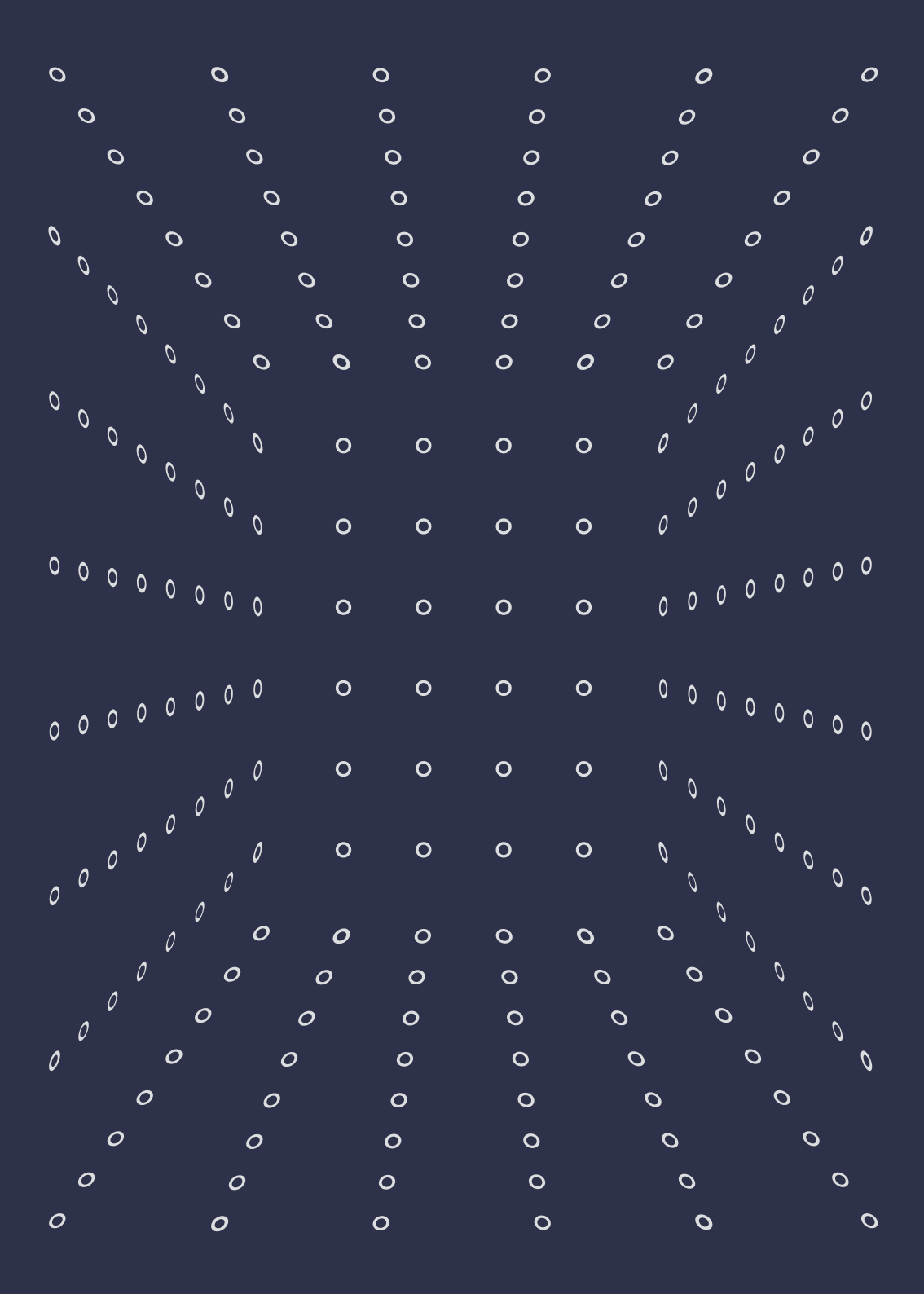
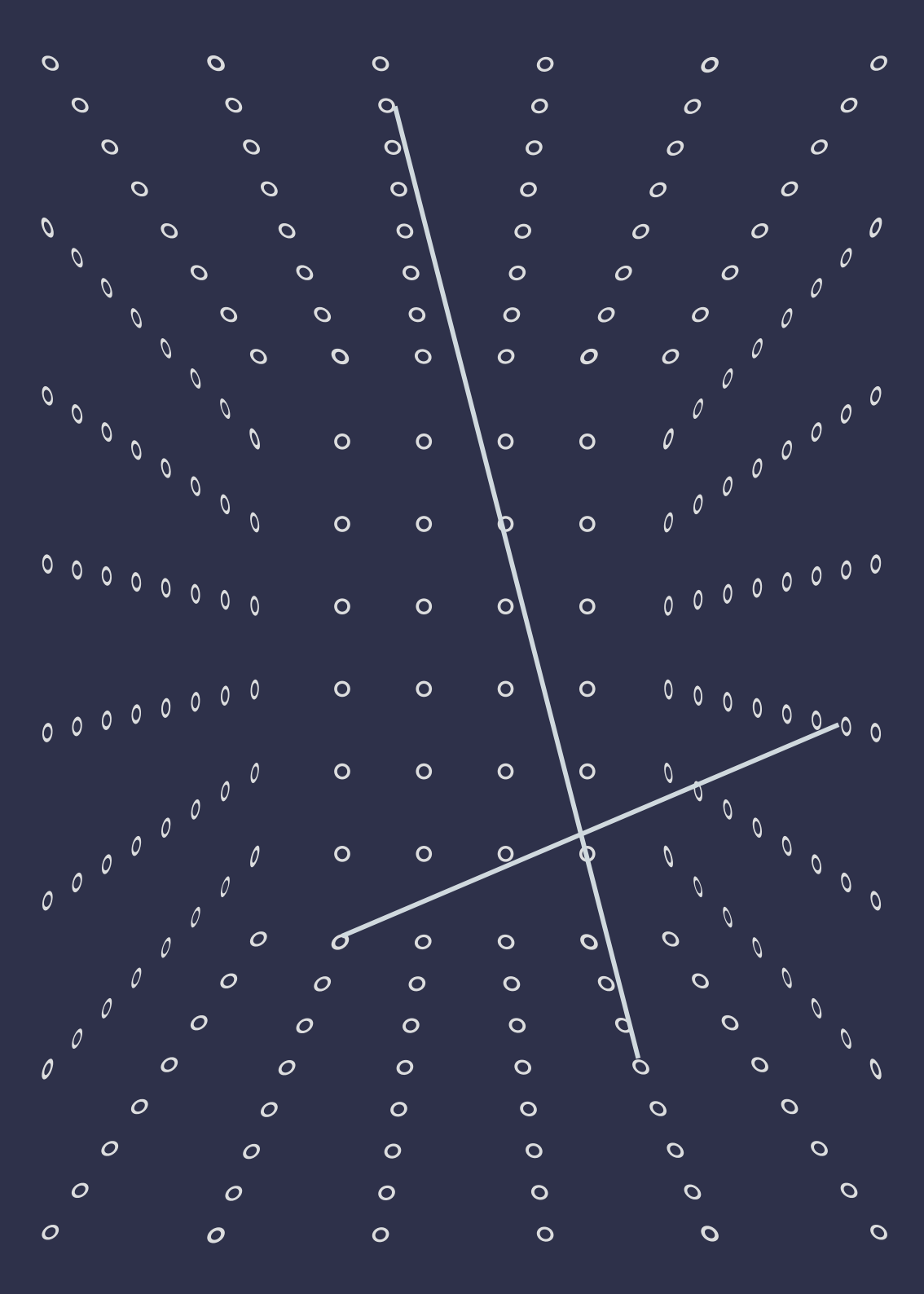




What is an Institute for NightCulture?

Introduction

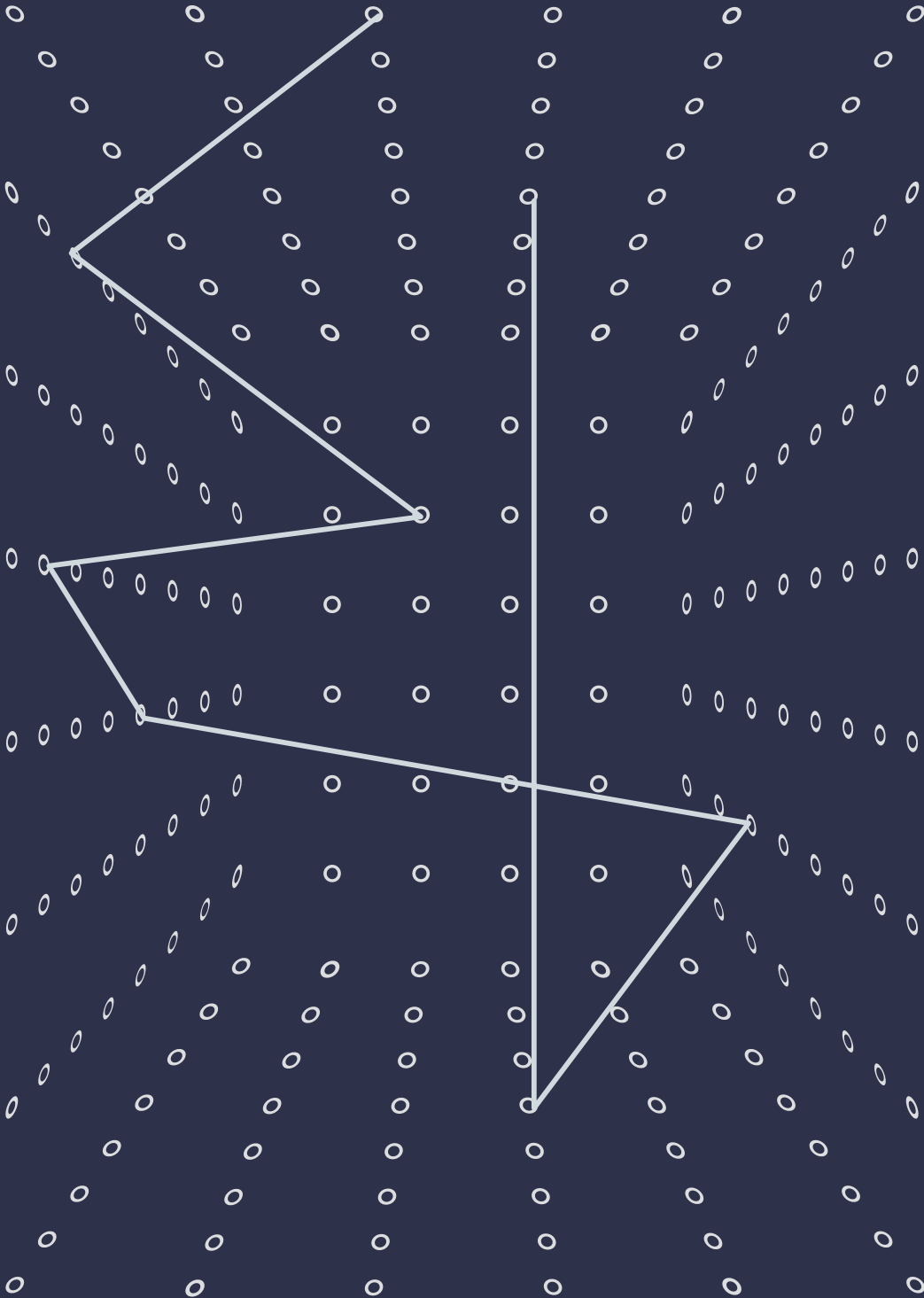
Museums and galleries have a long history rooted in day culture, yet the night remains institutionally practically unexplored. This book is part of creating a new cultural institution in Amsterdam solely focusing on night culture: INC, or the Institute for NightCulture.

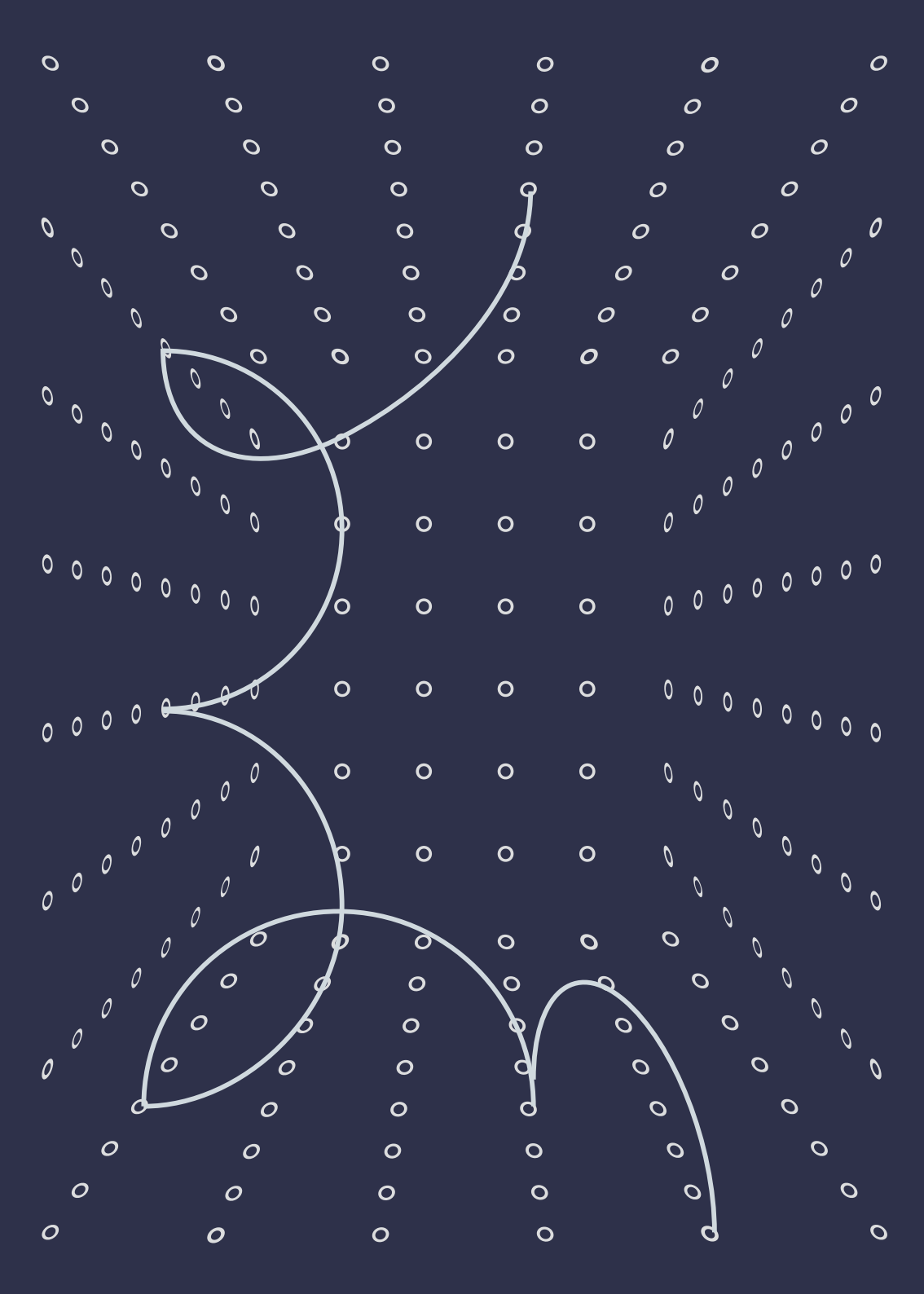
While construction has started on its future building – designed by architecture office XML and nested in a 17th century courtyard in the heart of the city – this book intends to be a catalyst for developing INC's program. As an institution dedicated exclusively to night culture does not exist anywhere in the world, now there is a rare chance to invent it.

We therefore asked protagonists from nightlife, contemporary art, and culture the same single question:

What is an Institute for NightCulture?

The answers have been collected in this kaleidoscopic book, that provides a forum to all who dream of creating institutions that are different. Together, this polyphony of answers to the same question situates the foundational framework for the future Institute for NightCulture.





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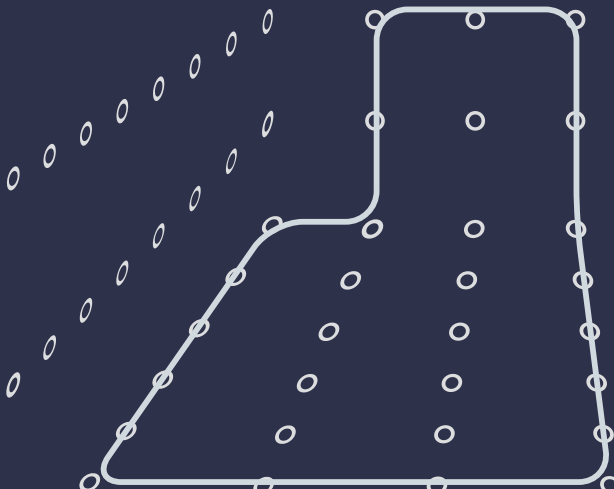

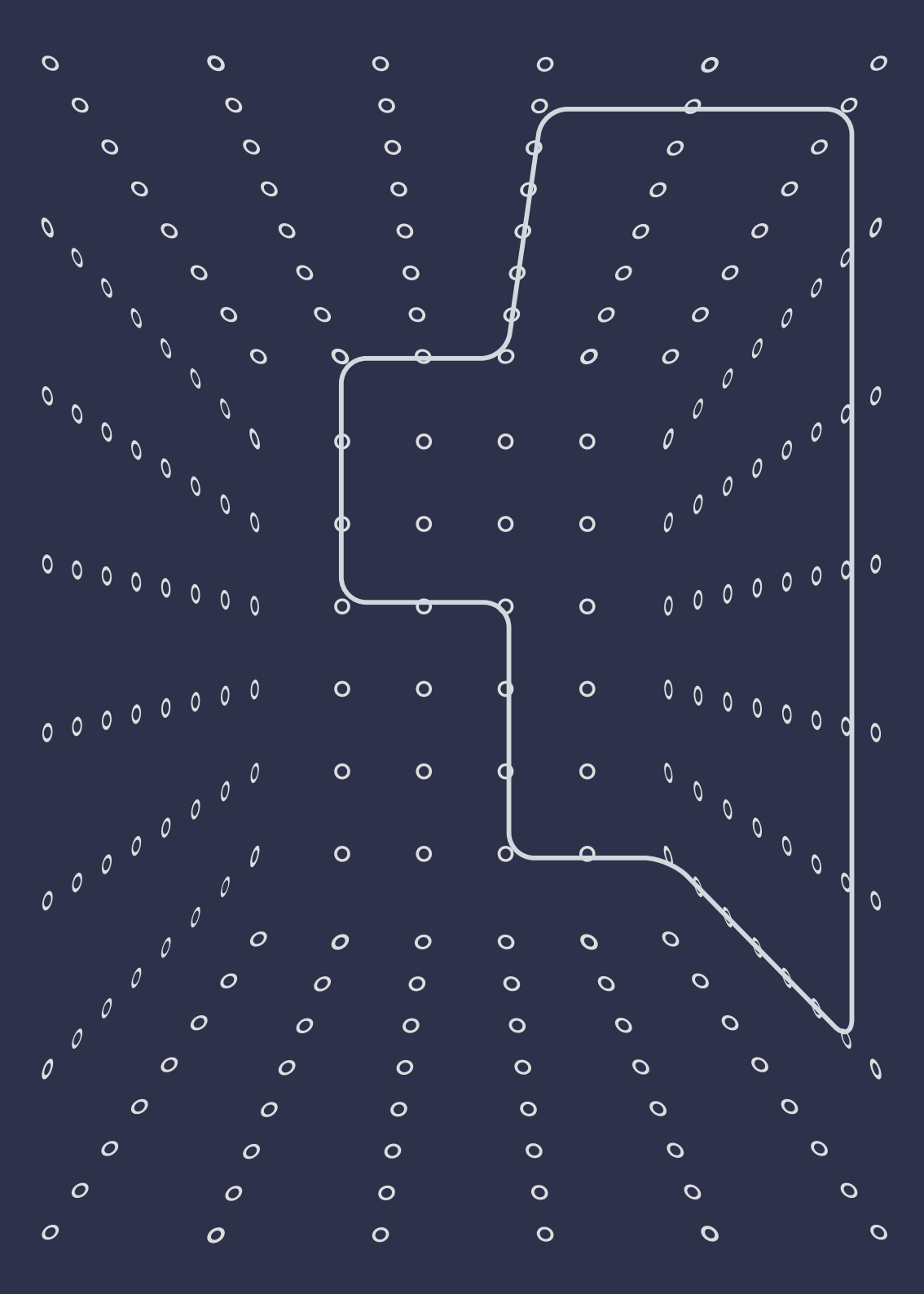

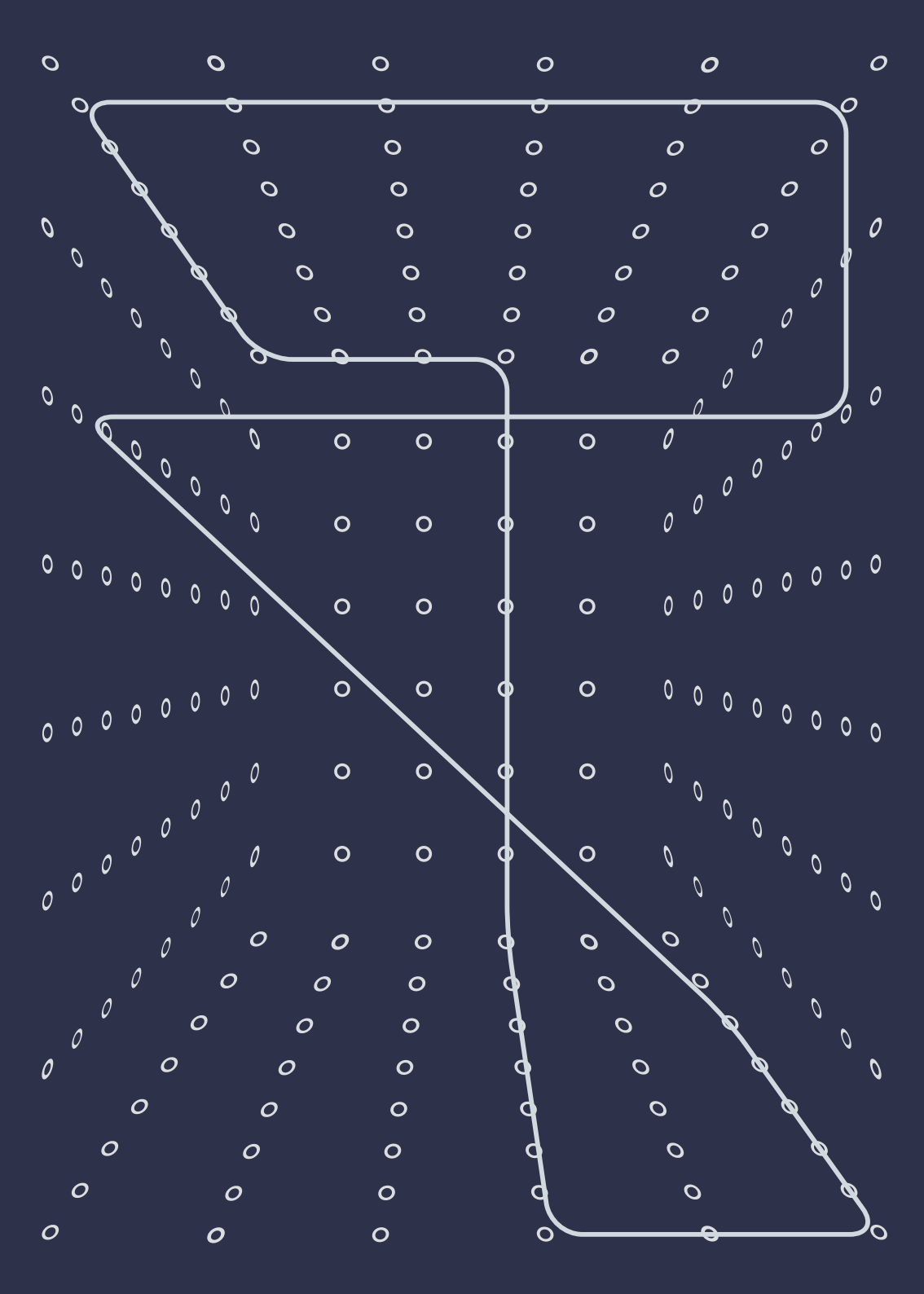

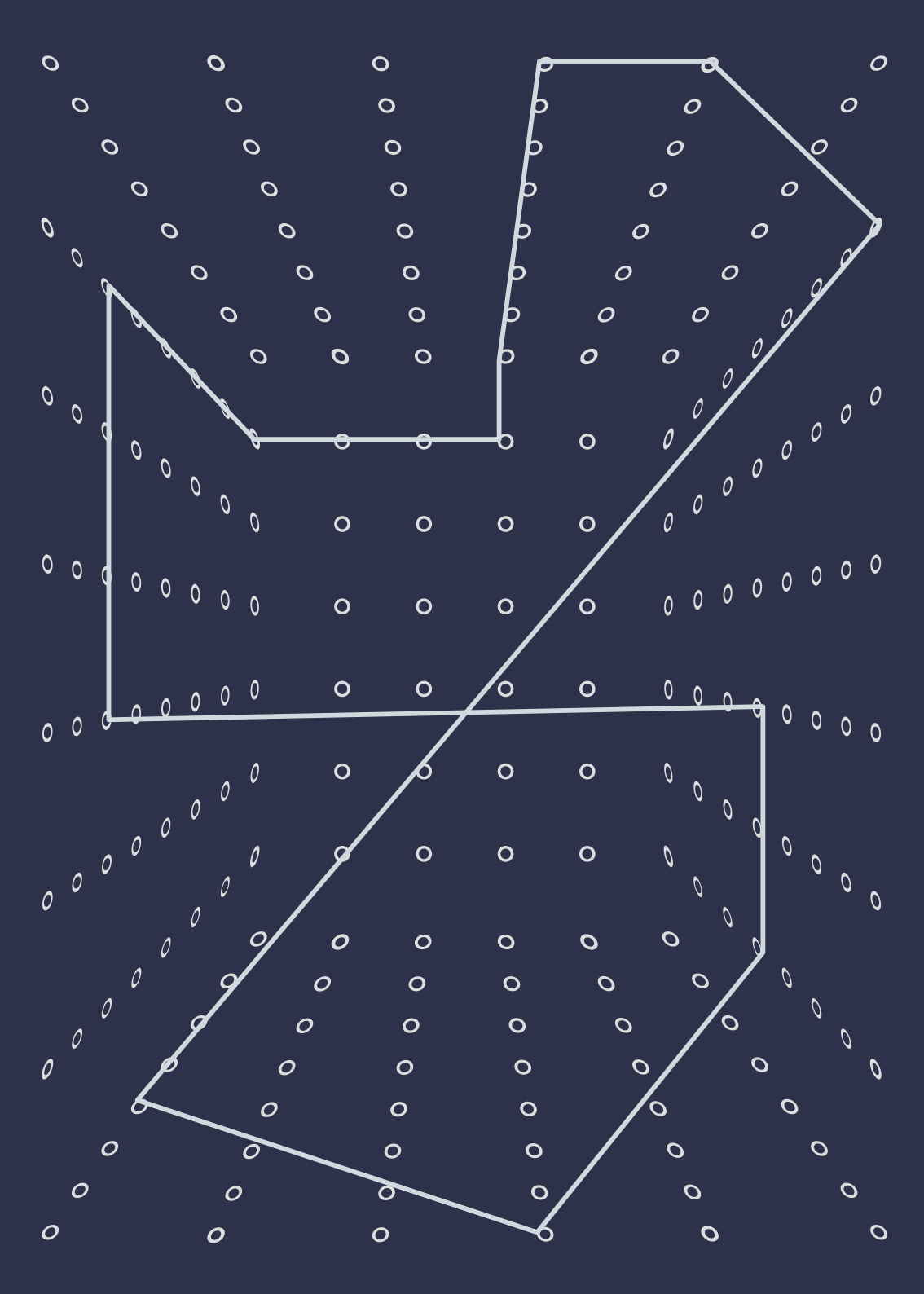

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1. You need high ceilings, little nooks, and fire so that performance can be made in new forms.

2. You need to give away some of the space to the communities whom you serve.

3. You need 60% chaos, and 40% order: Without the latter, the thing isn't sustainable; without the former, there's nothing.

° Jay Miller (1984) is the founder and artistic director of the Yard Theatre in London.

° Nightlife has always been about invention and reinvention. With its subcultural origins on the fringes of society, and its DNA intertwined with the ever-shifting values of youth and the avant-garde, the most interesting nightclubs, discos, bars, and afterhours joints have always been about constant change in order to keep up with the constant need for them.

The history of nightlife provides many examples of this: In the 1960s Italian architect Pietro Derossi used the phrase "pluri-disco" to describe the Piper, the flexibly designed venue created with Giorgio Ceretti and Riccardo Rosso. Like other venues associated with Italy's Radical avant-garde architects, Piper's diverse programme – coordinated with Graziella Gay Derossi – included everything from nights for local factory workers to cabaret, fashion shows, yoga, and Arte Povera happenings. In recent history, 2010s London saw Printworks embrace day-time clubbing, and the Bussey Building continues to cross day and night with its co-working spaces, parties, art galleries, and other community functions.

But re/inventing the nightclub as an institution? Surely such an identity is too official, too ordinary? Perhaps not! In the 1980s British anthropologist Mary Douglas described institutions as social constructs which shape, and are shaped by, individuals and societies. Thinking of nightclubs as institutions therefore means recognizing the importance of the communities and contexts they are located in, alongside the agency venues have to enact positive change. Considering what shape an Institute for NightCulture could take means thinking about what kind of institution the nightclub is: how it embraces the individual and collective freedom that the dancefloor offers, how it creates belief in a shared undertaking through bodies moving en masse to a beat, and how the communities it builds don't end when the lights turn on, the music stops, and it is time to go home, but rather they live on, well into the daylight hours.

° Dr. Catharine Rossi is a design historian and Professor of Architecture in the UCA Canterbury School of Architecture and Design.

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What would you expect from an Institute for NightCulture?

An analysis of the peak and the subsequent decline of couple dancing.

A speculative look at how (non-sexual) touch might find its way back into nightlife.

° Ingo Niermann (1969) is a German novelist, writer, and artist, living in Berlin.

° The Institute for NightCulture could become a groundbreaking hub dedicated to exploring the profound impact nighttime has on human creativity and cultural development. Night culture represents an expanded, transgressive realm where creativity and expression are pushed to their limits. In the absence of solar light and energy, the night becomes a fertile ground for the growth of unique human power, allowing new ideas and forms to flourish. This unique culture transcends the ordinary, engaging all five senses – vision, sound, touch, taste, and smell – to explore and expand the boundaries of perception and physiology.

INC could emphasize the concept that night is the laboratory of the day. The night offers the perfect environment for cultural and sensory expansion, free from the distractions and constraints of daylight. It is during these hours that traditional boundaries dissolve, and the senses fully immerse in the profound, the mysterious, and the sublime. Here, culture germinates, with ideas and creative expressions taking root in the darkness before they bloom and disseminate in the light of day.

The institute's mission could focus on expanding our physiological limitations and developing design and creative strategies that harness all the senses. These strategies not only enrich individual experiences but also foster deeper connections and exchanges between people.

To neglect the importance of night culture is to overlook a critical phase in cultural development. Night is the childhood of culture – a time of incubation and growth, essential for the maturation of ideas and creativity. INC could embrace and nurture this creative energy, allowing it to shape and enrich our world in ways that daylight alone cannot achieve.

° Carlos Casas (1974) is a filmmaker, artist and programme director of Fabrica in Treviso.

° Establishing an Institute for NightCulture is a rare chance to reimagine and reconfigure the model of the established club. When we go to a nightclub, we are typically confronted with a set-up that is practically a decal of all the clubs we have been to before: the DJs are in a raised position, so that the audience can see and feel them (through their presence), and in front of them, most of the time, a fence separates the DJ station from the dance floor – an expression of mistrust in the audience.

The more I look at this set-up, the more I feel that we are not devoting enough time and intention to the way we can think about and plan dance and listening spaces.

The sound systems in Jamaica, for example, or the Sabars in Senegal, have no fences or any object of separation between those broadcasting the music and those reveling in it. In fact, the people who dance are the ones who really control the energy of the party, decentering the role of the DJ.

But how can you not want to 'protect' the DJ-booth when you are creating a business based around alcohol and its relationship with music? Also, the model of the inaccessible 'Superstar DJ' usually justifies the price clubs will charge to 'see' that person. So, it is difficult to separate the current model of the club from capitalism, as it is proposed in most places, with its absurd and almost violent layout.

That's why I would love to collectively reimagine and reformulate the established club by expanding and focusing on the sound system and the reconfiguration of listening and dancing space: perhaps, bringing with it some of the much needed anti-capitalist responses in the music community.

° Maguette Dieng (1988) is a DJ, producer and music programmer from Barcelona and Dakar, co-founder of Jokkoo, a black multidisciplinary artistic collective, and the co-director of FOC, an independent cultural space in Barcelona.

° Night culture is often stigmatized or harshly criticized. Establishing an Institute for NightCulture could be the key to changing public attitudes, breaking down stereotypes, and decriminalizing nightlife.

Based on my personal experience with various institutions, an Institute for NightCulture should help to hybridize the art of nightlife with museum and gallery art.

In today's 24/7 society, lifestyles are increasingly diverse. People work at different hours, and leisure time is no longer confined to the traditional 9-to-5 schedule. Many of my friends and acquaintances work freelance or have flexible working hours, often making it frustrating that museums close so early. I believe that every city should have a museum and educational institution that remains open throughout the night.

Extending museum hours late into the night would be a powerful step toward democratizing access to culture and integrating museums into the fabric of night culture. This change would not only benefit those unable to visit during the day, but also invigorate the nighttime economy and enrich the cultural life of the public. By advocating for extended museum hours, we are advocating for a more inclusive, vibrant, and dynamic cultural life that truly reflects the needs and desires of society.

° Olya Miannik Eliseeva (1987) is an artist, and founder of Sisters Room Artist Run Space in Tbilisi.

° We didn't really go out on Mondays and Tuesdays – too exhausted! Then came Wednesday, HARD at RoXY. Thursday nights at bar April, probably continuing at Exit on the other side of the street. On Friday we'd go to COC. Saturday nights were full of surprises: maybe a concert, maybe club Hell, maybe Argos, or Cockring. On Sunday, we'd line up for De Trut. We'd repeat this simple schedule every week. I got to know Amsterdam, and myself, and the world through clubbing. I became a better dancer, I appreciated music differently, I learned how to small-talk, I fell in love. I love the nightlife.

° Gert Jonkers (1966) is the editor in chief of Fantastic Man and founder of BUTT.

° The opportunity to create an Institute for NightCulture is invaluable. Before we think about the institute itself, it is crucial to define what is meant by the term "night culture", in a situated way. Was night culture born with the invention of electricity, or does it exist because of capitalism? Is it a transgressive framework that helps us frame and understand its opposite – the day? True to Amsterdam's history as a meeting point of cultures, ideas, and goods, it would be important to expand the definition of "NightCulture" to be as comprehensive as possible.

NightCulture – for whom? Diverse cultures and different generations have created many kinds of night culture. What do all of these conceptions look and feel like? How do they manifest? And how can we preserve and study them, but also continue to nurture them?

NightCulture – when? Contemporary night culture draws on situated histories, from Amsterdam, to Europe and the world. But since when can we start talking about a "NightCulture"? Was there one in the 17th century, for example? How has it transformed until our present time?

NightCulture – where? Amsterdam is a very rich starting point to understand night culture, but what about other parts of Europe, or other continents? Historically, the night has harbored reactions and alternatives to day culture, its societal norms and political framework – how have these played out in the long term? And does everything that resonates within night culture need to be transient and ephemeral?

NightCulture – for what? In preserving and examining these aspects of night culture, the larger question of "for what" comes to the fore. As a dynamic, ever-adapting concept, the preservation and study of night culture should not attempt to institutionalize it – nor crystallize it. Instead, it should aim to nurture and encourage its presence and underline its importance.

What does such a center look like? What kind of experience does it allow for? When thinking of the many dimensions of night culture,

it seems an impossible task to encapsulate all of them in one single building. Similarly, it seems that any attempt to preserve and crystallize night culture will only deprive it of its beating heart.

Certainly, many artifacts can be preserved, but they must be activated and performed rather than lifelessly displayed in archival shelves. A strong mediation and events program seems to be the most important strand of activities for such a center. Similarly, a multicultural and polyphonic team seems to be an important part of this project – night culture means very different things for different people and communities. These myriad points of view should be heard and respected, and the center should be well connected with communities at local and national level.

Lastly, the multisensorial, larger-than-life aspect of night culture is perhaps the most difficult to encapsulate. A multisensorial kind of preserving and communicating night culture seems like an essential aspect of this endeavor. This, coupled with the agility and transformative character of night culture – aspects that are fundamentally anti-institutional – seem to be important aspects when thinking about the existence of an Institute for NightCulture.

° Vera Sacchetti (1983) is a Portuguese design critic and curator living in Basel.

