TECHNOSPACE.

THE INTANGIBLE ELEMENTS COMPRISING ITS *ARCHITECTURE.*

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First Time on the Surface: Freedom Parade and Begging of Professionalization of the Scene

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Abstract

Techno and rave culture, which grew and inundated the world at the beginning of 90s, are the entry points for this study. The phenomenon of collective dancing, new formats of parties, music as a central actor and wild appropriation of various spaces are just few elements which constitute a history of raving. The story of Polish transformation after the fall of communism in 89' and the growth of techno scene there, is a main background for this thesis. Looking at the spatial evolution of techno spaces from their illegal, underground beginnings, to their commercialised mature phase, materialised in monstrous festivals and immersive interiors of techno clubs, this paper explores current potentials of these temporal environments, where body and dancing still play crucial roles for self exploration and social belonging.

Acknowledgments

Introduction

Electronic music, especially one of its main genres - techno, with its highly repetitive, trans-like sounds creates a perfect spatial condition for an endless, hypnotic, collective dancing. The architecture of a techno rave[1] is composed of mechanical waves of sounds and a moving crowd synchronised with it. The crowd comprises numerous individual bodies - all fuelled by music. 'The core of a techno party is the dance'[2] and 'dance is the prime purpose for a social meeting'[3]. A mass of raving bodies creates an architectural gesture by itself. Also, thanks to its fluidity it has a potential to fulfil and overtake any unoccupied space.

An individual body with its physicality constitutes a basic building material for a techno rave. It functions as an indivisible, essential element which – when multiplied – creates a bigger group: a moving mass. This gathering is linked and upheld together by music and its reception, which play a binding role at a rave play. Dancing body is a medium between the interior of oneself and the exterior around it. The pure joy and pleasure of movement is deeply explored then. A techno environment has the ability to create a 'unique group situations, where dancers can back again take roots in their bodies'[4]. The collective feeling during a rave is stimulated and reached by the synchronised movements between people and the DJ's mix in an overwhelming sensation of unison. An individual, intuitive movement can be expressed among others freely due to usually dark and blurry rave spaces. Smoke machines decrease the visibility, thus creating an ambient atmosphere. Dancing people gathered in one place, led by sounds, can experience a sensation of togetherness, making a modern techno environment still a unique experience and scenery, where a lot of it is 'about the feeling of sharing'[5].

1   'a large overnight dance party featuring techno music and usually involving the taking of mind-altering drugs', Definition of RAVE," accessed February 12, 2022, https://www.merriam-webster.com/dictionary/rave.

2   Łukasz Krajewski, Radek Tereszczuk, and Artur Wojtczak, 30 lat polskiej sceny techno (Wydawnictwo Krytyki Politycznej, n.d.). p.14

3   Krajewski, Tereszczuk, and Wojtczak. p.14
4   Krajewski, Tereszczuk, and Wojtczak. p.14
5   "Location TBA on Instagram: 'An Excerpt from the Interview with Members of @polygonxyz. — Location TBA Is a Photographic Publication Documenting the Outburst of Rave…,'" accessed February 12, 2022, https://www.instagram.com/p/CV0c5_5K8tx/.

The techno-rave culture which originated back in the mid eighties, went through many different stages. During the past 30 years, the mass of dancing bodies seems to have occupied all possible urban voids around the world. Starting as a steel-cold music genre, techno rapidly spread its territory, passing through abandoned basements, vacant warehouses, and lost-in-nowhere meadows to the point when it partially got commercialised and enclosed within clubs and festival zones. However, because of the very fluid and ephemeral structure of a rave, it still does not completely depend on physical architecture to happen. Looking at the countless examples of Polish techno parties and reappropriated venues, it is clear that an existence of techno is entirely connected to the will of the people who create a scene, their motivations and shared passion for music.

Nowadays, modern clubs with electronic music are the most common typologies where raving takes place. Despite the visual similarities, these interiors share between each other, it is too deceptive to section off a list of stiff design principles. The superposition of immaterial as well as material elements inside clubs is a recurring motif, however more detailed creative decisions, including interior architecture, are resultants of a particular artistic direction of a club, possibilities which a specific interior offers, and most importantly the selection of music, which is still the prime factor of the aesthetics of a techno ecology.

Dancing

As a main spatial material for techno rave

g Body

Dancing Body

Body is an essential building material for a rave. (Fig. 1) Without it, the spatial performance of techno would not exist, and would be stripped down to mechanical sound waves with no recipient at the end. Music and audience - these both components must share the same space and time simultaneously for a rave to happen. Dancing body at a techno environment plays the role of an individual medium and a spatial architectural material. A crowd composed of synchronised raving people occupies a given space and creates a fluid architecture of its own only by its corporeal existence. (Fig. 2-3) Techno at the same time, with its strongly repetitive structure, triggers the synchronised movement of people, giving them a possibility to experience a feeling of togetherness without the need for a direct physical contact. (Fig. 4)

Any attempt to define such an architectural structure as rave is an extremely demanding task mostly because of 'the fluid, slippery and unstable 'nature' of this dance-music movement, which allows no unified perspective and resists definition.'[6] The fleeting impression of constantly moving spatial tissue of a rave can be best felt from the inside. The first-hand, active participation in a techno party is probably the most efficient way of understanding, or more precisely – feeling the delicate and invisible relationships stretched between oneself, others, and music. An individual body at rave functions as a main medium, using its multiple senses[7] (limited not only to the vision) to render a complexity of an act of collective dancing. Music which has the power to influence people's emotions, joined together with pure movement can help to 'shift the point of consciousness from the mind to the body'[8], helping to reach a state of body integration. 'The participants are individuals in their style and flavour, but together they are a liquid sea of bodies all synchronised to the beats around and within them. (Fig. 5) These beats form soundscapes — each existing as its own special reality characterised by its particular beat and vibe.'[9] Techno with its long list of different subgenres as well as the number of sound-

6   Georgiana Gore, "The Beat Goes On: Trance, Dance and Tribalism in Rave Culture," in Dance in the City, ed. Helen Thomas (London: Palgrave Macmillan UK, 1997), 50–67, https://doi.org/10.1057/9780230379213_4.
7   Mostly known external senses such as: hearing, touch, smell and taste, but also internal ones like: vestibular system (sense of balance), spatial orientation, prioperception (body position) or nociception (sense of pain) "Sense," in Wikipedia, January 30, 2022, https://en.wikipedia.org/w/index.php?title=Sense&oldid=1068929675.
8   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno.
9   Bryan Rill, "Rave, Communitas, and Embodied Idealism," 2006, 14.

scapes and impressions it can create, vastly varies. Additionally, numerous factors which can influence a raver's feelings and perception of space seem to be far beyond any control. The BPM of a music mix, individual selections of tracks by a DJ behind the decks, the current mood of a dancer, or the potential influence of drugs — all these factors and many more, juxtaposed together, render rave's architecture as a very complex and ever-changing situation. What seems to be an intersection and a common ground between all different techno parties is a persistent purpose of all of them. At a techno an act of dancing is seen 'as a main purpose of a gathering'[10] and 'a core in itself'[11]. The joy and excitement of an intuitive movement is triggered and maintained by the sound, which functions as an invisible bond. Individual body becomes a main medium between oneself and the surrounding, while a raving crowd becomes a prime architectural gesture in the space. The existence of a physical architecture for a techno-rave is not a mandatory factor, however it is often a background. The very fundamental and recurring architectural elements of a rave (except the constantly moving layer of a crowd synced with music) are loops of cables, boxes of speakers and flashy lights. Techno sustains a temporal infrastructure with the large sound systems and walls covered with powerful speakers. (Fig. 6-7) Freetekno movement is a perfect example of how these freestanding sound constructions are placed at meadows and other open-air locations and has an ability to create rooms without the need for a special architecture. (Fig. 8)

'Techno is not just dance music. Existing for more than 7,000 years (as long as the modern form of the drum), the idea of a ritual trance movement, at techno, has been abused to the maximum. Techno explores the physiological limits of what can be squeezed out of the body and mind of homo sapiens. And although, similarly to drums, musical patents based on repetition and appropriated rhythmic distributions, have already been in use for thousands of years, it was techno that pushed these limits as far as it was possible.'[12] Deafening, heavily repetitive sounds, function at parties as guidelines for a synchronised movement of people. 'The music operating procedure, which in the meantime can be described as practically infinitely variable, generates the states of trance principally through the fundamental components of rhythms, repetition and dynamics. What follows is a 'letting go of oneself' in the framework of the principle of hypnotic rhythm that flows into movement controlled by 'someone else.'[13] The strong feeling of unison, maintained by a DJ and her/his gripping mixing, can create a feeling of unity among the dancers and boost the impression of a shared space. The very intuitive rhythms of music fosters individual movement exploration. Simultaneously, because of the social character of raving, looking at others and being looked at, may lead to partial unification of movement. During raving, 'the body might be experienced as, on the one hand, an autonomous agent creating authentic interactions with the other or, on the other hand, a dependent entity that is objectified by the other.'[14] This aspect of unconscious imitating others adds up another layer of

10   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno. p. 14
11   Krajewski, Tereszczuk, and Wojtczak. p. 14
12   Krajewski, Tereszczuk, and Wojtczak. p.14
13   Tim Becker and Raphael Woebs, "'Back to the Future': Hearing, Rituality and Techno," 2021, 14.
14   Martin Zebracki, "Embodied Techno-Space: An Auto-Ethnography on Affective Citizenship in the Techno Electronic Dance Music Scene," Emotion, Space and Society 20 (August 2016): 111–19, https://doi.org/10.1016/j.emospa.2016.03.001.

invisible bonding which is created between dancing people, and which is upheld by music. Moreover, what seems to be remarkable during techno-rave is the lack of physical contact between dancers. All direct haptic interactions are decreased to the minimum. The essence of techno raving is probably best enclosed in a phrase *dancing alone together*[15], which in a sharp way pictures the relationships between a person, the others and the music.

It is typical for techno that the space is felt and made primarily by a dancing crowd synced to music. The occurrence of physical architecture is not mandatory for a rave to happen. The presence of people, who with their bodies fulfil and occupy a shared location, creates an architectural gesture, in itself. The fluidity and temporality of this spatial act is maintained by music and dance which accompany it, which are at the same time the main purposes of these social performances. Human body during a rave becomes a main medium through which the physicality of space is felt and experienced, simultaneously becoming the base building material for the structure of the rave. Because of rave's fluidity and its infinite scalability it can happen in all possible locations. Vacant buildings or interiors, as well as open-air locations carry similar spatial value and potential for their further reappropriation by techno-ravers.

15   The concept and the phrase were introduced to the author by Mary Szydłowska, during their discussion.

Fig. 1. Individual Body as a base building material for a rave. Techno Party at Hala Torwar in Warsaw, 1997

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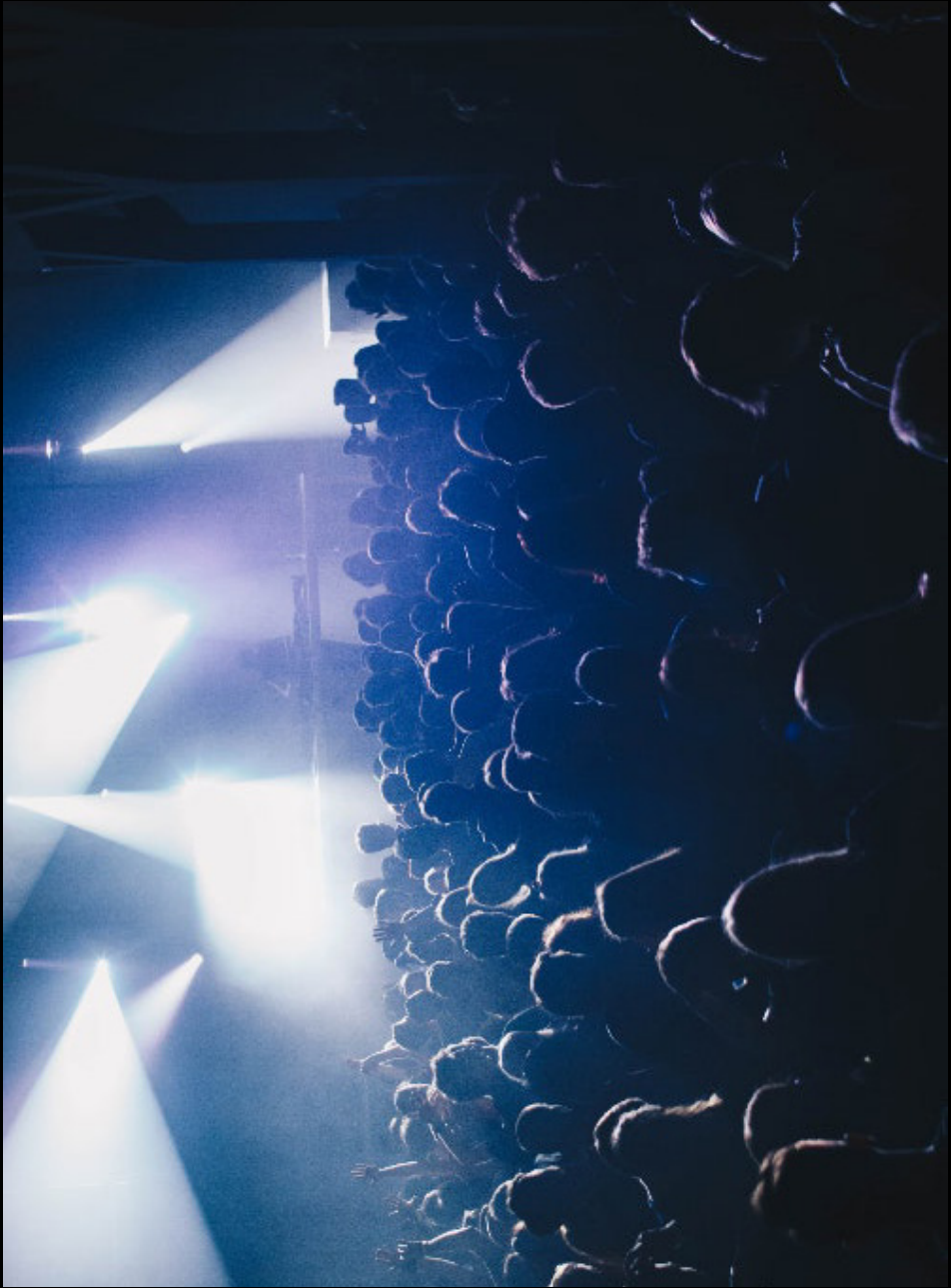
Fig. 3. Mass of raving bodies at Jasna 1 club, Warsaw

Fig. 4. Being Alone Together. Distances between ravers which allow for personal explorations

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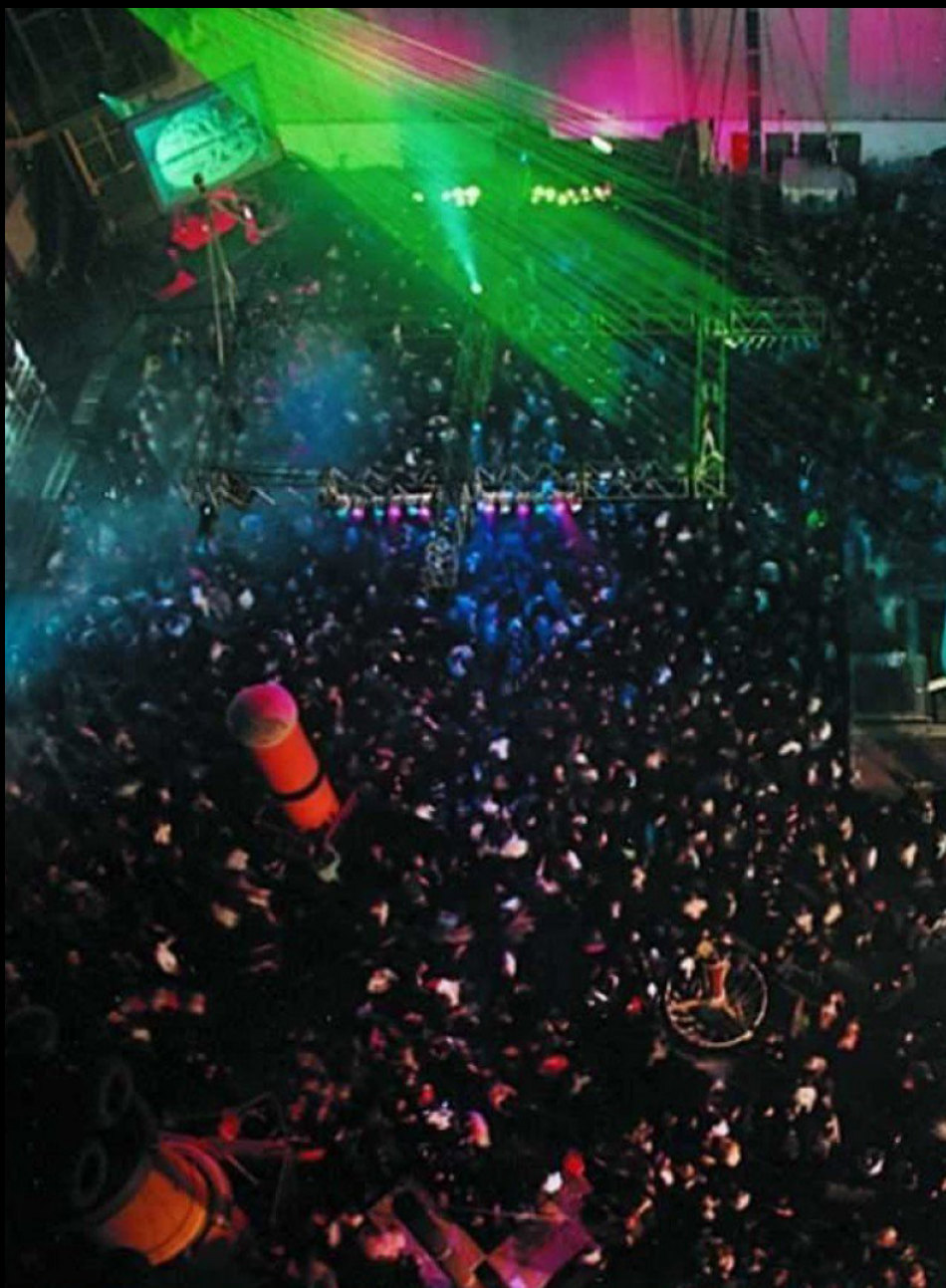
Fig. 5. Sea of bodies completely fulfills the void of High Voltage Hall during Instytut Festival, 2002, Warsaw

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Fig. 6. Sound system of a Polish crew Pozdro Techno, 2018

Fig. 7. Sound systems as a main architectural elements for raves

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Fig. 8. Teknival, an outdoor, (often illegal) techno rave. Walls of speakers are central points in the space

Techno

Analyses of spaces for electronic music in Poland between 1989-2021

spaces

Technospaces

Techno, in its 30 years old history, seems to have occupied and reappropriated all possible types of venues. The transition from the early, scratchy underground places such as basements, vacant buildings, or bunkers, through open-air, found meadows, rusty theme parks, boats, up till most modern interiors of clubs and festivals' monumental stages, proves the vastness and cultural momentum which electronic music started in early 90's and carried up till today.

