

EMBASSY OF THE NIGHT

JOIN & SEPARATE



It's a nameless weeknight and you're going out. You thread your way through uneven streets, dimly lit by glowing machines or humming streetlights, and you hear your final destination before you see it.

A crowd of people are waiting outside, blocking the entrance, their bodies turning together towards the doorway like dark flowers towards an unseen sun. The structures around you are ambiguous: a rolling tunnel of Victorian brickwork; or the anonymous façade of an industrial building; or a curve of metal fencing. In the line, a growing buzz of adrenaline grates against the stillness enforced by queue barriers. The friction results in tiny pockets of raised voices and jostling, bursts of laughter and the crunch of dropped glass. You reach the door and it's always huge, and heavy, and faceless and encourages no second glances. You cross the threshold and wait again, this time in a narrow corridor, the humming bass peaking in spikes of vaguely discernible sound. You pay your entrance, give a hand or wrist through a glass partition to be stamped, and then suddenly you are moving. The corridor becomes a foyer and the mechanisms of control have seemingly disappeared and, all at once, you are in.

It's an instant and jarring release into a kinetic chaos of bodies moving in all directions; between rooms, through doors, up and down stairways, colliding in constant motion between a booth or a bar or a bathroom. You move up and down ramps and past doorways through which the indeterminable sounds continue to move these bodies in different constellations of entanglement and distance, jostles and grinds. The spaces of the club collect you in different arrangements; from the communal spectacle of the dancefloor, to the semi-solitude of the cubicle, to the fluid mosaic of the smoking area until, eventually, you are spat back out of that entrance threshold into the same streets, now streaked with tired dawn light, where you started only hours before.

"Clubs are one of the every few types of architecture, besides maybe public bathhouses, which are so intimately involved with the staging and directing of human bodies interacting—sight, sound, smell, intimacy, inclusion and exclusion," wrote Martti Kalliala, a trained architect and one half of electronic duo Amnesia Scanner, for Flash Art in 2016. Beyond the dance floor itself, the whole experience of clubbing is an intimately choreographed interplay of control and abandon, stillness and release, waiting and arrival—all mediated by architectural elements such as facades, walls, doors, stairways, corridors, and rooms.

George Kafka, April 27, 2020



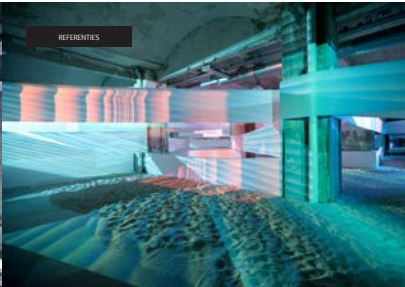
NACHTLEVEN

Inclusive

De hoes en daarmee het moderne nachtleven is ontstaan in de donkere gay gemeenschap van Chicago. Ook in Amsterdam heeft de gay-community een leidende rol gehad in de populariteit en ontwikkeling van het nachtleven. Inclusiviteit staat nu nog steeds op de kalender, maar neemt andere vormen aan.



REFERENTIES



REFERENTIES

NACHTLEVEN

24h

De 24h programmering wordt gezien als een belangrijke mogelijkheid om verder te gaan dan alleen het feest, kunnen krijgen. Het 'nachtleven' is niet meer alleen feest.



CLAUUR

NACHTLEVEN

Authenticiteit

een terugkomend thema. Commercial & opvoeding vs verdieping & experiment. Highted wordt vaak als schuldige herovering, maar ook drugs. De kernvraag is: wat het mogelijk is om iets 'oprecht' te vinden.

NACHTLEVEN

“energy is fuel for atmosphere”

NACHTLEVEN

“het nachtleven, duidelijke regels”

Luc Mastenbroek

ONDERWIJS

2 jarige opleiding vs bachelor

AEMA is een 2 jarige opleiding, omdat studenten hier nu voorkeur aan geven -> korter, minder diepgang, minder vormend als opleiding. A jonge bachelor zou grotere kans bieden op kruisbestuiving en uitwisseling. Daarnaast wordt opleiding toegankelijker.

ONDERWIJS/MUZIEK

Laptop als instrument

voor de nieuwe generatie artiesten is hun computer het belangrijkste instrument. Enkelen hebben zelfs nooit een instrument bespeeld.



NACHTLEVEN/MUZIEK



EXPERIMENT

ONDERWIJS

Q-factory

voorbeeld model voor afstuderen? Een gemengd programma van professionele studio's, oefenruimtes, de popopleiding, een commerciële zaal en een café. Het gebouw ademt popmuziek en de uitwisseling is groot.

ONDERWIJS/MUZIEK

Band vs dj

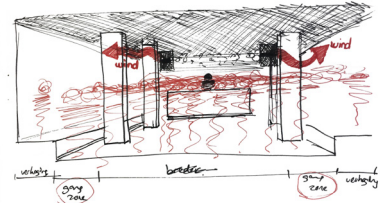
De popopleiding is absoluut sociaal: alle studenten spelen (verplicht) in bands. D's zijn vaak loners, die niet perse heel erg geïnteresseerd zijn in het nachtleven. '99 zijn kan heel eenzaam worden' Uitwisseling onderling wordt daarmee ook moeilijker.

ONDERWIJS/MUZIEK

‘... een leven lang muziek maken’

Jack Pieters

REFERENTIES



NACHTLEVEN

Spontaniteit

uitgaan moet je niet plannen. Kaartjes kopen 2 maanden van tevoren, om de avond zelf je verplicht te voelen. Het moet juist spontaan kunnen, daarmee is nabijheid/bereikbaarheid een belangrijke factor.

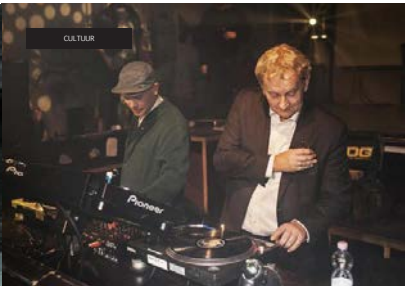
REFERENTIES



CLAUUR



REFERENTIES



CLAUUR



CLAUUR

SFX Enter

CLAUUR



REFERENTIES

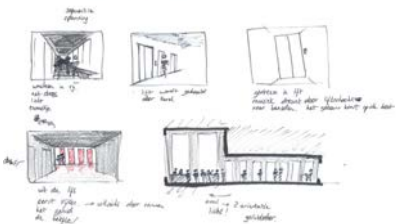


DJ/MUZIEK

“je wordt creatie uitwisseling met

g van de functie van de nachtclub. Het bood te
waarty eten, sporten, ontspannen allemaal een rol
spelen.

REFERENTIES



NACHTLEVEN

heeft juist hele

Muzikale visie en doelgroep

Clubs definiëren in Amsterdam een duidelijke visie, om zo zich te kunnen onderscheiden in de drukke
Amsterdamse markt. Vaak is de programmeur hier leidend in, waarbij de muzikale visie eigenlijk de basis
vormt voor het imago van de club.

NACHTLEVEN

Luc Mastenbroek

“Clubbers rennen rond zoals de leerlingen dat vroeger deden”

REFERENTIES

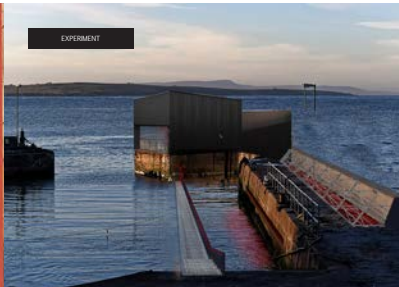


Details

REFERENTIES DE MEEST SEXY DONDERDAG IN TOWN!
Lent van **ROMA**! Bent, you should...
Super Social is al bijna 7 jaar lang de thuisklaar voor de sexy donderdag
van Amsterdam, en dat waren we elke week! Samen lachen, samen
ruien, samen drinken, samen SUPER SOZEN en vooral heel veel samen
dansen...
Wie is de **host** van de avond? of vind je de liefde van je leven op het
receptiebal?
* LINE-UP *
Tendenschip
Alamantan
Les Millah
Elio
Bar hosted by Honey Soundsystem
* TICKETS *
Gastenticket tot 00:30
Tijden: 23:00-04:00
Leef tijd: 21+
Instagram: <http://instagram.com/supersocialamsterdam>
Website: www.chicagosocialclub.nl



EXPERIMENT



CULTUUR



ONDERWIJS

traditie
rationaliteit
systemen
gedrag patronen
regels
voorschriften
structuren
routine
bureaucratie

bezieling
mythe
onzekerheid
obsessies
improvisaties
intuïtie
ongebreedeldheid
vervoering

nachtlevens?

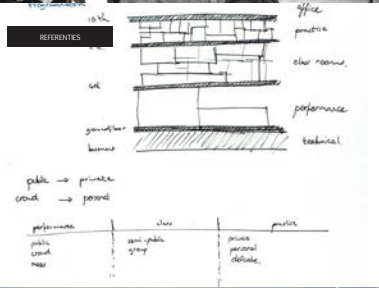
Revised An Academy building as a model

ONDERWIJS

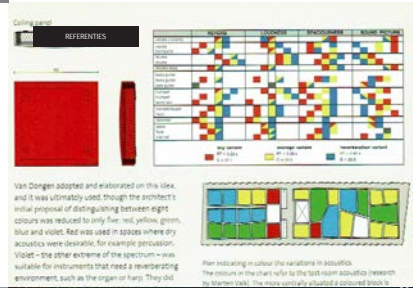
“Products of trendy music such as jazz, in all it's different forms, do not belong in a conservatory”

50 years conservatory - 1934

REFERENTIES



REFERENTIES



Van Dongen adopted and elaborated on this idea, and it was ultimately used, though the architect's initial proposal of distinguishing between eight colours was reduced to only five: red, yellow, green, blue and violet. Red was used in spaces where dry acoustics were desirable, for example percussion. Violet - the other extreme of the spectrum - was suitable for instruments that need a reverberating environment, such as the organ or harp. They did

Plan indicating in colour the variations in acoustics. The colours in the chart refer to the last room acoustics research by Hermann Sachs. The more vertically situated a coloured block is,

NACHTLEVEN

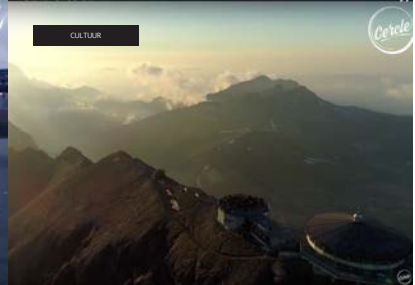
Representatie

personeel, d's gebouw het personeel zal zich altijd spiegelen aan deze factoren.

CULTUUR



CULTUUR



entertainment



f door de
anderen”



NACHTLEVEN

“House en XTC zijn onlosmakelijk verbonden, zoals punk & speed”

Joost van Bellen

ONDERWIJS

song/productie

Zowel de popacademie als de AEMA hebben muziekproductie als basis. De studenten worden niet opgeleid tot super dj, maar een goede en kritische producer.

CONTEXT

Berlin's nightclubs fight for same cultural status as opera houses

Clubs tell parliament that without protection, gentrification threatens their existence

Kate Connolly in Berlin
Wed 12 Feb 2020 18.27 GMT
Last modified on Fri 14 Feb 2020 19.33 GMT

Berlin's renowned nightclubs are on track to be awarded the same cultural status as opera houses and theatres in order to protect them from gentrification.

A group dedicated to protecting the German capital's nightlife took its campaign to parliament on Wednesday, urging more protection as more venues are closed to make way for new-builds and as growing numbers of residents file complaints about noise.

About 100 clubs have closed in the past 10 years, and a further 25 are under threat. So serious has the problem become that it has its own word: clubsterben, or club death.

Clubcommission, a collective of club owners and supporters who compiled the data on closed clubs, told the Bundestag's committee for building, living and urban development that music clubs were "the pulse of the city", playing a vital role in Berlin's cultural life as well as bringing millions of euros to the local economy.

An estimated 3 million tourists come to Berlin annually to visit its clubs, the Clubcommission found. The clubs contributed €1.5bn to the local economy last year.

The Bundestag committee also heard that Berlin's nightlife is a magnet for young workers participating in the city's burgeoning startup scene and that without them the city risked losing its attractiveness.

People travel from around the world to visit Berlin's clubs, many of which are housed in old factories, disused warehouses, abandoned swimming pools, underground air raid shelters

and former breweries. They initially flourished in the early 1990s following the fall of the Berlin Wall.

Gentrification has not only enabled property developers to easily push out clubs, which are officially classed alongside brothels and casinos in terms of their importance to the city and lack the rights of theatres and other cultural venues. The growth in housing in Berlin had also led to a rise in the disputes between venues and residents, many of whom complain about noise from the clubs.

Clubs cited to the committee on Wednesday included Farbfernseher (coloured TV), Rosis and Stadtbad Wedding, all of which were forced to close after landlords refused to extend their rental contracts on the grounds of noise complaints.

Axel Ballreich, chair of the group Livekomm, a collective of 580 clubs from across Germany, told InfoRadio: "Clubs by law are considered on a par with places of entertainment such as gaming halls – precisely those things that people don't want to have in their neighbourhoods. We would like to have the same rights as concert halls or opera houses, which would give us a completely different standing."

The main supporters of the initiative, which includes proposals on better insulation for existing clubs, are the Greens and Die Linke, with the tacit support of members of the Christian Democrats and the pro-business FDP. They are pushing for a federal law that would recognise clubs as cultural venues – not only in Berlin, but nationally.

Pamela Schobess, who runs the Berlin club Gretchen, told the committee that the current classification as places of entertainment "hangs over us like Damocles' sword". "It's just not fair to equate us with brothels and gambling halls," she said,

adding that the classification made clubs highly vulnerable.

Jakob Turur, a former nightclub owner, said if the law was not changed, clubs would fall victim to "commercialisation and mainstreaming ... Already we're seeing clubs pushed to the margins of cities because the rents are too high and investors don't want to make long-term contracts. That is no recipe for a diverse cultural offering."

Under the proposed plans, investors and new owners would be obliged to protect new buildings from noise when their properties were close to clubs. Noise barriers and thicker windows – to which the state of Berlin has already donated funding – are also seen as possible measures. "It's vital for us that we have a place in the law books and building regulation," Ballreich said. "It can't be that clubs are pushed to the outer edges of cities. Then they will lose their diversity."

"We hope to be able to convince the politicians of the fact that club culture is important, in the hope of having a long-term creative communication with them."

AMSTERDAM CLUBS

CONTEXT

En ook willen we in dit Kunstenplan de verbinding versterken tussen dag en nacht. Amsterdam is een stad waar het culturele leven niet ophoudt en waar juist de nacht een plek biedt voor bijzondere (sub)culturen en vernieuwing, met name in de muzieksce­ne. Op plaatsen als **De School**, **Radion**, **Sexyland**, Club Church, Bitterzoet, **Skate Café**, **Garage Noord** en club Encore in de Melkweg vinden avant-garde kunstenaars, creatieve ondernemers en publiek elkaar; er is ruimte voor experimenten. Zo ontstaat ook nieuwe kunst. House en techno begonnen als een subcultuur in de nacht, zijn uitgegroeid tot een kunstvorm die duizenden bezoekers trekt. Met Amsterdam als het epicentrum van techno en dance en host van het Amsterdam Dance Event, het grootste elektronische muziekfestival en -congres van de wereld.

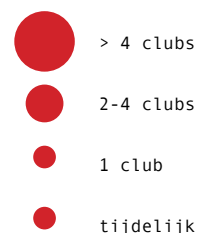
kunstenplan 2020-2024,
gemeente Amsterdam

EMBASSY OF THE NIGHT

11
/ 174 CLUBS

- 15%
2012-2017

5 / 8
clubs of kunstenplan 2020-
2024
close in 2 years





CONTEXT

EMBASSY OF THE NIGHT

AMSTERDAM CITY PLANNING

CONTEXT

EMBASSY OF THE NIGHT

4500
cafes, restaurants, clubs etc.

+36%
2012-2020



horeca 2 expansion

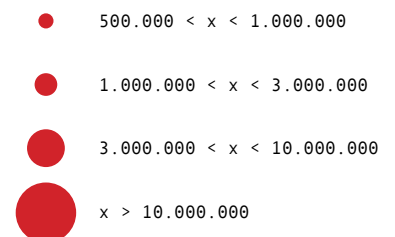


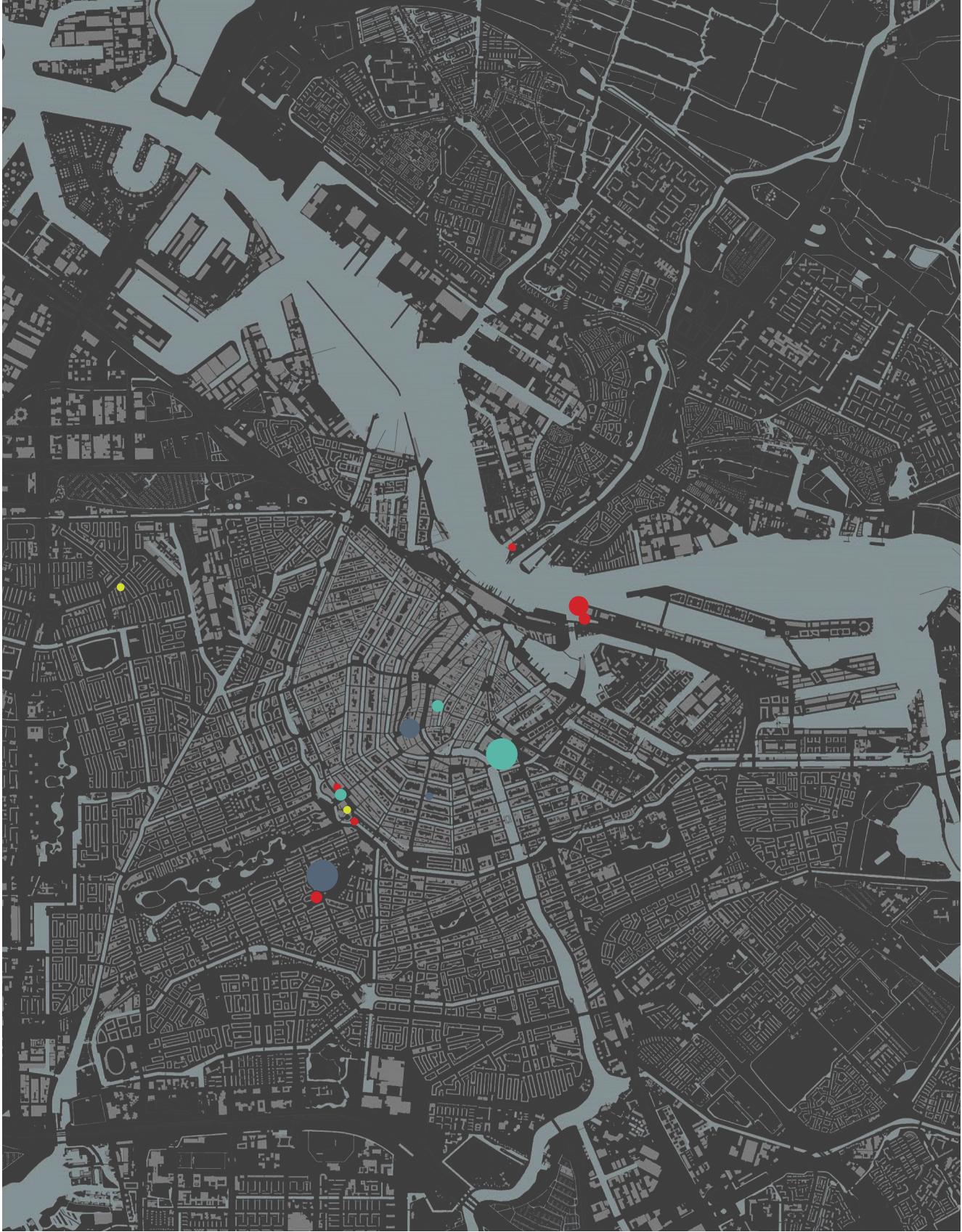
general horeca expansion





MUNICIPAL GRANT





AMSTERDAM

URBAN DEVELOPMENT

CONTEXT

EMBASSY OF THE NIGHT

+52500
HOUSES IN 2025

- strategische ruimte
- verkenning
- principebesluit genomen
- investeringsbesluit genomen
- in aanbouw



CONTEXT

EMBASSY OF THE NIGHT

AMSTERDAM
URBAN DEVELOPMENT

CONTEXT

EMBASSY OF THE NIGHT





THESIS

EMBASSY OF THE NIGHT

Behind the thick doors of the club forms a fantasy world. A democratic society for a night, obeying its own rules and challenging all that's considered normal during the day. Its inhabitants, although undeniably displaying escapist tendencies, explore and challenge themselves in the sanctuary of freedom. As often the case with (sub)cultural movements, suppressed minorities find their way to nightlife. House music caught on early within the gay black community in the beginning of the 80's. What later became mainstream culture, started as small movement fuelled by Chicago house and XTC, where a social acceptance and power was formed within a generally despised group of people.

In Amsterdam similar significance can be contributed to nightlife. Clubs like Roxy, iT, Trouw and Studio 80 are long gone, but they resonate strongly within their generations. Early 2020 the municipality of Amsterdam acknowledged the contribution of nightlife to cities' cultural infrastructure in their vision for the 'Kunstenplan'. However, the majority of clubs they named, are located on a temporary basis and will be closed within the next two years. Pressured by the housing market and disturbance non-commercial and experimental clubs are likely to disappear within the city limits, as is already the case in Berlin.

Embassy of the Night formulates nightlife as a cultural institution, similar to the 'Muziekgebouw' and Stedelijk Museum. The embassy is an assembly of 7 spatial metaphors, that capture nightlife's diverse forms.

The metaphors are based on my personal experiences within nightlife. Through extensive reference analysis and research by design all metaphors have been developed into spatial prototypes of clubs. Due to the varied nature of the metaphors, their corresponding clubs show similar diversity.

All prototypes combined form the 'Stadsclub'. A cultural statement preserving nightlife's culture through its most valued spaces and providing a non-commercial playground for future generations.

to celebrate and
support innovative
and progressive
(nightlife) culture.

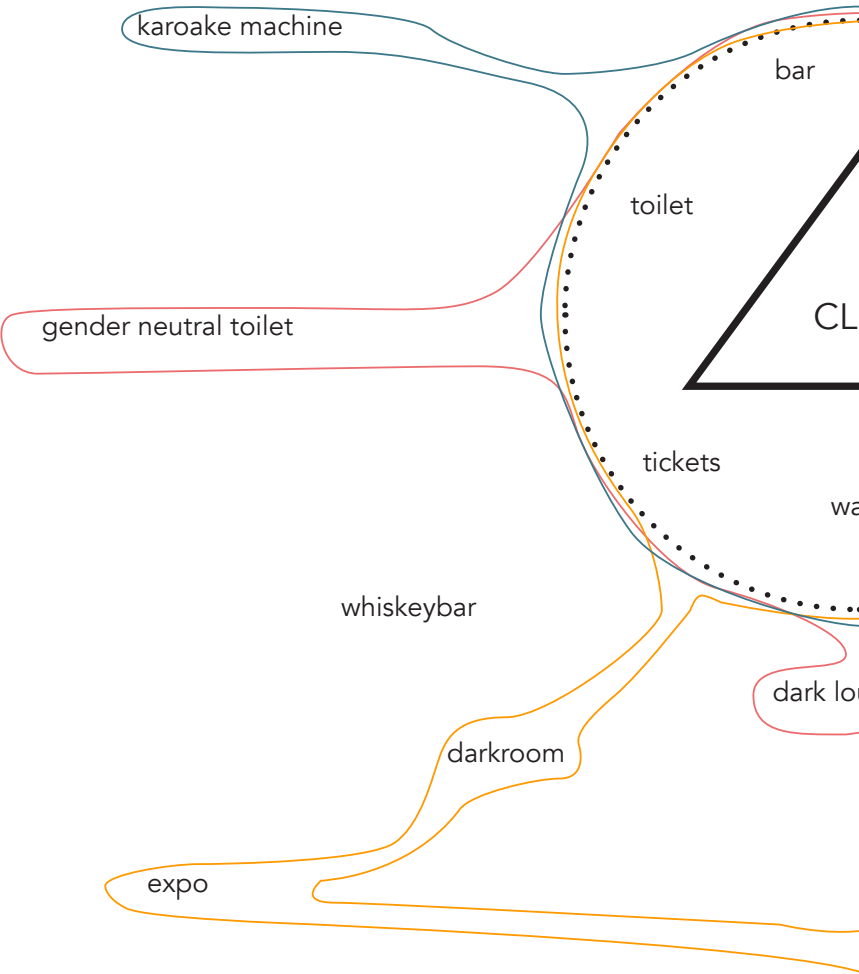
By reinterpretati-
on of it's most che-
rished locations and
fixing their positi-
on as **urban cultural
heritage**

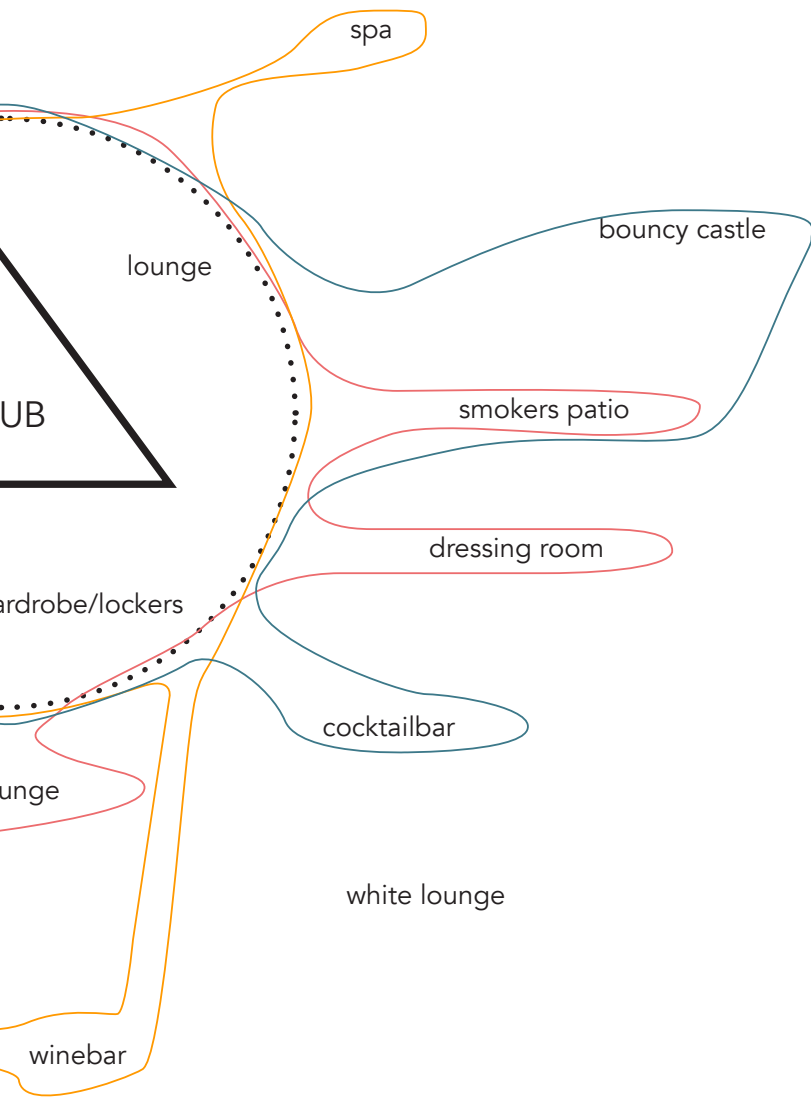


PERMANENCE | TEMPORALITY

DE STADSCLUB VAN AMSTERDAM

EMBASSY OF THE NIGHT





QUALITIES

ESCAPIST

FREE

ACCEPTING

MEDITATIVE

PROGRESSIVE

CHALLENGING

SOCIAL

SENSORIAL

PERMANENCE DANCEFLOOR

THEMES

DRUGS

MUSIC

OFFLINE CULTURE

IDENTITY

GENDER EQUALITY

RACISM

ECONOMY

SUSTAINABILITY

TEMPORALITY

CULTURE

PERMANENCE DANCEFLOOR



PLAYGROUND

NDSM

DE STADSCLUB VAN AMSTERDAM

EMBASSY OF THE NIGHT

A large part of the nightlife's attraction is the sensation of letting go of day to day life, going to a state of awareness similar to childhood. Carefree, creative, impulsive and opportunist.

Luc Mastenbroek





PLAYGROUND

NDSM

FESTIVAL

An open (outdoor) space with multiple venues. Intermediate space becomes as valuable as venues for non-programmed use. Set up should allow visitors to drift around, interact and discover.

SIZE

>10.000m²

TARGETGROUP/CONCEPT

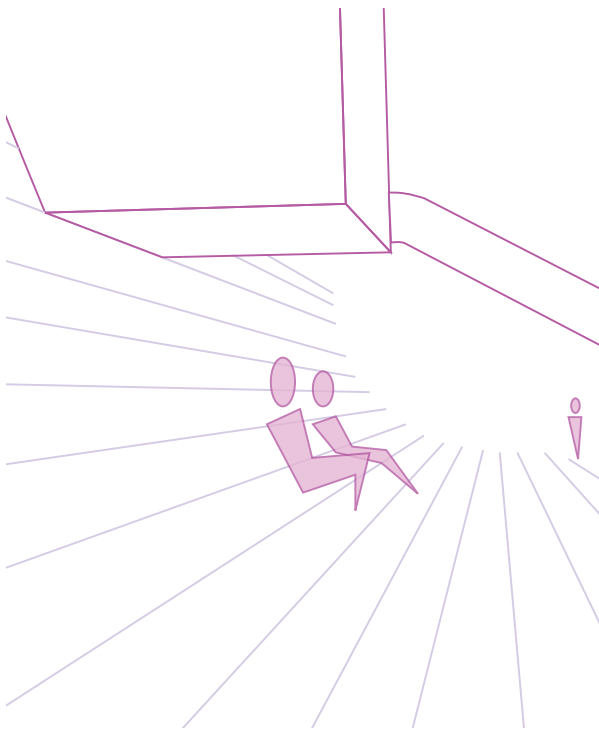
Diverse. Festivals are theme based

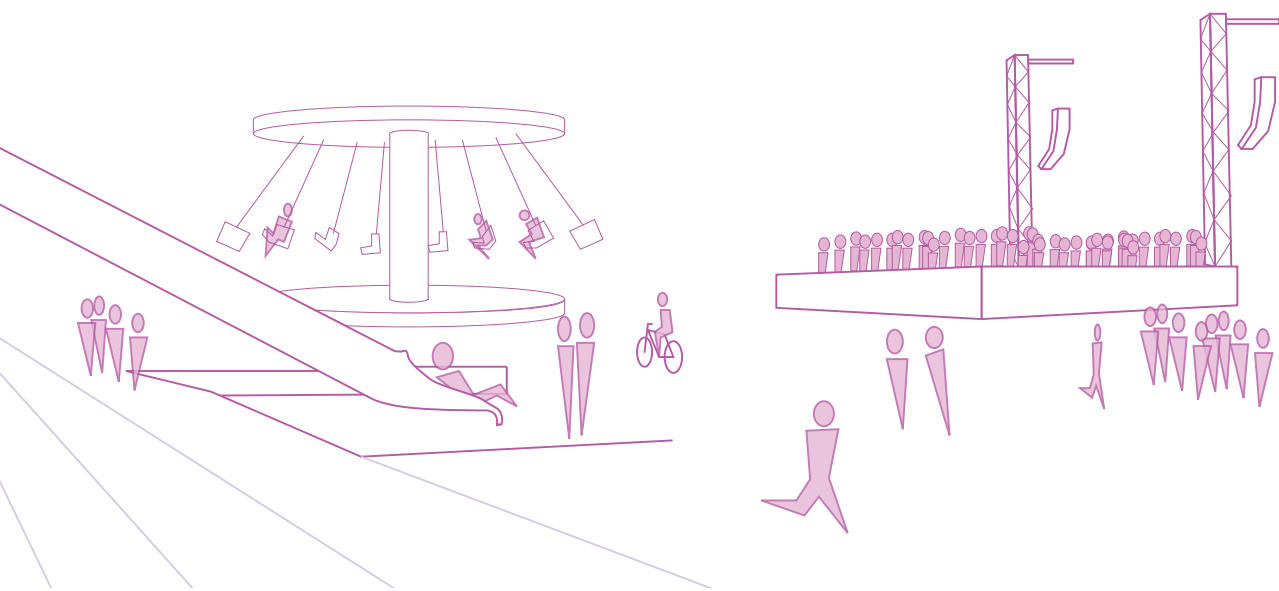
CLUBHOURS

12h - 23h (dayfestivals)