° The initiative for an Institute for NightCulture is a case in point that rituals are effective as long as they reflect core values of a society. When societies and their values evolve, rituals tend to change too. Architecture legitimizes these ritual spaces, much like the way today's museums are built, making them temples of our time. In the 21st century, society has become more participatory, therefore, the traditional museum experience might become too passive for a contemporary sensibility. In contrast, nightlife attendees are not just viewers but active producers of the event and we might be seeing a new kind of cultural institution emerging: INC is a surprising iteration of places like Factory International in Manchester and The Shed in New York. In these places we see the beginnings of what is considered a modern-day 'temple', shifting away from museum formats and towards a cross between contemporary art of all disciplines and nightlife, thereby allowing for a level of being active.

° Tino Sehgal (1976) is an artist and choreographer of German and Indian descent, based in Berlin, who makes dance for the museum setting.

° An Institute for NightCulture should connect and collaborate with local initiatives all over the world, based on a shared belief in the transformative power of music and art. Our festival, Sublimation, is set in a Soviet Modernist build in Tashkent, with the aim to create a dynamic space where cutting-edge electronic music intersects with traditional influences, fostering inclusivity and challenging stereotypes. Through collaboration and exchange, INC can help to champion unique local hubs around the world with a programme of evening conferences, workshops, and experimental showcases, all designed to capture and interconnect the true essence of local night cultures and creative scenes on a global scale.

° Sabina Inoyatova is a Riga based DJ and the founder of Sublimation Music Festival in Uzbekistan.

° Your body sighs with contentment, realigning bones, muscles, sinews, and the brain as you cross the threshold into a different reality; a space opens up suspending the rules and postures of the daily realm, and invites new rhythms, relations, and selves; music; light; crowd; redefining the psyche, for a few hours at least... Can an institution repeat the trick of realignment and invite us not just to observe the other we feel in the spaces of the night, but to feel our way into those differences, allowing a form of somatic reflection? That is the challenge – what a thrilling possibility.

° John McGrath (1962) is the artistic director of Factory International in Manchester.

°

What is the culture of the night?
when our glitter is masked in shadow
and the edges are blurred.
What are the potentials of this space?
At night we lead with pleasure. Shaking off the tight jacket of productivity.
I have been shaped by the night.
A porous exchange, fed and consumed.
I like that not all of me is lit.
I can be a fantasy, my fantasy, your fantasy,
A collective dream.

I believe an Institute for NightCulture is an experimental space that gives support in terms of space, mentorship, and/or funding to new concepts and projects aiming to influence the nightlife culture here in Amsterdam. A space of connection and information, sharing knowledge from business and legal proceedings to queer ethics and care. Fundamentally, it has to be an ethically queer institute, constantly challenging and deconstructing the neoliberal capitalistic structures around us. A space to practice potential futures.

° Rex Collins (1995) is an Australian trans non-binary artist based in Amsterdam, exploring intimacy and cuntiness through body, poetry, and image.

° My hope for an Institute for NightCulture would begin with the meeting of the fictional anarchist utopia described in Albert Meister's *Le Sois-Disant Utopie du Centre Beaubourg (1976)*, the communal seeds to an alternative to capitalist hegemony described in the Mark Fisher's unfinished introduction to *Acid Communism (2020),* and a post-anthropocentric spirit between Timothy Morton's *Dark Ecology (2016)* and James Bridles positive multispecies *Ways of Being (2022)* – an existential mud pit and primordial mutualism and mutation between our planet, and its human and non-human co-inhabitants. Here society would find itself in love with one another, dancing between the cosmic beats, bottomless drones, and dirty squelches.

° Jerszy Seymour (1968) is an artist and designer based in Berlin, and the director and co-founder of the Dirty Art Department at the Sandberg Instituut in Amsterdam.

° Any institute dedicated to night culture must include space for, and pay homage to, sex workers, whose tender, affectionate, brazen, and renegade spirits have overseen and guided night culture throughout antiquity and into modernity; and whose nocturnal wisdom nourishes nightly cultural production, weaving a red thread of whorish influence into our current moment of abundant, succulent nighttime aphrodisia.

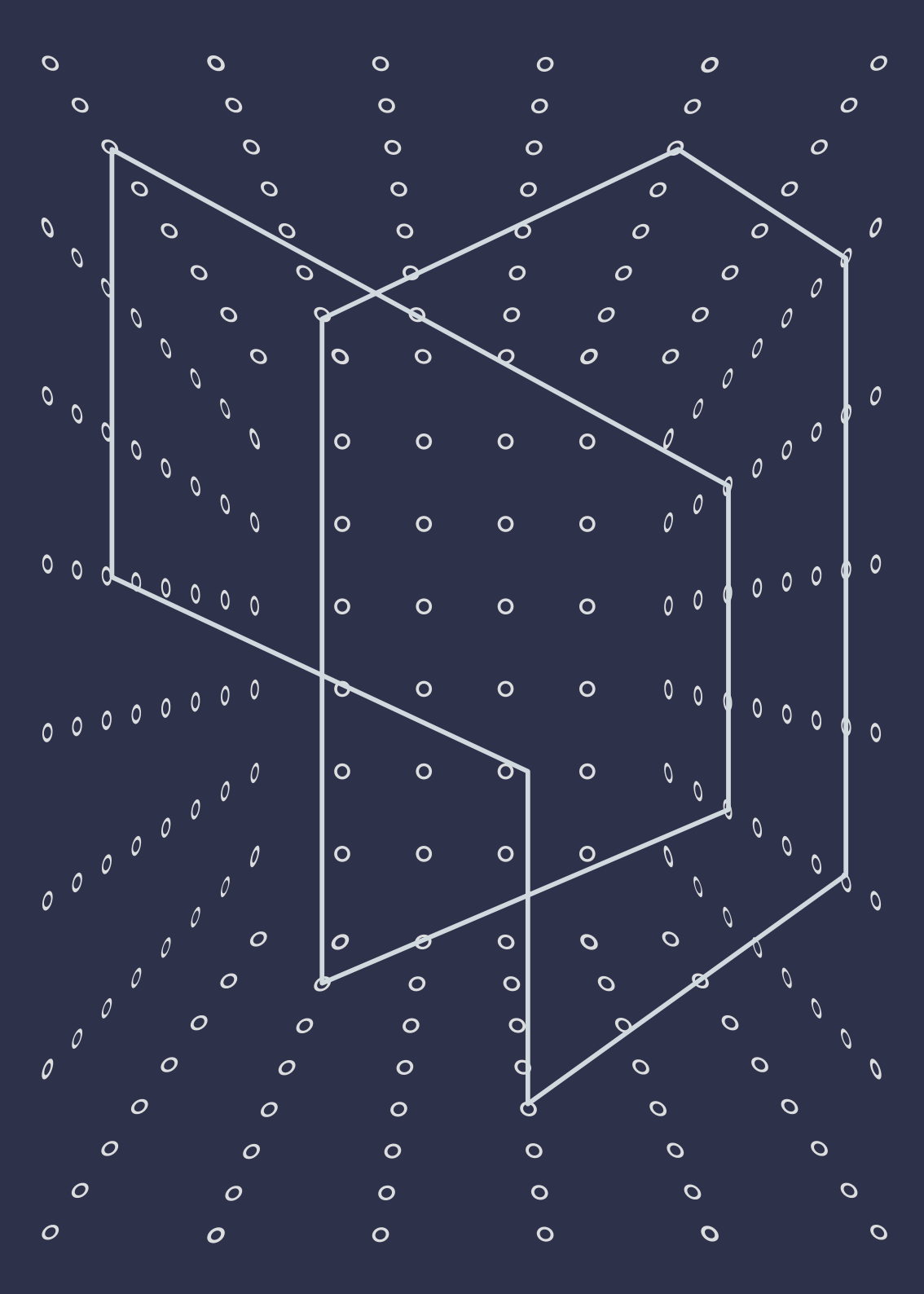
Whores. Prostitutes. Strippers. GoGo Dancers. Street Walkers. Brothel and Bordello Workers. Pro-dommes and subs. We deserve our rightful spaces in night culture!

Sex workers have made sex, pleasure, and intimacy not only an intelligent craft and skill, but a widely-available and indulgent cultural form in nightlife spaces, for clients and on-lookers of all genders and sexualities to savor. We have liberated and expanded the imaginations of thousands, who have felt the seductive and satisfying power of our ambient love.

However, ever since sex workers have been hustling and creating our own aesthetics, civilians have attempted to take our culture and make it their own. Whether it's our heels, our leather, our dresses, our make-up, our hair, our latex, our accents, our nails, our implements, pop and high cultural spaces, and their actors, have taken much more from sex workers than they are likely to admit, fetishized it, and turned it into something just out of our reach... In return, we are meant to plummet deep into the stigma they brandish upon whores. Buried in their own sexual shame and fear, cultural spaces and galleries have extracted sex worker culture from the streets, from nightclubs and brothel rooms and dungeons, and called it their own to diminish the pervasive, inherent, and transformative power of sex.

So, what would it look like, then, if sex workers had control over their cultural productions and aesthetic gleanings, if we held meaningful spaces amongst cultural institutions? Who's to say... Let sex workers have space within your clubs, within your institutes, your galleries, and your museums! Rather than having sex workers as the object of your cultural fixations, let us be the lens. Then watch how culture transforms.

° Mercy St. J. (1996) is a sex worker and co-founder of Red Light based organisation HXSSY: Queer SW Arts & Culture.



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Tropica Exotica Ersatz: a warm burgundy glow, a hanging mist, the twirling hum of crickets, the hollow call of a nightjar, fallen foliage and twigs snap beneath my sneakers as I move forward slowly. The air, though artificially warm and humid, feels velveteen against my skin. My eyes try to pierce through the darkness beyond my arm's reach. Barely. Through the bush, I follow the deep radiating pulse.

Sweat, muscles, leaves, grinning teeth, sand, palm trunks, feet, lips, body hair, waists, puddles, fronds. Everything and everybody heaves to the rhythm. The mass of plants and people, enveloped by steel and glass, form a new jungle, a nocturnal tropical temple, a safe exotica, where people love plants, and plants cloak people and the absence of light calls us out of the cave and outside of ourselves.

° Ieva Saudargaitė Douaihi (1988) is a Lithuanian-Lebanese artist and founder of Takeover Beirut.

° Stichting “De Fik” is a non-commercial, community-based initiative operating on the cultural fringes of Amsterdam. In a climate where culture and events are becoming increasingly expensive, De Fik aims to support the underground electronic nightlife scene by facilitating events, collectives, and artists, ensuring that they remain accessible to everyone.

For the past few years, we’ve been working hard to take this to the next level: our own non-commercial playground in Amsterdam Nieuw-West, a ‘free space’ where you can attend club nights in collaboration with other local organizations, take part in yoga workshops, record a DJ set, and much more.

However, the road to get there has been rocky and hard. While even commercial organizations struggle to navigate the complex web of bureaucracy, it is almost impossible for non-commercial and volunteer-based organizations. De Fik has been working for more than two and a half years to obtain a permit for a temporary space, hampered by bureaucratic rigidity of the municipality and a lack of transparency and guidance in the process. An institution like the Institute for NightCulture (INC) could have played an important role in helping us overcome these barriers.

INC has the potential to be a catalyst for (non-commercial) concepts by focusing on guiding and nurturing these initiatives, providing the necessary support in navigating bureaucratic complexities, overcoming systemic barriers and providing access to capital. There is currently no public funding instrument to support investment in the creation of new cultural spaces. In addition, INC could serve as a vital support and networking hub, connecting initiatives with opportunities and allies who can offer expertise and resources.

By breaking down barriers to access and representation in nightlife, INC could empower the night culture community, enabling initiatives like De Fik to be more entrepreneurial and realize their visions.

° Marius Roeterdink (1996) is a board member and organizer at Stichting De Fik in Amsterdam.

° The night has always been perceived as a moment and a space where something considered unusual – or out of the ordinary – is possible. One of the most common spaces where the nightlife spirit is expressed today is on the nightclub's dancefloor. Social norms disappear as nightlife becomes a space for play, a playground for adults, a space for free time; opposite to the productivity of the work space. The Institute for NightCulture should also be a playground for adults. It should playfully involve the public and make them feel as if everything is possible. It should be a place to subvert, reinvent, and transcend – even if only as temporarily as the night itself.

° Stefano Colombo (1989), Eugenio Cosentino (1989) and Luca Marullo (1989) are the founders of Parasite 2.0, a design and research agency in Milan.

° An institution dedicated to night culture should be like a nightclub's bathroom, or more specifically, a toilet stall.

The toilet stall is the smallest room in a nightclub. It has a door, a lock, walls, and of course a toilet. However, this room is certainly not the smallest in resonance. Because when closely considered, it transcends its practical function. It presents itself as a nocturnal canvas, revealing traces of our night culture and its users. Because, behind the refuge of its closed door, we start creating, expressing, and experimenting.

So, what do we see when we look closer? On the surfaces, we see stickers, drawings, and texts. Through a collage of opinions, activism, love declarations, and humor, users have left their mark, becoming part of the space. These markings offer glimpses of clubbers' principles, values, worries, and wit. The stickers show us an archive of brands, DJs, events, and more to fantasize about, expanding the territory of our night beyond the space we are in.

We enter the stalls alone, together, or with way too many. When we close the door, we create a new moment. We feel the rumble of the music and see the flashing of lights through the cracks, still connected to the party, but somehow, it's now sneaky, exciting, and intimate. We use this moment to have deeper conversations, take a breath and reflect. We use it to touch, to take drugs, and to energize. So when we open the door again, we are ready.

An Institute for NightCulture should be like a nightclub's toilet stall. Presenting new initiatives should be as simple as sticking a sticker on the wall. Voicing opinions should be as easy as writing on the door. Feeling free and sexy should be as safe as the familiar privacy of the stall's doors, and exploring more of the unruly night should be as inviting as reopening them.

° Eva Ventura (1993) lives in Amsterdam and is a (landscape) architect, founder of studio ventura and director of FOEF.

° Night culture is an undeniable source of innovation and energization within the social fabric. The Netherlands has a unique relation to dance culture which is widely enjoyed. We are also witnessing an increasing interest in club culture among leading art institutions such as the Tate 'Infinities' commission in London, the 'TUNE' programs at the Haus de Kunst in Munich, long-standing programs at MOMA PS1 in New York, and with established programming by Sonic Acts in Amsterdam, among many others.

However, institutionalizing night culture poses contradictions. What is an institute for night culture if not a club or festival? What does it mean to celebrate night culture in ways that are meaningful to its communities? What happens when the pleasure-drive of night culture meets the accountabilities of public institutions? These paradoxes can be addressed openly. Above all, nightlife communities hold the knowledge on these topics.

What does night culture need that clubs and festivals can't do?

A confident and successful Institute for NightCulture need not replicate existing institutional formats. The magic of night culture lies in a mix of pleasure and experimentation. What would it mean to place this at the heart of a new kind of institute? In fact, the Netherlands has an excellent example with the Hiphophuis in Rotterdam. For more than 20 years the organization has been "equipped with a Hip-Hop mindset" and above all, expresses culture in its team and its institutional values. What are the values that can take the INC through its first 20 years?

° Vivian Ziherl is a curator, researcher and arts manager raised in Australia, and is currently Research and Programs Manager at Kunstinstituut Melly in Rotterdam.

° The Institute for NightCulture, for us, is envisioned as a central point – a neutral space that brings people and organizations together. It offers both a strong support system and a platform for connection. The institution can provide guidance through coaching, leadership, and educational programs while also protecting the freedom that night culture represents. This freedom should never be compromised or controlled, especially by advertisements or commercial interests.

INC can also serve as a digital space where all aspects of night culture meet. This platform would showcase agendas, projects, and the voices of the community, ensuring that even the smallest event or project gets the same attention as a massive 3,000-capacity venue. The idea is to give every event, no matter its size, the chance to reach a wider audience. For us, night culture could also mean, for example, an exhibition or any kind of culture production that is active from the blue hour and beyond.

From our own experience, places like 11, Trouw, and De School have provided us with safe spaces where we could be free and explore. These places have been life-changing, leading us to moments of discovery, light, and love that have completely altered our paths. It's in these free zones that you start creating from a place of pure joy, which naturally makes you want to give back to the culture. We've also seen how these spaces help people grow – not just us, but so many others as well. We truly value this, and we believe that if this kind of support were more widespread, it would lead to a whole new way of learning, developing, and building strongly connected communities.

° Christopher Gabriel (1980) & Arnout Hulskamp (1978) are Amsterdam based visual art duo Children of the Light.

° A large demographic of Gen Z, Millennials, and Gen X consists of parents with young children under the age of 10. Having grown up in an evolving and formative rave culture, they cannot party as they used to because somebody needs to be the 'responsible adult'.

The potential of night culture joy, passion, and desire that is dormant in young parents can be unleashed at the Institute for NightCulture with INC-RANCS (Responsible Adult Nocturnal Childcare Service). Then, parents who come to party like animals can leave their baby cubs in the hands of trustworthy caregivers on premises. The kids are alright!

° Ohad Ben Shimon (1978) is an artist, researcher and educator based in Amsterdam.

° The Institute for NightCulture should focus on three key activities: education, research, and empowerment. First, it should expand the musical tastes of promoters and partygoers – rave should not be limited to classical genres. There is so much innovation in Uganda, South Africa, Vietnam, and beyond! Second, the Netherlands has a goldmine of rave experience that should be carefully studied by scientists. What happens to the hearing or dopamine system in middle-aged ravers? Last, but not least, we need to democratize and decentralize nightlife. As envisioned by pioneers of electronic music, such as Eduard Artemiev, in the face of evaporated religion, people will need new Mysteries. Rave is already perceived this way, but we risk following the path of Christianity, with constant exploitation and gatekeeping. Maybe a new Luther will come out of INC?

° Felix Sandalov (1989) is a writer and head of StraightForward Foundation, an exile NGO fighting censorship in Russia.

° The Institute for NightCulture should be a dynamic space that embodies the energy, diversity, and complexity of nighttime cultural practices. Its role should be multifaceted, serving as a hub for artistic expression, community engagement, and cultural innovation. The program should be fluid, evolving to reflect the ever-changing nature of nightlife, while maintaining a commitment to inclusivity, creativity, and experimentation. INC should focus on the intersection of art, technology, and social interaction, offering experiences that are immersive, participatory, and boundary-pushing. The identity of INC should be rooted in the celebration of subcultures, underground movements, and the voices that often go unheard in traditional cultural institutions. It should build upon the rich history of nightlife as a space for freedom, rebellion, and connection, while also pushing the boundaries of what night culture can be. Visitors to INC should expect an experience that is both challenging and inspiring – a space where they can explore new ideas, connect with others, and engage with art in ways that are only possible in the unique context of the night. From multimedia installations to live performances, workshops, and discussions, INC should be a place where the vibrancy and diversity of night culture are celebrated and amplified. INC should not just be a space for the night; it should be a beacon of what cultural institutions can become when they fully embrace the transformative potential of the nocturnal world.

° Nandele Maguni (1981) is a sound artist and electronic music producer based in Maputo.

° The Institute for NightCulture has no entrance and no doors, it unfolds, it comes upon you, it is the night itself. It is not a place; it is an action. The night is at the same time: matter, carrier, object, environment, ambience, and amplifier. The choir of the night is thousands of voices, it needs no money and no permission, it hums its songs in numerous ways. The Institute for NightCulture will be infinite.

° Robert Lippok (1966) is a musician, composer and visual artist from East-Berlin.

° The Institute for NightCulture should be a center for research and knowledge production where the past, present, and future of night culture can be studied, displayed, listened to, lived, danced, and tested 1:1.

A place for poly-disciplinary thinking, where music, fashion, design, technology, visual culture, etc. come together into a powerful and yet spontaneous collective performance.

A desire making machine, able to permanently act, change, and adapt through time and space. A club acting as a theater (or vice versa) whose nature is not fixed but transitory.

A cross-section through the spatial anatomy of NightCulture, combining all at once different models: from intimate and experimental rooms to large collective dance floor experiences, from moments of individual isolation to unexpected dark corridor encounters, and so on.

A space bridging the gap between the physical and digital in a continuous journey from intense bodily experiences (i.e. permanent raving for 500 people) to vertiginous virtual scenarios (i.e. permanent raving for 5 billion people).

A place where social and cultural norms are temporarily suspended and reimagined. A free zone for experimentation where identities and bodies can glitch and expand in all possible directions.

INC could be a new model of institution where politics take the form of a night at a club.

° Ippolito Pestellini Laparelli (1980) is an architect and curator. He is the founder of interdisciplinary agency 2050+ in Milan.

° To represent unheard voices and maintain a high level of innovation and experimentation, we must move beyond discussions of inclusivity to deliver tangible results and progress. How can we stimulate the industry, reward creativity, and encourage experimentation? It's crucial to develop quantifiable formulas that demonstrate impact in terms of program diversity and financial strength across the industry, while providing measurable outcomes for other institutions, funds, and stakeholders.

We must ensure that the same groups are not continuously catered to, and that intention alone is not enough – impact must be the goal. The Institute for NightCulture should actively seek out what's new, what's interesting, and who or what lacks access to the resources or knowledge needed to sustain or grow. It's essential to make a concerted effort to understand the wants and needs of different groups and to clearly define terms like 'change' and 'inclusivity' rather than using vague, catch-all terms that everyone agrees upon without a true understanding of their meaning.

Moreover, a significant portion of the audience is not necessarily looking for edginess or niche offerings. So, the question is this: how do we create infrastructures that allow people to discover new things and each other?

° Maru Asmellash (1994) is co-founder and co-director of Amsterdam based brand The New Originals, and founder and director of foundation Kazerne Reigersbos.

° One of the things that the Institute for NightCulture should focus on is the unique physical and mental health challenges faced by those working in nightlife. It is crucial to address the long-term risks of night shifts, including burnout and the effects of sleep deprivation. The difference between recreational and work-related drug use needs to be understood, as the latter is often overlooked. There's also a gap in addressing the specific needs of those who produce nightlife versus those who consume it. INC should also be, amongst other things, a place for research and sharing knowledge. What is the impact of sound frequencies on the body? Why do we love the bass, hate the high tones and run away from the midtones?

° Steven van Hulle (1974), alias Steven de Peven, is a DJ and music producer.

° An Institute for NightCulture seems to be something that is sorely needed in today's world. Our current notions of nightlife are hopelessly tied to nostalgia and the previous golden ages of clubbing, raves, and discos. We can't recapture the feeling of the Haçienda, Studio 54 or even Visions – but with a concerted effort maybe we could forcibly shape the future of 'going out' to be something utterly new. Nightlife in many Western cities is rapidly dying as the youth move away from the use of alcohol and narcotics as means of connection. It will require a Bauhaus-style "return to first principles" approach to save this important part of human culture. Experiments with gamification, alternative activities, and modernized methods of creating communities are areas to explore in order to move 'night culture' in a new direction. An institute dedicated to bringing culture back to nightlife should be a playground for radically new forms of entertainment and connection.

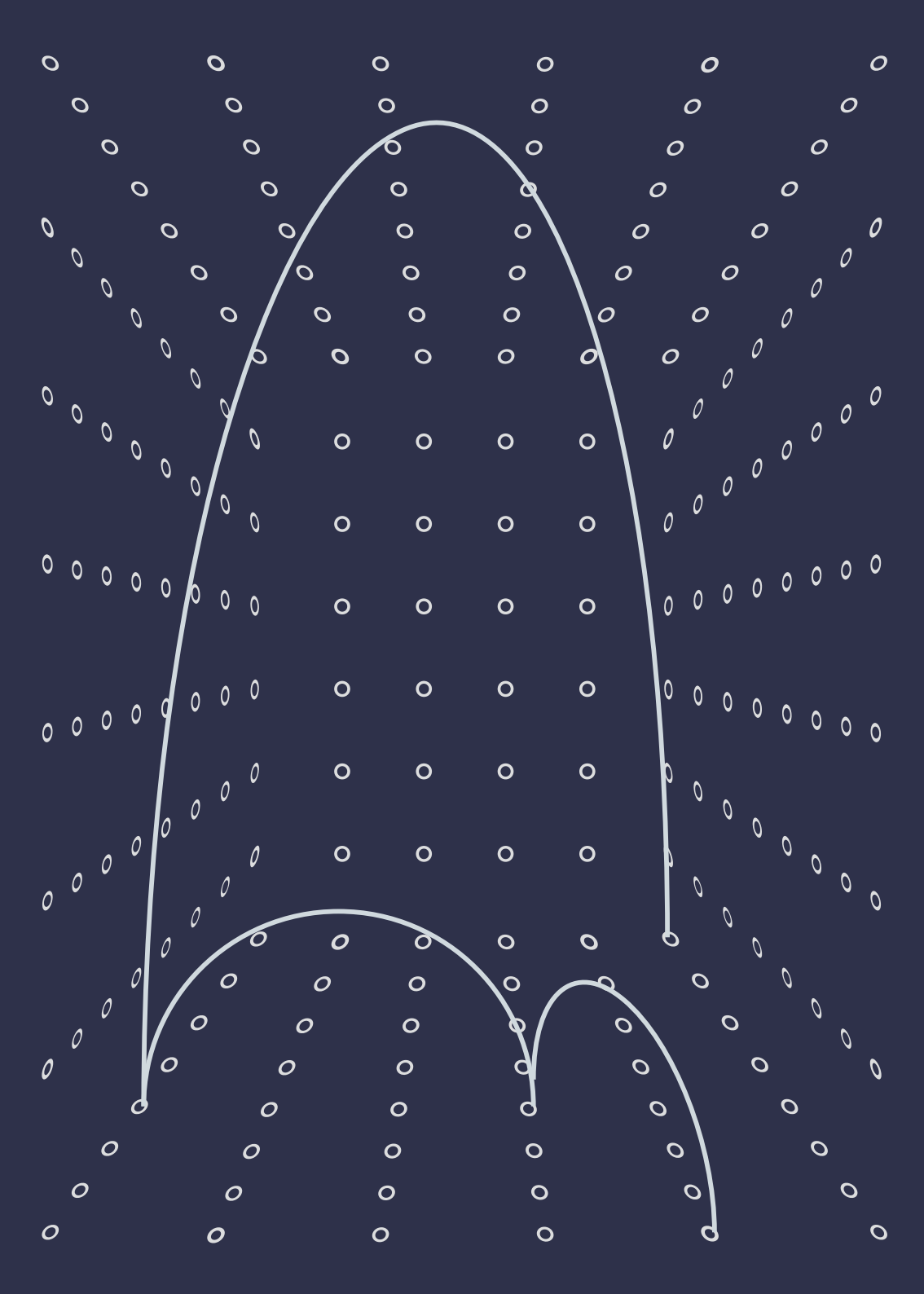
° Bior Elliott (1995) is the creative director and founder of S_.ein, previous art editor of Dazed Magazine and currently an associate creative director at Highsnobiety.

° Nightlife is an integral part of every lively city. A place to come as you are. A place to forget about your sorrows. A place to let go:

A place to be honest.
A place to be tough.
A place to be pure.
A place to be different.
A place to be artsy.
A place to be wild.
A place to be alone.
A place to be together.

Nightlife is giving an old friend at the end of the bar a handshake while you pass your order to the friendly bartender with a simple head nod, an easy hand gesture. Nightlife is the soft landing after a hard day at the office, on the road, at home. Nightlife is one of the few oases in the neoliberal desert we call home. Nightlife is a space for experimentation. A space where inefficiency isn't necessarily a bad thing. A space where you're allowed to make mistakes and occasionally, if you're lucky, kiss a few strangers.

° Dario Goldbach is an author who writes books for people who don't read. He also works as a creative at The Hague's cultural brothel and nightclub PIP.



° Cultural free space is an increasingly rare sight these days in the center of Amsterdam, and young people are losing their connection to this center through gentrification. Inner-city cultural spaces are important as they teach people how to deal with and care for city interiors. The Institute for NightCulture should be a non-competitive, non-commercial space where young people are free to take something of value without having to perform a transaction. It should creatively utilize the momentum of Amsterdam's over-hyped nightlife, and use that attention to provide resources which can benefit young people during the daytime, with forms of mental health support, studios, and exhibition spaces

° Bonne Reijn (1990) is a DJ, music producer, founder of fashion brand Bonne Suits and initiator of Amsterdam based party Tourist Trap.

° While travelling and coughing around Europe this hot summer, I have been thinking about what to expect from an Institute for NightCulture. In one of the stops, a random advertisement in a museum in Cologne – "Late Night Thursday: Art, Music, Theatre, Film" – caught my attention and made me think again about what this new institution will do differently, if anything, reflecting on the hushed culture that I experienced in response to my questions in a presentation about another new museum/institution: The Museum of Contemporary Art initiated by the Ministry of Culture in Kosovo. Referencing Cedric Price and his critical pragmatism, I was asking the 'right question'. I am going to try to similarly ask a few more of the 'right questions' once again: Will INC be autonomous? Will it create space for discussion and thinking that other day cultural institutions do not? Will INC make the night and darkness become our new opportunity?

° Vala Osmani (1974) is an architect, curator and co-founder of Stacion – Center for Contemporary Art in Prishtina.

° In exploring the concept of an Institute for NightCulture, it is essential to envision a space that acknowledges and celebrates the vibrant spectrum of gender and sexual expression while also addressing the complexities and challenges inherent in such spaces. Night culture, as a cultural phenomenon, often serves as a sanctuary for queer individuals seeking freedom and acceptance. However, it is not without its shadows as instances of violence and discrimination still occur. INC should not only aim to both enhance the positive aspects and address the negative, but it should also embody a paradoxical stance: functioning as a supportive structure while embracing an anti-institutional ethos.

A key aspect of this vision should be the integration of creativity and contemporary art. The Institute for NightCulture should serve as a dynamic platform for artistic expression and experimentation, reflecting the ever-evolving nature of queer identity and culture. It should actively curate and showcase innovative works that challenge traditional norms and celebrate the diversity within the larger NightCulture scene.

° Romeo Gómez López (1991) is a visual artist living in Mexico City and co-founder of Salón Silicón, an involuntary art collective and exhibition space.

° As soon as I started living and exploring in Amsterdam, I felt an intense porosity between art and club scenes. Back in 2014, when I arrived as an intern in one of Amsterdam's temporary testing grounds called Krux, I experienced a hybrid working space, full of crafts and workshops that sometimes would transform into an underground club-like party venue during the weekend. Seeing those people working there, I was witnessing what an artist's life could be and at the same time I was discovering club culture – dancing my first dances at Club Trouw.

Since then, those first raving experiences allowed me to dive into clubbing naturally, and the Broedplaats atmosphere nourished my desire to get my own workshop surrounded by other artists, and to feel connected to a small and local Amsterdam art scene on a daily basis. Working at ISO now, I have the same goal for transdisciplinarity: work and production crossing paths with art, music, and club events. Besides, this duality is very present in my personal life, as I have been working in clubs for the past five years while also working as an artist. So, as an artist, club culture is definitely part of my work organization and financial logistics.

For the Institute for NightCulture, that aims to connect art and nightlife, it would be great to think about a residency program that brings artists and their work into club venues. Building and showing your art in this context appears to be more playful and connected to reality than galleries or museums. Spaces have another scale and you address your medium to another kind of crowd, which is extremely vital to me. I feel proposing something to a community I am part of. I would expect INC to cultivate all subcultures present in this community by solidifying some interactions and collaborations between artists, clubs, festivals, and DJs. Also, INC should be able to gather radical practices and keep drawing a special kind of frame for the nightlife community; one that is always full of charisma in Amsterdam.

° Alexis Bondoux (1991) is a French artist living in Amsterdam.

° Nightlife can expose a sense of self, often suppressed in daytime. For most, nighttime brings forward a freer, more exuberant self; one that is unafraid to explore and express. It allows for minorities to come together in safely created spaces and be loud. To blur the lines and norms from formal daily life to play and ridicule in order to let loose.

An Institute for NightCulture could start to embrace the pivotal role nightlife has for self-expression and self-exploration. It can map how nightlife is meaningful for different groups. It can bring attention to the artists, DJs, curators, dancers, etc. behind the scenes. It should create representation through self-discovery.

° Raisa Mulder (1999) is a musician and founder of LezLinkUp, an Amsterdam based events platform for queer women, non-binary individuals and trans people.

° Nightlife is a gathering of curious souls synchronizing to the beat. To me, the role of an Institute for NightCulture is understanding and supporting the processes that go into the creation of 'new/young' music genres that could serve as a rhythm, as well as the foundation for music-focused communities.

Scenes often grow around certain music genres, sometimes connected to a certain wardrobe, even a lifestyle. These are no static parameters, but a continuous development that helps to create an identity that sets itself apart, which then shows the 'pride of the tribe'.

What is important for these scenes to grow?

According to David Byrne, in his book *How Music Works (2012)*, a few of the most important parameters to grow unique scenes are:

1. There must be a venue that has an appropriate size and location in which to present new material.
2. The artists should be allowed to play their own material.
3. Performing artists must get in for free on their off nights (and maybe get a free beer too).
4. There must be a sense of alienation from the prevailing music scene.
5. Rent must be low – and must stay low.
6. Artists must be paid fairly.
7. Social transparency music be encouraged.
8. It must be possible to ignore the music one way or another.

Of course, the rules above were written from a 1970s New York perspective. Yet, to me, the goal of an Institute for NightCulture is to invent and formulate its own version of these rules for today's Amsterdam to foster and feed (music)scene building. These ideals can be practiced directly in its own space(s), but its goal should be more ambitious: ideally, INC should aim to shape such conditions throughout the entire city so that multiple scenes can blossom next to each other.

One cannot 'create' this freedom, it has to grow from people. In a society that is increasingly growing scared of the unknown and each other, nightlife should be the safe bubble in which this freedom can grow and is protected.

° Salvador Breed (1984) is a composer, producer, and sound artist from Amsterdam, and co-founder of spatial sound company 4DSOUND.

[o] The rhythm of the night is vague and untouchable; rugged and slick; secret and promoted. It is wrapped in an aura of mystique which attracts many and scares some. This dynamic is so hard to grasp, like snatching at a bar of soap in a fountain of youth. And all this is exactly what makes it so exciting. The unpredictability and secrecy of the inner workings of night culture is in stark contrast with the tendency to overregulate and demystify the action after midnight. Where to start and where to end when trying to describe and appreciate it all: the rise and fall of Disco, the big commercial bang of 1970s clubbing; the emergence of house music and affiliated culture; the rise of megaclubs and banning of illegal raves – it is a form of social art which never seems to stop evolving. An Institute for NightCulture that acknowledges the rhythm of the night as a free form of art is probably the only way to make sense of the phenomenon.

[o] Niels Nieuborg (1979), alias Arp Frique, is a multidisciplinary artist and director of Partners and Projects at Amarte Fonds in Amsterdam.

° An Institute for NightCulture can be created around three axes:

1. A historical axis, seeking to document the history of social practices and arts associated with this form of culture.

2. A sociological or anthropological axis, seeking to document and study the practices associated with this culture, both past and present, such as dance, but also risk-taking behavior, as well as modes of meeting and representation.

3. An artistic axis, seeking to highlight the arts associated with this culture. Musical, plastic, visual, photographic, graphic, technological, and fashion creation.

° Jean-Yves Leloup (1968) is an author, critic and independent curator based in Paris.

° In an Institute for NightCulture I find it important to highlight the night as a space for and with marginalized, racialized, and queer bodies – the people living in the margins of society. A space where everyday life can be turned upside down and the restrictions of daily life and societal norms can be questioned. A space where hierarchies can momentarily dissolve and where new types of encounters can happen. I see the night as a space for re-negotiation and for living our best lives. Let's invite the night to swallow rays of the sun and seclude our bodies, cloaking them in comfortable dark blankets. Let's sip moonlight, hide in shadows, and rewrite the history of our bodies together, for the future.

° Peter Scherrebeck Hansen (1991), alias Misty Superdeluxe, is an artist, choreographer, and one of the founding members of Pretty Poison Cabaret, a queer and migrant cabaret in Amsterdam.

° The Institute for NightCulture could provide a sanctuary for those who find solace and community in the shadows, offering a space where everyone can truly belong, especially for those who tend to feel a bit out of place in mainstream society – myself included.

As someone who has spent the past decade immersed in (mostly) Amsterdam's nightlife, I see the night as a realm of connection, creativity, and liberation, far beyond the misconceptions of it being merely about escapism or indulgence.

This institute could challenge those narratives, showcasing the redefined impact of night culture through engaging experiences and inclusive programming of platforms that highlight the voices and stories of its diverse members.

I'm positive that INC can become a pillar for those seeking understanding, expression, and a home during the day – just like our favorite dancefloors have been for us after dark.

° Grace Dahl (1997) is a techno DJ and producer from Amsterdam with a mixed heritage of Finnish and Hungarian descent.

