



THE UNIVERSITY OF NAIROBI
DEPARTMENT OF ARCHITECTURE & BUILDING SCIENCE
Faculty of Architecture, Design and Development

ARCHITECTURE FOR NIGHTLIFE MUSIC AND DANCE

A critical analysis of the typical Nairobi Nightclub

A research thesis



Declaration

This thesis is my original work and to the best of my knowledge has not been presented for a degree in any other institution.

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This thesis is submitted in part fulfilment of the examination requirements for the award of the Bachelor of Architecture degree, Department of Architecture and Building Science, University of Nairobi.

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.....
My immediate family: Gabriel and Jane Miingi, Charles and Victoria Miingi, As I do this for me, I do it for us all, for the many sacrifices, mum and dad, that only you could understand, that very which got me here and for the love that keeps us the family we are. Thanks for believing in me and allowing me to take my own path to discovery. Brother, sister, you know without you both I would be less. Thank you for being my home, for lending me a hand, for lending me a heart. May all blessings be upon you.
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Dedication

For Gabriel, Jane, Charles and Victoria

For the Music Fraternity, my extended family

To him who gave us the gift of music to celebrate life and the gift of life to celebrate music

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Structure of the Research Paper

The research paper is structured into several chapters as follows:

Chapter One

This chapter examines, in an introductory capacity, the background to this research, highlighting various aspects such as problems in the area of study, reasons and significance of insight into this particular field, as well as conditions under which the research took place. This is not to forget the scope of the study.

Chapter Two

Within this chapter, the research engages in a review of literature on the field of interest, from origin, historical development and future projections of the nightlife industry and economy, of the architecture concerned thereof, and of the factors and principles that govern the Planning and Design of the contemporary nightclub, laying particular emphasis on the facility requirements of developing countries.

Chapter Three

Chapter Three evaluates the design and methodology used for research, as was.

Chapter Four

This segment of the Research paper delves into the current state of affairs as pertains to the planning and design of nightclubs in the particular cases of study, through an analysis of the collected data, thereof facilitating the deduction of crucial conclusions from the findings.

Chapter Five

This chapter highlights the various conclusions drawn from chapter four, thereby grounding significant recommendations as pertains to the phenomenon.



Chapter One
INTRODUCTION

Abstract

"It's the ride, the journey, the way; with a gentle push of the cross fader the DJ injects a harmony, the surprising mix keeping you captivatedprovides the backdrop to your own imagination. Your first big club night, standing up against a bass bin that's taller than you as clean waves of sound massage the stress right out of your bones. If u get that far to understand the music, there's no going back. Your life is forever changed, and suddenly the whole span of dance music makes sense it never did before.... It's the sound of a nation with a collective desire to be raised up, and delivered to the starsAnd this is their song."

...Simon Ramsey- Trance artist

Is it not, therefore, the architecture of the night that should warm up the city and create a homely theatre for the activities of the night? This thesis seeks to evaluate the urban night from an architectural perspective, especially as regards to the context of urban Nairobi.



Figure 1.01 An artiste performing at Choices Pub and Restaurant, Nairobi Source: Author

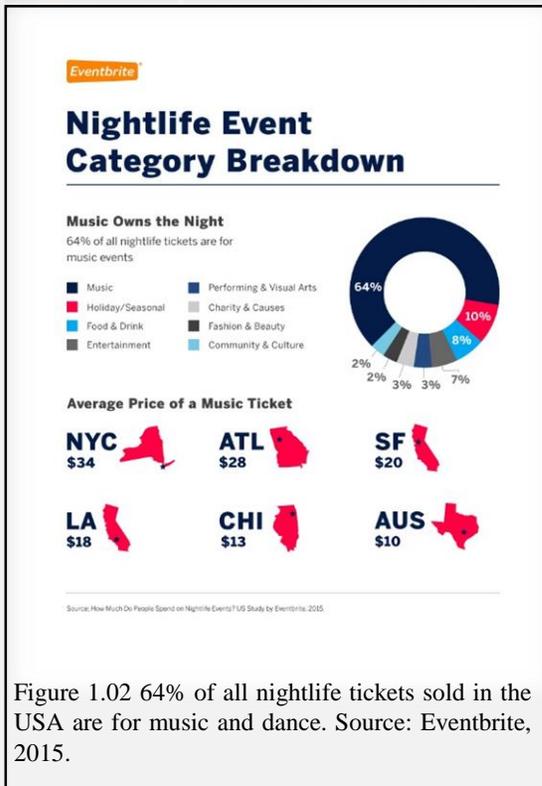


Figure 1.02 64% of all nightlife tickets sold in the USA are for music and dance. Source: Eventbrite, 2015.

Chapter One

1.0 ARCHITECTURE FOR NIGHTLIFE MUSIC AND DANCE

1.1 BACKGROUND INFORMATION

Since time immemorial, both in the African tradition and in western cultures, nightlife bears the best, biggest and most controversial source of entertainment. This explains the ever increasing rise and dominance of nightlife facilities like brothels, discotheques, nightclubs, casinos and strip clubs in the modern day world, all which constitute the urban entertainment scene, along with music, concert and cinema halls. Alcohol, music and dance form the core of this entertainment, making the nightclub the most dominant of all the above listed facilities virtually everywhere in the world. In places like U.S.A, most of the nightlife tickets sold are for music and dance, as is indicated in the figure alongside.

Nighttime music and dance in Nairobi most notably takes the following two forms:

- Clubbing (as in the case of nightclubs in Westlands and elsewhere)
- Cultural nights and music acts/concerts (as in the case of Carnivore grounds and elsewhere)

Occupying older vernacular buildings in marginal and high streets in town, the bars, cafes, restaurants, nightclubs and performance spaces of Entertainment Zones (EZs) have developed largely without the large-scale design, planning, government action or subsidy common in other formal urban districts. (Campo & Ryan, 2008).

1.2 PROBLEM STATEMENT

There isn't a great deal of research on the issue of nightlife, let alone nightclubs, and the discourse about it tends to be problem-focused and very restrictive (Stute, 2015). This is despite the fact that nightlife often defines the character of entire streets or districts and is an urban indicator important to any city (Schmid, 2015). Nightlife, that is, clubs, pubs and discos create specific problems for many cities and this calls for the spatial patterns of the night economy to be researched upon (Stute, 2015). Most nightclubs, not just in East Africa but all over the world, are not designed for their purpose. Many are in old buildings converted to suit the purpose, mostly through interior design. This means that very seldom are nightclubs, and other such facilities, thought of in terms of planning and architectural design, especially with regard to the following important considerations:

- Context (Different urban settings)
- Exterior Applications and Architectural Expression
- Entry and Progression of space
- Flexibility
- Sensory and experiential Issues (Garrette, 2002).

This may lead to an architecture that disconnects with its purpose, and a chaotic urban environment in the case of urban entertainment centres, and since not much is established about planning and design of/for nightlife, the image of the city is compromised. In addition to this, during daytime, most nightclubs become non-interactive spaces or what one could call dead spaces, far from being social enhancers to their potential users. During this time they create a diluted meaning of entertainment design. Good to note is how the night entertainment and its architecture dictates the character of the city both in the night and daytime in this manner. (Garrette, 2002).

1.3 OBJECTIVES

1. The principal aim of this study is to investigate the pertinent concerns associated with planning and design of Nightlife facilities, particularly nightclubs as a representative of the same, with a specific prejudice towards developments in cities, particularly in developing countries, specifically Nairobi in Kenya. Focus is to be directed towards contemporary local and regional forces that mould development decisions and design criteria.
2. To establish this, the research first seeks to engage in deliberation of the question as to whether or not there are typologies in the nightclubs within the city of Nairobi, and if so, what architectural identity characterizes them and what shapes it.
3. In addition to this, the study also aims at identifying contemporary concepts and emerging trends in nightclub developments over time and simultaneously the impacts they have on the physical and built environment around them.

1.4 RESEARCH QUESTIONS

1. What is the relationship between the street and the nightclubs, how do they influence and define each other?
2. Are there typologies of nightclubs in Nairobi, are they organized, if so, what influences their organization and what defines their architectural identity?
3. Do the nightclubs meet the established set of standards and what are the contemporary concepts and emerging trends in the planning and design of nightclubs?

1.5 IMPORTANCE OF THE STUDY

Entertainment is an integral part of human life, and hence considering the ever changing trends, the ideal architecture for it is key to understand. This thesis seeks to pry into architainment's dramatic expansion and the post-modern desire for escapism, exploring and comparing the situation in different parts of Nairobi, in order to draw conclusions that will form the basis for recommendations, all towards realizing our hopes and dreams for a better life.

