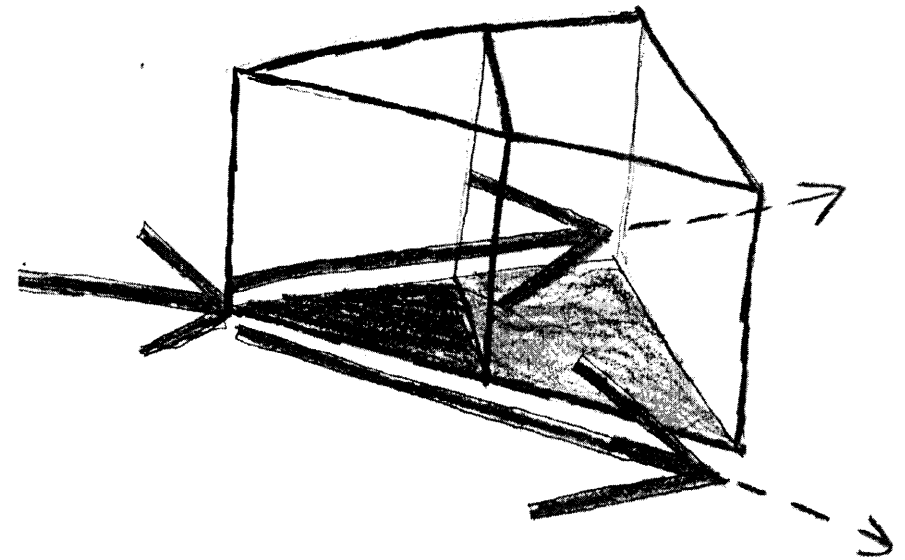


Design Direction



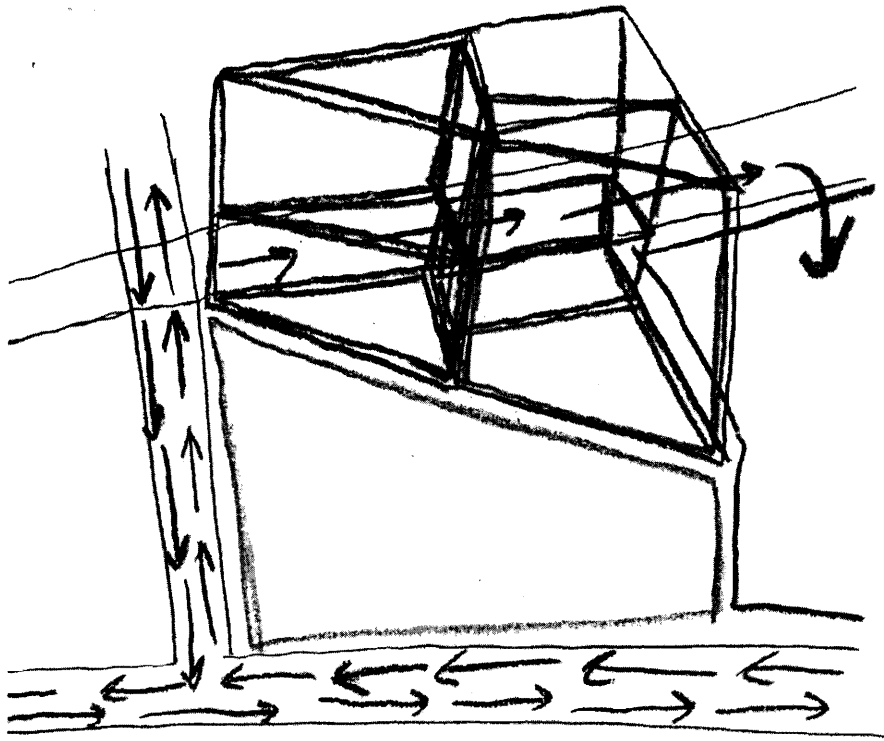
Context Parti

Lust will follow the precedent for height and size set by the surrounding urban context. Rather than attempting to break with the pattern already set in place within the city's configuration, Lust will accommodate it. This, Lust will be a like a patch, filling in a void within the city's fabric. While Lust fills in the void left in the urban fabric of downtown Chattanooga, the new entertainment venue will help to restore the southside to a vital neighborhood full of life.