EXAMPLES

Pitch 2017
Drumcode 2019
De Zon 2019
DGTL 2019







PLAYGROUND

NDSM

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT





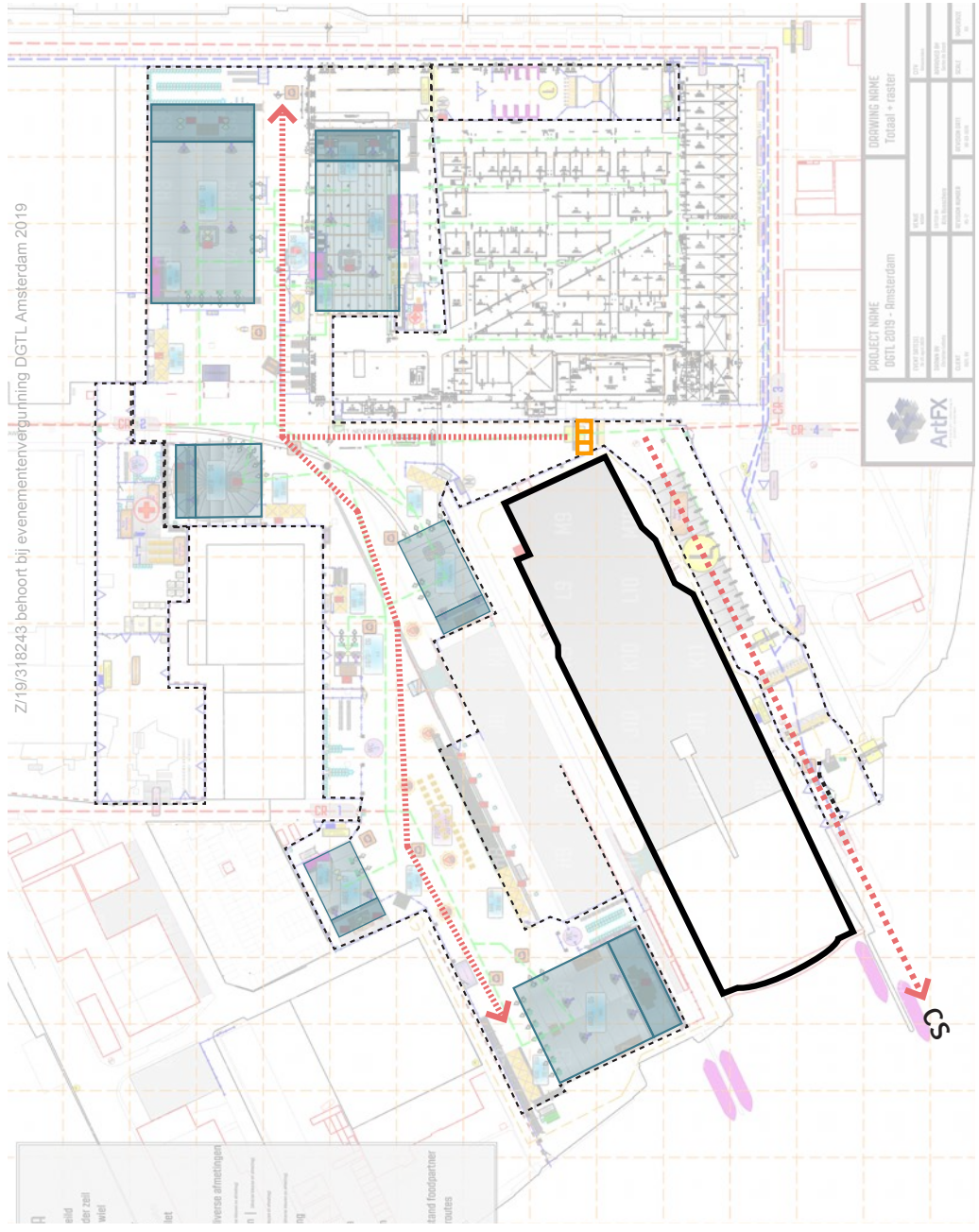


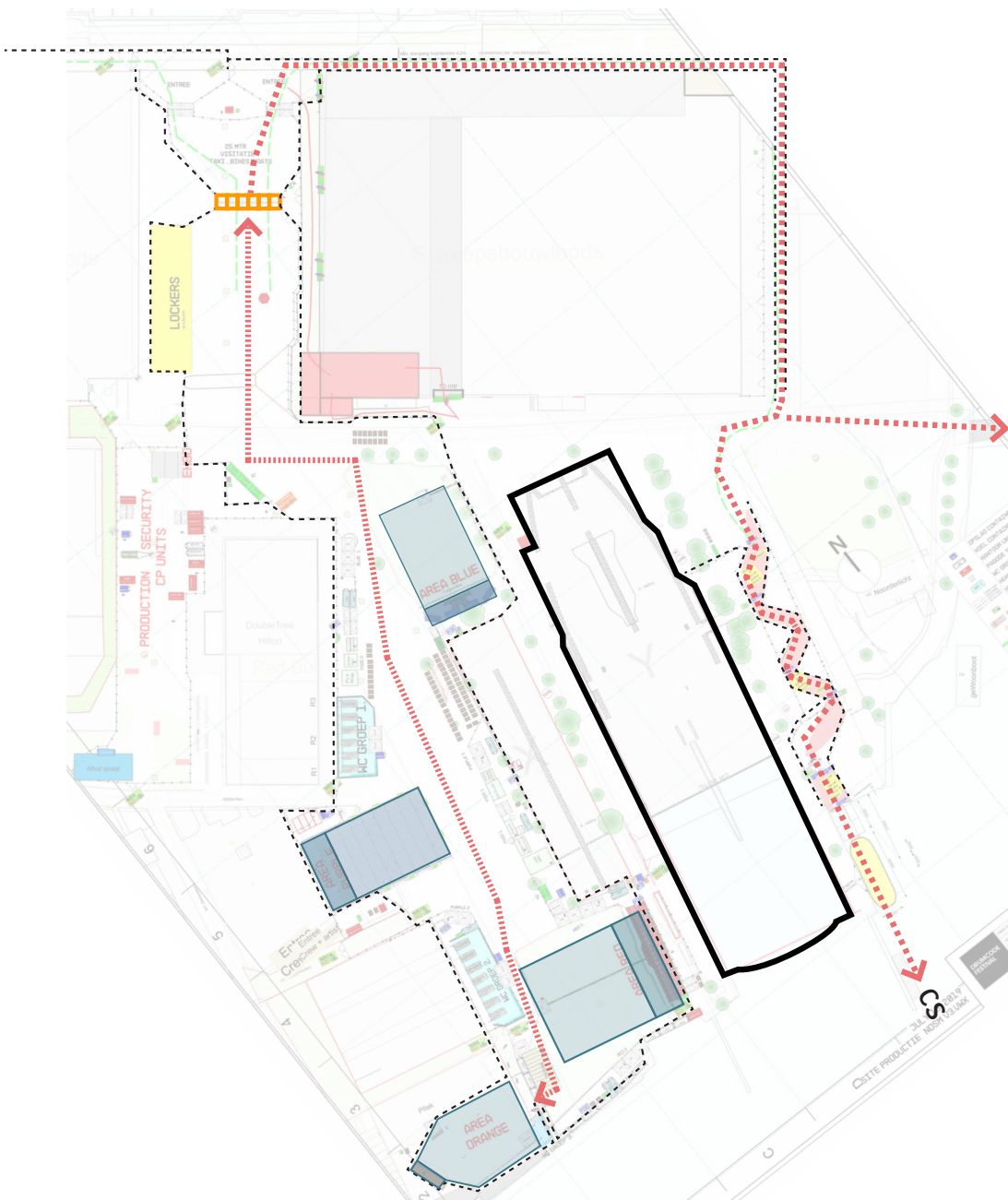
PLAYGROUND

NDSM

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT





- Helling Y
- Fences
- Stage
- Routing
- Entrance

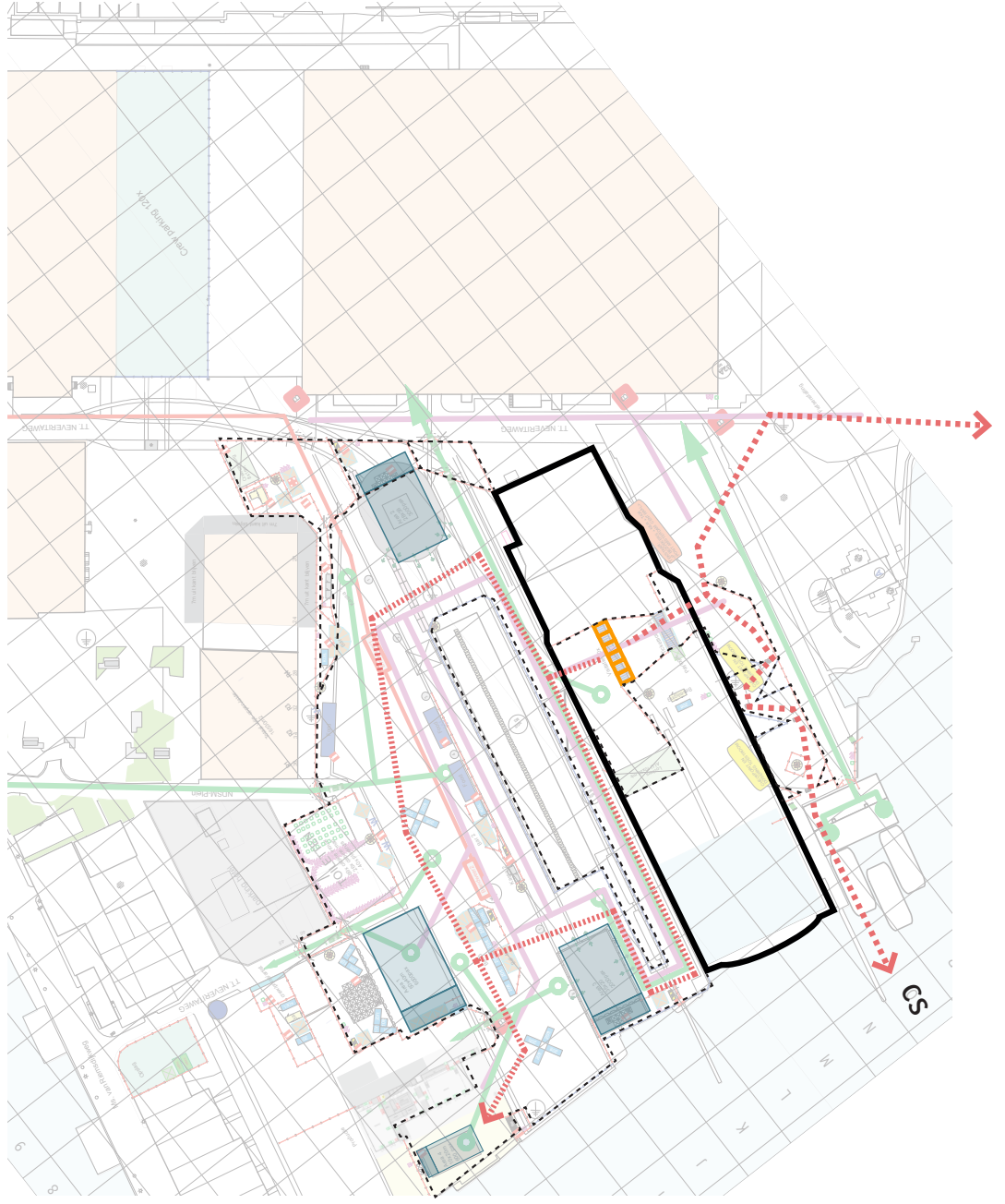


PLAYGROUND

NDSM

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT





PLAYGROUND

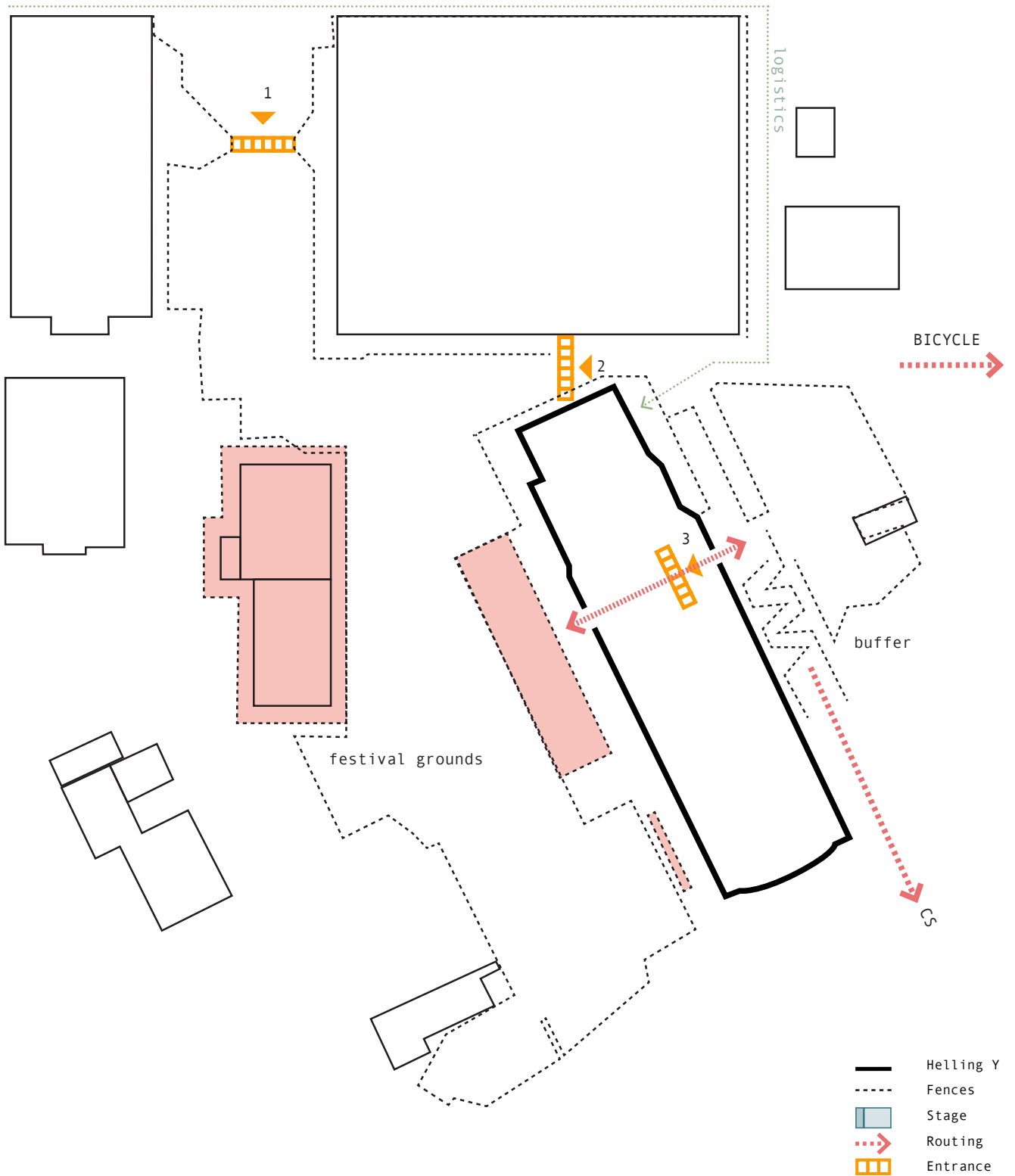
NDSM

The building lives on a festival site. It interacts with the site and opens up to events.

In most references Helling Y is a passage way from east to west. In some occasions the helling is used as a stage. The church club could serve similar functions during festivals.

In general there are 3 main entrypoints. If Points 1 or 2 are used, the hellingbaan becomes a destination. If point 3 is used, the hellingbaan becomes a passage way and entrypoint. The projection of the ferry to CS next to the hellingbaan, allows for larger traffic flows directed for events, without disturbing regular use of the ferry from NDSM.

During events access to the building is limited. The North East corner of the Hellingbaan remains clear in most scenario's and would ideally serve as the logistic centre for the building.

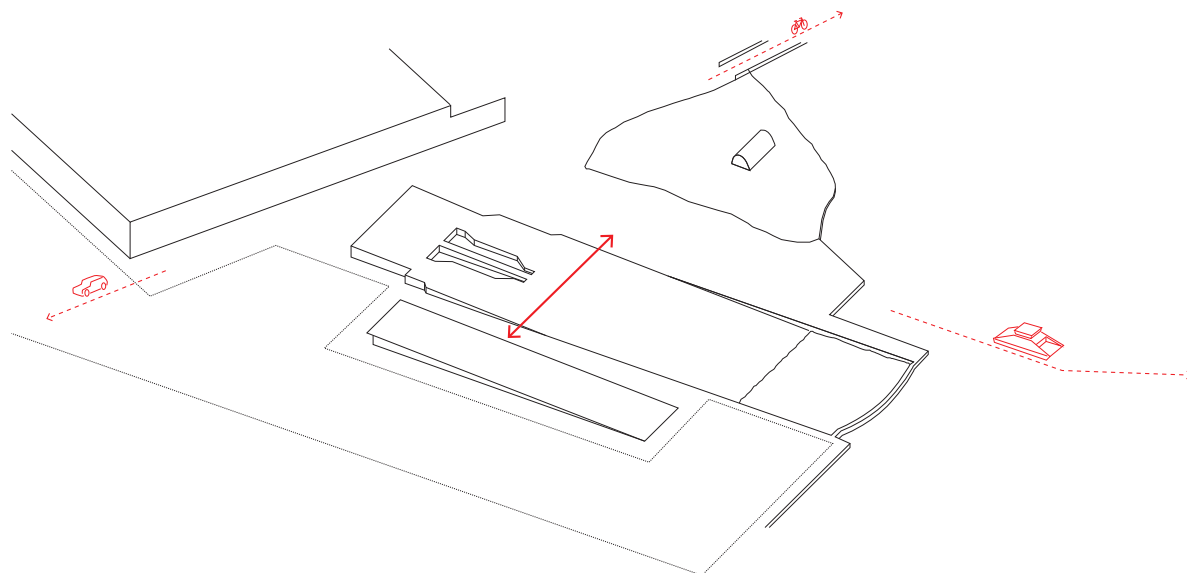




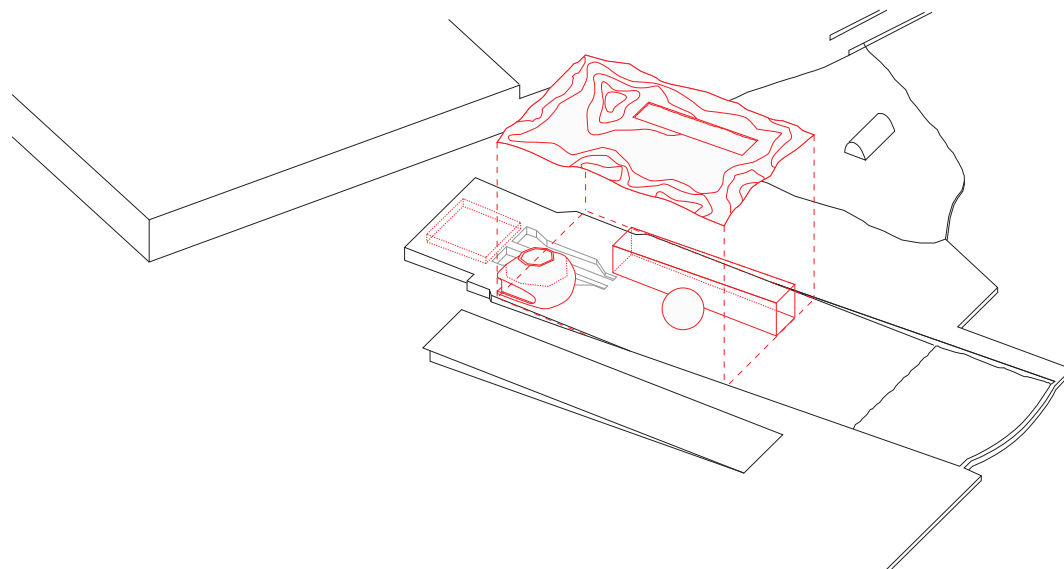
PLAYGROUND

NDSM

DE STADSClub VAN AMSTERDAM

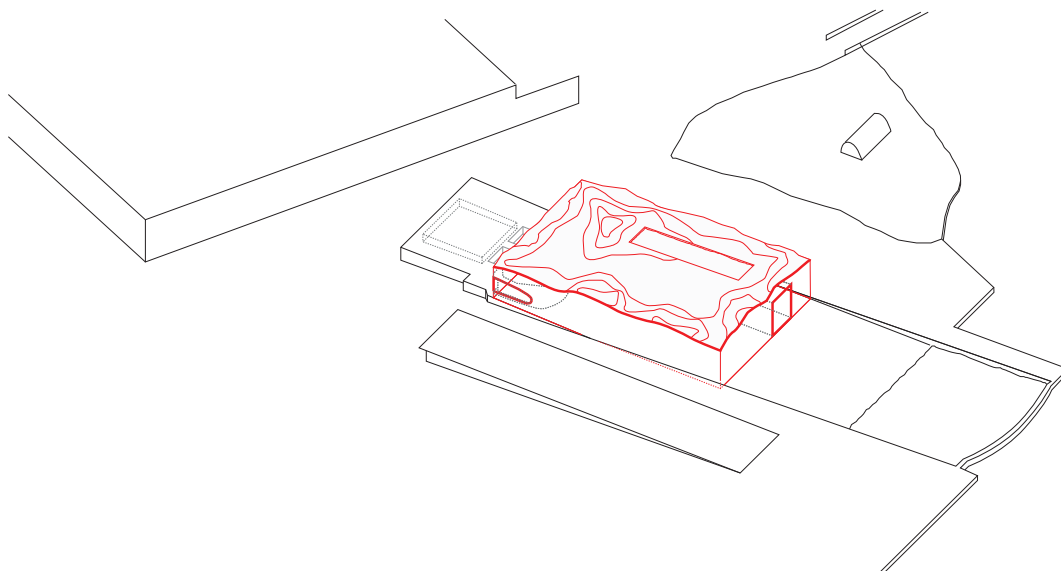


Routing

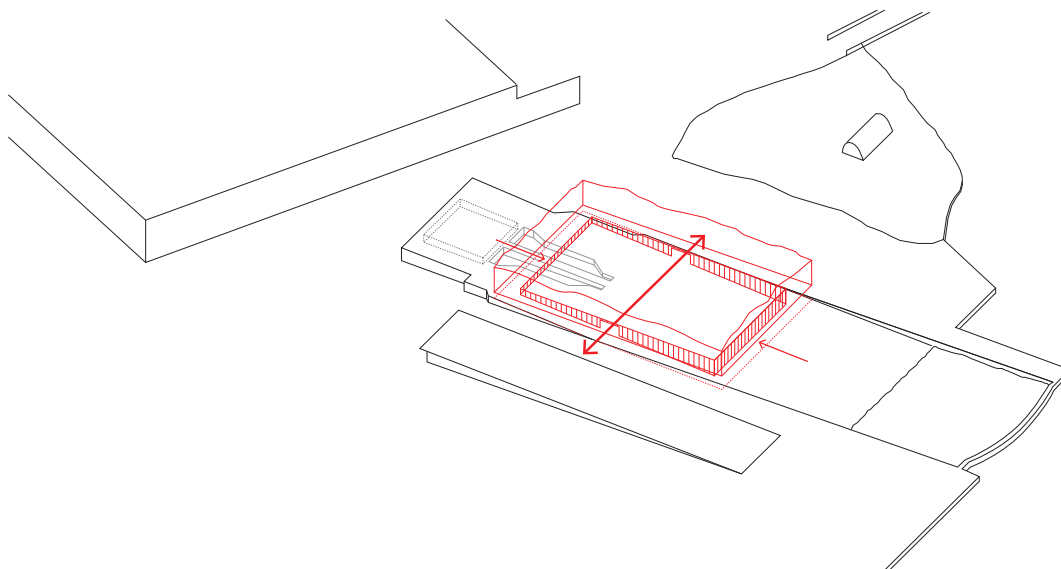


Clubs on site

EMBASSY OF THE NIGHT



Clubs combined in one volume



Volume elevated from slope. Plinth recessed to articulate floating volume.







FORTRESS

BASEMENT

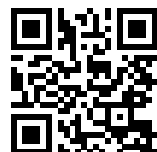
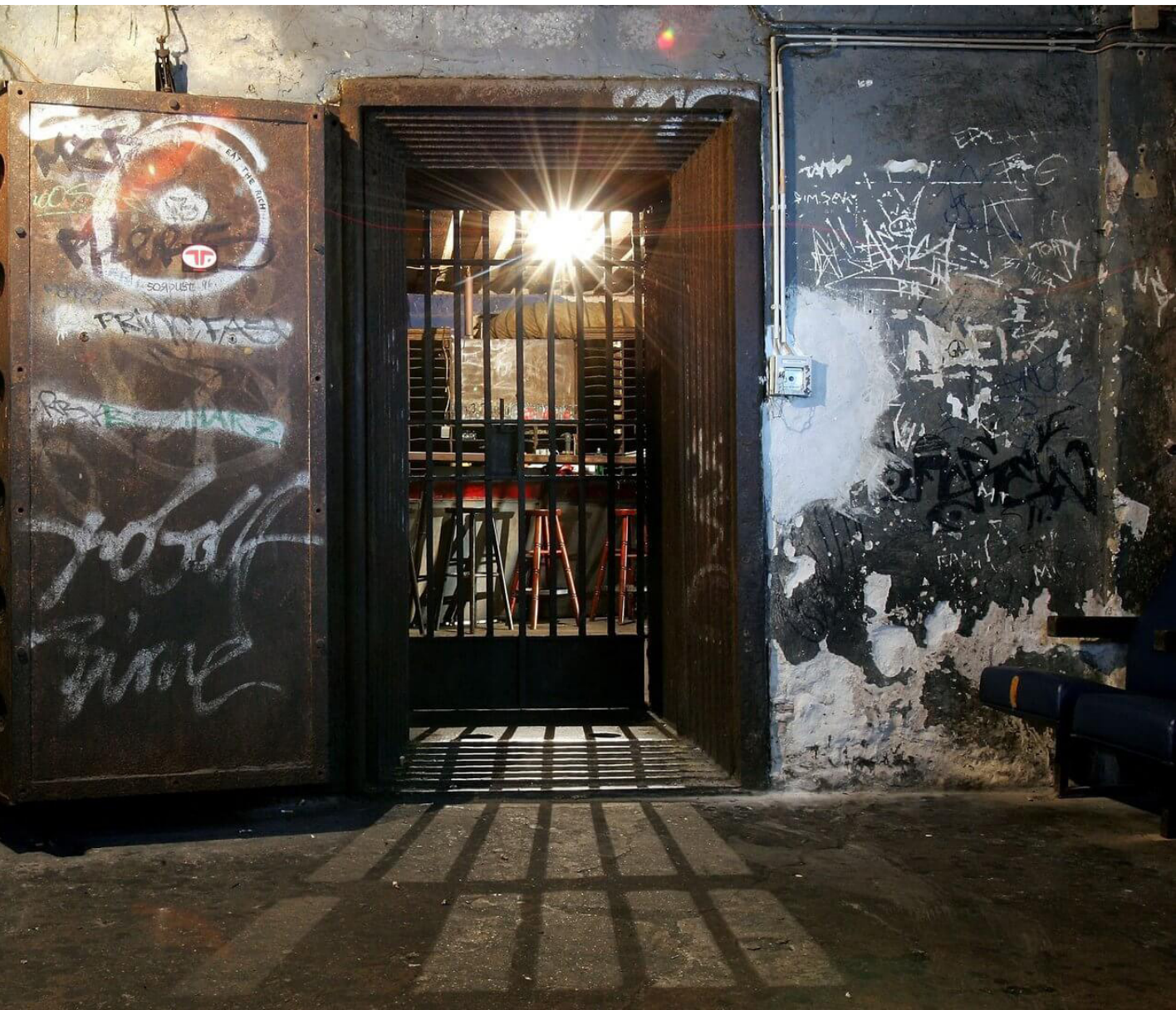
DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

“industrial catacomb
... making it ideal for
techno”

Unkown on Tresor







FORTRESS

BASEMENT

The club where you can disappear in a void of time and space. **The ultimate rave**

Underground
Dark
Obscure

A room, completely **isolated** from the world.
No cellphone signal, no sense of day or night,
no light.

A maze of columns, few sightlines, no
overview.
A cave of heavy materials, heavy doors, a big
Function One Soundsystem.
When you enter, it feels like you enter a vault.

Everything happens in a zoned, but
continuous space.

Lots of inbetween, buffer space, without
function or program. Essentially a very **unsafe**
club

intimate

EXAMPLES

De School - Amsterdam
Shelter - Amsterdam
Tresor - Berlin
The Shelter - Shanghai
Basement - New York
Nordstern - Basel
The Nest - London

transitional space before
entry: spatial sequence
(20 minutes on a boat)

interior world with its own
behavioural norm

thick walls isolate from outside
world

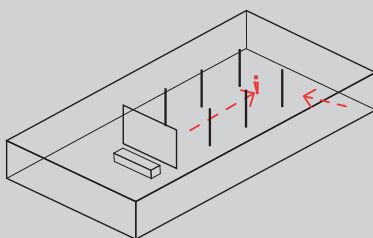


A long threshold, building anxiety whilst slowly abstracting you from the world. A solid door, thick walls as a marking that you are in. A different world inside.

FORTRESS

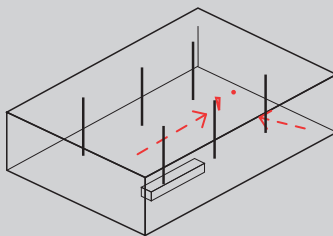
BASEMENT

DE SCHOOL
AMSTERDAM



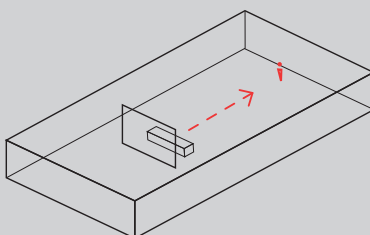
raw basement club.
separation wall with bar
on other side. room
around the dj. intimate,
low ceiling

SHELTER
AMSTERDAM



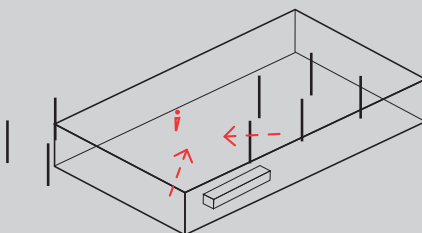
friendlier version of a
basement club. More
light, higher ceiling, less
obstacles.

NORDSTERN
BASEL

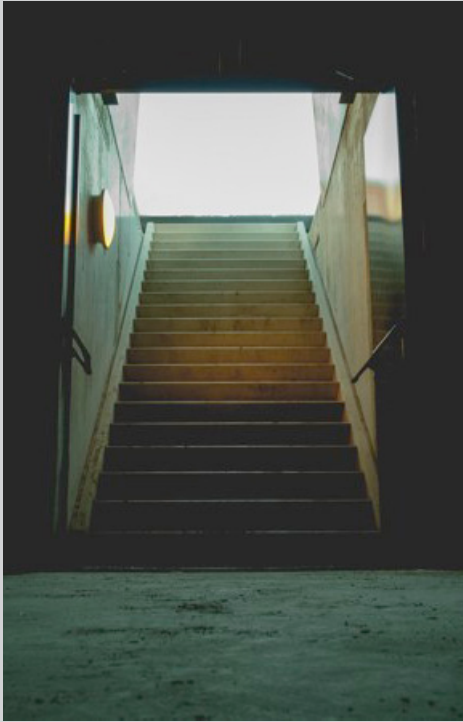


attempt at church club,
yet space is too low.

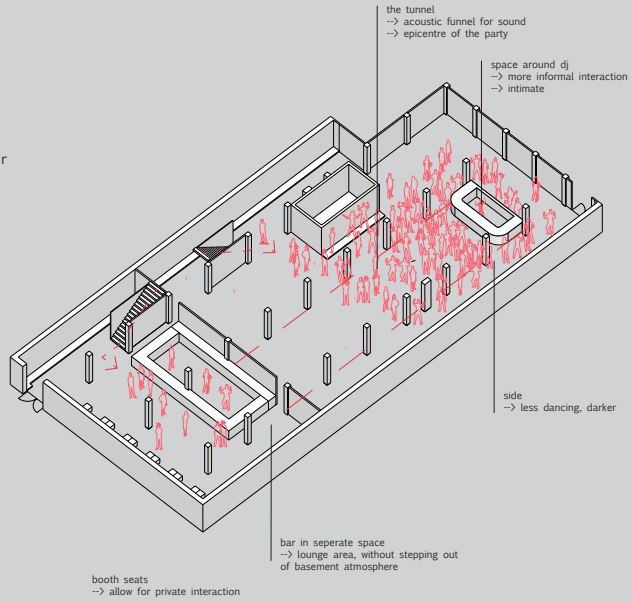
THE SHELTER
SHANGHAI



located in former
bombshelter. dancefloor
not interesting. character
defined by arched
tunnels for supporting
programme.

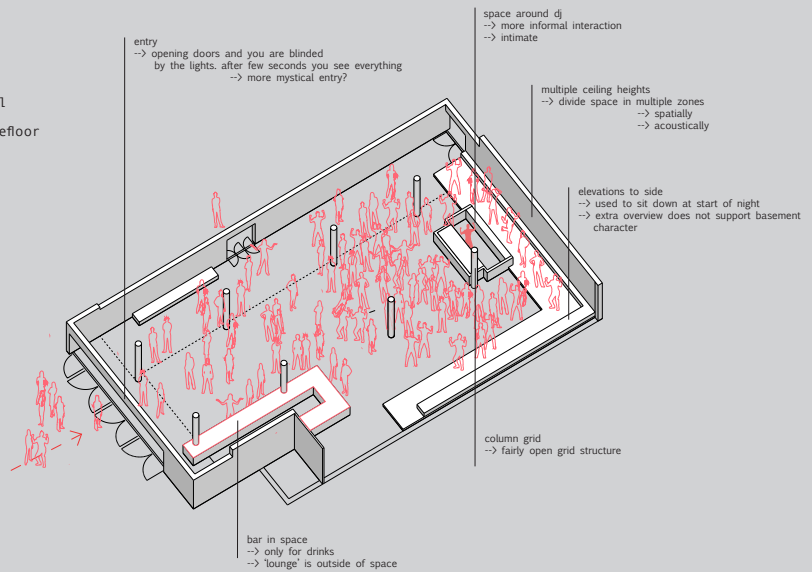


A = 370m² total
A = 330m² dancefloor
n = 700p
2,1p/m²



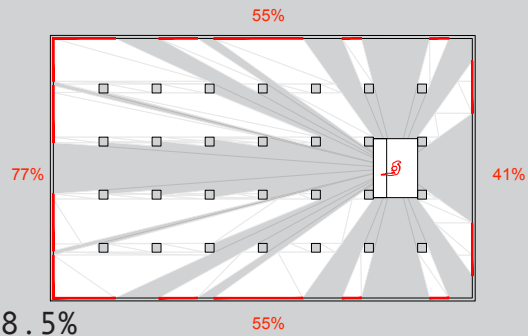
grid provides plenty space to hide
darkrooms introduced
bar is similar atmosphere, but away
from party--> excellent breakroom

A = 720m² total
A = 410m² dancefloor
n = 600p
1.5p/m²



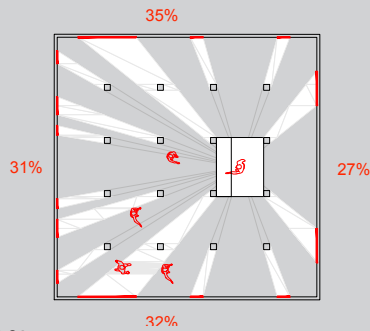
no 'hidden' space
lack of mystery
ceiling too high

floor 28,4x17,6m
grid 3,6m



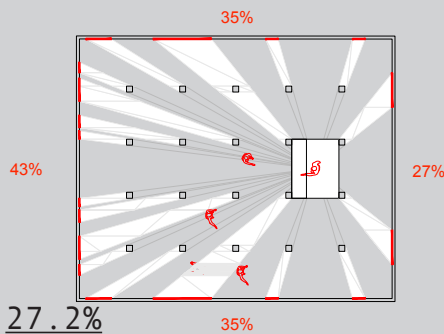
48.5%

floor 17,6x17,6m
grid 3,6m



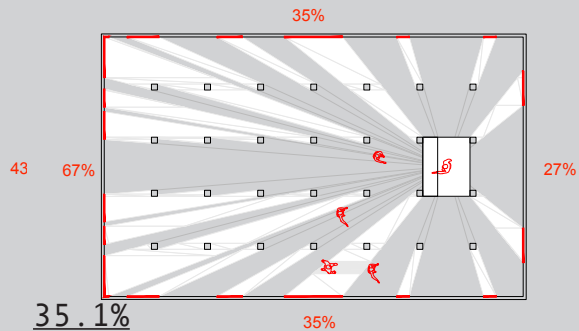
21.9%

floor 21,2x17,6m
grid 3,6m



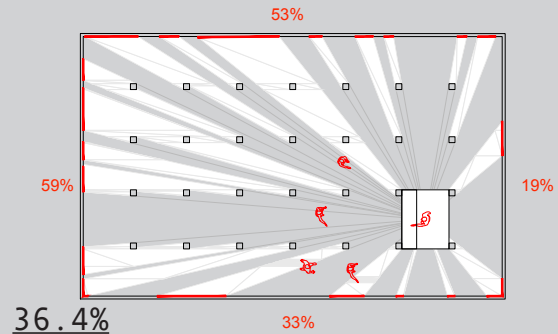
27.2%

floor 28,4x17,6m
grid 3,6m



35.1%

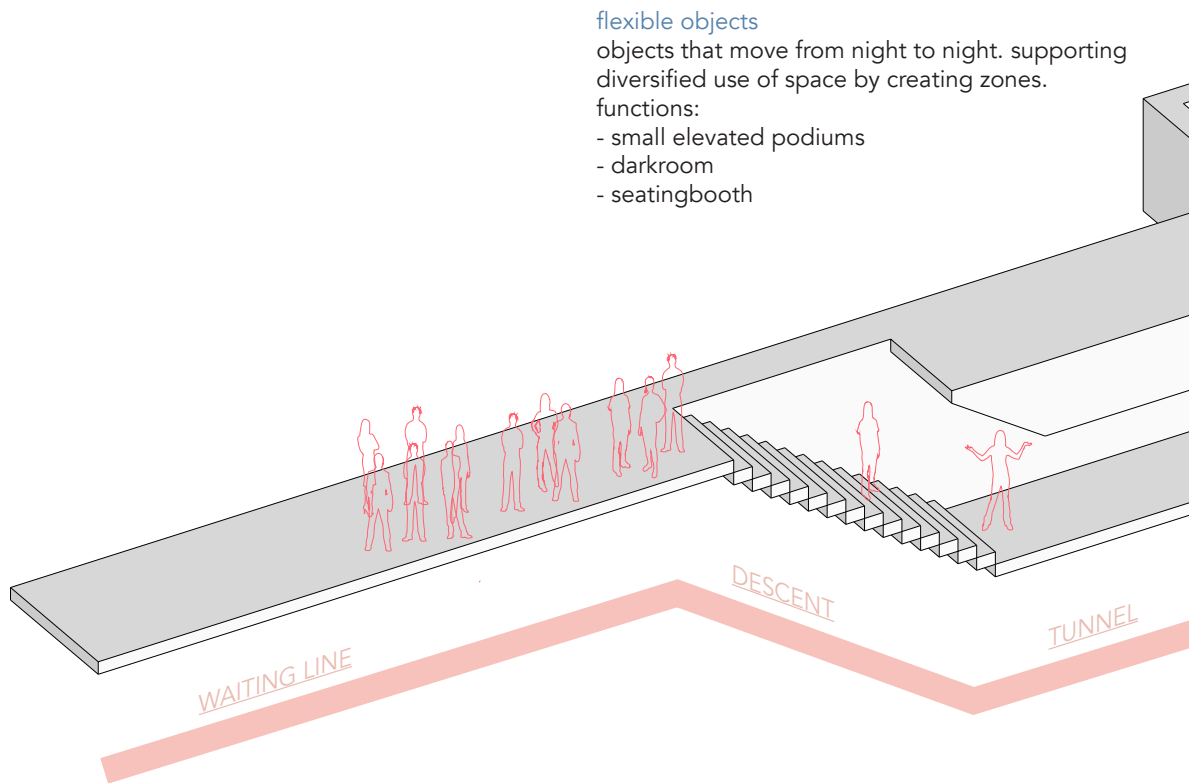
floor 28,4x17,6m
grid 3,6m



36.4%

FORTRESS

BASEMENT



flexible objects

objects that move from night to night. supporting diversified use of space by creating zones.