Architecture built for pure pleasure develops at a breathtaking pace and there seems to be no end to this trend. This calls for emerging issues and contemporary concepts to be understood. These are aspects that are not yet well researched and not much is established about the phenomenon and its context, which is the urban fabric. The significance of this study is, therefore, mainly, to shine a light onto the spatial urban contexts of nightlife within developing African countries' cities and thereof open a window for even further research into this phenomenon.

1.6 SCOPE AND LIMITATIONS

1.6.1 Scope

This thesis focuses on matters pertaining to nightclub establishments, delving into the particulars of such developments as relates to the planning, at street level, and to design considerations at the unit level. The research paper will thus be limited to a discussion of the nightclub with a particular focus on the following key aspects:



Figure 1.03 Last year's hugely successful H-Artistry, The Global Art of Mixing big bash drew almost 5000 people
Source: Hartistry

- A brief overview of historical developments;
- The state of affairs of the typical Nairobi nightlife facilities,
- Basic design and planning concerns of the contemporary nightclub,
- Developments in design concepts of the facilities,
- Forces that mould development of nighttime facilities.

1.6.2 Limitations

Nightlife is a rather social and informal field which, despite being exceedingly expansive due to large numbers of the facilities in very many different zones, has very limited literature, especially pertaining to aspects relative to architecture. Although caution is taken, this may bias the research from architectural to social dimensions.

An in-depth analysis of the entire Nairobi network of nightclubs would involve far much more than can be adequately covered within a thesis, and the author has therefore chosen to dwell on the concepts of spatial and architectural development around which planning and design revolve, and in specific localities, which compromises accuracy of representation.

Given the precarious position of global security, particularly as regards recent acts of terrorism on leisure and entertainment facilities within the city, access to premises, information, and drawings was limited to what the authorities considered 'safe' to show to the public. Presence and privacy of customers during the most crucial hours of visit was a major challenge, especially with photography and sketching.

It is within this context that the research is conducted.

1.7 DEFINITION OF TERMINOLOGIES

- Anticipation:** presentiment, intuition, pleasurable expectation
- Energy:** intensity/strength of expression/utterance, power of impression.
- Feel:** Perceive through the sense of touch, undergo the experience of, be emotionally affected by.
- Journey:** Travel over or through
- Kinetic:** of, relating to or produced by motion, moving or causing motion, active as opposed to latent
- Music:** An aesthetically pleasing or harmonious sound or combination of sounds
- Progression:** The act of moving forward, a proceeding in a course, onward motionCourse, passage, lapse or process of time
- Sound:** The sensation stimulated in the organs of hearing by such vibrations in the air or any other mediumAn articulation made by the vocal apparatus
- Suspense:** pleasurable excitement and anticipation regarding an outcomeAnxiety or apprehension resulting from an uncertain, undecided or mysterious situation.
- Entertainment zones)** concentrated nightlife districts occupying the margins of downtowns in former commercial and industrial areas, underutilized retail corridor

Chapter Two

2.0 LITERATURE REVIEW ON NIGHTLIFE MUSIC AND DANCE

2.1.0 INTRODUCTION



Figure 2.01 Atif Aslam performing at Carnivore-Grounds Nairobi Kenya. Source: The Carnivore

This chapter examines the history, origins, and significant developments of the entertainment industry in Nairobi Kenya, as well as elsewhere in the world, especially with regard to music and dance and the architectural transformations or developments that came with it.

It also gives an insight on what is already known about the link between progressive entertainment ideas and experimental architecture, therefore explaining what an ideal entertainment architecture ought to be. It covers suitable arrangements for entertainment oriented spaces of the nightlife with contemporary application of building technology and modern architecture. In broad, it analyses discourses about the nightlife and the image of the city as variables of this research.

2.1.1 THE INSPIRATION OF MUSIC

Modern music is a blend of cinematic soundscapes of ambient melody, sprinkled with the uplifting vibe and beats of the heart that keep the whole party community vibrating and throbbing, swimming in a pool of rhythmic waves. "It's the ride, the journey, the way; with a gentle push of the cross fader the DJ injects a harmony, the surprising mix keeping you captivatedprovides the backdrop to your own imagination. Your first big club night, standing up against a bass bin that's taller than you as clean waves of sound massage the stress right out of your bones. If u get that far to understand the music, there's no going back. Your life is forever changed, and suddenly the whole span of dance music makes sense it never did before.... It's the sound of a nation with a collective desire to be raised up, and delivered to the starsAnd this is their song." ...*Simon Ramsey- Trance artist*

2.1.2 MUSIC IN ARCHITECTURE – ARCHITECTURE IN MUSIC



Figure 2.02 Illustration of Music in Architecture and Architecture in Music. Source: NEXT

Renaissance architect Leon Battista Alberti said that the same characteristics that please the eye also please the ear. Musical terms such as rhythm, texture, harmony, proportion, dynamics, and articulation refer both to architecture and to music. **Rhythm** in music is patterns of sounds in relation to a beat; repetition of elements - openings, shapes, structural bays- establish regular or irregular rhythm in architecture.



Figure 2.03 Illustration of Music in Architecture and Architecture in Music-Making Architecture dance. Source: NEXT

Musical **texture** refers to layers of sounds and rhythms produced by different instruments. Architectural texture appears in different materials. **Harmony** is balance of sound or composition and balance of parts together. **Proportion** is relationship between parts; in music it is distance between notes or intervals. **Dynamics** is the quality of action in music or in a building’s facade or mass.

The philosopher Goethe says that architecture is frozen music.

As abstract art forms based on rhythm, proportion and harmony. Architecture and music share a clear cultural lineage. Now, through digital expression, both architecture and music can attain new heights of creative supremacy (designmgroup, 2015)

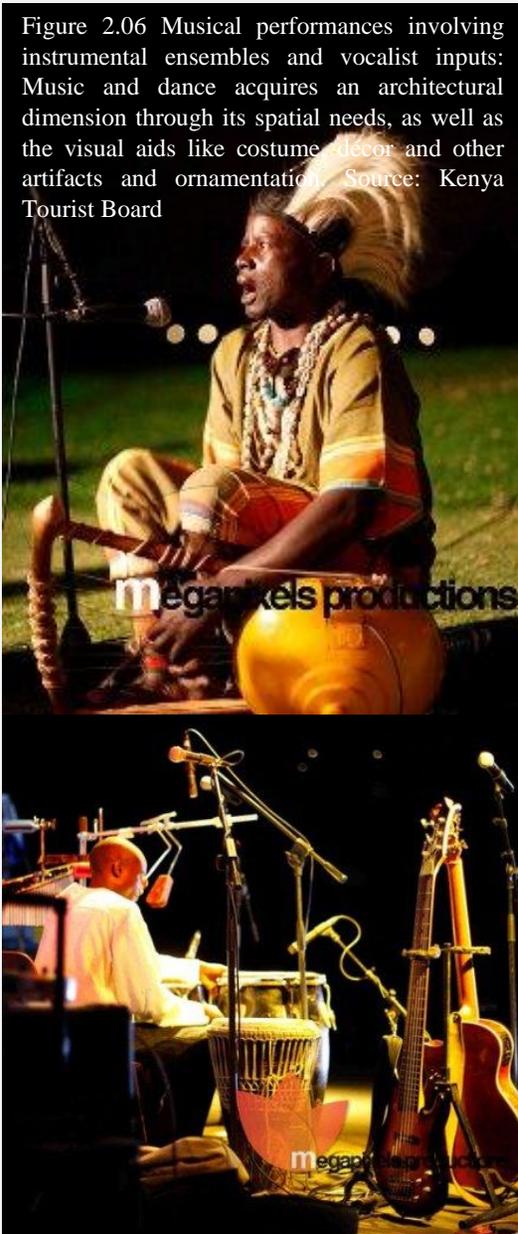


Figure 2.04 Architectural articulation for music spaces. Source: Author



Figure 2.05 Illustration of Music in Architecture and Architecture in Music-Making Architecture dance. Source: NEXT

Figure 2.06 Musical performances involving instrumental ensembles and vocalist inputs: Music and dance acquires an architectural dimension through its spatial needs, as well as the visual aids like costume, decor and other artifacts and ornamentation. Source: Kenya Tourist Board



2.2.0 THE CULTURE OF MUSIC AND DANCE - THE NAIROBI HISTORY

While there does not exist a consensus among anthropologists as to the appropriate definition of the term culture, (Segall 1984:153), most would favor a position that views " ... culture as the integrated system of learned patterns of behavior, ideas, and products characteristic of a society" (Hiebert 1976a:25).