° The night has always been a world on itself
in every color and quarter illuminated by the moon
Since the beginning of time and centuries
those who do not yawn dance and play
with her in the most sacred rites
that we culturally assign to ourselves

She now drips through clubs and basements like water
From early to late to early again and even later
A liquid mass of people moving in waves
with loose heads, arms, hips and legs
She feels seductive and gives herself meekly
to everyone who moves along for a moment

The power of the night creates innovative standards
She distorts music, people, art and light
She lets us meet where the space opens
and we encounter new passions and loves
Where the day simply has nothing to disguise anymore
Where we feel what buzzes and hums in the dark
A place for everyone who comes here
to forget the past or imagine about the future

It is the absence of the ordinary
and awakening to the unusual
Misfits are allowed to enter her home,
their arms rising rhythmically through the air
Heads shaking mindlessly in beautiful tones
which keeps dancing sweaty bodies strung together
while grinning in all the shiny glitter

Filled with projections, dancing people vapor,
smoke, colors, vibes, outfits, resources and drinks
She spends moments with strange friends,
vague acquaintances and friendly strangers
A glint, a wink, a gesture, a smile
That one step closer if more is allowed
Moving together to the rhythm of the night
A soft black transition from day to day
She houses light beings, creative power
Provides shelter for dreams, meetings and conversations

We even queue for it, from back to front
'Cause this is where it happens
in the darkest of the night... light is born

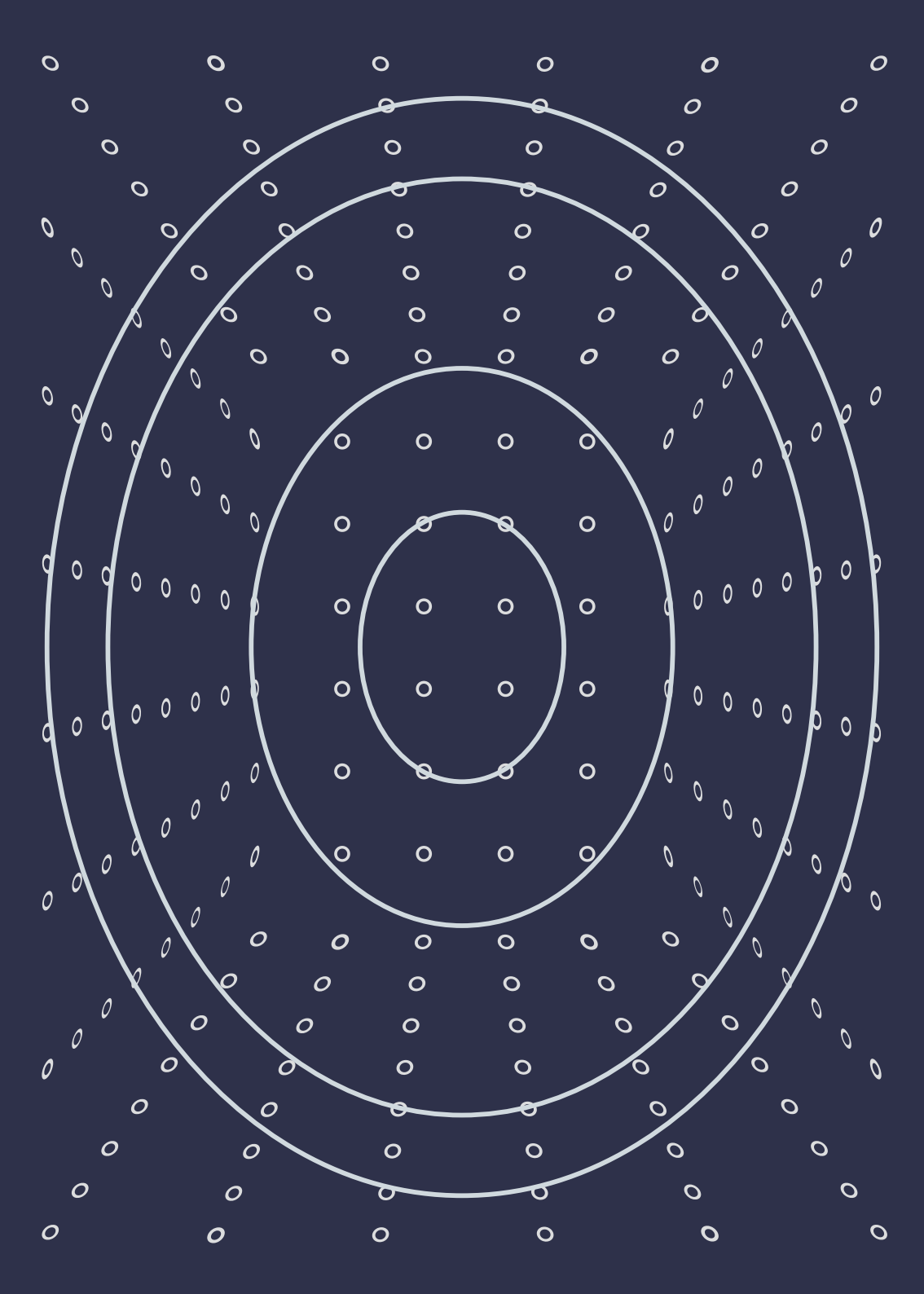
° Justin Samgar de Verteller (1979) is a spoken word artist, performer and theater-maker based in Amsterdam.

° It's very tempting to devote an institute to the night, to pleasure, to experimentation, and to excitement. But maybe our gaze should be cast in a different direction: towards the dullness of night. An institute for those who work through the night – the invisible 'service economy' workers that facilitate the smoothness of the city during the day: bakers, pre-packed food makers, cleaners of buildings and public space, folks running the *späties* and the 7/11s, factory operators, truck and other drivers, night watchmen, and so on. As we, the consumers of the day, work, they sleep, and vice versa; making social connections essentially becomes exhausting, accelerating a societal divide between the two. Despite giving up their nights for 'us', they are hardly rewarded, as they are among the economically worst off. Even worse: automation and industrialization has only made their nights duller. How can we find more productive ways of accepting the night as a shared workspace? Are there ways to undull workflows in industries of the night? Can night production and partying coexist? Like CO2 budgeting to create carbon footprint awareness, can we develop measurements of dull work conditions and share its burden more equally throughout society? Work swap programs that integrate daily work with night work? Simpler still: require all office workers to clean their own offices at night? Have truck drivers remotely teach kids during nightly pit stops? Mandatory shift work for partygoers to support the bakers? After all, why can't great dancers also be star-bakers of the night?

° Stephan Petermann (1981) is the editor of VOLUME and the co-founder of MANN.

° The Institute for NightCulture should offer a constant cross-section of creativity, experimentation, and innovation, shaping how the future generations of society will look. More importantly, it should foster an understanding of new perspectives and approaches for how people can get along with each other, thereby influencing society as a whole. The Institute for NightCulture should be a free space, living lab, and emancipation motor for the evolution of everyday life.

° Lucas Hendricks (1964) is the director of the Grand Theatre in Groningen.



° An Institute for NightCulture should be a space that fosters diversity, inclusivity, and intellectual stimulation. Beyond dancing, it should offer platforms for meaningful conversations and active engagement with nightlife culture.

INC should be programmed with a focus on emerging artists and thought leaders, challenging traditional notions of nightlife. Its identity should be about promoting a sense of community and inspiring visitors to think critically about the role night culture plays in shaping society.

° Samer Saem Eldahr (1989), alias Hello Psychaleppo, is a Syrian electronic artist born and raised in Aleppo, and the founder of Electro-Tarab.

° The essence of nightlife lies in its resistance to cultivation. Attempts to regulate, commercialize, or institutionalize it undermine the core of its existence. It is this elusive, anarchistic spirit that gives nightlife its distinctive attraction and fascination. It remains a dynamic, constantly evolving phenomenon that adapts and survives in the shadows of the night, beyond the reach of control and commodification.

The night breathes without permission. It does not ask for approval. It simply exists, and that is enough.

How can an Institute for NightCulture respect and capture this spirit without diminishing it?

° Frédéric Van de Velde (1987) is the founder of the Rotterdam/Brussels based platform Futura Resistenza.

° Give Us the Night is the name of a night culture advocacy group from Dublin run by Sunil Sharpe, legendary techno producer and DJ. The night has historically been demonized in so many ways by authorities. The night represents freedom to choose who you want to be. Which in turn leads to social and cultural innovation. Many revolutions have started in a bar, a tearoom, or even a coffee house for that matter. Yet, the night was portrayed as a place for misfits and mayhem to cut away at progressive and forward thinking. Now, in 2024, more than 100 cities around the world have installed a Night Mayor or someone in a similar position, which has changed things drastically. Amsterdam and Berlin were the first cities in the world who first advocated for night culture at the beginning of the millennium. From 2016, a few more cities followed suit, but the real growth kicked off in 2017 and 2018, when, within just two years 20 cities joined the global movement. With the rise of night mayors as a new form of governing the city after dark, there was a heavy increase of studies and research into the night and night culture. The night is a key element of biological, chemical, physical, and social systems on Earth. Therefore, an interdisciplinary Institute for NightCulture is now more relevant than ever.

° Mirik Milan (1981) is co-founder and nighttime consultant at VibeLab, and the former Night Mayor of Amsterdam.

° The night summons the rejects of the day. The broken and abandoned; the uninhibited and the cynics. It brings bodies to a proximity normally forbidden to strangers – only in protest and dance does one give up their personal space so readily. The night strips away circumlocutory rhetoric in favor of reckless penetrable connection. It is the incubator of politics and the urban lab. In its folds and pockets, the night builds ephemeral models of the city that dissipate with first light. As such, an Institute for NightCulture ought to be first and foremost counter-institutional.

° Hatem Imam (1978) is a graphic designer and visual artist. He co-founded the design agency Studio Safar and the visual culture magazine Journal Safar in Beirut.

° An Institute for NightCulture should focus on pivotal questions: how can we define music and sound (of subcultures) of today? Why are people in need of nightlife? How do these people identify and to which communities do they belong? What emerges when a space full of people is moving both individually and collectively to the same sound? How far back in history can various forms of nightlife be traced?

Nightlife is a melting pot where the creative sides of innovative and experimental music collide with larger social dimensions. It has an essential value in the formative and later years of people's lives. It is where people meet and exchange, where they explore and express themselves, and where they informally engage in a fundamental activity of human existence: to dance instinctively to music. As such, nightlife liberates the body from societal norms, sparks inspiration, and creates lasting memories.

° Léon Kruijswijk (1989) is a curator at KW Institute for Contemporary Art in Berlin.

° How is it possible that in terms of urban planning, and indeed planning in general, we only consider particular sections of the ongoing timeline we call (urban) life? Think of the un- and under-used potential of so many places, spaces, and nooks in the territory. In every city, there are countless vacancies, temporary in nature. Not all urban spaces should be mapped, considered, or developed. But considering the vast number of places that *have* already been taken to a place of no return, timetables should be opened and explored for the multiplication of use.

An 'institution' of such kind should go beyond the self-referential planning of its physical self, its framework, and its inner organs, but instead invent and indeed offer protocols of potential that help individuals and groups with less agency to reinvent the city according to a multiplicity of voices. Temporary ownership will reinvent space. This goes well beyond the urban and can venture out into the full depth of the territory, including the rural, where there is even more potential for such policies and alternatively programmed timetables.

The design of such temporal protocols is another form of spatial design, and the kind of critical spatial practice that in times of climate change, reuse, repair, and the rise of right-wing populism is most urgently needed.

° Markus Miessen (1978) is a German architect and writer, and Professor of Urban Regeneration at the University of Luxembourg.

[o] Creating and nurturing safe spaces is key for the preservation of nightlife culture. To spread this idea, we believe education is crucial. The Institute for NightCulture, by providing a rare glimpse into the scene, might be able to provide people with the tools and platform needed for the journey of nightlife exploration.

Everyone, regardless of race, sex, or gender, should have the right to enjoy a safe(r) night out. These are the values our own organization NightGuides is built upon, and that we believe the Institute for NightCulture should also be built and grown upon.

[o] Mila Rabbers (2002), alias Mila Haj Kasem, is a Dutch-Palestinian DJ and founder of NightGuides, a Freelance and Queer Awareness Organisation based in Amsterdam.

° In the words of Theo Parrish, ‘‘When music and dance are policed, we know indeed that it is powerful.” My vision for an Institute for NightCulture centers around remembering the roots of club culture as community-defined spaces. Originally, clubs were places for cathartic, communal experiences that, in search for escape, had the ability to transcend differences for a night. With the kind of discourses we are having as a society today, the way to return to this seems elusive. Over time, culture was replaced by consumption and freedom of expression was restricted by laws. However, we have to restore the potential of club culture, which is to challenge the establishment.

To create a meaningful community around clubs today, we must focus on active solidarity, involving a diverse range of people – guides, elders, artists, DJs, and youth – who contribute to the vitality of nightlife. It is essential to un-define spaces, allowing different communities to shape them based on their needs, fostering a sense of belonging, care, and freedom of expression.

New approaches to safety are needed: how do we look out for each other, reduce harm and hold people accountable by centering the care and safety of each individual, rather than imposing a fixed set of rules that most of the time is threatening to the most vulnerable. Protecting the cultures that form around nightlife is also crucial, as history shows that dominant culture often tries to erase their efforts. We must ensure that communities have ownership and resources to preserve their cultural contributions.

Education is another key factor. People must understand the history of club culture to reflect on our responsibilities and achieve a true shift on the dancefloor. Venues need to commit to providing space and recognition for those who have been historically undermined & excluded.

Ultimately, it is about creating a space that belongs to the people and is shaped by them ensuring that the essence of club culture – expression and unity – remains intact.

° Adyam Tesfamariam (1996), alias afrodisiac, is an Eritrean DJ, writer and researcher on Afrofuturism based in Berlin.

° As club culture became mainstream, clubs lost the will to experiment and expose different artistic scenes. The Institute for NightCulture could be a safe space where individuality can express itself in all manners, totally free of pressure and judgement, a space where music, dancing, and meeting people could connect with all artistic forms: art, fashion, cinema, performances, etc... a space for mixing music, genres, beats, BPMS, and moods... the whole arc of artistic expression in a temple of music. People used to go to clubs to hear music that they couldn't hear anywhere else... in the era of YouTube and Spotify this has become a bit of a challenge... yet, DJs could play 'their' versions of tracks and songs as home-made edits... an original soundtrack for an original space!

° Jerry Bouthier is a French DJ/producer and sound-designer for fashion living in London.

° Our lives, especially as artists, can be profoundly influenced by the people we meet and the places where we connect as a community. In my experience, the nightlife – in and between the parties and the clubs – plays a crucial role. These are the moments that blur the boundaries between my personal life, my studio work, and my nocturnal pursuits. The night becomes a space for experimentation, self-discovery, and research, much like a studio does for an artist.

Clubs and raves are heterotopias where various creative potentials flourish from Monday to Sunday, day and night – a continuous cycle of productive energy and release. These spaces can even become significant when the worlds of work and play intersect, existing simultaneously as workspaces and play spaces.

Shedding light on this process, bringing a certain transparency and rawness – perhaps through art residencies, workshops, art productions, and exhibitions – can offer a fresh perspective for both artists and viewers. This could create an ever-evolving display that the club environment naturally provides on weekends.

Inspired by Amsterdam's 'creative testing grounds' and rave culture, an Institute for NightCulture could offer residencies to artists who draw inspiration from nightlife culture, allowing them to create work in situ. These residencies could culminate in live performances, workshops, and exhibitions that engage with INC's visitors. The design should blur the lines between different types of spaces: exhibition areas could blend into social spaces, encouraging spontaneous interactions, much like how dance floors, lounges, patios and bars interconnect in a club. It would also be an opportunity to bring to light exhibiting subcultures that have emerged from nightlife scenes – like punk, rave, or LGBTQ+ communities – in order to show their role in cultural development. The Institute for NightCulture should be a space that respects and celebrates the diversity and creativity found in nightlife.

° Natacha Mankowski (1986) is an artist and architect based in Amsterdam.

[o] The Institute for NightCulture should serve as a connector and platform for those individuals who craft the experiences for the 'consumers of the night'. Nightlife might be full of creativity, educating and offering formative experiences to people from all walks of life, but it is also built from the hard work, dedication, and passion of individuals who feel as if they face these challenges alone. The night needs an entity that connects and strengthens the creators of night culture. Nightlife inherently brings people together, but it also needs an advocate, a body that supports and protects the culture we are constantly fighting to preserve and evolve.

The Institute for NightCulture could become the home base for those who create nightlife: not necessarily a physical space, but a community where people find reassurance and support in this ever-changing scene. It should offer easy access to information, from personal assistance to industry insights and provide a metaphorical warm blanket, helping individuals to connect beyond the dancefloor.

[o] Brenda Narvaez (1998) is a program developer and curator at ADE Lab, Amsterdam Dance Event.

° The Institute for NightCulture should support and validate art as an extra-ordinary yet basic element in everyone's life, performing the fundamental values that constitute our body of society day after day, night after night.

It should be a facilitator and instigator of rest and activity, stimuli and comfort, participation and contemplation. By hosting local cultural activities and inviting artists to share and extend their work over a period of time. By providing the space, time and circumstances for critical standing through aesthetic experience. By welcoming visitors of all kinds, ages, and abilities to a different kind of 're-creation': Performances, concerts, exhibitions, installations, readings, workshops, laboratories and *filibuster* talks, dance marathons, speed-(art)dating, nightlong screenings, early-bird awakenings. Extended dinners, staged parties and alternative sleep-modes. Dodgy playgrounds and candid labor.

INC should be an actor of change that reflects upon our time's condition by adding value to our common contemporaneity through care and responsibility, built upon rigor of thought, generosity of action and true hospitality.

° Cristina Caprioli (1953) is an Italian-born artist, choreographer and academic based in Stockholm, and founder of ccap – an independent organization for the sustainment of choreography.

° As an independent photographer with experience in journalism and marketing within the electronic music industry, I've observed inequalities in how workers and independent creatives are treated and compensated. Addressing these issues is essential for fostering a more sustainable and equitable scene. The Institute for NightCulture could play a vital role by offering educational resources and workshops to help creatives understand and assert their rights, such as fair compensation, royalties, and copyright. Additionally, the INC could hold organizations accountable by evaluating working conditions and making the results public. Through training, the INC could guide organizations in improving their practices and setting a positive example. This transparency would encourage better practices and help create a more inclusive and thriving nightlife environment.

° Angelina Nikolayeva (1997) is a Ukrainian photographer based in Amsterdam.

° The Institute for NightCulture should support an immersive and inclusive environment. It should emphasize the intersection of music, social interaction, and urban culture, drawing from nightlife traditions while pushing boundaries through experimental practices.

Imagine an ever-shifting labyrinth of rooms, each uniquely themed and designed to engage all the senses: a zero-gravity dance floor using VR and AR technologies, and synesthetic experiences where music can be seen, and colors can be heard. INC could house a 'Night Lab', where artists and technologists collaborate on projects that redefine nightlife. Leading the way in environmental and social responsibility, INC will set a new standard, sharing knowledge and facilitating the transition to a sustainable nightlife.

° SØS Gunver Ryberg (1979) is a composer, sound artist and live performer based in Copenhagen.

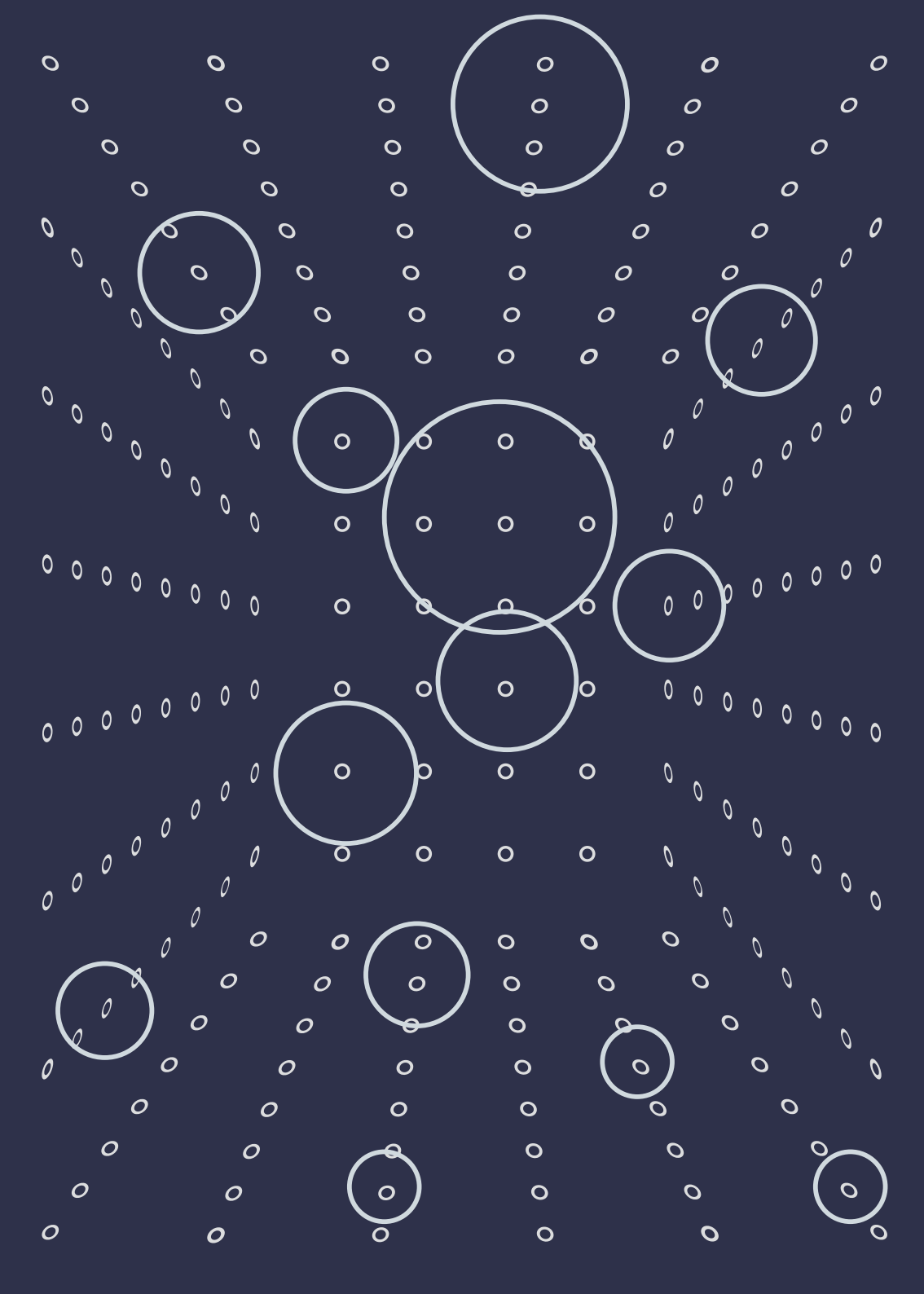
° Everything that stimulates your open-minded interest in multiple ways at moments of the day when you seek distraction and inspiration. This is what is going on in this institute.

Culture is what defines us, and what defines them. The richness of culture in all its vast diversity has a new podium. Happenings from sub-culture to mainstream and performances from all over the world are programmed. Dance parties, music concerts, lectures, spoken word performances, art, reading sessions, exhibitions, etc. are being curated to some extent. The people in charge revolve regularly so visitors can be surprised over and over again.

The audience feels safe to be themselves and act as they desire. Phones and cameras are not allowed inside and there are no reservations or guest lists: first come, first served. High-end and low-key co-exist. Part of the institute is a continuation of the public realm bringing students, artists, ex-squatters, locals, expats, and tourists together.

The night for most people literally means the time after the sun has set. But for people that work at night, on the weekends, or for the younger public, night starts on Monday, or at 3 am. This institute anticipates the different needs and cleverly runs the place during unexpected moments.

° Aura Luz Melis (1977) is a Venezuelan-born architect and partner at Inside Outside in Amsterdam.



° The Institute for NightCulture should act as a platform and archive for the past, present, and future of nightlife culture, from a global, intersectional perspective. There is a unique opportunity to delve beyond the Western centric, whitewashed approaches usually undertaken by cultural institutions in Europe. Sharing the perspectives of BIPOC and queer people, as well as experiences of the global majority and the working class, can help inspire new perspectives on nightlife. The institution can also act as a catalyst in transforming global opinions on the contributions of nightlife in culture: from the economic benefits to political influences, as well as extolling the scientific evidence on the positive impact health clubbing can have, particularly on social and mental health. It can also act as an anchor point for future generations to understand and interact with nightlife, perhaps essential given the fact that the digital age continues to corrupt and distort the scene. The Institute should explore nightlife through a variety of lenses and should leave visitors feeling informed and inspired.

° Kíkẹ́lọmọ (1994) is a DJ, radio host and co-founder of Accra based Oroko Radio.

° In 2018, the organizers of Movement Festival erected a billboard reminding the world that *Detroit is the Birthplace of Techno*. Though global techno festivals are famously apolitical, the billboard spoke to the exploitation and appropriation of Black American music forms and how the origins of the music are erased over time. Techno is especially contentious given its role in creating the umbrella term – EDM (Electronic Dance Music), and the billions of dollars associated with its formation.

In thinking through the Amsterdam nightlife question, I thought about this kind of erasure and how the story of Adam Wiles, known by most by his stage name, Calvin Harris serves as a prime example of this in the industry at large. Wiles, a Scottish DJ and producer has remained among the five richest DJs for the best part of a decade. In 2016, he shared the story of his stage name which calls attention to racism in the EDM and nightlife community at large. When explaining his name, Wiles said, "My first single was more of a soul track, and I thought Calvin Harris sounded a bit more racially ambiguous." He added, "I thought people might not know if I was black or not. After that, I was stuck with it."

One magazine reported Wiles' net worth to be $240 million. Undeniably, Wiles' decision to rename himself is tied to the history of slavery. Upon capture, enslaved Africans were stripped of their names and referred to by the last name of those who 'owned' them. Harris is a name historically associated with plantations in the US and the Caribbean – one that Wiles has profited off.

The B–side of this record, actually living the experience of being black, can be connected to the water crisis in Michigan – again, back to the birthplace of techno. A human-made public health crisis occurred between 2014-2016 involving the municipal water supply in Flint, where 56.6%

of residents are Black or African American. Thousands of residents were exposed to dangerous levels of lead and Legionnaire disease, which killed at least 12 people and sickened dozens more.

At the same time that residents in Flint were exposed to a contaminated water supply, Wiles grossed an estimated $60 million in 2013, and between June 2016 and June 2017, he earned around $50 million. I point this out to highlight the stark contrast between sounding black and being black. American academic and writer Saidiya Hartman refers to the conditions of being black as the afterlife of slavery and defines it as having "skewed life chances due to limited access to health care and education, premature death, incarceration, and impoverishment." Similarly, the Amsterdam nightlife question you pose must be examined with the willingness to look at how legacies of slavery and colonialism show up in every aspect of our lives today.

° Lynnée Denise is an Amsterdam based DJ and global practitioner of sound, language, and Black Atlantic thought.

°

BE LOVED

The darkest night of the soul
Will be illuminated,
By our bodies.
Glowing from inside,
Armoured by love.
A breath away from extasy and death,
we deliver new prophecies...
The communal circle expanding,
rippling, like a nuclear wave.
Set by unknown color button,
Emptying us of hate.
The brain wave expels
Evil
Deranged thoughts
And delirious ways.
Then fills our hearts
With the only substance,
Acceptance,
Stripping us of who we are.
On board we are waving goodbye,
to all we knew and believed.
It's somehow biblical,
An Event
That we all remember,
Like the trip of Noah,
Trespassing the old world,
Arriving in golden ark.

° Voin de Voin (1978) is an ultra-contemporary performance artist living and working in Sofia.

° The Institute for NightCulture should primarily serve as a repository of knowledge about what night culture is – its roots, its pioneers, and its impact on human society. It must preserve and control its own narrative, while documenting its own history, encouraging conversations amongst key (and often opposing) stakeholders.

It must research and identify best practices in the night culture ecosystem, with a key emphasis on harm reduction. It must also identify and capture the role that spaces play in night culture. Clubs, bars, and restaurants create opportunities for human interaction and therefore positively impact mental health and wellness. These spaces foster better cultural understanding through the sharing of music, fashion, and food.

From the Dutch/European perspective, I also see this as a space for debate amongst different and opposing entities. A place where clashing views can be presented and engaged with, increasing understanding amongst people with different views and cultural backgrounds.

From a global perspective, it's important to understand that not every territory's night culture is as open and liberal as the one in The Netherlands. The INC must therefore serve as a beacon of hope, ideas, and innovation for territories that may not have completely evolved their night culture – and by extension, their night economy. Opening its own nightlife experiences to the world can have dramatic results as it can work as a catalyst for positive change in other territories.

To foster this change globally, the INC must be an ever-evolving repository of knowledge. Much like a hit-remix using a classic record sample, it needs to constantly evolve – a remix of itself. Improving year after year through innovation, experience and dialogue, it must become a platform enabling the global transmission of its experience, ideas, and values as set by its own community and a board of key stakeholders.

° Nikhil Chinapa (1973) is an Indian DJ, presenter and festival curator based in Mumbai.

° Night culture is often brief, explosive, and transitory. As such, it sometimes proves harder to document night culture, or to provide something like an institutional memory for it. After all, night culture should have its own narratives of self-understanding, to allow for growth and development, rather than the rehashing of the same ideas over and over again. This is hopefully what an Institute for NightCulture can accomplish: to channel the spontaneous energy of night culture and allow it to persist, and to create avenues for further evolution and growth. The night is, of course, hardly a static thing, and any institute devoted to night culture should itself be transformative.

° Brian Hioe (1991) is a DJ, writer and activist based out of Taipei, and co-founded New Bloom Magazine (破土), an online magazine covering activism, youth politics, and culture in Taiwan.

° The development of nightlife culture is imperative to any urbanization. If a city is a physical body, its cultural offering is its beating heart. And while night culture can exist on so many levels across the world – each with its own individual style – we all share the same common bond of enjoyment and excitement when stepping out into a city's bright lights and electric evening atmosphere.

I look forward to seeing how the Institute for NightCulture develops a concept which integrates so many of these eclectic, diverse, and multicultural experiences from across the globe. This is a very exciting prospect for all who work in, perform, enjoy, and appreciate night culture.

° Sacha Lord (1972) is the nighttime economy advisor for Greater Manchester and the co-founder of The Warehouse Project.

°

15.08.24. Brussels. 58 days sober. 30 degrees. Feeling overwhelmed but nostalgic to write something. Wearing a colorful summer dress.

If I ever would feel desired to fabulate upon an institution like an Institute for NightCulture, it would invite me to chaotically drop my body onto a seemingly white page, where archives and practices overflow like spilling a cup of bubble-tea across its thin surface. Making it a fragile and untrustworthy document, to which they sculpt the mass back into one body. An autonomous institution of the night.

Me, a 28-year-old a-gender, neurodiverse, and sober choreographer, born a rural farmfaggot. Who is combining his artistic practices with her joy of being a club-manager at Raum and organizer of the radical queer laboratory sSSsSSss, a club night currently situated in Ruigoord.

To construct a face around INC is to appreciate one's own recollection of nightlife, to not put emphasis on finding remnants in empty holes, but to build amplifiers for the whole that swarms acoustically in the night. The black performer and writer William Pope L. (1955-2023) wrote about Hole Theory:

7.1 When I say –
Hole Theory explains nothing
This is in order to create
A platform from which
To engage everything.

8.0 Beneath this sentence is a hole.

8.1 You do not see it?

8.31 However, I could insist that it is there;
And further that this invisible hole
Is an illustration of my belief
That holes should not be pictured.

8.32 I have nothing
Against picturing holes.

8.33 To each his anus.

If the INC manages to visibly sculpt a face and body, it will then need to be pressed against every Funktion-One loudspeaker in the world – shaped like the palm of the community's hand – where it follows the soundwaves to spectate live moments of ignition, and activates a longing for locating the significant wave we can all access and ride together. Written live from a dancing-hole somewhere, somewhat-wholesome, not close.

° REYER (1996) is a choreographer, co-founder of sSSsSSss, and club-manager of CLUB RAUM in Amsterdam.

° The Institute for NightCulture should be a space where people learn to value (music) culture by offering courses that immerse participants in different genres and artforms in order to improve the overall quality of culture. Dutch society is made up of 95% cultural barbarians who are focused on the hedonistic and capitalist aspects of culture rather than other aspects such as connection, spirituality, revolution, and comm(on)unity. This enhances segregation in nightlife, erodes heritage and knowledge, and champions popularity over quality. To challenge this development, the establishment of an Institute for NightCulture is crucial.

° Ghamte Schmidt is the founder of Bureau Punt, a creative agency and platform facilitating DJs and artists in Amsterdam.

° The Institute for NightCulture represents a unique concept that is reflecting Amsterdam's growing recognition of the intrinsic value of nightlife in fostering connection and creativity across all layers of society. Night culture serves as a vital foundation for various aspects of community life, particularly underground culture, where festivals like Grauzone thrive.

Nightlife is more than just entertainment; it offers an escape from the daily grind and creates a space for experimentation, pushing boundaries and new encounters. INC could therefore focus on several important dynamics of night culture, including innovation, inclusion, and sustainability. This includes initiatives to reduce waste and support green practices within the nightlife scene. Beyond these focal points, INC can also explore the broader social and cultural dimensions of nightlife – where people meet friends, lovers, and engage in inspiring conversations. This stands in stark contrast to our increasingly digital world, where constant online connectivity can lead to feelings of isolation. In nightlife, human contact and interaction are central, and INC could play a pivotal role in nurturing these authentic experiences.

° Natasja Alers & Marc Emmerik are the founders of Grauzone Festival in The Hague.

° Amsterdam's nightlife could benefit from a communal space that represents and supports the night. This space could act as a hub for organizations, artists, and dancers, helping them establish roots and grow by providing essential tools.

The Institute for NightCulture could perhaps be that place: guiding people on nightlife's how-to's, engaging in urgent political and cultural dialogues, and preserving night culture's rich heritage. As an institution, INC should embrace the responsibility of supporting diverse communities and showcasing the many ways nightlife expresses itself in the city.

° Melisa Cenik (1993) is based in Amsterdam and operates at the intersections of music, arts, and culture, having worked for organizations such as Dekmantel, De School, and Het HEM.

° The nightlife scene does not usually align the artistic, professional, and economic classes. Different communities in this scene hardly communicate with each other, resulting in fragmentation and a lack of visibility for the nighttime community as whole. An Institute for NightCulture should create a connection within this universe in its most diverse form, ensuring that the underground scene, which is often the one that sets behavioral trends from the ground up, is included in its foundations.

° Maurício Bahia Sacramento (1995), alias freshprincedabahia, is a DJ, and founder and creative director of BATEKOO, an entertainment, entrepreneurship, and cultural platform focused on Black, peripheral, and LGBTQIAPN+ cultures and urban youth in Brazil.

° An Institute for NightCulture seems more relevant than ever. In an industry where electronic music, festivals, clubbing, and underground culture are becoming big business, it is crucial that the spaces for these activities are not taken over entirely by commercially driven initiatives. Therefore, it is crucial to create and maintain community spaces where artistic DIY-cultures can be practiced. An Institute for NightCulture should have a democratic appeal that cultivates and nurtures cultural life, particularly for minoritized groups of people.

° Simone Øster (1989), alias Smokey, is a DJ, cultural entrepreneur, radio host, mentor, teacher, and Head of Music at Strøm in Copenhagen.

°

What a time to be in the night
What a night to be in time.

Since I can remember I have been attracted to the dark, the unseen, the tricky, the unstable, the sketchy, and the unknown.

Sure, I like my bread fresh and my coffee hot, but that doesn't tell you anything about me.

During high school I found myself walking along the train tracks in search of an illegal party or a wall to paint. Skateboarding in empty parking garages while finishing the last drink of a friend.

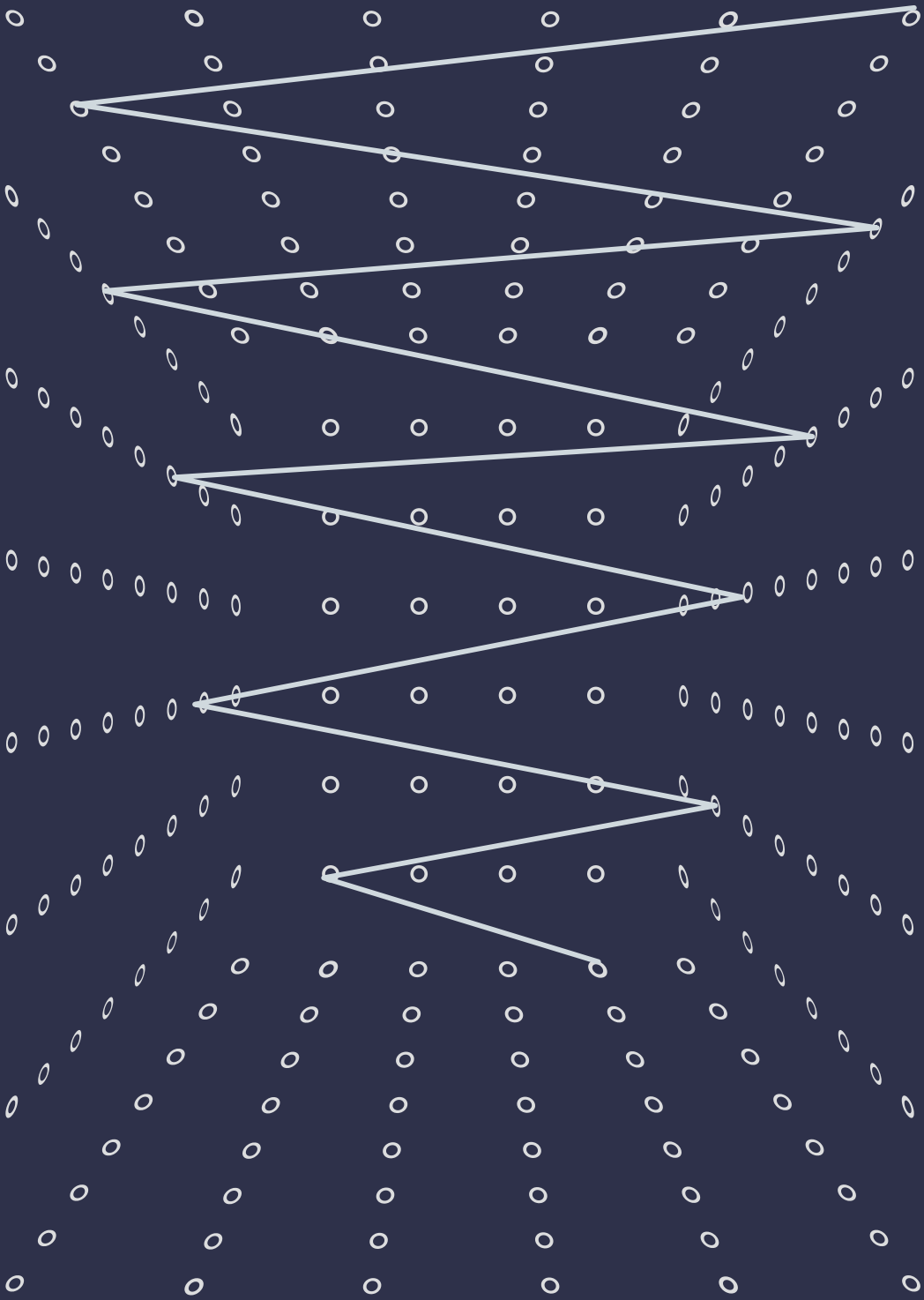
Most of what and who I know came out of the night, that uncompromising, joyful, sad but uplifting night. Music, art, friends and love, I discovered most of it at night. And I know it ain't all glitter and gloom, but what is?