- functions:
- small elevated podiums
- darkroom
- seatingbooth

sequence

sequence of entry

waiting line

- like every club

moment of descent

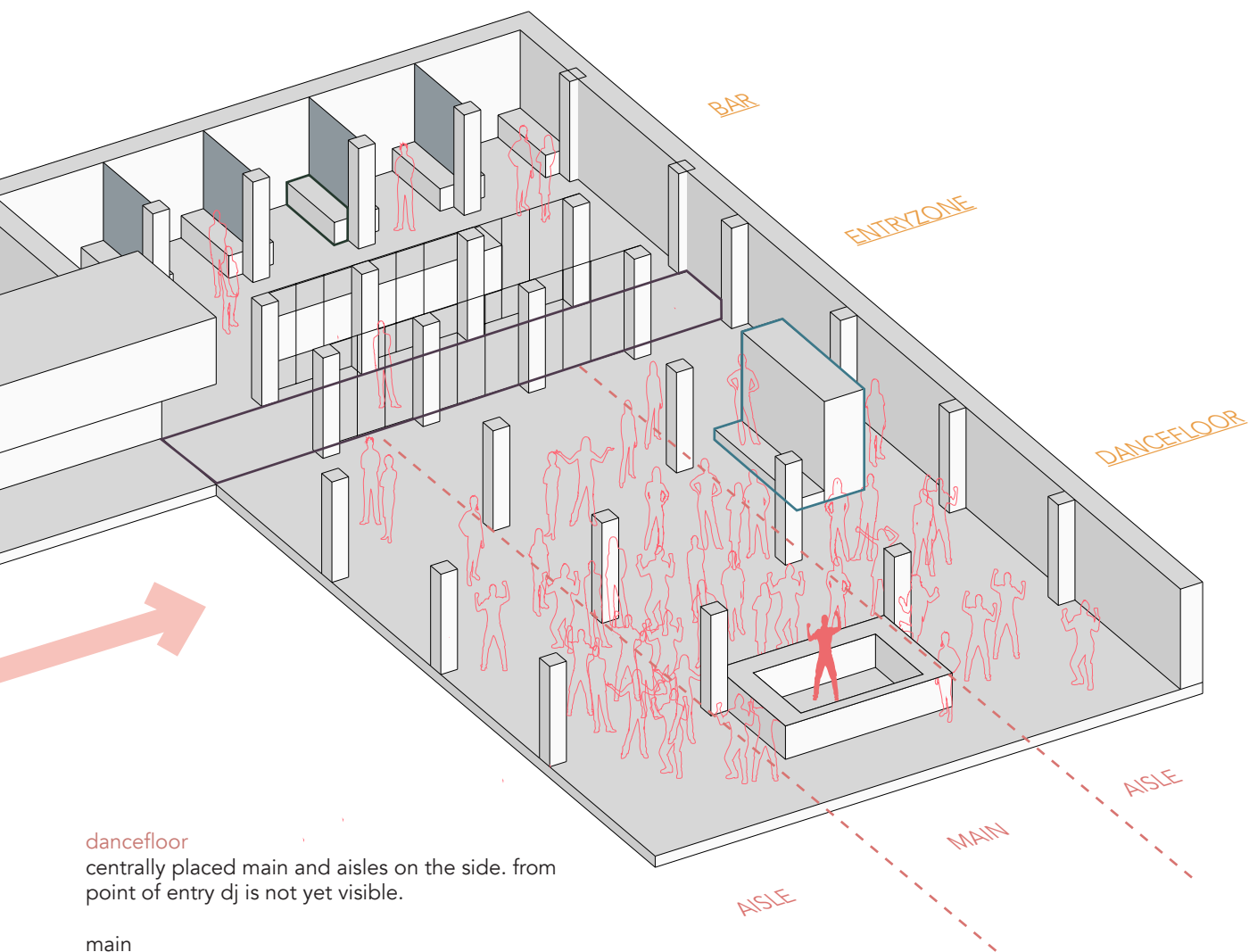
- articulated physical action required to enter the underground realm

tunnel

- not arriving straight away, but prolonged nothingness. Again entering into programmed space

non-

booth seating
bar is for taking a little break, intimate talks, fooling around. booth seats to provide a sense of privacy



dancefloor
centrally placed main and aisles on the side. from point of entry dj is not yet visible.

main
- dancing, wind in your hair, light aisles
- dark, misty, less crowd, hanging, dancing







CHURCH CHURCH

DE STADSClub VAN AMSTERDAM

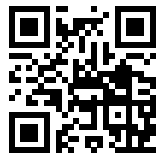
EMBASSY OF THE NIGHT

het was een soort van
kolkende tunnel..
met eens oort van
leeuwenkuil
erin...

er zijn weinig plekken
waar je de dansvloer
letterlijk in vuur en valm
kon zetten

Job Jobse on Trouw







CHURCH CHURCH

The club for a truly **immersive musical** experience.

you're part of the room, the crowd, the mass, the movement

dynamic lighting
oversized
impressive, intense, overwhelming
warm

like a church: high, small hall with overview. Long sightlines from front to back towards the dj. An altar, light from above.

Aisles to the side with their own dynamic. more intimate, less noise. Different program. You become spectator instead of participant. Ideal for bars, lounges etc.

An endless ceiling, a chandelier. Light from above.

The noise, the echo, the wind. A huge tunnel full of sound. Thick walls. A transition. No smooth surfaces, but with texture. Rough.

EXAMPLES

Trouw - Amsterdam
Drugstore - Belgrade
Berghain - Berlin
Gashouder - Amsterdam
Kraftwerk - Berlin
Warehouse Elementstraat - Amsterdam
Fabric - London
Printworks - London
kappa futur festival - PARCO DORA, TORINO, ITALY



high side windows

light sculpture / chandelier



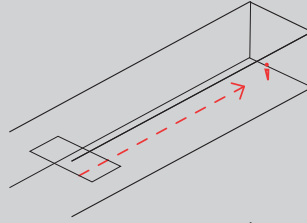
'infinite ceiling'

dj booth / alter

holy light

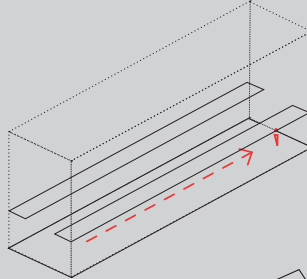
The 'holy experience' in a hedonistic theatre. A narrow, deep and high space with long sightlines. Everyone focused on the alter at the end, taking in every tone.

TROUW AMSTERDAM



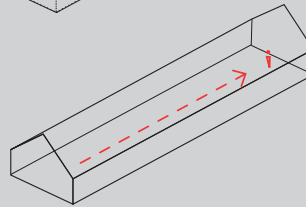
room split in the middle by stairs.
smoking room to the side, crowd on stage behind dj.

PRINTWORKS LONDON



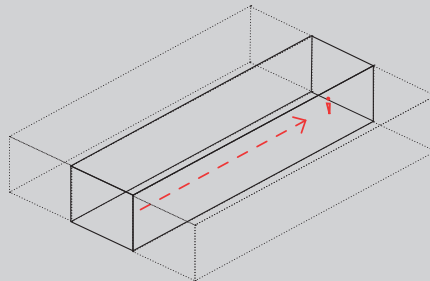
strong materials and space.
balconies allow for more diversity in zoning.
incredible scale.

DRUGSTORE BEOGRAD

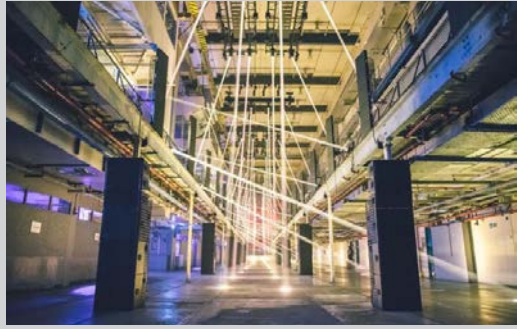
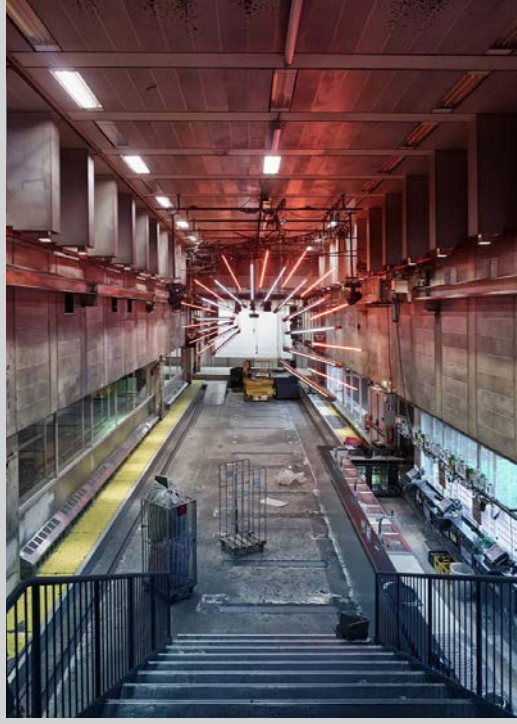


strong tunnel layout.
room height is compromise.

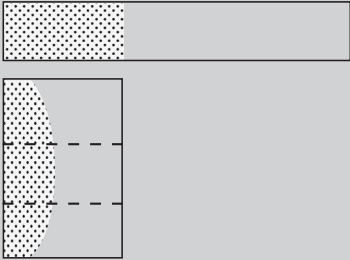
KRAFTWERK BERLIN



strong architecture.
floorsurface disrupted by voids, variety in layout possible.
hierarchy trough voids and lighting.

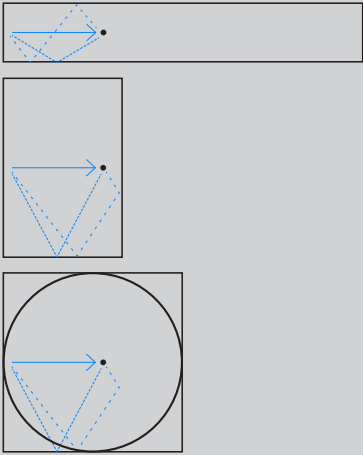


use of space
at smaller occupation



- narrow vs wide**
- + more suitable for smaller crowds
 - + more engaging with audience
 - + gradient of density --> less movement
 - proximity to dj

acoustics
reverberation time



square = coincidental space
--> low frequency exaggeration

- narrow vs wide**
- + reflected soundwaves travel shorter distance --> cleaner sound
 - surface texture has bigger impact on volume

	narrow		wide	
direct	32m		32m	
1 reflection	36m	+12%	66m	+106%
2 reflections	40m	+25%	72m	+125%

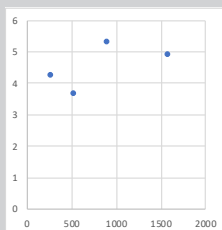
dimensions

at smaller occupation

floor ratio (y:x)

1:4.3

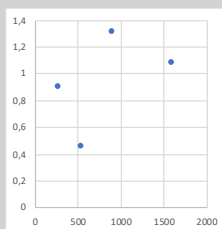
all clubs have deep dancefloors. DJ positioned at back.



profile ratio (z:x)

1:1.1 (ex. drugstore)

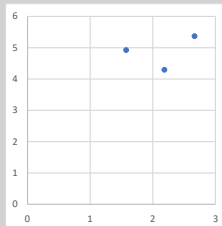
Clearest reference to a cathedral is made by the section. Average ratio indicates space to be higher than wide. in-between floors and elevations are commonly used to enhance sightlines.



density (D=n/A)

2.2 p/m² (ex. drugstore)

dancefloor rather dance. Most clubs have large additional surface to allow create less crowded area's.

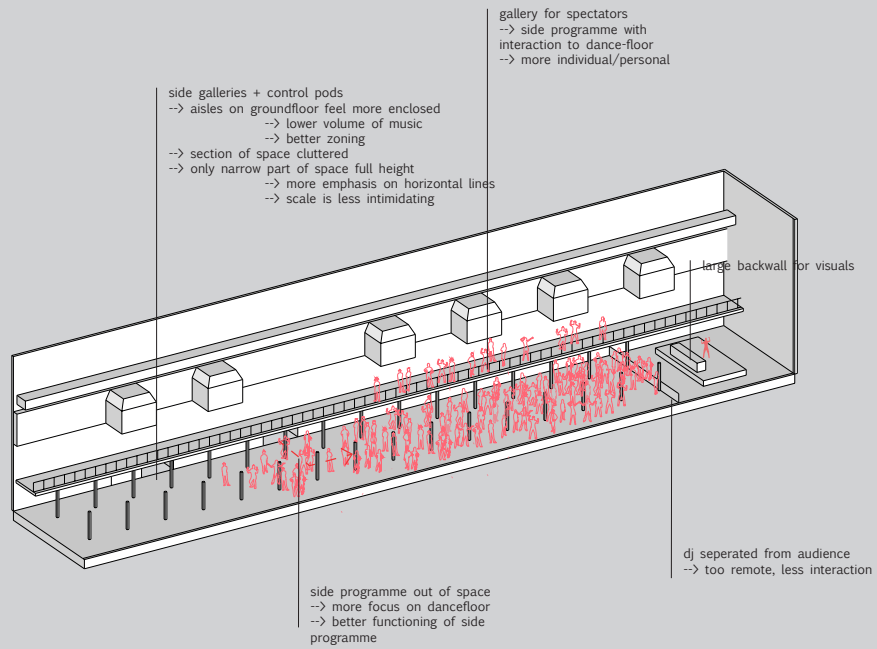


measurements

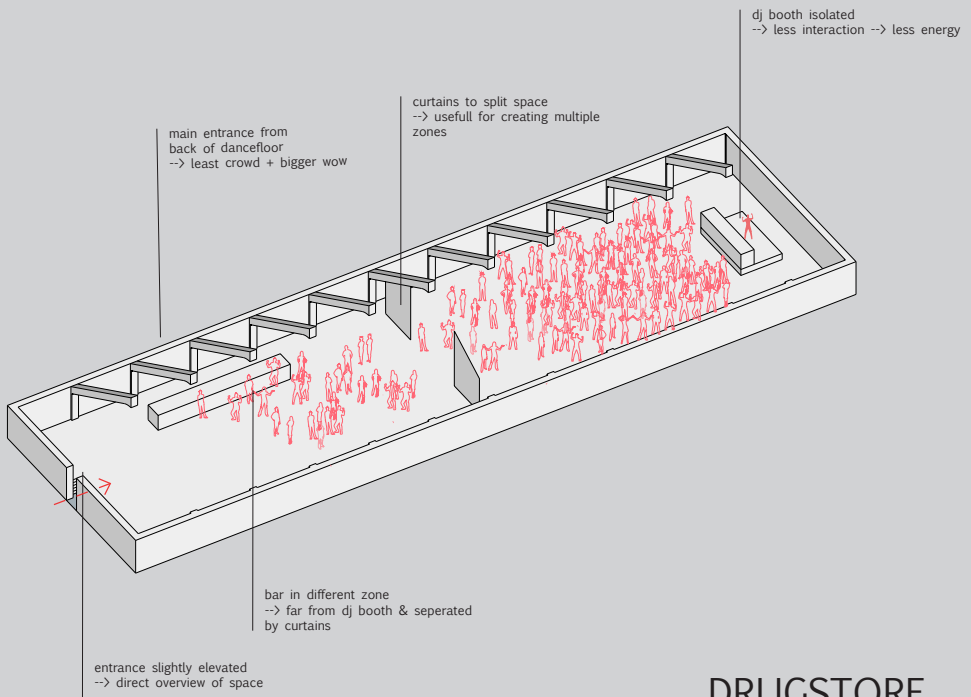
$$x = \sqrt{\frac{n * D}{\text{floor ratio}}}$$

$$y = \frac{x}{\text{floor ratio}}$$

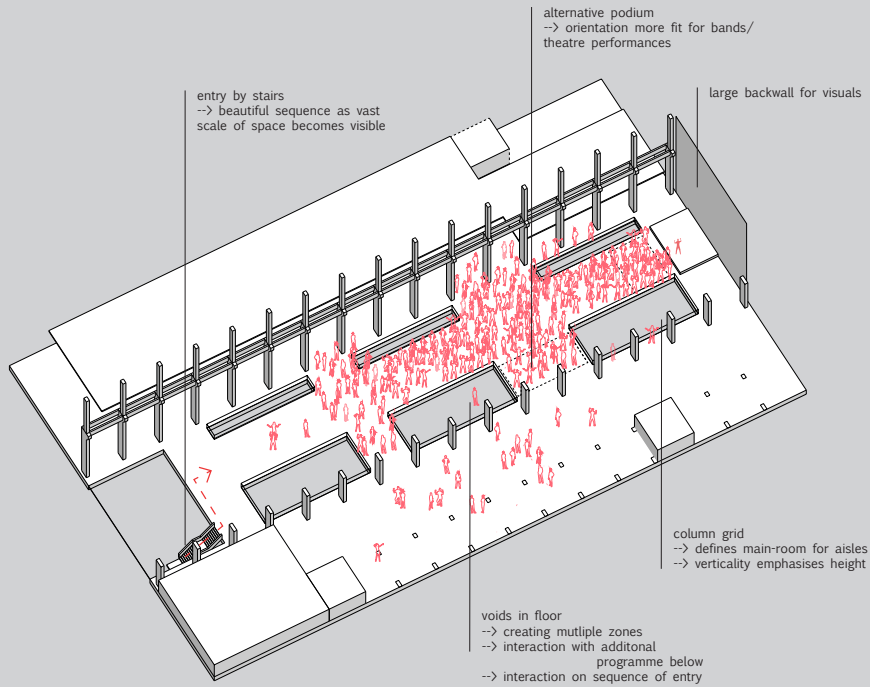
$$z = \frac{x}{\text{profile ratio}}$$



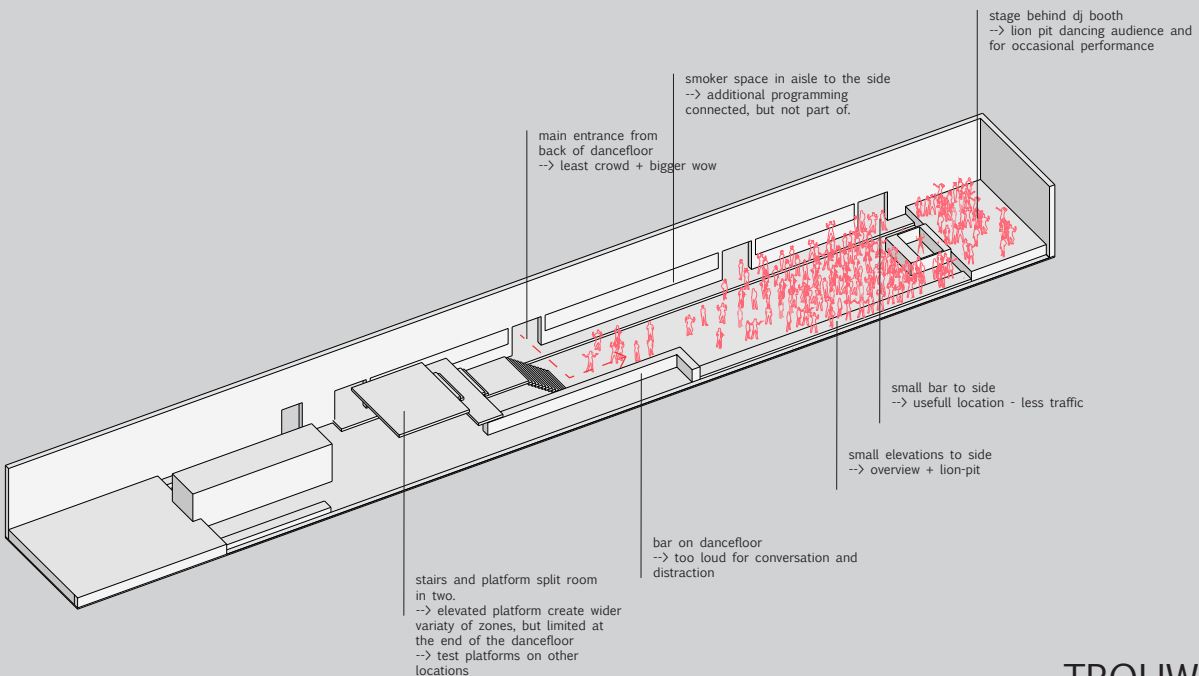
PRINTWORKS LONDON



DRUGSTORE BELGRADE

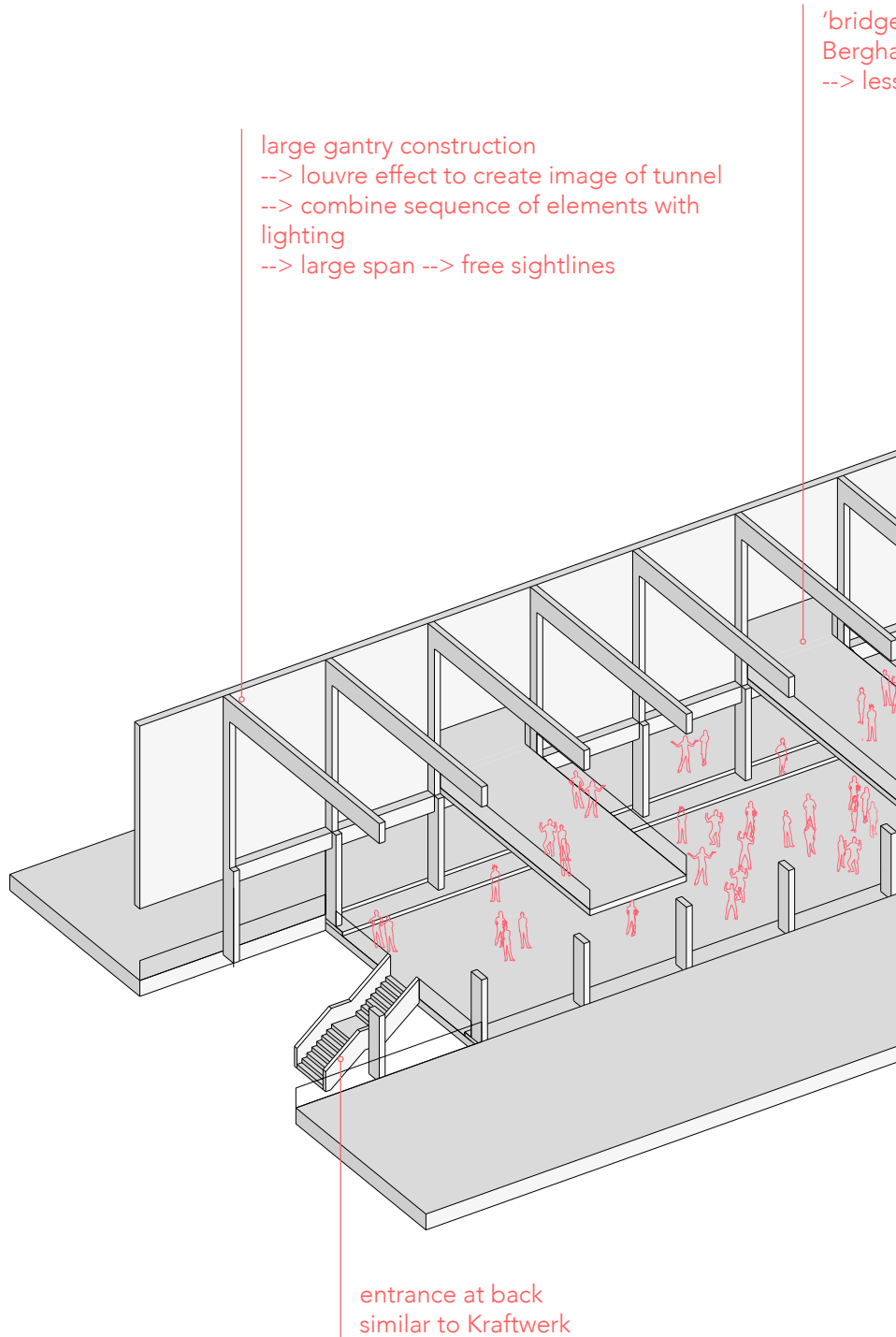


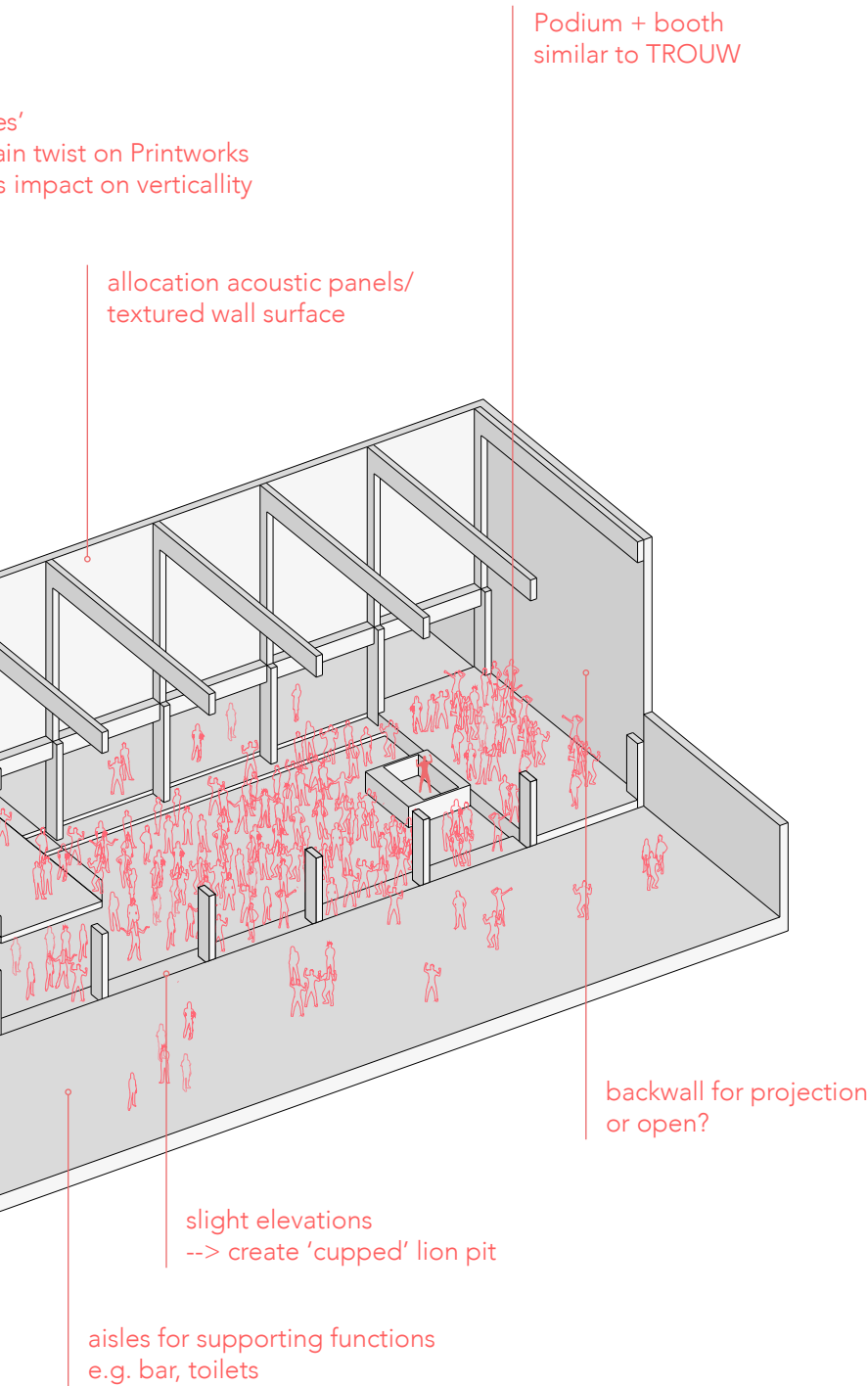
KRAFTWERK BERLIN



TROUW AMSTERDAM

$n = 1200 \text{ p}$
 $A = 624 \text{ m}^2$
 $V = 8100 \text{ m}^3$
 $x = 12 \text{ m}$
 $y = 52 \text{ m}$
 $z = 13 \text{ m}$











CATWALK

ARENA

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

The key of the
success of Studio
54 is that it's a
dictatorship at
the door and a
democracy on
the dance floor.

Andy Warhol







CATWALK

ARENA

the **AMPHITHEATRE, the club to see and be seen.**

The Arena is designed to see and be seen, to flirt and to mingle. Every night it needs to be the hottest place in the city. You're at least an 8 or more to get in. And you should have more than 2000 instagram followers.

at least, that's what you should believe

The key is in the crowd. The room should be designed to maximise sightliness across the audience. The dj is dead centre in the middle and the crowd surrounds him. By putting the crowd at an incline, sights are not blocked.

subtle height differences make you stand out a little more or just blend in.

a soft, organic space. photogenic. spactacular?

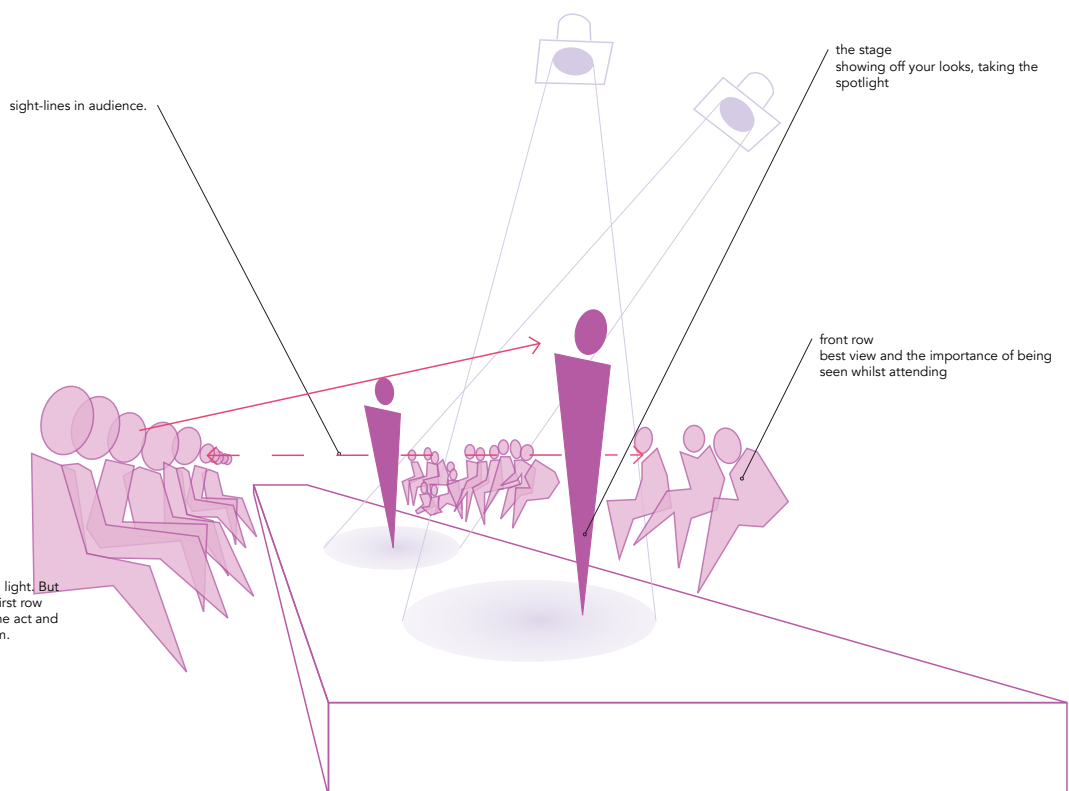
seperate lounge and seperate bar, with view on the dancefloor

vip lounge for those rich or important enough

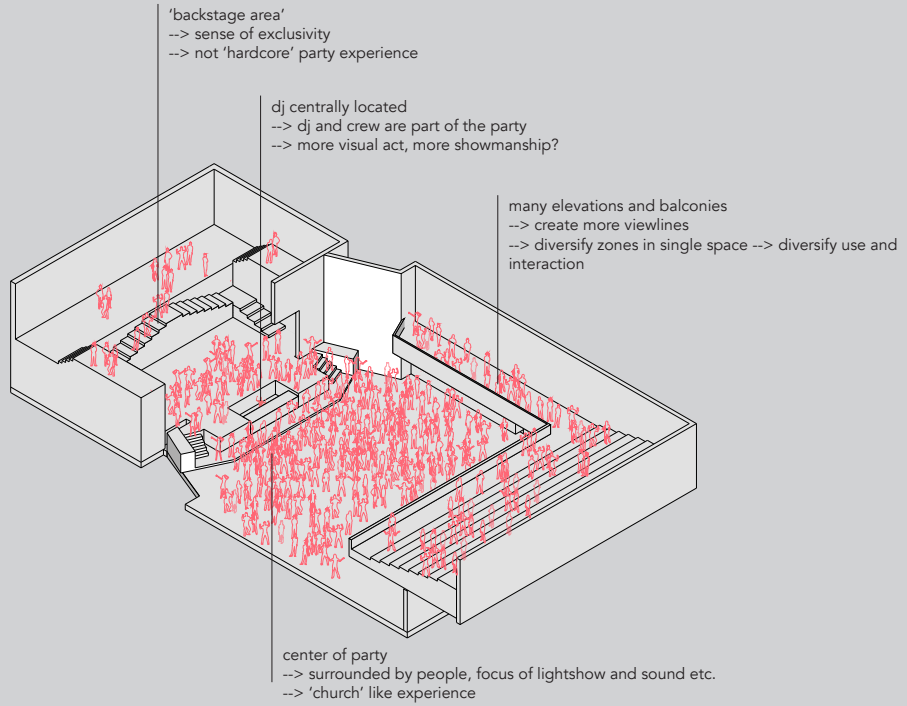
visibility to the outside. you should be able to look down on the city. the setting sun, should light up the place in a golden glow. A warm and sensual feeling

EXAMPLES

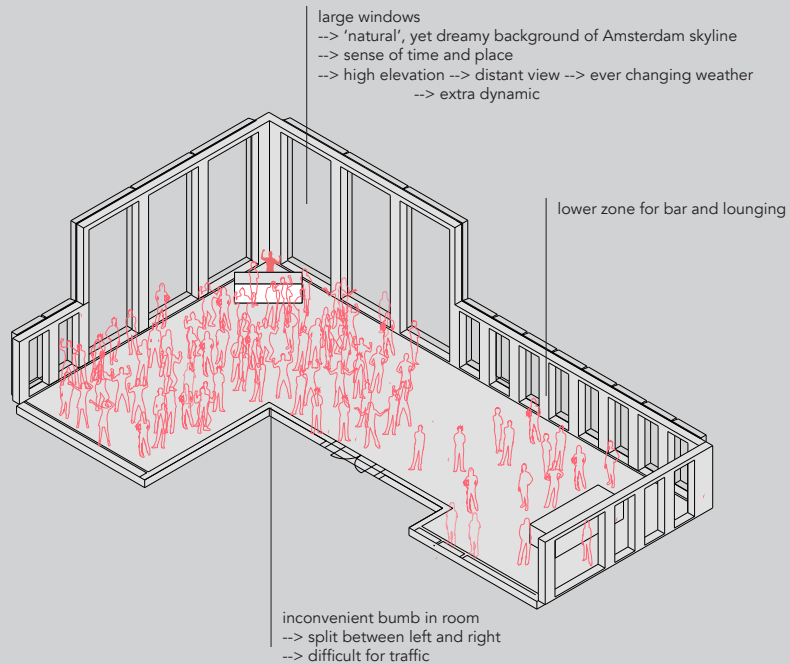
Marktkantine - Amsterdam
Chin Chin Club - Amsterdam
The Loft - Amsterdam
Boiler Room - dekmantel 2015
Festival Club - Ibiza
Pacha - Ibiza
Hacienda - Manchester
Chicago Social Club - Amsterdam
Thuishaven - Amsterdam
Mundo - Madrid



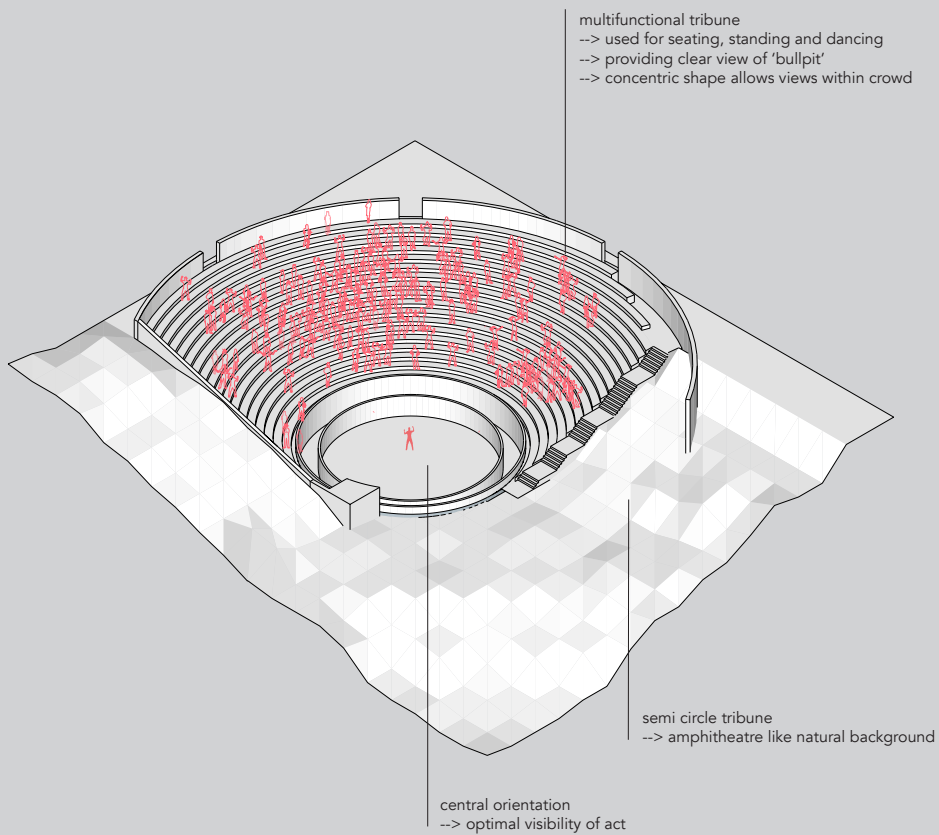
CATWALK ARENA



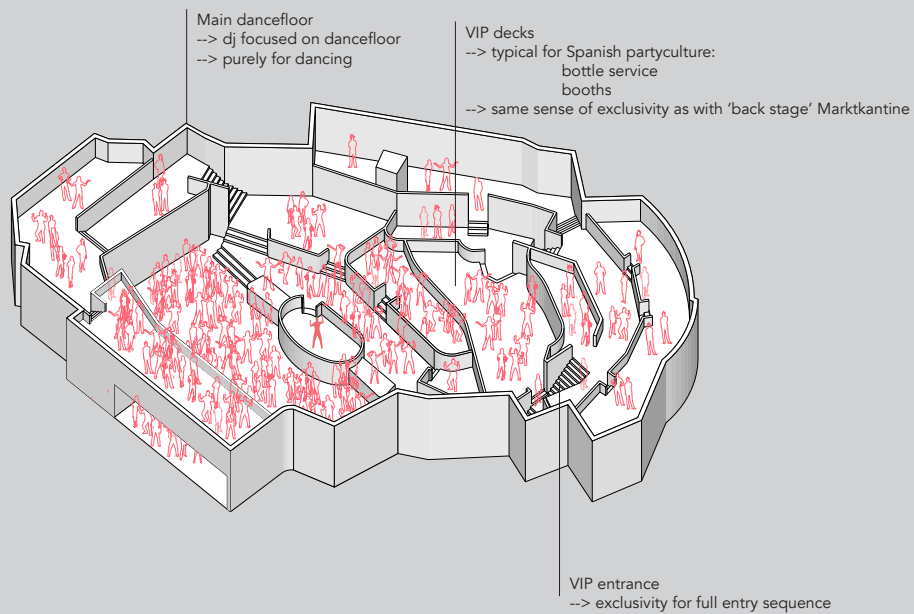
MARKTKANTINE



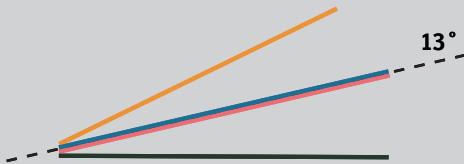
LOFT



FESTIVAL CLUB



PACHA



elevation/slope

arena's should provide many sightlines. theatres therefore often make great arena's. in addition to enhancing sightlines, elevated platforms create zones of use.