2.2.1 TRADITIONAL MUSIC AND DANCE

a) Music

Music was a part of everyday life in traditional African communities. It was as a result of the desire of the people to express different feelings, and occasions for music making included ceremonies for

- rites of passage,
- successful raids/ wars,
- sacred ceremonies and
- wedding ceremonies. (Kiai, 2010)

Kenyan music shares a common heritage with the rest of Africa, although each area has its own independence. They all share a five note scale. This is the scale that the song "Nobody Knows the Trouble I've Seen" is played on. (Senoga - Zake, 1990)

Some general characteristics of Kenyan traditional music are:

- the music was gender specific,
- there was no definite pitching pattern and



Figure 2.07 The mabubumbu, Mijikenda drums.
Source: Kiai



Figure 2.08 A raft zither, makhana of the Marachi community. Source: Kiai



- the most common style of singing was the call and response style (Kiai, 2010)
- Traditional African music is polyrhythmic; it is made up of different sounds. The rhythm of the drum is predominating while string, wind and shake instruments accompany. People become a third instruments by clapping, stomping, singing and chanting. Each instrument plays a different rhythm, creating a complex mixture making it hard for people of other cultures to follow (Porter, 2000).

b) Instruments

A certain criteria is used in the classification of Kenyan instruments. The main factors are:

- The external and internal basic shape of the instruments.
- The mode of sound production.
- The material used.
- The mode of tuning the instrument.
- The mode of holding the instrument.
- The role of the instrument in the community. (Kiai, 2010)

Figure 2.09 Massai Body Art, Red ochre used to beautify hair. It could also be used to beautify the face
Source: Kiai



Figure 2.10 The Ajawa. A Luo hand-held rattle. Source: Kiai, 2010



Figure 2.11 Peke, Luo rattle. Source: Kiai, 2010



Figure 2.12 The orutu, a fiddle of the Luo community. Source: Kiai 2010



Figure 2.13 Headgear worn by Luo dancers. The headgear is made of feathers. Source: Kiai

Common African Traditional Instruments used in Kenya

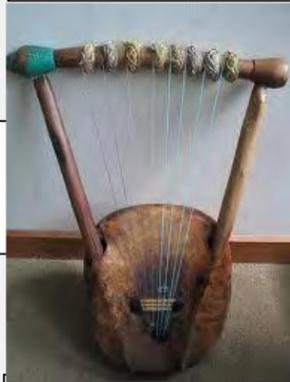


Figure 2.17 The Obokano. This is an eight-stringed Gusii lyre. Source: Kiai, 2010



Figure 2.18 The chivoti and nzumari of the Mijikenda community. Source: Kiai



Figure 2.19 The Adeudeu, an Iteso harp. Source: Kiai, 2010



Figure 2.14 The adongo, a plucked ideophone of the Iteso community. Source: Kiai.



Figure 2.15 The litungu, a Luhya lyre. It is smaller than the Obokano of the Gusii. Source: Kiai, 2010



Figure 2.16 The emouo, a horn of the Maasai community. Source: Kiai, 2010

c) Dance

Dance is a series of body movements in response to musical stimuli (Kiai, 2010). Dancing as a performing art is an important part of Kenyan culture. Songs can be categorized into groups: **Lullabies, initiation, children's, love, marriage and wedding dirges, hero worship, preparing the land, planting harvesting complaint, criticism and condemnation, among others** (Stephen, 2015) Different communities had different dances for different occasions. Traditional dances in Kenya varied in:

- style
- Formation
- Instrumentation
- Costume and relevance to the community.

Traditional dances are named based on:

- The way the movements are executed.
- The musical instruments used.
- The costumes used.
- The occasions when the dance is performed. (Kiai, 2010)

The organizational structure of dance includes the presence of a **leader**, a **singing/ dancing group**, appropriate **instrumental accompaniment**. Apart from the singing and dancing, visual aids in the form of **suitable costume and décor/ props** are also a part of music and dance in Kenya. For instance:

- Body painting and application of red ochre on the hair
- Necklaces, bangles and bracelets made of colourful beads were worn during performance.
- Head gear for male performers could be made from feathers or animals skins.
- Sisal skirts were also made for women to wear on the waist (Kiai, 2010).
- Dancers don masks and carry shields, swords and other objects (Stephen, 2015)

Roles of dances in the society.

- To bring people together to share in the social occasion.
- For entertainment.
- For ritualistic purposes like exorcism.
- To provide avenues for enhancement of good relations in the community.
- For commercial purposes.
- To keep fit and healthy. (Kiai, 2010).

Ignoring political and administrative boundaries, Kenya can be divided into five major regions with regard to traditions of music and dance. Each of these regions has a popular ethnic group with unique dancing styles, or a set of ethnic groups with similar traditions, with one being predominant. These are:

- Northern Kenya
- Western Kenya
- Central,
- Coast and
- Eastern Kenya. (Kenya Tourism Board, 2015)



Figure 2.20 Organisation of music and dance in traditional African society. Source: Kiai, 2010



Figure 2.21 Maasai Dance. Source: Kenya Tourist Board

1. Northern Kenya – The Maasai Dances

This encompasses many of the Nomadic tribes of this region, who share some common ground in the use of songs and chants, particularly among *Maa* speaking groups. Maa song has always played a large role in ceremonial life, and continues to. One of the best known Maasai ceremonial songs is the *Engilakinoto*, sung after a victorious lion hunt. Structured around a deep rhythmic chant it is accompanied by a spectacular dance in which warriors display their strength and prowess by leaping directly and vertically into the air. (magicalkenya, 2015)

The Maasai community has retained its rich traditions and attires. Their distinct dance involves making a circle and jumping up high. The women wear bead necklaces or *shanga* round their necks as they sing and dance to their traditional music. The beautiful colors of their *shukas* and beads combined with their mowhawk kind of hairstyles separates them from any other dancers in Kenya. Dancing is done outdoors, outside manyattas or in the bush (Stephen, 2015).



Figure 2.22 Maasai Dance. Source: Kenya Tourist Board



Figure 2.23 Maasai Dance. Source: Kenya Tourist Board



Figure 2.24 Circumcision Dance, Luhya Community

Source: Kenya Tourist Board



Figure 2.25 Isikuti Dance, Luhya Community

Source: Kenya Tourist Board

2. Western Kenya – Isikuti of the Luhya Community

As the use of drums became widespread and central to elaborate traditional dances, the word *Ngoma* (drum) was and still is used to describe most forms of traditional music and dance. A variety of drums were used throughout the country. The Luhya of Western Kenya developed a very distinctive dance style called *Sikuti* after the local name for a drum. This extremely energetic dance is usually performed by paired male and female dancers, and accompanied by several **drums, bells, long horns and whistles**. (magickkenya, 2015).

It is with much vigor and passion that the people of western Kenya dance. They probably have the most energetic dances that arguably tend to combine all the other four dancing styles. Unlike the coastal people who shake their waists, or the people from central whose main focus is the feet, or the northerners who love to jump and the easterners who shake their shoulders, the people of western Kenya shake their whole body. Accompanied by the famous **Isikuti** drums and the **karingaringa**, a metallic circular instrument that is hit to produce sound, these people love to dance. They dance during all ceremonies, be it a funeral or a wedding. However their most colorful dances are performed during their annual circumcision ceremonies and the spatial requirement for these are enormous as the whole community is involved. Roads/streets and homestead outdoors form the arena for this. (Kenya Tourism Board, 2015).



Figure 2.26 A group of kikuyu men and women dancing in traditional dress in Central region. Source: Kenya Tourist Board



Figure 2.27 Contemporary Chakacha Dance, Coastal Region. . Source: Kenya Tourist Board

3. Central – Mwomboko of the Central Region

Central Kenya is famous for its hilly terrain and the great Mountain of God, Mount Kenya. The most populous tribe are the Agikuyu whose dances concentrated on foot and hand movements. The rhythmic stamping of feet and sequential arm movements make up most of the dances in that area. *Mwomboko* is one of the most popular dances in that area and can be compared to a waltz or a slow paced salsa dance. The leg movements of both male and female are systematic and one missed step ruins the whole performance. This dance is one of the least vigorous dances in Kenya.

(Stephen, 2015)

4. Coast – Chakacha and Taarab of Coastal Kenya

Unlike the other dances, coastal dances focus mainly on vigorous waist movements. Chakacha is a very popular dance amongst the coastal tribes and their music is usually traditional or Taarab. With Taarab music and dancing, the instrumentals take up most of the song giving both the dancers and the performers time to shake their waists and move their hands freely. The major difference between chakacha and Taarab is the tempo of the songs with chakacha being the faster kind of music.

(Stephen, 2015)



Figure 2.28 Taarab Dance, Swahili Community.
Source: Kenva Tourist Board.



Figure 2.29 Chuka dancers. Source: Kenya Tourist Board.



Figure 2.30 Kamba dancers. Source: Kenya Tourist Board.