Commercial outlets of sugarcoated cancer feeding, tragic city developments, or government supported projects?

No, no.

An Institute for NightCulture should have faith in the failure of mankind, trust the unworthy and helpless, it should make space for night culture. Space and time is basically all it needs. It will nourish itself with the help of community and everyone involved.

° Steven van Lummel (1981) is an artist and founder of skatepark Sweatshop and night culture platform PIP in The Hague.



° The most important thing is that an Institute for NightCulture is a connector between worlds.

Night culture is full of crossovers between different creative disciplines, genres of music and art, fashion, and visual and graphic design. The institute should build bridges between creatives, stimulate collaboration, and show new movements that push boundaries in terms of feelings and music. INC should bring together many talented people from different backgrounds and cultures.

The Netherlands is a tiny country, it's dope to see how much we have and do!

° Woody92 (1992) is a DJ and multi-faceted artist based in Delft.

° An Institute for NightCulture should explore innovative methods for researching and understanding nightlife beyond a national agenda, continually pushing the boundaries of what it can be. Its core value should be to preserve the freedom of dancing, which I understand as the freedom of movement: not for some, but for all. It should foster the creation of new dances and musical expressions.

An Institute for NightCulture should support the development of spaces that prioritize creativity over commercial interests, remaining independent from government and corporate influence. The institute should advocate for permanent, dedicated spaces for night culture in cities, beyond festivals, events, and other temporary locations.

° Bogomir Doringer (1983) is an artist, researcher, and curator based in Amsterdam.

° An Institute for NightCulture should be as fierce and enigmatic as its namesake; digesting, documenting and contextualizing the constant churn of micro-scenes and performative evolutions worldwide, via a real-time dialogue with the living medium.

Like everything, nightlife is subject to violent, algorithmic decontextualization. When captured by the current online meta, it is stripped of its identity, provenance, and cultural trajectory. The Institute for NightCulture should act as a counter-balancing force that engages in history-making, as well as in nurturing the galaxies of potential that bubble up in nascent, emerging fields of night-time expression – both before and after the moment they mature into a market.

° Sam Rolfes (1990) and Andy Rolfes (1991) are co-founders and directors of Team Rolfes, a real-time virtual performance and image studio based in New York.

°

It is always night somewhere.

The night is a door.

At night, words squeak. Their movement is my gesture. Language is broken.

Where you there? The streets are longer. At dawn, red looks brown.

All these suns are looking at us.

Is it time already? Nobody has a name.

When the night goes, it will be back again. A few nights ago, I will see you elsewhere.

° Pol Esteve Castelló are an architect and researcher based between London, Zurich and Barcelona.

° Only stars shine at night. The cosmology called nightlife opens up to spaces for unexpected encounters, entanglement, and experimentation. These spaces are sites of liberation. Here, individual or collective bodies communicate in space beyond the cognitive, and dissolve as strict identities into free-floating agents of the night. Against the dark celestial sky, an Institute for NightCulture holds space for luminous bodies to exchange energies, to resonate, to merge, to mingle and burst...

Suppressing that energy, denying people those pockets in time, paints a dim future. Cities without night culture are cities without those sparks.

° Saskia van Stein (1969) is artistic and general director of the International Architecture Biennale Rotterdam (IABR).

° The importance of architecture and the interiors that we inhabit extends well beyond their aesthetics. They are greatly influenced by their historicity, and the way they function at a given time and place. This places the city as a collective memory of its inhabitants, a notion echoed by Aldo Rossi. What are we if we are not simply creatures of habit? Amsterdam is an illustrative example of this phenomenon, as its centuries-old legacy of nightlife culture has been well documented.

The city can be divided into two public spaces: heteronormative, bureaucratic spaces which surveil its inhabitants, and non-heteronormative interiors, which are urban vernaculars, often governed by the resistance to bureaucracy. They are a spatial response to legal or spatial constraints of bodies who have to find other ways of navigating the city. Clubs, Gay bars, darkrooms, ballrooms, and even brothels all exist as heterotopic spaces within Amsterdam. Those interiors temporarily allow individuals to shed the masks from the banality of everyday life and find an opportunity for a pleasurable encounter. They are sites where actors engage in what we might call a radical politics of subversion, where individuals attempt to dislocate the normative configurations of gender and sexuality through daily exploration and experimentation with identity and performances. Those spaces are a stage for joy and defiance.

As such, the role of the Institute for NightCulture should encapsulate those spatial experiences and stories within the institution. Not merely by spatial or aesthetic imitation, but also through collaboration with local communities that inhabit the interiors in question. Thus, the interiors must be as malleable and fluid as the individuals that depend on them. Additionally, at a time in which Amsterdam is going through rapid gentrification, INC could function as a cultural citadel to preserve countercultures from *The Smooth City* (René Boer, 2023).

° Rachel Refael (1992) is a spatial researcher and founder of the Rotterdam based multidisciplinary studio 166 Brut.

° An Institute for Night Culture should treat the night as a shared resource – a commons, a fertile ground for communal opportunities. It should liberate night culture from superficial hospitality concepts, inflated egos, and consumerism. The aim should be to foster shared ownership and collective responsibility. Let the Institute for NightCulture serve as a vehicle to navigate, explore, and engage in the niches of self-expression, emancipation, and growth.

° Marleen Stikker (1962) is the director of Waag Futurelab in Amsterdam.

° The Institute for NightCulture should be a space where the energy of the night can be felt at all times, even during the day. It is important to create within this institution beyond the restrictions of time, so the energy of the night can be truly connected with the energy of the day.

The institute can play a key role in connecting people who work in nightlife with one another, as they can often feel like isolated islands, each fighting for their own transformational experiences. INC can be a 'clubhouse' for those who want to create, experience, and develop in a safe environment.

The institute should explore and shape all aspects of night culture, providing access to knowledge and connecting people, so that they can exchange ideas and co-create. It should offer guidance in creating and exploring new, local initiatives in their early stages both within the institute itself as well as throughout Amsterdam.

° Doeshka Vrede (1992) is one of the founders of The Other Side, an agency/label/club in Amsterdam.

° The Institute for NightCulture should be a living and breathing space where the past and future of nightlife converge, driven by the energy of its people. It should preserve the legacy of bold visionaries who shaped today's communities while promoting the voices of emerging cultural innovators.

Such an institute should embody the energy, diversity, and inclusivity of the night – offering a dynamic blend of immersive events, exhibitions, and activations that inspire and challenge.

Its identity should be rooted in an intergenerational exchange that fosters dialogue between the trailblazers who built the scene and the new wave pushing it forward. Our scene urgently needs a space that cultivates authenticity while stimulating curiosity and the unexpected – all under the umbrella of an experience that honors the night as a realm of freedom and creativity.

° Eva Mikelatou (1991) is a creative producer from Athens, based in Berlin and currently works as creative producer of SEVDALIZA.

° For the Institute for NightCulture, I dream of a place that includes a radical broad spectrum of who and what belongs to night culture. Creatures awake in the night are not only those on the club scene, but also insomniacs, caretakers, performers, bus drivers, sex workers, and bakers. I'd love INC to be a place where all these groups feel welcome without the usual awkwardness of each other's different lifestyles. Food is a medium that can guide that connection. I imagine a type of bakery where clubbers end their night, performers take their pitstop, and caretakers begin their shift with a calm drink.

Though it is not uncommon that the night carries intense experiences, I have experienced most food spaces at night as bright, stressful, and chaotic environments. Wouldn't it be nice to have a calm place that serves you a coffee or a tea, some wholesome soup and fresh bread. A place where you can relax on a sofa, reflect on the night that has passed, or prepare for what it may still hold. To softly lighten the liminality of your home and destination.

As I fantasize about the architecture, let's make this place a night-butterfly garden and create a recess for a night-owl to nest in too. INC could not only be a place to consume experiences, but also a place that fosters a smooth transition between home and night; reality and dream.

° Noa Jansma (1996) is an artist, designer, and storyteller based in Amsterdam.

° The Institute for NightCulture should be a space for inspiration that transcends the ordinary experiences of the waking world. A place where dreams are cultivated to change the fabric of the day. Human physiology and the standards of daily rhythms suggest that night culture is a counterculture by nature. INC must be infinitely inclusive and cater to those who feel at home where others don't – for those who stay up all night and for people who feel foreign within the confines of normalcy.

We know that dreams happen at night and that our most intriguing ideas often wake us in the middle of the night from the depths of the subliminal. Those who have developed film in a darkroom know the magic of images appearing like a dream from the dark. The night is less orderly and more magical. Ideas arise from darkness and thrive. The Institute for NightCulture should mirror this dynamic, offering an open, flexible environment where innovative ideas can flourish.

° Claartje van Dijk (1979) is Senior Curator at Foam Photography Museum Amsterdam.

° Jonathan Gundel (1978) is a musician and voice actor from New York, living in Amsterdam.

° A great mission for an Institute for NightCulture would be to resist becoming an institution.

Night culture inherently stands for creativity and community outside of the daily and evidently visible. It is integral to the space of the marginalized. As generous as it can be to those pushed to the sides, it can be a mirror for the norm and the status quo – to reconsider and to unlearn:

How I wish to be able to dwell in unbounded imagination and unknown beauties to the abundance, enchanting bodies as multiple as the globe and souls as kind and unique as the heavens.

This would be a place to dance, to sing, to exchange, to breathe, to nurture, to eat, to heal, to rest, and to be. To be cute to each other.

A human non-human environment that embraces responsibility for a healthy future, an acknowledged past, a neighborly collection of larger and smaller communities. Of artistry, togetherness, respect and empathetic intentions carrying and guiding society.

The genuine night, for a beautiful everyday.

° Zippora Elders (1986) is an Amsterdam-grown curator, living in Berlin, working internationally.

° An Institute for NightCulture should be rooted in grassroots local movements. Working class voices, upcoming artists, and nightlife workers should be situated at the center of its identity.

I'd like to see it aim to be a representative and voice to work with policy makers and governments on issues concerning nightlife culture, operating on a national and international level. It should deliver positive changes and effectively challenge policies which have a disproportionately negative effect on the economics and commodification of culture, whilst also seeking to find ways of creating new opportunities.

Additionally, aiding and helping to bridge collaboration and community networks with support through funding, accessibility to resources, and providing a platform for marginalized voices. To allow discourse and open debate around the notions and philosophy of nightlife's history. Asking questions about its role in society and how it may exist in the future under current sociopolitical conditions.

° Joshua Tarelle Reid (1992), Manchester born and raised and currently residing in Berlin and Paris, is a sound artist one half of music duo Space Afrika.

° The Institute for NightCulture is a hub, a seed, a place for experimentation.

Making the necessity officially known and politically viable; that a vibrant, ever-changing, accessible nightlife in the city center is essential for a living city.

Building structure, and acceptance that we need temporary spaces, are living signs of developing cultures, not to be stifled by endless permit hunting or being bought out by big financial players.

Nightlife might cause disturbance, sometimes noise and often change – cars will always cause that.

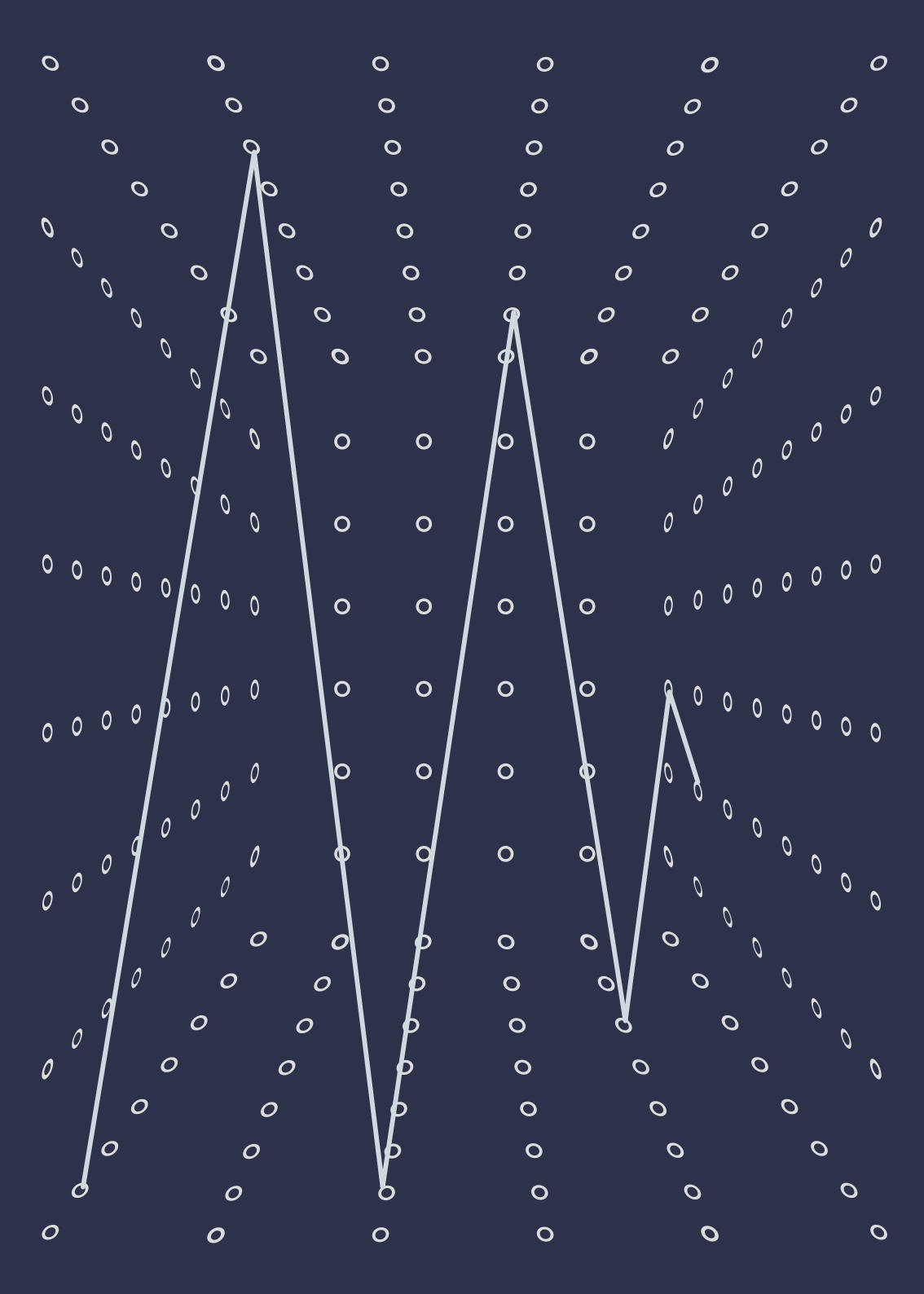
What is more important for a city: nightlife or cars?

Advocating for a nightlife with various cultural players as a motor for a lived-in city against a Disneyfied commodity city for the highest bidders.

° Julika Rudelius (1968) is a German video and performance artist living in Cologne and Amsterdam.

° When I wrote ‘Everybody in the place. Clubbing as an antidote to the contemporary art institution?’, I wanted to make clear that I did, and still do, not believe that the concept of the institution, as we know it, is compatible with nightlife or night culture. Nightlife means ‘freedom’ and institutions are about ‘managing’ that freedom – all would be lost if night culture would end up being institutionalized. Now that the Institute for NightCulture has taken the initiative to bet on that fragile bonding, I would highly recommend to ensure its future by protecting its principles and values from any political fluctuations and changes as cultural institutions never depend on their creative endeavors, but strictly on political orientations.

° Benoît Lamy de La Chapelle (1984) is a curator and art critic based in France. He is currently the director of CAC – la synagogue de Delme.



° The critical question for an Institute for NightCulture is how it positions itself against the 'museumification' of the night. Many cultural and governmental institutions now recognize nightlife's emancipatory potential, through daytime exhibitions and policy documents, but noisy and messy nighttime club spaces continue to face the burden of gentrification and densification in an increasingly middle-class city. Institutionalization may enable financial support that alleviates the demands of the market, but it can also hinder the countercultural endeavors of those who claim space at night – through contemporary versions of jooks, blues parties, and raves – precisely because daytime institutions have (historically) excluded them.

° Timo Koren (1992) is a nightlife and cultural industries researcher at the University of Amsterdam.

° Nightclubs are alchemical, transformative spaces. For a brief moment in time, they offer people a glimpse into another world, full of freedom, potential, and possibility. As practicing artists ourselves we have dedicated our lives to creating a supportive platform for underground artists of all genres. We then surround ourselves with a team of people and audiences who – we hope – share these values. Any Institute for NightCulture has a similar responsibility: to create opportunities for artists of all backgrounds who will then lead the way in creating life-changing experiences for others. It needs to take risks, challenge and confound, but ultimately elevate every individual through the experiences and connections made in such a space.

° Adrian Jones (1969) is the co-founder and director of Corsica Studios in London.

° Amsterdam is increasingly feeling the pressure of gentrification and building regulations. Space is becoming scarce. Anchoring nightlife in the city center is essential, just as the Stedelijk Museum is for art and Paradiso is for live music.

Nightlife is vibrant: it's rebellious and always seeking new, exciting fringes. It's a form of resistance against the constraints we're being pushed towards. An institution stands in stark contrast to this. But at some point, we will run out of abandoned warehouses to program. Beyond the harbors there is the North Sea, and before you know it, we'll be standing with our feet in the water, looking for an oil platform.

The Institiute for NightCulture ensures that future generations will have a place in Amsterdam's nightlife. A place for experimentation. A place for encounters that will not only bring forth renewed culture. Thanks to the gathering of creatives, INC will also be a catalyst for innovative enterprises that keep Amsterdam fresh and relevant. Space is the place.

° Kees Heus (1965), alias KC the Funkaholic, is a DJ and programmer at Paradiso, Amsterdam.

° If anything, night culture is inherently queer. "Queer" as defined by bell hooks, is not "about who you're having sex with – that can be a dimension of it – but queer as being about the self that is at odds with everything around it and it has to invent and create and find a place to speak and to thrive and to live." In a world that feels increasingly rigid and hostile, night culture offers a vital arena for experimentation and expression, a substitute home for many to gather, relate, and to be – unique, undefined, without a clear beginning or end, messy and rampant.

The very idea of an Institute for NightCulture thus seems a contradiction in terms. Institutionalizing all too often means suffocating what initially naturally developed in informal community practice. The essence of night culture is that it cannot be confined to a rational-critical framework; instead, it is deeply embedded in practical expressions and embodied sociability. A human haven in a constant state of flux: Playful, welcoming, safe; Chaotic, dangerous, unestablished. Pinning it down means stripping it of its cause of existence. So (this will be INC's biggest challenge) : how do you celebrate without appropriating? How do you anchor something in the very thing it exists to resist?

° Anne van der Ven (1992) is a documentary producer and strategist based in Amsterdam, working at the intersection of culture and ethics.

° An Institute for NightCulture would exist as a vibrant, physical hub for the cultivation, preservation, and innovation of nightlife. It would be a multifaceted institution dedicated to fostering a safe, inclusive, and creative environment for anyone passionate about nightlife, from emerging DJs to full time promoters.

This institute would be a resource bank, offering comprehensive support through funding guidance, mentorship from industry veterans, and networking opportunities to connect individuals with the right people. The Institute would be the spider in a big web of nightlife functioning as a well-spun library. Additionally, the institute would house creative spaces for screen print posters to a nightlife archive for inspiration to sound systems for testing music.

Inclusivity and accessibility would be the center of the institute's mission, providing resources for those looking to envision new, safe, and healthy nightlife spaces. Regular workshops on safe drug use, mental health support, and creating safer spaces would be offered to ensure nightlife remains a positive experience for all. In addition, the institute would work closely with the municipality to make the city a safer space also after leaving the club – nightlife experiences don't end at the door.

The institute would be free and open to all who are willing to learn, however access to equipment and personal mentoring would be dependent on committed and regular participation in workshops as well as contribution to nightlife in the city. Ultimately, the Institute for NightCulture would be the mother for the future of nightlife, blending old school with innovation while promoting a safe, inclusive, and creative playful environment.

° Jackie van Gemert (1997) is co-founder of Amsterdam based collective The Queer Agenda.

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Juha van 't Zelfde (JZ):

For some time now we have been talking about our need for a pedagogy of club culture. An academy of club culture, even. With the invitation for this publication about the Institute for NightCulture, could you describe what such a curriculum would look like?

Manique Hendricks (MH):

I would imagine a course on the history of (Amsterdam) club culture. Centering various values that have been essential to its existence and development such as community, experiment, solidarity, emancipation, and creativity. What would you imagine?

JZ: Collective creativity. Learning consent, consensus, and collaboration through good praxis. We'd do this by good old field work: going clubbing, interviewing club communities, and doing workshops on regenerative culture, conflict resolution, and how not to cancel us.

MH: What would it mean to institutionalize club culture?

JZ: To me, institutionalized club culture sounds like an oxymoron. Like skateboarding at the Olympics, it's not really on brand. Whether it could work depends on how you do it. If you would form something bottom-up and democratic such as a union, that could be great; if you would become more hierarchical and authoritarian such as a museum, less so. I would choose free association and mutual aid over hierarchy and unaccountable power structures every day of the week. What do you think institutionalizing could mean?

MH: It can be a double-edged sword: on the one side it would be great to have a space dedicated to archiving club culture for example. On the other hand institutionalizing underground, urgent and subversive cultures that are being lived would mean

fitting something into a static mold. Various elements that make club culture exciting, progressive, and to a certain extent, accessible can get lost in the process.

MH: What would be the ideal context for club culture to thrive?

JZ: Communism. Of the anarchist kind. Community-owned, cooperatively managed sound systems and dance halls. Examples such as Black Obsidian Sound System and Sister Midnight in London, and Club Co-op in Marseille are the way forward.

The cause of club culture is the love of the community. We do this from each according to our needs to each according to our abilities. To free ourselves. House is a feeling that will set us free. And once free, with Toni Morrison, we free someone else. I believe this is the revolutionary potential of club culture.

This club culture is a postcapitalist, transfeminist, and climate-just collective expression, experience, and eventually exaltation. For us, by us. A new culture for a new society. Total art for total freedom. You have studied various social histories of numerous club cultures of the past for your exhibitions. What should we salvage from them?

MH: Theatricality, resistance, how to mourn and celebrate, and the centering of queer faces and voices. Parties with purpose, not for profit. You once said that nightclubs are like schools, museums, libraries, theaters, and cinemas, but club culture doesn't have the same status and appreciation within society. How can we change this?

JZ: Education, education, education. We should study and teach the social, cultural, and political value of club culture.

MH: Next to a course on the history of club culture and collective creativity, what other courses can be imagined?

JZ: DJing, performance, scenography, graphic design, creative production, postcapitalist desire... too many to name! You have curated exhibitions about club culture. What would you need to develop your practice?

MH: Funding for fair pay, access to (digital) archives, working with many collaborators to make new artworks and to develop public programs. Club culture is often immaterial, it cannot be captured in one single object or material. When making exhibitions about club culture it's important, to me, to link archival objects with the stories from the people behind them, that is when the artifacts come to life. I find it equally important to work with artists that have been personally involved in club culture. Not only as an example of how important club spaces are for artists to often make their first steps and find space for experiment, but also because of their lived experience that is essential in creating the atmosphere and translating intangible aspects of club culture.

JZ: What do you hope this publication will bring?

MH: Long-term appreciation for club culture as a cultural catalyst: possibilities for gathering and sharing of experience and knowledge instead of scattered projects.

You?

JZ: Revolution.

[o] Juha van 't Zelfde (1979) is a Finnish-Dutch autodidact DJ, filmmaker, and teacher whose work is rooted in club culture.

[o] Manique Hendricks (1992) is a Dutch-Peranakan Chinese art historian and curator of contemporary art at Frans Hals Museum in Haarlem.

° We tend to have a rather opportunistic relationship with the night, letting it serve as a back office to our daytime. In the absence of our senses, urban spaces are routinely cleaned, products discreetly moved, newspapers diligently printed or services quietly readied for the next day. The diminished visibility of our surroundings does indeed make the night a suitable time for regeneration, though the diminished visibility of ourselves does likewise also increase our anonymity, providing potential for everything ranging from poetic inspiration to uncontrolled intoxication. In both Antonioni's *La Notte (1961)* as well as Fellini's *La Dolce Vita (1960)*, the protagonists, sick of their bourgeois monotony, turn to the night to find answers to their existential crises.

At dawn, which also marks the end of both films, they/we will soon forget that the spaces we have explored exist beyond these somnambulistic journeys. Because of the symbolic meaning of the night in literature, film or art, one may at times believe that these places are indeed immaterial and do not exist beyond our imagination; but in architecture, in built space, the people and spaces we visit at night undeniably exist not only when our nocturnal wanderlust leads us to them. An Institute for NightCulture might contribute to an understanding of the night as a 'physical' place and not as a mere alter ego of the day or a simple time frame. That is inhabited, not only by sleepy humans, but also wide-awake animals, machines, logistics and so on. The night as a place, not just a time.

° Andreas Kofler (1978) is deputy artistic director and curator at the Swiss Architecture Museum (S AM) in Basel.

° What I would expect from an Institute for NightCulture is to constantly deconstruct and question the word 'Institute'. Although vast and open in its definition this word still has a certain rigid association for me, which makes me think of old models and structures. So, I would ask the institute to keep a fluid identity.

When events are overly produced and designed the atmosphere often becomes sterile, which can put the audience in a passive consumerist/observing mode. This echoes mainstream capitalist society. So, how to invite the members of the institute to explore their creativity and feel the space to participate? The most amazing 'nightlife moments' that I have experienced had space to be shaped and molded by the 'audience' within a thematic/ energetic structure.

So, the experience the institute could offer would be to invite the public to constantly try to shape the institute. Like a piece of clay that keeps being re-hydrated and molded by multiple hands simultaneously, rather than a clay that is dried and baked and fixed in its form. In that sense, the old Sexyland, which felt more inclusive and easier to morph due to the shape of the building, is a great model to continue exploring. But I also think that looking into 90Mil in Berlin or the Palace Collective could be interesting.

It is difficult to think what an Institute for NightCulture would be without imagining, what my ideal club would be like!

I love adrenaline and going hard, but I feel that night culture has been strongly dominated by hard, fast, and loud music, alcohol, cocaine, speed, MDMA, etc... There is often a self-destructive, numbing, nihilistic, escapist force in the global experience of clubbers. I long for outdoor day parties, for soft club nights where both audio and physical caresses are encouraged, where shoes are taken off, where tea and psychedelics are served, where people can dance or stretch but also rest and dream away, where people can draw, create and maybe even get juicy. I long for non-dogmatic sensitive spaces, where healing and meditative explorations are possible in playful, non-pretentious and non-culturally appropriate manners. And where the bass is still loud! I believe that Kwia in Berlin has been doing a great job in creating a soft space. But there are many forms still possible.

So yeah, I would hope that an Institute for NightCulture would explore the softer potential of the night, the dawn, the sunset and the sunrise.

° Simon Wald-Lasowski (1980) is an artist, social satirist, and archivist of the Anthropocene based in Amsterdam.

° Thanks for scheduling your visit to the Institute for NightCulture. It will not help you. The Institute is elusive, it is constantly shifting. There is no bell you can ring. Or sometimes there is. The entrance is hidden in the back of a souvenir shop, in the subway, behind your bathroom mirror. The Institute finds *you*.

You have entered. Dark, red marble corridors flooded with a salty liquid. Meetings with mimes, mumblers, and small talkers. Drums beating in the distance. You wade through the shadows until you forget who you were outside the Institute.

Then, the Library of Mirrors opens its doors. An endless collection of costumes, books and possible selves. You join some vaguely familiar people – friends of friends, internet celebrities. Together, you browse through volumes on electric circuitry, biographies of decadent courtiers, dance manuals, collections of contemporary poetry. Chatting, laughing; you try on masks, ballgowns, tiaras, episcopal vestments, bikinis, knight's armor, pinstripe suits, inflatables. Historical garments and the hottest creations from the Atelier of the Institute, where the designers *du jour* reside. A make-up artist finishes your look. *You are so ready.*

The rhythms get louder. You enter an enormous candle lit, strobe lit, neon lit space. It is hot – it feels like you are inside the sun. Musicians in metallic gowns make electronic machines spark, buzz, and smoke. They play harpsichords, crystal computers and an enormous silver gong. The other visitors look like they are all from different planets than you, but friendly planets. Everyone is sweet, soaked in cocktails and sweat.

Everyone dances. Everyone is feeling good.

Exit at 9.00 A.M. *Please mind the neighbors and return the borrowed clothing next time. We will meet again. Yes, soon.*

Farewell now!

° Tim Fraanje (1991) is a writer, musician, and amateur flaneur based in Amsterdam. Tim is one half of synthpop duo Big Hare.

° Any type of successful art institute has to operate from within a clear, distinct vision and set of values about the culture and world it is observing and archiving. It should have strong opinions, methods, ways and definitions, but also hold those quite loosely. The Institute for NightCulture should keep a clear and open mind and always walk next to its contemporaries (in the culture), and never run in front or lag behind. It should capture and freeze a multitude of fleeting, transitory moments, memes, trends, and practices. It should preserve nightlife culture and night culture as our shared heritage, so that the rest of us can just focus on getting through the night.

° Bér Engels (1993) is a music and nightlife grantmaker and cultural advisor for the cities of Amsterdam, the Hague, and Rotterdam, and serves on the board of WORM in Rotterdam and of the Dutch association for cultural governance.

° When thinking of the night, a French saying comes to mind: "Sunset hour is the time between the dogs and the wolves." At night, the dogs retreat to their masters' homes, and the wolves take over. Night belongs to the wolves – to the wild and untamed.

This saying harks back to an earlier time when night was dark and frightening. Today, with the spread of electric lights, night has lost much of its mystery. It was once a realm of the unknown, where unseen things existed, and where things imagined came to life. But even now, not everything can be illuminated, and not everyone desires to be exposed to the lights of modernity. To remain in the darkness of night is to resist being absorbed by the powers of the day, to preserve the night's potential as a space for imagination.

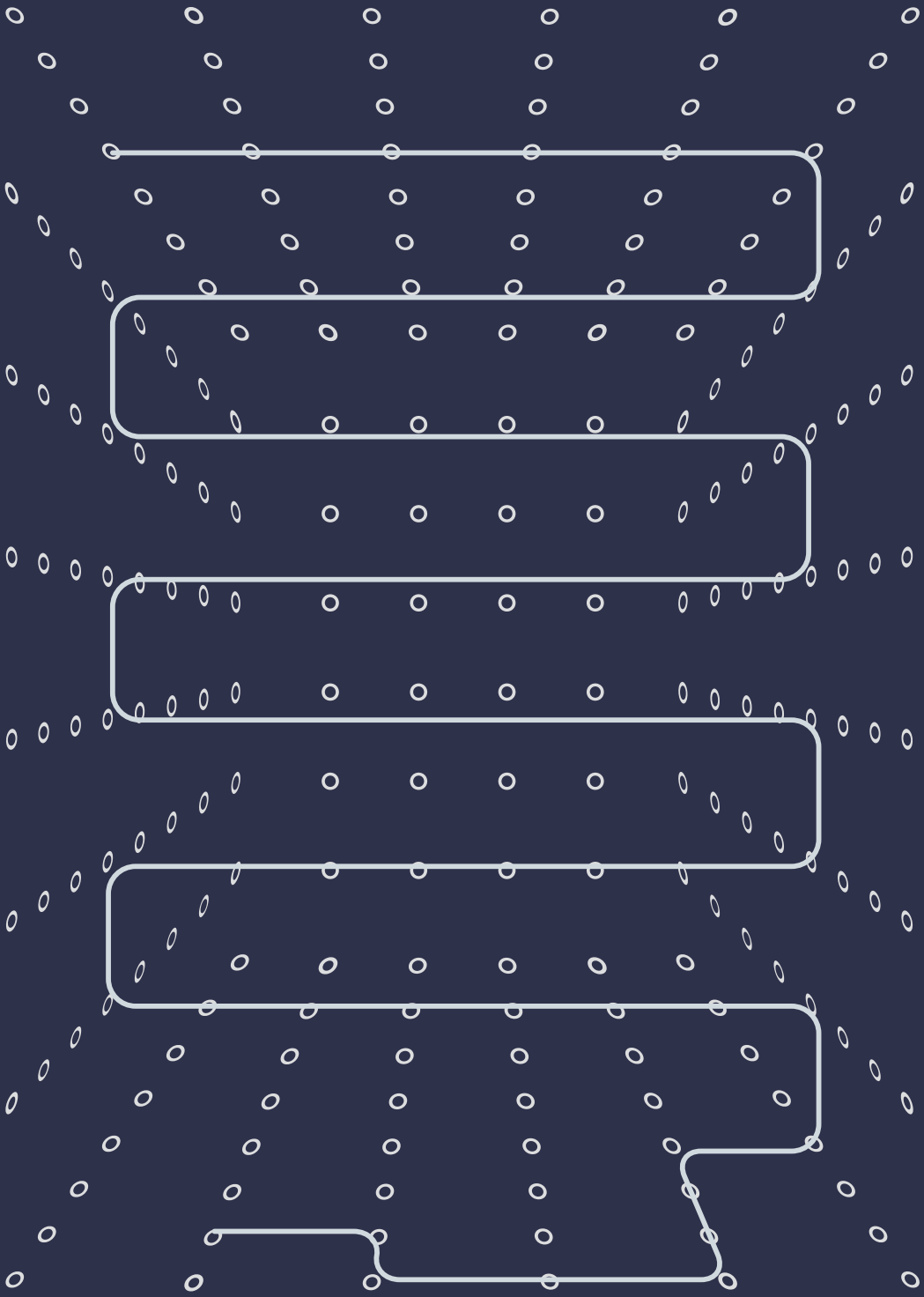
During the Egyptian revolution, a piece of graffiti declared, "If you don't let us dream, we won't let you sleep." This suggests that if we are denied the chance to dream of a just future, we will claim the night – we will disturb your rest. The night holds the potential for political dreaming, where collective dreams are charged with revolutionary possibilities. Night culture is, at its core, a culture of collective dreaming.

I envision the Institute for NightCulture as a place for gathering, thinking, learning, and dreaming about how to change the world once the sun rises.

° Yazan Khalili (1981) is an architect, visual artist, and cultural activist who lives and works in Palestine and Amsterdam.

° An Institute for NightCulture should offer tools and opportunities to pave the way for creators, musicians, artists, and entrepreneurs who may not have access to other venues in the city. It should be a place that provides a blank canvas, ready to be filled anew each time – a meeting ground, a home, and a space nurtured by diverse communities. To achieve this, effective production capabilities are essential: the organization must act as a catalyst and be the connecting force between creators, visitors, authorities, and drive the evolution of night culture. Ideally, it should be an accessible space where visitors can discover new things, be challenged, find community, and get inspired without having to buy expensive tickets. It should stretch and redefine existing boundaries.

° Sophie Kemperman (1993) is a creative producer and anthropologist, and owner and programmer at Skatecafe in Amsterdam.



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Pteropus

Dearest creature of the night,

The night doesn't sleep.
It breathes culture, presents quirky experimentation, and harbors sanctuaries.
It bestows a time of discovery, exploration, and sharing with others.

Moving between slow and fast rhythms,
Bouncing off fifty shades of light,
Navigating with keen eyesight, the nocturnal boasts a healthy dose of curiosity.

Persecuted for real or perceived disturbances,
Fleeting ephemeral experiences spawn a vulnerable future.
Dispersing seeds, fragments, and flashes, they regenerate desolate and derelict spaces.

Fabricating plots and galaxies,
The hours of darkness play out significance in art, folklore, fashion, and design.
Pollinating human desires, the night turns into the currency of the day.

With pelage long and silky, and a dense underfur,
The nightly creatures display viral behaviors that indicate long-term survival.
Pursuing wide-ranging movements and covering a thousand miles, they are consistently seek-sensing resource patches and settlements.

Contrasting and clashing, the creatures form an unbroken ring.
A kaleidoscopic past presents the future.
The night breathes.

° Annet Dekker (1970) is a curator and researcher based at the University of Amsterdam and London South Bank University.

