



Vitra Design Museum

Charles-Eames-Straße 2
79576 Weil am Rhein/Basel
Germany
www.design-museum.de

PRESS CONFERENCE

15 March 2018, 2 pm

OPENING

16 MARCH 2018, 6 pm
Opening Talk with Ben Kelly,
Peter Saville, and Konstantin Grcic

PRESS DOWNLOADS

www.design-museum.de/press_images

**Night Fever
Designing Club Culture
1960 – Today
17 March – 9 September 2018**

The nightclub is one of the most important design spaces in contemporary culture. Since the 1960s, nightclubs have been epicentres of pop culture, distinct spaces of nocturnal leisure providing architects and designers all over the world with opportunities and inspiration. »Night Fever. Designing Club Culture 1960 – Today« offers the first large-scale examination of the relationship between club culture and design, from past to present. The exhibition presents nightclubs as spaces that merge architecture and interior design with sound, light, fashion, graphics, and visual effects to create a modern Gesamtkunstwerk. Examples range from Italian clubs of the 1960s created by the protagonists of Radical Design to the legendary Studio 54 where Andy Warhol was a regular, from the Hacienda in Manchester designed by Ben Kelly to more recent concepts by the OMA architecture studio for the Ministry of Sound in London. The exhibits on display range from films and vintage photographs to posters, flyers, and fashion, but also include contemporary works by photographers and artists such as Mark Leckey, Chen Wei, and Musa N. Nxumalo. A spatial installation with music and light effects takes visitors on a fascinating journey through a world of glamour and subcultures – always in search of the night that never ends.

»Night Fever« opens with the 1960s, exploring the emergence of nightclubs as spaces for experimentation with interior design, new media, and alternative lifestyles. The Electric Circus (1967) in New York, for example, was designed as a countercultural venue by architect Charles Forberg while

renowned graphic designers Chermayeff & Geismar created its distinctive logo and font. Its multidisciplinary approach influenced many clubs in Europe, including Space Electronic (1969) in Florence. Designed by the collective Gruppo 9999, this was one of several nightclubs associated with Italy's Radical Design avant-garde. The same goes for Piper in Turin (1966), a club designed by Giorgio Ceretti, Pietro Derossi, and Riccardo Rosso as a multifunctional space with a modular interior suitable for concerts, happenings, and experimental theatre as well as dancing. Gruppo UFO's Bamba Issa (1969), a beach club in Forte dei Marmi, was another highly histrionic venue, its themed interior completely overhauled for every summer of its three years of existence.

With the rise of disco in the 1970s, club culture gained a new momentum. Dance music developed into a genre of its own and the dance floor emerged as a stage for individual and collective performance, with fashion designers such as Halston and Stephen Burrows providing the perfect outfits to perform and shine. New York's Studio 54, founded by Ian Schrager and Steve Rubell in 1977 and designed by Scott Bromley and Ron Doud, soon became a celebrity favourite. Only two years later, the movie »Saturday Night Fever« marked the apex of Disco's commercialisation, which in turn sparked a backlash with homophobic and racist overtones that peaked at the Disco Demolition Night staged at a baseball stadium in Chicago.

Around the same time, places in New York's thriving nightlife like the Mudd Club (1978) and Area (1983) offered artists new spaces to merge the club scene and the arts and launched the careers of artists like Keith Haring und Jean-Michel Basquiat. In early 1980s London, meanwhile, clubs like Blitz and Taboo brought forth the New Romantic music and fashion movement, with wild child Vivienne Westwood a frequent guest at Michael and Gerlinde Costiff's »Kinky Gerlinky« clubnight. But it was in Manchester that architect and designer Ben Kelly created the post-industrial cathedral of rave, The Hacienda (1982), from where Acid House conquered the UK. House and Techno were arguably the last great dance music movements to define a generation of clubs and ravers. They reached Berlin in the early 1990s just after the fall of the wall, when disused and derelict spaces became available for clubs like Tresor (1991); more than a decade later, the notorious Berghain (2004) was established in a former heating plant, demonstrating yet again how a vibrant club scene can flourish in the cracks of the urban fabric, on empty lots and in vacant buildings.

Developments have become ever more complex since the early 2000s. On the one hand, club culture is thriving and evolving as it is adopted by global brands and music festivals; on the other, many nightclubs have been pushed out of the city or survive merely as sad historical monuments and modern ruins of a hedonistic past. At the same time, a new generation of architects is addressing the nightclub typology. The architectural firm OMA, founded by Rem Koolhaas, has developed a proposal for a twenty-first-century Ministry of Sound II for London, while Detroit-based designers Akoaki have created a mobile DJ booth called »The Mothership« to promote their hometown's rich club heritage.