Growth of Swahili culture is what saw the growth of this unique style of music, called *Taarab*, combining elements of African percussion with Arabic rhythms. *Taarab* became a popular form of music that remains a coastal favourite today. Traditional *Taarab* music used large numbers of musicians and **Arab instruments** such as the **Oud**, combined with **violins** and several **vocalists**. Modern *Taarab* continues to evolve, and is adopting some rhythms and grooves from **Hindi film music** and **bhangra**. But at the heart of *Taarab* remains a core of very **rhythmic, poetic Swahili lyrics**. One of the better known Kenyan exponents is *Juma Balo*. (magicalkenya, 2015).

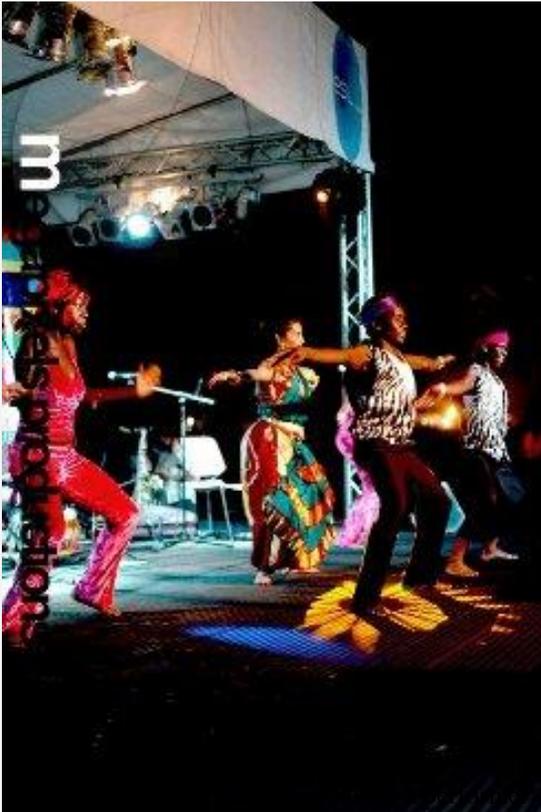
5. Eastern – Kamba Dances

The eastern province is synonymous with the Akamba people whose traditional dances were well known for their athletic, almost acrobatic nature (magicalkenya, 2015), involving shaking of shoulders while stamping their bare feet. Their music is usually accompanied by drum beats and flutes. Percussion instruments were used to accompany song and dance depending on the occasion or ceremony (Stephen, 2012). The Kamba and Chuka people both developed a distinctive drumming style, in which a long drum is leant forward and clasped between the thighs.

2.2.2 MUSIC AND DANCE IN THE EARLY NAIROBI

“Recent scholarship has usefully drawn attention to the history of leisure in colonial Africa, especially the centrality of the African urban crowd, both in the construction of urban spaces and the consumption of leisure. Noteworthy contributions have been made by, amongst others, T. O. Ranger on ‘*beni ngoma*’ music and dance in eastern Africa between the wars,¹ by Phyllis Martin on leisure in colonial Brazzaville² ; and more recently, by Emmanuel Akyeampong on the social history of alcohol in Ghana,³ and by Laura Fair on the exciting mix of football, *taarab* music and identity in Zanzibar.⁴ These studies have contributed to an emerging historiography concerned with the ways in which urban Africans created, contested and occupied African towns, seeking to exercise some choice and control over their urban existence and identity...” (Odhiambo, 2002).

Following expansion, consolidation and differentiation of the proletariat in the colonial Nairobi, which happened during policy making in the wake of Mau, deliberations were done and minimum wages started being established, in a struggle whose epitome was emergence of blue collar jobs (like black clerical officers) and eventually a black white collar society, as Atieno Odhiambo calls it, emerged. This meant increased wages, especially between 1948 and 1960. The affluent urban residents were then in a position to *kula raha* – to consume leisure.” (Odhiambo, 2002). This meant that they could afford leisure from the remainder of their incomes. They could buy recorded music and pay for concerts.



to audience dimension since commercialization of the same in early Nairobi. Source: Kenya Tourist Board

Music started shifting into performance entertainment, thereby attaining stages separated from fan's dance space. Décor was definitely injected. Entertainment hence started acquiring an architectural dimension and there was a shift from the traditional song, dance and drinking which converted whole homesteads, if not villages, into theatres or entertainment arenas. An indoors direction was being taken, with interior design setting in to stamp the individualistic approach to the entertainment, especially the nightlife. Architecture also took its place in the putting up of recording studios. These early Nairobi musicians explored the contours of urban space, places such as the bustling commercial area, and hitherto segregated Asian bazaar in River Road:

<i>Nilikwenda, riva rodi</i>	I went to River Road
<i>Riva rodi, sikujua</i>	River Road, I could not tell
<i>Mwisho yake</i>	Where it ended
<i>Riva rodi, sikujua</i>	River Road, I could not tell
<i>Nyuma na mbele.</i>	Its front and back.

Such urban spaces formed a context for youthful fancy and the seduction of modernity; “the mature Kenyan guitar music addressed and explored the contours of urban space and sang of the access to their optic unconsciousness into this independent urban formation.” (Odhiambo, 2003). Atieno Odhiambo argues that this spatiality was an indulgent placement for the contours of youth and the desire for modernity. Inland, the colonial period gave rise to *Beni* singing, a group folk song that contained strong elements of social commentary and political criticism. Beni songs were always very long and were sung in the form of a narrative story.

The 1960's saw the arrival of both Independence and the electric guitar, and the birth of modern Kenyan popular music. There were two definite influences:

- From the South, South African Jazz and Zimbabwean ‘highlife’ guitar work, and much more significantly,
- From the West, the distinctive rumba rhythm of Congolese pop.

A hybridized form of music evolved- widely known as *Benga*, and usually rather tribally targeted. Singers sang in their own tribal language, resulting in strong ethnic followings. Many of these artists remain popular today, such as Luo musician **DO Misiani**, late great Luhya legend **Daudi Kibaka** and venerated Kikuyu singer **Kamaru**, and his subsequent imitators such as **One Man Guitar**. The rise of Christianity greatly increased the popularity of gospel music in general and choral music in particular. Throughout the 1970's and 80's Nairobi became a popular crossroads for African musicians, and many Zairean rumba bands either made Kenya their home or a frequent stopover concert venue. Their influence on Kenyan music was considerable, and much of popular Kenyan music derives its central rhythms and guitar lines from Congolese pop. Even today Lingala and Congolese music is extremely popular throughout Kenya. There was some influence from the coast, using more Swahili and Asian based styles, resulting in a short lived wave of Kenyan pop, spearheaded by **Them Mushrooms** from Mombasa.

The 90's and the 21st Century have seen a great deal more Western influence, and the adoption of reggae, rap, rhythm and blues and swing into Kenyan music (magicalkenya, 2015).



Figure 2.32 Musa Juma entertains fans at a past concert.
Source: Jacob Owiti



Figure 2.33 Congolese Rhumba Artist entertaining fans in Kenya
Source: Jacob Owiti



Figure 2.34 Concert at Bomas of Kenya. The simple exterior appearance of the Auditorium belies an interior outfitted with a state of the art sound system, spectacular stage lighting. With commercialization of music since early Nairobi, much of music and dance now takes place within accordingly designed built environments

Source: Bomas



Figure 2.35 Kenyans enjoying modern music and dance nightlife, along with alcohol consumption. Source: Author



Figure 2.36 MC Lavosti during a live performance in Nairobi. Source: Badmambo

2.2.3 MODERN DAY MUSIC AND DANCE

The arrival of better and more easily accessible instrumentation and recording facilities is continuing to strengthen and diversify the Kenyan music scene, and Kenyan music continues to grow, develop and evolve, and as the opportunities for young talented Kenyans increase, the future and expectations can and will be fantastic. It is such growth in performance and recording markets that has created a wonderful diversity of musical styles, concerts and art. (Travel Ideas, 2015) A new wave of popular musicians is creating a form of Kenyan music which fuses traditional elements with the many external influences to produce something new and very interesting. Vibrant acts in the recent past include:

- Gidi Gidi Maji Maji
- Mighty King Kong
- Eric Wainaina
- Kalamashaka
- Necessary Noize
- Poxie Presha
- Ogopa DJs
- Nameless
- E-Sir
- Mr Googz and Vinnie Banton
- Redsan
- Mercy Myra
- Ocyopizzo
- Khaligraph Jones, among

New styles include:

- Reggae and dancehall
- hip hop,
- the afro beat,
- afro-jazz,
- among others.