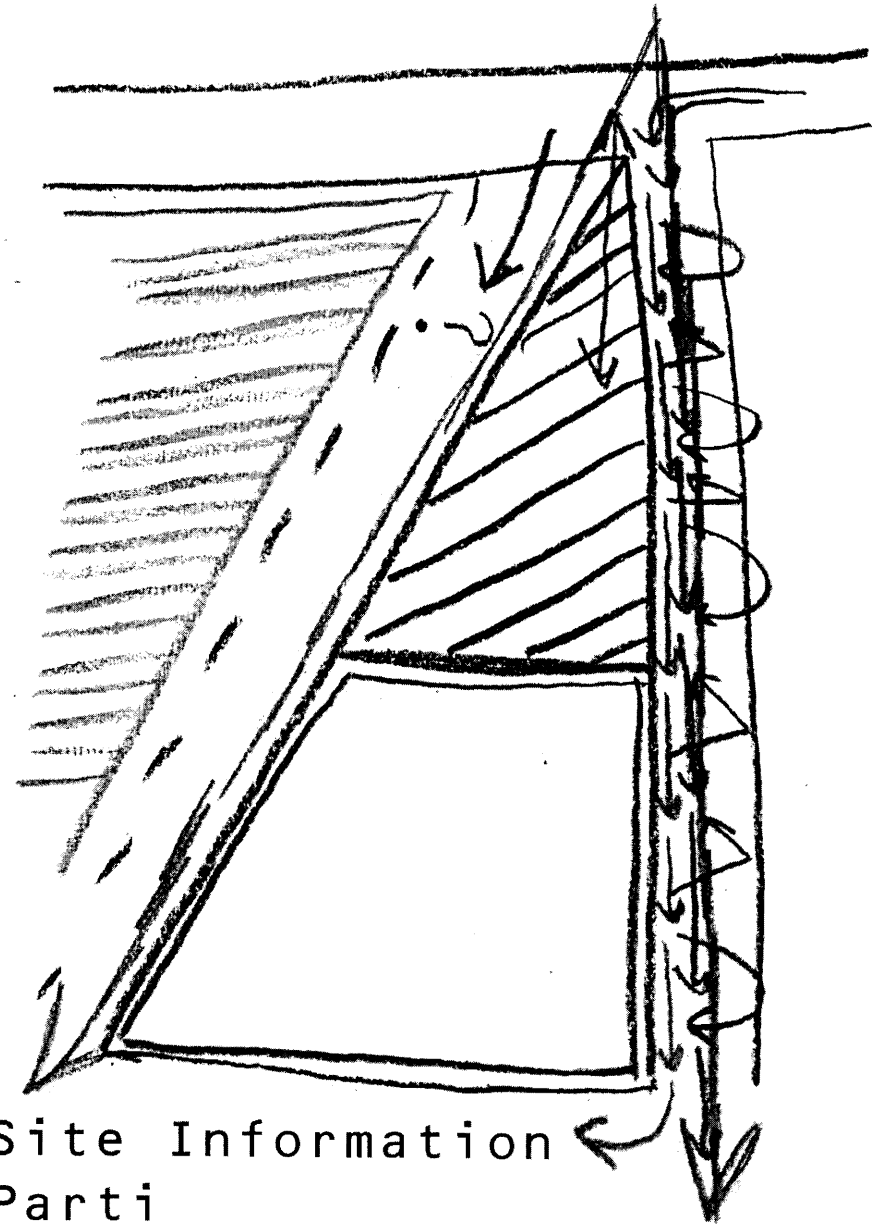


Design Direction Parti

Lust will be built as an addition to the existing Strong Building. The exterior massing of Lust will be based upon the massing of the existing building. The strong repetition of structure and its rythm will punctuate the facades of Lust; the rythm lends itself so well to the pulsing beats of techno music. The edge condition of Lust's exterior will follow the lines implied by the shape of the Strong Building. The result will be a triangular building, filling the gap left within the city. Lust's Structure will similarly be based upon the system employed by the existing structure, albeit a modernized version.



Relation of Interior
Space to the exterior



Site Information
Parti



Bibliography

Recent Precedents and Sources:

Project: Club Sugar

Location: Santa Monica, CA.

Architects: John Friedman Alice Kim Architects.
Pearson, Clifford A. "At the hot new Club Sugar in Santa Monica, John Friedman and Alice Kimm choreograph a dance for scrims, screens, lights, and bodies." Architectural Record September 1999: 144-149.

Project: Velvet Underground (please see attachment)

Location: Barcelona.

Architect: Alfredo Arribas.

McGuire, Penny. "Velvet Underground." Architectural Review April 1995: 78-80.