Techno and house, most known main genres of electronic music, were invented around the same time in the mid-80s in the cities of Detroit and Chicago.[16] (Fig.9) After a few years of local expansion, techno-house made its way across the Atlantic, travelling on discs and being spread through pirate radios, to finally land and take roots in Western Europe. (Fig. 10-11) On the cusp of 80s and 90s rave culture was elevated and fuelled by a sound of acid house which created a monstrous momentum, pulling thousands of young people and contributing to naming the year '89 as the second summer of love[17]. The ecstasy, metaphorical and literal, completely overtook the minds and bodies of the new generation. Electronic, highly repetitive trance music, with its intuitive 4/4 tempo, turned out to be the perfect soundtrack for a footloose, never-ending dancing. This led to rave culture becoming a synonym for pleasure. Even though finding one definition of the word *techno* might be a breakneck task, the '*instrumental dance music based on electronic means of expression*'[18] seems like a rightly broad and inclusive definition, which accommodates the rich variety of its endless subgenres.

The early stages of techno subculture were based on a strong egalitarian feeling, openness and inclusivity. Also, a lack of celebrated personage of a DJ was a distinctive feature of this period. Taking its main stronghold in West Berlin, techno became a soundtrack for a future reunification of the divided country[19], waiting for its moment to equally flood the East.

16   12edit, High Tech Soul: The Creation of Techno Music [Documentary] • 2006, Plexifilm, 2018, https://www.youtube.com/watch?v=x1KkE6I1wJo.
17   robotsistrom, The Summer Of Rave 1989 (Full Documentary HQ), 2013, https://www.youtube.com/watch?v=A-XrlMpwEuM.
18   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno.
19   Telekom Electronic Beats, WE CALL IT TECHNO! A Documentary about Germany's Early Techno Scene and Culture, 2017, https://www.youtube.com/watch?v=TWPFrWojYQ4.

Detroit is home to the very latest, the techno sound

BY ROBIN D. GIVHAN
Free Press Staff Writer

Dilapidated stores surround the tiny unmarked door of the Music Institute — Detroit's latest entry into the after-hours scene. The tough guy at the entrance checks everyone for weapons. Inside, the music pounds. The music is techno and it's about 150 proof.

"It's the biggest dance sound in the world and it'll get bigger," said local record producer Kevin Saunderson.

Born out of the futuristic and global sounds of European music like Depeche Mode and Kraftwerk and nurtured here by Detroit's industrial dance beat, the techno genre is bubbling up from the city's blue-collar grit.

Using heavy drum rhythms as a foundation, laying down strings, embracing modern technology and sometimes adding vocals, techno artists create powerful dance music with more melodic overtones than either London-based Acid House or Chicago-bred house music with which it is compared. House music concentrates on the beat — drum machines and synthesized disco throwbacks.

"I think we have more of a European influence than house, which is closer to disco," said Saunderson.

On the leading edge, beyond European dance music and house music, lurks techno's futuristic sound. This most progressive rhythm comes from the youthful vanguard populating lofts and warehouses in industrial Detroit.

"These are the guys right next door making techno," said Clifton Thomas, owner of Buy Rite Music. "I predict in the next three years techno will be
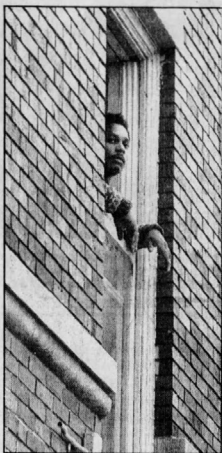
STEVEN R. NICKERSON/Detroit Free Press

DJ Derrick May lives in the city, crediting it with giving techno its unique sound.

mainstream."

For now, techno still is part of Detroit's underground — popularized by word of mouth, hailed in the clubs and peddled door to door by its creators.

The real field of success for Detroit's techno artists has been Europe, where they've attracted the attention

of the press.

"They are the Techno Rebels — musical agents of the Third Wave who see the fusion of man and machine as the only future," reads a July article in the British magazine New Musical Express. "The roots of The Sound . . . established itself as the most exhilarating and innovative dance music of the '80s."

Across the Atlantic and back in Motown, local radio stations rarely play techno, unless it's the "Billboard" dance chart hit "Big Fun," produced by 24-year-old Saunderson.

"Big Fun" represents a possible move into the mainstream for techno. Recorded almost two years ago, it was released only this year.

Thanks to radio play, even those who aren't hip to progressive music recognize the funky strains of the techno hit:

We don't really need a crowd to have a party. Just a funky beat and you to get it started. And oh, we'll dance the night away.

With a bass line by James Pennington and husky vocals by Paris Gray, the song originally was released by Saunderson's KMS Records of Southfield. But once it became a breakthrough tune, the ex-Eastern Michigan University student said he finally was noticed by the large record companies. He signed with Virgin Records about three months ago.

"It's the first tune out of the whole techno music thing that has gotten that much support," said Saunderson.

Despite Detroit's foray into progressive rhythms at clubs like the Music Institute on Broadway and the

late Liedernacht, Detroit reacts slowly to new music.

"It's the people (in Detroit), the industrial mentality. They won't let the old conformist ways go. We're stuck in the industrial mentality," said techno producer and disc jockey Derrick May.

But ironically it's the city's tough, industrial attitude that gives techno its unique sound.

So techno enthusiasts live here where techno originated and put their profits into their work. And with the high price of technology — the tools of their art — money means survival. That's why they travel to Europe, where they can create in an atmosphere of respect and profitability.

"In all of Europe, we're like, we're it. We're hot now," said May, leaning on the kitchen counter in his new Eastern Market area loft, his jeans fashionably ripped, sweatshirt appropriately black. "I knew this was going to happen and I love it."

Techno artists say the industrial city is giving birth to a new musical genre and only a few cognoscenti are showing up for the party.

Airs from afar produce world beat/ethno pop

bands, international borders seem to melt away.

"You notice the influence of our background in all our music," said Victor Ghannam, who plays the oud. "Like when we play Middle Eastern music we have our own style and when we play jazz, the influence comes through."

Thursday nights the band, which at times is fronted by belly-dancer Samoura (Cindy Sobran of New Hudson), plays a variety of music ranging from erotic dance rhythms to feel-good foot-stompers.

"Sometimes they don't know what's going on," said Dlaikan, who plays a flute made of homegrown bamboo. "Arabic music, we sing from the heart . . . not like American music that depends on the beat. We depend on words."

like New York, Washington and Toronto in popularizing world music, success can be measured by breakthroughs in dance clubs and public — though not yet commercial — radio stations.

National Public Radio has been broadcasting a world music program since the mid-'70s and what was once considered an audio version of National Geographic now has become so popular that NPR this month introduced a one-hour program devoted exclusively to Afro-pop. The program airs on WDET-FM (101.9) at 1 p.m. Thursdays.

"I think people who are discriminating about their musical taste have seen other musical cultures," said WDET music director Jose Gomez. "I think just the exposure to different cultures has increased the popularity."

Clubs are mixing world beat/ethno pop into dance staples and club fanatics are asking where they can find this new

his format is underground African and British dance music.

"I grew up believing never to play anything that's happening on the radio. We try and stay away from that. We try and keep the music fresh. I try to influence everybody I can," said May, 25. "We picked up on some really great African music (in London) and Balleraic music, a mixture of all the Spanish and Mediterranean islands. It's a mixture of traditional Balleraic beats and current contemporary dance rhythms."

Though Balleraic beats may still be on the fringes of the world beat/ethno pop movement, music from the German-Moroccan band Dissidenten and Indian sitarist Ashwin Batish (whose father played on the Beatles' "Help!") is finding a receptive audience in Detroit.

"It's really happening. It's there. It's a phenomenon," said Seidenfeld of

Fig. 9. Excert from Detroit's newspaper with an interview with DJ Derrick May about the new genre Detroit Techno, 1988

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Fig. 10 'Techno! The New Dance Sound of Detroit', a revolutionary album with new genre from 1988

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Fig. 11. Poster promoting a rave in Berlin, German, 1990

Occupy Movement

The Polish transformation era after '89, and the social character of early techno raves in the first half of the 90s.

1989 was the year that marked a turning point in the lives of the Poles. Even though the changes and the momentum which gave rise to the fall of communism in Poland that was already budded in the previous decades, the physical and visible fall of the Berlin Wall, with its mass and crash, produced the strongest possible image and lead to naming the 9th of November a milestone in the national storytelling. For the people born in the 70s, who were reaching their majority in the last decade of the 20th century, a post-communism period was full of uncertainty and hopes for a better tomorrow. 'The eighteen-year-olds of 1989, like the entire institutional structure of the new Republic of Poland, stopped against the enormous number of fundamentally important decisions that they had to take in the absence of their own accumulated resources; they were restrained by limited information, unrecognised alternatives, any risks were difficult to estimate and there was a deficit of relevant knowledge also.'[20] Young people who suddenly got confronted with feasible possibilities, started to look for alternative ways of creating new

realities by fulfilling the urban voids of cultural programming. (Fig. 12) The boiling landscape of the new decade, with its overwhelming feeling of global connectedness, fascination and fear caused by new technologies, and omnipresent feeling of leaving The Old behind, was spreading unevenly throughout Poland. Similarly to Germany, the Polish techno wave partially grew on an anti-system punk culture, which, after reaching its peak of popularity, was slowly leaving the stage. (Fig. 13-17) Young generation turned its attention to a new sound - Acid House, which was transported to Poland from the West, mostly on cassettes, (Fig. 18) which were back then re-recorded a great amount of times.[21] Forced by the scarcity of all possible goods, early 'raves' (if the term is not too strong, for the scope of parties organised at that time), were held in a heavy DIY manner. Limited pieces of mixers, synthesisers or home-made strobes were shared between hands and cities[22], slowly building new relationships between people. (Fig. 19-20) Groups were formed mostly around cities, each with its specific sense of music, using voids

20   Łucja Iwanczewska, "C.U.K.T. – (techno)transformacja. Historia pewnej próby terenowej," accessed February 8, 2022, https://doi.org/10.34762/QC30-B872.
21   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno.
22   Krajewski, Tereszczuk, and Wojtczak.

and vacant places in the urban layer as a stage. Raves were organised in all possible spaces by strongly involved friends who spontaneously decided to throw parties. 'Vacant buildings, empty warehouses, art galleries, private spots, meadows or student clubs'[23] were the first venues for the Polish techno. (Fig. 21-24) Any room was a good room, as long as it could host a bigger group of people for a certain amount of time. The components of raves were rather minimal and could be summed up to a few basic speakers, strobe lights (sometimes also supported by an additional colourful source of lighting, rented from disco companies). In some cases handmade fluorescent decorations or pieces of textiles were also made. Techno crews were created sometimes by close friends from neighbourhoods, another time by squatter communities mostly popular in the post-industrial city of Łódź. A few of them, like in the case of CUKT collective (The Central Bureau for Technical Culture), were composed primarily of artists fascinated by technology and joined by similar visions of the future.[24] Members of CUKT hoped to use a new genre as a platform to build a more self-aware democratic society. They defined themselves 'as young who stand at the gates of the new, unknown, yet unorganised world, with its two dominants: capitalism and democracy'[25] and put education and participative awareness of the society at the core of their acts. During the presidential elections in 1995, the group organised an *anti-election techno demonstration* rave at Forty Gdańsk where they 'attempted to test the techno party format as a tool of

social mobilisation and a spark of political activity for the new civic community nascent after 1989'[26]. *Forty* (eng. Forts), the brick fortifications from the 19th century, were transformed into a main venue. (Fig. 25-32) The raw half-dome brick room was mainly filled with sharp, white strobe light which chopped the frenzy crowd. Dancing in all different directions, the mass was fuelled by sounds and images which were produced by the DJs and VJs from the collective. In the following years, CUKT organised another series of raves called *technoperas*. As the name suggests, the aim of the series was to break the inaccessibility of art and bridge it with everyday down-to-earth life. *Technoperas,* similarly to previous projects, were all-night parties — but this time held at art galleries. One of the founders of the group, Piotr Wyrzykowski, mentions the technooperas in such a way: *'It was like we turned the gallery into a nightclub. I played the role of a DJ, mixing music from cassettes with various types of interwoven verbal quotes, which were supposed to work on the subconscious. All the space was arranged by us with special spatial installations. And Mikołaj in a white tuxedo greeted the guests at the door and showed them around as if it was an exhibition.'*[27] By working with the idea of sampling — the core of any electronic music genre — the group believed that 'it is possible to design new alternative worlds, primarily the world after 1989, which was waiting for its designers and users'[28]. In their *technoperas*, they used and appropriated fragments of visual language of public tv programmes, poems or commonly

23   "Bombchen: Fajni Ludzie Tańczą Przy Dobrym Techno," accessed February 1, 2022, https://www.vice.com/pl/article/aeqn94/burn-residency-bombchen-nice-people-dancing-to-good-techno-music.
24   Iwanczewska, "C.U.K.T. – (techno)transformacja. Historia pewnej próby terenowej."
25   Iwanczewska.
26   "The Forts - Polish Performance Archive - Museum of Modern Art in Warsaw," accessed February 3, 2022, https://artmuseum.pl/en/performans/archiwum/2719/127126.
27   Iwanczewska, "C.U.K.T. – (techno)transformacja. Historia pewnej próby terenowej."
28   Iwanczewska.

known pop cultural fragments, which were then overlaid with electronic sounds, all together creating a unique environment, with subliminal messages.

In parallel to the artistic side of the rave scene and hundreds of small-scale parties, the scene started to take a turn, slowly discovering the techno's commercial potential, so far lying untouched. The blooming scene in the second half of the 90s was about to enter its next stage, leaving the very often gauche events behind, and becoming more professionalised. A small capital which was collected from entrance fees and/or personal savings, additionally powered by rising popularity of the sound, led to cre-ation of first professional clubs and festivals. This resulted in a slow but steady move of the scene from home-made events based on low or no budget and mutual support systems, to fixed locations and known addresses. Despite being threatened by the rising power of the Polish mafia (who also smelled a source of income in the new entertainment), the clubs and tech-no-events kept popping up. Due to the rules of the new market and still a rather limited number of listeners, only a few of them held on for a longer time. Club culture for most of the country was still unknown, and words such as 'clubbing' or 'wiksa' had to wait for another half a decade to find their own space in polish *imaginarium*, not even mentioning specific genres of electronic music.