Figure 2.37 Konshens performing at KICC in the recent past. Modern music and dance in Kenya is as a result of a lot of western influence on Traditional African music. Source: Shutterstock



Modern Kenyan music is still mainly based on drumming, humming, singing and dance. The National Museums of Kenya exhibits a wide variety of the musical instruments; drums, lyres, flutes and guitars. Music and dance mainly happens on weekends, coupled with partaking of alcohol, especially on Friday nights when nightclubs take over entire streets within the city, just like in all other towns. In addition to this, the rather occasional concerts offer an even more interesting forum for music and dance. Traditional music is still a very important and vital part of the music scene, with acts like Kayamba Africa group and Suzanne Owiyo borrowing much from it. Nighttime festivals of traditional music and dance are still celebrated, where nightclubs and other concert venues take on traditional themes to accommodate and entertain the overwhelming turnouts. Nowadays, music dance, as well as sports:

- Act as unifying factors to Kenya as a nation.
- Improve national unity and peace.
- Give a sense of pride to the people of Kenya.
- Cultivate loyalty in the people.

Since the introduction of the guitar, entertainment has been progressive and so has been its architecture. Ultra-modern nightclubs have become the usual, and in as much as there is barely any published information on the current state of affairs as pertains to planning and design of nightclubs in Nairobi, blogs and online recommendation platforms remain a reliable source and basis for the data. It is hoped that this research will start to fill the gap.

2.3.0 MODERN LEISURE AND ENTERTAINMENT FACILITIES

Types of Leisure Facilities

- Multi-Screen Cinemas
- Arthouse Cinemas Family Entertainment Centres (FECs)
- Family Entertainment Centres (FECs)
- Bowling Alleys
- Casinos
- Bingo Halls
- Live Entertainment Venues
- Health Clubs
- Rides
- Specialist Leisure Facilities
- Covered stadia
- *Nightclubs*

More than often, several, if not all of these will be combined to form entertainment zones and complexes, with the nightclub dominating the nighttime scene. (Coleman, 2002)

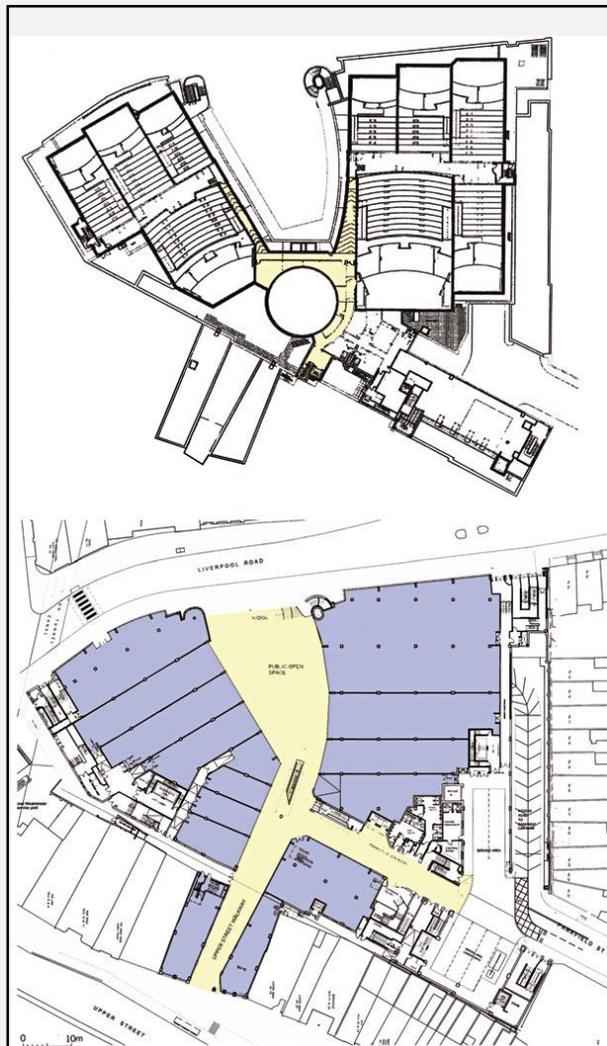


Figure 2.38 The ground and second floor plans of a closely fitted nine screen cinema, arranged above each side of the public square, represents a typical mixed use urban example, Warner Village, N1, Islington, London, UK (2002). (Source: Chapman Taylor)

Nightclubs

These tend to be an urban phenomenon which operate, as indicated by the name, from late evening into the early hours of the morning. They need to be easily accessible by a suitable local resident population, but not as close to residential areas as to cause a nuisance. The visitor catchment to night clubs is focused around a youth market and upwards to include thirty-somethings.

The spatial requirements vary considerably from operator to operator, with typical nightclubs requiring floor space from 550m² to 3700m² (6000 ft²–40000 ft²) GLA. Clubs tend to be individually operated with the interior fit outs being designed by specialist designers.

These facilities again ideally suit shell space provided by blank boxes, which may have to be scaled and articulated in an urban location. Nightclubs require separate access and servicing to allow for deliveries and refuse collection. Internally they are arranged to allow for several bar and dance areas, together with casual seating areas, a dining space, kitchen and food preparation area, food and drink stores, public toilets, management office and plant space. (Coleman, 2006)



Figure 2.39 Night club and casino included in the retail entertainment centre, The Gate, Newcastle, UK (2002).
Source: Spacedecks

2.3.1 STANDARDS AND DESIGN CONSIDERATIONS FOR NIGHTCLUBS

In his final year (fifth year) design thesis, Brian H. Garrett, college of architecture and planning, Ball State University, 2001-02, argues that the architecture of the nightclubs ought to dance to the tune and to the epitome of ecstasy, injecting a pinch of this mood to its inhabitants. It delivers the message to the underground while still welcoming newcomers to the fold. The revelation, according to him, comes as easily as sitting in a friend's car on a Friday night, watching the streetlights whizz by like tracer bullets. It is, therefore, the architecture of the night that should warm up the city and create a homely theatre for the activities of the night. This calls for the nightlife to be pre-thought and predetermined by architects alongside urban planners, to avoid the many problems that come with retrofitting or adaptive reuse. It is indeed time to shift the discourse about nightlife and urbanity from problem-focused to objective-oriented approaches. Discussed below is Garrette's argument about Nightclub design.

First and foremost, entry and progression is one important set influential on senses and creating new experiences that allow users to have a choice as to what paths or journeys to take to particular clubs. The club goers should be able to sample views, sounds, feelings and moods before ever entering the clubs. This offers good arena for a showcase of relevant preferable architectural elements. It is these architectural



Figure 2.40 Illustration of an ideal nightclub environment
Source: Brian H. Garrett



Figure 2.41 Fish bowl dance floors at the Sound nightclub Source: Shutterstock



Figure 2.42 Technology, lighting with colour, and a showcase of fashion as the contemporary concept of architectural expression in nightclub design. Source: Shutterstock

elements that should be designed to relay the samplings. Samplings should be limited and sporadic in order to gain ones curiosity and draw them into the site, say to set anticipation. Hunger. Starvation. The creation of a desire, a need. The current trend is considerably of an industrial style, merging **technology, lighting with colour, and a showcase of fashion.** (Garrette, 2002)

The progression space should be characterized by interactive walks in a park-like setting. Nightclubs should be an experience not only from within the walls of a building but also forming a palette of experiences before entering the main space. The path to the nightclub should be one of discovery and choice. This helps build up to the energy within the club. This plays along with entrances and each entrance should have its own defining experience. Access from a different route upon return would deliver discovery and this allows for the visitors to keep interest in the facility, revisiting every other time to get new adventures. Creating a progression space may involve pushing back the club from the street and has the following pros:

- It allows for both daytime and nighttime utilization of the facility since individuals and groups gather here to escape the scene before, during and after clubbing.
- It allows for averagely equidistant access and viewpoints from all surrounding blocks.
- It gives room for small food service venues, which even keep visitors in this space all the more

- It gives allowance for possible future club extensions, new clubs, outdoor drinking and clubbing spaces, and most importantly outdoor concert arenas
- In case of secondary progression/gathering spaces;

A destination is created for those entering at ground level.

Experience and anticipation are created as the user finds their own path.

Space is defined for groups to wait for others before picking on a club of their choice



Figure 2.43 Radical Nightclub, Candyland- inspired Japanese nightclub interior Source: Tiffany Architects

Progression space therefore works best where clubs are clustered and is a major influencer of the identity of its host locality, in which case the various clubs should have different user specific qualities to promote diversity and choice for the night community.

Nightclubs and similar entertainment venues, for the majority, create a sense of identity through the renovation of existing buildings, focusing more on interior design of the given particular spaces. This however results in nightclubs and entertainment facilities being single-user-specific in nature, therefore creating limitations to their interpretive content and potential customers.

The basic concept of a nightclub would be a venue providing entertainment space for music, dance, beverage consumption and social interaction. It should thus present itself as a social gathering place with experiential and memorable qualities offering escape and excitement. Ambience is the quality to achieve.