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"The Haçienda was a celebration of the 'everyday'"
– Peter Saville, Imagine documentary. BBC, 2023

"It (The Haçienda) wasn't done to make money, it was made to be different."
– Steven Morris, drummer, Joy Division & New Order, date unknown

FORMULA FOR A NEW CITY
"And you forgotten, your memories ravaged by all the chaos of the planet, wrecked in the new caves of Pali-Koa without your knowledge of either music or geography, no longer leaving for the hacienda where the roots dream of the child and where the wine ends in tales from some old almanac. Well, you've blown it now. You'll never see the hacienda. It doesn't exist anywhere. The Haçienda must be built"
– Christopher Gray, *Leaving the 20th Century, The Incomplete works of the Situationist International,* Freefall Publications, 1974

"I am interested in the ability of iconic interiors to effect and influence the direction of popular culture and the wider world. Interior Design holds a unique place within contemporary culture, it provides the context in which we live our lives, framing our understanding in the age in which we live and operate. The bars, clubs, shops, homes and places of work in which we act out our daily lives are understood more through their interior design than their architecture. The pioneering agents of cultural change through design, whether they are shops, clubs, exhibitions or museums or Institutes for Night Culture, influence through their interiors."
– Ben Kelly, *Ben Kelly Discusses 111 Interiors*, Central Saint Martins, 2016

An Institute for NightCulture (the building).

Altering Architecture should examine social and political issues, investigate, or find a palimpsest within the host building. Something reused or altered but still bearing visible traces of its earlier form, the layers of history within the host building.

Ask the end user – what do they want?

Don't call it – An Institute!
Independent
Open 24 hours?
Flexible
Soundproof
Intriguing
Challenging
Secret
Ever-changing

I don't really know what an 'Institute for Night Culture' is – you tell me.

It sounds interesting.

° Ben Kelly (1949) is a designer and artist, best known for the interior design of the former Haçienda nightclub in Manchester.

° My beloved brothers and sisters – and brosters, and sibsters... I mean niblings; the promised land is within our grasp!

Believe me when I say, beyond these gates lies a sacred place where every soul is safe, where every quirk is allowed, every flaw worshiped. A sanctuary of the night, where music lifts us beyond the impositions of society with the help of some 'milk' and 'honey'.

Abundance for all, freedom at last!

But before we ascend into this earthly paradise, we must face the greatest of ordeals: The Line. Nooo... not the Saudi mirage that tried our morals with exquisite renders full of plants, and lights, and smiling animals. No, I speak of the toughest of trials, a looong desert to cross, together, side by side – a desert now of one hour and a half – see, we came too early again, I told you.

Anyway.

The Line! The Line! Where our devotion is tested, our worthiness measured. Many won't make it. Some will fall to the temptations of the screen, the seductive *bzzzs* in their pockets. Others will sneakily defrost the corners of their mouth... FOOLS, I tell you, for Sven is watching us: not sad enough? Raus! Hesitant on the second DJ? Raus! *Ze shoes!* RAUS!

How welcome will you feel when they refuse your friend but not you! Be still, Saint Peter is upon us: he smells your fear(s) – so from now on, look down and shut the fuck up.

The path to inclusion is paved with good exclusions.

° Francesco Degl'Innocenti (1985) is an architectural researcher and wannabe cult leader from Florence, living and working in Amsterdam.

° We would certainly agree on a more or less appropriate definition for the word *institute*. We could just as well agree on a definition for *culture*. But *night*, it's a tricky one.

To what extent does *night* as an adjective transform or re-define the word *culture*? To quote Donna Haraway:

> *"It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories."*

Language matters. Bodies matter. Materiality matters.

It is the set of socio-political practices that emerge during the night that shape this *night culture* and, therefore, this idea of *night*. Thus, these bodies present during the night shape and define it: these bodies make the night, *night*. These bodies perform the night.

We must aim for an institution that understands that its need for existence (if any) goes beyond dusk and dawn; that listens and takes care of each body that helps make the night, *noche*. Night becomes day, which in turn becomes night, and any academic dichotomy will always be a fiction.

It would be desirable for an *Institute for NightCulture* to understand, reflect, and believe in a storytelling that helps us see that this set of practices, cares, incantations, and knowledges that the night brings with it – and that do not die with it – are also valuable for a more inclusive *day-culture*, still to be defined and that, deep down, those bodies that carry these practices out do not forget them when the sun rises.

° juns castella (1995) is a poet and booking agent at Futura Artists in Berlin and Barcelona.

° Night descends in two distinct manners: it can tenderly enfold us, or it can crash down with the weight of tenfold gravity. This disorienting duality is fundamental; it forces us to shift our moods and modes. An Institute for NightCulture embodies a labyrinthine, dynamic, and enigmatic set of spaces where boundaries between reality and illusion dissolve, capturing the fleeting energy of the urban night while celebrating the surreal and contemplative dimensions of the nighttime world. Whether stargazing or navel-gazing, blurry-eyed, or with popping pupils, visitors navigate the shadowy corridors and hidden chambers, each corner unveiling new mysteries while evoking unease and wonder.

Drawing from urban folklore, dreams, and the uncanny, the institute pushes sensory and experiential aspects of nightlife. Its identity is one of constant innovation and reinvention, an inclusive beacon in the night.

° Florian Idenburg (1975) is a Dutch architect and co-founder of the architectural design firm SO – IL based in New York.

° The Institute for NightCulture should be a dynamic entity that thrives in the liminal space between day and night, embracing the fluidity and spontaneity that defines night culture. Having worked as a curator at a queer archive, I've come to realize that nightlife's magic lies in its transience, in the way it defies permanence. Thus, INC should honor the night's ephemerality, resisting the urge to fully capture or contain it. Instead, it should offer ever-evolving experiences that reflect and expand the unpredictable and vibrant nature of the night. But an institute for night culture should also explore the tensions of nightlife, fostering dialogue. Ultimately, it should be just as transformative as the night itself.

° Jim van Geel (1992) is a curator based in Amsterdam and Middelburg, a contributor for Frieze Magazine, and an ambassador of Young Stedelijk.

° Night culture is, at its best, a place for cultural imagination. It is an international free zone to move and to be moved, collectively: to create and to experience. Mazzo, iT, and Roxy in Amsterdam, to name a few famous examples, were essential breeding grounds for the arts. Night culture is a form of cultural heritage, very much related to live art, media art, performance art, theater, and digital culture. To honor it, we have to tell the stories that show the night's innovative and emancipatory character and archive these nocturnal activities and its context to educate future generations.

° Gaby Wijers (1959) is founder and director of LI-MA Living Media Art in Amsterdam.

° How to shed light on the darker side of the day? The Institute for NightCulture could put Amsterdam's intangible clubbing cultural heritage in the spotlight: serving as a bridge between past and future, and between day and night. By giving physical form to the intangible, the institute would embody a restorative space where archives and documentation reveal the profound influence of club culture on the arts, fashion, and society. However, because this cultural heritage is still alive and evolving, the institute must also be alive, shaped and experienced by those who sustain this culture. It would thus become a thriving hub for night culture practitioners, providing a platform for the exchange, practice, and transmission of knowledge and skills. Here, different collectives and generations would intersect, celebrating and nurturing this ever-evolving, rich, and creative culture.

° Alya Dirix (1994) is the coordinator and spokesperson of the Brussels Night Council.

° Studio 54, the Roxy, Club 11, Heaven, the IT... these legendary nightclubs are like shooting stars – brilliant but fleeting, capturing the spirit of their time. They're fun, hedonistic, sexy, and yet, they're becoming an endangered species. Gentrification and urban development are pushing out club culture, erasing one of the city's most vibrant elements. Club culture thrives on available spaces, not defined by architecture, but by passionate people coming together to create a safe space for excitement, pushing boundaries, and self-expression, all while continuing to connect the youth of Europe and elsewhere.

Amsterdam, with its ambition to be the Dance Capital of the world, is launching the Institute for NightCulture. But what exactly will it be? An academic ivory tower? A historical society? A subsidy engine? A museum?

Or, could it be as uncompromising as a bouncer at the entrance to a night club, only handing over the reins to young people? If you turn 30, you're out. If you have kids, you're out. Always making room for the new and the now, driven by the passion of the generation defining night culture today. Guided by a financial, ethical, and bureaucratic advisory board with no say in how night culture should be run – no experts, just supporters.

° Jacob van Rijs (1965) & Jan Knikker (1972) are partners at architecture firm MVRDV in Rotterdam.

° Currently, there is a noticeable decline in young people's participation in nightlife activities and festivals. This trend is largely attributed to their lack of representation in the events and line-ups that dominate the nightlife scene. The narrowing perspective of what constitutes nightlife is increasingly driven by profit motives, often at the expense of diversity and inclusivity. This profit-driven approach tends to overlook the varied interests of different subcultures, leading to a homogenized nightlife that fails to resonate with many young people.

To counter this, it is essential to diversify the types of events being offered. Nightlife should not be confined to the trendy, mainstream options that currently prevail, such as TikTok-popularized hard techno nights. Instead, there should be a deliberate effort to create spaces for modern-day subcultures. For instance, events that cater to anime enthusiasts, providing them with a space to socialize and enjoy their interests, could significantly enhance the appeal of nightlife. Similarly, the rise of the sober raver community, individuals who prefer to enjoy nightlife without the influence of alcohol or drugs, should be acknowledged and catered to with events that meet their needs.

This approach not only benefits the local community by creating a richer cultural tapestry but also attracts a diverse range of tourists looking for unique and authentic experiences. In summary, an Institute for NightCulture should champion diversity and inclusivity, creating spaces that reflect the varied interests of all community members.

° Passion Dzenga (1994) is a DJ currently based in Amsterdam.

° The analysis of night culture is a fascinating topic, with its ever-changing dynamics it is a constantly expanding universe that needs to be widely surveyed. Therefore, the first question to be addressed is what constitutes the 'culture' that we represent?

Then, throughout which means do we transmit its core values to others? Where are the borders of the universe of interest to the Institute of NightCulture?

° Albert Hofer (1979) and Marco Greco (1987) are co-founders Le Cannibale, a Milan based platform for events, music and culture operating on Italian soil since 2011.

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The Night is where we can fly.
Away from what we leave and towards what we need.
Let's celebrate and create.
Where we can fully be ourselves.
The night is a place where you can explore your sexuality in all its shapes, ways and forms.
I believe the Institute for NightCulture can safekeep these valuable spaces.
Then we can forever delve into that part of ourselves that so deeply needs safety and creativity to flourish.

° Shari Klein (1989) is a spoken word artist and founder of Amsterdam based platform for sexuality The Pleasure Society.

° Despite the apparent contrast between ‘an institute’ and ‘nightlife’, it’s time to unite these two concepts. While nightlife embodies liberation, expression, experiment and creativity, an institute can provide what nightlife additionally very much needs: knowledge, representation, and preservation – without compromising the night’s core values.

The COVID19 pandemic has made one thing clear: nightlife culture is incredibly vulnerable. With minimal representation and a lack of research and data, nightclubs were the first to close, and the last to reopen. Public opinion is still too focused on the idea of nightlife being a nuisance, while overlooking the significant social, creative, and economic contributions it brings.

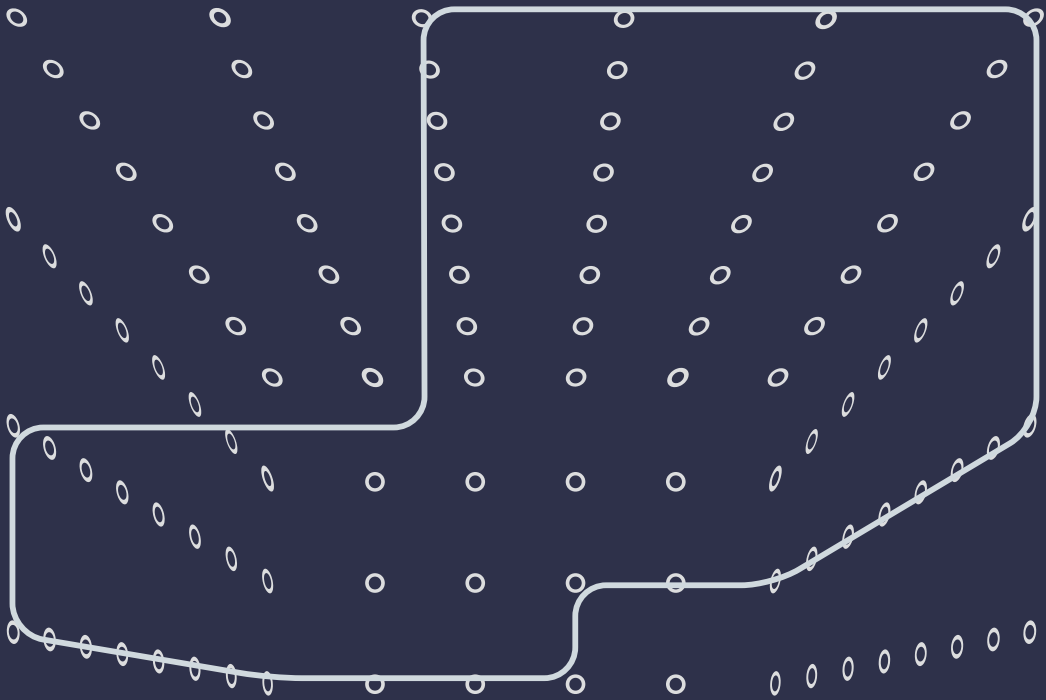
An Institute for NightCulture could serve as a vital center for representation, research, preservation, celebration, and innovation of the vibrant, worldwide after-dark scene. And what place would be better than Amsterdam? a city renowned for its eclectic nightlife; from historic dance venues and underground clubs to large-scale commercial dances and events.

° Korneel Boon (1990) is a projects & international relationships manager for electronic music at VI.BE in Brussels.

° An important aspect of night culture – probably its essence – is its lack of visibility. Clouded by the night, drowned out by the music, and blinded by the lights: no phones allowed; no oversight. No rules, but instead the unwritten codes of the community to which you have chosen to submit yourself for the night. Music loud, talking loud, laughter, crying, dancing, drugs, drinks, extravagant fashion, boring fashion, sexy clothes, no clothes, ugly people, beautiful people, hugging, kissing, sex, freedom. Freedom to lose yourself, find yourself, fail, succeed, and live in the moment.

Can you capture this? Can you document and define a culture which wants to escape the light of day and defy definition? Perhaps you shouldn't even try. What night culture needs is protection from a day culture that has become subservient, not to the rhythm of Techno, but to what Yannis Varoufakis calls 'technofeudalism': the system of algorithmic capital that has come to dominate our human condition. Perhaps the Institute for NightCulture is a Faraday cage where no electromagnetic Wi-Fi waves can relay information to the outside world and only human memory can recall what went down. Perhaps the Institute for NightCulture is a Zoo for people to remind themselves what it is like to be human.

° Barend Koolhaas (1975) is an architect and automotive designer in Amsterdam.



° Nightlife is an intricate dance on the margins, a rallying cry of those daring life to be fluid. As nighttime citizens, our participation in conventional institutions has often proven to be a perilous task. We struggle with rigidity, we resent predictability. Instead, we prefer both life and art to be experienced the way it was meant: a continuous exploration. In that regard, traditional institutions have often failed us. Our 'institute' should reflect that change in mentality. The Institute for NightCulture should celebrate experimentation, no matter the results. It should allow for fluidity, change, and even failure: the post-institution institute.

° Freek Wallagh is a poet, nightlife organizer, political scientist, and the current Night Mayor of Amsterdam.

° When night culture is institutionalized, I hope that its activities and mission radiate LOVE for the dancefloor. To LOVE the dancefloor is to take it seriously. Treating it as a place of meaning, where for a moment in time humans from all walks of life come together, share energies, and find meaning in themselves and in life. The dancefloor can be transformative and it can be spiritual.

What makes a dancefloor powerful, healing, and loving? Music, sound, lights, and location are crucial, of course. But ultimately a dancefloor is only as good as the energy between the people on it. How can the Institute for NightCulture help in raising awareness, and encourage participants to become better ravers so more dancefloors can reach their full potential?

° Shane Burmania (1984) is a music programmer at BIMHUIS and Muziekgebouw in Amsterdam.

° Within our club FFORMATT, we organized the 'LAB' project. I think this is what I would focus on in an Institute for NightCulture: use it as a laboratory for DJs, bands, performers, party organizers, graphic designers, and more. I wouldn't turn it into a mega club, but rather add a small club where new concepts can be tested. Something for about 200 people. New DJs can learn to spin but also play for an empty room or test concepts for a (hopefully) full venue. New party organizers can see if their concept catches on and then move into the commercial circuit. A modular space would be even better. Spaces that can be expanded or reduced to test lighting techniques or sound systems. Spaces for testing performances. There are collectives in Belgium that make their own sound systems. They could learn, test, and try out for larger audiences there. In Belgium, there's a shortage of venues that can be used for nightlife. I don't think an institute could or should solve that, but it should at least get investors interested in investing in a venue/club. Advice on bureaucracy, permits, costs, and advice on which markets exist besides nighttime use would be useful. Encouraging the fulfilment of venue needs distributed across the city/cities would contribute to a better nightlife. Graphic designers could also learn what it means to 'promote' nightlife. A collection of artwork celebrating nightlife and its evolution can help visualize its impact. We were the first in 2004 to highlight the ecological aspect described by newspaper *De Morgen* as a "bio electro party". We used walls that could be recycled and then fully recycled the club we built. We sold organic vodka, whisky, rum, and more – following that path needs to be continued. What else can be improved? Which industries can help? How to connect small/local producers with the event world? What's the connection with festivals and their scaling up? – just some of the key questions. Safety is also an aspect that can be addressed, both inside and outside the club. The practical safety of a venue, but also the concept of a 'safe space' and how that can be fine-tuned. Additionally, such an institute can be a hub between all the aforementioned partners and many more: drink suppliers, sponsors, staff, and so on.

° Wilfried Redant founded Los Niños in 2004, a queer platform based in Brussels.

° In the aftermath of COVID19, the way we experience nightlife has changed – people now crave intimate settings over large crowds as they seek deeper, more meaningful connections. Yet, the night remains a magical environment where we can unwind, connect, and discover who we are. The Institute for NightCulture in Amsterdam comes at a crucial time, serving as a platform that elevates the night beyond just an escape: it's a canvas for identity, where music, art, fashion, and food bring people together, helping them define themselves.

INC has the potential to become a sanctuary for our evolving nightscape – a place that doesn't just celebrate nightlife but actively nurtures it, adapting to today's world. It should be a space where all facets of nightlife, from the underground to the mainstream, come together authentically. A platform that doesn't chase trends but creates a 'cool' that's accessible to everyone – a hub where everyone feels that

they belong. However, the Institute must also address the current lack of accessible support and funds for both established and emerging creators, ensuring that those who shape our nightlife have the resources they need to thrive.

More than just a venue, the Institute should be a center for education through workshops, lectures, discussions, and podcasts that explore the art, music, business, and agenda of nightlife. By becoming a platform that empowers creators to craft immersive, sensorial experiences that blend digital and physical worlds – events that offer much more than what can be hosted at home – the Institute can reignite our love for communal experiences that enrich Amsterdam's night culture.

Nightlife, like our city's architecture, is cultural heritage.

° Jeremy Herkul (1992) is a DJ, organizer and founder and creative director of Amsterdam based 25th Hour Agency.

° The Institute for NightCulture shouldn't just be about expanding the usual nightlife scene. Instead, it should also be about flipping the script and bringing daytime services into the nighttime. Imagine welfare and municipal office services, daycare for both the elderly and kids, libraries, educational courses, fitness centers, hair salons, dental and health clinics, even sun tanning and indoor farming – all operating under the cover of night. This institute could be a refuge for the night workers, a place where the unconventional thrives. It would act as the rebellious twin of the daytime, where radical ideas, artistic chaos, and raw performances can be trialed and honed before being unleashed during the day.

If the daytime insists on being logical, perfect, serious, and professional, then the nighttime should embrace the illogical, the imperfect, the misfit, and the amateur. The institute should be about celebrating what doesn't fit the mold, what defies the mainstream, and what boldly declares that imperfection is power!

° Keigo Kobayashi (1978) is an architect representing NoRA TOKYO Inc. and Associate Professor at Waseda University in Tokyo.

° The heart of a city beats in its nightlife, throbbing in the downtown clubs, pumping through the veins of its street art, spreading its influence across the suburbs.

The soul of a city needs to be nurtured by a healthy & happening underground scene – formed by a community of like-minded individuals – a place to relax, work, socialize, create, and debate. Ideas nourished, talent encouraged, ambitions stimulated, friendships defined; the whole city benefits and flourishes. The definition of day and night becomes irrelevant – it's a 24-hour culture.

Every scene needs a central hub – a clubhouse, gathering space, and/or meeting room to focus on – a place where insiders feel welcome, and visitors get excited. Somewhere teetering on the cutting edge, pushing boundaries, and dancing with the devil.

° Maz Weston is programme-maker at Paradiso in Amsterdam.

° For the last two centuries, night culture in Europe has remained surprisingly consistent. The night plays the role of a recurring state of exception. It is a moment for subversion, dissidence, and revelry; a period when the social order can be suspended, and many rules cease to exist. The night is a time of risk: taking chances, whether it be for love or crime. Almost all mainstream night culture has centered on socializing, food, drink (or drugs), entertainment (including cinema and theatre), dancing and music (much of it loud).

A typical answer to the future of night culture would focus on its economic potential: the food and beverage sector, hospitality, or clubbing. At the same time, politicians might be thinking about how to avoid upsetting their voters (or impacting property values) by promoting quiet, self-contained nightlife: silent discos or dinner clubs. Institutions might be thinking about late-night openings *à la Nuit Blanche*. Investors and entrepreneurs might be thinking about immersive experiences, brand launches, and pop-up events.

Fundamentally, everyone is trying to work out what remains for night culture at a time when almost all traditional activities are in decline. Alcohol consumption is falling across the EU (it is almost non-existent for those under 35). Thousands of clubs are closing down, in part because of a cost of living crisis that has eroded disposable income (although the origins of this trace back to 2008). Food and beverage is struggling; cinema attendance is down 30% from pre-pandemic levels.

The trends are all moving away from expensive, collective experiences, and towards low-cost, drug and alcohol-free, niche cultural events. These include intimate associations of varying kinds: running clubs, book clubs, fan meetups, and gaming nights. The race to adapt our built environment and monetize these alternatives to traditional night culture has already begun.

There are two qualities of the night that have become entirely absent in today's European cities: silence and darkness. Urban light pollution means we rarely see the stars, and yet a good knowledge of astronomy is essential for contextualizing our place in the solar system and cosmos. This is a social good. Although I live in central London, during the pandemic it was so quiet in the evenings that a barn owl and a nightingale started living in my garden. Night culture should be considered also from the perspective of non-humans.

Late capitalism has not yet found a way to understand darkness and silence as commodities.

° Jack Self (1987) is an architect and strategist based in London, and is the founder and editor-in-chief of Real Review.

° “The things of the night cannot be explained in the day because they do not then exist.”

This quote by Ernest Hemingway illustrates that the night is a fringe world, a place for rebels, misfits, outcasts, addicts, pimps, and mobsters to gather and meet like-minded people guided by alternative music, rituals, illegal activities, and the cover of darkness.

In a way the night is more truthful than the day because I feel that this underground world – not the commercialized nightlife with entrance tickets, security companies, and drink bracelets – represents a city at its most alive, at its most authentic. A city where, in the colorful faces of its underworld, the folklore of its most remote past has been preserved from age to age, almost without alteration.

It is almost a paradox for an Institute for NightCulture to uncover the secrets of the underground as they are meant to stay hidden. However, if the institute operates in nocturnal settings, lifting some of its ambiguities might be possible...

° Cédric Van Parys (1989) is an artist-architect working across Brussels, Rotterdam and Sofia.

° Nightlife culture is inherently elusive. Its essence lies in the spontaneous, primal experience of surrendering to the night's pulse, a feeling that resonates deep within our subconscious. When attempting to formalize and intellectualize nightlife by establishing an institution, there is an inherent risk of losing those intangible qualities – its capacity to evoke desire and connection through an immersive, often unarticulated experience. Yet, while nightlife is fundamentally an act of immersion and release, it operates within a tangible framework supported by physical and social infrastructure. My hope for an Institute of NightCulture would be the documentation of these critical infrastructural elements that often get lost in more formal cultural histories: the location, the architecture, the music, the fashion, the graphic design, the drugs, and most importantly, the people behind it who understand the choreography of bodies moving together, and the spatial and social dynamics that contribute to making these experiences so memorable.

° Felix Burrichter (1978) is the founder of PIN–UP Magazine in New York.

° Boundaries are paradoxical. They are both rock-hard and fluid. This paradoxicality applies to the boundaries between genders and sexualities. To the boundary between day and night. And to the ones between activism, art, and entertainment. Due to the paradoxical nature of boundaries, there is no point in shouting out loud that something is either ‘open’ or ‘closed’. Openness and closure support each other. A self-protective minority community wants to find, create, and safeguard its own identity, practices, and insights. The same community wants to build bridges and dig tunnels to access a broader society, because that society is not sufficiently multiplicitous, and certainly not sufficiently interesting. The Institute for NightCulture should build some permeable walls around itself. These walls safeguard open-ended events, new destinations, and societal impact.

° Iris van der Tuin (1978) is a Professor of Theory of Cultural Inquiry at Utrecht University.

° Nightlife and clubs are increasingly pushed to the outskirts, but for night culture to be recognized as part of our cultural heritage, it must remain visible and heard. It needs practical support for organizers, advocacy for the positive impact it has for communities, and research on the role it plays in cities as a whole. Institutions like the Institute for NightCulture in the heart of Amsterdam should provide all that and serve as beacons for the nightlife community, offering a welcoming space for the curious and new, while also being a hub for veterans to ensure nightlife continues to evolve safely and fairly. Such spaces are essential for preserving the vibrant and radical spirit of night culture.

° Matti Vilho Vesanen (1994) is a Helsinki born visual artist and director living in London.

° The Institute of NightCulture should become a beacon for the global nightlife community, bridging the gap between culture and academia. This institute should serve as a multidisciplinary platform where the rich, diverse tapestry of nightlife is explored, understood, and celebrated.

The role of the Institute for NightCulture should be to lead research and education on the socioeconomic complexities that define the nighttime economy. It must examine international variations in nightlife, offering insights into how different cultures perceive and interact with nighttime activities. By fostering collaboration between academics, industry leaders, and policymakers, the institute can develop strategies that support the growth and sustainability of nightlife while addressing challenges such as gentrification, safety, and inclusivity.

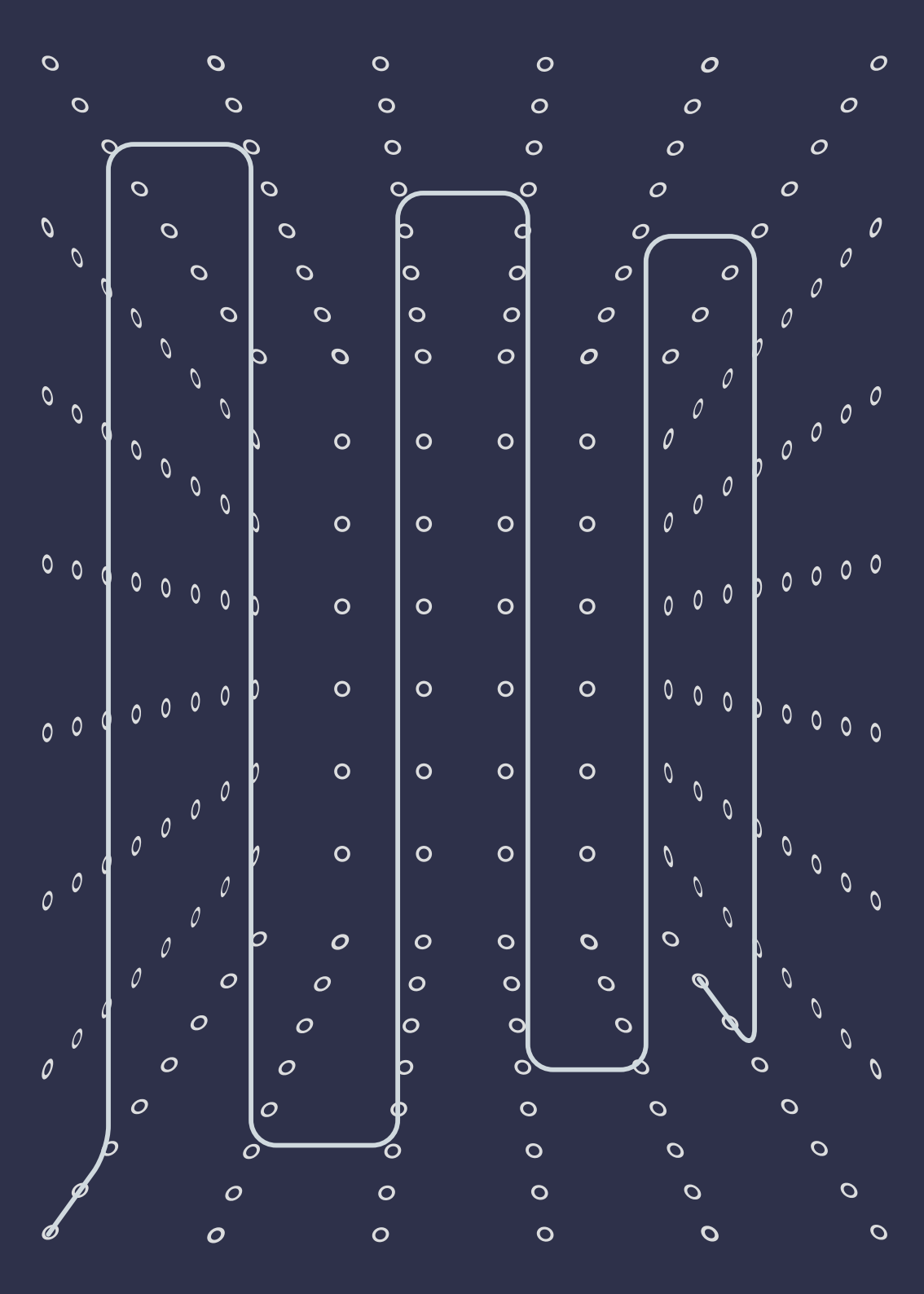
The institute's focus should be on creating a comprehensive understanding of nightlife as a cultural and economic force. Its identity should resonate with the vibrant, dynamic energy of nightlife itself – innovative, inclusive, and forward-thinking. It should build upon existing cultural studies but push boundaries to explore uncharted territories in nightlife research.

The experiences it offers, whether through conferences, publications, or immersive events, should reflect the diversity of global nightlife and provide a platform for new voices and ideas. In essence, the Institute for NightCulture should be the leading authority on the nighttime economy, shaping the future of nightlife with a deep respect for its cultural significance and an unwavering commitment to its advancement.

° Michael Kill (1973) is the CEO of the UK Night Time Industries Association and vice president of the International Nightlife Association.

° Under the cover of night, culture pulsates. It brings people together, breathes life into communities, reanimates buildings, spaces, and places. Culture that emerges at nighttime is special. It has a unique quality that resists capture, yet it is woven into the fabric of our day-to-day, shaping who, how, and what we have become. The Institute for NightCulture should celebrate the slippery, resistant nature of the night and, at the same time, amplify the critical role it plays in people's lives and how they understand themselves. It should be an interdisciplinary space, alive, dynamic, and full of the edge that draws people into the rich and diverse playground that is night culture.

° Alice O'Grady (1970) is a Professor in Applied Performance at the University of Leeds.



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In my experience, an institutionalized club is a contradiction in terms.

° Ernst van der Hoeven (1965) is the founding editor of MacGuffin magazine.

° The Institute for NightCulture should prioritize itself as a center for sparking, nurturing, and sustaining communities. Its presence and work should foster true communities by encouraging collaboration, creativity, and inclusivity, while resisting the commercialization of culture. The institute should also be a space for information, education, inspiration, and connection, offering workshops, lectures, and creative opportunities like funding and event space. This project has rare potential. To create something truly valuable, I think it is crucial to always remember to approach it with the passion and hunger of a small collective, while benefiting from resources that come with institutional support.

° Vanja Rakic (1993) is a Banjaluka-born DJ, visual artist and graphic designer based in Amsterdam.

° Nightlife has the unique ability to respond to subcultural waves with an immediacy that traditional art institutions often need more time and resources to do. As public funding dwindles, the ability of artists and thinkers to rely on cultural spaces is increasingly compromised. Yet, night culture remains a sanctuary for marginalized communities and creative, unconventional minds to gather, celebrate, and exist momentarily beyond societal norms. This space not only reflects but actively engages with social, economic, and political realities, making it an essential and urgent forum for discourse. As the clubbing scene becomes more aestheticized and commodified, I envision an institute that not only preserves these cultural currents but also invests in research spaces and resources for experimentation, resisting the commodification tendencies of commercial spaces that like to flirt with the underground.

° Lucia Fernandez Santoro (1991) is a French/Argentinian performance artist, cultural worker, and art programmer at CLUB RAUM in Amsterdam.

° Nowadays, the greatest difficulty Dutch nightclubs, venues, and pubs have is staying open. Also, lately it's been quite difficult to open new venues. The biggest challenges facing entrepreneurs are densification, digitalization, festivalization, inflation, and the governmental COVID19-aid funding that must be repaid. Most other Western European cities also face a combination of these. However, of all the bordering countries, the Netherlands has a great history when it comes to night culture. Therefore, we cannot allow our nightlife venues to fall down one by one. They are far too valuable for that.

I hope that a visit to the Institute for NightCulture, and its program, will take us past the atmospheres of the pubs, music venues, clubs, and eateries where informal networks and talents are developed, where hard work and laughter reside side-by-side, where psychological support is offered, where we experience who we are and who we want to be with, where we learn from – and start to understand – each other.

° Thys Boer (1993) is chairman of N8W8 R'dam, Rotterdam's independent night council.

° Now that nightlife has been co-opted by commercialization (INC works well as a name!), should it also be co-opted through institutionalization? Or better yet, can nightlife co-opt the institution? Embrace the irony, make the rules known and then invite people to break them. In the process, perhaps we'll find out which rules were never needed in the first place.

° Aric Chen (1974) is the general and artistic director of Nieuwe Instituut in Rotterdam.

° The Institute for NightCulture should serve as a tool for *Access* while fully recognizing nightlife culture and its main agents and performers: the community of dissident and LGBTQIAPN+ professionals and artists from the Global South and those in zones constricted by war and genocide, like Palestine. Furthermore, the independent nightlife culture, as a global community, is still deeply affected by the consequences of the COVID19 pandemic. It is in need of international support for local initiatives and cultural exchange programs with Europe and the Global North.

INC must work as an institute that is not centered on megaclubs and superstar DJs or focused on tourism, but instead is intent on building Safe spaces to intentionally strengthen and economically develop nightlife culture, taking in consideration how rich and diverse is the *Under Grande:* musicians, DJs, bands, music producers, composers, performers, actresses, dancers, theater and ballroom collectives, visual artists, executive producers, technicians, beauty artists, stylists, video makers, graphic designers, writers, poets.

The main focus should be on decolonizing electronic culture, revealing the colors that have been whitewashed by mainstream Western history. This should be expressed internally at INC, with a board of directors, consultants, and curators that is actually composed of diverse voices, including people of color, from the Global South, and LGBTQIAPN+ individuals. This would also come to life with an institutional program supporting local initiatives in the Global South, artistic and cultural exchange, research, experimentation, artistic residencies, symposiums, exhibitions, festivals, and transdisciplinary activities.

After all, if there are resources to build an institute like this, in Amsterdam – one of the most valuable square meters in the world – it is time to use this wealth to create a future that is long lasting and monumental. We don't need just another European institution and/or building in which access is predominantly restricted to a white majority.

Sustainable investment means investing in *People* and *Initiatives* that need to be heard, and amplifying their collective voices to deliver their message(s).

° Laura Diaz, alias Carneosso, is an artistic director, performer co-founder of club night and platform Mamba Negra in São Paulo.

° For the Institute for NightCulture, I envision a dynamic and inspiring role within Amsterdam's vibrant nightlife scene. The city's nightlife has had a profound influence on my musical journey, connecting me with an incredible community of radio makers, record label owners, artists, record shop owners, performers, producers, DJs, and bookers. I am deeply grateful for the creativity it has fostered and the many opportunities it has provided.

Amsterdam's nightlife is known for its diversity and energy, and it's been exciting to see so many new talents emerging, especially in the years following COVID19. However, I believe there's still potential for the scene to shift towards promoting greater opportunities for collaboration and offering community support – moving away from the competitive atmosphere that sometimes dominates the scene. One idea is to introduce more opportunities for artists through open calls, such as temporary DJ residencies at clubs. This would allow DJs to develop their skills in the longer term, build their audience, and then pass on the opportunity to new, emerging talent.

The Institute could also play a key role in advocating for financial freedom for bookers and independent radio stations, reducing the financial pressures. By focusing on artistic vision over profitability, the scene could flourish with more innovative programming. This needs more funding opportunities. At the same time, it's crucial to establish better safeguards to ensure artists are fairly compensated for their work.

In realizing more funding opportunities for bookers and venues, INC could play a crucial role in terms of lobbying and advocating. Also, DJs and other creatives should be professional musicians, as clubs should be integrated into the funded cultural infrastructure, alongside museumsfor example. INC could advocate for stipends and grassroots opportunities for artists. Lastly, as a representative body, INC could ensure that the voices of artists are genuinely heard by bookers and decision-makers.

° Julia Mira (1987) is an Estonian artist and DJ living in Amsterdam.