Average inclination is 13°.

dancefloor

centrally located, visible from whole room
focus on dj
dj at end --> dancefloor needs to see face

mid

still dancing, but also talking, showing off.
direct interaction with dancefloor and lounge
 behind dj
 at side of dancefloor
 at bar
 accesspoints

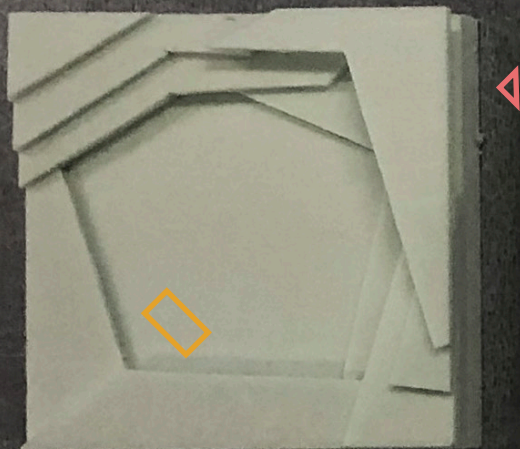
break

sitting
bottle service
overview of dancefloor, dj
visible to all

Marktkantine
Loft
Pacha
Festival Club

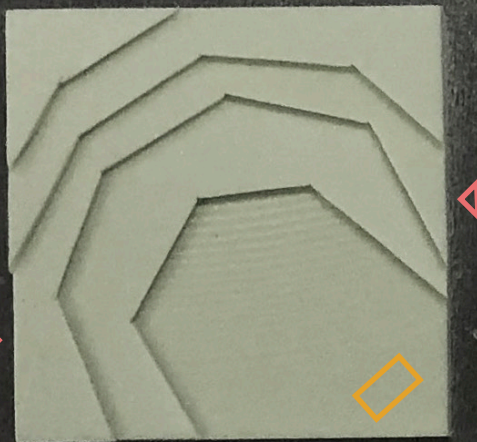
CATWALK

ARENA



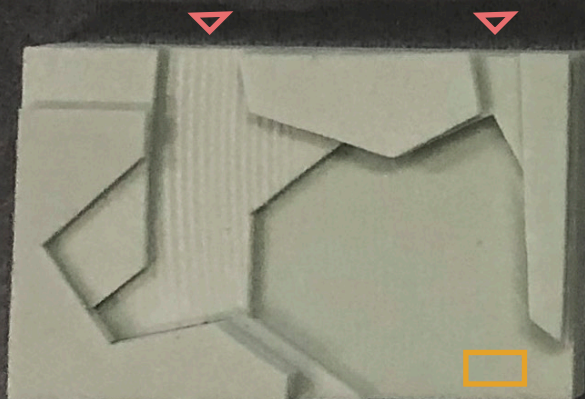
3. DANCING BEHIND DJ

- + dancing behind dj
- + more diversity+zoning



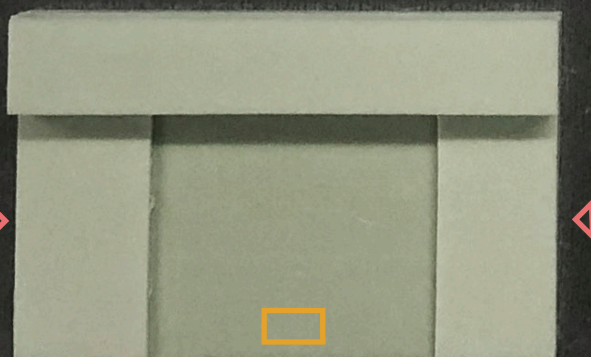
2. ASSYMETRY + WINDOW

- no zoning
- less sightlines
- + background



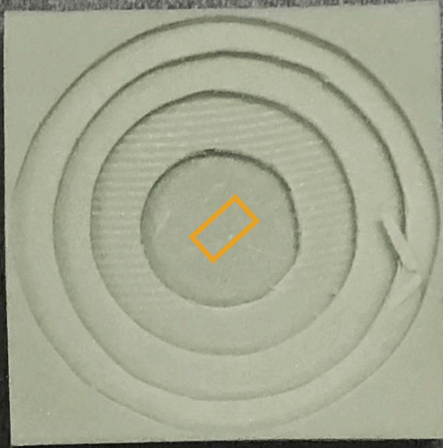
3. DIVERSIFICATION

- no-sight pockets
- no overview
- + 'unique' balconies



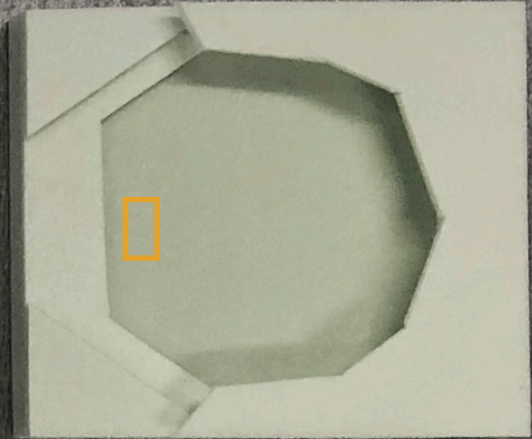
5. CHANGE DIMENTIONS

- sightlines



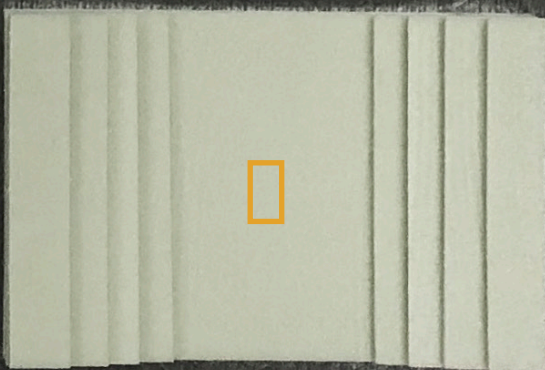
1. ORIGINAL

- + sightlines
- no zoning/diversity
- no 'background'



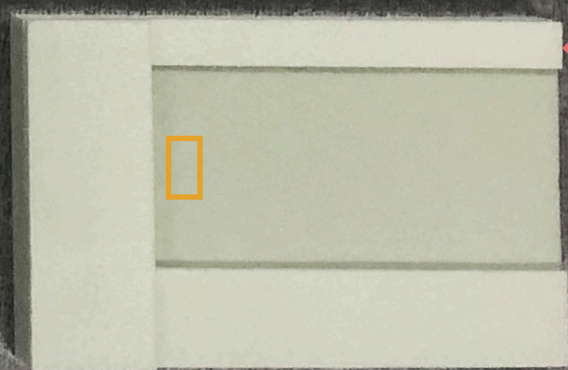
3. BALCONY

- + analysis height vs function
- MK reference --> to much church



7. TRACK

- + sightlines
- no zoning/orientation



7. CHANGE DIMENTIONS

- sightlines
- church



CATWALK

ARENA

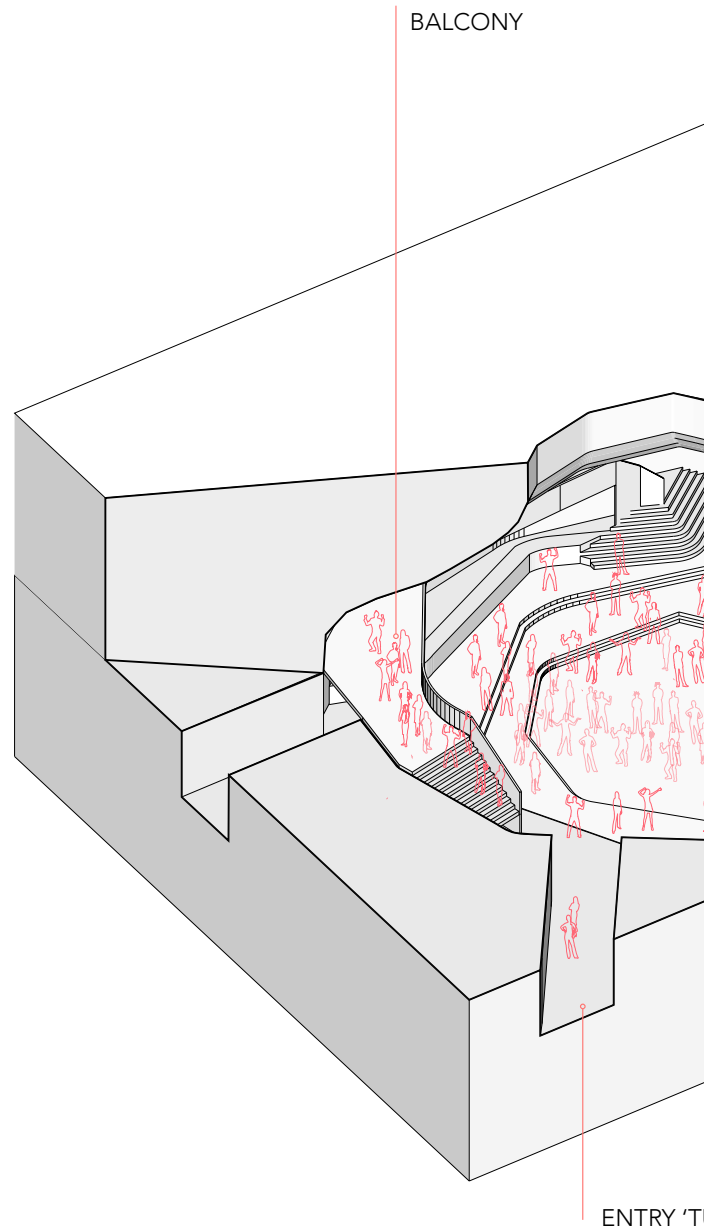
DE STADSClub VAN AMSTERDAM

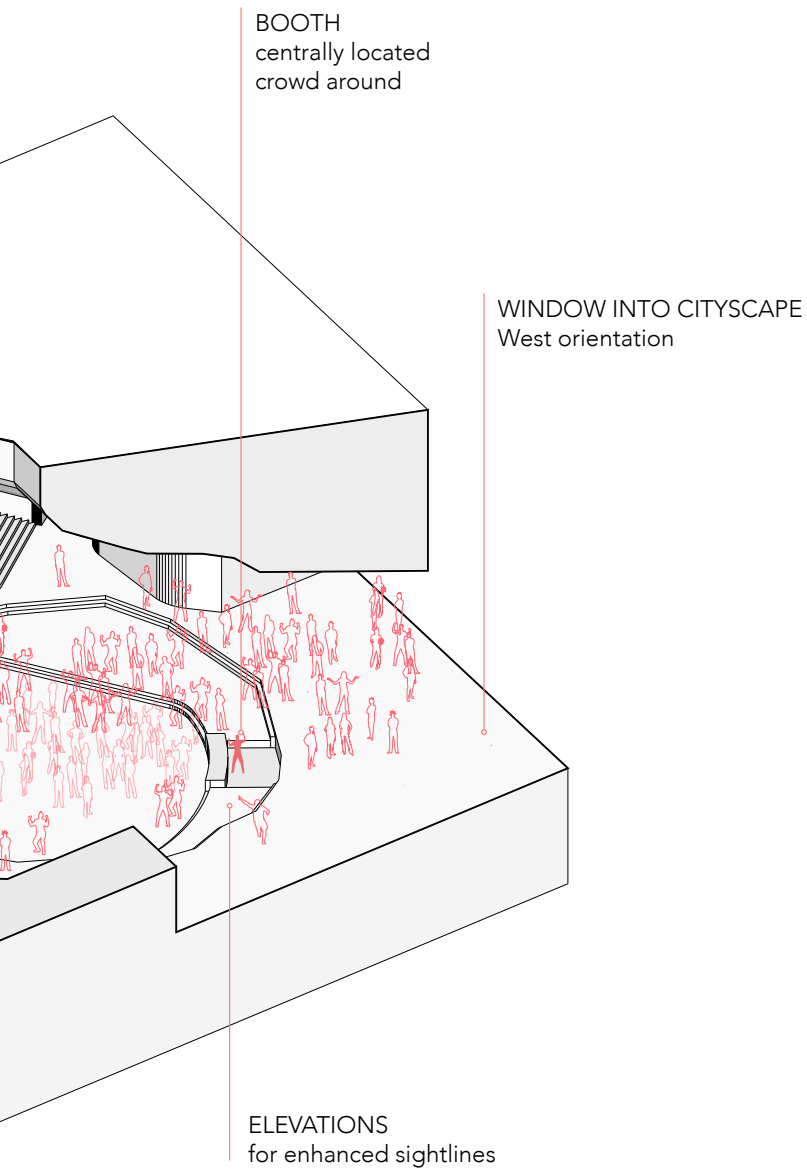
EMBASSY OF THE NIGHT

VINE YARD TYPE HALL

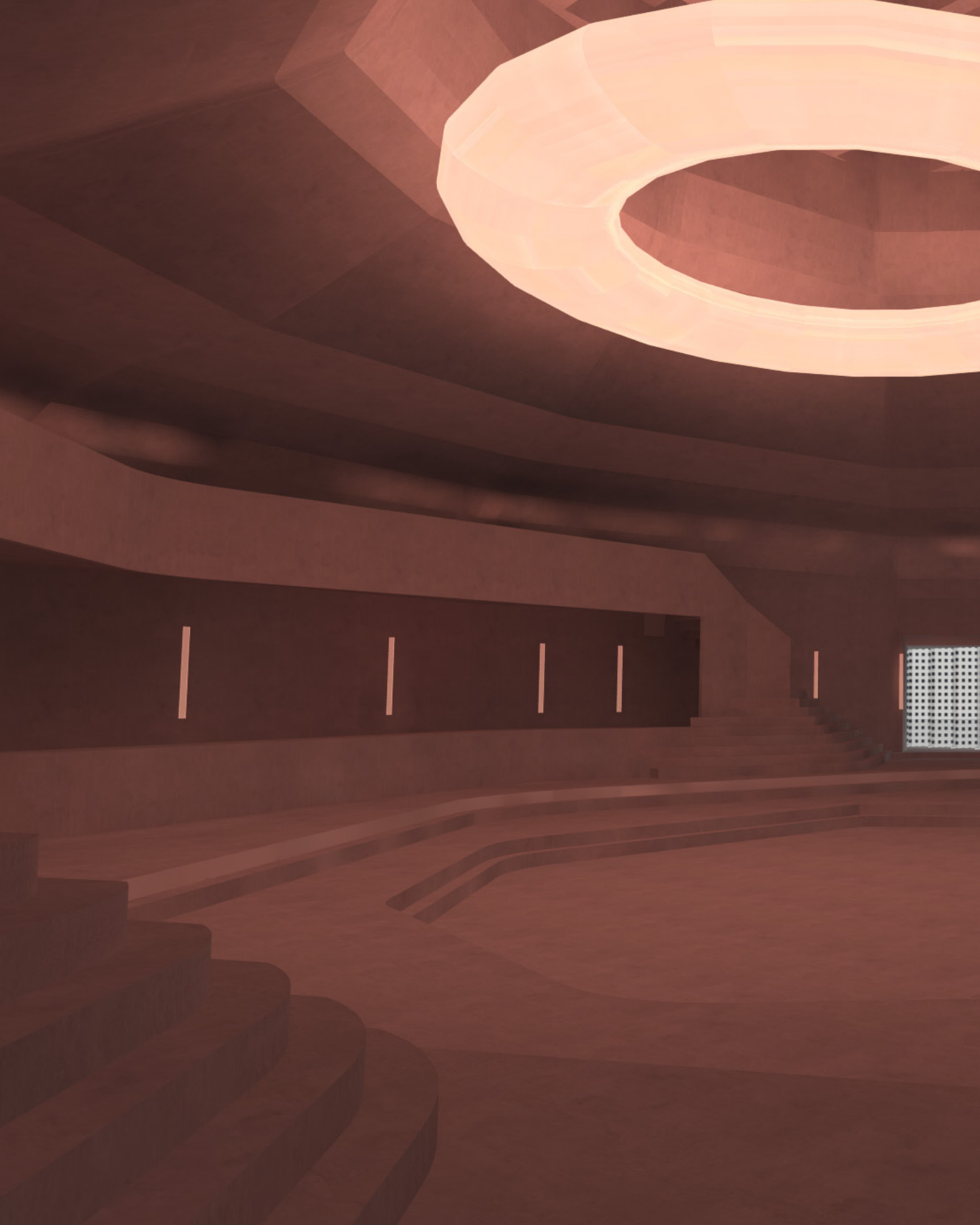
- > visibility orchestra
- > acoustics
 - equal soundlevels all over room
 - > better quality
 - > less loud
- > balconies & elevations
- > zoning

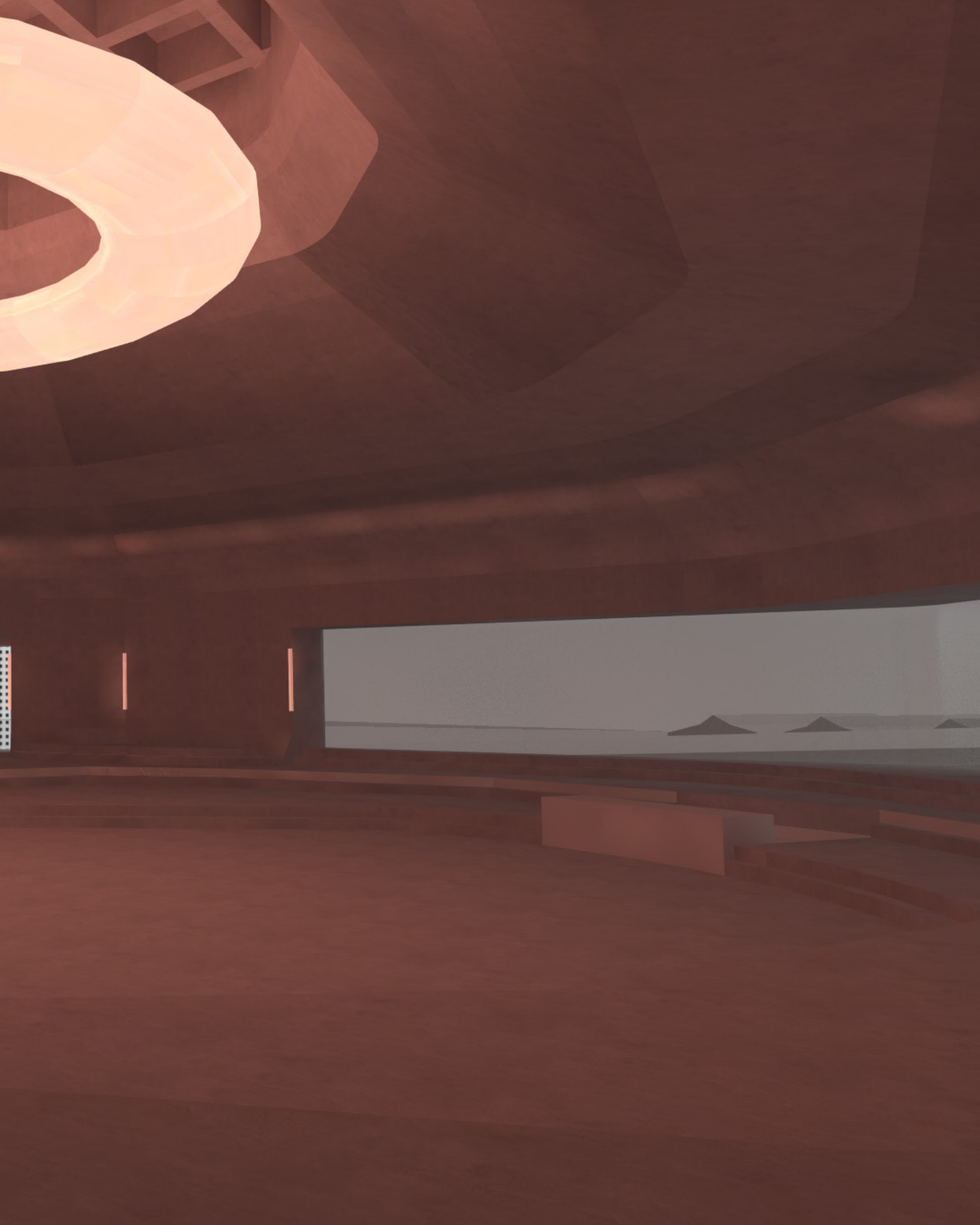
$n = 1200 \text{ p}$
 $A = 700 \text{ m}^2$
 $V = 6000 \text{ m}^3$
 $\varnothing = 13 \text{ m}$
 $z = 5\text{-}13 \text{ m}$





UNNEL'







OTHER REALM

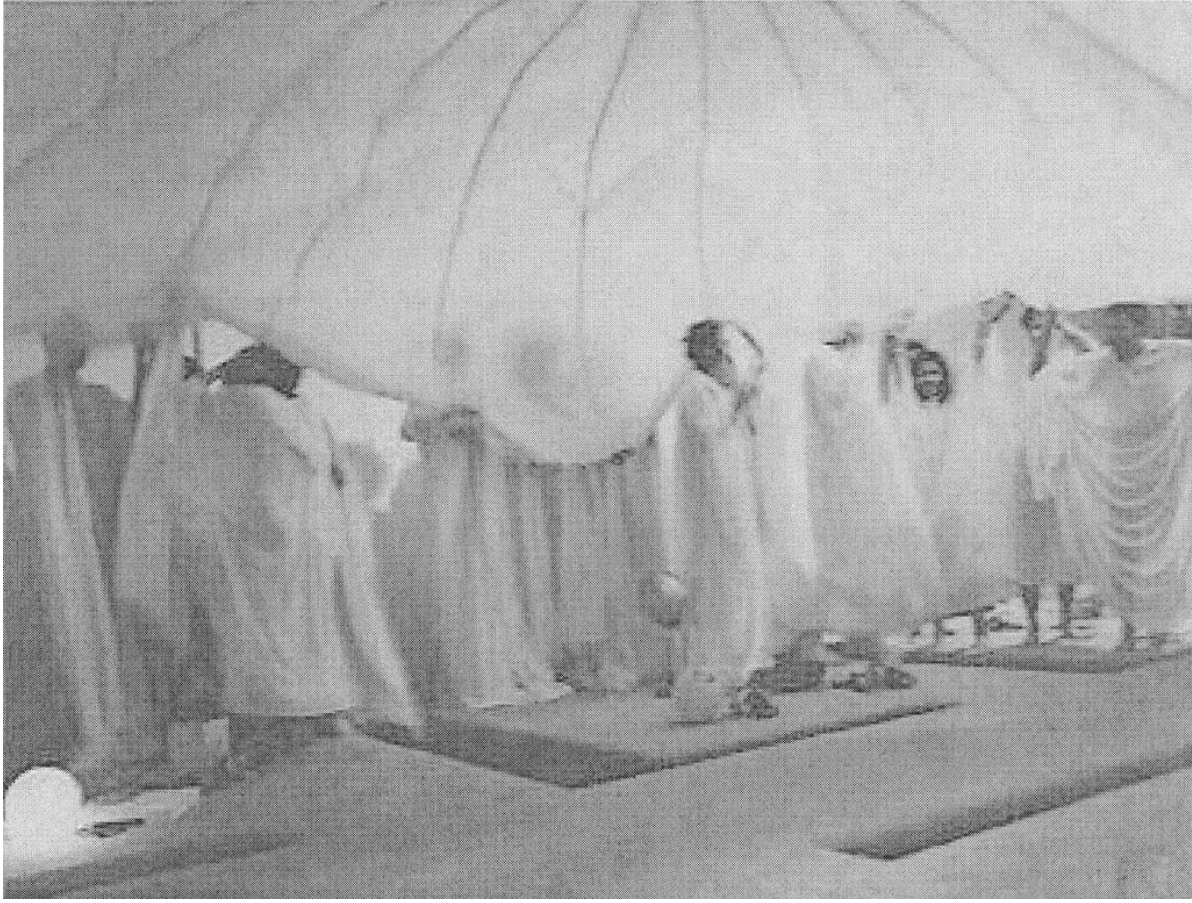
HOLODECK

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

"a theater
without a stage
show, a cabaret
without food or
liquor, a party
without an
occasion"

Time Magazine on
Cerebrum



OTHER REALM

HOLODECK

the club questioning reality
escaping to the unreal

With the rise of house and xtc, people started to explain their experiences as being in another realm: another world entirely. The combined effects lead them to a state of meditation that altered their interpretation of the physical world. A more extreme and known example of this are Acid-trips, where the interpretation of all senses change.

The holodeck is based on the illustrious Cerebrum in New York in the 60's. A 'place implicitly geared to voyeuristic impulses' according to New York magazine in March 1969. The club was highly experimental and focused on distortion of human experience. It was a unique and total concept.

First entry was in a completely dark room, where a voice asked for your reservation. Next you entered a room, where you were kindly asked to undress completely and change into a white robe, by a young host dressed in silver. The host guided you into a large white space, with multiple elevations and trippy projections on walls and ceilings. Everywhere flocks of people were silently hanging out. As only water and marshmallows were served, most visitors were under the influence of hallucinatory drugs.

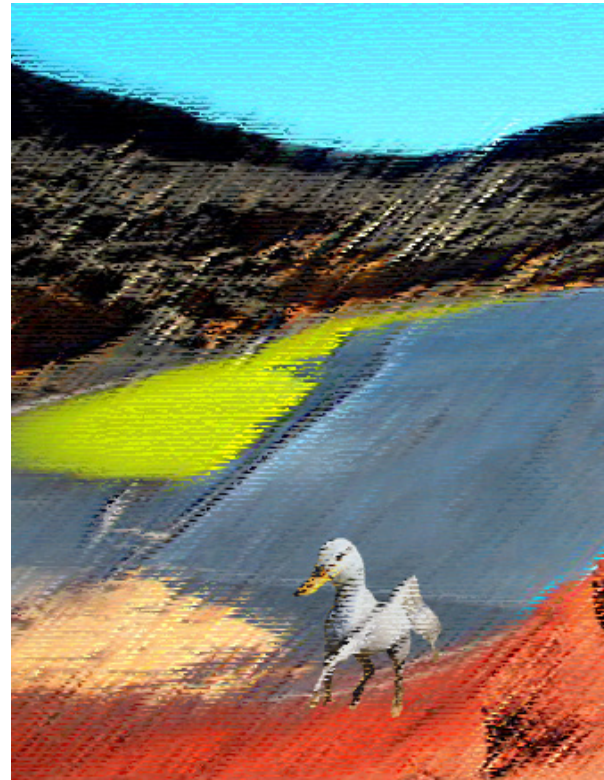
"Several people said that it always looked like it was going to become an orgy at any moment."

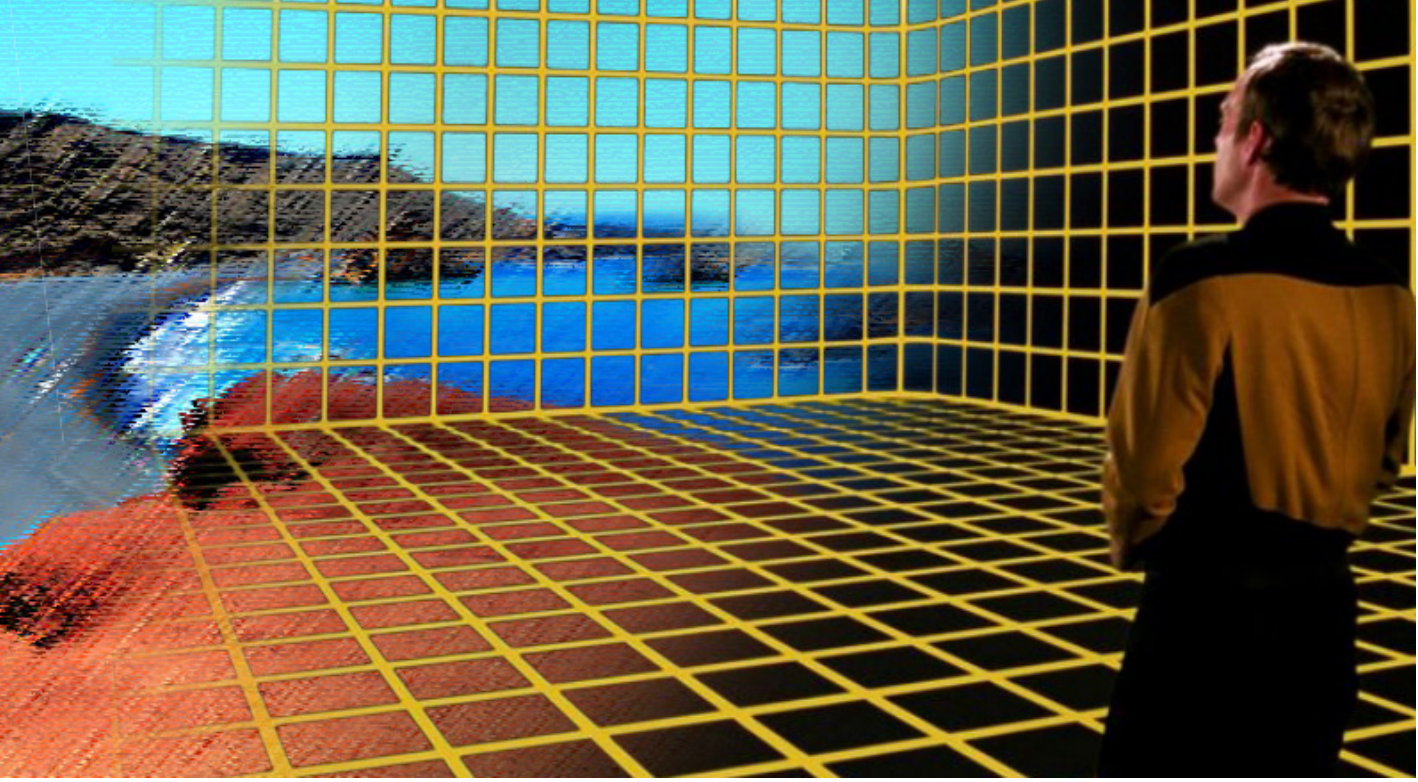
Part of the house revolution was the development in technology leading to sophisticated lighting- and sound systems. Early adaptors of house describe the intoxicating feeling of the heavy bass, that shook their bodies in combination with flashing lights, that manipulated morphologic consistency.

The holodeck club picks up on this construct of light and sound, by creating a single space using deliberate sensorial stimuli to simulate a new physical reality. An immersive virtual reality experience.

EXAMPLES

Cerebrum - New York
 Ministry of Sound - London
 Cercle locations





OTHER REALM

HOLODECK

ALTERNATE UNIVERSE

Ultimate escapism. Cutting ties with the physical, by creating an immersive virtual reality.

VIRTUAL REALITY

Constructing an image by creating augmented sensorial stimuli.

The image can reflect both realistic as abstract scenes of a variety of subjects.

COLLECTIVE EXPERIENCE

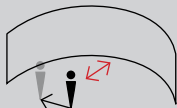
A group of users experiences the same virtual conditions. A passive, less-immersive experience. Yet social interaction is stimulated.

INDIVIDUAL EXPERIENCE

A highly personal experience, where the user loses all contact with his surroundings and piers. A virtual version of the experience psychedelic drugs initiate.

nightclubs are about the collective

TYPES OF VR-EXPERIENCES



FULLY-IMMERSIVE

Physical movement of user and full interaction

Personal tokens required --> individual experience



SEMI-IMMERSIVE

users is immersed in virtual world, but cannot interact.