Fig. 12. Empty basement temporarly adapted for a techno rave

Fig. 13. One of the early techno raves in an abondoned bunker, photo: Robert Laska

Fig. 14. Early Polish techno subculture grew among post-punks , photo: Robert Laska

Fig. 15. Interior and graffities of the bunker, photo: Robert Laska

Fig. 16. Entrance to the bunker (Punk House) for a rave, photo: Robert Laska

Fig. 17. Bunker rave, open for all, not only members of post-punk groups, photo: Robert Laska
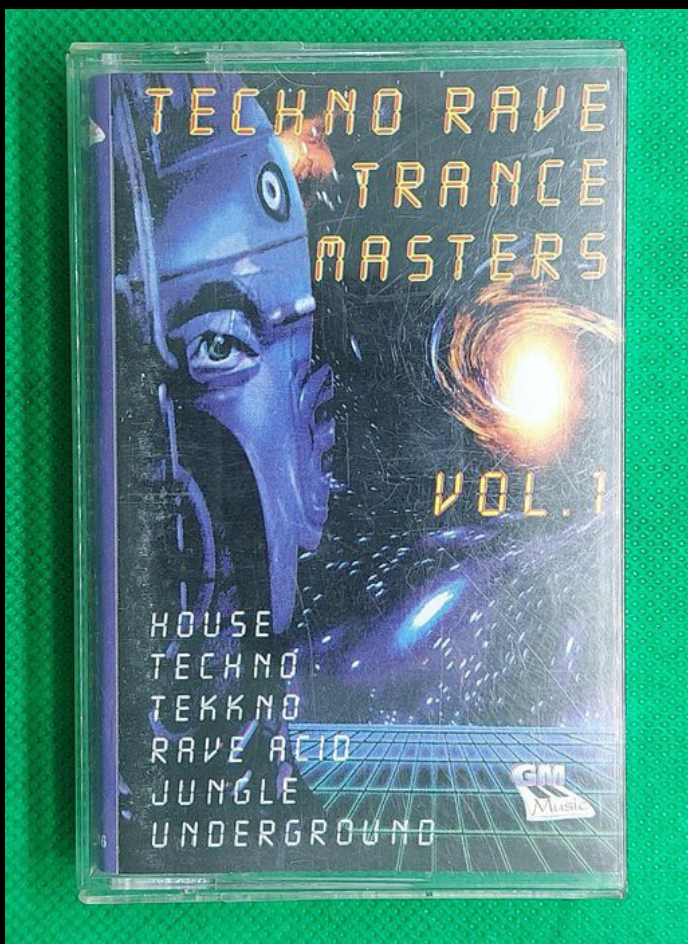
Fig. 18. Techno Rave Masters Vol.1. Tape with different genres of electronic music from 1995, still for sale on OLX.pl
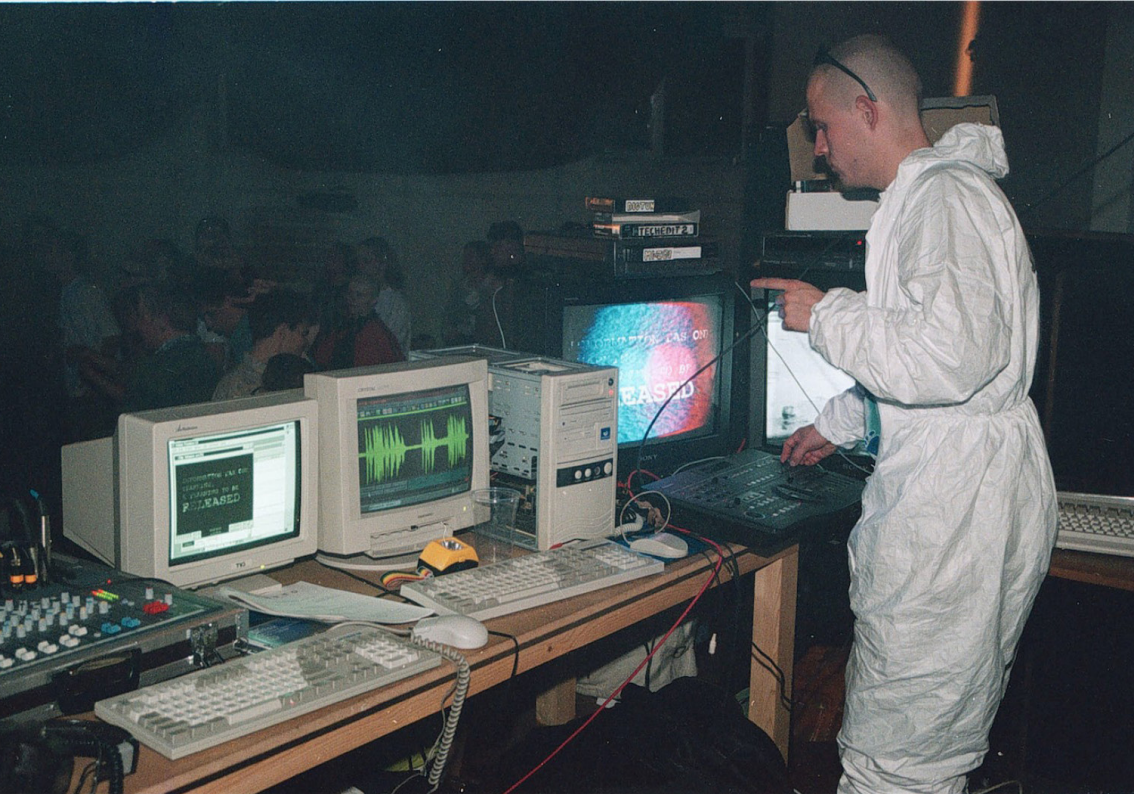
Fig. 19. First pieces of technology: Cathode-ray tube monitors and tracks on cassettes

Fig. 20. Basic DJ's table setting in early 90s. Until late 90s vinyls were not available to most of the DJs and tracks were played mostly from tapes.
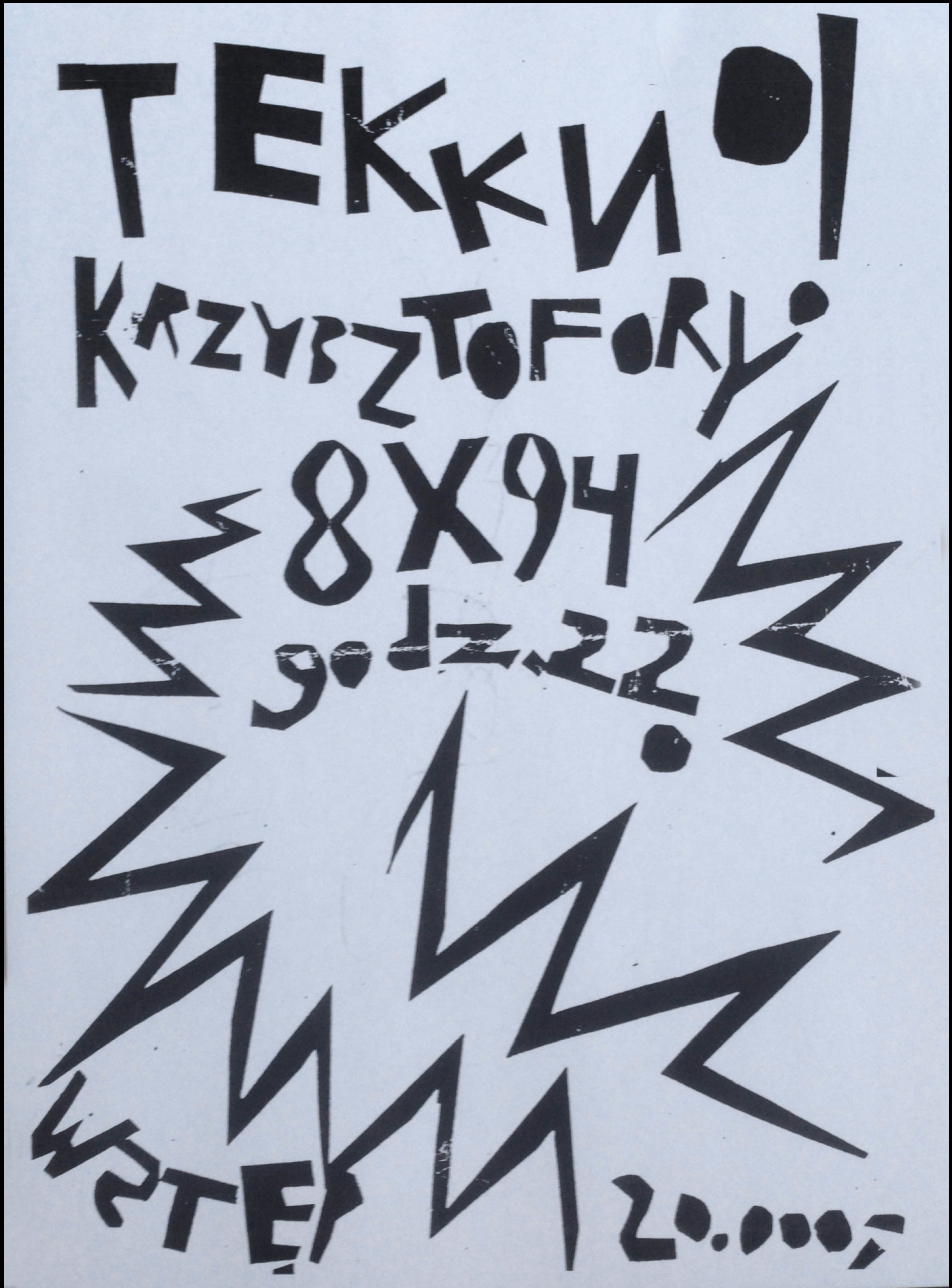
Fig. 21. Poster promoting Techno party at Krzysztofory gallery in Cracow in 1994. Entrance fee 20,000 pln.

Fig. 22. (top) Interior of Filtry club in Warsaw. One of the most renowned places with electronic music in early 90s, which was operating only for two years

Fig. 23. (bottom) Raw interior of Filtry club. Place highly popular amongs a generation of young artists and wannabe creatives often connected with a bloosoming advertisement industry

50

Fig. 24. Old Skool Techno Party oganizsed by Amnesia Crew in Ariadna Culture House in Łódź, 29.10.1993

Fig. 25. Forts of Gradowa mountain in Gdańsk, location for many early and late raves, currenlty functions as a museam

Fig. 26. Bądź sobą jestem z tobą ('Be yourself, I am with you'), a slogan for Antielection Technodemonstration rave organizsed by CUKT collective at Forty, Gdańsk 1995.

Fig. 27. Members of CUKT collective during their techno party Antielectrion Technodemonstation in a
half-dome brick rooms of Forts, Gdańsk, 1995

Fig. 28. Audience of Antielection Technodemostration party organizsed by CUKT

Fig. 29. Self-made decorations and costumes for Antielection Technodemostration rave at Forts Gdańsk , 1995

Fig. 30. Ravers in a half-dome brick forts, Gdańsk, 1995

Fig. 31. CUKT members during Antielection Technodemonstration, Forts, Gdańsk, 1995

Fig. 32 Stills from the video of Antielection Technodemonstration. Raving crowd and a base hardware, 1995

First time on the surface

Freedom Parade and beginning of the professionali- sation of the scene

First *Freedom Parade (pl. Parada Wolności)* was organised in September 1997, and was inspired by the German Love Parade. (Fig. 34) Through the main street of Łódź, a colour-ful mass of eight thousand dancing people followed four rented trucks with stacked piles of speakers mounted on boots. (Fig. 35-38) The destination of the march was a monstrous single-room space of Sports Hall, where a final rave was planned. (Fig. 39-40) The Sports Hall was 'the largest space available in Łódź, located near the campus of the University of Technology'[29]. It was transformed into the first techno festival zone with different stages proposing various genres. Robert Jakubows-ki, the leading organiser of the event, says

about the facility: "Our biggest events could accommodate a thousand people, so first we saw other halls: Anilana or Społem. But when we entered the Sports Hall, we fell in love. We sat in the stands and dreamed of a party. At the same time, we were equally afraid of failure.'[30] The first edition 'did not look like a gigantic project'[31]. However, during following six years the event grew larger, reaching the number of impressive 35 thousand participants in 2000[32]. Something which started as a hasty dream of two young people[33], evolved into a fully com-mercial public event in over three years and marked the unofficial end of collectively made hidden parties. It also set up a new beginning for the Polish techno scene. 'It is hard to imag-

---

29   "Rejwolucja Łódzka | Muzyka | Dwutygodnik | Dwutygodnik," accessed February 4, 2022, https://www.dwuty-godnik.com/artykul/6626-rejwolucja-lodzka.html.
30   "Rejwolucja Łódzka | Muzyka | Dwutygodnik | Dwutygodnik."
31   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno.
32   "Rejwolucja Łódzka | Muzyka | Dwutygodnik | Dwutygodnik."
33   The organisers of Freedom Parade - Robert Jakubowski and Sławek Żak, before creating an event were the own-ers of a prosperous club in Łódź called The New Alcatraz Underground, which they started in 1994. Alcatraz operated for two years and soon after its launch became a full success. It was known for its renowned house and drum'n'bass parties, and one of a kind interiors. The club was located in the old factory hall of the spinning mill in the yard at Piotrkowska 138/140 Street in Łódź, and as the name suggests was styled as a prison, with its raw materiality and an innovative two-storey bar zone. The presence of drug dealers around the club was a problem, but the main reason for closing the venue were disagreements with neighbours about the noise level. In 1996, due to a court order, the opening hours of the club were limited till midnight, which led to its direct closure, and motivated the owners to create a new series of parties. In 1996 the reanimation welcome back party took place in Sports Hall in Łódź, which in the following year was used as a final destination for the Freedom Parade. source: 30 Lat Polskiej Sceny Techno.

ine that the Parade could have happened at any
other time. While Alcatraz was a child of the
early 90s - a crazy idea implemented in a crazy
time - the Parade was created in the context of
more mature capitalism and adopted its values:
procedures, attention to organisational details,
PR, networking. In fact, 1997 was perfect for
organising something big. Club Poland flour-
ished, not only in Warsaw.'[34] (Fig. 41)

Freedom Parade is often named the first
Polish techno festival that managed to elevate
an underground scene and make it visible in
the eyes of an 'average person'. For the first
time in the history, the Parade created a space
to meet and manifest a shared fascination for
electronic beats for the Polish ravers. The con-
tagious excitement was spreading along for six
years, with raving crowds dressed in colourful
carnival costumes completely overting public
spaces of Łódź, its streets and the enormous
hall. Back then, the new, growing subculture
was catching the attention. (Fig. 42)

34   "Rejwolucja Łódzka | Muzyka | Dwutygodnik | Dwutygodnik."

Fig. 33. (left) Marcello Zamenhoff, at Freedom Parade in Łódź, dj-ing from one of the moving trucks

Fig. 34. Crowd during Freedom Parade passing through Piotrowska Street in Łódź.
Unknown year, however one of the latest editions around year 2000, based on number of trucks

Fig. 35. One of several trucks with sound system mounted on the booth, driving along the raving crowd

Fig. 36. One of many trucks during Freedom Parade, sponsored by Mosquito and Sherman bank

Fig. 37. Marcello Zammenhoff (on the left) mixing live from his personal PC , on one of the trucks during Parade of Freedom

Fig. 38. View over ravers from one of the trucks, Freedom Parade

Fig. 39. MOSIR Sports Hall in Łódź. Destination and a location for a final rave at the end of
Freedom Parade's march

Fig. 41. (the following page) Poster promoting the first edition of Freedom Parade, 1997. Main organiser: New
Alcatraz Underground.

Fig. 40. Grand size interior of Sports Hall in Łódź. Final destination for Freedom Parade organised between 1997-2002

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Fig. 42. Portraits of ravers during Freedom Parades over the six editions

Portraits of ravers during Freedom Parades over the six editions
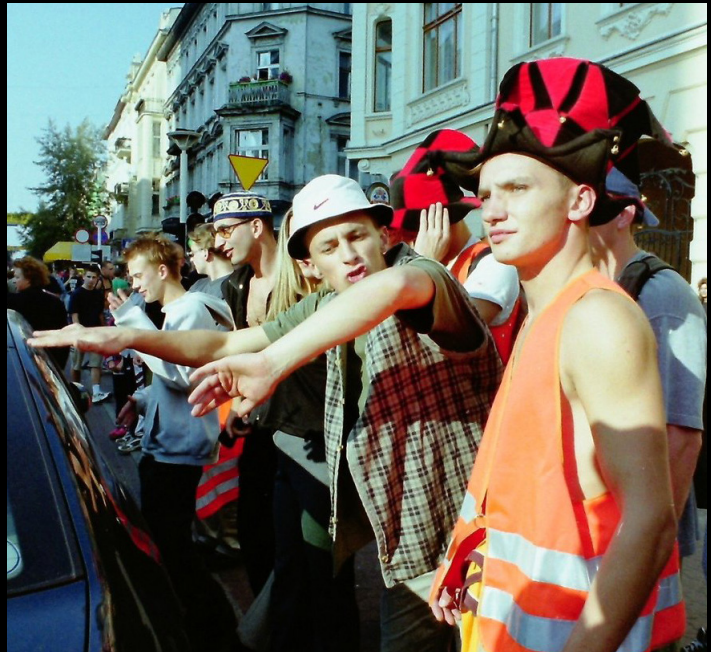
Portraits of ravers during Freedom Parades over the six editions

Professionalisation

<u>Enclosure and New Wave</u>

The end of the 20th century and the early noughties was the time when the Polish scene of electronic music was undergoing a process of strong professionalisation. Clubs were slowly becoming the most familiar places of entertainment where music, mostly techno-house, was played. (Fig. 43) However, at the end of the first decade of the 21st century, a fall in popularity was noticeable when it comes to electronic music. A few years after the decrease, it was re-discovered and brought back to life by the new flow of the new generation. They created the second wave of popularity of the techno sounds which started around 2007.

Parade of freedom, which was a fully commercial event, proved that organising warehouse-type raves in Poland was possible. At the beginning of the 21st century, large scale techno parties were still a rarity, mostly because of their logistic complexity and budget demands (bigger sponsorship back then was mainly granted by alcohol or tobacco companies). There was however one event that stood out from the rest of them: Instytut. It's first edition was organised on 18th of January 2000. It was created by a brand-new Grove Control agency, and held at the Highest Voltage Hall in Warsaw. (Fig. 44-45) A brutalist single-room hall that measured 50x50x30(h) metres, was transformed into the main venue. The building was a part of a complex of still operating Institute of Power Engineering 'which was the largest facility in central Europe conducting research in the field of energy technologies'[35]. In February 2000, the concrete hall was armed with light machines and sound system, set out among the existing fixed machinery of the hall, and filled with sound and synchronised lights. (Fig. 46-47) The scenery was then fulfilled by crowd led by performances of DJs standing on the stage that was located across from the entrance[36]. During the second edition there was a rave party held at which a massive, about five metres long, sliding door was 'crack open'[37] for the sunrise to be visible. The morning rays were penetrating the interior, officially claiming the end of the all-night experience[38].

35   Instytut, "Location," Instytut, accessed February 14, 2022, https://www.technoinstytut.pl/location.

36   For the first edition of Instytut, Groove Control managed to book an international star – Jeff Mills, who after a few obstacles played at the Hall. Back then it was a novelty because most of the party organisers used names of star-like DJs during their promotion, however they never actually managed to invite one to Poland.

37   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno. p.207

38   Perhaps opening of the main door happened during all of the first editions, however the author could not find a

Instytut organised seven such parties between 2000-2003. Afterwards, Instytut stopped its activity. In 2015, Iwona Korzybska (one of the initiators of Instytut), following the rise of techno popularity in Poland, renewed the format and came back to the Hall. (Fig. 48-49) Due to lack of space in their old location, and pursuing an international recognition set by global standards of mass events, four years later Instytut changed into a two-day festival with electronic music, held at Modlin Fortress 34 kilometres out of Warsaw, extending its scale more than ever.