° My background as a curator and a (former) party-maker is rooted in the development and establishment of the Ukrainian electronic nightlife. From the iconic Closer parties in the early 2010s and massive Cxema raves, K41's events, Kultura Zvuku __ in Kharkiv, and Construction festival in Dnipro, Ukraine's vibrant nightlife scene has become a powerful force for social innovation. With raves being held close to the President's office protesting police brutality, and also Ukrainepride, this culture has become essential for young people actively engaged in building a civil society in Ukraine. Multithousand parties erased the borders and connected Ukraine to European nightlife.

The once-common phrase "Kyiv is the new Berlin" has been since been flipped – "Berlin is the new Kyiv," driven by the wave of migration triggered by the full-scale Russian invasion started in 2022. Since then, I've been reading the diary of John Object, a musician and renowned Ukrainian DJ who had to enlist in the armed forces. Above the powerful decolonial texts, written in academic English while he's in the trenches, his bio reads, "Ukrainian soldier_ ex-musician."

Today Kyiv is as vital as ever – often without electricity, the Internet, and water. The sounds of air raid sirens and the constant hum of diesel generators are accompanied by experimental music and symphonic orchestras, only performing strictly before the curfew

begins at midnight. Yet, the party goes on, providing a few hours of relief, as if life is as it once used to be. Then night comes. Without light, blacked-out, all-encompassing, network muted, transport unavailable. Kharkiv stands at the frontier with its intense, bitter electronic scene, and modernist industrial architecture, hosting dark rave nights filled with intricate beats – where any second could tip into disaster.

What can an Institute for NightCulture be from this viewpoint? Every party now and then gives me hope for a utopian community, for safety, for unity. And the music makes it convincing, to the point where hope becomes an action. Can we preserve or export this phenomenon? How could INC practice solidarity?

° Maria Vtorushina (1993) is a curator and art historian from Kyiv.

° Compared to many other places, Amsterdam has a somewhat decent system for the institutional support of culture that offers pathways to commercial success in the music industry. Yet, many musicians or initiatives active within nightlife don't quite fall into these categories but reside somewhere between what is institutionally considered art versus entertainment. I would hope that an institution like the Institute for NightCulture would shed light on the music communities caught between the extremes of these two poles: to offer support for the local, boundary-pushing artists, and DIY events, and offer access to congregate and organize in affordable spaces, in order to sustain and exhibit a diverse nightlife scene.

° Elina Tapio (1995) is an Amsterdam based DJ, radio maker, and sonic researcher.

° Just the words ‘night life’ are interesting as they suggest an alternative world, perhaps a complete opposite of ‘day life’? This other world is touched upon and explored broadly in *Night*, a wonderful book by Al Alvarez. Very much worth a read...

For me, nightlife at its best was transcendence, an escape from the everyday: Dancing, drinking, etc. in nightclubs, dirt-boxes, the numerous sound systems, student parties, pubs, and the many many music venues throughout London in the mid 1970s to late 1980s. Very much a golden age.

This super direct experience, universally bypassing the regular human channels and feeding directly into a fundamental, human, basal root.

Transformative, magical; an often brief journey into an alternative reality...

° Dirk van Dooren (1959) is a brand consultant and designer in London, and a founding member of design studio Tomato.

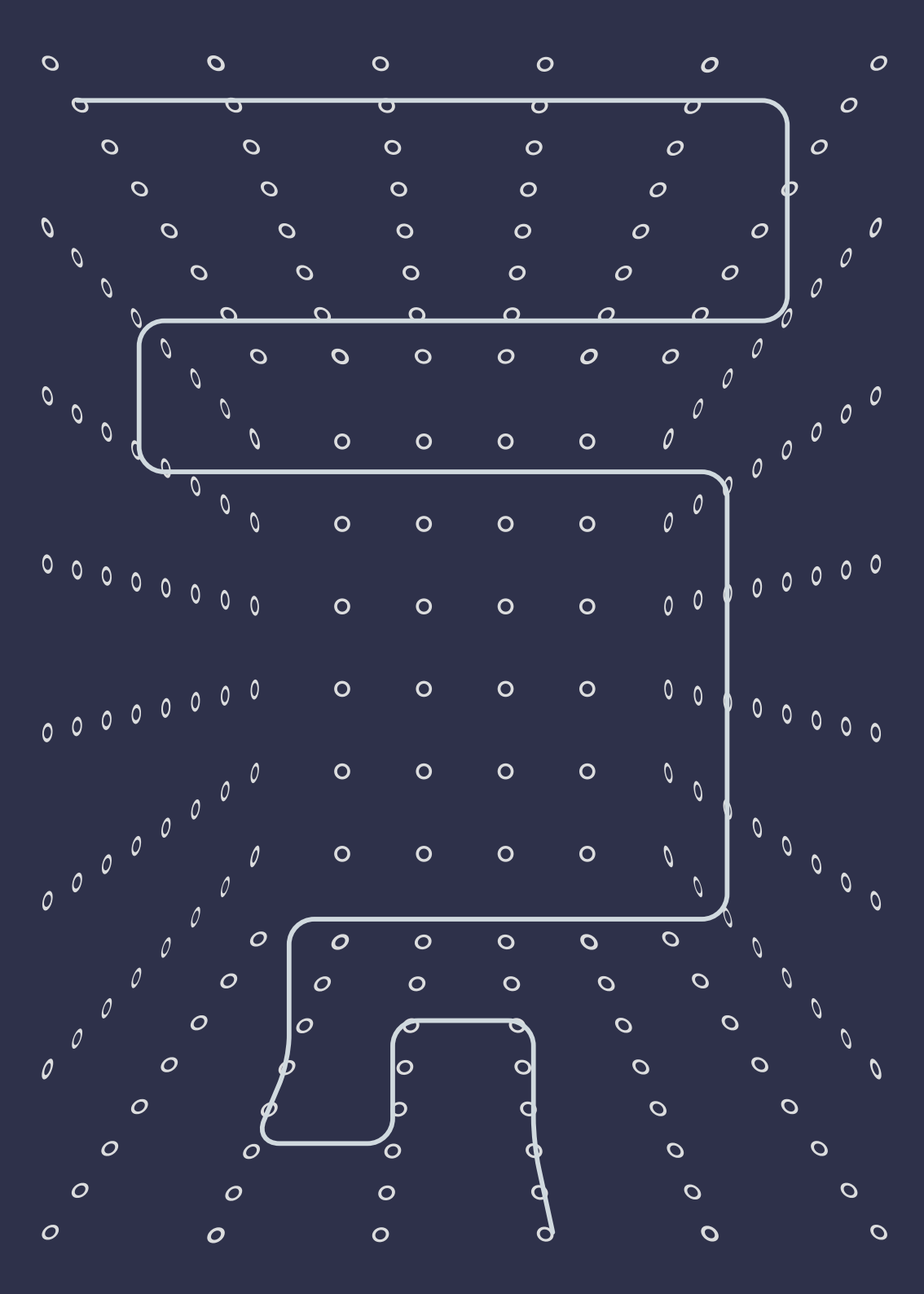
° An institution that is to be funded with public money, but which has no idea of why and for what purpose it is being created, is designed solely for itself. It's for those who have secured its multi-year existence by creating such an institution. It's not for the public or for the users who would really need such a space. The creation of publicly sponsored institutions or projects should be based on the needs of those who have been working (mostly unpaid) in the cultural sector for years, not on the artificial creation of spaces that nobody needs. Creators of culture need the means of production to survive and work. Not faceless and contentless spaces that would like to draw ideas for their establishment for free from radical and creative nightlife protagonists.

° Warrego Valles is an electronic project by Ljubljana based producers and DJs Nina Hudej & NinaBelle.

° Most importantly, I hope that the Institute for NightCulture will not only be about club culture, festivals, dancing, consuming, gazing and being gazed at. Don't get me wrong, an important part of my identity is formed by those very things, but there is much more than that, especially when thinking about inclusion and diversity. I'd like to see that the other glories in the night and its culture receive attention – acting as counterparts to the prestigious word 'institute' that is used.

Thus, who and what are alive at night, and why? What changes the night; what are the dark spots at night? Which animals have free rein at night; how do they move and behave? Does anything actually happen at night in those dark city waters? And the mouse habitats on which Amsterdam is built, what is their trail at night now that we have invaded them? Things that are often pushed aside within the theme of 'night culture' should be pulled back in.

° Lisette Ros (1991) is a conceptual and performance artist based in Amsterdam, working worldwide.



° From an Institute for NightCulture I would expect it to bring together strong artistic visions, innovative concepts, and progressive ideas, and that it follows notions of flexibility and temporality that also exist within existing night culture.

In INC there should be a shared responsibility and collective care for the conceptualization of what is happening within the space, spatial design, and programming, and a diverse group of communities should be involved. Here, it would be suitable to collaborate with existing local and translocal communities that could bring their expertise with organizing and producing innovative concepts. To facilitate deep engagement and enough time for the organization of public programs and gatherings to foster translocal relationships, seasonal time could be followed with a rotating curatorial approach.

The INC should carry a responsibility to care for those dedicating themselves to night culture, to share and inform about different narratives, histories, dreams, and to facilitate gatherings informed by politics of joy and resistance.

° Leana Boven (1993) is a curator, cultural programmer, and researcher in gender and (post)colonial studies, living in Rotterdam.

° It's a Friday night, around 2.30 a.m. The setting: high ceilings, marble floors, soft sofas, and bright, fluorescent white light. Around us: groups of people having loud conversations, waiters running around with trays piled high with dishes and bottles. On the table: an incredible assortment of Taiwanese dishes, and of course, the restaurants signature dessert – shaved ice-cream with sweet beans.

Welcome to Bellagio, one of the late-night restaurants in Beijing's nightlife district just west of the Workers Stadium. After – or midway through – a night of clubbing, this place allows for liveliness, conversations, and accidental encounters. Gone is the obscurity of the club, everybody is visible and well-lit.

When imagining an Institute for NightCulture, I think about Bellagio as an archetype for a 'supper club'. The late-night dinner provides an opportunity for reconnection, unexpected conversations, the appreciation of decent food, and the (infinite) extension of the evening. Whereas the average night of dancing in Amsterdam ends at a shawarma shop, late night restaurants like Bellagio try to combine the cultures of nightlife and cuisine. Here, various night owls meet each other: clubbers, bar types, artists, lonely souls. It is one of the essential ingredients of the culture of the night.

° Daan Roggeveen (1976) is an architect and co-founder of MORE Architecture, with offices in Amsterdam and Shanghai.

° What would happen if we as a society would focus on the opportunities that the night brings, instead of focusing on the dangers and negativity? Since the dawn of mankind the night has been seen as dangerous, a place to avoid, and I dare to challenge this!

Exactly 100 years of nightlife and music culture have shown us that there is no other place like the night: a place where people thrive, accept themselves and others, therefore continually developing, despite the different backgrounds or beliefs they may have.

The time for policy makers to embrace this fact has come; let's move forward together!

° Merlijn Poolman (1987) is Nightmayor of Groningen & founder of COSIMO Foundation.

° As a relative newcomer to the Amsterdam music scene, about 7 years ago, it was hard to gain the support – or even attention – from other people and institutions more well-established in the scene. This superficial barrier between 'the bubble' and so-called outsiders can hold back the people with refreshing, authentic, or unconventional ideas that the city's nightlife very urgently needs. Amsterdam's nightlife needs less barriers and more bridges. The Institute for NightCulture should strive to become a place where bridges between newcomers and those already rooted in the nightlife, those with the resources, networks, and experience, can be built. A place where pretentiousness or gatekeeping does not have a place, instead where humble exchange flourishes and anyone can materialize their ideas. This is one of our missions at Radio TNP and I hope the INC can further extend this philosophy.

° Ozzy Ulger (1996) is a co-founder of Amsterdam based Radio Tempo Não Pára.

° The nighttime industry is more than an economy, it is a culturally significant community that is alive with creativity, positivity, and connection. The part it plays in people's lives – as workers, gig-goers, or clubbers – makes it a vital yet often undervalued part of society. Its spaces can be havens that afford people the freedom to express themselves and are often sanctuaries for marginalized groups. These spaces, jobs, and communities deserve protection from forces that seek to demean and restrict them, such as unfair noise regulations and policing. We must unite and protect the right to gather, play music, and dance.

° Mike Igglesden (1988) is a mechanical engineer at Funktion-One.

° As cities become increasingly sanitized, the nights disappear. The artist and activist Wolfgang Tillmans told me, *"I find nightlife is a much more cultural, deeper activity than it is often seen as. It's seen as a frivolous extra, rather than a central part of life and expression for a big group of people." And that by closing down clubs, "a whole social scene is lost."*

The night in many ways is also essential as a laboratory. Clubs are as much a laboratory for music as art centers are for art. In my own practice, the night has always been very important. I founded two clubs to celebrate the night: The Brutally Early Club, at 6 am, for very early risers or people who do not sleep at all, and the Hyper Early Club at 3 am. The Brutally Early Club started in 2006, with Markus Miessen and Shumon Basar, when I moved from Paris to London, and it had a lot to do with the idea to improvise meetings. The advantage to meeting at these times – when finding places that are open – is that there is a much bigger fluidity of schedule. About a year in, the participating artists proposed that the city would be more interesting at 3 in the morning. The city at that time is an almost metaphysical experience and one wouldn't have to go to bed but stay up to come and join directly as people hardly have any plans at 3 am. So, with this club, the club without a home, we could improvise and make the most of the night.

Another way the night is an important part of my practice is through the collaboration of my night producer Max Shackleton. I sleep from midnight to 5 or 6 am, so my night producer comes over before midnight, and we work together until I go to bed. My producer works on all research and book projects and continues to work from midnight until 5 or 6 am. When I get up, I then incorporate it into the research of the day.

° Hans Ulrich Obrist (1968) is Artistic Director of Serpentine in London and Senior Advisor at LUMA Arles.

° The night has always been the safe refuge for the queers, the artists, and the weirdos; perhaps it's the cover of darkness that offers anonymity, or just that the night has always been a mischievous otherly realm, where the majority are in a sleeping absence. For many the night is threatening, but to us it offers security.

When I think about night culture I think about the London night club Wraith – a laboratory that mixes the hardest rave music, with poetry readings, film screenings, performances, and fashion shows. This alchemical mixing of disciplines and communities creates a fresh approach to engaging with work-safe spaces, but also provides a platform free of censorship, artworld elitism, and markets. Experimental spaces like these platform the creation of culture at its source, and send shockwaves of change into the day, and thanks to social media, all around the world.

Any initiative that dreams of representing night culture needs to speak to the amazing individuals, protagonists, collectives, and tribes already in these night spaces. A diverse polyphony of voices needs to be brought into decision-making, alongside programming that isn't afraid to platform and represent the local and early-career creatives that have already found sanctuary in the night.

° Parma Ham is an artist, curator, musician, and DJ based in London and the night producer of Hans Ulrich Obrist.

° An Institute for NightCulture should be a dynamic space that celebrates the transfigurative power of the night, a realm where identity, creativity, and freedom flourish. It should be a hub for exploring nocturnal rituals, offering immersive experiences that blend music, art, dance, and technology. This institution should prioritize inclusivity, providing a safe space for marginalized voices and subcultures to express themselves. It should challenge societal norms, encouraging radical experimentation and the cultivation of dialogue on the socio-political impact of nightlife. Above all, it should be a living archive, preserving the fleeting, vibrant essence of night culture for future generations.

° Jacques Nkinzingabo (1994) is a DJ, music producer, photographer, and founder of Kigali Center for Photography in Kigali.

° Darkness. Loud music. Disorientation. Sound. Vibrations. All in sporadically lit spaces. Offering a change to step into a different world. Surprisingly unknown. Every aspect of the experience can be completely different than the last time you went. Night culture is hard to describe but for me it's about individual expression at its core. Creating a different world you step into, together.

So, I can't help but see the tongue in cheek joke in creating an Institute for NightCulture. Institutionalizing something that at its core is ever-changing, hard to grasp, and even harder to capture.

Working for an interdisciplinary center for art and media technology, which forty-something years ago started as artist-collective, housed in a squat, accommodating artists and their experiments, that had chosen to shake off the label 'Institute for the Unstable Media' – a name I've always seen as small punk protest and joke against the then emerging art institutions – I am curious what the creation of this new institute will do. I hope to see a place where experimentation gets a podium. Where all experiments are possible. Far beyond clubgoers that encounter street- and VJ-art, or an occasional conceptual intervention. A place that opens up to finding out if something suits you: something open; ever-changing. An ongoing effort of institutionalizing expression and experimentation. And if this is the intention, I can't wait to visit.

° Florian Weigl (1985) works as curator at V2_, Lab for the Unstable Media in Rotterdam.

° I would expect an Institute of NightCulture to be attentive not just to leisure possibilities but also to working conditions. Many people work through the night – but this is rarely a matter of their own choosing. Shift work and night work are often precarious, sometimes informal, and associated with a detrimental impact on health and wellbeing. An Institute for NightCulture should lobby on behalf of workers, pushing for better working conditions, better pay, and various care and safety measures to ensure that those who work at night do not get forgotten in discussions about the future of work.

In extending their operations, arts and cultural organizations should consider how they can offer spaces and services for workers in the nighttime economy. Can they offer free, accessible resources and facilities for night workers? Can they provide hospitable spaces for rest, socializing, education, and organizing? Can they foster community among those who labor in the evenings, nights, and early mornings? An Institute of NightCulture should play an important role in developing and sustaining the nocturnal commons.

° Helen Hester (1983) is Professor of Gender, Technology, and Cultural Politics at the University of West London.

° Nightlife has always been a breeding ground for innovation in music, fashion, and art, therefore it should be a multi-faceted space that elevates and celebrates night culture, blurring the lines where music, art, fashion, and social engagement intersect. Serving as an institution for experiences that embody the essence of the night. This could include interactive experiences such as exhibitions, live performances, performance art, drag performances, vogue balls, and (digital) art installations all aimed at pushing the boundaries of inclusion, creativity, and self-expression.

The role of INC should extend beyond mere entertainment purposes. It should be at the forefront of social change. INC could be a think tank and incubator for ideas that explores the socio-cultural, psychological, and environmental aspects of night culture, including panels and workshops.

INC presents an amazing opportunity to redefine our understanding and appreciation of the night. Challenging visitors to rethink the night as a place of cultural expression and human connection. It should serve as a sanctuary where people can explore and embrace their identity – an escape from societal pressure.

Therefore, a strong emphasis should be on inclusivity and diversity. It should be a safe(r) space, providing a platform for stories and voices that are often overlooked. It should be a place to connect, share experiences, and build networks of support. The communal aspect of this is crucial, especially for those who may feel marginalized or isolated in other parts of their life.

INC should be a place that allows for visibility and representation, showcasing the diversity within our queer/LGBTQIA+ community, highlighting various gender expressions and sexual orientations that might not be as visible in daily life. By acknowledging and celebrating this, the Institute for NightCulture can highlight the critical role (queer) nightlife plays in shaping cultural landscapes, advocating for rights, and enriching the structure of our society!

° Junior van Keulen (1986) is a former dancer and currently creative director at Club NYX in Amsterdam.

°

'Because the Night Belongs to Lovers
Because the Night Belongs to Love...'

Patti Smith

For centuries, the night has been codified as the time of the wilding experiences and the place of the unruly, the rebellious and the insubordinate. In many cultures, curfews have been introduced to keep the population orderly at night. With the Industrial Revolution, it has become almost impossible for the working class to explore the night and all it offers (as they would exhaust themselves in long shifts and collapse into sleep). With the digital revolution and the expansion of cities into megalopolises, the night has a multitude of occupants: the youth, students, homeless people, blue-collar workers, migrants or people who are in transition with little to spend, insomniacs, nightlife enthusiasts, writers and creative practitioners.

The first and foremost question is how the Institute for NightCulture would produce a reception, an understanding of the night that is different: open, expansive, curious, generous, kind, willing to listen... so that it expands the immediate outreach of the usual suspects.

It might be beneficial if the programming can run throughout the night and others target a specific curiosity. For instance, INC could run a night-long cinema, with six to ten selected films and video art on a roll. Alongside, it would be good to identify the feeling and the function of different hours of the night. For instance, any time before midnight belongs to uplifting feelings that could be called the Cinderella Hour. As the hours hit midnight, it might start the bewitching hour, followed by Vampiric Tendencies, Lilith's Empire, and Zombiesque Arabesque. Each zone can be choreographed and curated in alignment with specific emotions and thoughts those hours inflict on people. Moreover, I believe INC could be a hub for the nocturnal: not only humans but also animals and sentient beings. Embracing all species that operate in the night might expand the horizons of artistic direction and cultural offer.

° Fatoş Üstek (1980) is a London based independent curator and writer.

° When the Sun, God Orã, leaves the visible surface, a gateway is opened to the spiritual realm. The ritual I have been afraid of the most as a youngster was called 'Axexe'. This is when one member of the community passes, and the dead members are summoned to come welcome the person in the kingdom of Aruanda in a final celebration of seven nights – the living and dead all together – dancing for the last time. The house is all dark, and you can't leave our collective land once you have danced. At the end, the dead will leave one final message:

"Who has become pure darkness is no longer afraid of the night"

I once heard.

How can a house *FOR* night culture be the house OF the night culture, an encounter of the living and dead all together, this encounter teaching us things that can only be learned through our skins, while we move our bodies faithfully towards the unknown. It is not possible to be possessed, even less, controlled in the tempest torment of open gateways.

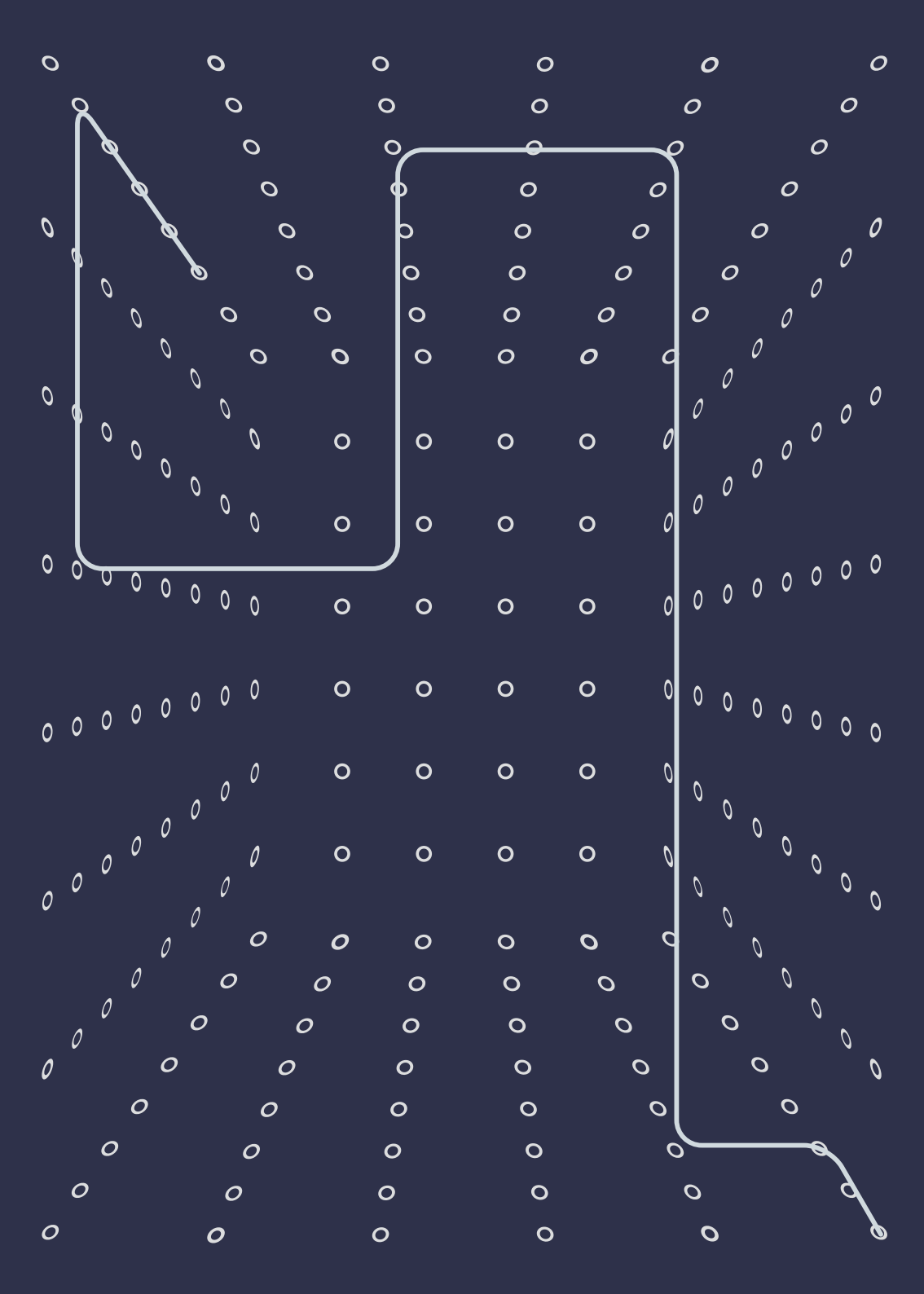
We need to provide liberal institutions with correct criticism. The working culture of the night throughout the Netherlands must ensure equality across gender, racial, and nationality within technical teams, decision makers, board members, and programmers. They have to be reachable, serve the communities, and not be afraid to give their people what they want! Community nominations for positions of power! Incorporating a capacity for atonement when things go wrong, to be addressed, not silenced. Business models not based on picking up culture, fame industry, showbiz, hype, chic bixas, and expensive tickets. Institutions are treating us as disposable, and we want to know why they are so afraid of hearing living members and seeing the dead ones.

I wish for an Amsterdam beyond slogans by the first sunlight.

° Thais Di Marco (1987) is a performing arts director from São Paulo. Thais is the founder of Amsterdam based BIXARIA – Queer Brazilian Club Night, and director of the art project and foundation The Goldfish Bleeding in a Sea of Sharks.

° The main purpose of the Institute for NightCulture would need to be directed at unraveling the complexity of its most enigmatic element: the line in front of the club. In times of inclusivity and exclusivity, the line is the critical forefront of sociality. The line is a thin membrane between safety and unruliness, order and chaos, the virtues we simultaneously pursue in contemporary nightlife that always seem at odds with each other. This results in the line being a place in which the social conventions of the time are articulated in the most radical binary opposition. To cite Heidi Klum, "One day you're in, the next day you're out." The line is a place of ultimate discrimination even if it is a purposeful form of that: to ensure that the 'right' people are in, and the 'wrong' people, or simply those not deserving enough, are excluded. As such it is an underrecognized form of absolutism or autocracy. The motto of the line is, *Le club, c'est moi*. We complain about China introducing a social credit system, while forgetting we never got rid of our own. Solving the social complexities of the line, might also translate to solving many of the social issues we face as a society at large. What would democracy look like in the line? What if we could test new forms of line 'thinking'? Introduce lottery systems. Access through a wrestling match, or a game of chess. Abolish the guestlist. Only give entry to people whose names begins with an R or those born on a Friday.

° Charles Tristan is an editor at VOLUME in Amsterdam.



° Night culture is something different from nightlife, although this distinction is often overlooked by policymakers and politicians. Nightlife is the continuation of daytime activities into the night. A bar that stays open late and plays background music is part of nightlife. A venue like a nightclub, on the other hand, revolves around music, performance, sound systems, and light art – this is night culture; this is about cultural expression. Making this distinction is crucial when we talk about 'the night' because it involves different permits, policies, and audiences. The Institute for NightCulture, as an exciting, new, and unique player in this public debate, can help maintain this distinction.

This is important because night culture is the breeding ground for societal developments. It is a culture that embraces experimentation, while also bringing the so-called canaries in the coal mine together. Nightlife is enjoyable, but as an extension of the day, it doesn't contribute much more to society than providing a necessary place to blow off steam. This is also true, in part, for night culture, but the fact is, it's much more. Night culture has long been regarded as a 'third place', or a hybrid space, in the terminology of Indian philosopher Homi Bhabha. A place between here and there, between private and public, between anonymity and visibility. A nightclub is a cultural space where people can come together who, during the day, live on the metaphorical 'edges' of society – people who challenge the norm, who push against the boundaries of all-pervasive capitalism. In night cultural spaces, the conditions are created for oppressed minorities to emancipate as a community. Amongst the music, the lights, and the gatherings away from the spotlight of the sunny day, they can be their true selves, express themselves authentically, and create new definitions of what is stylish, radically questioning prevailing norms.

I dare say that the livability of a society is dependant on the quality of its nightclubs. To safeguard this vital function of night culture, I wholeheartedly welcome the arrival of INC.

° Jonasz Dekkers (1995) is a political scientist, philosopher, journalist, and Rotterdammer.

° The Institute for NightCulture should tell the stories behind party. It should convey that clubs are more than just a place to get together, dance, socialize, or to get lost... but actually, a place to find connection to yourself, your people, and your community. The institute should also highlight the people behind the scenes: the creators, workers, owners, and performers who bring the night to life.

The role of the institute should tell the history of the nightlife in Amsterdam, and the world as far back as the evidence allows... through photographs, fashion, film, flyers, and music.

The institution could take visitors on a journey from the perspective of one individual finding joy, freedom, connection, self-expression in a crowd; following them from room to room, genre to genre, club to club, night to night, decade to decade...

Programming should take place day and night: audiences should range from school children to the elderly. There should be something for everyone to understand the truth about life after dark and dispel the many stigmas. Programming should be creative as well as educational. From learning how to DJ and make cocktails to the art of lighting and promoting.

The Institute should also share the stories of those that have impacted nightlife, and whose lives were impacted.

It's important to hear the real-life stories of people who created nightlife experiences and from the people who enjoy it. INC should provide a platform for them to share their experience and lessons.

The unique focus of the institute should be on elevating the underground night arts, to represent its contribution to culture, as *high culture*. As much as the ballet or a symphony. The building should be as majestic as a classic museum like the Metropolitan, to demonstrate the true importance and influence night culture has on mainstream culture.

Urgent topics that should be addressed by this new institution are first and foremost the acknowledgment that nightlife culture is a necessity and not a luxury. It is required for social, economic, and cultural vibrancy, as well the protection of marginalized and vulnerable communities. It is essential for personal wellbeing and connection.

° Ariel Palitz was New York City's First Nightlife Mayor from 2018–2023.

° What does night culture look like during daytime? I would be fascinated to see the Institute for NightCulture bridge the gap between the (often fragmented) day and night cultural landscapes. Creating a cultural space that is interesting to visit at all times of day, bringing together fine arts, spatial design, and cultural programming with music and nightlife. This could nourish different forms and ways for visitors to create a 'connection' with the site and meanwhile facilitate a diverse interpretation of what that can mean and represent. Enabling a broad spectrum of ages, backgrounds, and lifestyles to come together to celebrate what we classically categorize as 'night' culture.

Overall, what I would wish for in a new institute of night culture is the capacity to provide a safe space for *connection*. In a culture which is overwhelmingly disconnected whilst being digitally connected at all times, I would crave a space that fosters connections to a wide and diverse audience with a wide scala of possible forms to do so. I recently experienced the power of a phone-free club night; going to a place where fully shutting down your phone was mandatory. I know this is starting to be an increasingly normal thing in today's night-culture, but it was new for me: the setting facilitated a radically new experience, removed me from the feeling of being constant surveilled by phones, and somehow, as a by-product, it freed me of shame to connect to others. Small talk was embraced and so were differences among individuals. I would love seeing this concept be taken a step further: how could INC actively establish connections as such, though choices in art and programming in an otherwise predominantly digital environment?

° Marte Mei (1992) is a Dutch designer living in Amsterdam.

° I expect an Institute for NightCulture to first and foremost represent culture over consumerism. It should protect its cultural essence and primarily provide a forum for artists and not 'acts'. Also, it cannot be elitist in its approach. INC should be a sanctuary that encourages music development and community, a space that people of all creeds, backgrounds, and ages can feel welcome and are openly invited to express themselves. A place where an artist can take their first formative steps and a place where an established artist 'feels' the energy feeding back from an appreciate audience. Where cameras on phones are banned; a safe space for consented actions.

° Dave Clarke (1968) is an Amsterdam based DJ, producer, and programmer at Amsterdam Dance Event (ADE) and Melkweg.

° The research is in: Dance is not ephemeral.
It is the living, breathing, pulsating, sweaty proof of what makes us essentially human.

It is physiology, psychology, sociology, and phenomenology in every step we take.

It is a super | natural experience.

Because the things we practice physically become our skills mentally.

We are an embodied consciousness.
What do we embody on the dancefloor?

We embody inclusion, negotiation, and cooperation – every time we un/consciously make space for another body on the dance floor.

We embody empathy as well as understanding and appreciating differences in others.

Every time you lock eyes and smile with someone on the dancefloor. Every time you un/consciously mirror one of their movements; every time you acknowledge their movements in contrast to your own.

We embody resilience, patience, perseverance, stress management, conflict resolution, self-confidence, taking care of others, flexibility and adaptability, dealing with uncertainty and complexity – all by warming up to the situation together in the blinding flashing light and the vast sensation of darkness we encounter on the dancefloor.

All of this has led to the conclusion: Society would be better if we danced every day.

° Connor Schumacher (1987) is a dance artist and artistic leader of Rotterdam based Foundation ARK.

° ***"It's always night, or we wouldn't need light."*** **This is one of the many sayings of jazz musician and composer Thelonious Monk. I have often pondered this insight. Night is boundless and light temporary. It seems inevitable that light symbolizes finite life, and night symbolizes the endless space around it. I envision a universe full of transient stars, suns, and galaxies. I think of taking a flight at night and the countless lights of illuminated cities passing far below me. I imagine a spotlight turning on in a darkened room, suddenly revealing the space around it. Somewhere, and always, in the boundless darkness, lights go on and off. An Institute for NightCulture is therefore an institute of life, illuminating the night.**

° **Gabriel Lester (1972) is an inventor, visual artist, and film director living and working in Zaandam.**

° An Institute for NightCulture would focus on creating a safer and welcoming environment where people can feel included and respected. This space would allow individuals to express themselves freely, without fear of judgment. The institute would work hard to make everyone feel like they belong. It would encourage people to explore new ideas, try out different forms of art, and engage in cultural practices that challenge traditional norms. The goal would be to make a positive impact on the community by promoting creativity and forward-thinking. Additionally, the institute would likely aim to raise awareness about important social issues. It wouldn't just be a place to enjoy nightlife, but also a space for connection and personal growth. In summary, an Institute for NightCulture would be a transformative place where the night is seen as a time for creativity, connection, and awareness, all within a safer and inclusive environment.

° Nick Edwards (1995) and Stef de Haan (1995) are owners and resident DJs (Cybersex) of Amsterdam based platform De Reünie.

° "Out with the old, in with the new" doesn't apply to music, fashion, or nightlife, where genres and trends are continually being rediscovered and reinterpreted. Photos of legends like Zu Browska and Leigh Bowery in the Roxy echo the style of some of today's London and NY Club Kids I see on Instagram. But is today's nightlife aware of its history and the pioneers who paved the way?

I was truly inspired by the 2023 exhibition *To Dance is to be Free. Club Culture in Amsterdam From 1980 Until Today*, curated by Manique Hendricks at the Amsterdam City Archives. The juxtaposition of archival material from past and contemporary clubs revealed how club culture transcends mere hedonism and shapes social movements.

What do I envision for an Institute for NightCulture? A dynamic, collaborative, and inclusive space that offers access to professional archives, party photography, and makeup workshops. There would be a growing collection of video interviews and oral histories with nightlife legends, and free, bookable workspaces fully equipped with everything from computers for flyer design to sewing machines for creating drag outfits. At INC, emerging nightlife cultural makers can engage with history, drawing from the past to create innovative, forward-looking projects that both honor their roots and push the boundaries of what's next.

° Henri Julien Sandront is Content & Community Relation Manager at Hartwig Art Foundation in Amsterdam.

° Where there is a certain movement, it almost always stems from a community, a clan of like-minded people. For me, that is the group of kindred spirits I found in Café de Duivel in Reguliersdwarsstraat, the stretch between Vijzelstraat and Rembrandtplein in Amsterdam. The friendships formed there still make me feel like I'm never alone. I am super proud that many of us make culture (also in the museum field) in all kinds of disciplines, whose expressions are connected, sometimes visible and other times invisible. My clan from Café de Duivel is a network that inspires me and gives me strength to always keep going, even when the obstacles are great: chronic lack of money, yet another temporary venue, the invisible and visible walls in the museum system. This is expressed in our common language: that of hip-hop. I find that language in graffiti, fashion, certain words in song lyrics, on posters, and T-shirts. These are the codes I can read, and also feel challenged or understood by. For me, hip-hop is a way of life and an essential part of night culture and nightlife in Amsterdam, and certainly worldwide, that should not be forgotten.

° Marian Duff (1977) was born in Paramaribo and is the founder and director of Open Space Contemporary Art Museum (OSCAM) in Amsterdam.

° When you could feel the humidity in the air, we knew it was late – the kind of late when you know dawn is just around the corner. Seeing that dim light was something we always tried to avoid; it brought on a wave of anxiety and depression. 5 a.m. was the perfect time to head home, knowing that after such a long night of partying, the next day would still be bearable. The exhaustion, the laughter, the body aches, the substances, and the stories would carry us through until the next night. That's how it always was. In Buenos Aires, we go out late, so we return close to daylight. Almost, but not quite – we get back just before the day fully begins.