--> transporting users to alternative universes, also applicable to group



NON-IMMERSIVE

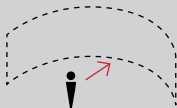
user is spectator, not immersed.

--> not applicable



COLLABORATIVE

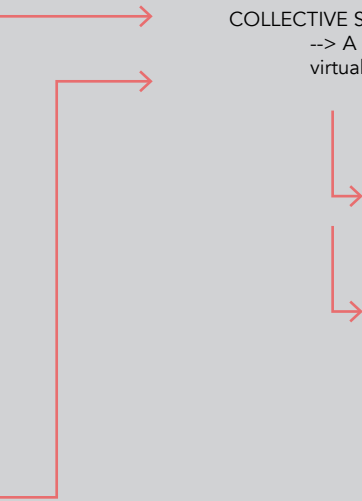
fully immersive experience, where multiple users interact in the virtual world --> personal tokens required -->



AUGMENTED REALITY

virtual elements projecting in the real world

--> peek into the other realm, but not immersive



COLLECTIVE SEMI-IMMERSIVE VR

--> A holodeck-like space functioning as a multi-sensorial portal into virtual scenes. Scene can be dynamic, but users can not influence the scenes.

LOCATIONS

Cercle organizes, records and broadcasts parties in unique and illustrious locations, with no relation to nightlife.

ABSTRACTIONS

Cerebrum used abstract projections, smells, tastes etc. to enforce the users' drugs-fuelled trip.

OTHER REALM

HOLODECK



HELICOPTER PLATFORM

CERCLE
MATHAME



HUDSON BOAT

CERCLE
MACEO PLEX



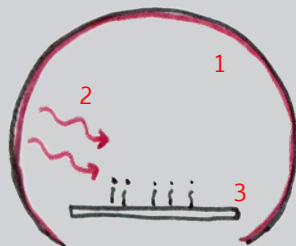
RAINFORREST

OMA
CONCEPT MOS



RIJKSMUSEUM

AUDIO OBSCURA
MACEO PLEX ADE



1. SIGHT

360° projections of cityscape

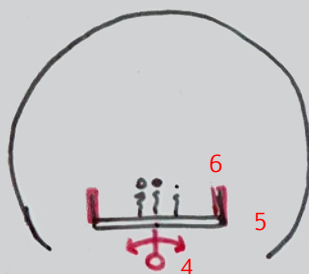
platform elevated --> standing on edge and looking down into city

2. TOUCH + SMELL

simulation of wind/breeze

3. HEARING

sounds of city in background



4. BALANCE/MOVEMENT

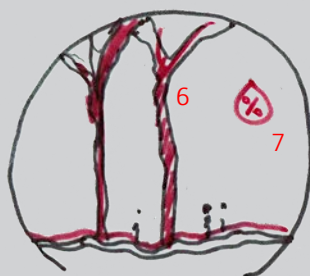
mechanically operated platform to simulate movement for guests.
gyroscope + up and down

5. ADJUSTABLE PLATFORM

adjustable in size and elevation to alter in different scenario's.

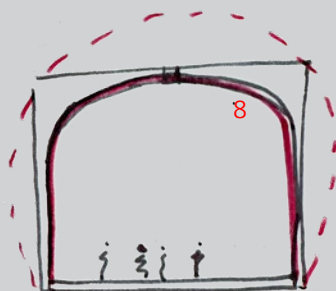
6. PROPS/VESSEL

using props on platform to create depth in image + enhancing
experience by having physical objects to interact with. I.E.



7. TEMPERATURE & MOISTURE

Extensive control of interior climate to recreate micro climates.



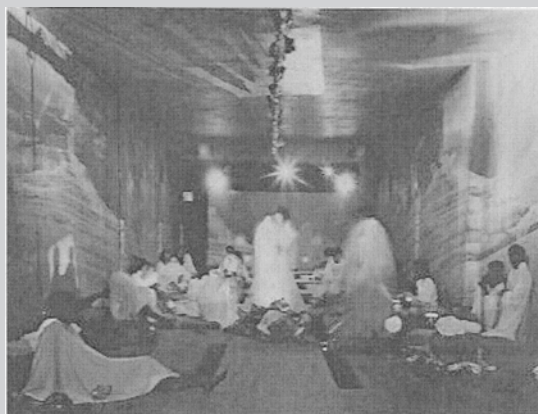
8. ALTER WALLS

Essential to interior spaces is the depth in projection and as a result
perspective. Projection surfaces need to adapt the morphology of
the space they mimic.



OTHER REALM

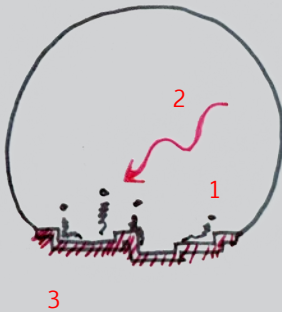
HOLODECK



CEREBRUM
NEW YORK

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT



1. ADJUSTABLE FLOOR

elevated platforms to form sitting area's.

2. SMELL

Aromatic stimuli

3. ABSTRACT VISUALS

Abstract images with dynamic (color) patterns and brightness

4. SOUNDS

Abstracted sounds or ambient music

5. TASTE

food and drinks served

6. CLOTHING

Cerebrum introduced white robes to create an abstracted kind of democracy amongst the guests, diverging their attention from status and image.

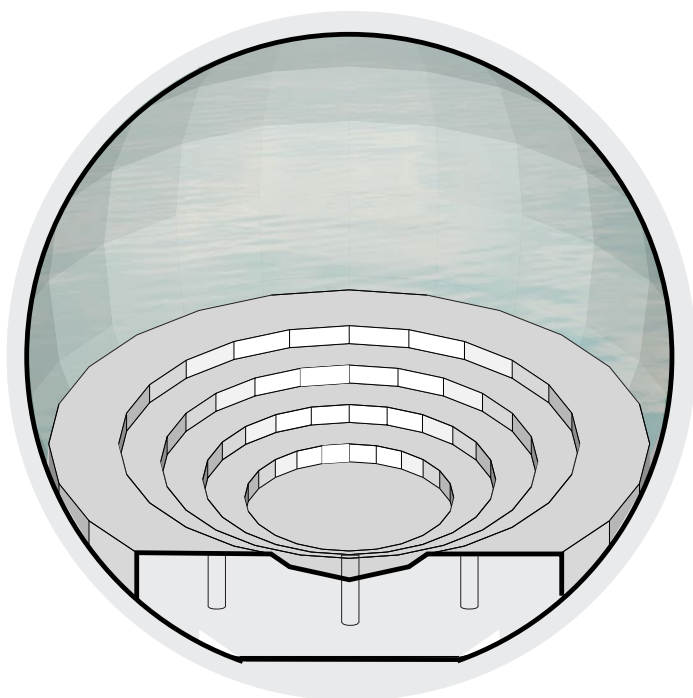


OTHER REALM

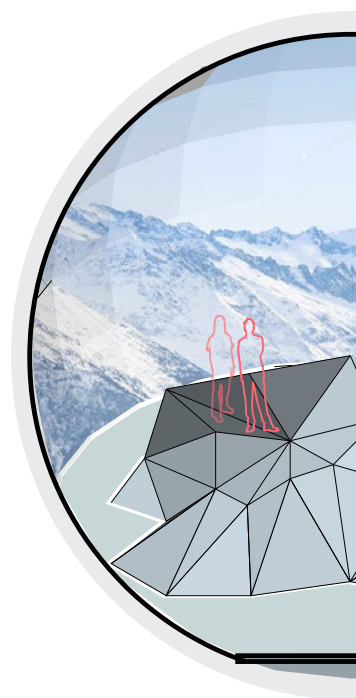
HOLODECK

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

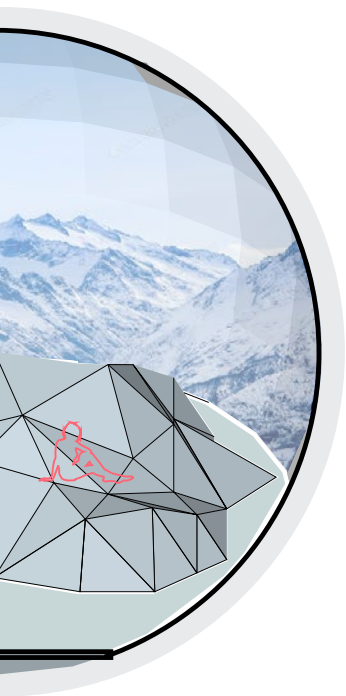


360° VIDEO PROJECTION SCREEN
to display landscapes/scenery or visual
abstractions
small openings for ventilation/wind

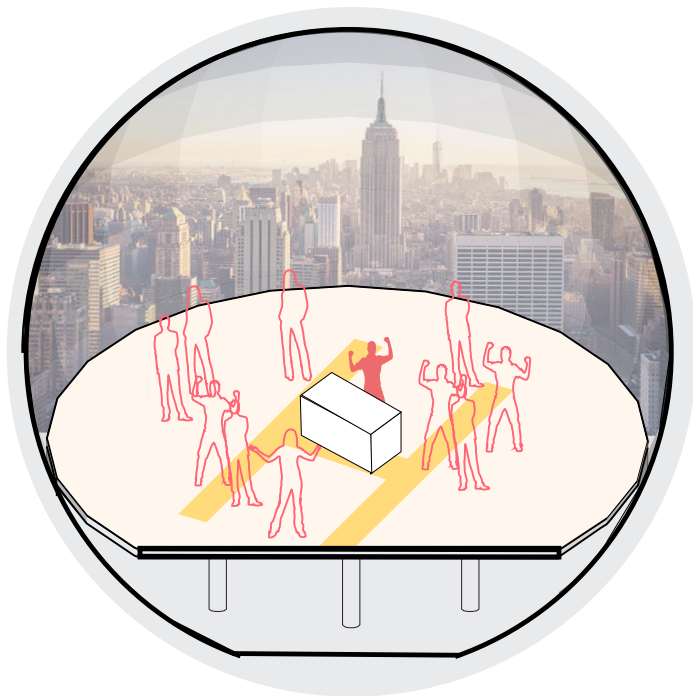


DECOR
physical décors to si
activity

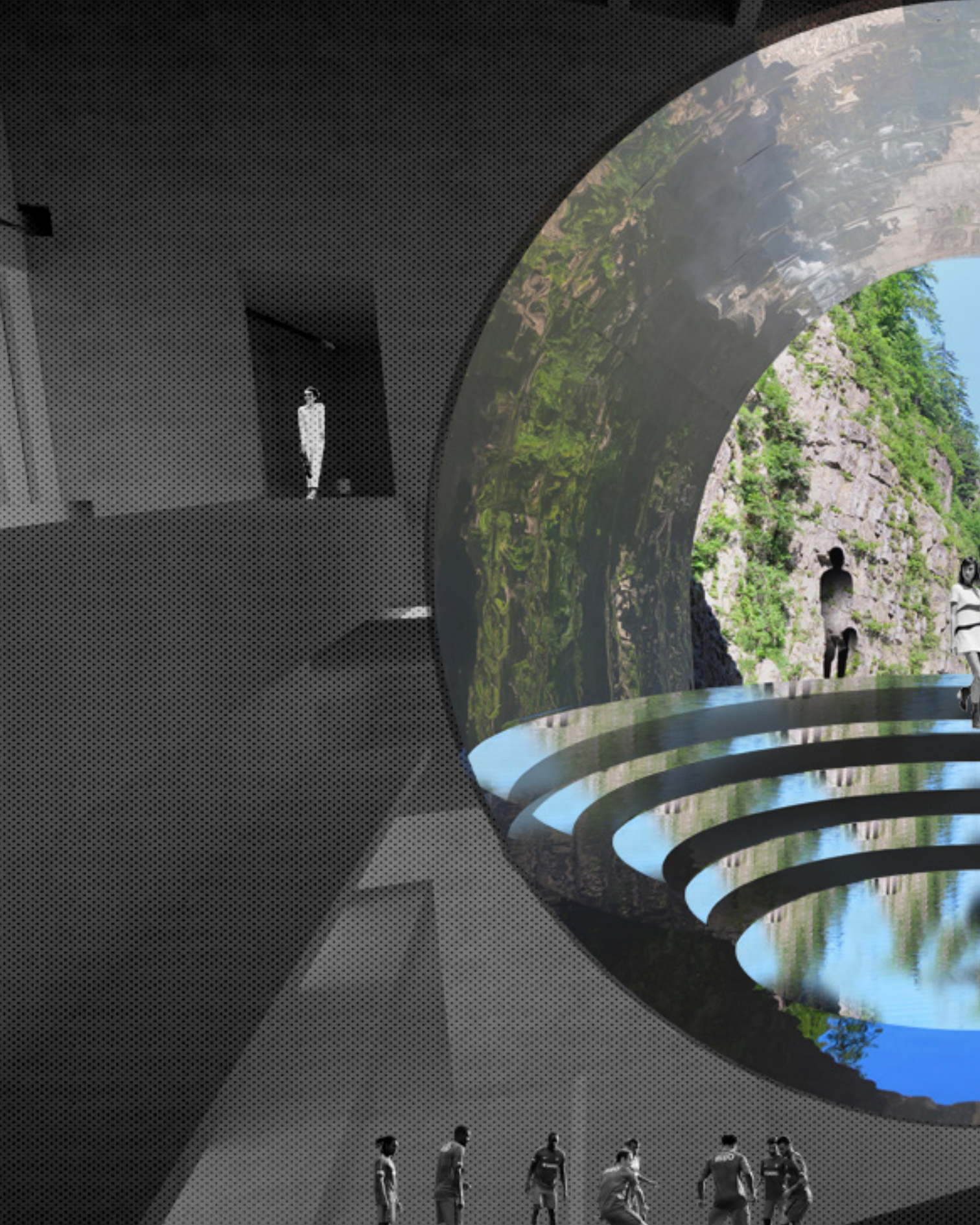
$n = 10-20 \text{ p}$
 $A = 80 \text{ m}^2$
 $V = 400 \text{ m}^3$
 $\varnothing = 10\text{m}$

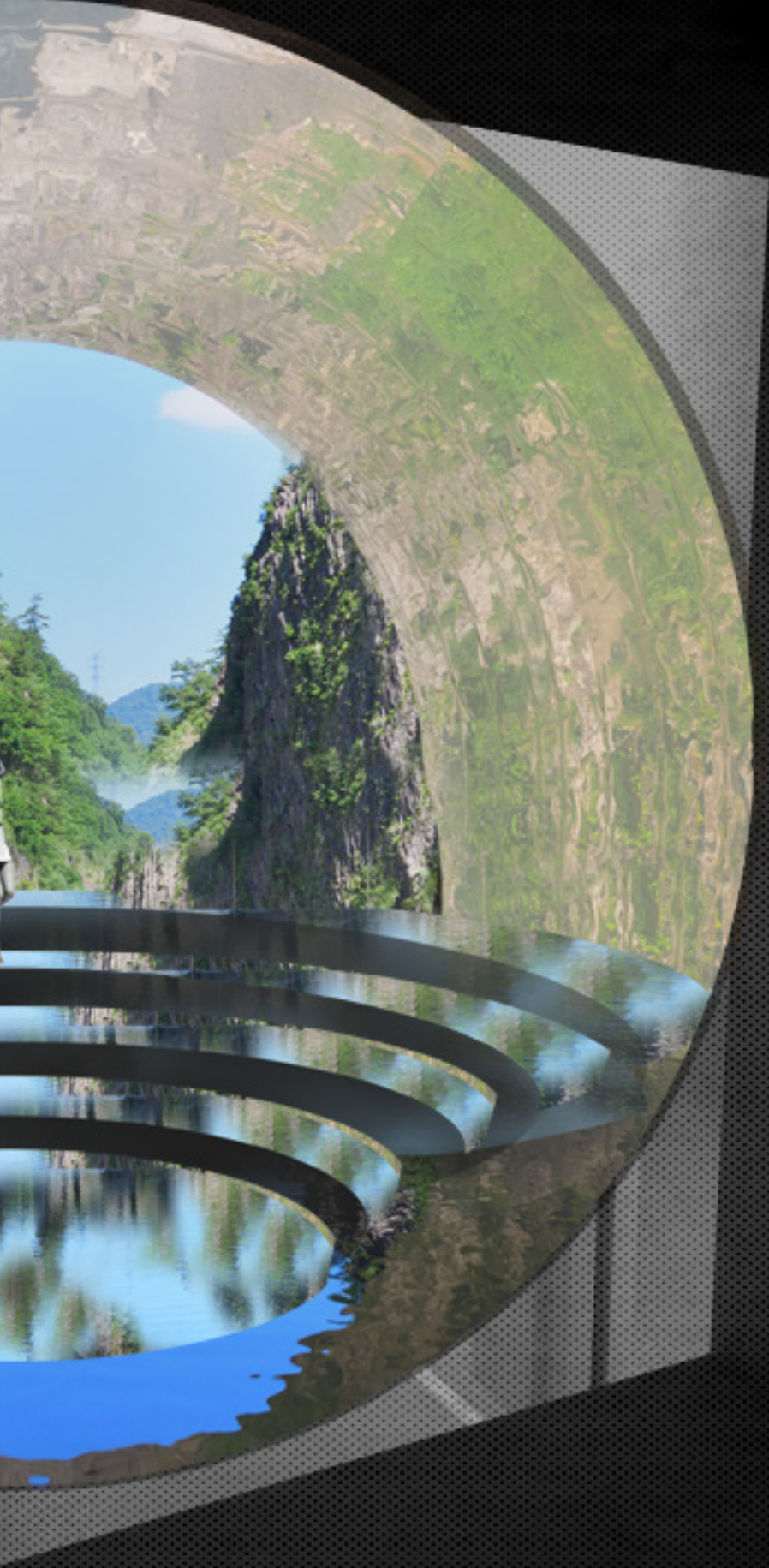


simulate locations or



Mechanical floor
to allow variation in décors







SPA ROOFTOP

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

they are consciously
devoted to creating
these moments, both
for their audience and
themselves

Will Lynch (RA) on Innervisions
Label







SPA ROOFTOP

Club for Leisure

Arguably the least obvious of all clubs.

The ideal place to unwind in the summer. Hang with friends, have a beer, swim. Get some food. Your typical urban beach, but with better.

Essentially it is a retreat. An outlandish oasis to withdraw from the concrete jungle. A place with a distinctly different atmosphere, than the city that surrounds it. But it is part of this city, both socially and physically.

A weird contradiction: A place to escape the city, but still dedicated to its essential principles and experiences.

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Architecturally these places are massively disappointing. Basically anything with a waterfront will do. Urban beaches like Roest or Plekk are polluted patches of sand, where people voluntarily stack themselves.

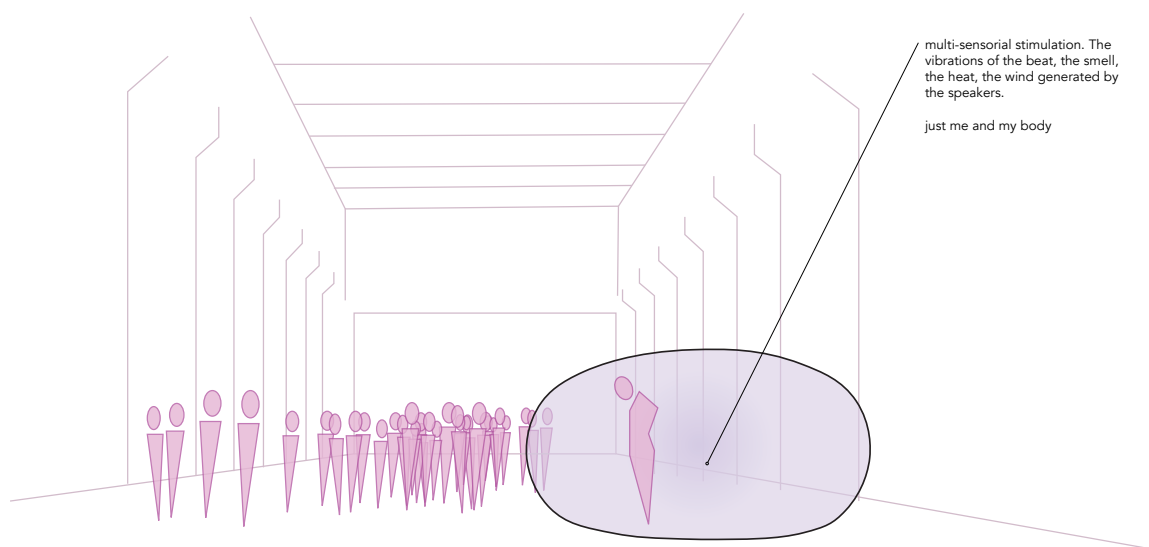
It is in places like this, where the contradiction turns into disappointment. How can I relax in such an unnatural, crowded and unfriendly landscape?

The concept of the rooftop towards a more natural and 'soft' landscape aims to fight these negative conditions. Eilan is a prime example this and undoubtedly proves the positive impact of the landscape on people's experience and behaviour.

EXAMPLES

Bogortuin - Amsterdam
Roest - Amsterdam
Aambeeldstraat - Amsterdam
Woodstock 69
Eilan (festival) - Terschelling
Nordstern - Basel
Plekk - Amsterdam





Architectural presence as described by Zumthor. Using multi-sensorial stimuli, the spa describes an intimate bubble where a human becomes solely focused on his body and the body of architecture he's in.



SPA ROOFTOP

Bogortuin

Most obvious. I go here to meet friends, hang out, drink beer. We go swimming. I don't think you're allowed to bbq, so we get food somewhere near (foodconcept Mooie Boules) before you go to the AH, to get supplies:

drinks, chips etc.

very informal

very non-commercial

little bit illegal actually

I'm always scared my shit will be stolen when I go for a swim.

spatially really thin. Just a grass field next to the IJ. Banks are quite high. You can swim to the pontoon in the middle. c'est tout trees are popular since it's on the south and sheltered from wind usually

Roest

Quite comparable to Bogortuin, but then the commercial version of it. There is a bar, where you can buy beers, chips, dips etc. They have a kitchen where you can get simple meals.

The outside area is divided into picknicktables and a small beach. The beach is always packed with people on a hot day. And quite disgusting, since people leave their crap everywhere.

beach itself has diverse seating. chairs, hammocks, benches etc. Most importantly people need to be able to construct their own set up, as groups vary in size.

Another interesting quality is the fact that you feel free to stay for the night's party after spending all day on the beach. Probably because the place is not intimidating. Yet you hardly ever do, because you'll be cold and you're exhausted from the day.

Woodstock 69

An actual beachclub. Woodstock organizes outdoor parties, with really good dj's, but only few times a year. The place has a real Balearic atmosphere. Absolute leisure, that can turn into a party.

The dancefloor itself is interesting and it's transition to the beach. It's arguably supports the concept of zoning again.

Are parties something I really want?

yes, because it offsets this place from stuff like bogortuin or Amstel

So an outside podium?

Yes. Something small like the stage at Noorderlicht

Eilan

Specifically for the landscape. I love the idea of a more diverse landscape than just those pitches of grass, where you lie next to garbage bin. I also love the idea that you look at the city through this wall of grass.

I'm especially fond of dune landscapes, but they are off course not native to Amsterdam.

is this an issue?

Not really

But how would it work?

Obviously a duneland is sand locked in place with greenery. If the green goes, the sand will fly everywhere. So how do I allow people to use the landscape, without destroying it?

Groenmarkt is an interesting reference, but limits use to a silly walking route and a platform.

But thinking about it: that is also how the real dunes work.

**Can I create enough appropriable surface,
whilst maintaining an functioning and
healthy ecology?**

landscape architect

Alternative landscape typologies?

- native park (trees, grass, pond)
boring
- forest
doesn't make sense, but could work
--> Into the Great Wide Open
probably usefull for parties to
'contain' the noise
- polder
no

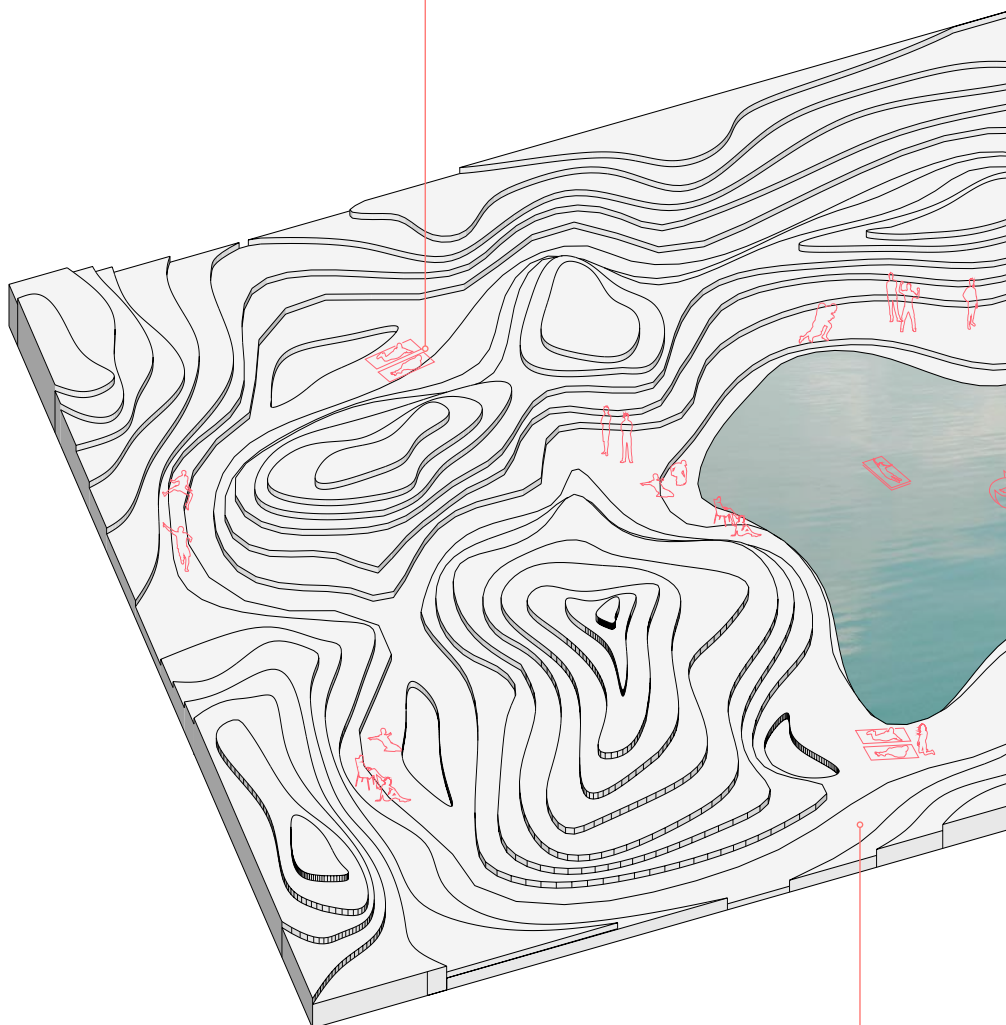


SPA ROOFTOP

DE STADSClub VAN AMSTERDAM

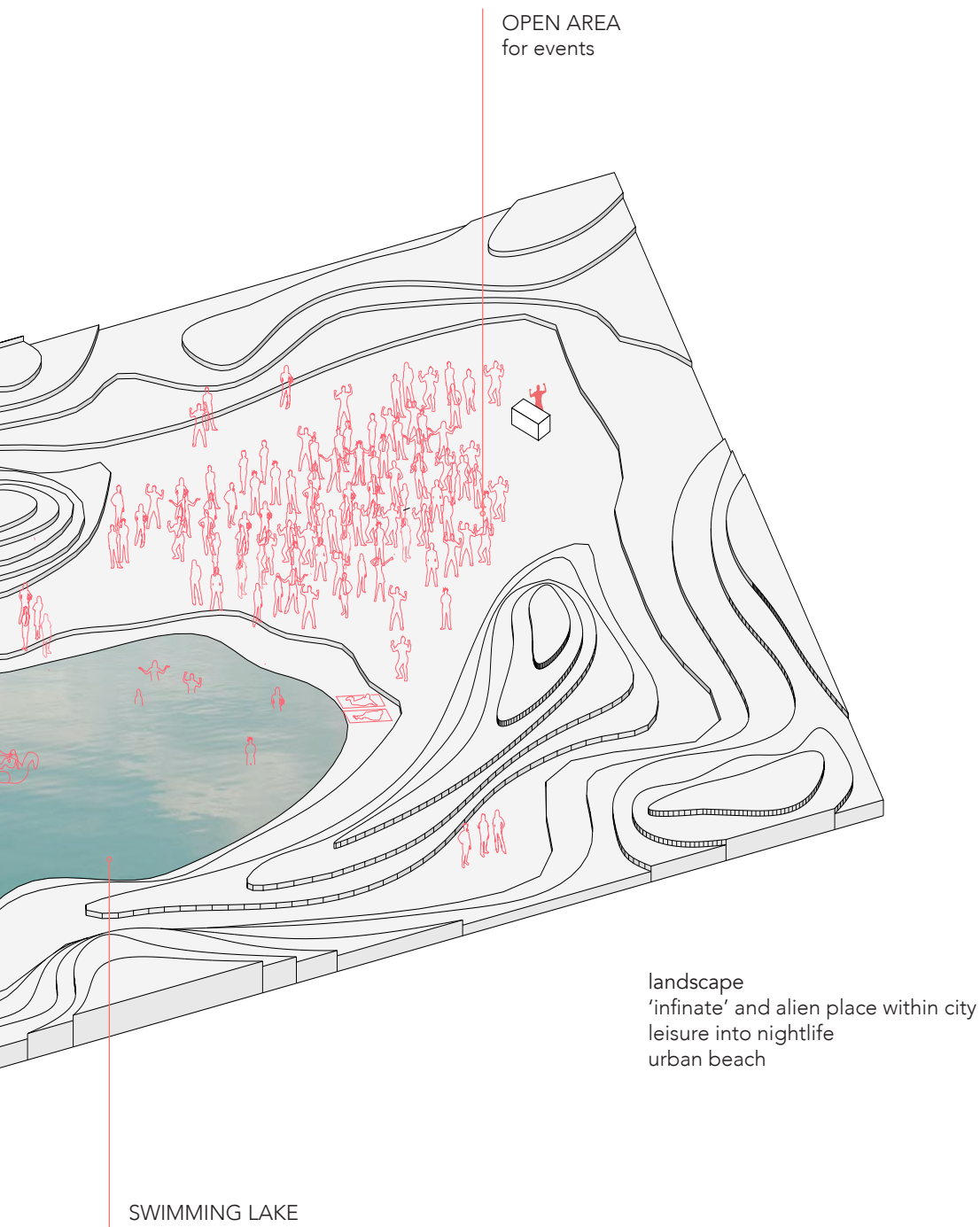
EMBASSY OF THE NIGHT

HOLLOWS
for small groups



WALKWAYS
between ve

n = 400 p
A = 4200 m²









CLIMBING FRAME

MAZE

a volume of democratic
use, providing variety,
quality and incentive to
explore and challenge
your own perspective.