Nevertheless, smaller events or secret location raves were still organised. (Fig. 50-52) In 2002, a group called Aspect of Valour organised one of 'the first initiatives in Poland, in a format of an open-air event with alternative electronic music'.[39] Wizja-Iluzja (eng. Vision-Illusion), was an event held at an outside scouting base set among trees on Czerniakowski Headland in Warsaw. (Fig. 53-56) Seven stages were set up, the main one with trance music, and six smaller with genres such as: drum'n'bass, techno, house, rave, reggae-experimental and chillout[40]. The space was adorned with fluorescent decorations made by members of AoV; there were also video projections, paintings and constructions supporting sound systems. Nine years later, the same location was adapted for another niche event - Cypel Trzech Kultur. A festival zone was built from scratch by dozens of people supported by a group of eager volunteers. Mixed genres of music were presented on different stages that were set among spatial and colourful installations. After the first successful edition, two more were organised. However, due to the growth of its scale and popularity, new legal

requirements had to be met. Additionally, the cost of organising an event had gone up as a result of new logistic regulations and security issues. Cypel Trzech Kultur, experienced on its own skin the paradox connected to the market side of the scene, and decided not to launch the fourth edition, avoiding a mass scale format.

The constant balance between a niche and cosy atmosphere and a mass raving depends on the popularity of the event, very often boosted by names of DJs. Most of the time it is the objectives and priorities of the organisers that decide on a rave's style. Techno scene, like any other cultural product, is nowadays spread between its two opposite poles. On one hand, it is like a mature capitalistic face, which is primarily embodied as international festivals with several stages, powerful scenographic machines, but also rather repeatable bookings. (Fig. 57) On the other hand, smaller, local events which work with limited budgets, but which at the same time focus on the quality and diversity of the music itself. (Fig. 58) The architecture of both, however, have some shared points. Both scenes highly depend on the involvement of people and demand an enormous amount of organisational effort to happen. Due to the legal requirements, all the operating legal venues, be it temporary or permanent, have to meet spatial regulations connected to safety issues such as evacuation exits or ventilation, to operate. Illegal, self-organised parties are the exception to the rule; however, they represent only a small fraction of the scene. Current possibility of throwing a spontaneous rave in a random space seems to be limited, compared to the past. It is mainly due to the urban regulations and a fewer number of voids, but mostly due to the generational change and its approach to the

proof of that.
39   Krajewski, Tereszczuk, and Wojtczak, 30 lat polskiej sceny techno. p.318
40   Artur Schreiber, Aspect of Valor   Wizja Iluzja 3 Cypel Czerniakowski 22.06.2002, 2015, https://www.youtube.com/watch?v=rc-OA_ZRPws.

subculture. For a modern techno club (which in Poland is a prime site for electronic music) the biggest issue is the noise pollution it generates. The disagreements with neighbours and lack of public policy that would present electronic music venues as cultural places (similar to cinemas or theatres) leaves little space for expansion of the scene and very often leads to closures of many club locations. An appropriate interior is only a physical side of the whole rave experience and programme and it happens very often that apart from the looks it does not have the acoustic qualities that would prevent the sounds from spreading outside the venue. Moreover, because the very nature of a club is to listen to the music there, many rave interiors must be modified or refurbished to improve the acoustics. It is necessary if the organisers want to deliver a powerful impression on people.

Fig. 43. Piekarnia (ang. Bakery), one of the most popular club in Warsaw at the begining of XXI century

Fig. 44. The Highest Voltage Hall in Warsaw. Main building for Instytut techno parties organised between 2000-03 and 2015-19
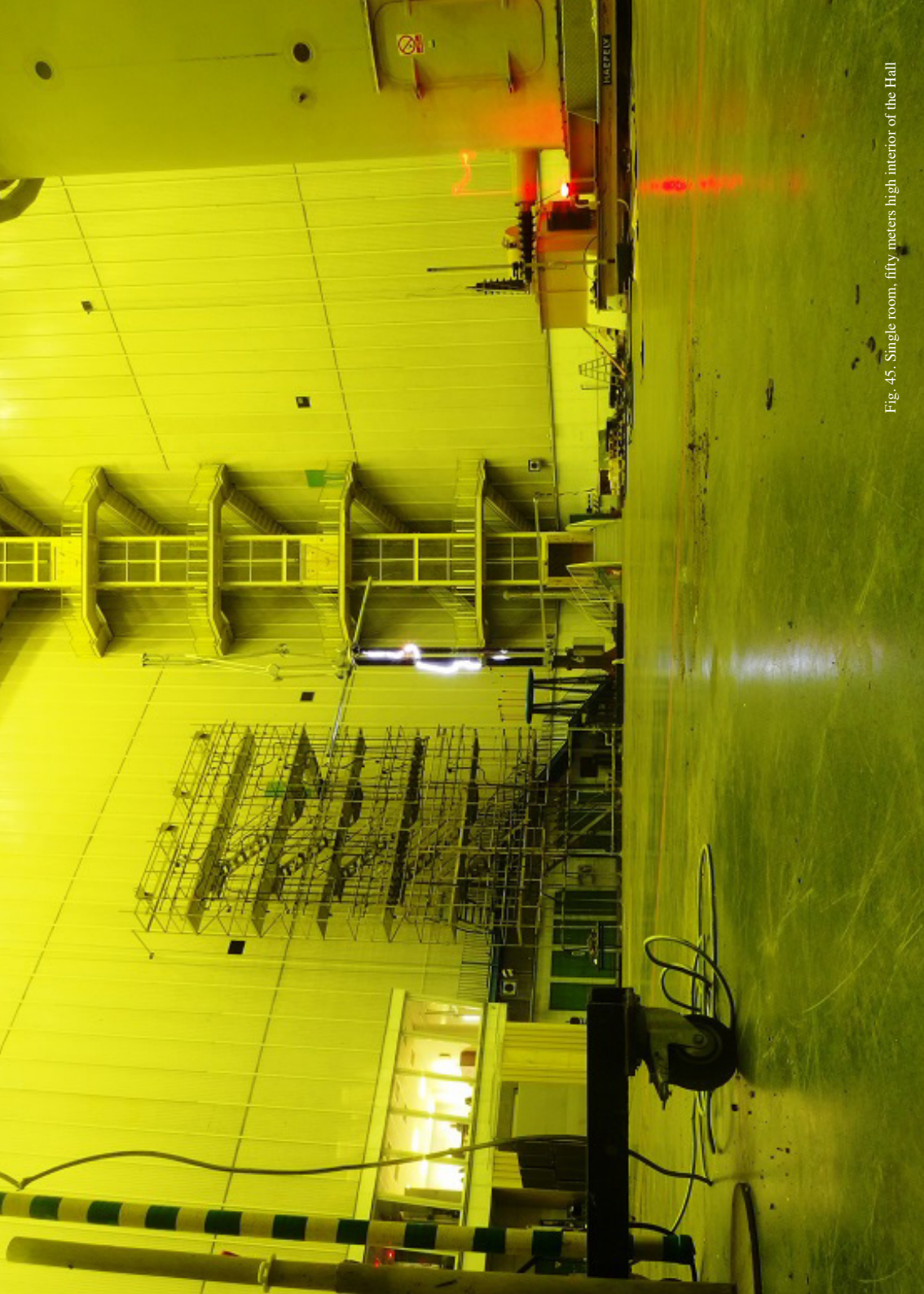
Fig. 45. Single room, fifty meters high interior of the Hall
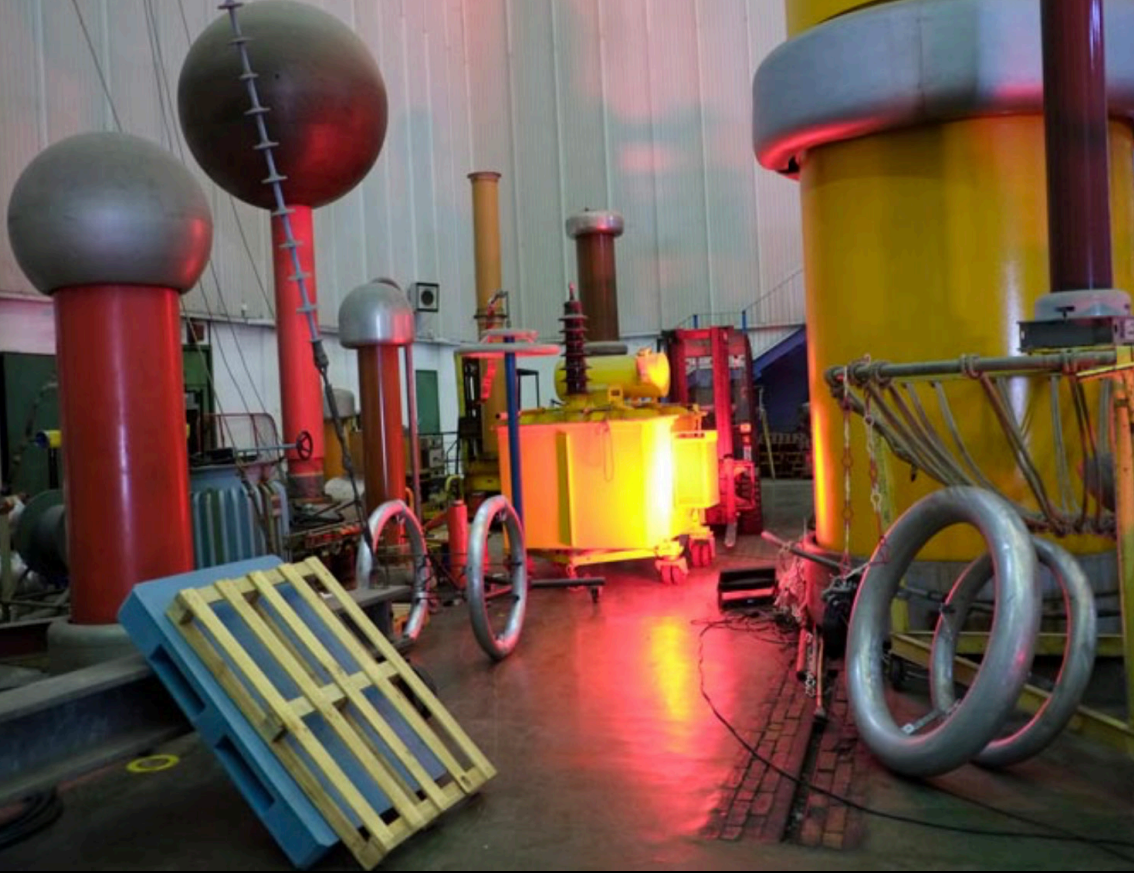
Fig. 46. Existing funky electronic machinery inside the Hall, used for research of the Institute of Power Engineering

Fig. 47. Boxes with sound system for Instytut techno party inside the Hall

Fig. 48. Light projections during Instytut techno-rave at overlaid with the exisiting machinery of the Hall
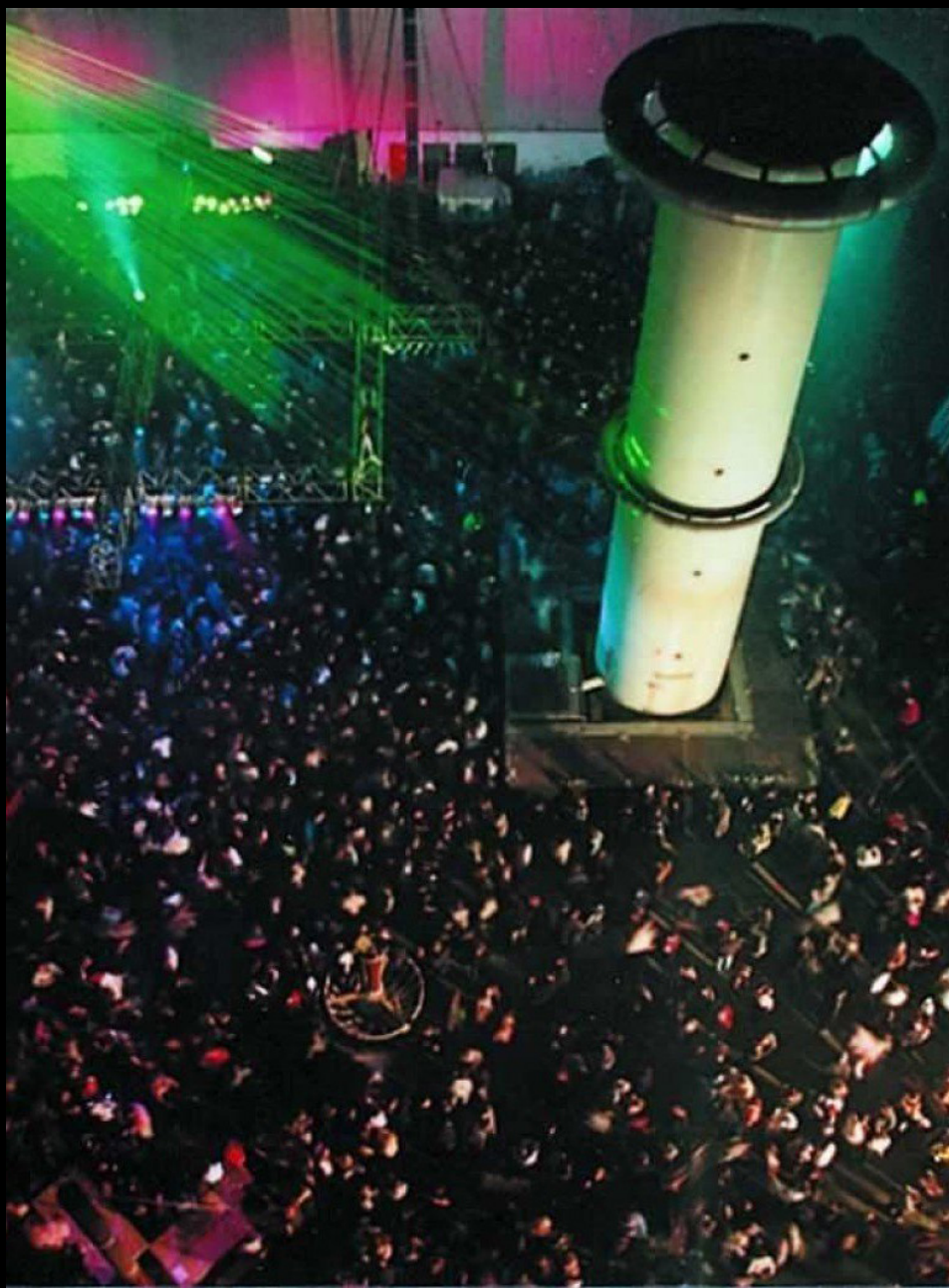
Fig. 49. Top view over the crowd completely fulfilling the Higest Voltage Hall during one of the first Instytut techno-raves, Warsaw around 2000

Fig. 50, 51. Forty aka GGOG. An indoor and outdoor 'scenes'. Sunrise with few ravers still enjoying their time. Forty Gdańsk 30.04.2005. Stills from an online video

Fig. 52. The Raver. Forty aka GGOG. 30.04.2005, Gdańsk

Fig. 53. Aspect of Valour, Wizja-Iluzja (Vision-Illusion) party at Czerniakowski Headland, 22.06.2002, Warsaw

Fig. 54. One of the first open air event with alternative electronic music. Aspect of Valour Wizja-Iluzcja, party Czerniakowski Headland, 22.06.2002, Warsaw

Fig. 55. Wizja-Iluzja, atmosphere during the festival, 2002, Warsaw

Fig. 56. Hardware during Wizja-Iluzja festival, 2002, Warsaw

Fig. 57. Big-scale modern festivals with electronic music. Audioriver festival, main stage, Płock, 2019

Fig. 58. Techno club as the most common territory for electronic music. FOMO club in Białystok, 2019

'Immers

siveness'

Fig. 59. A raver submerged in a sea of light and fog at Jasna 1 club in Warsaw, 2021

A few words on a club's area

Area and space of a contemporary club with electronic music cannot be simplified down to four walls. The invisible 'territory' of a club, which is as crucial for its existence as a physical room, is based on its online presence and mostly on relationships between people who create it. Owners, art directors, graphic designers or residents are very often friends who share visions about what values a club should be representing. Richness of this typology, its prosperity, and the cultural value it produces can be directly linked to the musical awareness and passion of people who stand behind it. As a result, a consistent community of listeners may gather around to systematically come back and look for new sounds.

A present-day club with electronic music operates simultaneously in physical and online spaces. The latter is used as a platform for promotion and communication, and in some cases it is additionally extended by platforms with podcasts or online shops. (Fig. 60-62) Before one enters the real doors of a club, one can enter it virtually - on the club's website or Instagram account. The first contact often happens online. It is strongly visual, and then fluctuates and uncovers the sounds and styles of residents who co-create a place. First online encounters play a crucial role because they serve as representatives of a club's atmosphere. They show both sight and hearing sensations one can expect to meet in real life, in a real club. Taking into consideration its format limitations, if an online introduction is joyful and satisfying enough an in-real visit is what usually follows.

Despite the fact that the industry model has dramatically changed due to the growing role of the Internet when it comes to production and distribution of electronic music, techno clubs maintain their typical, niche character. Proposing a real space where people can directly interact with a DJ and witness each other's company is an unquestionable advantage in comparison to online raves and VR techno spaces. (Fig. 64-66) As long as 'people know why they go to clubs and if their main objective is to dance and listen to music, it often leads to a good atmosphere'[41] - and that is why these venues are still operating. At the same

41   "Kovvalsky o Byciu Dobrym DJ-Em, Social Mediach i Przekupywaniu Ochroniarzy - Poptown," accessed February 15, 2022, https://poptown.eu/kovvalsky-o-byciu-dobrym-dj-em-social-mediach-i-przekupywaniu-ochroniarzy-1/.

time, new views over what a club space is as a social and cultural spot develop. Expanding beyond a weekend, new formats are introduced to the programmes, which is a highly hedonistic approach.