The night isn't just night for us; it's a world of possibilities, a space of resistance where we can truly be ourselves. It's a meeting place where we love and hate each other, but we are, and we exist, together. Everyone with everyone, there's never a limit – or if there is, it disappears in the competitive spirit of fútbol that we all share here. We're the greatest, the best, the world champions, the life of the party – until that smell of humidity hits, and we know it's time to go home. Until next time, friends. Let us know when you get home.

° Natacha Voliakovsky (1988) is a bio-hardcore political performance artist and activist from Buenos Aires currently based in New York, and the founder of Argentina Performance Art.

° The Institute for NightCulture is the ultimate destination for information, support, and inspiration in the world of nightlife. INC isn't just about hosting events – it's a beacon of leadership, setting new standards, and reshaping the future of nightlife for those seeking transformative experiences. Focused on safety, creativity, and inclusivity, INC is where people turn for guidance in the evolving after-hours culture through:

1. Protection and Harm Reduction: INC prioritizes the protection of fragile identities, providing harm-reduction resources, legal support, and guidance for handling boundary-crossing experiences, fostering safer and more respectful spaces.

2. Fair Pay and Workplace Safety: INC advocates for fair compensation for DJs, performers, producers, and staff. It ensures rightful pay through copyright enforcement, protecting the value of creative work.

3. Support for New Organizers: INC guides emerging organizers to find funding and resources for their events.

4. Networking and Collaboration: INC connects club owners, harm-reduction groups, artists, and producers, facilitating collaborations like drug testing at venues and supporting residencies for innovative nightlife ideas.

5. Archiving and Online Presence: INC archives the rich history of nightlife while maintaining an active online presence, providing real-time resources for event information and networking opportunities.

6. Strong Club Intention Without Policing: INC promotes research and collaboration with artists exploring how clubs can create strong, intentional atmospheres that inspire respectful behavior naturally, reducing the need for strict door policies.

7. **Niche vs. Inclusive Clubs: INC helps clubs refine their identity, supporting either niche focus or inclusivity depending on their goals.**

8. **Daytime and Sober Events: INC promotes daytime events for all ages and sober nights, centering on dance and the transformative energy of parties without substances.**

9. **Democratic Structure: INC operates with a democratically elected staff and regular turnover, ensuring fresh ideas and inclusivity.**

Additionally, INC actively lobbies for nightlife's recognition as a valuable cultural force, advocating for its place within the city, not relegated to the outskirts. This ensures nightlife is seen as a vital part of urban culture deserving respect and space.

° Simomo Bouj (1989) is a Moroccan/Belgian dancer and movement director, founder of MINA RWINA events and Adjunct Director of No Limits! Art Castle in Amsterdam.

° The Institute for NightCulture in Amsterdam represents a transformative opportunity to reimagine how we engage with nightlife as a cultural force. The establishment of INC acknowledges that night culture is not merely an extension of the day but a distinct and vibrant domain deserving of its own exploration and celebration.

For INC to succeed, Amsterdam must actively support its clubs by granting them permanent permits. Such stability will allow these spaces the time to grow, experiment, and cultivate their unique identities and communities. Clubs are not just venues; they are cultural institutions in their own right, and they need the freedom and security to evolve over time. This is especially crucial for queer night culture, which, in light of today's political climate, requires robust protection and support. Queer spaces have historically been sanctuaries for diversity and self-expression, and their preservation is critical now more than ever.

Financially, INC should advocate for increased funding opportunities for the thinkers, artists, and practitioners who shape nightlife. Night culture is a hotbed of innovation and creativity, but too often, the financial barriers are high. More funding should be available, and assistance should be provided to help those involved in nightlife apply for and secure these resources.

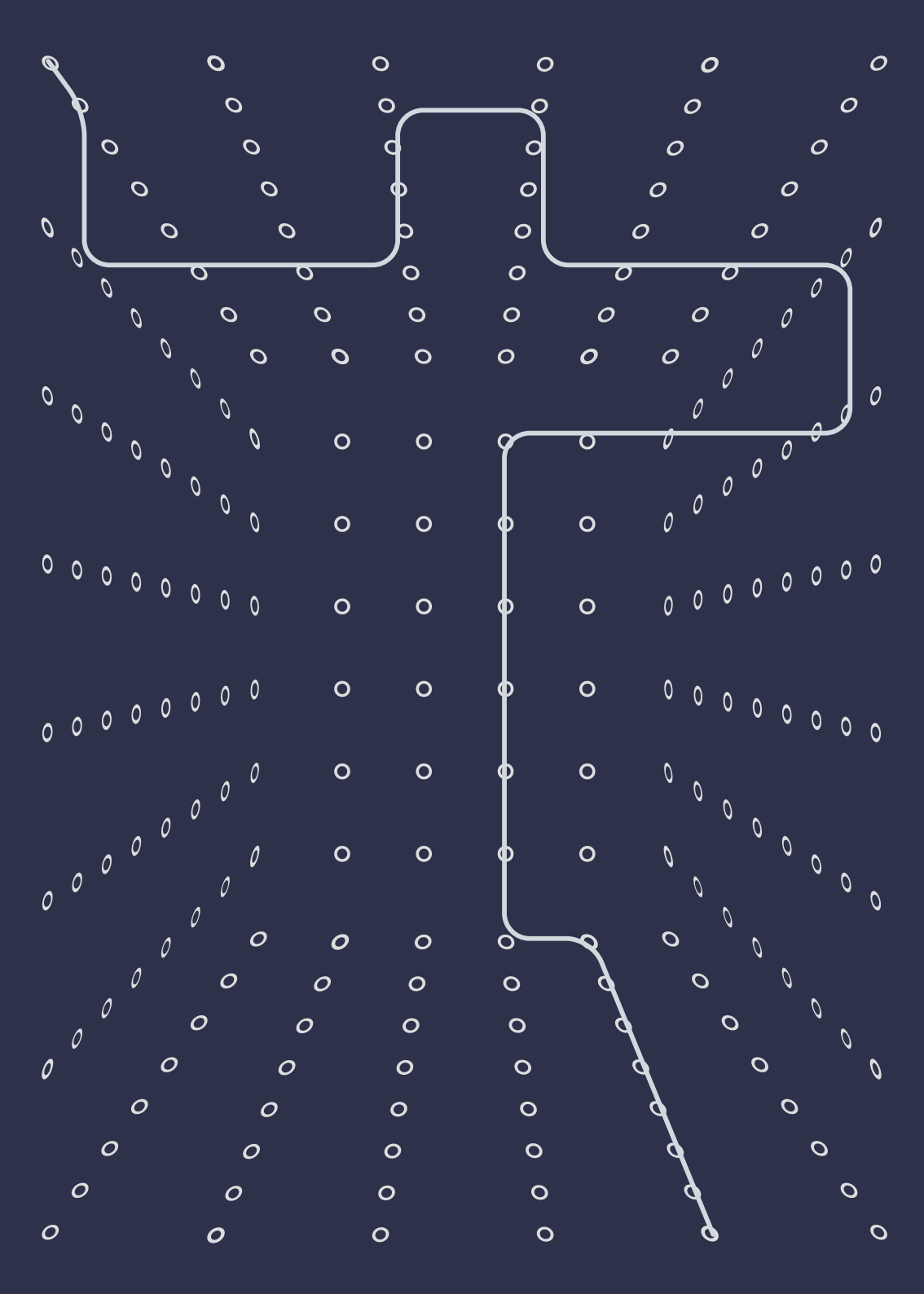
INC has the potential to be a dynamic hub where the past, present, and future of night culture converge, shaping the evolution of nightlife for generations to come.

° Mary Lake is a DJ and producer born in Algeria and raised in Amsterdam.

° Night culture is more than just events, clubs, or festivals – it's a journey, a quest to find your true place in the world, and a chance to connect deeply with souls you might never have encountered. It's where you can discover who you truly are.

I believe that when we, as an industry, rise above competition, embrace the beauty in our diversity, and lift each other up. We unleash a collective greatness that knows no bounds. The night will always have room for experimentation and uniqueness, where change often begins, and together, we can shape a brighter future.

° Ferdgie Imambaks (1988) is a promoter and member of the night council in Amsterdam.



° I believe the Institute for NightCulture should be a secure haven for exploring and celebrating the origins of nightlife, examining its contemporary cultural impact, and hosting experiences that can help shape its future.

The institute's identity should be rooted in its ability to reflect and influence the unique cultural rhythms of the night. It should build upon the traditions of nightclubs, late-night theaters, and underground art scenes while integrating contemporary trends and technologies. By providing a space where the unconventional is celebrated and the ordinary is reimagined, the institute can become a beacon for nocturnal creativity and cultural exploration.

Finally, and most importantly, it is essential that the institute is run and operated by a team that reflects the diversity of the communities who have shaped and continue to shape this culture.

Overall, the Institute for NightCulture should embrace the night as a canvas for artistic expression, offering an inclusive and dynamic space that encourages exploration, dialogue, and innovation within the realm of nighttime culture.

° Nayme (1992) is the creative director and co-founder of Berlin based rave collective Mala Junta.

°

Curriculum vitae (Night Time)

It's getting dark. Or evening.

Eksit | Beat Corner | Cita 2000 | Tudor

Hamburg nachts um halb zwei (a movie)

Danceteria | 8BC | Save the Robots | LES 4 am |
 # Rock on to the break of dawn

"Du hasst so einen symphatisches Rudi-Carrell-Akzent."
Risiko (Berlin)

Rabotnik TV | RoXY | Shoom | C.G.D.D.K |

Avenida Rio Branco | O Pova na rua | # Todo mundo nesceu nu.

Chill Cave | Artlab Tokyo | Dark Party GOLD 5F |

| Chromapark | E-Werk | <!— BlindRom—> |
Disco infinity Foundation | RaUW | Sexyland

@nightmuseumamsterdam

° Gerald Van Der Kaap (1959) is an artist based in Amsterdam, sometimes referred to as 'Godfather of the veejays' under the moniker VJ 00-KAAP.

° An Institute for NightCulture should recognize the night as a time for spiritual connection, curiosity, and sacredness. It should explore what happens when the night is given over to non-human life, creating spaces where the spiritual essence of who we are can come to the forefront, to feel themselves under the cover of darkness. INC should embrace the temporal and liberating elements of night culture as a moment of liberation. It should challenge the traditional structure of institutions and embrace the countercultural aspects of nightlife, to ask the question – What does an institution mean now?

° Papa Omotayo is a Lagos based architect, filmmaker, cultural facilitator, and founder of MOE+ Art Architecture.

* Peter Giele (PG):
"It should be like a delirium, of course... it should be a DE-LI-RI-UM that (...) nightclub... as an absolute... eh... dream... eh... ecstatic dream... and maybe sometimes also a nightmare... that is the perfect nightclub... that you think: where have I ended up?... It should be the Alhambra..."

Gerald Van Der Kaap (GK): "What?"

PG: "In Córdoba... the Alhambra... what is it called now, what is it called now, fantastic!... there is such a church built by the Moors... or the Moors... a mosque built by the Moors... the Moors were later driven out by the Christians, and they built a Catholic church in that Moorish mosque... in it... It is a building that consists of... I don't know exactly... but I believe a hundred... well, more than a hundred... a couple of hundred, I believe... columns... and as you walk around there, you see something Moorish and then you see something Christian... that is intertwined... when I walked around there, I saw it as the setting for... yes, maybe even the ideal nightclub... the..."

GK: "What is a Nightclub? Do you know?"

PG: "It's where your daydreams come true. I once said that."

GK: "Yes? What are those daydreams of the average visitor then? Isn't that all pretty vulgar? Isn't that just..."

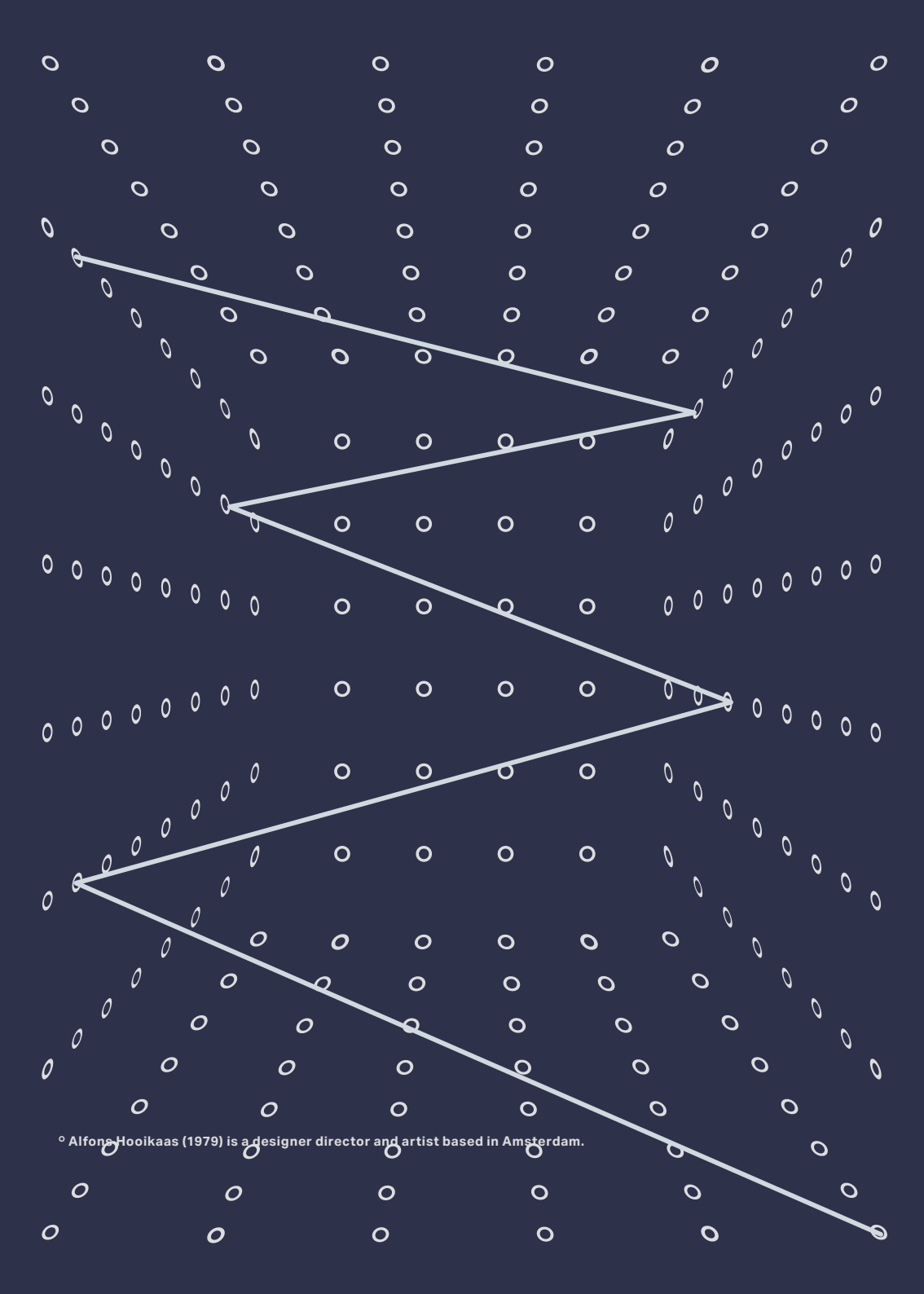
PG: “That is quite vulgar, yes.”

GK: “Isn’t that also a problem?”

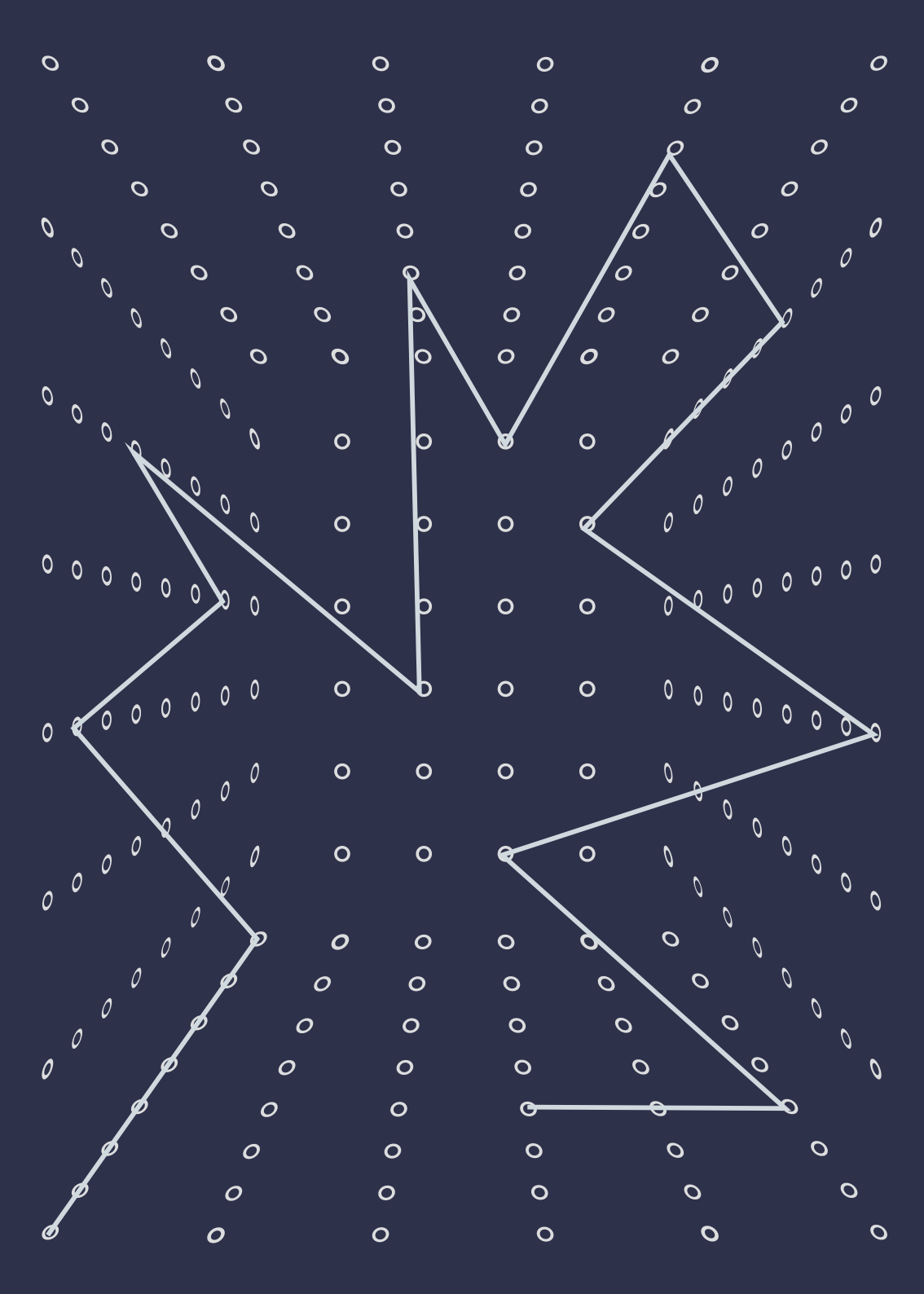
PG: “No... but well... if you’re talking about the virtual nightclub, then you’re talking about your own dreams... then it should indeed be very erotic... I found the last party at the RoXY... of the... the Love... AIDS benefit quite close to... yes... what I see as the ideal nightclub... but it should also be more private... the RoXY is just too big in that respect...”

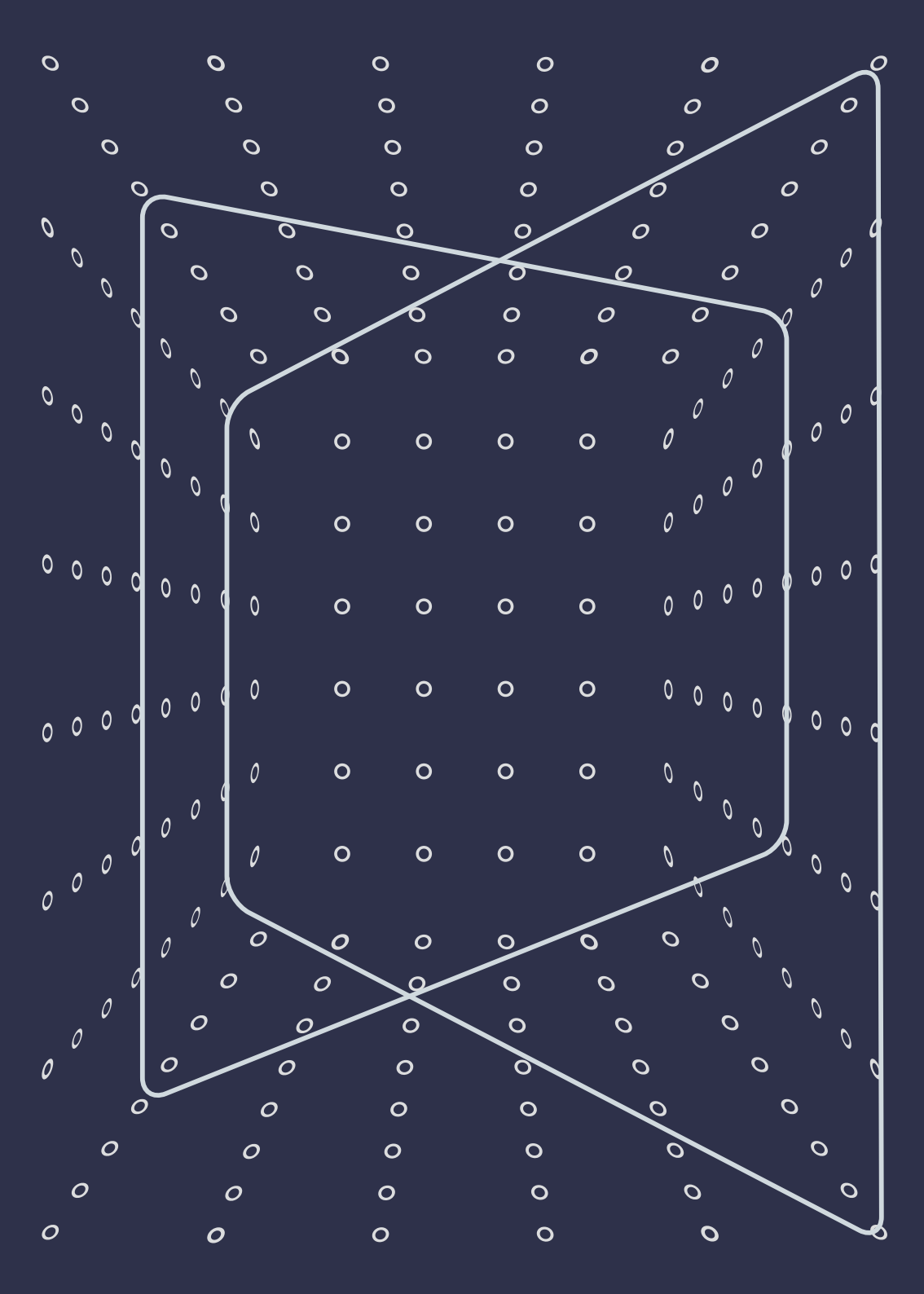
* excerpts from a 1993 interview with Peter Giele by Gerald Van Der Kaap.

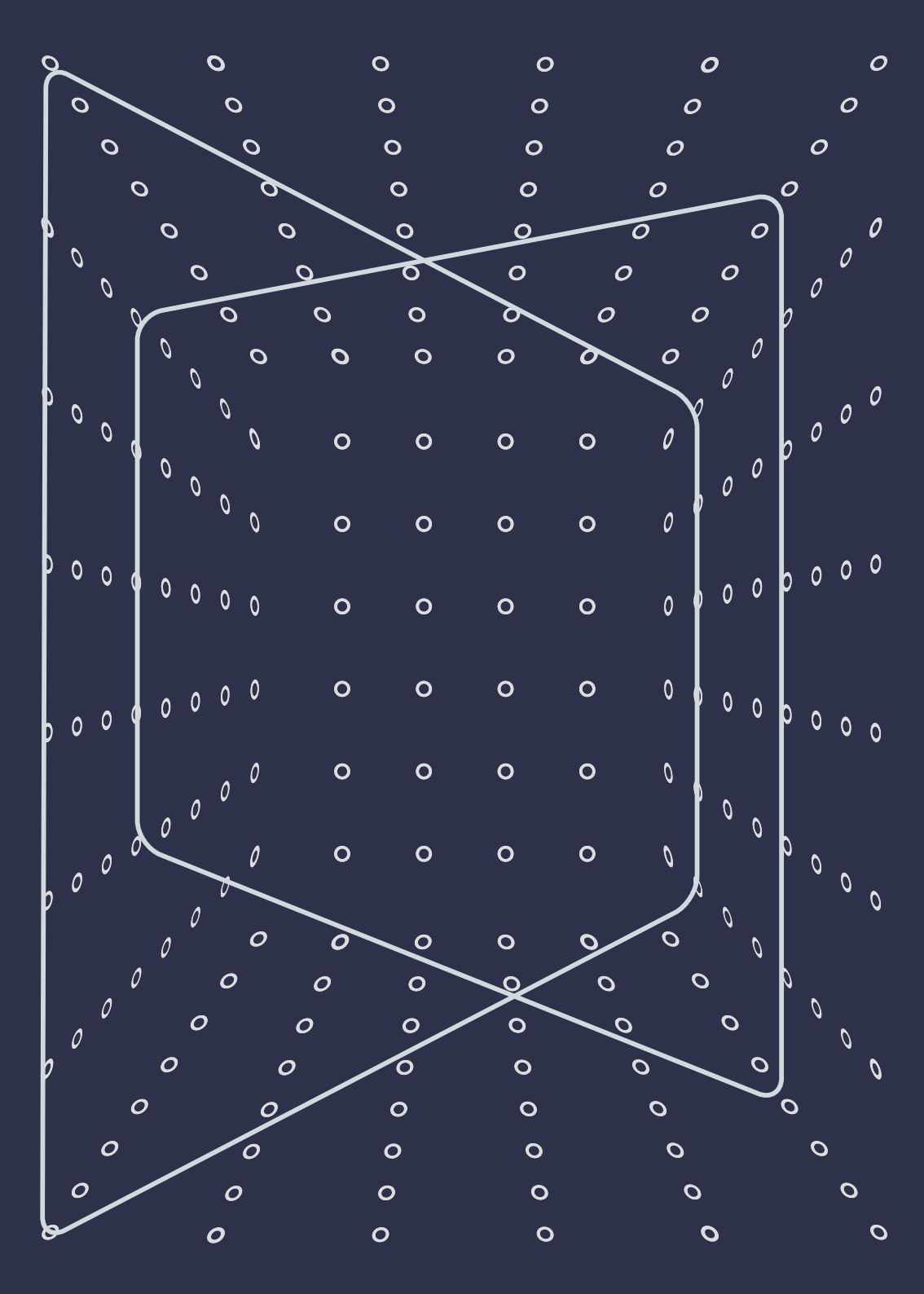
° Inez Giele de Jong (1962) is the muse of Peter Giele and a night entrepreneur from Amsterdam.



° Alfons Hooikaas (1979) is a designer director and artist based in Amsterdam.







A

Maru Asmellash

Maru Asmellash (1994) is co-founder and co-director of Amsterdam based brand The New Originals, and founder and director of foundation Kazerne Reigersbos.

Maurício Bahia Sacramento

Maurício Bahia Sacramento (1995), alias freshprincedabahia, is a DJ, and founder and creative director of BATEKOO, an entertainment, entrepreneurship, and cultural platform focused on Black, peripheral, and LGBTQIAPN+ cultures and urban youth in Brazil.

B

Ohad Ben Shimon

Ohad Ben Shimon (1978) is an artist, researcher and educator based in Amsterdam.

Thys Boer

Thys Boer (1993) is chairman of N8W8 R'dam, Rotterdam's independent night council.

Alexis Bondoux

Alexis Bondoux (1991) is a French artist living in Amsterdam.

Korneel Boon

Korneel Boon (1990) is a projects & international relationships manager for electronic music at VI.BE in Brussels.

Simomo Bouj

Simomo Bouj (1989) is a Moroccan/ Belgian dancer and movement director, founder of MINA RWINA events and Adjunct Director of No Limits! Art Castle in Amsterdam.

Jerry Bouthier	**Jerry Bouthier is a French DJ/ producer and sound-designer for fashion living in London.**
Leana Boven	**Leana Boven (1993) is a curator, cultural programmer, and researcher in gender and (post)colonial studies, living in Rotterdam.**
Salvador Breed	**Salvador Breed (1984) is a composer, producer, and sound artist from Amsterdam, and co-founder of spatial sound company 4DSOUND.**
Shane Burmania	**Shane Burmania (1984) is a music programmer at BIMHUIS and Muziekgebouw in Amsterdam.**
Felix Burrichter	**Felix Burrichter (1978) is the founder of PIN–UP Magazine in New York.**

C

Cristina Caprioli	**Cristina Caprioli (1953) is an Italian-born artist, choreographer and academic based in Stockholm, and founder of ccap – an independent organization for the sustainment of choreography.**
Carlos Casas	**Carlos Casas (1974) is a filmmaker, artist and programme director of Fabrica in Treviso.**
juns castella	**juns castella (1995) is a poet and booking agent at Futura Artists in Berlin and Barcelona.**

Melisa Cenik	**Melisa Cenik (1993) is based in Amsterdam and operates at the intersections of music, arts, and culture, having worked for organizations such as Dekmantel, De School, and Het HEM.**
Aric Chen	**Aric Chen (1974) is the general and artistic director of Nieuwe Instituut in Rotterdam.**
Children of the Light	**Christopher Gabriel (1980) & Arnout Hulskamp (1978) are Amsterdam based visual art duo Children of the Light.**
Nikhil Chinapa	**Nikhil Chinapa (1973) is an Indian DJ, presenter and festival curator based in Mumbai.**
Dave Clarke	**Dave Clarke (1968) is an Amsterdam based DJ, producer, and programmer at Amsterdam Dance Event (ADE) and Melkweg.**
Rex Collins	**Rex Collins (1995) is an Australian trans non-binary artist based in Amsterdam, exploring intimacy and cuntiness through body, poetry, and image.**

D

Grace Dahl	**Grace Dahl (1997) is a techno DJ and producer from Amsterdam with a mixed heritage of Finnish and Hungarian descent.**
De Reünie	**Nick Edwards (1995) and Stef de Haan (1995) are owners and resident DJs (Cybersex) of Amsterdam based platform De Reünie.**

Francesco Degl'Innocenti	**Francesco Degl'Innocenti (1985) is an architectural researcher and wannabe cult leader from Florence, living and working in Amsterdam.**
Annet Dekker	**Annet Dekker (1970) is a curator and researcher based at the University of Amsterdam and London South Bank University.**
Jonasz Dekkers	**Jonasz Dekkers (1995) is a political scientist, philosopher, journalist, and Rotterdammer.**
Lynnée Denise	**Lynnée Denise is an Amsterdam based DJ and global practitioner of sound, language, and Black Atlantic thought.**
Thais Di Marco	**Thais Di Marco (1987) is a performing arts director from São Paulo. Thais is the founder of Amsterdam based BIXARIA – Queer Brazilian Club Night, and director of the art project and foundation The Goldfish Bleeding in a Sea of Sharks.**
Laura Diaz	**Laura Diaz, alias Carneosso, is an artistic director, performer, and co-founder of club night and platform Mamba Negra in São Paulo.**
Maguette Dieng	**Maguette Dieng (1988) is a DJ, producer and music programmer from Barcelona and Dakar, co-founder of Jokkoo, a black multidisciplinary artistic collective, and the co-director of FOC, an independent cultural space in Barcelona.**

Claartje van Dijk

Claartje van Dijk (1979) is senior curator at Foam Photography Museum Amsterdam.

Alya Dirix

Alya Dirix (1994) is the coordinator and spokesperson of the Brussels Night Council.

Dirk van Dooren

Dirk van Dooren (1959) is a brand consultant and designer in London, and a founding member of design studio Tomato.

Bogomir Doringer

Bogomir Doringer (1983) is an artist, researcher, and curator based in Amsterdam.

Marian Duff

Marian Duff (1977) was born in Paramaribo and is the founder and director of Open Space Contemporary Art Museum (OSCAM) in Amsterdam.

Passion Dzenga

Passion Dzenga (1994) is a DJ currently based in Amsterdam.

E

Zippora Elders

Zippora Elders (1986) is an Amsterdam-grown curator, living in Berlin, working internationally.

Bior Elliott

Bior Elliott (1995) is the creative director and founder of S_.ein, previous art editor of Dazed Magazine and currently an associate creative director at Highsnobiety.

Bér Engels

Bér Engels (1993) is a music and nightlife grantmaker and cultural advisor for the cities of Amsterdam,

	The Hague, and Rotterdam, and serves on the board of WORM in Rotterdam and of the Dutch association for cultural governance.
Pol Esteve Castelló	Pol Esteve Castelló are an architect and researcher based between London, Zurich and Barcelona.

F

Lucia Fernandez Santoro	Lucia Fernandez Santoro (1991) is a French/Argentinian performance artist, cultural worker, and art programmer at CLUB RAUM in Amsterdam.
Tim Fraanje	Tim Fraanje (1991) is a writer, musician, and amateur flaneur based in Amsterdam. Tim is one half of synthpop duo Big Hare.

G

Jim van Geel	Jim van Geel (1992) is a curator based in Amsterdam and Middelburg, a contributor for Frieze Magazine, and an ambassador of Young Stedelijk.
Jackie van Gemert	Jackie van Gemert (1997) is co-founder of Amsterdam based collective The Queer Agenda.
Inez Giele de Jong	Inez Giele de Jong (1962) is the muse of Peter Giele and a night entrepreneur from Amsterdam.

Dario Goldbach	Dario Goldbach is an author who writes books for people who don't read. He also works as a creative at The Hague's cultural brothel and nightclub PIP.
Romeo Gómez López	Romeo Gómez López (1991) is a visual artist living in Mexico City and co-founder of Salón Silicón, an involuntary art collective and exhibition space.
Grauzone	Natasja Alers & Marc Emmerik are the founders of Grauzone Festival in The Hague.
Jonathan Gundel	Jonathan Gundel (1978) is a musician and voice actor from New York.

H

Parma Ham	Parma Ham is an artist, curator, musician, and DJ based in London and the night producer of Hans Ulrich Obrist.
Lucas Hendricks	Lucas Hendricks (1964) is the director of the Grand Theatre in Groningen.
Manique Hendricks	Manique Hendricks (1992) is a Dutch-Peranakan Chinese art historian and curator of contemporary art at Frans Hals Museum in Haarlem.
Jeremy Herkul	Jeremy Herkul (1992) is a DJ and organizer, and founder and creative director of Amsterdam based 25th Hour Agency.

Helen Hester

Helen Hester (1983) is Professor of Gender, Technology, and Cultural Politics at the University of West London.

Kees Heus

Kees Heus (1965), alias KC the Funkaholic, is a DJ and programmer at Paradiso, Amsterdam.

Brian Hioe

Brian Hioe (1991) is a DJ, writer and activist based out of Taipei, and co-founded New Bloom Magazine (破土), an online magazine covering activism, youth politics, and culture in Taiwan.

Ernst van der Hoeven

Ernst van der Hoeven (1965) is the founding editor of MacGuffin magazine.

Alfons Hooikaas

Alfons Hooikaas (1979) is a designer and artist based in Amsterdam.

Steven van Hulle

Steven van Hulle (1974), alias Steven de Peven, is a DJ and music producer.

I

Florian Idenburg

Florian Idenburg (1975) is a Dutch architect and co-founder of the architectural design firm SO – IL based in New York.

Mike Igglesden

Mike Igglesden (1988) is a mechanical engineer at Funktion-One.

Hatem Imam

Hatem Imam (1978) is a graphic designer and visual artist. He co-founded the design agency Studio Safar and the visual culture magazine Journal Safar in Beirut.

Ferdgie Imambaks

Ferdgie Imambaks (1988) is a promoter and member of the night council in Amsterdam.

Sabina Inoyatova

Sabina Inoyatova is a Riga based DJ and the founder of Sublimation Music Festival in Uzbekistan.

J

Noa Jansma

Noa Jansma (1996) is an artist, designer, and storyteller based in Amsterdam.

Adrian Jones

Adrian Jones (1969) is the co-founder and director of Corsica Studios in London.

Gert Jonkers

Gert Jonkers (1966) is the editor in chief of Fantastic Man and founder of BUTT.

K

Ben Kelly

Ben Kelly (1949) is a designer and artist, best known for the interior design of the former Haçienda nightclub in Manchester.

Sophie Kemperman

Sophie Kemperman (1993) is a creative producer and anthropologist, and owner and programmer at Skatecafe in Amsterdam.

Junior van Keulen

Junior van Keulen (1986) is a former dancer and currently creative director at Club NYX in Amsterdam.

Yazan Khalili

Yazan Khalili (1981) is an architect, visual artist, and cultural activist who lives and works in Palestine and Amsterdam.

Kíkẹ́lọmọ

Kíkẹ́lọmọ (1994) is a DJ, radio host and co-founder of Accra based Oroko Radio.

Michael Kill

Michael Kill (1973) is the CEO of the UK Night Time Industries Association and vice president of the International Nightlife Association.

Shari Klein

Shari Klein (1989) is a spoken word artist and founder of Amsterdam based platform for sexuality The Pleasure Society.

Jan Knikker

Jan Knikker (1972) is a partner at architecture firm MVRDV in Rotterdam.