<p>Wednesday</p> <p>12</p> <p>12:00-15:00</p> <p>Bokoeram's Potkast opname</p> <p>Pilot opname van het nieuwe seizoen</p>	<p>Thursday</p> <p>13</p> <p>18:00-00:00</p> <p>MUZIEK BODY PAINT VERKLEEDFE...</p> <p>Friends with Benefiet</p> <p>Dit is een benefiet feest voor LGBTI+ initiatieven maar het is ook een verkleedfeest dus doe je best!</p>	<p>Friday</p> <p>14</p>	<p>Saturday</p> <p>15</p> <p>17:00-00:00</p> <p>SLINGERS ZINGEN TAART</p> <p>Anton's verjaardag buurtfeest</p> <p>Met Hollandse spelletjes, hapjes en muziek van Anton Hazes.</p>	<p>Sunday</p> <p>16</p> <p>15:30-23:00</p> <p>FOOD MUSIC CELEBRATION</p> <p>Bombay Centraal</p> <p>In celebration of Indian Independence Day, we bring you Bombay Centraal. An event inspired by the streets of Mumbai where there is a storm of beautiful chaos that is actually harmonic once you're in it.</p>
<p>Friday</p> <p>21</p>	<p>Saturday</p> <p>22</p>	<p>Sunday</p> <p>23</p> <p>11:00-23:30</p> <p>POP UP SHOP EXHIBITION</p> <p>The Grand Bizarre</p> <p>Live screen printing, clothing shop, music installation, film screening & art exhibition.</p>	<p>Monday</p> <p>24</p> <p>Schoonschip</p>	<p>Tuesday</p> <p>25</p> <p>AVAILABLE</p>
<p>Sunday</p> <p>30</p> <p>19:00-23:00</p> <p>COMEDY FUN NIGHT</p> <p>Sexy Sunday Comedy</p>	<p>Monday</p> <p>31</p> <p>AVAILABLE</p>	<p>Tuesday</p> <p>01</p> <p>AVAILABLE</p>	<p>Wednesday</p> <p>02</p> <p>AVAILABLE</p>	<p>Thursday</p> <p>03</p> <p>20:00</p> <p>FOTOSHOW MEMOIRES QUIZ EN</p> <p>Vrolijke Fotoavond des Vaderlands</p> <p>Jan Dirk van der Burg evalueert & evolueert Jan Dirk van der Burg. Een vrolijke en kritische terugblik op de ambtstermijn van de Fotograaf des Vaderlands.</p>





CLIMBING FRAME

MAZE

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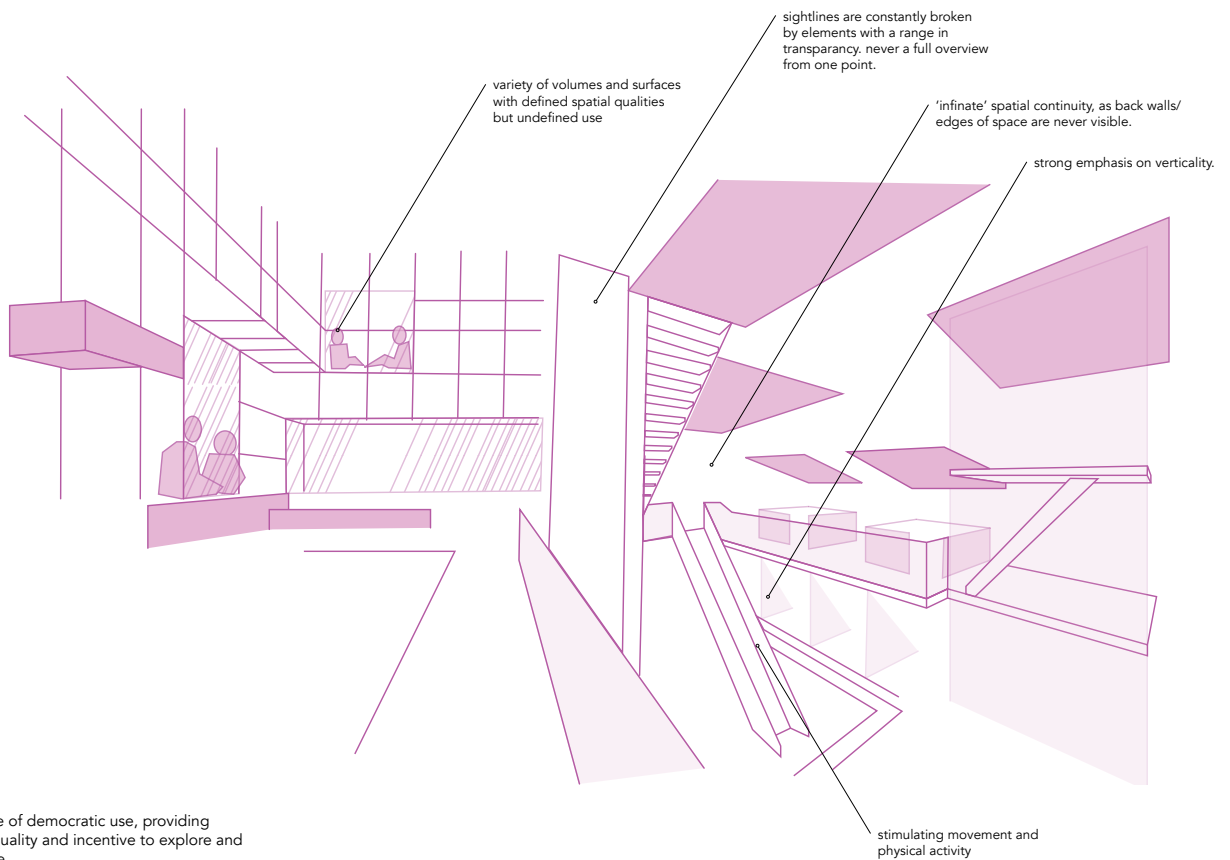
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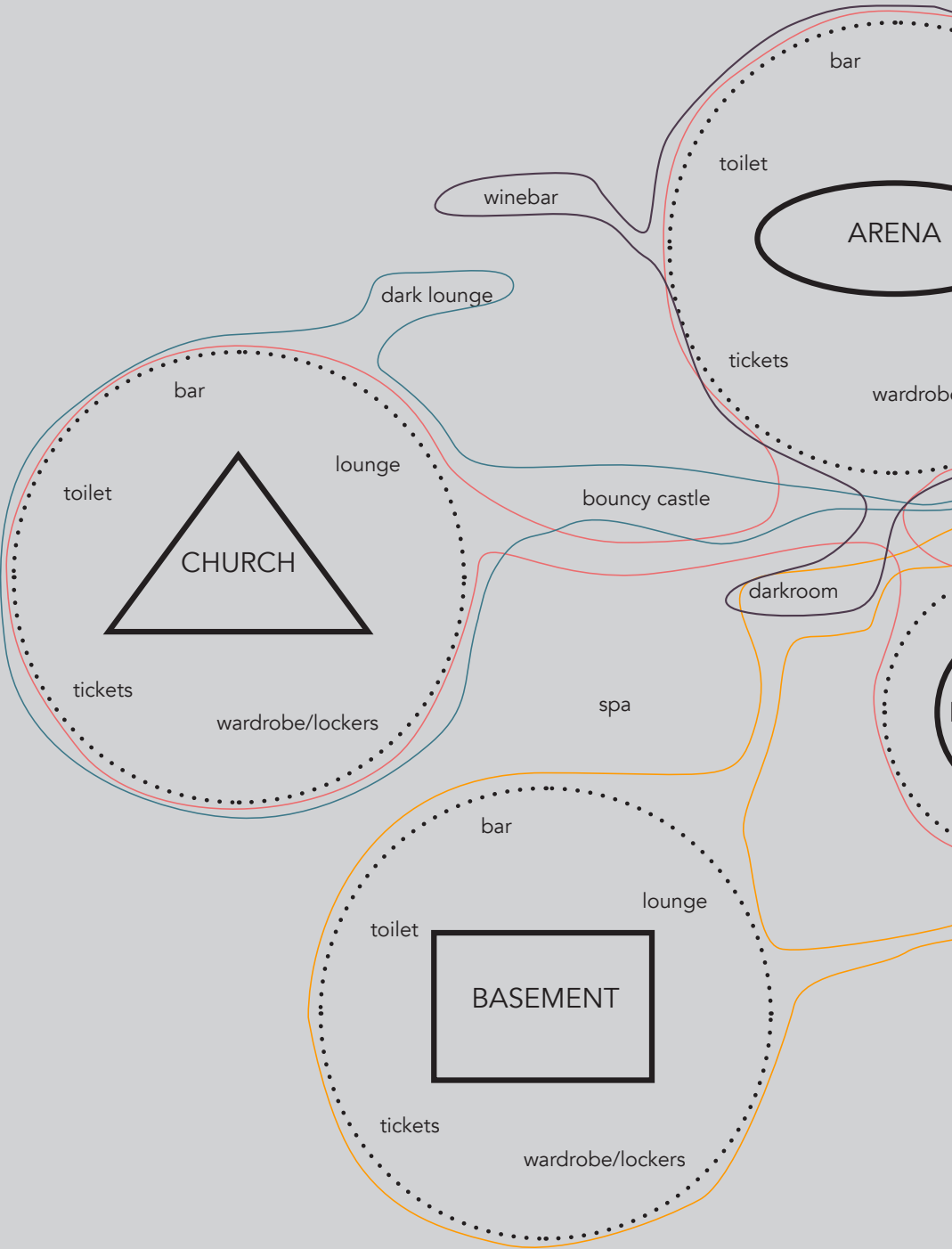


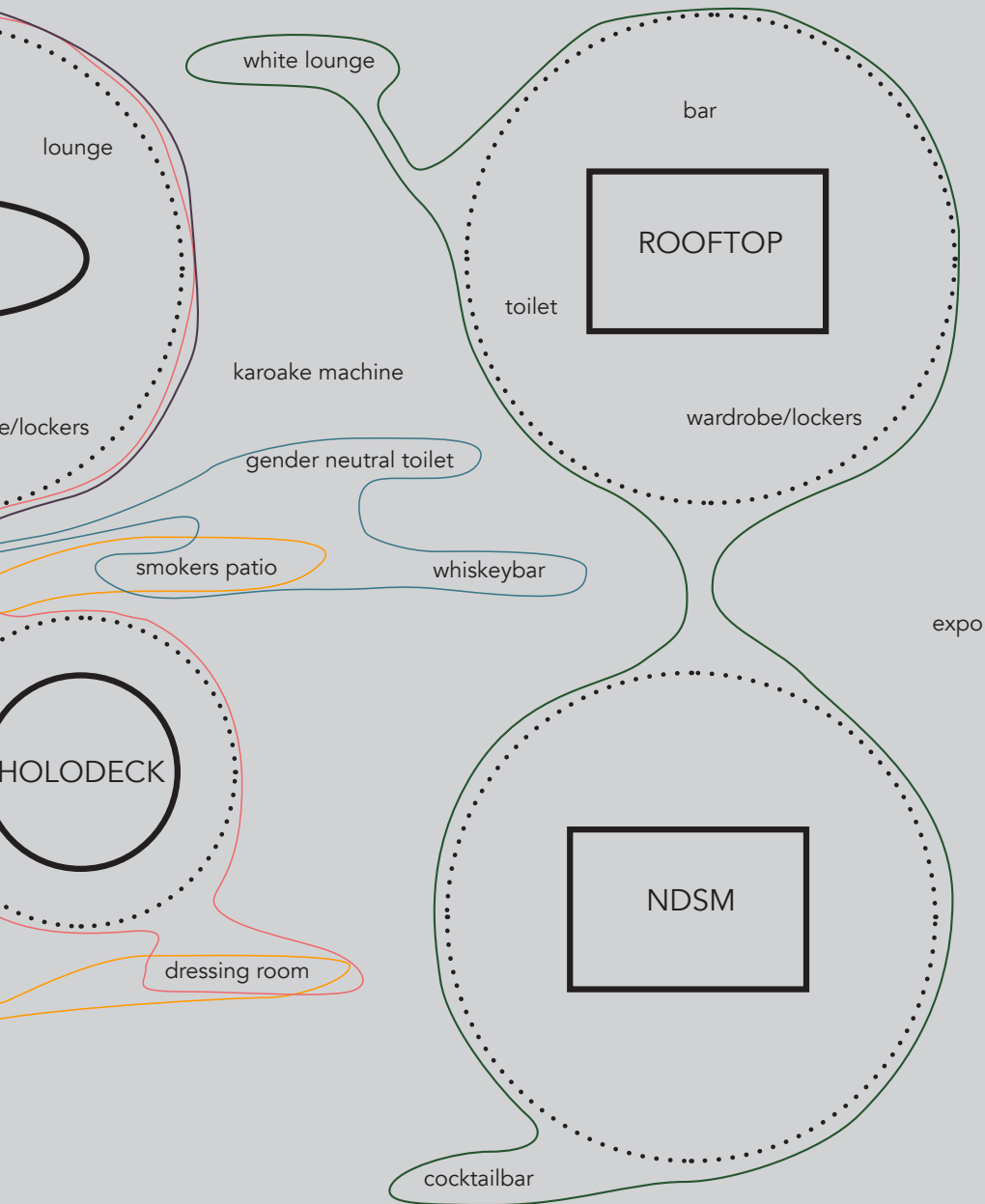
CLIMBING FRAME

MAZE

DE STADSClub VAN AMSTERDAM

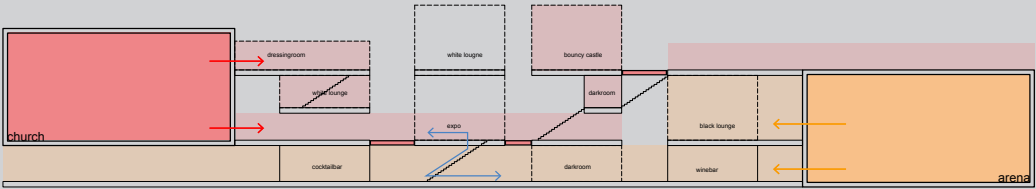
EMBASSY OF THE NIGHT



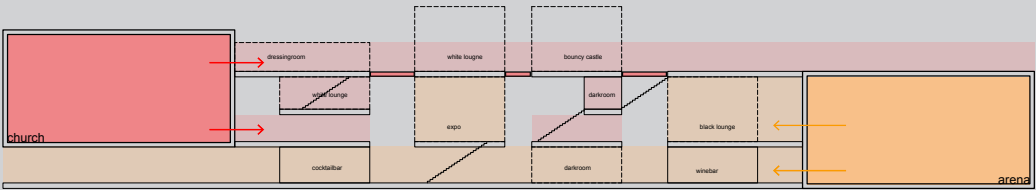


CLIMBING FRAME

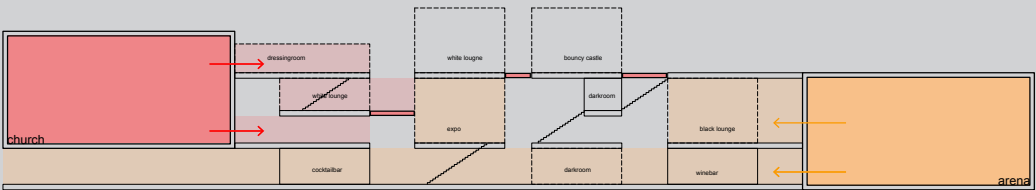
MAZE



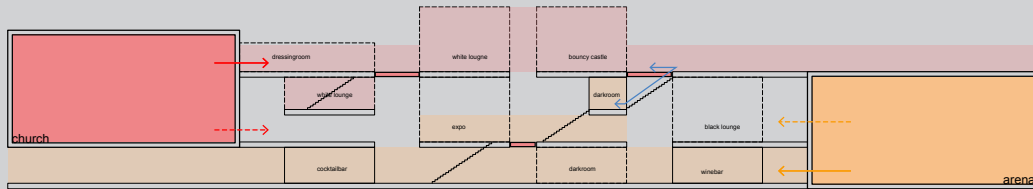
clubs 4x - partially open- continious



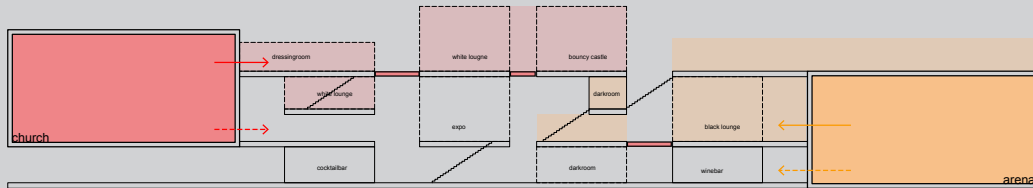
clubs 4x - all open- not continious



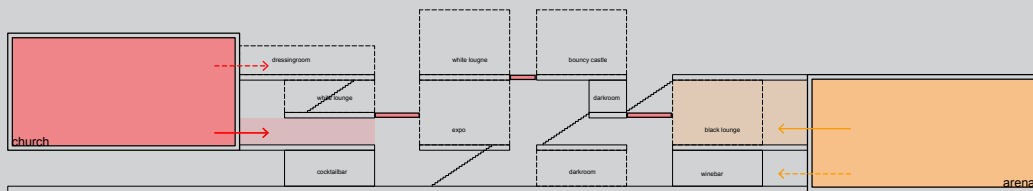
clubs 4x - partially open - not continious



clubs 2x - continuous



clubs 2x - maximum open



clubs 2x - minimum open

EXPERIMENTAL MODEL

Activating and connecting different area's, by adjusting variables.

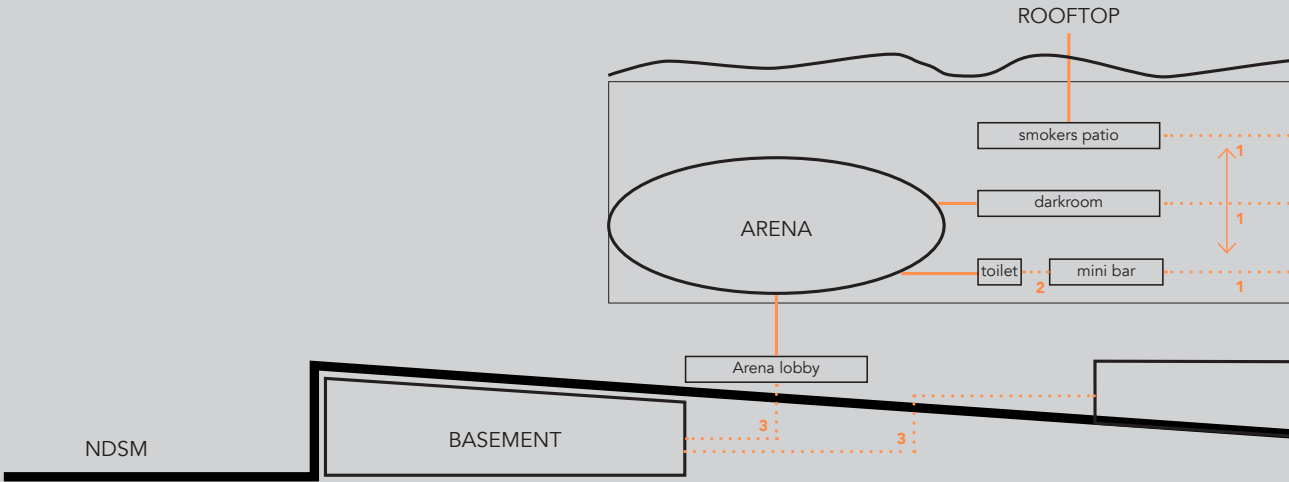


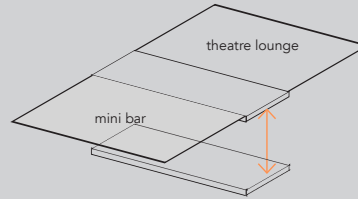
CLIMBING FRAME

MAZE

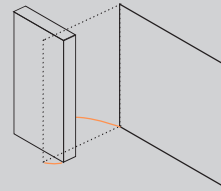
DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

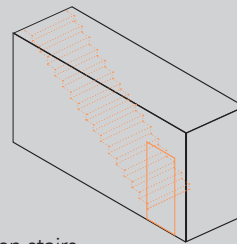




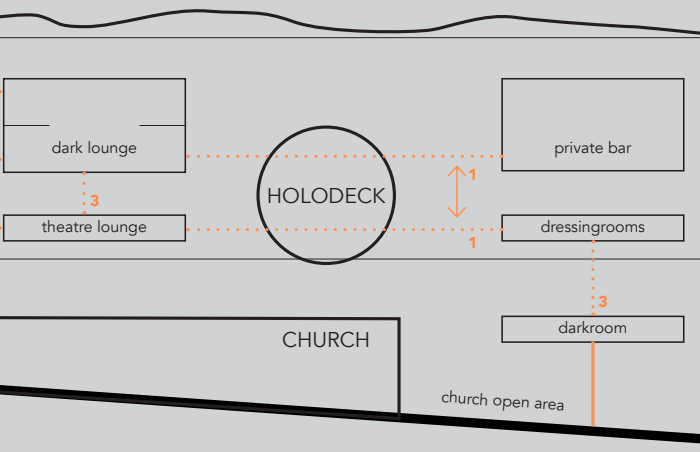
1. elevator platform



2. hidden door



3. hidden stairs



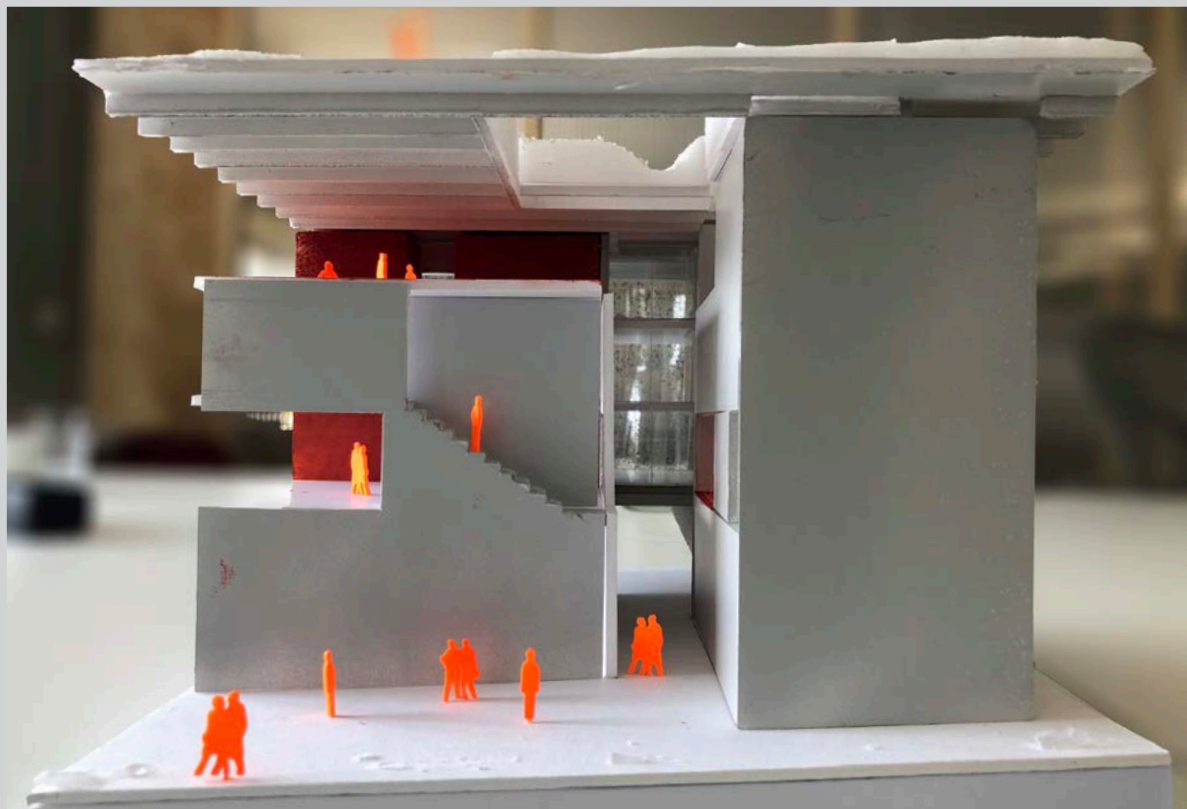


CLIMBING FRAME

MAZE

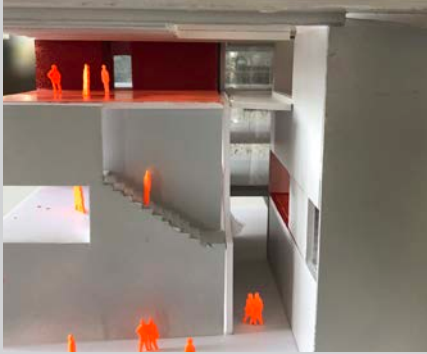
DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

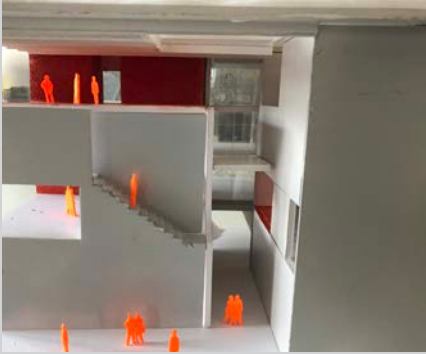


view from inside (CHURCH)

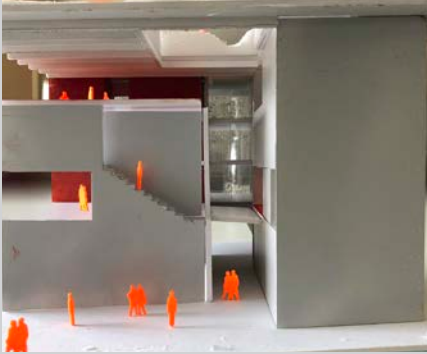
2 volumes of intermediate space
mechanical platform in between