According to different random researches, the average lifespan of a nightclub before new trends render it outdated is about 3 years. In order to cope with emerging trends and co-exist with other entertainment functions, nightclubs ought to be flexible and kinetic. The more flexible a space is, the better chances it has of staying relevant and in business. Current trends have seen the spread of use of hydraulic systems and kinetic support systems with large platforms which can be manipulated for various different purposes depending on the occasion. For instance, they may be used to elevate show cars, models and suchlike from floor to floor or to be fixed at certain desirable heights. They merely give the club the capability and advantage of changing style from time to time. “...one night the platforms create a stage for dancing and energy while another night the platform is sunken to create a more calming and social lounging space”, says Brian H. Garrett. They could as well function as mobile performance stages.



Figure 2.44 VIP lounge at Stringio Nightclub, set forth at a vantage point

Source: Shutter Stock

Brian H. Garrett acknowledges a new widely spread trend in the entertainment industry, the addition of VIP rooms to create a sense of luxury. VIP rooms are characterized by:

- They are set forth at higher viewing areas, where one sees the rest of the spaces while those in the other spaces cannot look into the VIP space.
- Highly classy furniture and other interior furnishings
- Access to other servant luxurious spaces like balconies, terraces, roof gardens and gardens in case of ground floor VIP spaces.
- More spacious/more implied space per head



Figure 2.45 The Greenhouse Nightclub, downstairs. Source: Shutterstock

Nightclubs should be conceived as spaces of continual adaptation to the world around, responding to technological advances through architectural trickery to maintain a space with experiential quality. They, at the very least, should seek to attain and maintain “a sense of drama, excitement, anticipation, energy, motion, mystery and suspense. A series of spaces can act as a foreground or background element and allows these areas to interact, teach, lead, follow and transform the realms of the social environment.”



Figure 2.46 Exuding an aura of sophistication and refinement, Rakes is the next hotspot for the hedonistic and erudite of Singapore's nightlife partygoers. Source: Shutterstock

2.3.2 ENTERTAINMENT CENTRES AND OUT-OF-TOWN NIGHTLIFE FACILITIES



Figure 2.47 The night time street of Irvine Spectrum, an entertainment centre in Irvine, California, USA. Source: RTKL

Many out-of-town shopping environments have been led and organised around the primary demand for providing retailing. Some of the formats have included significant *leisure and catering elements*, but they have been clearly included as a secondary component to the function of retailing.

Coincident with the greater demand on available leisure time and a general expectation of a bang for buck, a new format emerged in the 1990s. This new format, greatly adapted over the past two decades, is separate from the retail developments incorporating leisure elements and is represented by developments which are principally led by the provision of leisure and entertainment facilities. In these leisure led formats the shopping element is included as a complementary element to the leisure, thereby again making the total experience greater than the sum of the parts. The new format also often includes catering facilities and builds on the synergy between the three ingredients of *leisure, catering and shopping*.

These leisure and entertainment facilities are referred to as ‘entertainment centres’. Catering units tend to pay less rent than shop units, which may influence their location. Catering accommodation also has some requirements that are similar to those of nightclubs, in that the restaurants and cafés remain open for longer in the evenings. This consideration, together with the opening hours of the centre, may influence the location of the catering. Delivery of food stuffs and removal of wet



Figure 2.48 A cluster of bars aligns the outward facing crescent to The Gateway Theatre of Shopping, Umlanga, SA (2001). Source: RTKL



Figure 2.49 Spiral Café by Marks Barfield in St Martin's Square, The Bullring, Birmingham, UK (2004). Source: Peter Durant/ArcBlue

rubbish should also be considered when positioning catering facilities. The overall brief for these facilities should be considered jointly with the commercial agents. Leisure uses tend to continue to operate in to the evening and, with night clubs, extend into the night. These extended hours of use can add life to a centre. However, it is important that the intended character and balance of the wish list is maintained, or deliberately varied, during the project (Coleman, 2006)

....Types of Catering Format

The wide range of different types of catering which can be incorporated into entertainment centre developments can be categorised into four basic physical formats for more detailed examination.

- *Food Courts*
- *Restaurant Clusters*
- *Individual Beverage Areas*
- *Bar Clusters*

2.3.3 NEW FACILITIES, ADAPTIVE REUSE AND NEED TO MODERNISE TOWN CENTRE FACILITIES

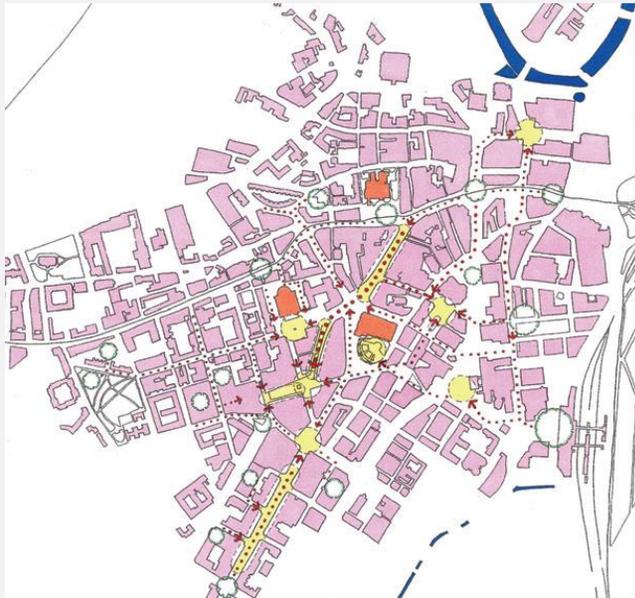


Figure 2.50 Consideration of where pedestrians are coming from and going to is essential to integrating new facilities into town centres. Example diagram of ‘generators’ and ‘destinations’ analysis from the New Retail Quarter, Sheffield, UK (planned 2010–2012). Source: BDP

Adaptive reuse refers to the process of reusing an old site or building for a purpose other than which it was built or designed for. Along with brownfield reclamation, adaptive reuse is seen by many as a key factor in land conservation and the reduction of urban sprawl. However adaptive reuse can become controversial as there is sometimes a blurred line between renovation, facadism and adaptive reuse. It can be regarded as a compromise between **historic preservation** and **demolition**. (Wikipedia, April 2009).

Despite the boom in building out-of-town entertainment centres, over 80 per cent of these facilities, nightclubs especially, are still located in town centre high streets. This implies that much of this space is either old or out of date and does not meet the needs of current consumers. (Coleman, 2006)

In most cases, establishment of new nightclubs involves the reuse and the conversion of existing buildings and spaces to provide a ready urban format. For nightclubs, adaptive reuse is mainly through interior design and to some extent the exterior applications for signage. Interiors are being modernised and rationalized with an aim of reinventing themselves to respond to younger and more selective markets. This could result into either of two extremes, negative or positive.

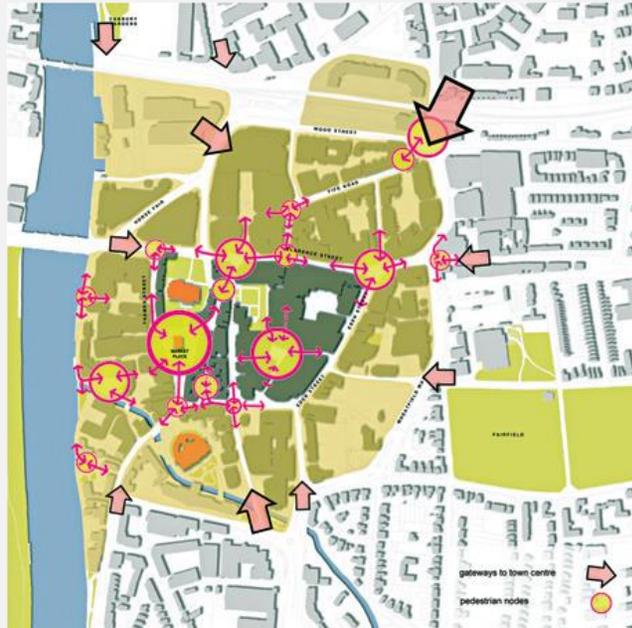


Figure 2.51 Assessment of existing pedestrian circulation help with the understanding of local networks. A 'nodal' pedestrian analysis from the Eden Quarter, Kingston, Surrey, UK (planned 2010). Source: BDP

Positively, the reuse of historic or disused buildings can lend itself to readily establishing a unique character. Negatively, however, it could lead to an architecture that totally disconnects with its purpose, as earlier stated. All this is however dependent on the planning and design considerations made during project design and implementation.

Following adaptive reuse and retrofitting, exteriors of nightclubs tend to be neutral, well-mannered containers, while on the other hand, contrasting with the façade, the interiors form the drama, opening themselves to full view and forming a new place in the city. Care should be taken not to result in nightclubs and entertainment facilities that are too single-user-specific in nature, therefore creating limitations to their interpretive content and potential customers (Garrette, 2002).