Keigo Kobayashi

Keigo Kobayashi (1978) is an architect representing NoRA TOKYO Inc. and Associate Professor at Waseda University in Tokyo.

Andreas Kofler

Andreas Kofler (1978) is deputy artistic director and curator at the Swiss Architecture Museum (S AM) in Basel.

Barend Koolhaas

Barend Koolhaas (1975) is an architect and automotive designer in Amsterdam.

Timo Koren

Timo Koren (1992) is a nightlife and cultural industries researcher at the University of Amsterdam.

Léon Kruijswijk	**Léon Kruijswijk (1989) is a curator at KW Institute for Contemporary Art in Berlin.**

L

Mary Lake	**Mary Lake is a DJ and producer born in Algeria and raised in Amsterdam.**
Benoît Lamy de La Chapelle	**Benoît Lamy de La Chapelle (1984) is a curator and art critic based in France. He is currently the director of CAC – la synagogue de Delme.**
Le Cannibale	**Albert Hofer (1979) and Marco Greco (1987) are co-founders Le Cannibale, a Milan based platform for events, music and culture operating on Italian soil since 2011.**
Jean-Yves Leloup	**Jean-Yves Leloup (1968) is an author, critic and independent curator based in Paris.**
Gabriel Lester	**Gabriel Lester (1972) is an inventor, visual artist, and film director living and working in Zaandam.**
Robert Lippok	**Robert Lippok (1966) is a musician, composer and visual artist from East-Berlin.**
Sacha Lord	**Sacha Lord (1972) is the nighttime economy advisor for Greater Manchester and the co-founder of The Warehouse Project.**
Steven van Lummel	**Steven van Lummel (1981) is an artist and founder of skatepark Sweatshop and night culture platform PIP in The Hague.**

M

Nandele Maguni	Nandele Maguni (1981) is a sound artist and electronic music producer based in Maputo.
Natacha Mankowski	Natacha Mankowski (1986) is an artist and architect based in Amsterdam.
Marte Mei	Marte Mei (1992) is a Dutch designer living in Amsterdam.
John McGrath	John McGrath (1962) is the artistic director of Factory International in Manchester.
Aura Luz Melis	Aura Luz Melis (1977) is a Venezuelan-born architect and partner at Inside Outside in Amsterdam.
Mercy St. J.	Mercy St. J. (1996) is a sex worker and co-founder of Red Light based organisation HXSSY: Queer SW Arts & Culture.
Olya Miannik Eliseeva	Olya Miannik Eliseeva (1987) is an artist, and founder of Sisters Room Artist Run Space in Tbilisi.
Markus Miessen	Markus Miessen (1978) is a German architect and writer, and Professor of Urban Regeneration at the University of Luxembourg.
Eva Mikelatou	Eva Mikelatou (1991) is a creative producer from Athens, based in Berlin and currently working as creative producer of SEVDALIZA.

Mirik Milan

Mirik Milan (1981) is co-founder and nighttime consultant at VibeLab, and the former Night Mayor of Amsterdam.

Jay Miller

Jay Miller (1984) is the founder and artistic director of the Yard Theatre in London.

Julia Mira

Julia Mira (1987) is an Estonian artist and DJ living in Amsterdam.

Raisa Mulder

Raisa Mulder (1999) is a musician and founder of LezLinkUp, an Amsterdam based events platform for queer women, non-binary individuals and trans people.

N

Brenda Narvaez

Brenda Narvaez (1998) is a program developer and curator at ADE Lab, Amsterdam Dance Event.

Nayme

Nayme (1992) is the creative director and co-founder of Berlin based rave collective Mala Junta.

Ingo Niermann

Ingo Niermann (1969) is a German novelist, writer, and artist, living in Berlin.

Angelina Nikolayeva

Angelina Nikolayeva (1997) is a Ukrainian photographer based in Amsterdam.

Niels Niueborg

Niels Nieuborg (1979), alias Arp Frique, is a multidisciplinary artist and director of Partners and Projects at Amarte Fonds in Amsterdam.

Jacques Nkinzingabo	Jacques Nkinzingabo (1994) is a DJ, music producer, photographer, and founder of Kigali Center for Photography in Kigali.

O

Alice O'Grady	Alice O'Grady (1970) is a Professor in Applied Performance at the University of Leeds.
Hans Ulrich Obrist	Hans Ulrich Obrist (1968) is Artistic Director of Serpentine in London and Senior Advisor at LUMA Arles.
Papa Omotayo	Papa Omotayo is a Lagos based architect, filmmaker, cultural facilitator, and founder of MOE+ Art Architecture.
Vala Osmani	Vala Osmani (1974) is an architect, curator and co-founder of Stacion – Center for Contemporary Art in Prishtina.
Simone Øster	Simone Øster (1989), alias Smokey, is a DJ, cultural entrepreneur, radio host, mentor, teacher, and Head of Music at Strøm in Copenhagen.

P

Ariel Palitz	Ariel Palitz was New York City's First Nightlife Mayor from 2018–2023.
Parasite 2.0	Stefano Colombo (1989), Eugenio Cosentino (1989) and Luca Marullo (1989) are the founders of Parasite 2.0, a design and research agency in Milan.

Cédric Van Parys	**Cédric Van Parys (1989) is an artist-architect working across Brussels, Rotterdam and Sofia.**
Ippolito Pestellini Laparelli	**Ippolito Pestellini Laparelli (1980) is an architect and curator. He is the founder of interdisciplinary agency 2050+ in Milan.**
Stephan Petermann	**Stephan Petermann (1981) is the editor of VOLUME and the co-founder of MANN.**
Merlijn Poolman	**Merlijn Poolman (1987) is Nightmayor of Groningen & founder of COSIMO Foundation.**

R

Mila Rabbers	**Mila Rabbers (2002), alias Mila Haj Kasem, is a Dutch-Palestinian DJ and founder of NightGuides, a Freelance and Queer Awareness Organisation based in Amsterdam.**
Vanja Rakic	**Vanja Rakic (1993) is a Banjaluka-born DJ, visual artist and graphic designer based in Amsterdam.**
Wilfried Redant	**Wilfried Redant founded Los Niños in 2004, a queer platform based in Brussels.**
Rachel Refael	**Rachel Refael (1992) is a spatial researcher and founder of the Rotterdam based multidisciplinary studio 166 Brut.**

Joshua Tarelle Reid	**Joshua Tarelle Reid (1992), Manchester born and raised and currently residing in Berlin and Paris, is a sound artist one half of music duo Space Afrika.**
Bonne Reijn	**Bonne Reijn (1990) is a DJ, music producer, founder of fashion brand Bonne Suits and initiator of Amsterdam based party Tourist Trap.**
REYER	**REYER (1996) is a choreographer, co-founder of sSSsSSss, and club-manager of CLUB RAUM in Amsterdam.**
Jacob van Rijs	**Jacob van Rijs (1965) is a partner at architecture firm MVRDV in Rotterdam.**
Marius Roeterdink	**Marius Roeterdink (1996) is a board member and organizer at Stichting De Fik in Amsterdam.**
Daan Roggeveen	**Daan Roggeveen (1976) is an architect and co-founder of MORE Architecture, with offices in Amsterdam and Shanghai.**
Lisette Ros	**Lisette Ros (1991) is a conceptual and performance artist based in Amsterdam, working worldwide.**
Catharine Rossi	**Dr. Catharine Rossi is a design historian and Professor of Architecture in the UCA Canterbury School of Architecture and Design.**
Julika Rudelius	**Julika Rudelius (1968) is a German video and performance artist living in Cologne and Amsterdam.**

SØS Gunver Ryberg	**SØS Gunver Ryberg (1979) is a composer, sound artist and live performer based in Copenhagen.**

S

Vera Sacchetti	**Vera Sacchetti (1983) is a Portuguese design critic and curator living in Basel.**
Samer Saem Eldahr	**Samer Saem Eldahr (1989), alias Hello Psychaleppo, is a Syrian electronic artist born and raised in Aleppo, and the founder of Electro-Tarab.**
Justin Samgar de Verteller	**Justin Samgar de Verteller (1979) is a spoken word artist, performer and theater-maker based in Amsterdam.**
Felix Sandalov	**Felix Sandalov (1989) is a writer and head of StraightForward Foundation, an exile NGO fighting censorship in Russia.**
Henri Julien Sandront	**Henri Julien Sandront is Content & Community Relation Manager at Hartwig Art Foundation in Amsterdam.**
Ieva Saudargaitė Douaihi	**Ieva Saudargaitė Douaihi (1988) is a Lithuanian-Lebanese artist and founder of Takeover Beirut.**
Peter Scherrebeck Hansen	**Peter Scherrebeck Hansen (1991), alias Misty Superdeluxe, is an artist, choreographer, and one of the founding members of Pretty Poison Cabaret, a queer and migrant cabaret in Amsterdam.**

Ghamte Schmidt

Ghamte Schmidt is the founder of Bureau Punt, a creative agency and platform facilitating DJs and artists in Amsterdam.

Connor Schumacher

Connor Schumacher (1987) is a dance artist and artistic leader of Rotterdam based Stichting ARK.

Tino Sehgal

Tino Sehgal (1976) is an artist, and choreographer of German and Indian descent, based in Berlin, who makes dance for the museum setting.

Jack Self

Jack Self (1987) is an architect and strategist based in London, and the founder and editor-in-chief of Real Review.

Jerszy Seymour

Jerszy Seymour (1968) is an artist and designer based in Berlin, and the director and co-founder of the Dirty Art Department at the Sandberg Instituut in Amsterdam.

Saskia van Stein

Saskia van Stein (1969) is artistic and general director of the International Architecture Biennale Rotterdam (IABR).

Marleen Stikker

Marleen Stikker (1962) is the director of Waag Futurelab in Amsterdam.

T

Elina Tapio

Elina Tapio (1995) is an Amsterdam based DJ, radio maker, and sonic researcher.

Team Rolfes

Sam Rolfes (1990) and Andy Rolfes (1991) are co-founders and directors of Team Rolfes, a real-time virtual performance and image studio based in New York.

Adyam Tesfamariam

Adyam Tesfamariam (1996), alias afrodisiac, is an Eritrean DJ, writer and researcher on Afrofuturism based in Berlin.

Charles Tristan

Charles Tristan is an editor at VOLUME in Amsterdam.

Iris van der Tuin

Iris van der Tuin (1978) is a Professor of Theory of Cultural Inquiry at Utrecht University.

U

Ozzy Ulger

Ozzy Ulger (1996) is a co-founder of Amsterdam based Radio Tempo Não Pára.

Fatoş Üstek

Fatoş Üstek (1980) is a London based independent curator and writer.

V

Warrego Valles

Warrego Valles is an electronic project by Ljubljana based producers and DJs Nina Hudej & NinaBelle.

Gerald Van Der Kaap

Gerald Van Der Kaap (1959) is an artist based in Amsterdam, sometimes referred to as 'Godfather of the veejays' under the moniker VJ 00-KAAP.

Frédéric Van de Velde	**Frédéric Van de Velde (1987) is the founder of the Rotterdam/Brussels based platform Futura Resistenza.**
Anne Van der Ven	**Anne Van der Ven (1992) is a documentary producer and strategist based in Amsterdam, working at the intersection of culture and ethics.**
Eva Ventura	**Eva Ventura (1993) lives in Amsterdam and is a (landscape) architect, founder of studio ventura and director of FOEF.**
Matti Vilho Vesanen	**Matti Vilho Vesanen (1994) is a Helsinki born visual artist and director living in London.**
Voin de Voin	**Voin de Voin (1978) is an ultra-contemporary performance artist living and working in Sofia.**
Natacha Voliakovsky	**Natacha Voliakovsky (1988) is a bio-hardcore political performance artist and activist from Buenos Aires currently based in New York, and the founder of Argentina Performance Art.**
Doeshka Vrede	**Doeshka Vrede (1992) is one of the founders of The Other Side, an agency/label/club in Amsterdam.**
Maria Vtorushina	**Maria Vtorushina (1993) is a curator and art historian from Kyiv.**

W

Simon Wald-Lasowski

Simon Wald-Lasowski (1980) is an artist, social satirist, and archivist of the Anthropocene based in Amsterdam.

Freek Wallagh

Freek Wallagh is a poet, nightlife organizer, political scientist, and the current Night Mayor of Amsterdam.

Florian Weigl

Florian Weigl (1985) works as curator at V2_, Lab for the Unstable Media in Rotterdam.

Maz Weston

Maz Weston is programme-maker at Paradiso in Amsterdam.

Gaby Wijers

Gaby Wijers (1959) is founder and director of LI-MA Living Media Art in Amsterdam.

Woody92

Woody92 (1992) is a DJ and multi-faceted artist based in Delft.

X

XML

XML is founded by Max Cohen de Lara and David Mulder van der Vegt as an office for architecture, research and urbanism, based in Amsterdam.

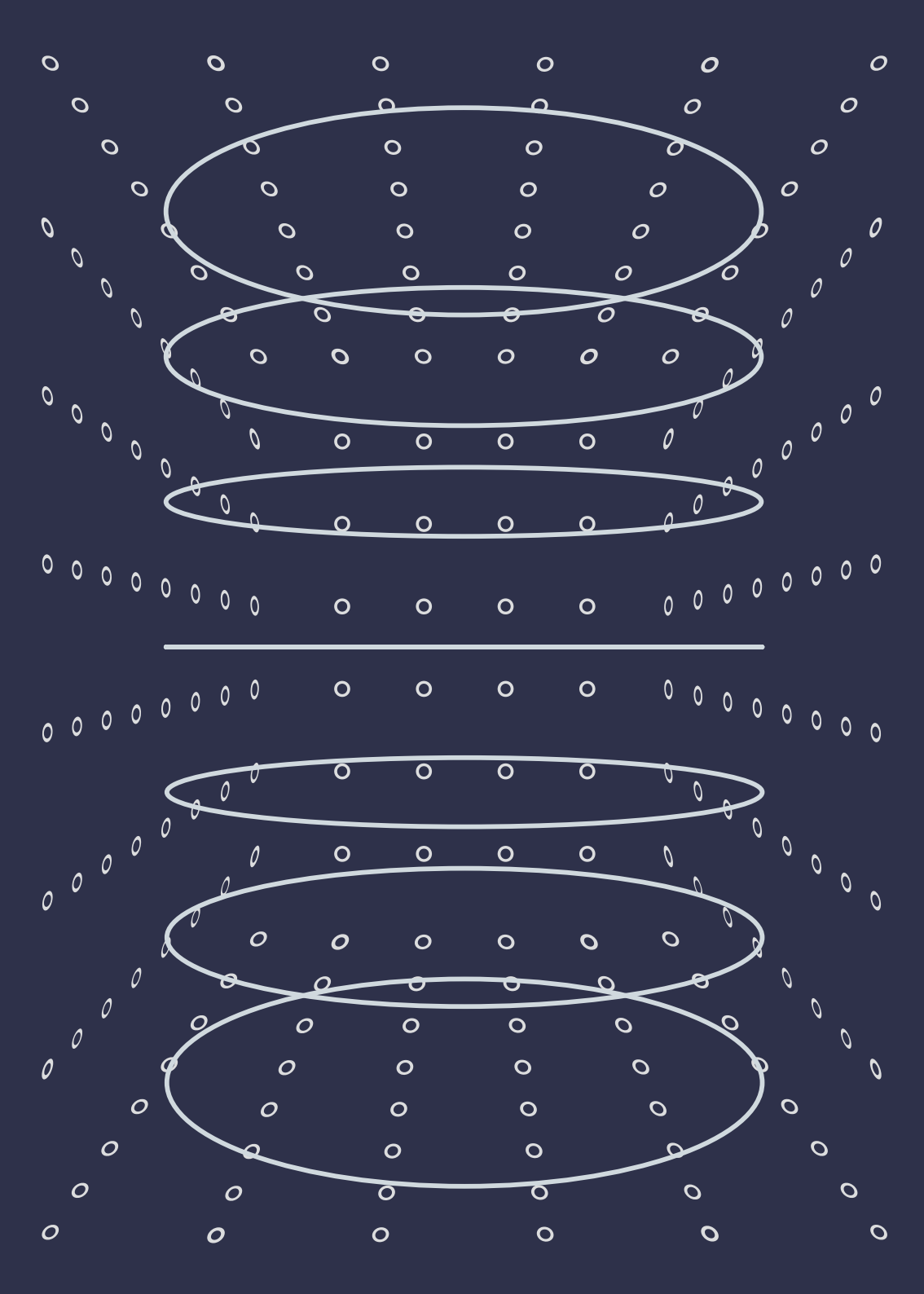
Z

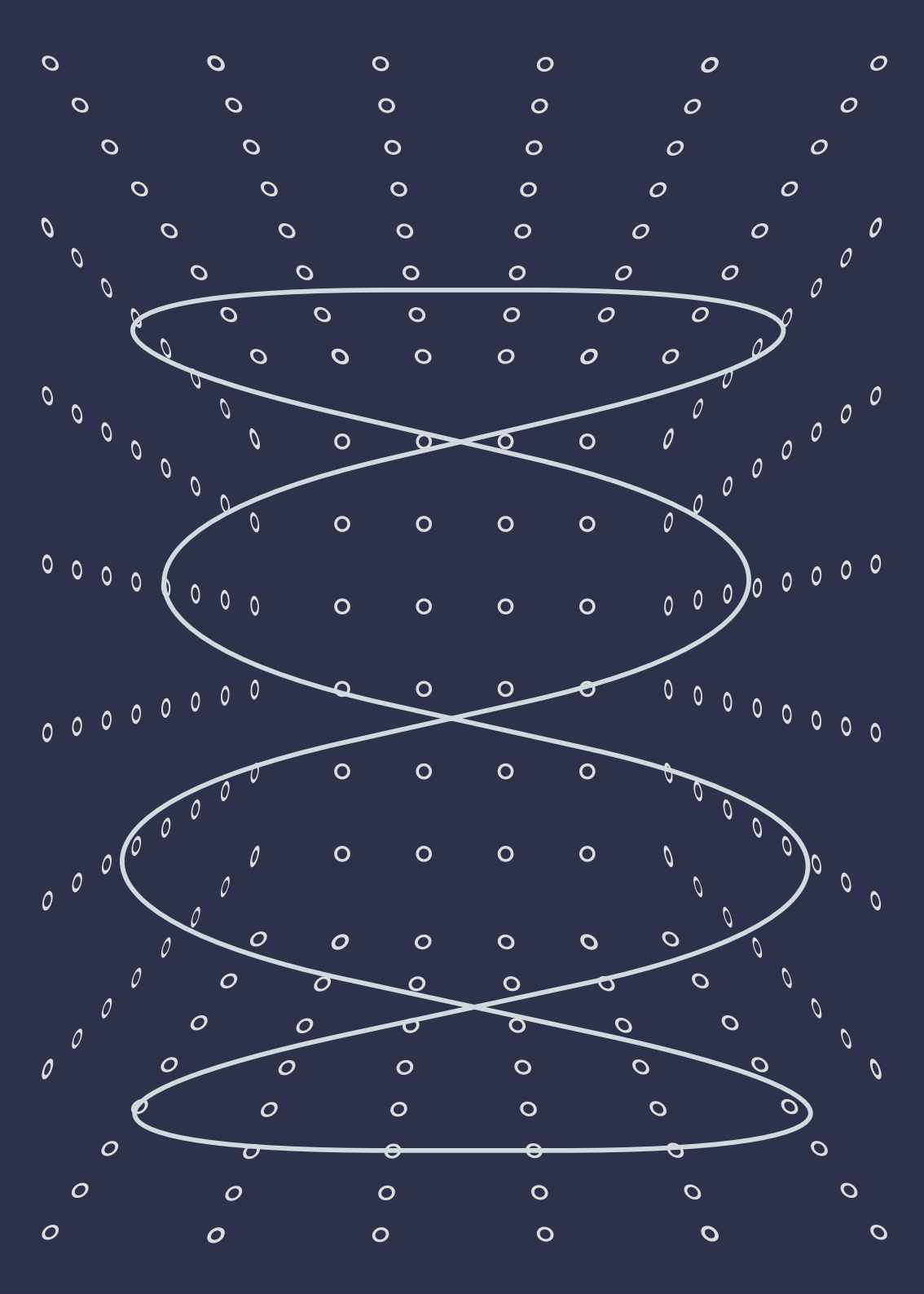
Juha Van 't Zelfde

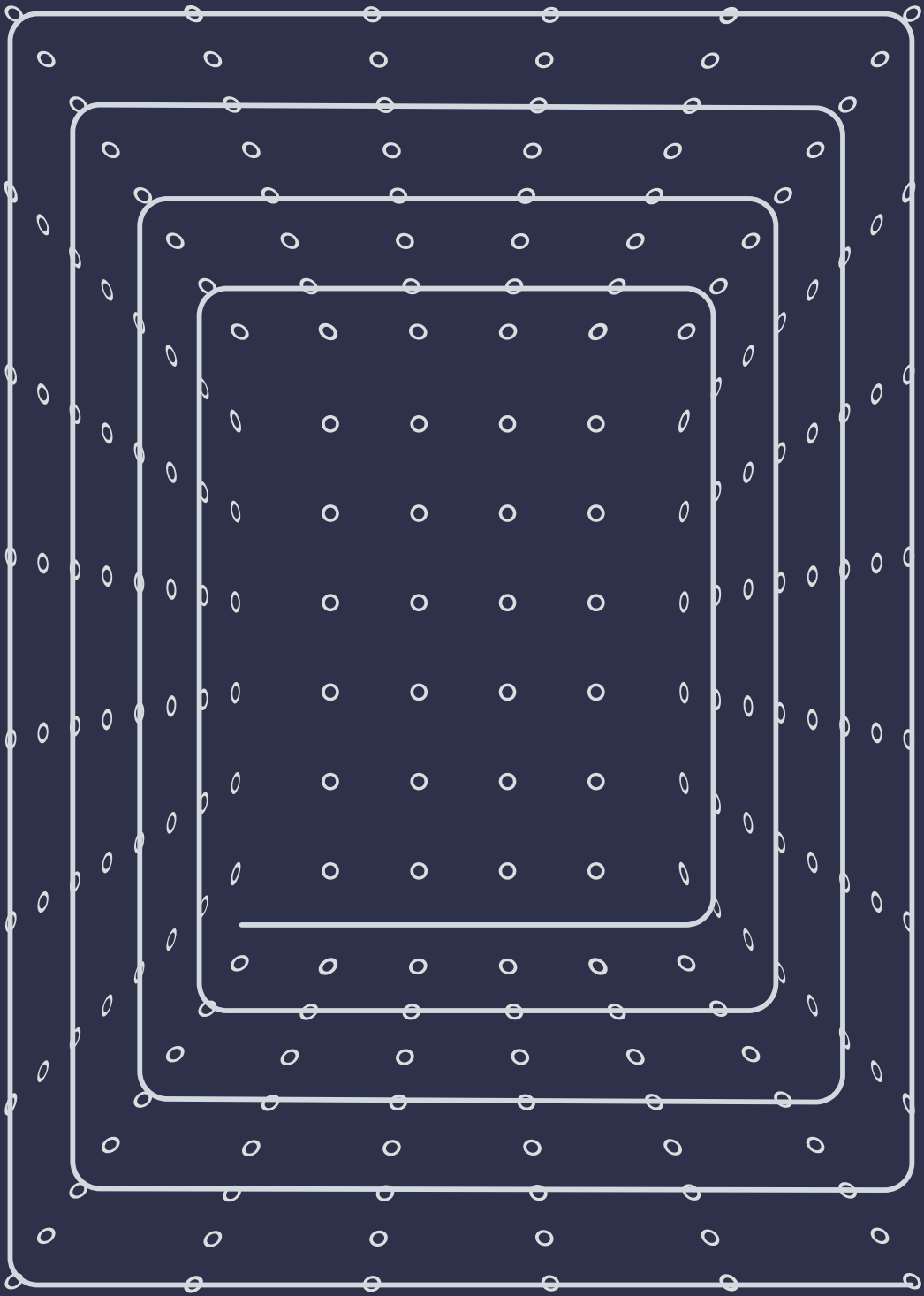
Juha van ‘t Zelfde (1979) is a Finnish-Dutch autodidact DJ, filmmaker, and teacher whose work is rooted in club culture.

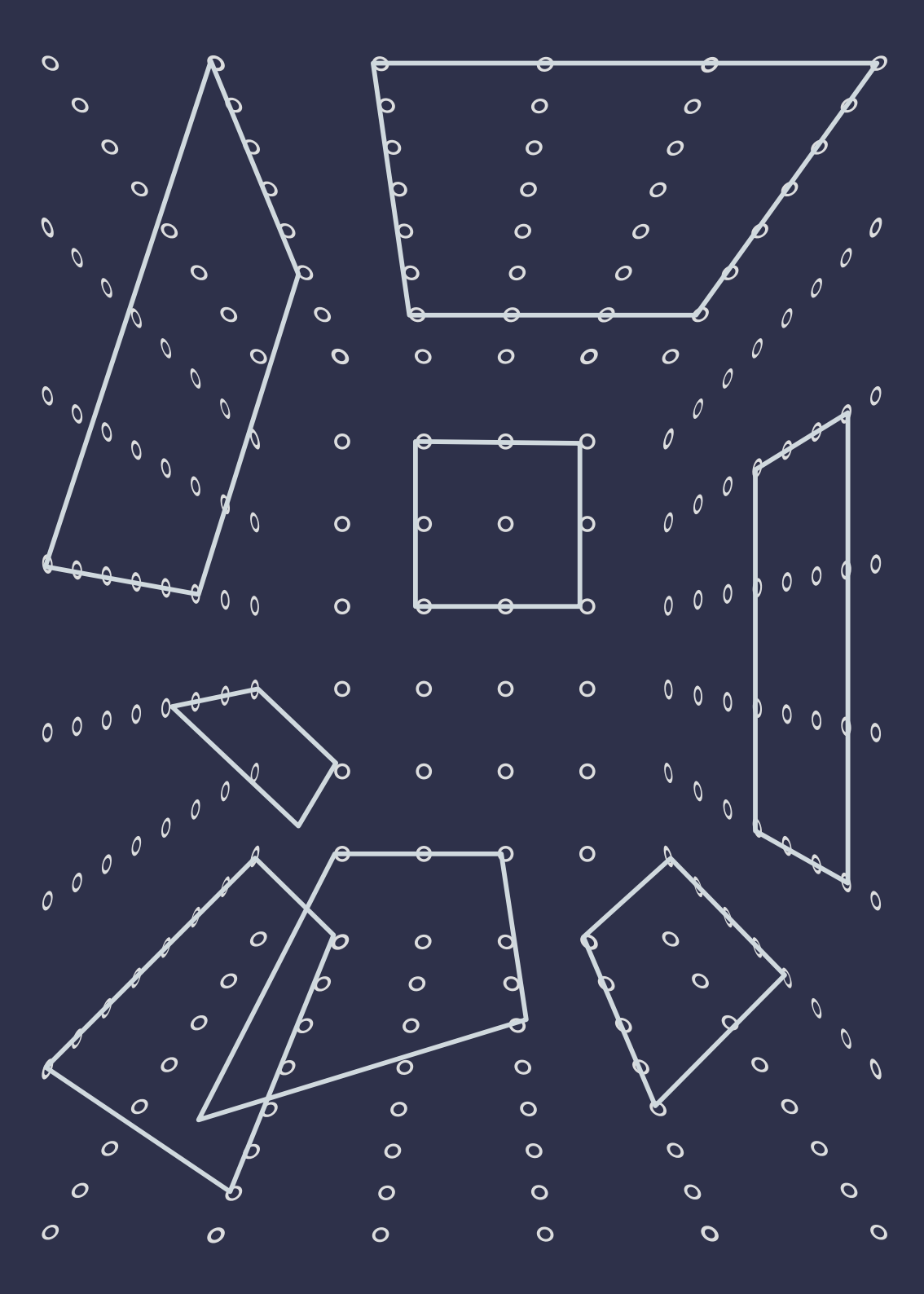
Vivian Ziherl

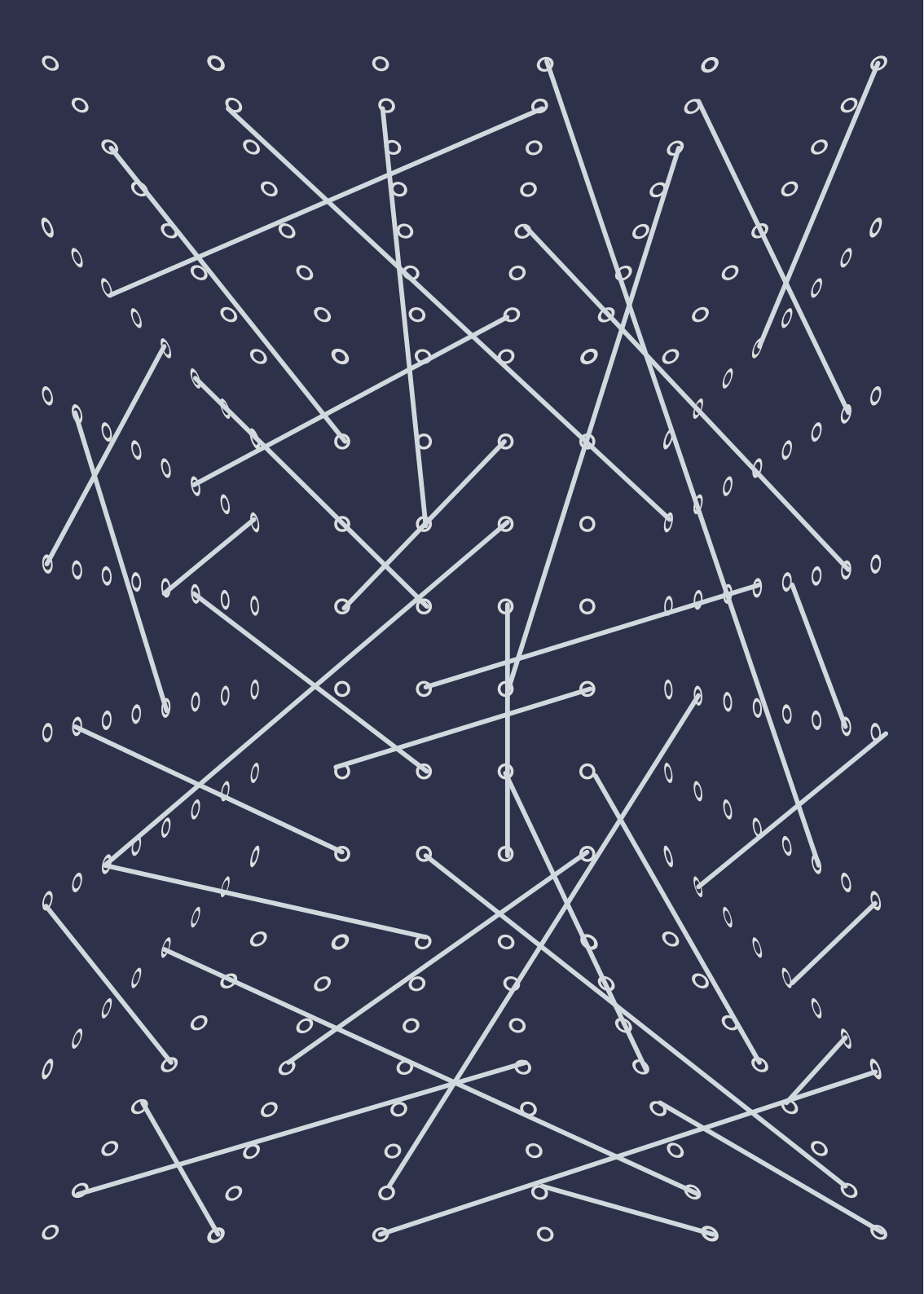
Vivian Ziherl is a curator, researcher and arts manager raised in Australia, and is currently Research and Programs Manager at Kunstinstituut Melly in Rotterdam.











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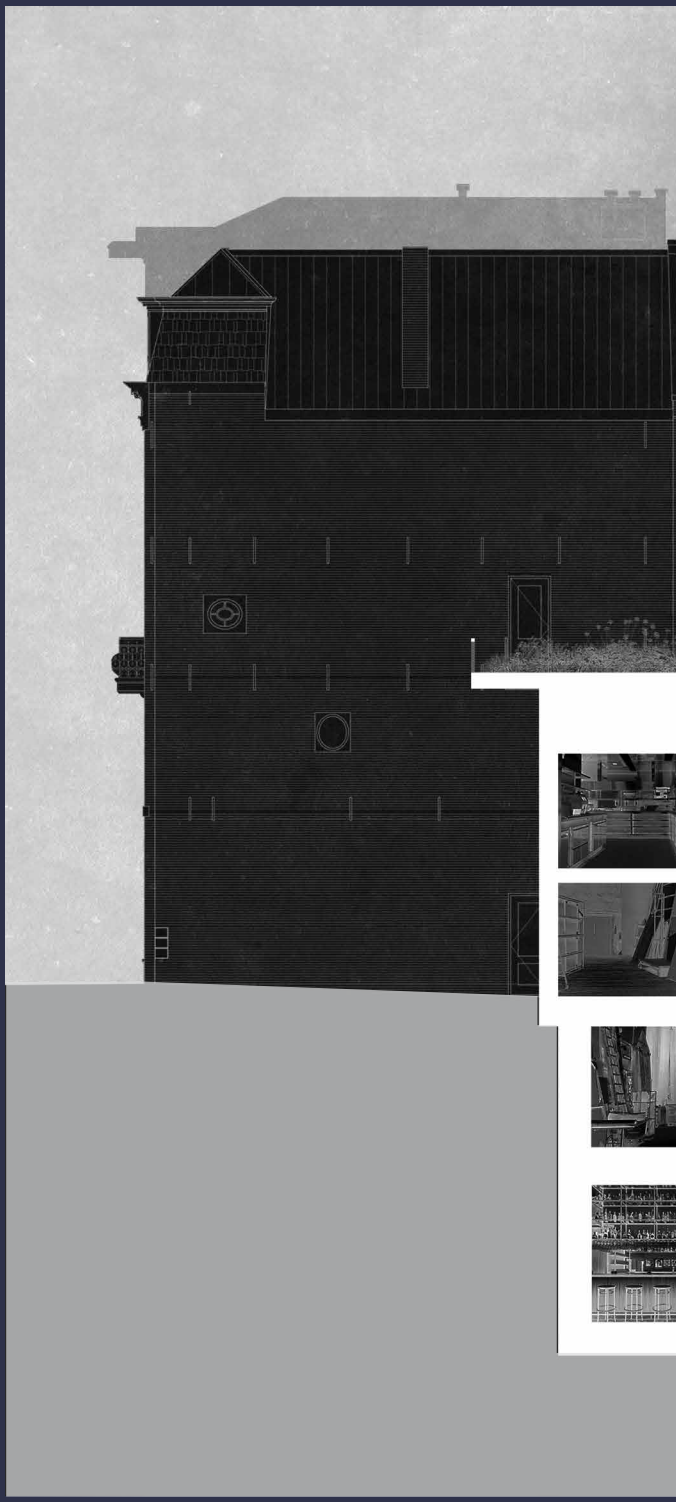

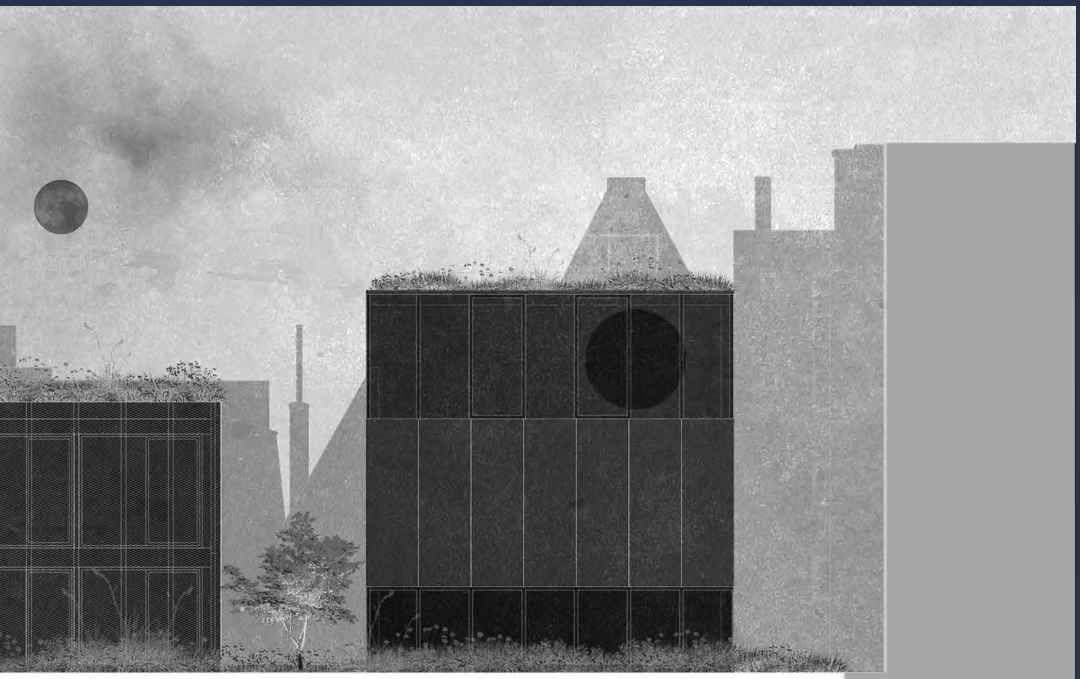

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