Platform +3
lounge - patio/roof-entrance



Platform +2
Bar - darkroom



Platform +1
Bar - lounge



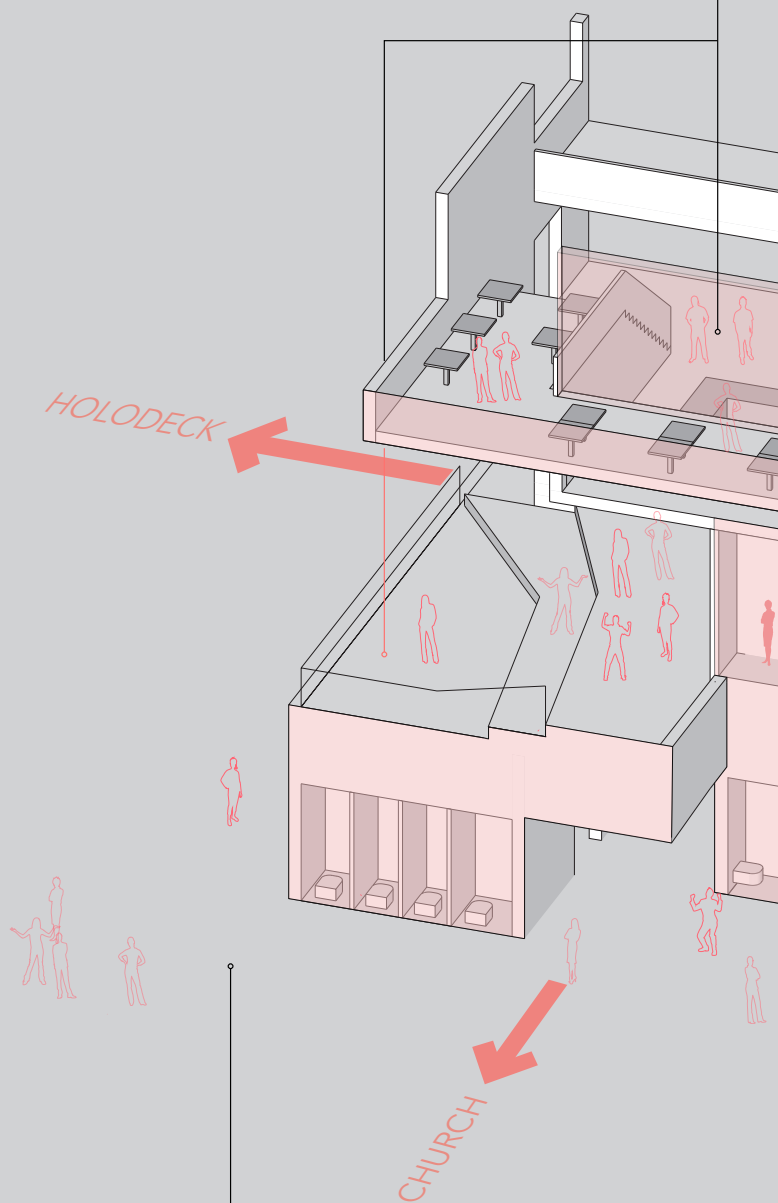
CLIMBING FRAME

MAZE

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

SEC
- co
- the
- bla
- da

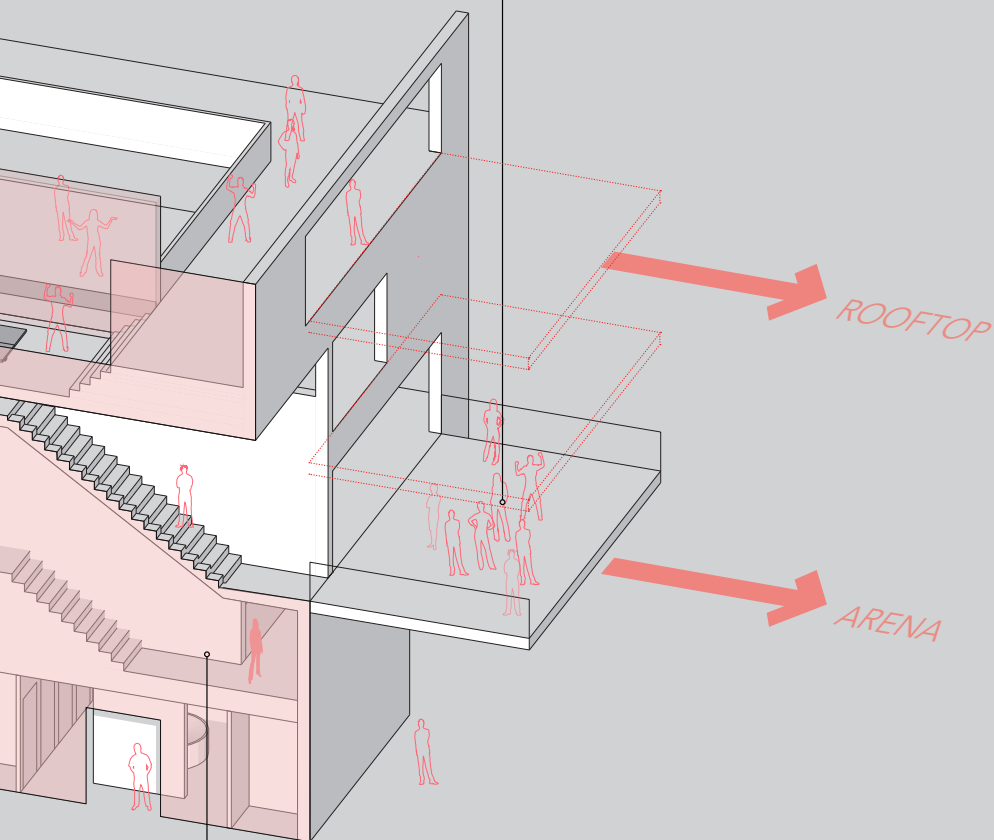


open, unrestricted square

SECONDARY & UNIQUE PROGRAM

cocktailbar
theatre lounge
back lounge
workroom

MECHANICAL ELEVATOR
PLATFORM
connecting and extending space



HIDDEN STAIRCASES
linking and unlinking

EMBASSY OF THE NIGHT

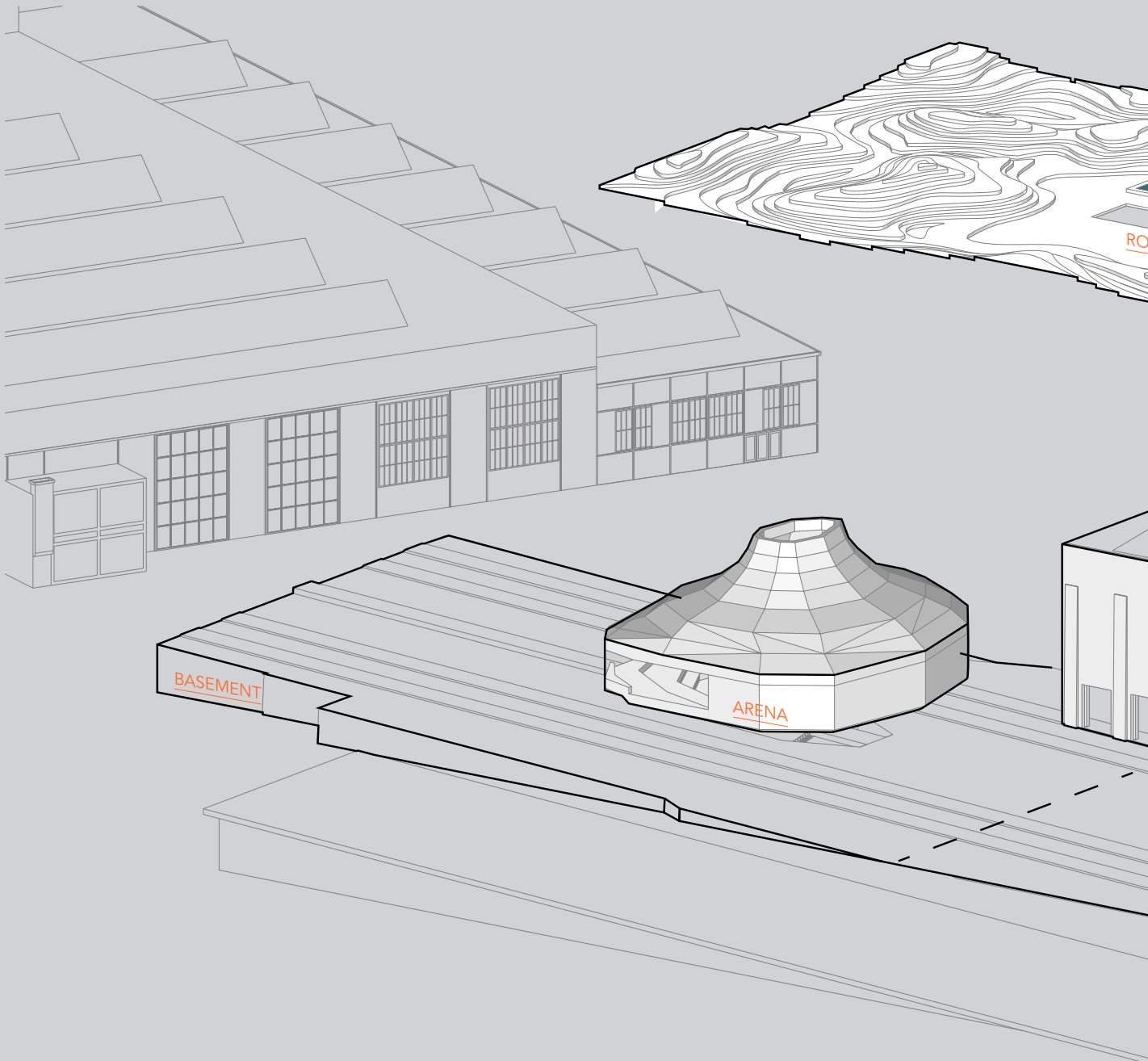


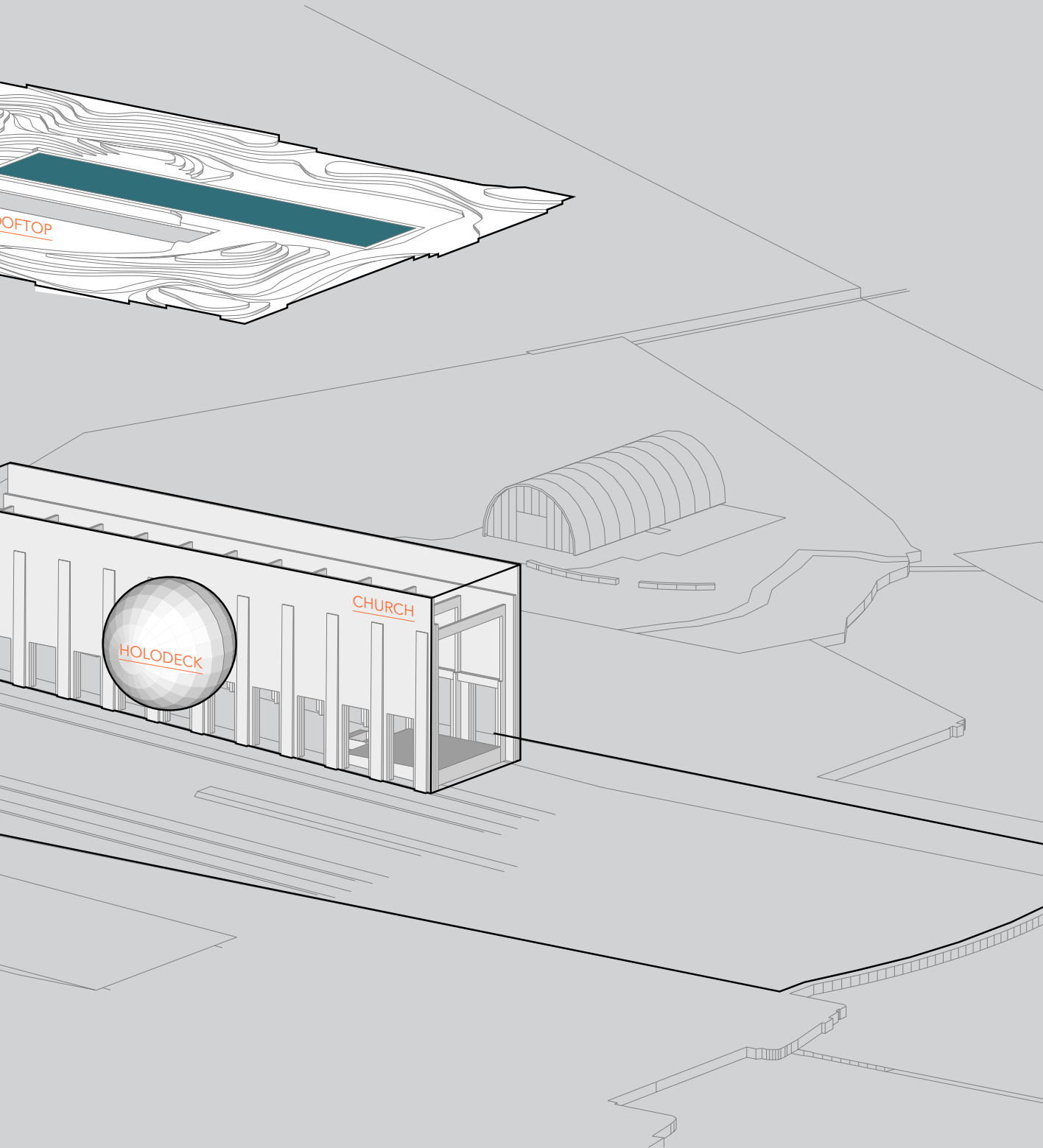
PERMANENCE

CLUBS

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

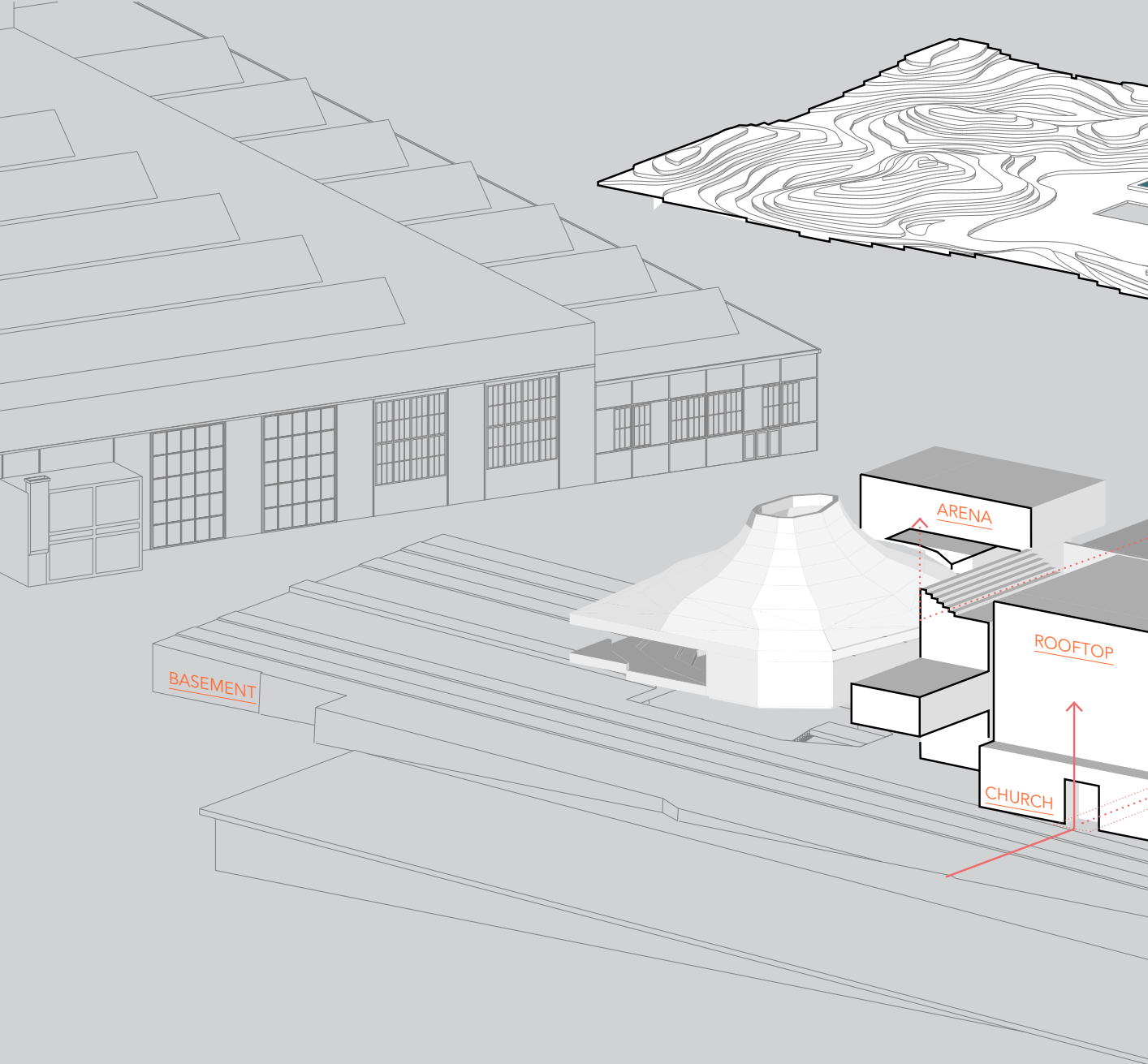


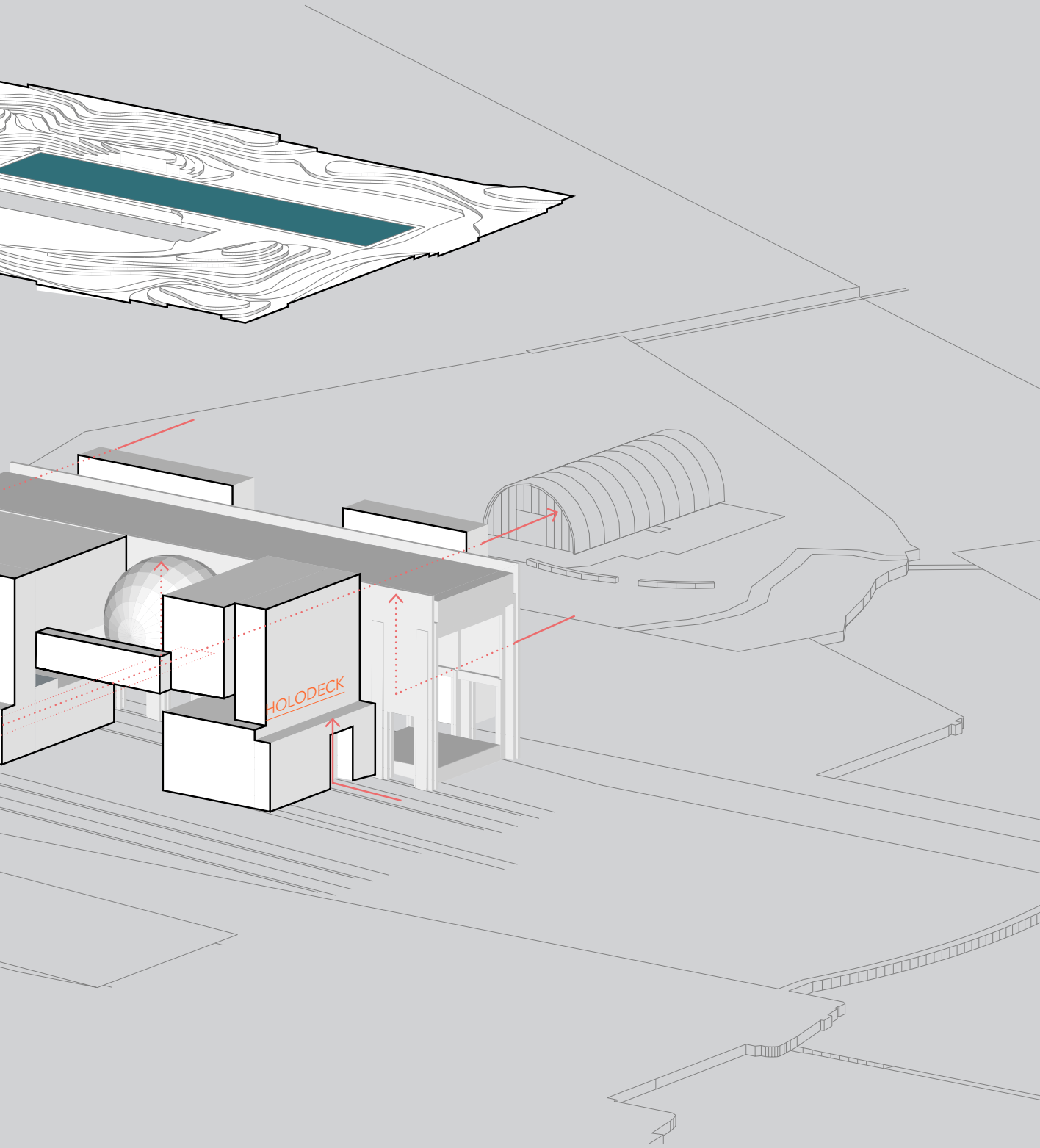


PERMANENCE
JOINT

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT

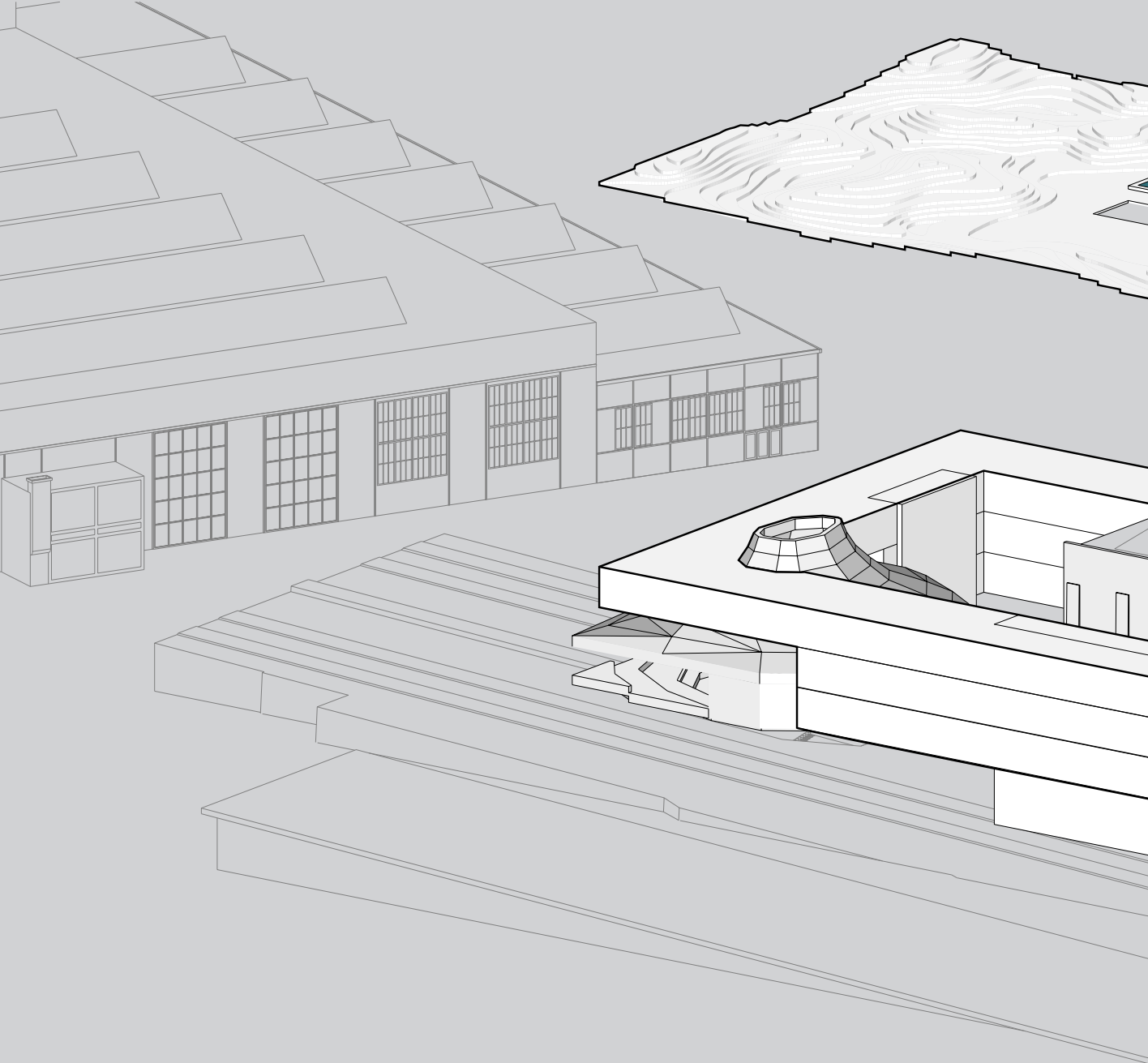


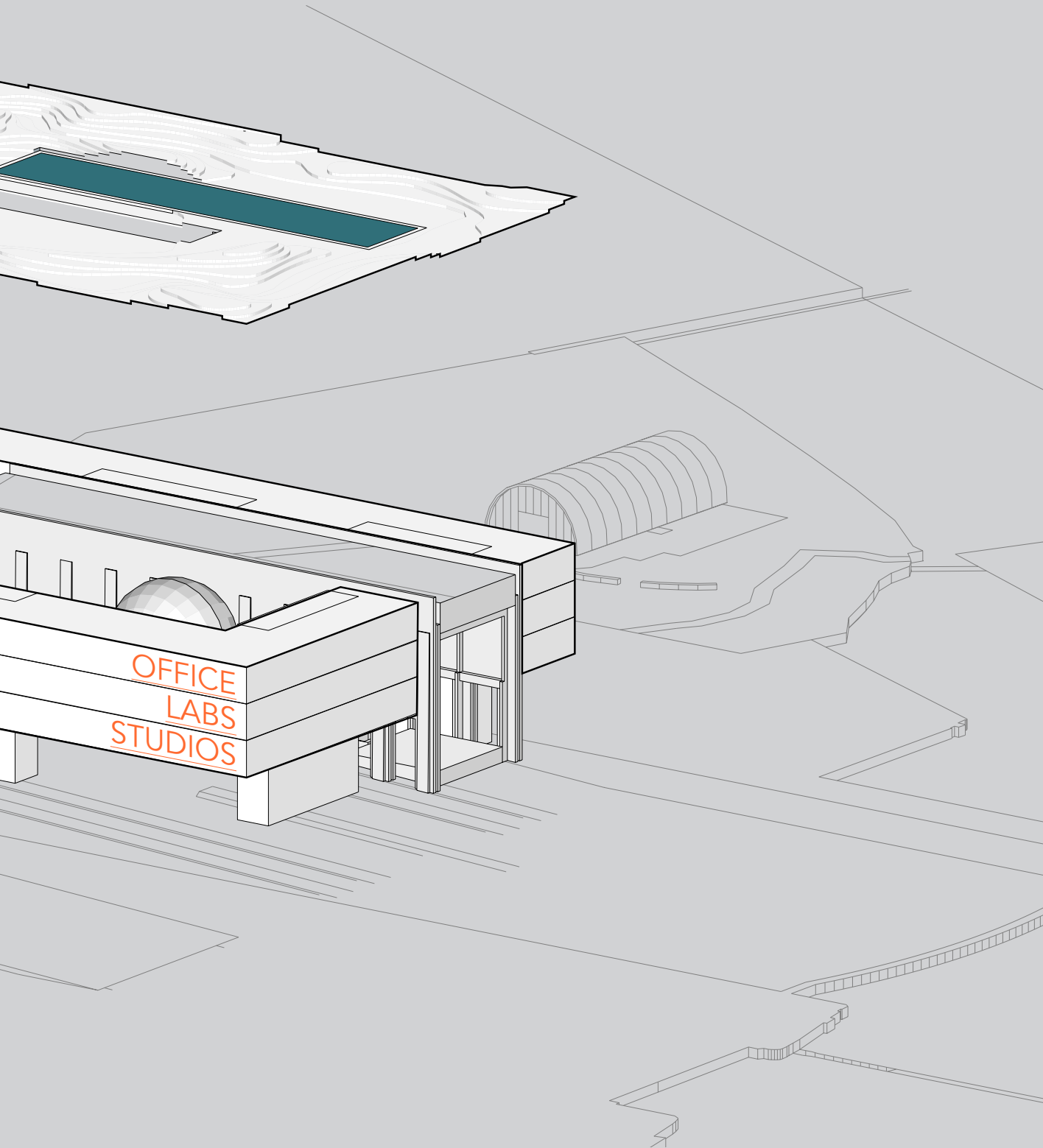


TEMPORARY

DE STADSClub VAN AMSTERDAM

EMBASSY OF THE NIGHT





540m²

RECORDLABEL

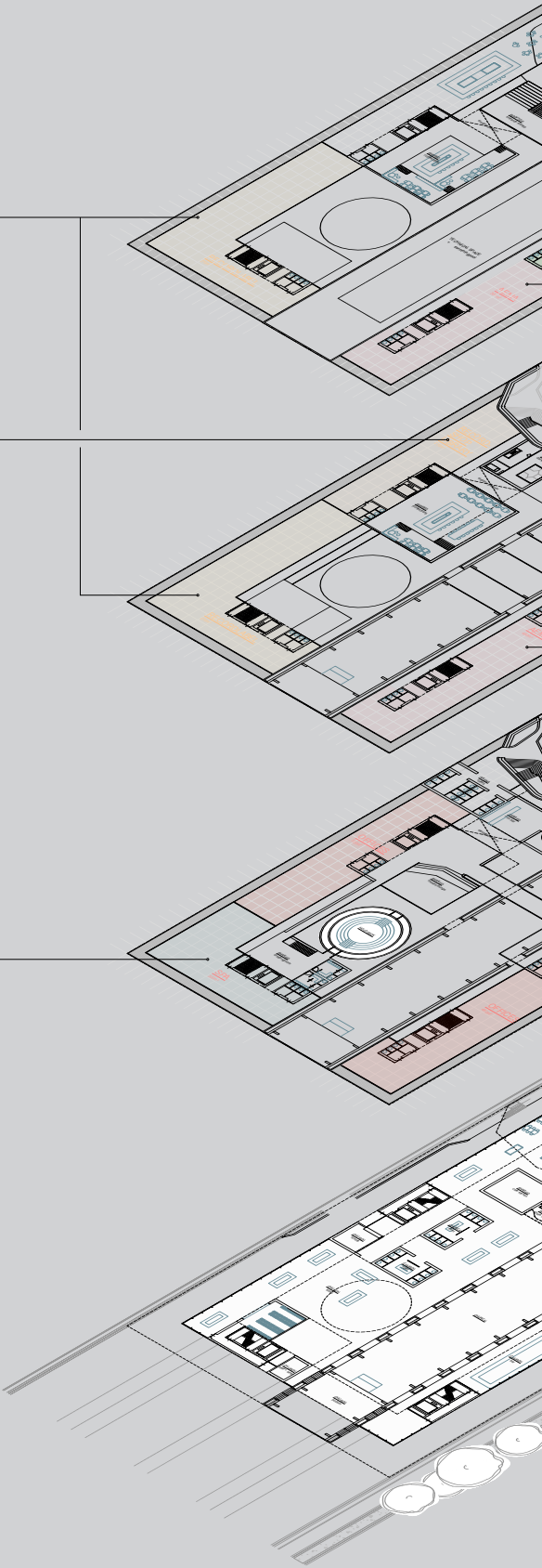
offices
studios

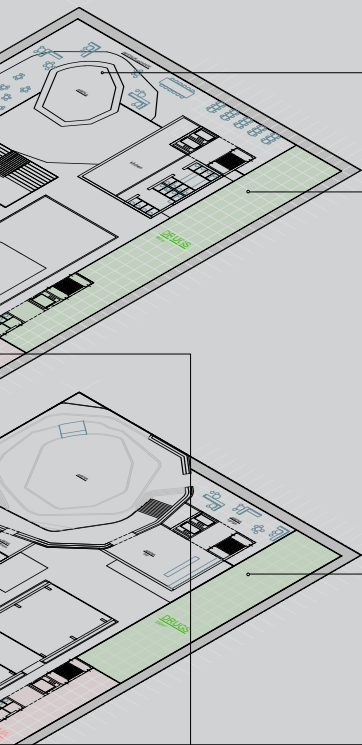
270m²

RECORDLIBRARY

300m²

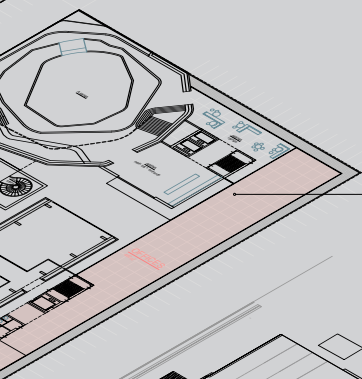
SPA



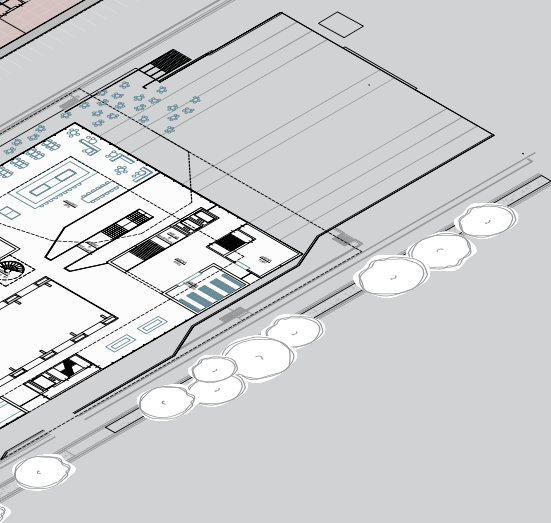


RESTAURANT 600m²

DRUGSLAB 850m²
offices
labs
storage



AEMA 750m²
offices
classrooms
studios

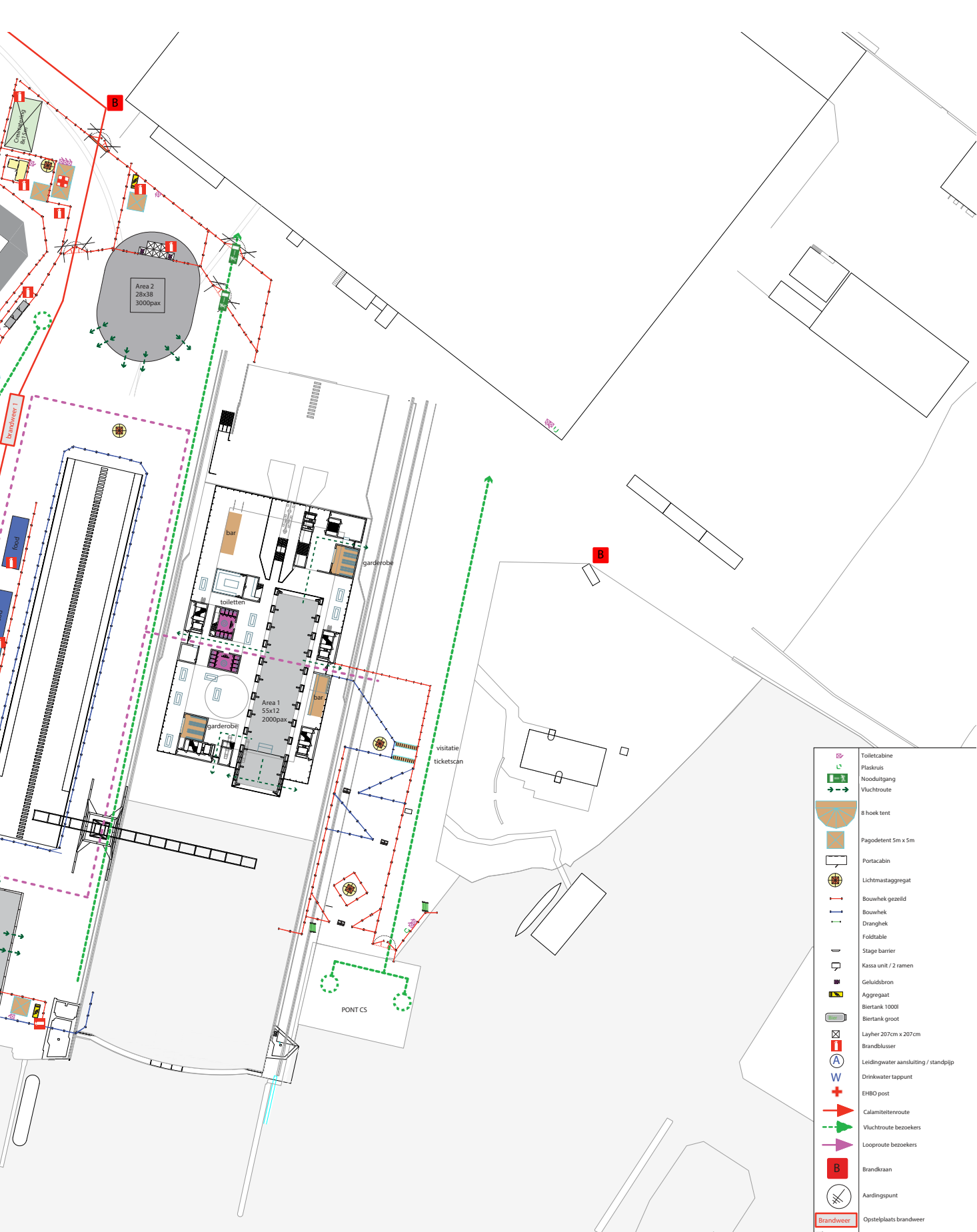


OFFICES 1100m²
offices clubs
offices nightmayor

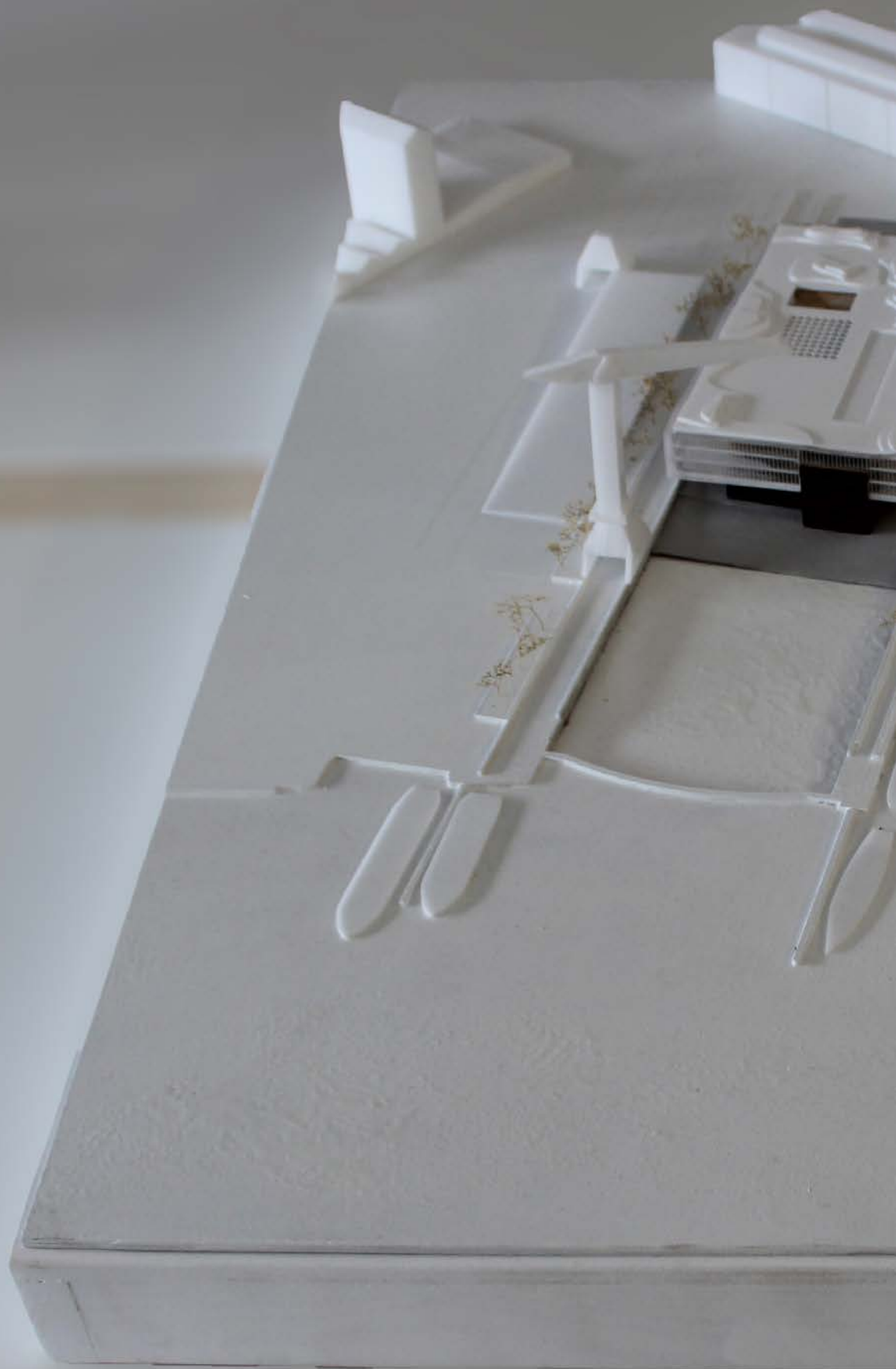


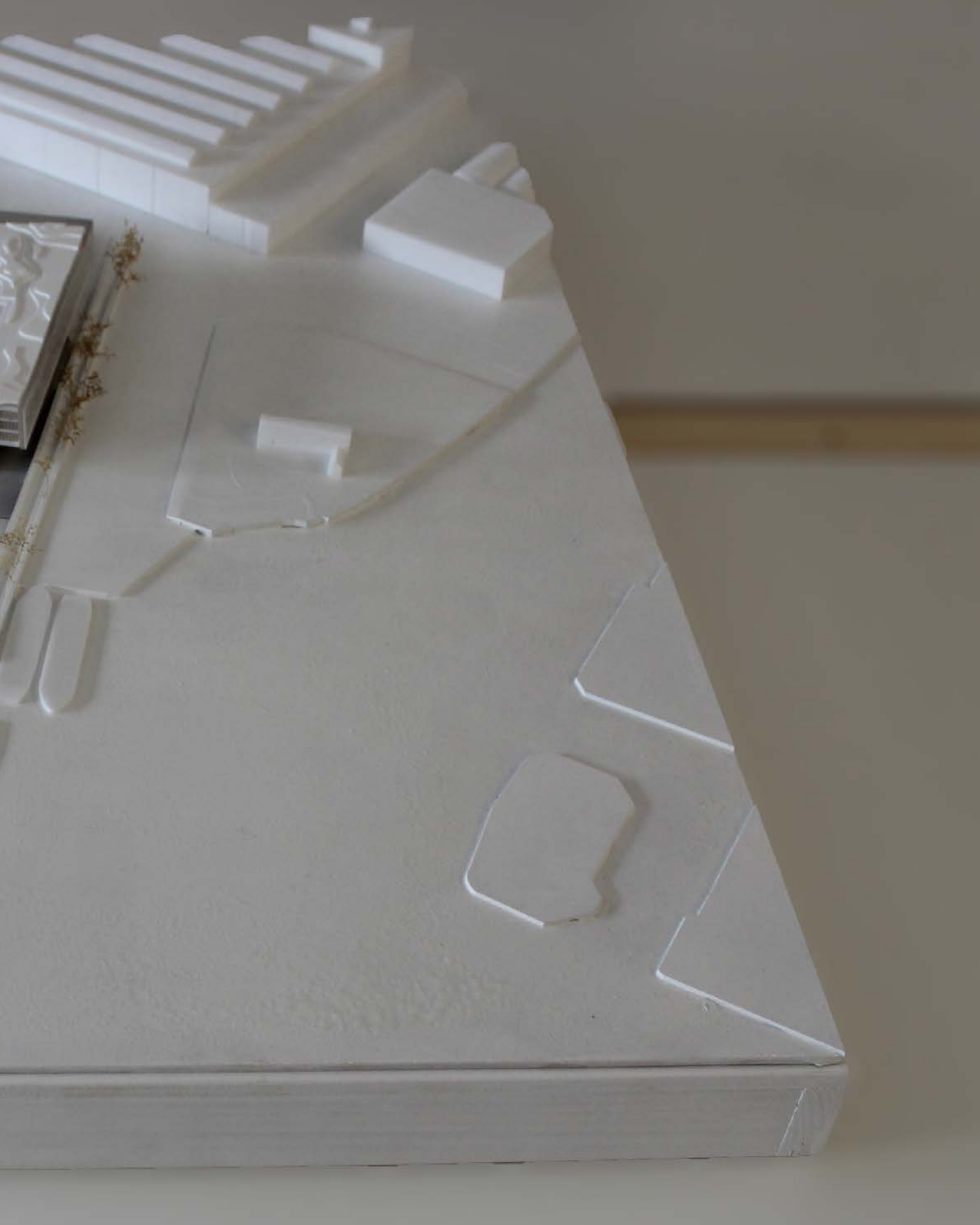


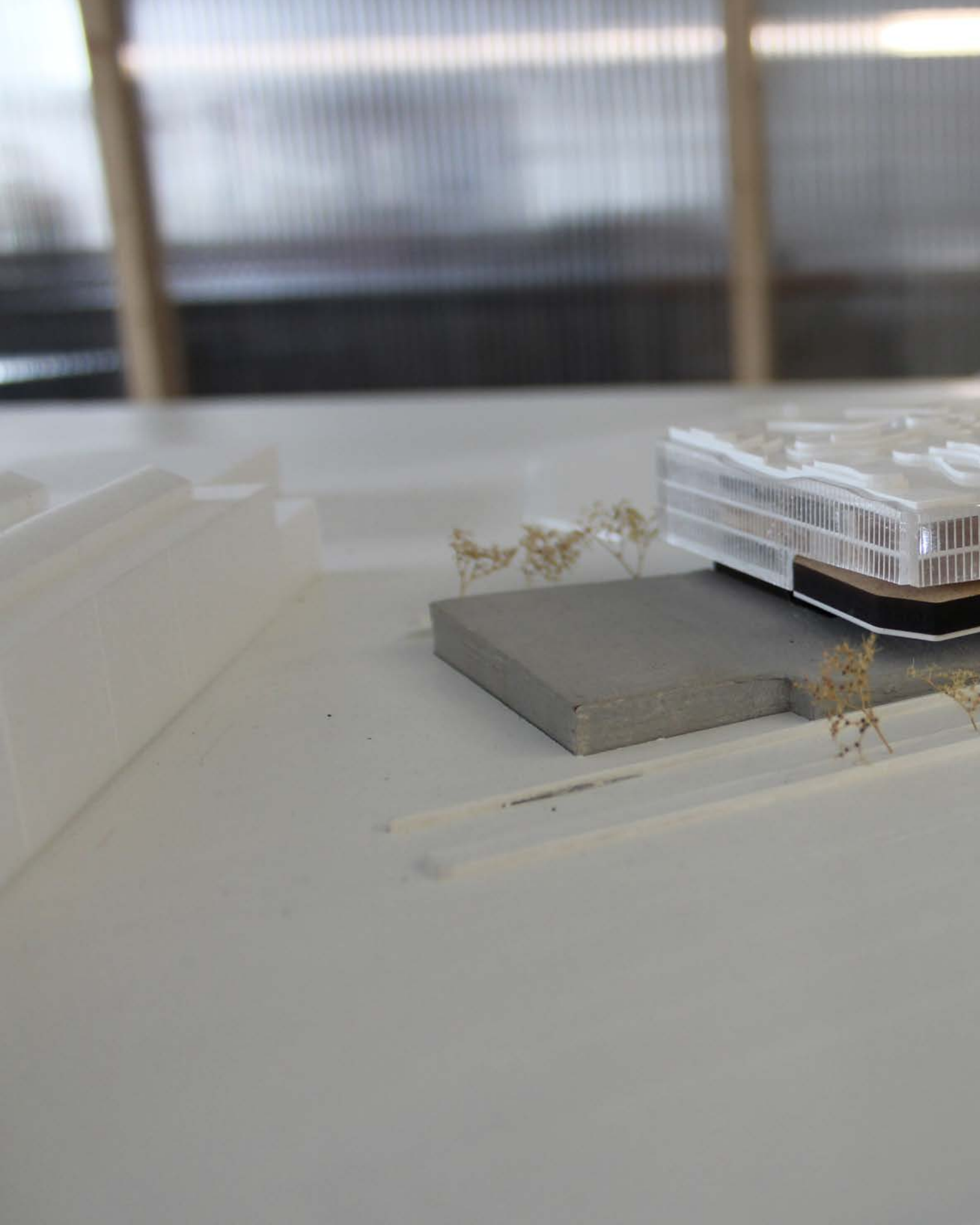


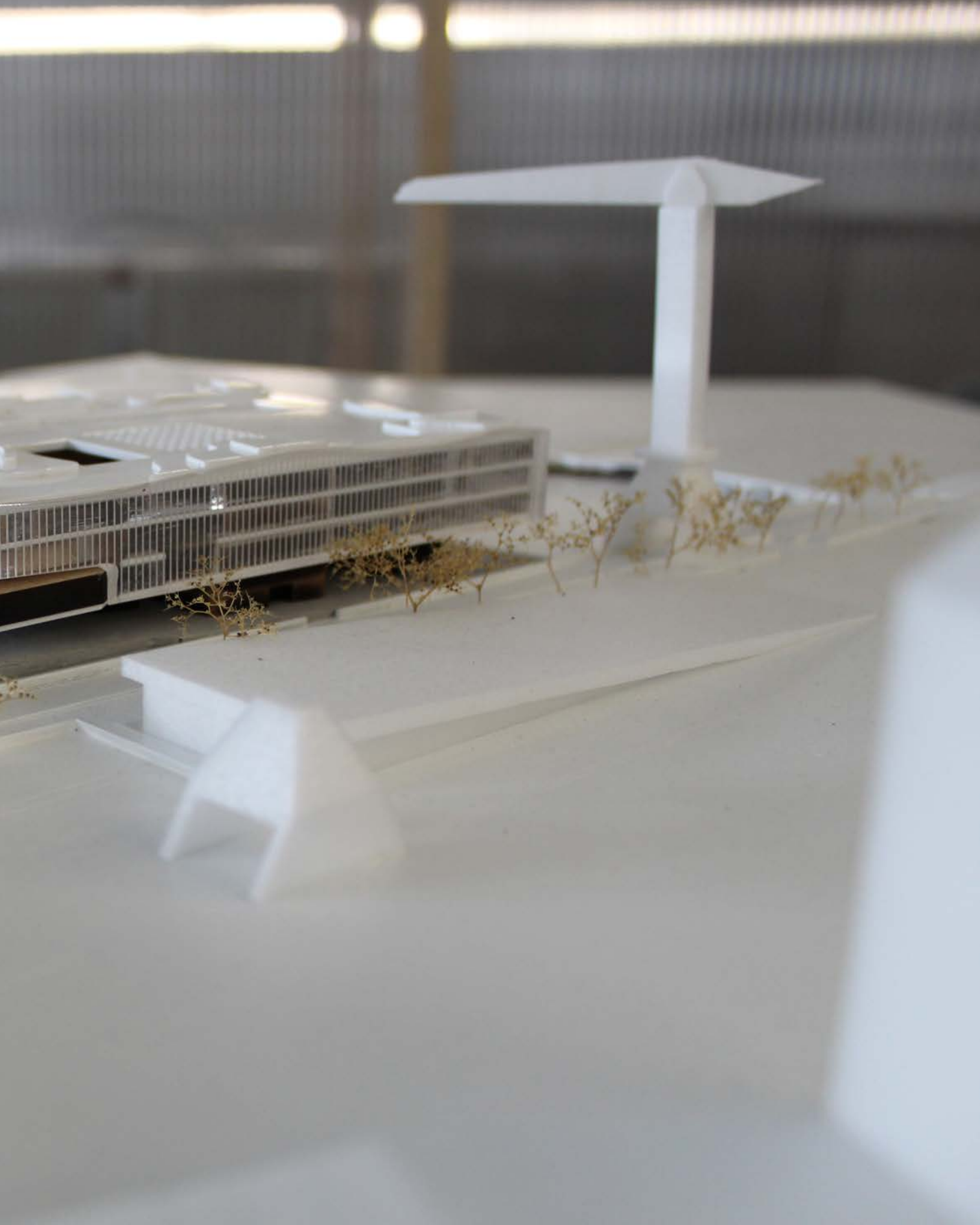


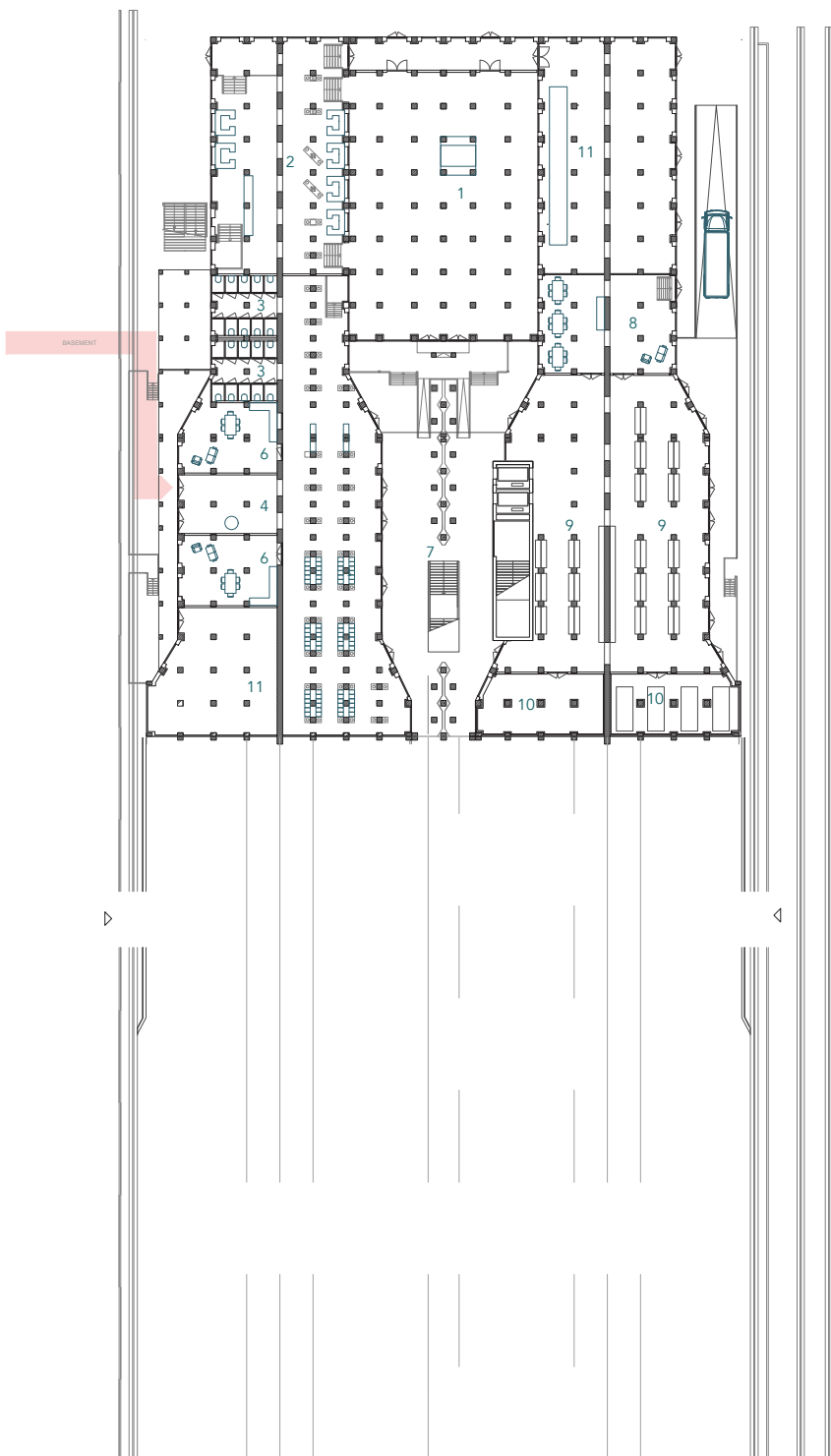
- Toiletcabine
- Plaskruis
- Nooduitgang
- Vluchtroute
- 8 hoek tent
- Pagode tent 5m x 5m
- Portacabin
- Lichtmastaggregaat
- Bouwhenk gezeld
- Bouwhenk
- Dranghek
- Foldtable
- Stage barrier
- Kassa unit / 2 ramen
- Geluidsbron
- Aggregaat
- Biertank 1000l
- Biertank groot
- Layher 207cm x 207cm
- Brandblusser
- Leidingwater aansluiting / standpijp
- Drinkwater tappunt
- EHBO post
- Calamiteitenroute
- Vluchtroute bezoekers
- Looproute bezoekers
- Brandkraan
- Aardingspunt
- Brandweer
- Opstelplaats brandweer