Consideration of its reusability may also be influential in the selection of materials. Natural materials, for example, are more likely to be reusable for an alternative use at the end of a nightclub's lifetime (3 years max, as earlier stated). Possibility of reusing the materials when changing the interior design theme of the nightclub should be widely considered. Evaluating the full environmental consequences of obtaining, processing, delivering and reusing particular materials will add to the performance criteria when evaluating the merits of alternative materials. Town centre facilities have additional considerations to understand, such as existing structures, services and the issue of integration within the existing urban fabric.

2.3.3.1 Criteria to Consider for Town Centre Facilities



Figure 2.52 A typical immediate transport and access assessment diagram prepared for the New Retail Quarter, Sheffield, UK (planned 2010). Source: BDP



Figure 2.53 Analysis diagram of the competing retail and leisure development adjacent to the Almondvale Centre, Livingston Scotland UK Source: BDP

- #### Integrated Transport Policies, Access and Catchment

Accessibility to the primary trunk roads by private cars, public transport (bus, tram and train), service vehicles and fire-fighting and emergency medical vehicles is fundamental. Proximity of existing public car parking facilities is also crucial for access and catchment. Access is interrelated with catchment in that it is journey times that establish the catchment population of any entertainment centre. For example, the easier the access, the larger, by area, will be the catchment area. The size of catchment, will establish the catchment population and the type of customers who will use a centre, and this will, in turn, influence the nature of the tenants who will occupy the development. Accessibility therefore determines both the size and nature of an entertainment centre development.

- #### Existing entertainment provisions and how their proximity influence the new development.

The two should complement each other and even work together.

- An assessment of the **surrounding urban structure** will be necessary for the development to be integrated into the town centre

- An understanding of the **existing entertainment pattern** and circulation routes will be required for the new centre to successfully extend the entertainment circuits.

- Maintaining **pedestrian permeability** through the town centre is an important consideration
- An assessment of the **existing architectural character** should be made to establish the key design criteria for the new buildings
- Where **historic buildings and conservation areas** are involved, the quality and character of retained and adjacent buildings should be understood and carefully integrated within the development.
- Where **historic buildings** are to be demolished, a case will need to be prepared to establish that the existing buildings could not be reused. Specialist historic building consultants can assist in these circumstances.
- **Environmental Awareness:** A greater awareness of the environmental impact of a large leisure and entertainment project causes designers positively to incorporate such criteria as:

ways of consuming less energy, using more passive means of controlling the use of energy, e.g. using greater insulation, using natural ventilation and daylight, the careful positioning of glazing, and avoiding solar gain, using locally sourced materials, re-using waste materials, ensuring less dependency on cars and promoting an integrated transport system.

2.3.3.2 Criteria to Consider for Out-of-Town Facilities

- **Integrated Transport Policies, Access and Catchment**, especially proximity to a primary road network.
- **Prominence**, ease of sight and approach.
- Availability and capacity of **main services**.

2.4.0 NIGHTLIFE AND URBAN PLANNING



Figure 2.54 The Arlington County, Virginia downtown district of Rosslyn Source: Shutterstock



Figure 2.55 A club in The Arlington County, Virginia downtown district of Rosslyn Source: Shutterstock

Its common argument that the stereotypical urban planner has a reputation for pushing pencils rather than downing shots, up until an urban scientist and planner Jakob F. Schmid felt the need to explain why they should care what goes on in their cities' bars and clubs after hours.

“Nightlife is often considered an urban indicator and is important to any city. On the other hand, the night economy - that is, clubs, pubs and discos - also create specific problems for many cities. The keyword here is noise pollution. (Schmid, 2015)

These issues are often spatial, which makes them a fundamental part of urban planning. That aside, nightlife often defines the character of entire streets or districts. Common discourse about nightlife tends to be problem-focused instead of aiming at reaching formula-based recommendations for urban planning and city marketing. (Schmid, 2015)

Jakob F. Schmid is a freelance urban planner. As a researcher at the HafenCity University Hamburg, he directs the "City After Eight - Management of the Urban Night Economy" project with Thomas Krüger, which is funded by the German government. This, as is evident, is a pry into the relationship between the nightlife activities, economy and how they interplay with the image of the city, which is all an architectural aspect.

2.4.1 IMPORTANCE OF THE NIGHT ECONOMY

It is only recently that the value of the night economy started being recognized, which partly explains why there is an increasingly growing population of nightlife facilities like nightclubs, discotheques and such like, to the point of even entertainment districts arising and defining themselves in an entertainment character within cities and other urban setups. It is not uncommon to find huge clusters of nightclubs, all operational and full of activity/business (Schmid, 2015).

In their project “City After Eight”, they took off with a preliminary research into 12 German major cities, from whose findings they then zeroed down into working on three in-depth case studies. “There has been recognition of the importance of the night economy, particularly in Berlin. There is also a well-established discourse between urban policy makers, industry and lobby groups. The stakeholders know very well why Berlin is so popular among young people, even if there are no reliable figures.” He further acknowledges

A publication in 2009 suggested that around 10,000 visitors to the city per weekend came to “go out” - purposely coming not in order to sightsee, but to party. (Stute, 2015)

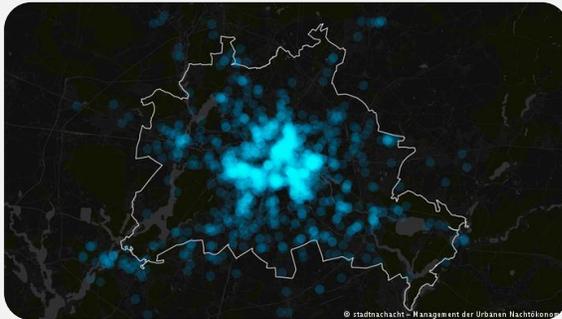


Figure 2.56 Nightlife in Berlin, in light centers
Source: Dennis Stute

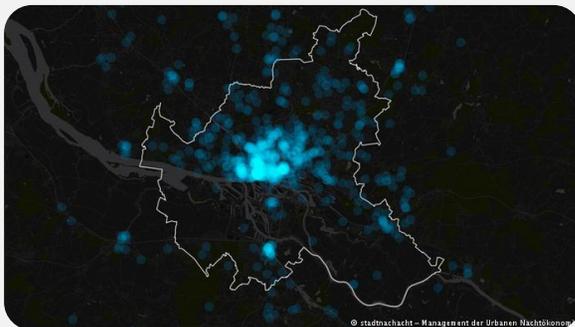


Figure 2.57 The traditional focus of Hamburg's nightlife is the St. Pauli district
Source: Dennis Stute

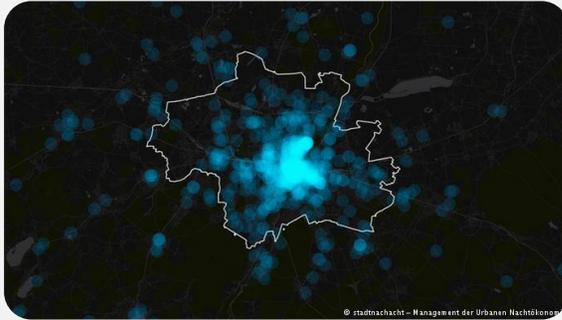


Figure 2.58 The cluster structure in Munich at night source. Source: Dennis Stute

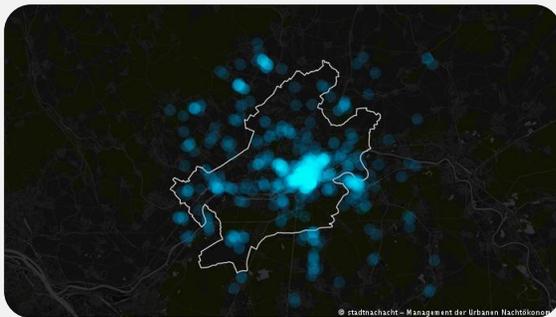


Figure 2.59 Frankfurt's nightlife attracts more than two million people in the surrounding metropolitan area Source: Dennis Stute

In Hamburg, particularly in St. Pauli, there is an established entertainment district which is also integral for tourism. It is popular to the youth, whom according to the publication are the main users of nightclubs and nightlife in general in most cities. “The nightlife of an area has always been essential to its image, and travel guides always have separate chapters dedicated to nightlife as opposed to just drinking and eating”, says Jakob F. Schmid.

2.4.2 DISTRIBUTION AND MAPPING OF NIGHTLIFE

Nightlife operators are mapped in quite a simple way, with online recommendation platforms as the basis for the data. It is possible to establish an overall picture of the focus cities during the preliminary research. In Berlin, for example, there is not just one hotspot as in other cities, but the nightlife is spread over different areas. In other cities, though rarely, there are no hotspots or clusters and individual nightlife centres are scattered and widely spread all over the urban arena.