There are initiatives that encourage people to meet and listen to music while sitting on a carpet in the evening or in a café during the day. There are even events aimed at the elderly that try to promote electronic music as a shared commodity. We are reminded that, at the end of the day, a club is a place created by people and for people and that the community they make is the strongest value of it all.
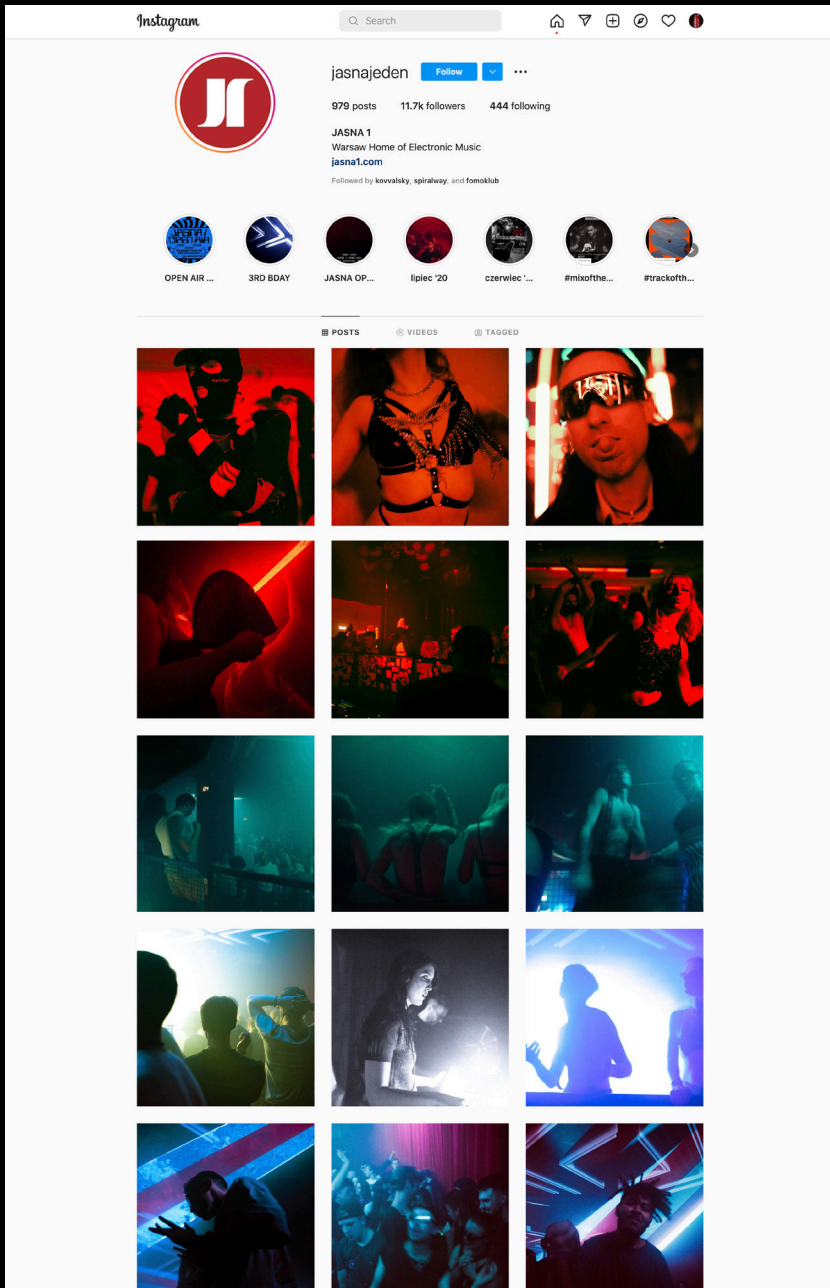
Fig. 60. Prime communication tool and a first space of interaction. An Instragram profile of Jasna 1 club in Warsaw

Fig. 61. (on the right) Online gallery of artworks, each announcing a different serie of parties

WE ARE RADAR
JASNA 1, WARSAW — NOVEMBER 12TH 2021
ALESSANDRO ADRIANI · BLOODY MARY · GALAS · OLIVIA · CHINO · KINZO CHROME
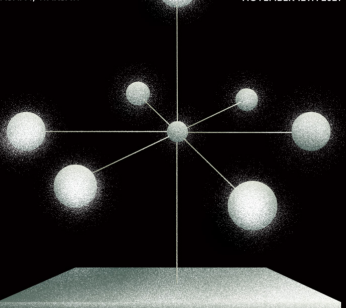
Shadows w/
MARRØN IGNEZ
MKO
DJ NOSEBLUNT
KOLIN
HOLOE
28 / 01 / 2022
Jasna 1
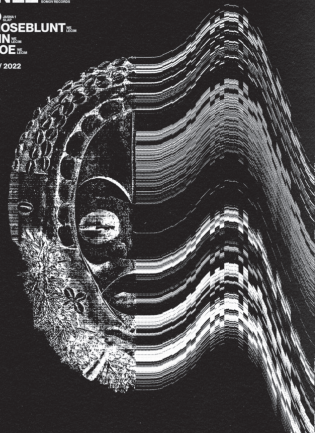
HELENA HAUFF
OLIVIA DTEKK — 11.12.2021 — JASNA 1
BAR: SZAIO CYRYL

KOMITET OBRONY DISCO
CURSES LIVE
DANIEL WEIL · JEALO · MT-V
PITTI SCHMITTI · KOVVALSKY
JASNA 1 — 13.11.21

SYNTETYK 1502
JASNA 1 / JOB SIFRE
HURAGAN · DZUMA · AXIS

DECEMBER 2021

FRI 3.12
BUD X JASNA: BRADLEY ZERO, P.E.A.R.L., ZADIG, SIN, TAMTEN, OLA TEKS

SAT 4.12
BUD X JASNA: BAMBOUNOU, KHIDJA, KOVVALSKY, PHATRAX, UNIVERSO, YOUNG MAJLI

FRI 10.12
INNER TENSION: NEEL, AKSAMIT, BŁAŻEJ MALINOWSKI / K.O.D., PRETTY FREDDY

SAT 11.12
HELENA HAUFF, OLIVIA, DTEKK / SZAIO, CYRYL

FRI 17.12
FREDDY K, RAFIQUE, MKO / SOJUZ: G_SSUS, AMNESIAC, BALD AND VALDEMAR ST

SAT 18.12
PINKMAN SHOWCASE: MARSMAN, GAMMA INTEL, RADIATITON 30376 LIVE / OLA TEKS, PITTI SCHMITTI, TOUTESTMAGNIFIQUE

FRI 24.12
PASTERKA: VTSS, ELTRON, ABU ZEINAH, FACHEROIA, KOVVALSKY

FRI 31.12
SYLWESTER NA JASNEJ: CHINO, CYRYL, DTEKK, DYKTANDO, DZUMA, JACEK SIENKIEWICZ, JANA WOODSTOCK, JEALO, KOVVALSKY, MKO, NIHAD TULE, OLA TEKS, R.KAMIONEK, WOJTEK SIDE ONE

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Sept . Ola Teks . MKO
Soul Service . Kovvalsky

03/10/2020
Emma DJ . VTSS . dtekk
Charlie . Eltron . Pitti Schmitti
Cyryl . Jealo & Wojtek SideOne

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AMOTIK / AMOTIK / 47 VIL / KLOCKWORKS / HAYES
MKO / SLAP / JASNA 1 M.MACÊWICZ / SLAP / CIAŁO
SPECTRIBE / SLAP / CIAŁO VI / SLAP / CIAŁO
27 LISTOPADA 2021
JASNA 1 / WARSZAWA
COSMODERNISM | UNTITLED 311

WE ARE RADAR
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OLIVIA — FACHEROIA — CHINO&BIØS LIVE — KINZO CHROME — KOVVALSKY
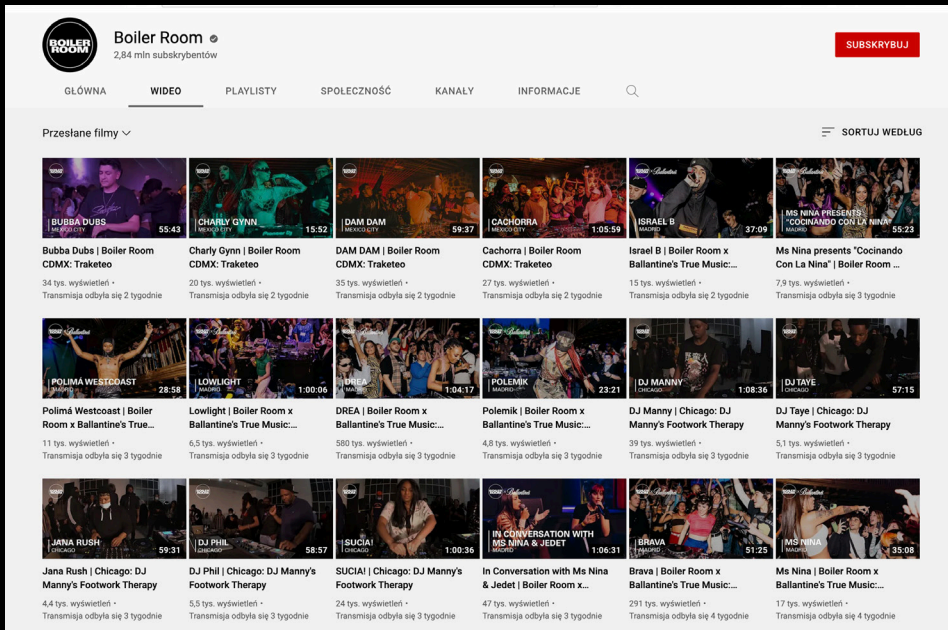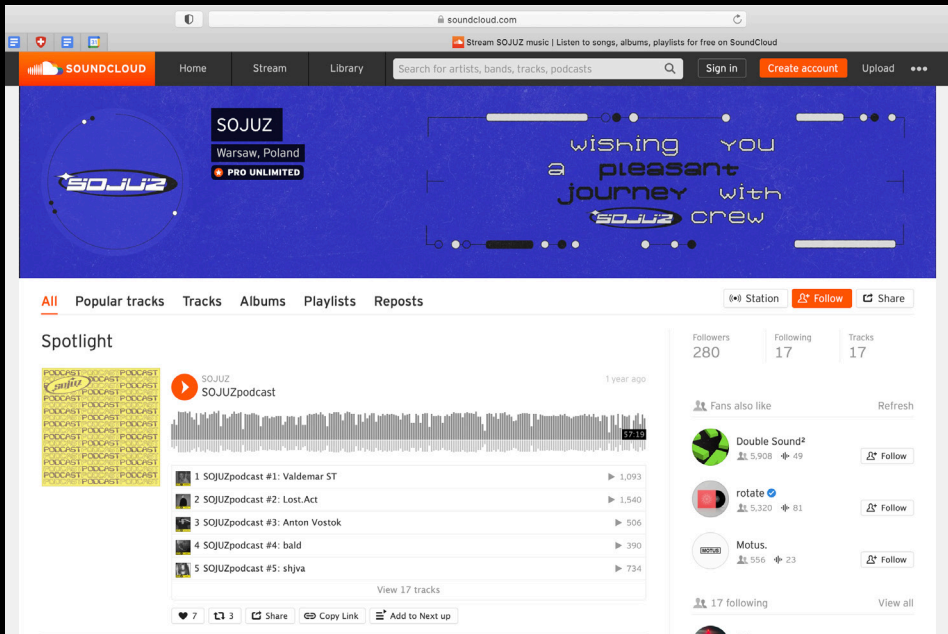
Fig. 62. (top) Series of podcasts organized by Sojuz Crew posted on Soundcloud, the main modern platform for music exchange and discovery

Fig. 63. (bottom) Still from Boiler Room's YouTube channel. A collection of international DJ's performances, moslty replayed and rewatched afterwards as video, podcast or a background for house parties
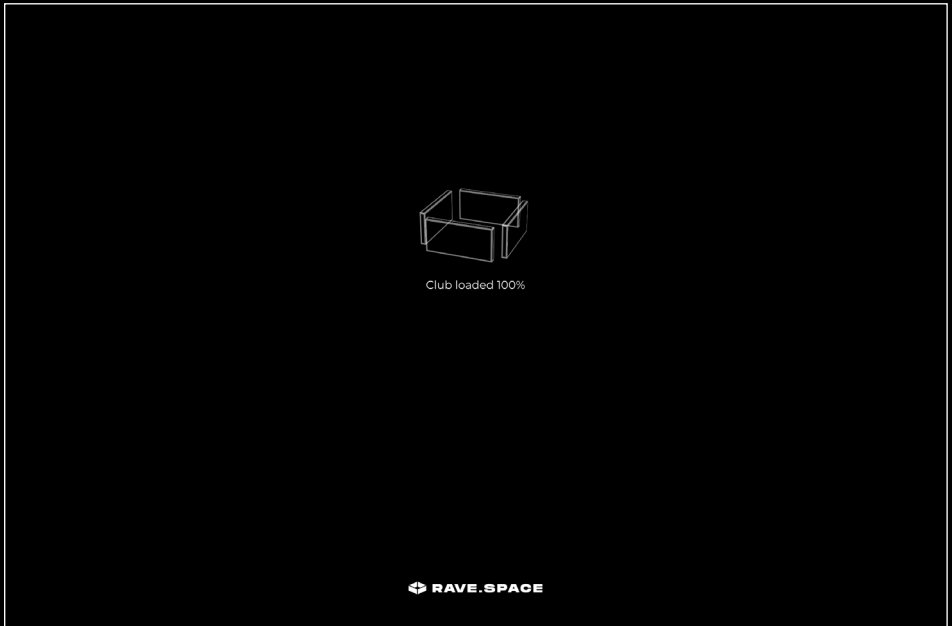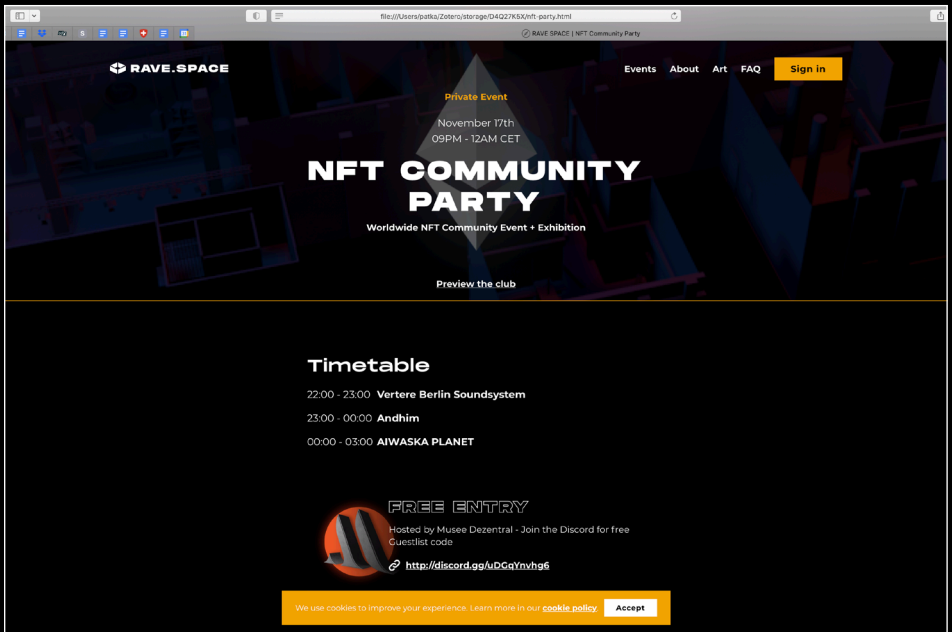
Fig. 64. (top) RAVE.SPACE an online german platform with a virtual techno club and a NFT gallery.
The Internet, 2021

Fig. 65. (bottom) Loading of a RAVE.SPACE virtual club. Real DJs perform inside the online club, while a raver can move around it and dance with his avatar. The entrance is paid. The Internet, 2021.

Fig. 66. Stills from 2021 Burning Man festival, which due to COVID-19 pandemic decided to move the event to Metaverse

The Immaterial

on sound, light, and fog

'The German star dj WestBam once described a techno location as something like a 'sensorics temple of Reizuberflutung (inundation of stimulation).' All kinds of elements that stimulate an aesthetic-suggestive emotionalization among participants are abundantly applied. Related to this, concepts such as 'night' and 'music' emerge often, and in the world of techno the significance of torches and fire for the mythicised, archaic world is transferred effortlessly to light machines and strobes.'[42] (Fig. 67)

Music is fully immaterial, i.e. sensoric, and a very powerful means of communication. The inward relationship between a person and a sound, despite the heavy image-focus perception of the modern world, still propose an undeniable and close counterbalance to the vision. Elusive and individual sensations triggered by techno are additionally boosted by changeable and immaterial spatial interventions inside a club. Attempts to partially dematerialize and hide the architecture which host the sounds is a main motif in the techno clubs' interiors, and perhaps its theatricality is linked to a commonly repeated belief that *'everyday life remains outside the mythical sphere of influence that is drawn for a certain time around the place of techno dancing.'*[43]

Techno clubs are 'ecologies' which are built for and around immaterial programmes. They are like a nocturnal zone focused on play and pleasure. Music which fills the space, light which accompanies and boosts the reception of sounds, and finally and most importantly moving crowd, are the components which put a techno club in a constant flow. Two layers of this typology closely depend on each other: one - a solid and heavy physical architecture (Fig. 68), and the other - immaterial waves of sound and light. (Fig. 69) It is quite tricky because although normally it is the architecture that is perceived and judged at first glance, in clubs it becomes almost unimportant. What is important, though, is the ephemeral, the ambiguous, the intangible - the feelings that a club generates and encourages in people's minds and bodies. The 'contest' between the architecture and the atmosphere is never to be won by any of them but is

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42   Becker and Woebs, "'Back to the Future': Hearing, Rituality and Techno."
43   Becker and Woebs.

always put into consideration. The tension and dependency between the material, pre-existing location and the intangible content poured inside a club, is most visible at the very beginning and at the end of a party. During these two pivotal moments there is a visible relationship between these two sides and it pictures their mutual co-existence. After opening its doors, the club's interior, armed with all sorts of technical machinery, is slowly being covered with a soft, foggy layer which creates a literal and metaphorical smoke curtain. The lights are turned on, music starts to flow from the speakers and smoke overtakes the rooms. The visibility and perception of the interior starts to be distorted by the amount and intensity of the mentioned elements and it makes the whole rave experience somewhat unreal.