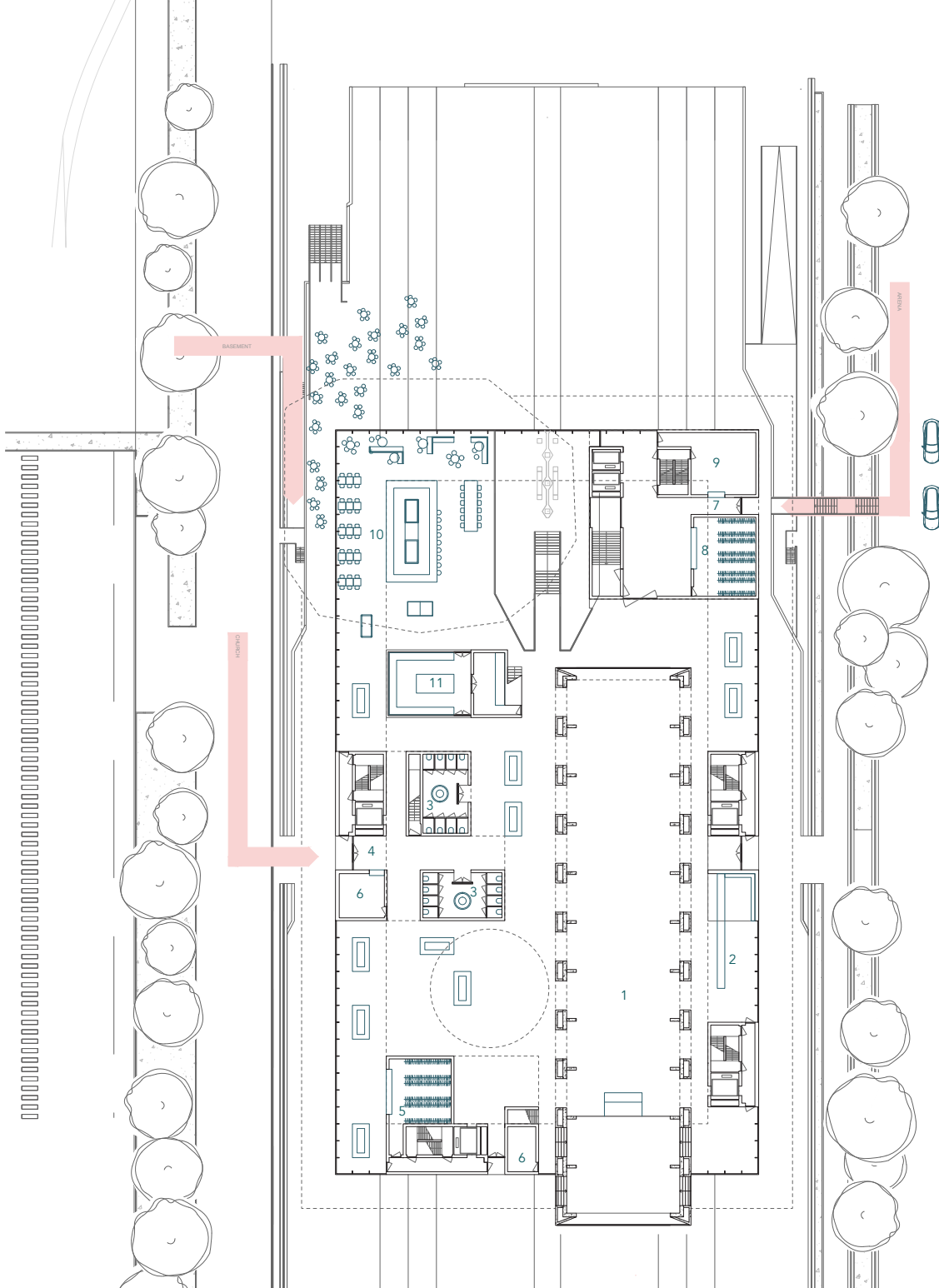


BASEMENT

1. dancefloor
2. bar
3. toilets
4. entrance
5. lockers
6. staff / dj lounge
7. square

LOGISTICS

8. staff
9. storage
10. cooling
11. technical space

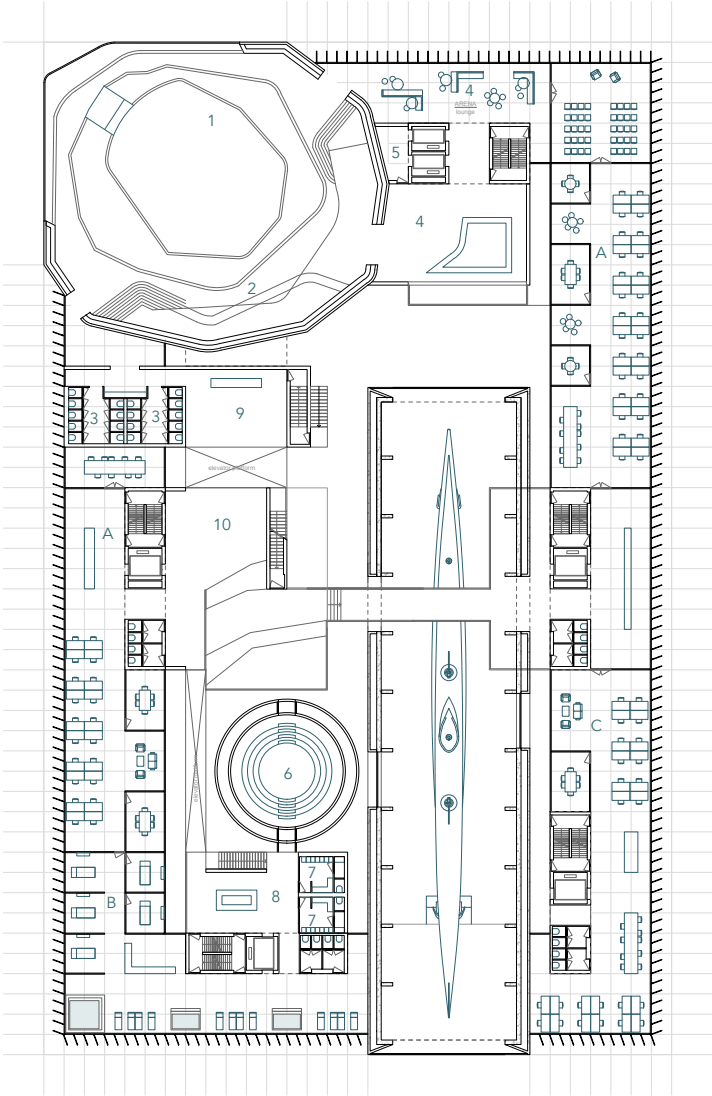


CHURCH

1. dancefloor
2. bar
3. toilets
4. entrance
5. wardrobe
6. staff / dj lounge

ARENA

7. entrance
8. wardrobe
9. staff/dj lounge
10. café
11. kitchen

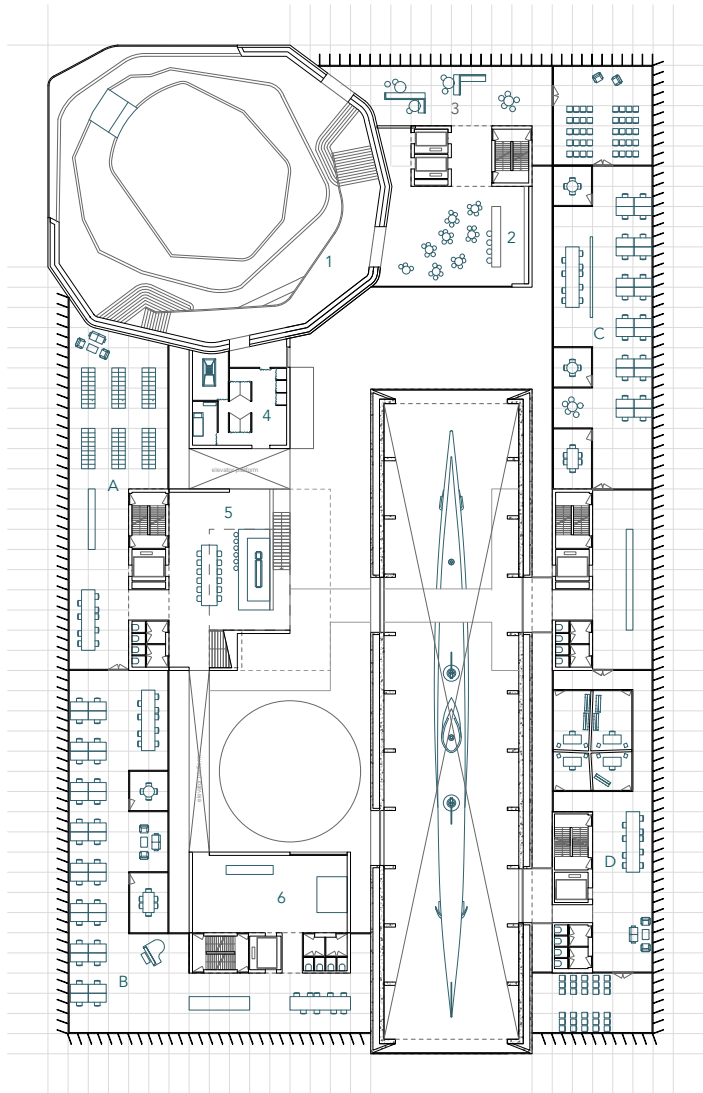


ARENA
1. dancefloor
2. bar
3. toilets
4. lounge
5. storage

HOLODECK
6. dancefloor
7. dressingroom
8. lobby

MAZE
9. café
10. theatre lounge

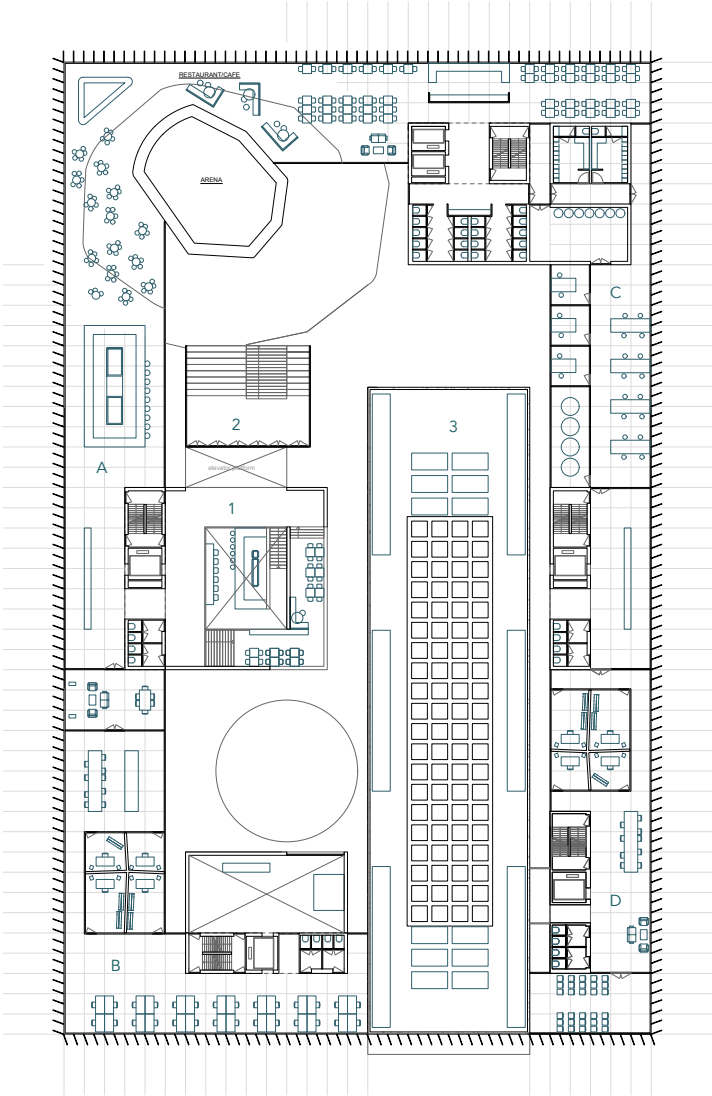
A. office clubs
B. spa
C. office night mayor



ARENA
1. balcony
2. bar
3. lounge
4. darkroom

MAZE
5. spiral bar
6. event space

A. record library
B. office recordlabel
C. office drugslab
D. AEMA

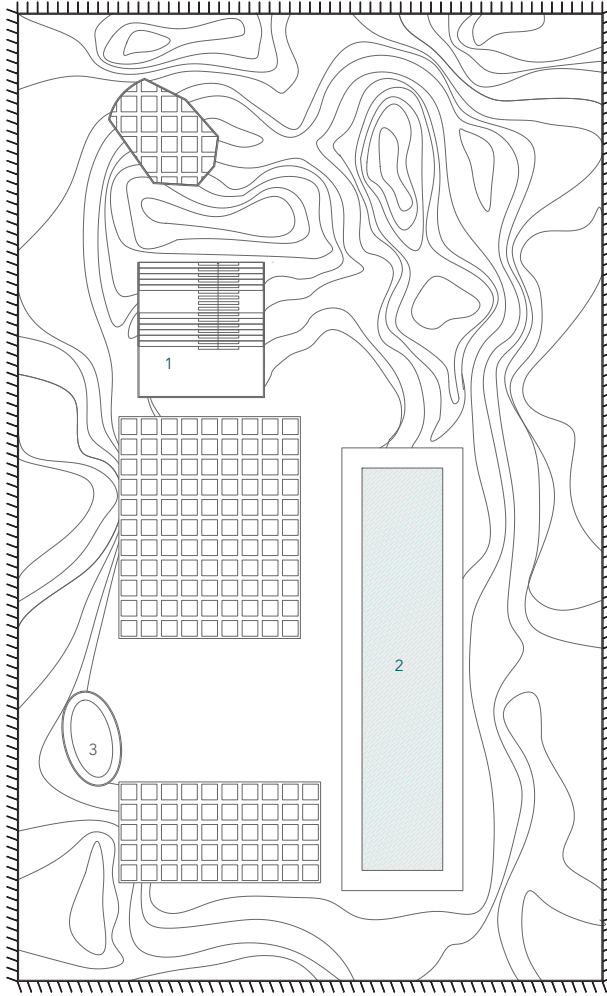


MAZE

- 1. spiral bar
- 2. rooftop access/
smoking area

- 3. technical space

- A. restaurant
- B. recordlabel
- C. drugslab
- D. AEMA



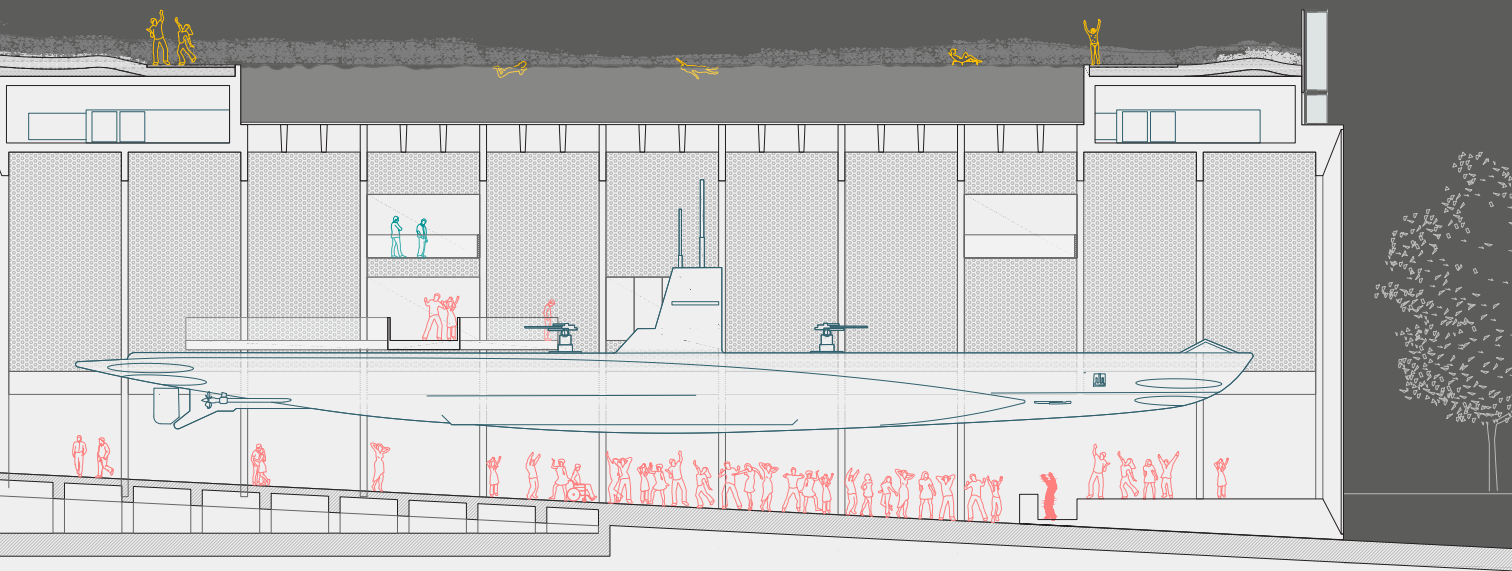
ROOFTOP

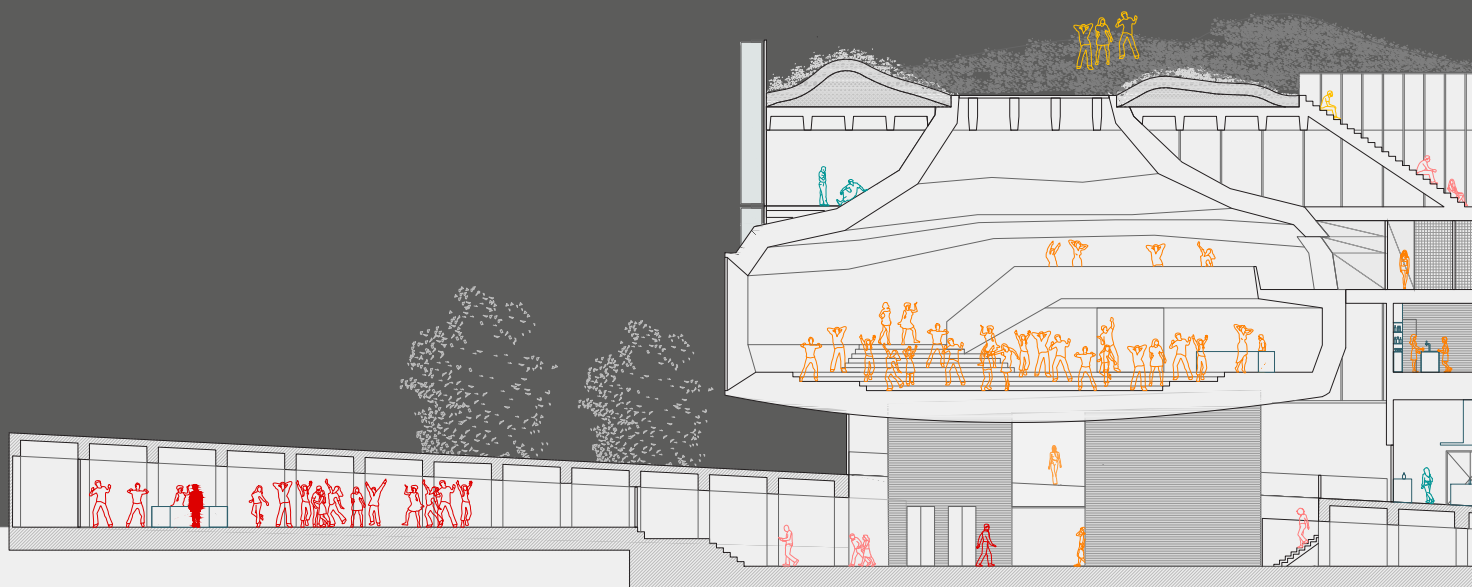
- 1. rooftop access
- 2. swimmingpool
- 3. bar

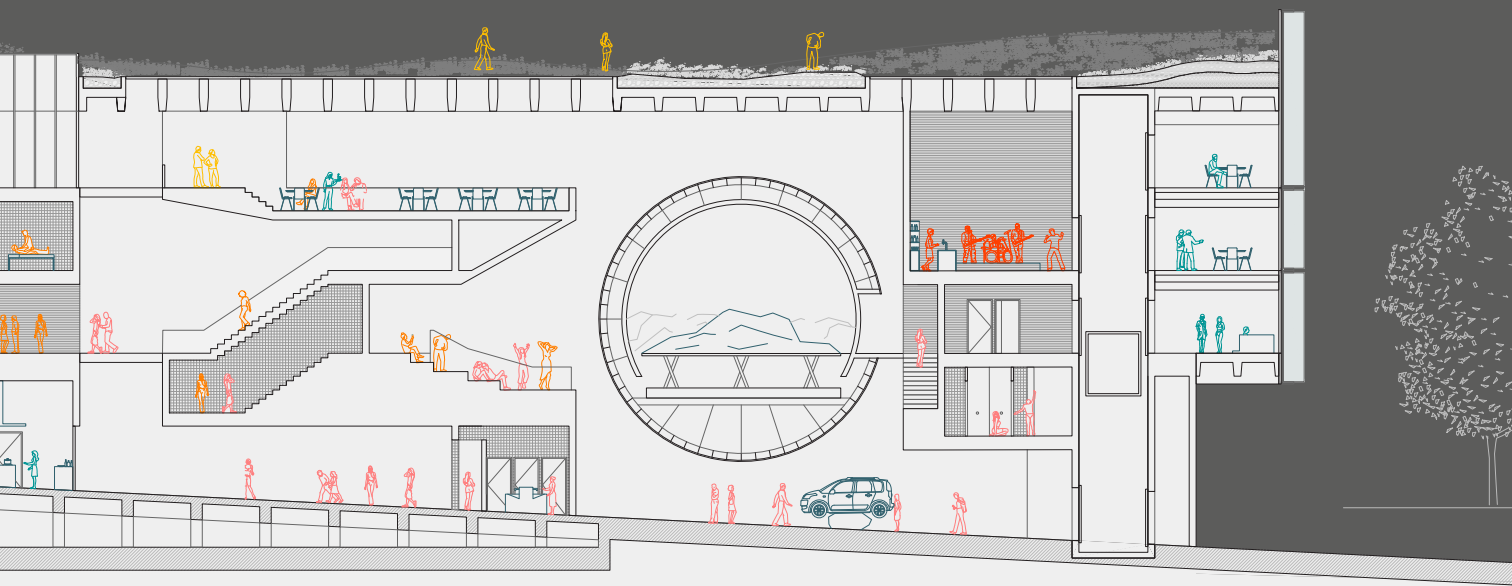


















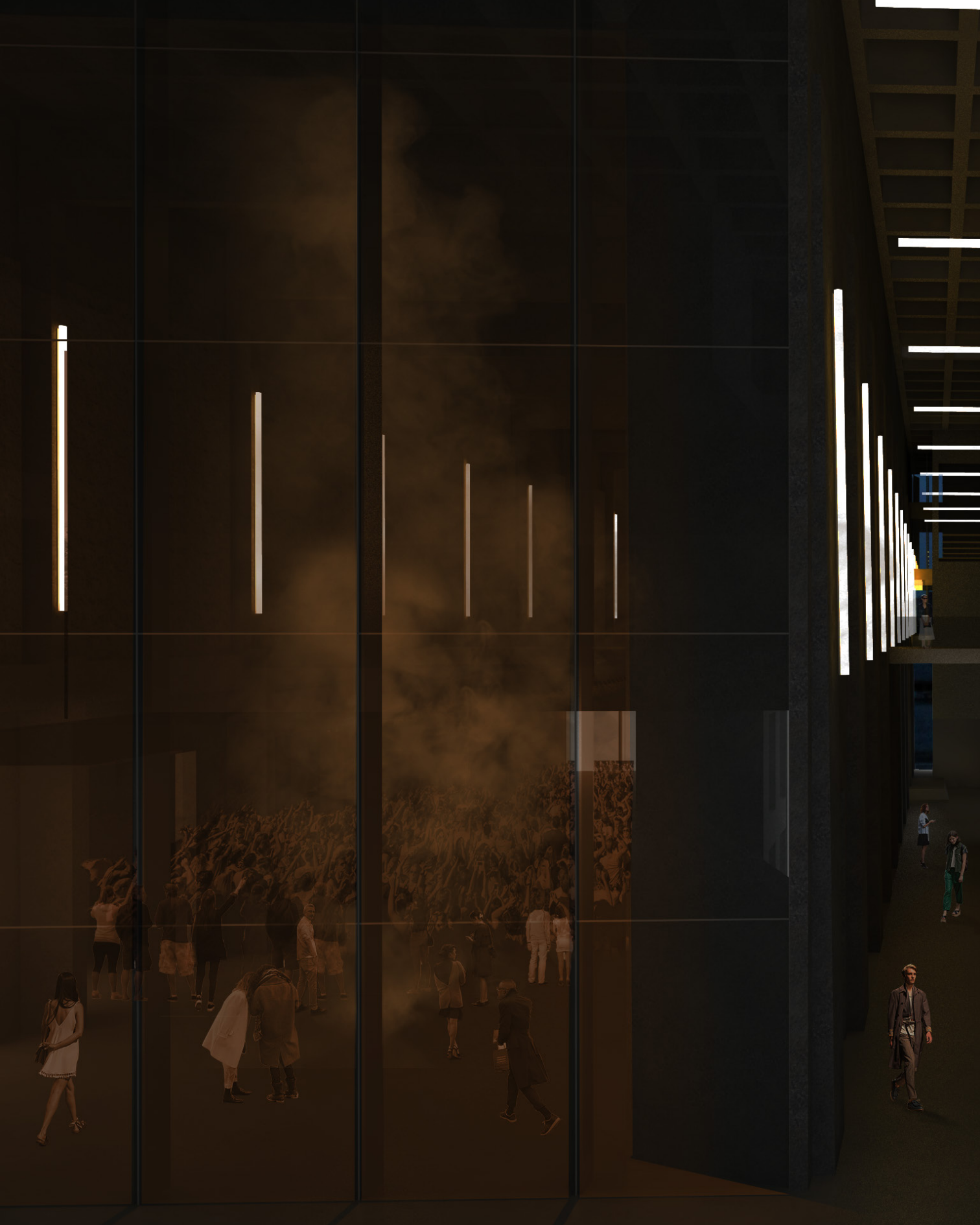














It's strange to finish this project in these times. Although most daily routines have mostly come into place again, nightlife is still very much in lockdown due to the Corona virus. I sincerely miss the night and it's becoming more obvious that nightlife is not a luxury, but a vital mean of expression and social engagement. It's sad to see an entire cultural institute in pain and slowly fading.

August 2020

First of all I want to thank my mentor, Bart Bulter. I will always remember bumping into you at 3am in a dark, shady warehouse in Belgrade. You helped me enjoy this project even when I lost sight of it all.

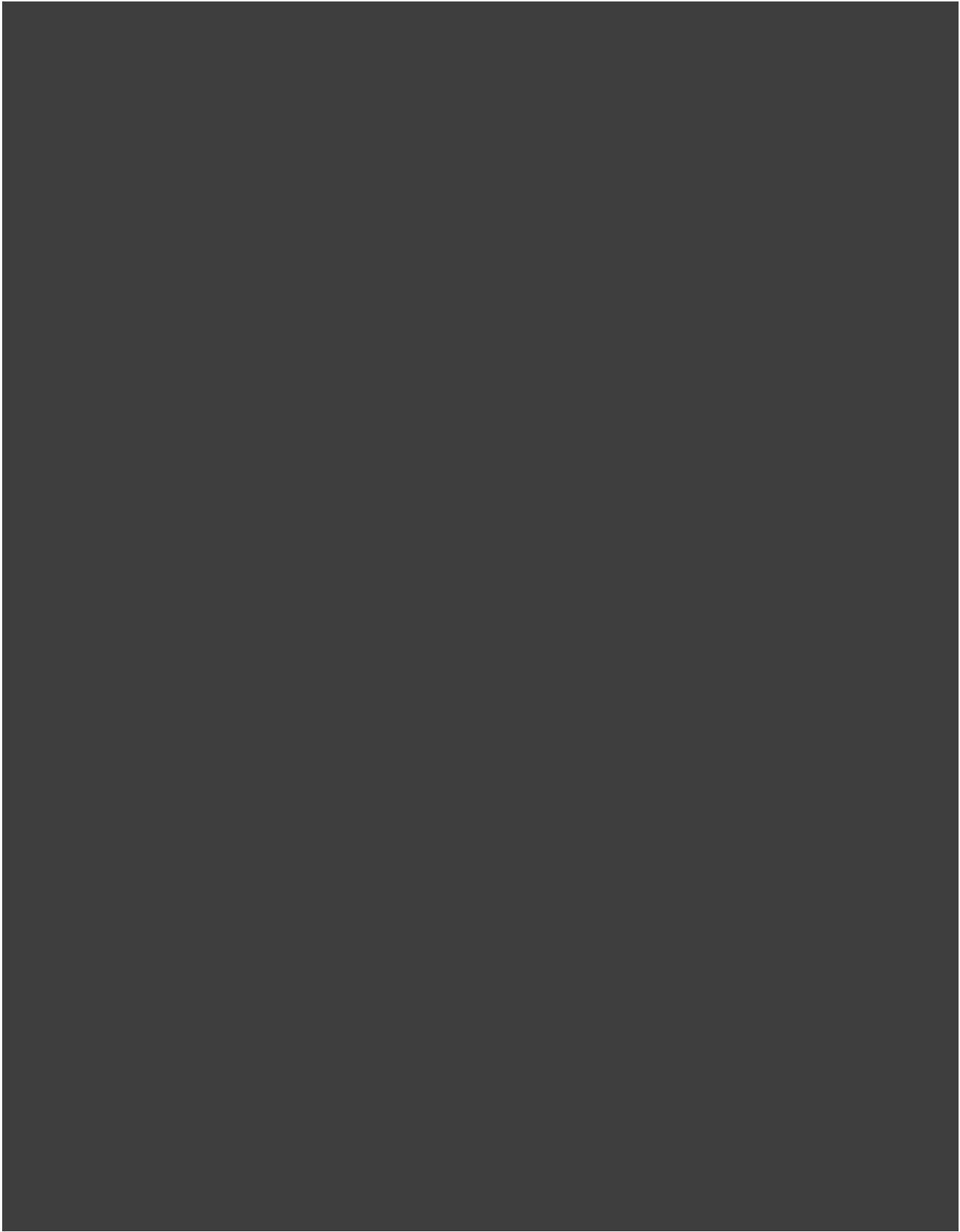
Secondly my commission members: Jolijn Valk en Kamiel Klaasse for their sharp and critical attitude.

Then I would like to thank my parents and my sisters for supporting me during the past 6 years. The occasional nights off, the weekends in your homes and the phone calls calmed me down when I needed to and helped me to keep going.

My friends, some for over 15 years. To my friend from highschool: even though I struggled to be present most times, I have always felt welcome and you were there when I needed you, regardless.

And those from the academy: I met many of you during the first year at the Fridays at my house. Together we struggled through the academy and kept each other sane, sort of at least.

In particular I want to thank the following people, who helped me in the final weeks: Roosje Rodenburg, Charlotte van Liessum and Thom Knubben.



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