Based on extensive research and featuring many exhibits never before displayed in a museum, »Night Fever« brings together a wide range of material, from furniture to graphic design, architectural models to art, film and photography to fashion. The exhibition takes visitors through a fascinating nocturnal world that provides a vital contrast to the rules and routines of our everyday life.

While the exhibition basically follows a chronological concept, a music and light installation created specially by exhibition designer Konstantin Grcic and lighting designer Matthias Singer offers visitors the opportunity to experience all the many facets of nightclub design, from visual effects to sounds

and sensations. A display of record covers, ranging from Peter Saville's designs for Factory Records to Grace Jones's album cover »Nightclubbing«, underlines the significant relationship between music and design in club culture. The multidisciplinary exhibition reveals the nightclub as much more than a dance bar or a music venue; it is an immersive environment for intense experiences.

Represented artists, designers and architects (extract):

François Dallegret, Gruppo 9999, Halston, Keith Haring, Arata Isozaki, Grace Jones, Ben Kelly, Bernard Khoury, Miu Miu, OMA (Office for Metropolitan Architecture), Peter Saville, Studio65, Roger Tallon, Walter Van Beirendonck, Andy Warhol

Represented clubs (extract):

The Electric Circus, New York, 1967
Space Electronic, Florenz, 1969
Il Grifoncino, Bolzano, 1969
Studio 54, New York, 1977
Paradise Garage, New York, 1977
Le Palace, Paris, 1978
The Saint, New York, 1980
The Hacienda, Manchester, 1982
Area, New York, 1983
Palladium, New York, 1985
Tresor, Berlin, 1991
B018, Beirut, 1998
Berghain, Berlin, 2004

#VDMNightFever

Please share your photos and impressions of the exhibition using the hashtags #VDMNightFever and #vitradesignmuseum on Twitter, Facebook, and Instagram.

Exhibition Catalogue



**Night Fever
Designing Club Culture
1960 – Today**

Editors: Mateo Kries, Jochen Eisenbrand, Catharine Rossi

Softcover

26.5 x 20 cm / 10.4 x 7.9 in, 400 pages

Approx. 500 mainly colour illustrations

ISBN: 978-3-945852-24-8

German retail price: 59,90€ (incl. VAT 7%)

Nightclubs and discothèques are hotbeds of contemporary culture. Since the twentieth century, they have been centres of the avant-garde that question the established codes of social life and experiment with different realities, merging interior and furniture design, graphics and art with sound, light, fashion and special effects to create a modern Gesamtkunstwerk. »Night Fever. Designing Club Culture 1960 – Today« is the first book to examine the design history of the nightclub, with examples ranging from the Italian clubs of the 1960s created by members of the Radical Design group and the legendary Studio 54 where Andy Warhol was a regular to the Palladium in New York designed by Arata Isozaki and the more recent concepts by architecture firm OMA for a new Ministry of Sound in London. Featuring film stills and vintage photographs, posters, flyers and fashion, »Night Fever« takes the reader on a fascinating journey through a world of glamour, subculture, and the search for the night that never ends.

With essays by authors including Jörg Heiser, Tim Lawrence, Iván López Munuera, Catharine Rossi, Katarina Serulus, Sonnet Stanfill, and Alice Twemlow, as well as interviews with Ben Kelly, Peter Saville, and Ian Schrager.

Catalogue design by Daniel Streat, Visual Fields.

TALKS / DISCUSSIONS / WORKSHOPS

Designing the Night

Ben Kelly, Peter Saville, and Konstantin Grcic

OPENING TALK (EN) | 16 March 2018

6 pm, Fire Station

What explains the allure of legendary clubs like New York's Studio 54 or the Palladium? What roles do design, music, architecture, fashion, and lighting play in this context? In conjunction with the opening of the exhibition »Night Fever«, these questions will be discussed by prominent guests: Ben Kelly, architect and designer of the Hacienda nightclub in Manchester (1982), graphic artist Peter Saville, who created album covers for bands such as Joy Division and OMD, and Konstantin Grcic, exhibition designer for »Night Fever«. The show's curator, Jochen Eisenbrand, will host the conversation together with design historian and co-curator Catharine Rossi.

Free admission, Registration: events@design-museum.de

Bill Brewster – A Brief History of DJ Culture

TALK (EN) | 29 March 2018

6:30 pm, Vitra Schaudépot

What were the key developments that led to the growth of DJ culture? Who were its pioneers? And how did DJs come to make a profound impact on the entire music industry? British DJ and author Bill Brewster and co-author Frank Broughton explore this chapter of music history in their cult book »Last Night a DJ Saved My Life« (first edition 1999). In his talk, Brewster describes the key figures of DJ culture and the transformation of the DJ from a mere service provider to an acclaimed star.