The infinite possibilities of music sampling and mixing have brought music to another level. It seems that light has the same ability and is an equally efficient medium of sensory experiences. One can change the atmosphere simply by using light. It 'is one of the most important stimuli for influencing human perception, and it can have a direct effect on the psychological well-being of individuals. Correctly used, a space's light can be used to communicate specific moods and trigger emotional responses.'[44] Light, when calibrated with sounds precisely, is in fact one of the first and most noticeable elements in a club (after music). At techno, it is treated as a liquid material, which can be easily transferred from the front of the room to its back, across, and over again. (Fig. 70-71) The only constraint which is on its way is the level of complexity, proficiency of the light designer and of course budget. Every decision can influence the reception of the sound and

architecture. The identity of a club, festival or event can be expressed and elevated by measured light choreography, its colour, intensity, speed, or sequence. For example, for heavy and steel-cold sounds of high-speed techno, white strobe lights are often synced with the performance. (Fig. 72) In case of more groovy house mixes, softer and slower lights can be applied, or a disco ball like in case of Jasna 1, which represents more cheerful vibes. (Fig. 73) If an event is devoted to calm, ambient music, low intensity, yellow lighting in warm tones can be set out in a room. (Fig. 74) Light, by its nature, its weightlessness, has the ability to expand on almost all surfaces possible. It spreads in all volumes and directions, spanning its body across the whole void. It can be distributed on a horizontal surface of a ceiling; moved on vertical elements; directed straightforwardly at a crowd spearing it with beams of dense light. The function of light varies from a rather passive, focused purely on functionality (e.g. a simple source of light at the entrance), through static-immersive (e.g. coloured static light in a chillout room, toilets, communication) up to active role (scene/dancefloor). (Fig. 75-77) Like everything inside a techno club, it is thought to add abstract and unrealistic valour to the interiors. The dreamlike state of a techno space is created thanks to led colour light mostly, often varying between red or blue tones. It is designed to cover every surface, even the surface of one's body. However, due to the amount of lighting 'one of the biggest challenges in a club setting is to make sure that it's dark enough'[45]. The balance between brightness and darkness of the interior is a difficult task and must be met to allow people to move freely without bumping into walls and at the same time feeling intimate, as if hiding

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44   'Investigating the Psychological Effects of Club Lighting," Telekom Electronic Beats, February 8, 2020, https://www.electronicbeats.net/investigating-the-psychological-effects-of-club-lighting/.
45   "Investigating the Psychological Effects of Club Lighting."

in the shadows.

Smoke machines are used to create an immersive impression in the interiors. They are almost as important as the light. Since the beginning of the techno subculture, fog has been used as the most basic yet extremely efficient tool to influence and modulate spatial perception. Thanks to its doubled characteristic, its presence and simultaneous absence (in a sense that one cannot touch it), it is a perfect means in designing an illusory interior. Depending on its amount, fog can fully block a view over others as well as one's body, preventing people from differentiating directions and distances, at the same time efficiently creating an intimacy between people, and an intriguing visual composition of bodies submerged in a sea of colour. (Fig. 78)

Clubs with electronic music search for ways to become fully immersive environments whose objective is to stimulate the audience and bring it inside states of excitation. (Fig. 79-83) To create an unreal atmosphere and a feeling of openness and intimacy, several visual and spatial elements are deployed. As mentioned before, the intangible components of techno clubs cannot escape from the physicality of the world. Stimulating light choreographies, powerful, crippling sounds, or hovering fog, must be supported and maintained by technical machines, be it speakers, acoustic panels, lighting, rails or ventilation pipes. Together they compose a dense network attached to and distributed around the architectural shell. (Fig. 84)

Fig. 67. Architecture of light. Undercity Festival 2019, Warsaw

Fig. 68. Material Archietcture of a club. Aesthetics and structure of a threshold in Ciało club in Wrocław, 2021
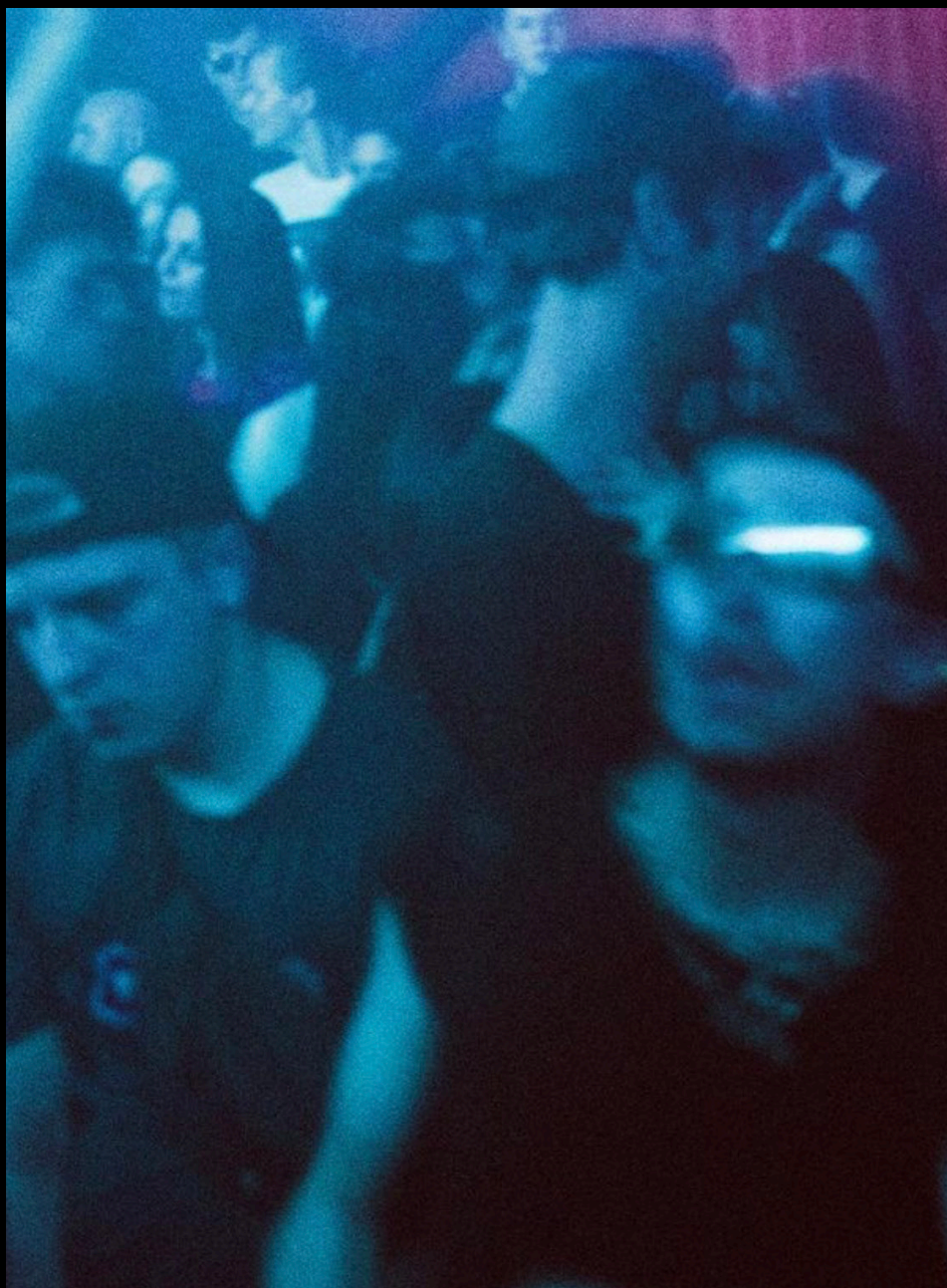
Fig. 69. Immaterial programme of a techno club. Composed of bodies, lights, sound and sea of fog. Jasna 1, Warsaw, 2021

Fig. 70. Light as a spatial material, which occupies a room and adds the immersive character to the ecology of a club.
Main stage at Jasna 1 club, Warsaw

Fig. 71. Light ray spearing the architectural void. Jasna 1, Warsaw

Fig. 72. Sharp, white lights during Undercity Festival in Warsaw, 2019

Fig. 73. Groovy house disco ball at Jasna 1 cub in Warsaw

Fig. 74. Soft and warm lights during Ambinet Festival, Białystok

Fig. 75. Colouring lights in toilets at Jasna 1 club in Warsaw

Fig. 76. Unified space. Led lights in smoing room in Jasna 1 club, Warsaw

Fig. 77. Active role of light in creating immersive interiors. Jasna 1 club, Warsaw

Fig. 78. Spatial features of smoke, one of the most commoly used means during raves. Wisłoujście, Warsaw

Fig. 79. Immersive spacea duringUndercity festival, which is commonly known to present powerful and impressive light shows. Warsaw 2019.

Fig. 80. Pinspots during Undercity festival, Hala Torwar, Warsaw 2019
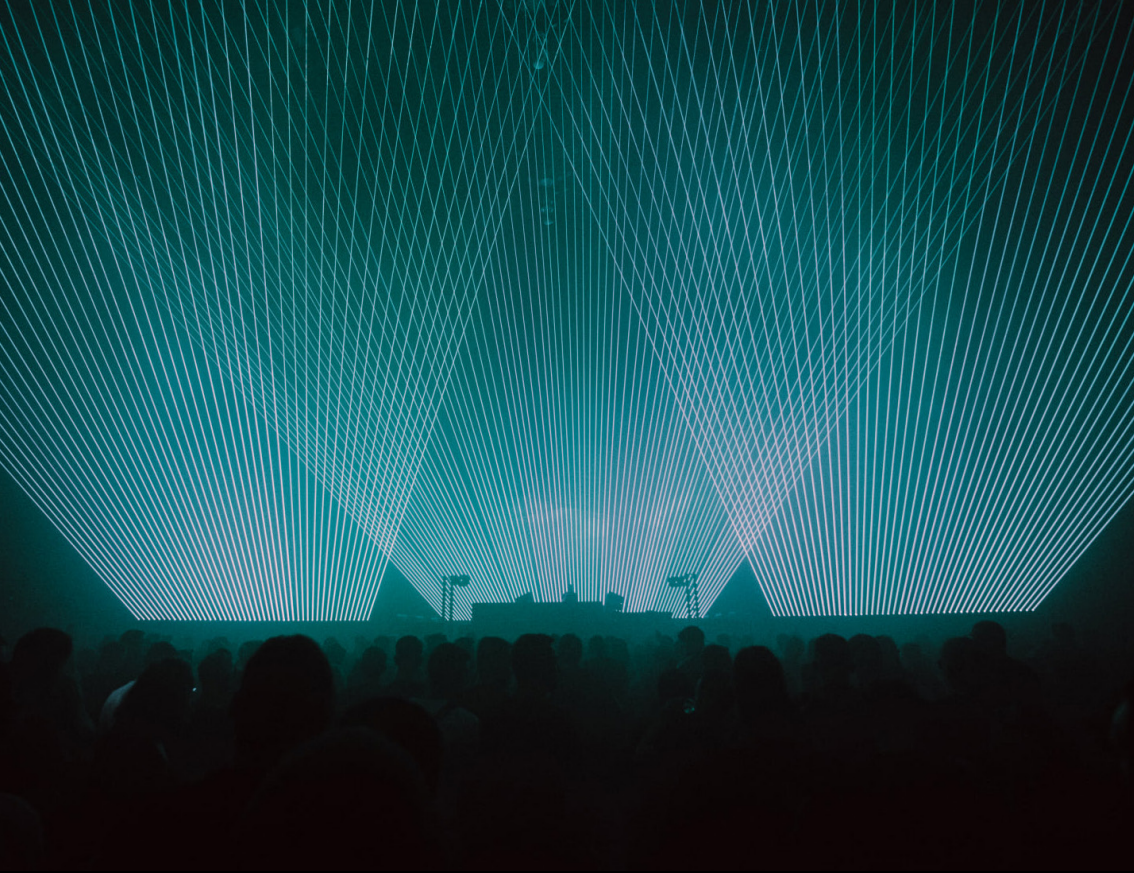
Fig. 81. Architecture of light. Undercity festival 2019

Fig. 82. Total techno environment, composed of bodies, sounds, fog and lights

Fig. 83. Immersive cubic light sculpture at Undercity festival in Warsaw

Fig. 84. Backbone of Undercity Festival. Sound and light systems attached to the structure of Torwar Hall in Warsaw, 2019
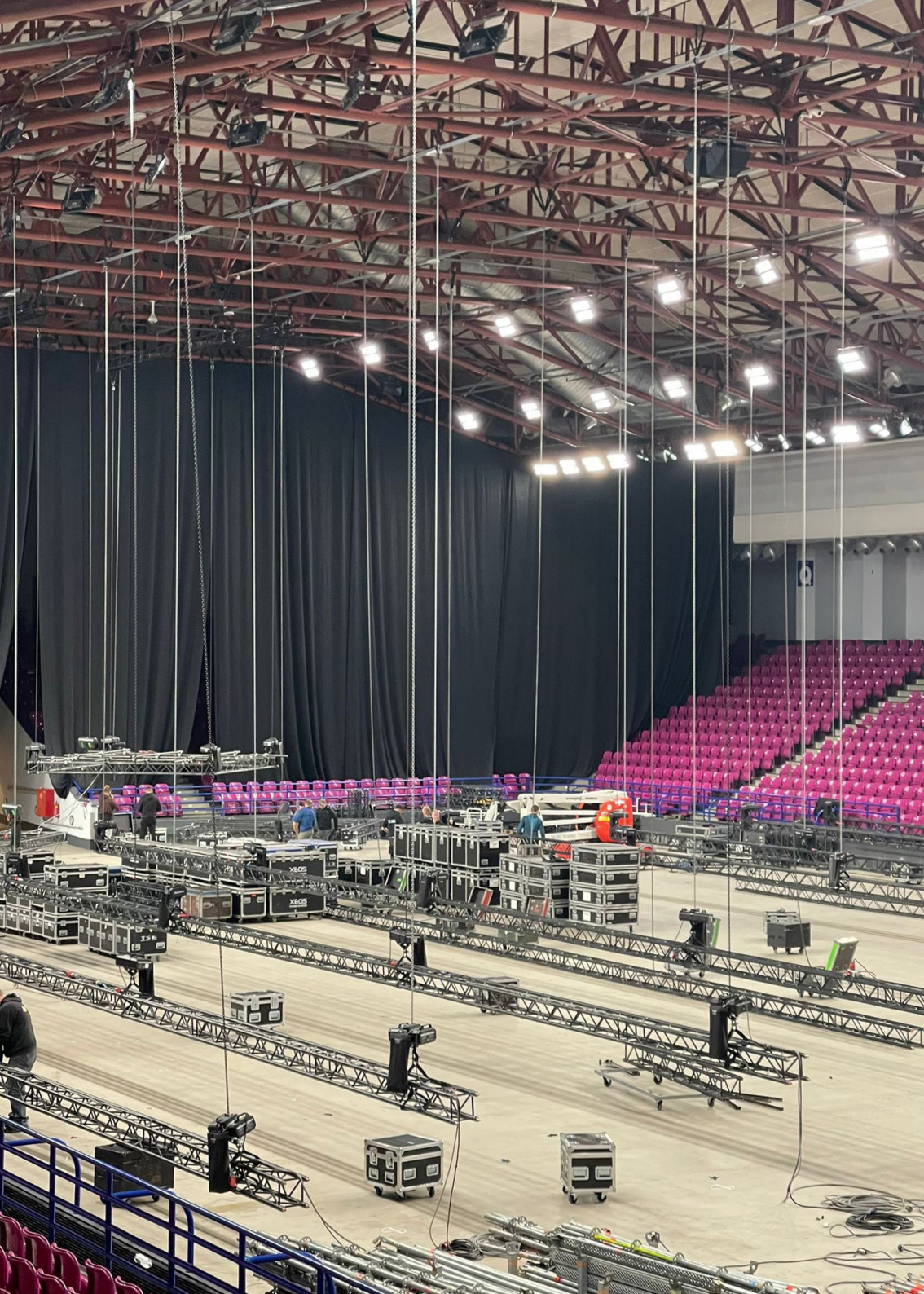
Material Layer

Architecture: Shell, Spine and Border

Selection of music is the most important aspect for the identity of a techno club and results in curatorial guidelines influencing all other decisions – including interior architecture. According to Jędrzej Kowalczyk, the artistic director of Jasna 1 club in Warsaw, 'there is no such thing as a unified key for designing a space of a club since each place is different and carries its own story.'[46] In the case of Jasna 1, the main objective was to create a 'feeling of intimacy, where dancing people would feel free.'[47]

Jasna 1 is a club located in the basement of an early-modernism building in Warsaw. The building was designed in 1910 by Jan Heurich and reconstructed after the Warsaw Uprising in 1994 by Barbara Brukalska due to major poundings. The club was opened in 2018 and was quickly recognized as a hype place with a wide and diverse range of quality music. At Jasna each resident of the club takes part in a participative discussion about the music selection, and holds its own series of parties, with full freedom of inviting other DJs who, according to her or him, represents the features one

seeks in that moment. The general atmosphere of each series is then further translated into spatial language, mostly connected to temporal decorations and lighting. During a no-thematic evening, the club keeps its casual decor..

Space of any club is gradual and tidal. The flow of time plays a navigational role there, but also creates a close cycle of constant beginnings and endings. Looking at the layout of Jasna 1 club, the gradation stretched between the entrance door and the main gravity points – DJs decks – is clearly visible. After passing through the entrance door, in front of which a long queue awaits almost every week, a person arrives at a staircase landing. (Fig. 85-86) Thresholds like these function at every club as safety control points and are usually fully lighted. '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'[48]. The constant wave motion of the crowd due to a sonic nature of the

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46   Interview between Jędrzej 'Kovvalsky' Kowalczyk and the author, from 09.02.2022. attachment 2.