Project: Peninsula Hotel Disco, Restaurant and Bar

Location: Hong Kong.

Architect: Philippe Starck

Picchi, Francesca. "Bar, restaurant and disco in Hong Kong." Domus September 1995: 58-62.

Project: Legends (please see attachment)

Location: London.

Architect: Eva Jiricna Architects.

"Legends, London." Interior Design. August 1990: 140-143.

Manser, José. "Inside Entertaining." Interiors October 1987: 149-153.

Project: Amnesia

Location: Toronto.

Architects: II by IV.

Geran, Monica. "In Living Color." Interior Design November 1996: 136-139.

Project: Fusion

Location: Toronto

Architect: II by IV Associates

Richards, Kristen. "Fusion." Interiors March 1998: 84-86.

Project: Billboard Live

Location: West Hollywood, CA

Architect: The Last Design Company

Webb, Michael. "Billboard Live." Interiors June 1997: 88-91.

Project: The Palladium

Location: Manhattan

Architect: Arata Isozaki

Cohen, Edie Lee. "The Palladium." Interior Design October 1985: 230-233.

Project: Glo Bar

Location: Nottingham, England

Architect: Letts Wheeler Architecture and Design

Singmaster, Deborah. "Light Refreshment." The Architect's Journal 210.20 (1999): 43-44.

Project: Bar Barcelona (please see attachment)

Location: Barcelona, Spain

Architect: Alfredo Arribas

McGuire, Penny. "Bar Barcelona." Architectural Review March 1994: 76-79.

Project: The Azimut Bar, IT:IT Restaurant, and Modena 55 Gallery

Architects: Walter Camanga, Massimiliano, and Andrea Marcante

Location: Torino, Italy

Conti, Foto Emilio. "Musica in Fabbrica." Abitare December 1995: 134-139.

Older Precedents and Sources:

Project: Tropicana (please see attachment)

Location: Havana, Cuba

Architect: Max Borges, Jr.

"Thin shell concrete vaults night club." Progressive Architecture June 1954: 110-113.

Contract Interiors January 1951: 86-87.

Contract Interiors September 1946: 82-85

Contract Interiors August 1944: 41-46.

Educational and Related Topics:

Lighting:

Philips, Derek. Lighting Modern Buildings. Oxford: Architectural Press, 2000.

Steffy, Gary. Architectural Lighting Design. New York: John Wiley and Sons, 2002.

Tao, William K. Y., and Richard R. Janis. Mechanical and Electrical Systems in Buildings. 2nd ed. Upper Saddle River: Prentice Hall, 2001.

Social Clubs:

Clubs and Resorts: Designing for Recreation and Leisure. New York: PBC International, Inc., 1993.

Hoyt, Charles K., ed. More Places for People. New York: McGraw-Hill Book Company, 1983.

Amusement Facilities. Tokyo: Shotenkenchiku-sha, 1994.

Relevant Architects:

Lange, Ralph, et al. Alfredo Arribas: Architecture and Design, 1986-1992. Distributed Art Publishers, 1994.

Arribas, Alfredo. Alfredo Arribas: Works 92-2000. Birkhauser, 2000.

Club Culture:

Haden-Guest, Anthony. The Last Party : Studio 54, Disco, and the Culture of the Night. New York: William Morrow, 1997.

HVAC Design:

Tao, William K. Y., and Richard R. Janis. Mechanical and Electrical Systems in Buildings. 2nd ed. Upper Saddle River: Prentice Hall, 2001.

Acoustics:

Rettinger, Michael. Acoustic Design and Noise Control. New York: Chemical Publishing, 1977.

Day, Brian Frederick. Building Acoustics. Amsterdam, New York: Elsevier, 1969.

Davis, Don. Sound System Engineering. Indianapolis: H. W. Sams, 1975.

Northwood, Thomas D., ed. Architectural acoustics. Stroudsburg, Pa: Dowden, Hutchinson & Ross, 1977.

Knudsen, Vern Oliver. Acoustical Designing in Architecture. New York: the American Institute of Physics for the Acoustical Society of America, 1978.

Graphics:

Resource Kit 7. Milan, Italy: Amilcare Pizzi, 2002.

Accelerator. Seattle: Getty Images, 2001.

Brown, G. Z. and Dekay, Mark. Sun, Wind and Light. New York: John Wiley and sons, 2001.

Sources for Codes Information:

Chattanooga City Hall
The Chattanooga Urban Design Center
The City Development Building
The City of Chattanooga Website