Free admission

Catharine Rossi – Radical Disco

TALK (EN) | 19 April 2018

6:30 pm, Vitra Schaudépot

First emerging in Italy during the 1960s, the Radical Design movement sought to change social conditions by means of experimental designs. The avant-garde met in and even created newly established nightclubs that gave expression to their design ideas: the Piper club in Rome and Space Electronic in Florence were just two examples of entirely new spatial concepts that aimed to explore new architecture and design practices. Catharine Rossi, design historian and co-curator of the exhibition »Night Fever«, speaks about pioneering Italian clubs that were far ahead of their time.

Free admission

Simon Reynolds – Energy Flash: The History of Electronic Dance Music

TALK (EN) | 3 May 2018

6:30 pm, Vitra Schaudépot

Electronic music has strongly influenced club culture over the past decades and is now characterized by a great diversity of styles. With his book »Energy Flash«, published in 1998, the British cultural journalist and author Simon Reynolds presented the first chronicle of this movement. Reynolds speaks about his extensive research within subcultures and in nightclubs, about interviews with major figures and about current trends in the club scene.

Free admission

Curator's Tour »Night Fever. Designing Club Culture 1960 – Today«

WEDNESDAY MATINEE (DE) | 13 June 2018

10 am, Vitra Design Museum

On a guided tour of the exhibition, curator Jochen Eisenbrand shares background details about the history and culture of the nightclub and presents selected artefacts and installations from the fields of interior design, art, lighting, fashion, and sound.

€ 10.00 per person

Urban Catalysts

TALK (DE) | 12 July 2018

6:30 pm, Vitra Schaudedepot

Today's cities are laboratories of innovation. Nowhere is this more evident than in metropolitan areas – where new lifestyles, technologies, and mobility solutions are being tested. Along with other experts, Daniel Deparis, founder of smart Lab, and Dimitri Hegemann, founder of the Berlin nightclub Tresor, will address these trends in a panel discussion.

Free admission

Max Dax – Music and the Digital Revolution

TALK (DE) | 26 July 2018

6:30 pm, Vitra Schaudedepot

Digitalisation has made its way into many areas of our everyday lives. Among its many influences, digital technology has exponentially expanded the possibilities for the production, reproduction, and distribution of music. This has also changed the way musicians perceive themselves and strive to fulfil their ambitions. The music journalist, author, and former editor-in-chief of the music and culture magazine »Spex«, Max Dax, talks about transformations in the consumption and distribution of music over the past decades.

Free admission

Akoaki – Up on the Down Stroke

TALK (EN) | 23 August 2018

6:30 pm, Vitra Schaudedepot

How do you reactivate abandoned spaces in an urban environment? How do you tell the story of a locale and start something new in the process? Akoaki is a design and architecture studio founded in Detroit by Anya Sirota and Jean Louis Farges. The duo casts a critical eye on the social, spatial, and material realities of urban spaces – culminating in architectural interventions such as »The Mothership«, a mobile DJ booth cum art object. In their talk, they present several of their works and report on the historical background of urban development in Detroit, the birthplace of Motown and techno music.

Free admission

Synthesiser Lab: Design Your Own Music

SPECIAL (DE/EN/FR) | 8 September 2018

1–6 pm, Buckminster Fuller Dome

The development of the synthesiser played a fundamental role in the emergence of electronic dance music – and hence club culture. After being introduced in the 1970s, the synthesiser made it possible to produce songs and tracks without any acoustic instruments. The Synthesiser Lab presents a selection of vintage synthesisers in the Buckminster Fuller Dome, where visitors can experiment with the different models. The Dome will be transformed into a laboratory of sound – from techno and house to ethereal tones ... anything goes!

Free admission

Fact Sheet

Title: Night Fever. Designing Club Culture 1960 – Today

Curators: Vitra Design Museum:
Jochen Eisenbrand, Chief-Curator
Meike Wolfschlag, Assistant Curator
Nina Steinmüller, Assistant Curator

Kingston University London:
Catharine Rossi, Co-Curator

ADAM – Brussels Design Museum:
Katarina Serulus, Co-Curator

Location: Vitra Design Museum
Charles-Eames-Straße 2
79576 Weil am Rhein/Basel
Germany

Duration: 17 March – 9 September 2018

Opening: 16 March 2018, 6 pm

Opening Hours: daily, 10 am – 6 pm

Further Information: www.design-museum.de
T +49.7621.702.3200
E info@design-museum.de

Press Images: www.design-museum.de/press_images

Press Contact: **Vitra Design Museum**
Lara Schuh, Head of Communications
T +49.7621.702.3153
E communications@design-museum.de

BUREAU N

Stefanie Lockwood, Arianna Kaiser
T +49.30. 62736.104
E stefanie.lockwood@bureau-n.de, arianna.kaiser@bureau-n.de

An exhibition by the Vitra Design-Museum
and ADAM – Brussels Design Museum

Global Sponsors

Thanks to

A | D | A | M
BRUSSELS DESIGN MUSEUM



HUGO BOSS

vitra.