47   Interview between Jędrzej 'Kovvalsky' Kowalczyk and the author, from 09.02.2022. attachment 2.

48   "How Architecture Transforms the Clubbing Experience," Telekom Electronic Beats, April 27, 2020, https://www.electronicbeats.net/the-influence-of-club-architecture-berghain-b018/.

club, is centred around sources of music which become epicentrums for these interiors.

The transition between the exterior and interior is designed as if it was a deepening path[49] guided by rising music. The concept of a path is often overlayed with an already existing labyrinth-like underground space. It highlights the feeling of anticipation for the main destination - the dance floor. In case of Jasna 1, the corridors, staircase, and rooms are used as a template for inserting a programme composed of two dancefloor, a bar zone connected with chillout zone, a smoking room, toilets, a cloakroom, and technical supporting rooms. The main space of the club is based on a wide, open space, however some parts like the main corridor, staircase and cloakroom are the underbellies of the interior and might cause problems in case of evacuation and safety issues. (Fig. 87)

Sound in techno clubs is the most important spatial factor. The proximity to the DJ's decks, and as a result the loudness in a space, directly influence functions of supporting rooms. What is more, initial acoustics of clubs' spaces are very often not sufficient enough to elevate the full potential of music and reach the desirable effect, therefore interiors must be almost always attuned. Dancefloors are the hearts of every club, and a full attention and big part of budgets is spent on solving their acoustic issues. At Jasna 1, the main stage called Drukarnia, was a similar case. Due to the bad quality of sound, acoustic panels were mounted on walls and hidden behind thick red curtains which added another buffer to the sound. (Fig.88) Additionally, the surface of Drukarnia's ceiling with its representative, cross-like lighting is an acoustic device in itself. (Fig. 89)

Both stages, Drukarnia and Barowa (the one next to the bar), are equipped with sound systems and two DJ tables, both made of raw industrial materials such as steel meshes, supported on steel cubic constructions. (Fig. 90-91) Sometimes, harsh elements of the interior stay untouched or are painted black to highlight or hide some of the original form of the building. On top of that, a few industrial elements, such as metal doors in toilettes, or the base of a bar made out of corrugated metal sheet are placed. The plastic, semi-transparent backcloths are hung at two points. The first serves as an entrance barrier to a smoking room preventing the smoke from spreading to other parts, (Fig. 92) and second is used as a separating curtain between a Barowa stage and the main chillout room with bar. The most pop part of the whole space is the narrow corridor which connects the technical part with the main body of the club and is topped with oblong pieces of mirrors intersected with led lights. (Fig. 93-94)

Architecture at Jasna 1, but also for any other indoor club with electronic music, plays the role of a shell, a spine and a border. It creates a room which can be permanently used for an immaterial sonic programme, it supports the complex machinery which is placed within the interiors and which is necessary for this programme to exist and finally it gives a framework for a sound and light to spread along the interior, creating a physical and contrasting border between the interior and the exterior.

Techno club is a fully artificial, in most cases sharply executed, acoustic machine which depends on correctness of technical solutions and power grid. It is an environment which seeks to deliver a strong, overwhelming and abstract

49   Funny enough, the path is very often literally deepening, because of the common locations of clubs in basements which naturally create a vertical communication between the entrance and main body of a place.

final take, with the use of a decent amount of
machinery. An already existing architectural
space functions as an envelope for a techno
club. An attempt to dematerialise this space
and make it more theatrical-like and immersive
is reached by all sorts of measures used abun-
dantly. The feeling of total space, however,
seems to be so successful not only because of
the quality of the sound system or precise syn-
chronisation of light design, but simply thanks
to the devouring feature of music itself. A pure
joy of moving one's body to the very intuitive
and deeply rooted rhythm, sometimes boosted
by the additional substances, is still the main
factor which keeps people coming back to
clubs and thanks to which electronic music can
still be experienced in real life. (Fig. 95-97)

Fig. 85. Exterior facade, entrance and a sign board of Jasna 1 club in Warsaw

Fig. 86. Waiting line for Jasna 1 club, located in the basement of House under Eagles building in Warsaw

Fig. 87. Main room with the bar and chillout zone, with acess to dancefloors on one end and toilets , exit on the other side.

Fig. 88. Main stage at Jasna 1, called Drukarnia with its thick red curtains hidding acoustic pannels
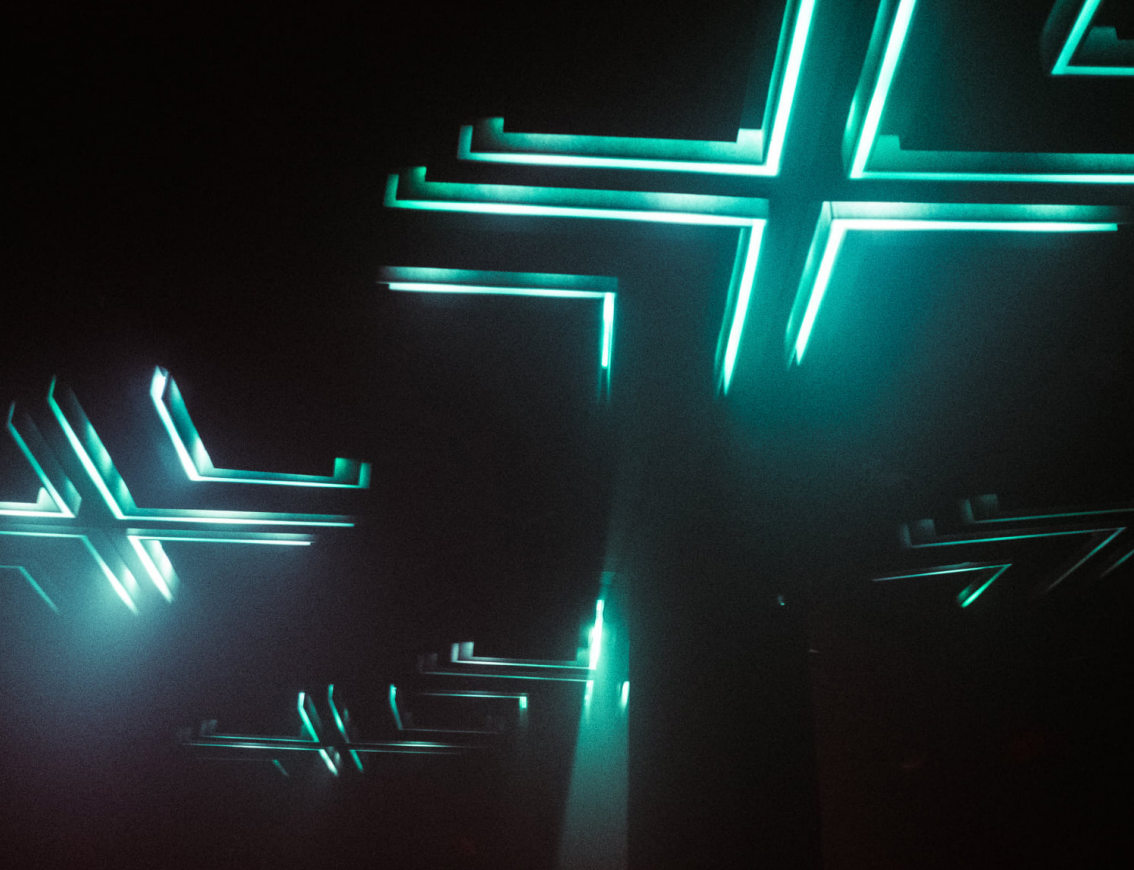
Fig. 89. Acoustic device. Cross-shaped ceiling structure at Drukarnia stage, which functions as an acoustic and light machine. Jasna 1, Warsaw
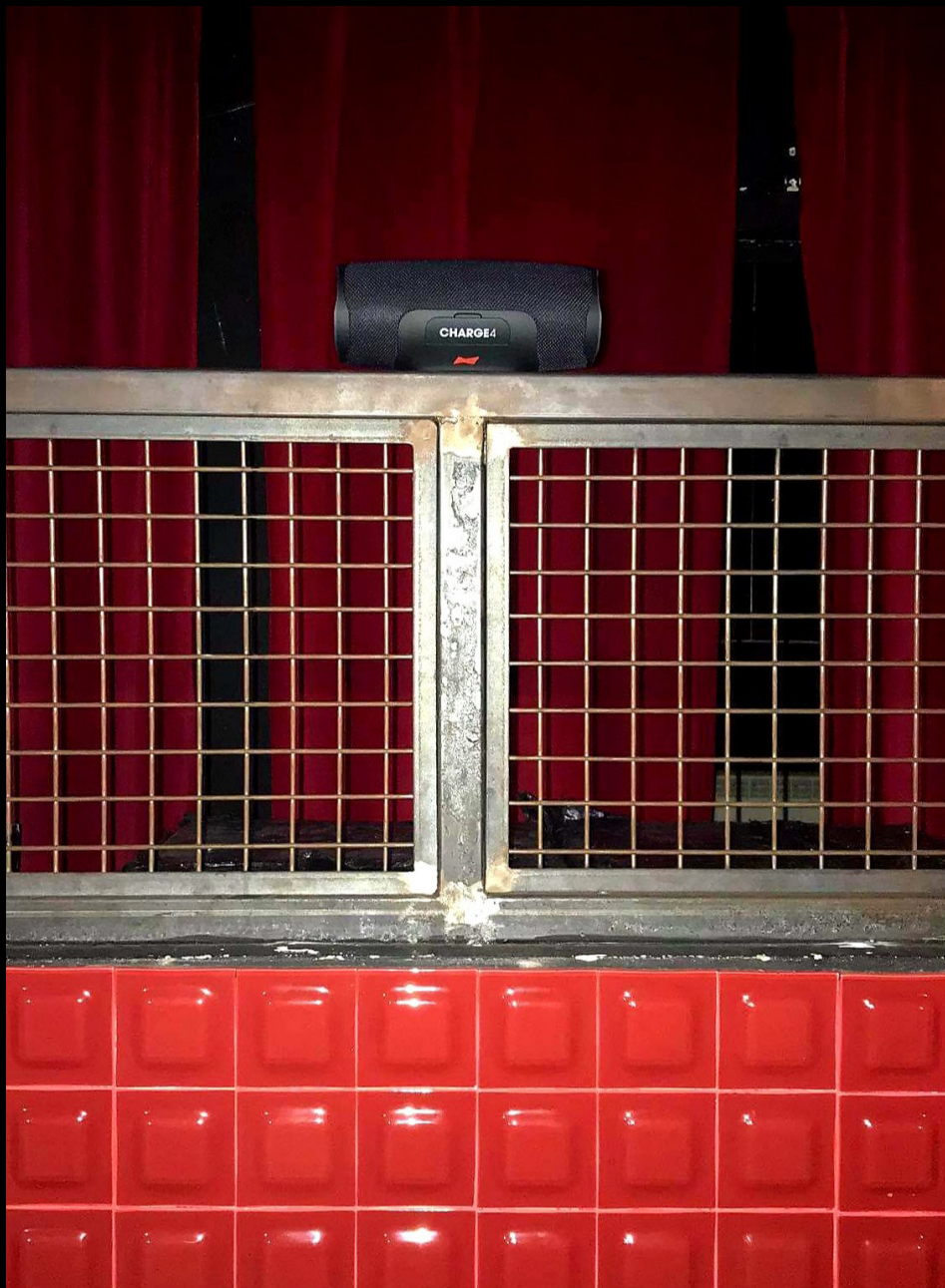
Fig. 90. Detail of the DJ deck in Drukarnia stage, with the metal and ceramic finishes.

Fig. 91. Detail of a DJ deck at Barowa stage, steel construction covered with wood and glass panels

Fig. 92. Semi-transparent, yellow, plastic backcloths, at the entrance to the smoking room. Jasna 1
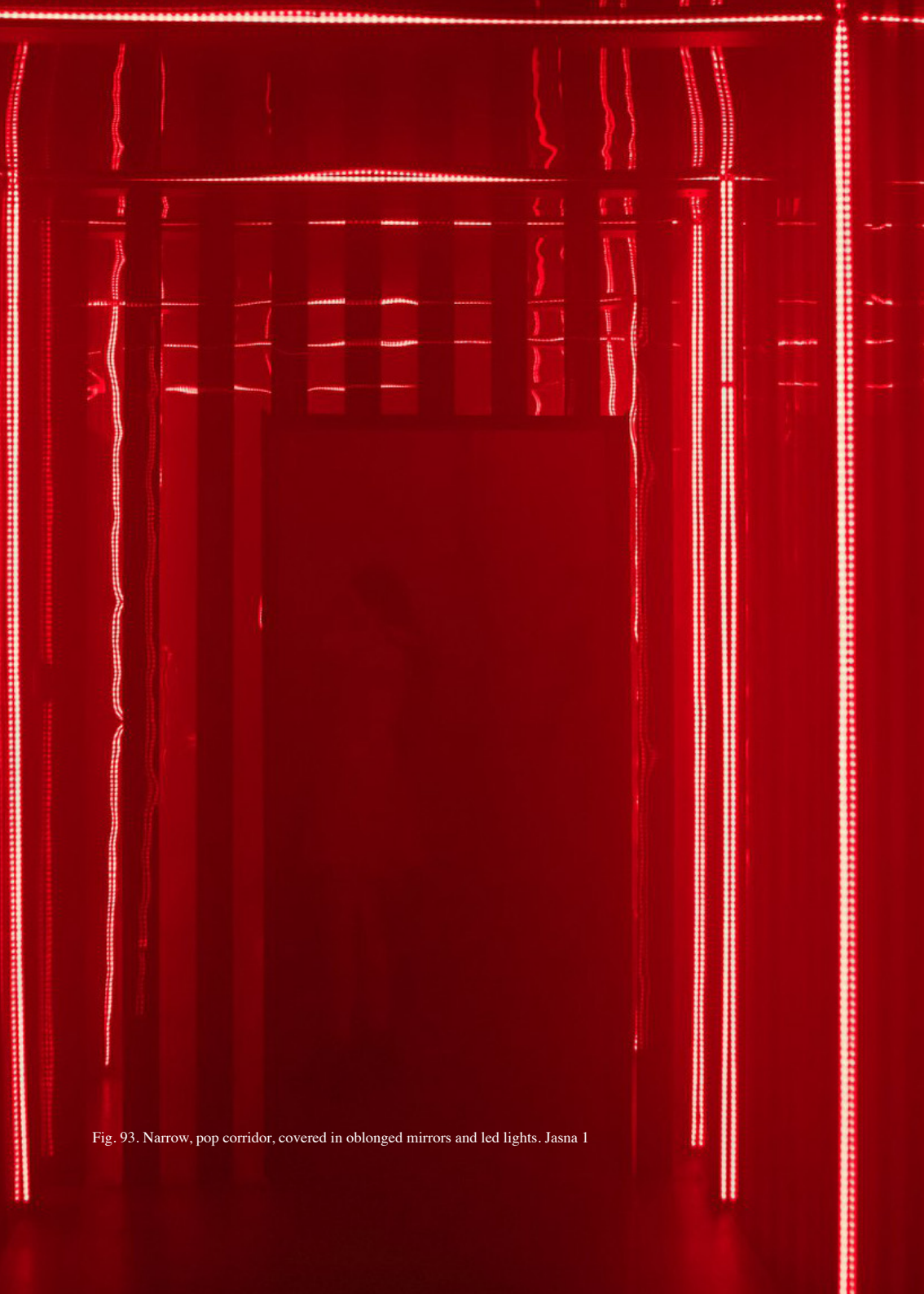
Fig. 93. Narrow, pop corridor, covered in oblonged mirrors and led lights. Jasna 1

Fig. 94. Pop corridor, not only a communication space. Jasna 1
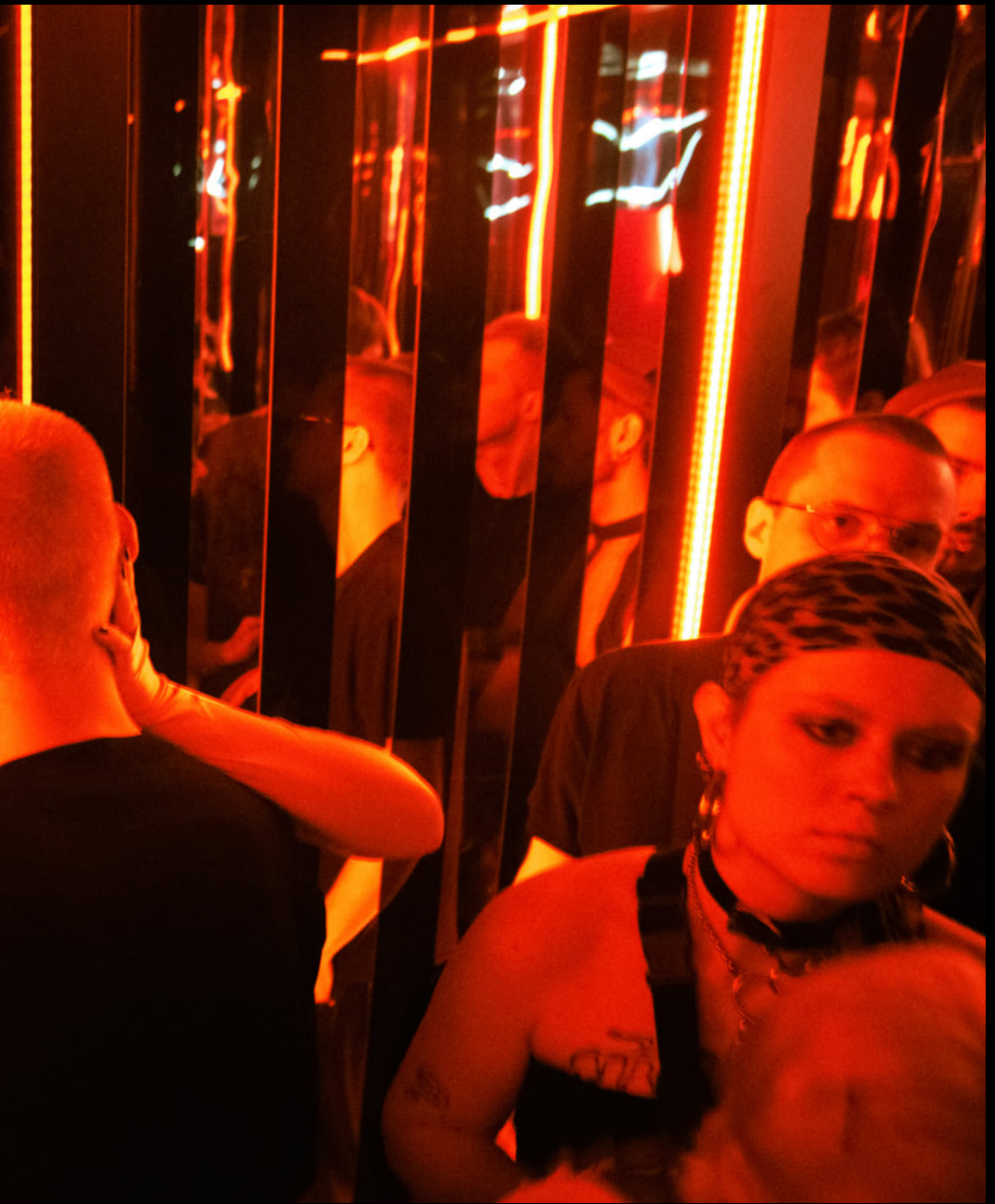
Fig. 96. Dancers on the DJ deck, Jasna 1.

Fig. 97. Details of styles. Jasna 1

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Your house is my house

Defining architecture which comprises the techno-rave business in general, its aesthetics and/or boundaries, is a task which demands no clear-cut adjectives and imaginative writing skill. The temporality of a rave, its fluidity and non-structural dimension creates an ambush in which a purely linguistic representation might fail to make a point, simply because it lacks the emotional and physical dimension of a personal involvement. The spatial richness modern venues with electronic music produce can be most felt and thus understood by a first-hand individual participation, best experienced by an undervalued, most common means of perception – one's body. (Fig. 98) A simple act of sharing a space with others and being all together led by intuitive, and deeply rooted sounds, opens up possibilities for non-verbal communication and experiencing a rare and swift moment of collectiveness. (Fig. 99)

The variety of locations, formats, and genres which today compose the scene of electronic music, still seems to be able to deliver a feeling of excitement and pure joy. After almost 40 years of existence and a strong evolution on all possible levels, noticeably commercialization, the techno scene still makes people dance. Going to a club is the most common modern way of experiencing electronic music. For

this reason, some resemblances between the designs of particular locations can be made. Techno aesthetics, held in the minds of most ravers, might be composed of certain light's qualities, blurred foggy rooms, roughness, dirtiness. An overwhelming, post-industrial vibe can function as an open description. Additionally, often similar programming of interiors, made by the main stage, supportive stage, bar, chill out zone, smoking /outdoor space and lavatories might be another indicator. There might be some truth in the statement that the modern music market led to severe unification of these places. It would also be a harmful misinterpretation. The trap of analysing techno places mainly through the visual approach lies at the very beginning, in generic simplifications and misunderstanding of the place's purpose. A space for electronic music - be it a club, a festival, or a spontaneous meeting in a park is still and foremost a listening environment, and music, with its all variety and beauty, is the main actor there. Architecture, no matter how efficient in creating an envelope and a protection for an immaterial event, will never play a prime role there, and in some cases can be completely skipped. Each club or an event proposes a different atmosphere which is a resultant of the artistic direction and selections of music. The space of a club and its vibe,

despite its all-fixed features, is still strongly modifiable thanks to a spatial power with use of lights but also some little spatial interventions. The biggest theoretical value and at the same time the biggest fault of Architecture is its acoustic potential, which is the most important aspect inside any techno room and had to be addressed properly. Therefore, techno clubs are often spaces which do not require a first-aid knowledge of an architect, seeking way more often knowledge from acoustician or music producers. To be able to work with the space of a club and understand the very delicate matter made from sound, light, and bodies in motion, demands a direct and personal experience, which is reached with time, after hours of participation in parties. In order to design a well and functioning club, the designer should be a clubber and a music passionate him or herself. And then back it up and combine the personal experience with an architectural education and know-how.

Techno club is a place full of invisible interrelationships stretched on every level. A modern place of synergy where everyone gives and receives something in return. A DJ influencing the crowd with his mixes receives satisfaction and pure excitement directed in return from a dancing crowd. On the other hand, a mass of dancing people receiving the musical and visual stimulation and by their reactions upon them shapes the score and future of the mix. People passing next to each other and exchanging smiles, or raving in a synchronised way, influence the collective movement. The architecture which shapes the flow of the crowd, but also people who animate it and give it a purpose also contribute to this giant project called simply 'a rave party'. And finally, groups of close friends who devote their time and energy to creating spaces filled with electronic beats, creating public, cultural places for pure, shared fun, receive support and presence from a community which gathers around a club. In the end, it seems that the searched definition of techno's architecture is as simple as the word – people. (Fig. 100)

Fig. 98. First-hand visits. Ciało club, Wrocław, 2022

Fig. 99. Dance as a core and main purpose at clubs with electronic music. Jasna 1

Fig. 100. Place of Total Synergy. Ambient listening at Jasna 1

Appendice

Conversation between Jędrzej 'Kovvalsky' Kowalczyk and the author from 9.02.2022

Jędrzej Kowalczyk, *also known as* "Kovvalsky", *is a dj, promoter, radio host, artistic director and a resident of the Jasna 1 club in Warsaw. Despite his relatively young age, he has been active on the club scene for over 12 years and has also been the driving force behind Jasna 1, which is one of the brightest and most important clubs on the Polish club scene. At Jasna, Kovvalsky has been solely responsible for club programming, where he did not cut corners and never settled for anything that was not in line with his vision for the club - as a result he was able to build a one of a kind club community, as well as a truly unique roster of resident DJs.*

(source: profile of Jędrzej Kowalczyk on Residence Advisor website, https://ra.co/dj/ kovvalsky/biography)

Patrycja Pawlik: Hi! Firstly, I would like to thank you very much for replying to my message and finding time today to talk with me, I very much appreciate that. As I already mentioned in the message, I'm currently writing my master's thesis. Before, I studied architecture in Wrocław, and now I'm following a master's program in interior architecture, which I am about to graduate very soon now. Our general topic for this year's master's thesis is called 'Night and Architecture', and it was the main starting point for the work. Back then I already knew that I would like to focus on a topic somehow connected to a concept of a body and movement in space, so with time my interest evolved into the direction of techno clubs. Currently, I'm writing the first theoretical part of the thesis, and in the next semester I will move to practical design part.

In the written part, I'm trying to trace the evolution of these

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space *[early places with techno music, but also different genres]*, **where events happened and how evolved with time starting from early 90s to current times in Poland. I'm trying to understand if the commercialization of the scene, had a direct impact on the stagnation of design language of these places, and if there is a unified design key for working with them. This is the major part of the work. While in the second part, I'm describing the tension, which in my opinion, exist between the fixed, physical architecture, which functions in a way as a shell for all the parties. So I'm interested in describing the relationship and dependence between the material architectural space and the immaterial elements which make up a party: such as sound, light, bodies in motion, fog etc. I have written some questions I'd like to ask you, so maybe I'll just start straight ahead....**

Jędrzej 'Kovvalsky' Kowalczyk: Sure.

PP: In one of your interviews, I believe it was one at muno. pl, you mentioned that you studied architecture. Also, I have recently found an information that you were directly involved in designing Jasna. So I would like to ask you what design principals you had and what kind of vibe you tried to create there at the very beginning?

JK: Ok. First of all, one of the most important things which I wanted to create there was a certain feeling of intimacy at the dancefloors. It was very important for me that people who come there would feel casually. There are two dancefloors, one next to a bar, which is separated from it by a curtain made out of plastic strips, and the other, which is primarily made for dancing, where there is nothing except for the dancefloor, and which is rather dark, full of smoke. So these were the main guidelines for me in creating dancefloor zones. Except that, I was analyzing the space of the club, from the angle of the overall throughput. It was very crucial for me, that it wouldn't get clogged at any part, and simply had a decently solved communication of the space. Hm.. Basically, all the standard challenges connected to designing any [public] space. At a club it is a kind of an extremum, because there are a great many of people entering at once, and everything must work perfectly, otherwise [the space] get blocked and in the end doesn't function as it should. So these are probably the main guidelines which I kept in mind while designing the space [of Jasna].

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PP: And did you have any problems with some parts of it in particular? For example, just after the entrance, at the end of the staircase and next to the cloakroom, there is a rather delicate moment, which leads to congestion…

JK: Yes, absolutely. There are few bottlenecks, however the whole space of the club is constantly evolving. At this point, the cloak-room has been moved to a different part, toilets got extended, as we are constantly trying to improve the throughput and the overall circulation. This is also a process. Everything strongly depends on a budget one has at the beginning to create a place. I feel that in Poland the whole process is still rather unprofessional. Some-one rents a space, has little money for furnishing it so they don't hire an architect, who might know how to work with it. In the end most of the places, simply don't work as they should. Jasna at the beginning also didn't work that good. But it is an ongoing pro-cess, now I think is not bad, but as I said the things are constantly changing there.

PP: I see. Did the aesthetical language also evolved while the club was running? What I mean is that in my work, I'm trying to argue that the aesthetics of techno are still very closely based on the vibes from the early times of the genre, they are kept in the post-industrial vibe, something which brings to mind the squatters communities from Germany, with very raw materials some dirtiness. I am wondering, if this spatial lan-guage is a sort of unwritten rule of a this particular market, by keeping this aesthetics in clubs to sort of keep them running…

JK: You know what, it strongly depends on the club and music which is played there. There are house clubs, which have very warm and cozy interiors, there are techno clubs with very raw spaces. Also the design of it, depends on many diverse factors. For example, the legendary Berghain in Berlin. You won't find there a single comfortable spot to sit down, neither any soft finishes on surfaces. It is simply made like this, not to allow people to fall asleep there. So there are many different factors..There is no one unified design key, which everyone uses, so in the end all this places look similar. I reckon that every club has its own, different story, with different level of design self-awareness, that's why I mentioned Berghain. From the very beginning the main principal there, was to create very raw, industrial space, but all the details, the fact that you wont find any cushion there are very deep-

ly though through. It is a club which is open for three days in a row, and they simply don't want it to be turned into a bedroom, because of some people who stay there for whole weekends. So it really depends, I don't think there is any one key from where everyone starts.

PP: Ok, I see. And how it was with Jasna? Did you have a chance to work on a detail level there, and implement some precise spatial interventions? Or because of the initial, rather limited budget, and the fact that this club is constantly evolving, you are just now capable of investing in bigger elements and other interventions?

JK: Well, you know, I tried to think it through as much as it was possible with the budget I was given. So, at the very beginning it wasn't designed in the best way, on the other hand I wasn't very experienced back then, equally in terms of managing a club and designing it. I graduated from architecture studies, but I have never worked in the profession. I was simply interested how it can help me develop my sense of space and aesthetics, and if it would be useful one day, then great! Jasna was definitely a moment like this. Also, it is worth mentioning that one of the most important issues while design a club is acoustics, and a lot of decisions are direct resultants of it. At the beginning, Jasna had a very bad acoustics, and the with time we were capable of investing in special panels which absorb the bass, now they are not visible, they are hidden behind the curtains. Additionally, the whole suspended ceiling with lights on it is sort of an acoustic mechanism, and plenty of other things. If I were to design a club now from a scratch, and had a big budget for it, for sure I would pay attention to many more things, especially on acoustics, because I believe that the thing you need to strongly consider at the very beginning of design this type of space.

PP: I see. So when you were improving the space, because of the acoustics, did you hire an external company, which came to you club, measured the dimensions of rooms etc.?

JK: Yes, yes. It is rather a thing which is hard to skip over. Acoustics is a super complicated discipline, and everything has to be properly measured with special microphones. Each room has its own rules. There are ones which are easier to solve, and other which demand way more work. You simply need to measure everything first, to then know where to hand things, in order to make

it work in a certain way. If you want to make it decently, you have to hire a professional company, which will come to you place and do the check.

PP: In your opinion what kind of elements are indispensable in a modern club? What I mean by that, is that there are all different parts of technical infrastructure which uphold the interior, such as acoustic panels, ventilation, and so on, and what I mean are rather immaterial elements, parts of clubs which influence on its atmosphere, vibe, for example lights or fog, which somehow entered a canon, and are present in most of these places?

JK: Well, it very depends on a vibe and music in the club. You can have toned down, warm light, such as incandescent light, which flashes with low intensity and illuminates a space in an interesting way. There can be very dynamic lights like stroboscopes or pinspots, it all depends what final effect you want to create, so there's no one canon which everyone follows. Me, I differentiate two rooms at Jasna. First one, Barowa, next to the bar, where I try to make it cozier, so when it comes to light there, it is more static. The other is faster and more technical. There is also a disco ball hanging at Barowa. So it all depends on what vibe you're looking for. Personally, im a huge fan of smoke, I love when its used in clubs. It's a must-have in my opinion.

PP: Can you tell me why?

JK: Well, I guess it helps to create the feeling of intimacy which is important for me. I would like people to feel free, that everyone would feel like dancing no matter of others, simply feeling good in a club. And smoke is definitely a thing which makes it easier.

PP: I would like to ask you if you had any specific references at the beginning when you were designing Jasna? And looking back, if you have any any plans on how this space could evolve in future?

JK: I have for sure never approached it in such a way that I have one place I would like to get very close to. I also do not like to say that Warsaw is little Berlin, or various such comparisons, because I think that each place and city has its own rules and simply creates something unique. As a visual reference, I was thinkning about Roberts Johnson club in Hamburg, it is rather a smaller place.

Whether you like it or not, Berghain is also such a place, it is a club that is difficult to compare to any other in the world. A very nice place is also Ankali in Prague. I am working with them now, because we got a grant from the European Union. It is a place made in an old soap factory, if I remember correctly, in a more residential neighborhood on the side of Prague. I really like the visual vibe there, they have great visual communication, great website.

PP: Do you think that a typology of a club has gradations of consecutive rooms? Which create a kind of path that starts at the entrance and ends at the dance floor? Which can stimulate this feeling of anticipation…

JK: Absolutely. You can also see this gradient in Jasna. You enter and you land on a staircase, you buy a ticket, the light there is not too intense, but still rather normal, then you go to the cloakroom, you enter the bar area, where there is already a little more smoke. Then there is a smaller dancefloor hidden behind the curtain, and when you go to the main room, there you have already a completely different reality. So I think that such a gradation exist in these spaces.

PP: Do you think that the design of some clubs is based on some general imaginations, which are simplified, making the space ultimately caricatured? Or have you not noticed it in the environment and in the various places you have visited?

JK: No, I think that unfortunately in 90% of clubs in Poland this space is quite caricatured. But you know, it is also a matter of taste, and I do not want to negatively evaluate other interiors in any way, because maybe others like them. I don't like them, and frankly speaking it's hard for me to find clubs in Poland that suit me aesthetically. Because I just have the impression that this is a work of chance.

PP: Do you think it is more related to budgets?

JK: The budgets are certainly an issue. On the other hand, there are definitely a lot of good changes happening right now on the Polish scene. But in the end there are still no professional clubs, you know really professional ones. Where someone thought about acoustics from the very beginning, designed various zones or thought about lighting in a comprehensive way. Certainly, if you cannot visit, it was a good idea to see the FOMO club in Białystok, which my friend Jedrzej Dędziło opened. It is also, I think, an

interesting example for your work ...

PP: I was reading about it, but tell me ..

JK: It is in the place of one of the oldest clubs in Poland, Metro, Jędrzej just took over this place from the person who ran it while the idea of Metro has already run out, so this person was not quite up to date with what is happening on the scene. So Jedrzej took it over and reworked it in a very nice way, and very conscious and comprehensive. He made this club from A to Z. He has great experience, he has been doing the Up To Date festival for over 10 years, so he really is The Man when it comes to the Polish scene of electronic music, well. He made a full success there and it is amazing the fact that there is such a place in a city like Bialystok. In my opinion, FOMO is the most interesting example of a club in Poland at the moment.

PP: He actually did architecture there himself too, right?

JK: He happened to have fellow architects who dealt with it, but he certainly took an active part in the whole creation process. Because architecture is one thing, and the other thing is experience in organizing and participating in events. After all, not every architect is an experienced event organizer, I think none of the Polish architects. So it is very important to combine these two experiences.

PP: Do you think the format and a culture-making role of the club is changing now?

JK: I think it changes a lot for sure. I also think that people like Jedrzej and I are also trying to disenchant a little this image of a nightclub in the heads of an average Pole. It is a big problem for us that we are marginalized to some kind of pub and dancing place. And I think we do a lot more. You know, nightclubs in Berlin have already been recognized as higher culture so it really depends on where you are. But for sure, activities such as yoga with ambient help to show these places from a slightly different angle. We also did ambient sessions with Jędrzej at Jasna, we covered the whole room in carpets and sofas, and people just came to relax, with such music ...

PP: Was it happening during the day or was it all during the night?

JK: In the evening, more or less between 19h – 23h. Something like that. I believe these kinds of events are important to show the scene from a slightly different perspective, more polite one.

PP: Do you have any plans or hopes for potential extension of programming at Jasna? Or what you are creating right now is fully satisfying for you and you focus mainly on weekend parties and great selection of artists?

JK: I would love to extend our activity by a sort of daily place. Something closer to a cafe, where the community which gathered around the place, could come along and talk, maybe something in a format of a vinyl store? I am also keeping in mind an idea for a potential radio. With no doubt, I would like to treat this place in a complex way, but to do that we would need to hire new people etc. It is a very complicated and demanding process. For now, we must go through the pandemic period, to start thinking about new things. It was definitely hard time for us.

PP: Ok I believe that's all. Probably I might have some few more questions, but nothing comes to my mind for now. Anyway, thank you so much for the talk, for finding time for me today and your reflections.

JK: Of course, no problem.

PP: Thank you once again. Bye

JK: Bye.

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