In the typical German city, the nightlife is often focused on the city center, usually on the streets directly surrounding the center proper. In these areas, the quality of the location is the same, but the rent prices are significantly lower. (Schmid, 2015)

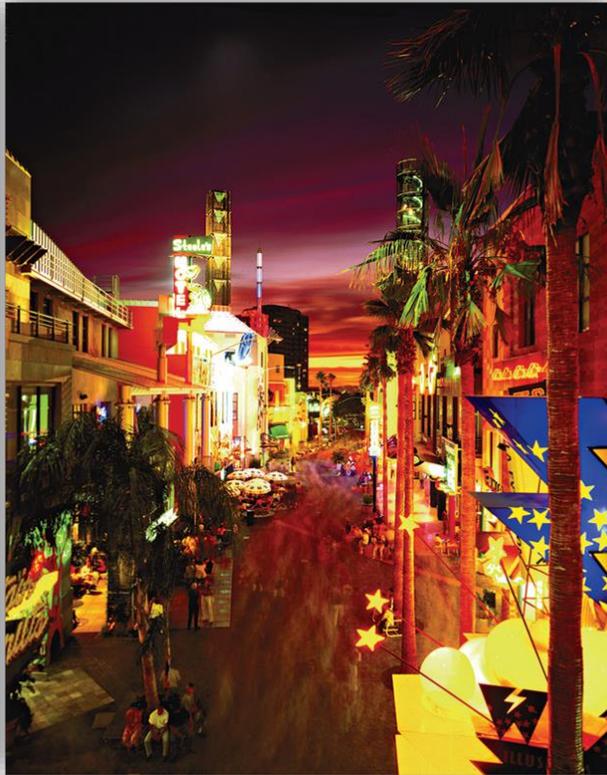


Figure 2.60 Retail entertainment centres where retail catering and leisure facilities are equally arranged, illustrated by Universal City Walk, Los Angeles, USA (1993). Source: Jerde Partnership/Stephen Simpson

2.4.3 SPATIAL CONTEXTS OF NIGHTLIFE

The contexts of cities with regard to nightlife changes from one urban setting to another. In as much as there are standards and fundamentals/basics, much is always in variation, especially due to different spatial availabilities, economic, social and religious orientations among many others, which all vary from society to society. In this context, and according to “City After Dark” preliminary research, Berlin is of course very important when it comes to nightlife of Germany. It is however singular, in fact, and that is why they also chose Munich, Cologne and Mannheim as case studies in order to realize an average across German cities. Especially in relation to free space, Berlin is unique. And open spaces need to be understood both literally and in terms of financial impact.

“Here in Hamburg - as with other large cities - we have the problem that the nightlife, particularly music-related nightlife, is in high demand but the number of venues is decreasing. The result means that things are only possible that are commercially profitable. But an attractive and inclusive nightlife distinguishes itself with a vibrant scene in which creating new things is possible.”(Schmid, 2015)



Figure 2.61 The entry plaza between the leisure and retail areas illustrates leisure facilities integrally planned with the regional centre, Tres Aguas, Madrid, Spain (2002). Source: BDP

2.4.4 IMPORTANCE OF RESEARCH INTO NIGHTLIFE

Since the late 1980s the UK has had a discourse focused on the nighttime economy. When the suburbanization wave peaked in the late 1980s and the inner cities were left dead after work, English town planners understood that, to develop attractive city centers again, they needed to function as spatial and ideal centers of urban society. Also, the importance of the nightlife in London in relation to tourism has long been understood. There have been similar discussions in cities such as Paris and Amsterdam. (Stute, 2015).

2.4.5 CONTROLLING THE NIGHTLIFE

Is it possible to control and contain the nightlife? That is, of course, many a times the question. Similarly, you could ask whether it should be. It is clear that city planning - and, by extension, broader urban development policy - is of great importance when it comes to preventing or promoting nightlife. Even if the activity involves not becoming very active.

In many cities, the current nightlight priorities have developed due to an absence of urban planning. The issue for urban planners and municipalities is that they first need information and an understanding of the context to answer such questions.

However, there is not enough basic knowledge about the interrelationships. Any discourse, so far, has only been based on missing figures.

In addition, the topic is, of course, very complex. For example, factors such as gentrification play a significant role in many places. Another hurdle is, of course, the fascinating question: “When I speak with a student about nightlife they have something different in mind than a 65-year old town planning manager. In the municipalities, finding contacts is difficult - often nobody feels responsible or capable of speaking.” (Schmid, 2015)

“Town planners, study the nightlife! Seriously, municipalities should know more about this subject - and to ensure that we want to create the foundations” says Jakob F. Schmid, in an interview, February 2015)

*Chapter Three***3.0 RESEARCH DESIGN AND METHODOLOGY****3.1 INTRODUCTION**

This chapter explores and describes the strategies used to undertake the research. It shows the methodology used for investigation of the nightlife in Nairobi, in terms of distribution, character and influence of its built environment on the identity of the concerned areas, not forgetting the vice versa.

3.2 RESEARCH PURPOSE

This research aims to accomplish the objectives set out in chapter 1 by investigating the state of affairs of nightlife in the contexts of urban Nairobi. An evaluation of the same is done as regards to the established set of standards noted in chapter 2. There is barely any established data specific to this study and hence very little has been done on the planning implications of nightlife and this demands for a thorough research on the variations in entertainment's built environment and their suitability in creating a desirable city image where they totally fit in or integrate well with the rest of the city without feeling retrofitted (adaptive reuse is a common practice in this industry). The nature of this study, therefore, is **exploratory**.

3.3 RESEARCH STRATEGY

Going by the nature of the study, Case Study is the preferred strategy for research and documentation of the state of nightlife and its architecture in Nairobi. This was preferred because;

- It evaluates the nightlife in context according to the research questions.
- It has the capacity to explain socio-physical factors and events between nightlife and the image of the city as an architectural piece.
- It incorporates multiple sources of evidence through data collection which enriches the study. Accuracy is of highest degree.

3.4 TIME HORIZON

This being a cross-sectional study, the **time horizon** was set on a period of 8 weeks, from 13th July to 13th September.

3.5 SAMPLING METHOD

Purposive sampling was undertaken, where the entertainment corridors investigated were determined in the preliminary research after observations and responses from interviews and questionnaires on popularity of these districts to lovers of the nightlife. 3 particular samples were settled upon, and this are

- Woodvale Grove in Westlands, Nairobi
- Duruma Road in Downtown, Nairobi
- The Carnivore in Lang'ata, Nairobi

This was to enable comparative research amongst the three typical urban setups. Online directories and ratings of nightclubs were crucial in determining the samples, as well as in validation of the data collected. Respondents of interviews and questionnaires in the preliminary research were sampled from students, young working class and youths in the informal sector. The reason for choice of youth as the target group, from all diversities of the city life, is that they are arguably the one major set of consumers of nightlife.

3.6 DATA

Data collection was carried out in two main phases namely:

- pilot study and
- main study.

The pilot study comprised general reconnaissance studies which included observing buildings, nighttime activities, as well as identifying and mapping the various nightclubs on the streets. The study started by making an inventory of contextual, spatial as well as experiential concepts of the three entertainment corridors before zeroing down to the particular nightclubs.

3.6.1 DATA COLLECTION

Considering the informal nature of the nighttime entertainment industry, to introduce the research objectives, informal communication played an important role as conversations were held with both operators and clients, the consumers of this entertainment.

3.6.1.1 PRIMARY SOURCES

a) Direct Observation: This was the main source of data, involving direct collection of data from the field without seeking any correspondence. Visits to the entertainment districts during peak and off peak days and hours of the day (with regard to nightlife activities) were made and through:

1. observation,
2. photography,
3. note taking and
4. sketching the data was accordingly executed and documented as exists, with the aim of understanding their architectural dimension.

b) Guided Discussions: These were the second major source of data, with **focus groups** being randomly picked, and engaged, from the nightclubs clientele as well as all other parties found on the street by the night.

c) Interviews and Questionnaires: These were structured and aimed at acquiring the sought data in detail, mainly from nightclub **operators**. Questionnaires were only used in cases where interviews were not applicable.

3.6.1.2 SECONDARY SOURCES

The main source of secondary information was **online reviews** of nightclubs in the form of **maps, photographs** and **written material** derived from **blogs, articles and journals**.

3.6.2 DATA ANALYSIS

The following data analysis technics and processes were used to produce findings relevant to the research questions:

- a. Editing:** This gave a flow of information for easy understanding and analysis
- b. Categorizing:** This gave room for comparison.
- c. Comparative Analysis:** Data from the three entertainment districts was compared to share insights on existing spatial layouts, architectural character and tracing the relationship down to how these influence the identities of streets or even entire districts, as well as establishing factors and concepts shaping new developments. This was instrumental in deliberating, deriving and expressing a suitable architecture for urban night entertainment, as relates to the urban context of Nairobi.

3.6.3 DATA PRESENTATION

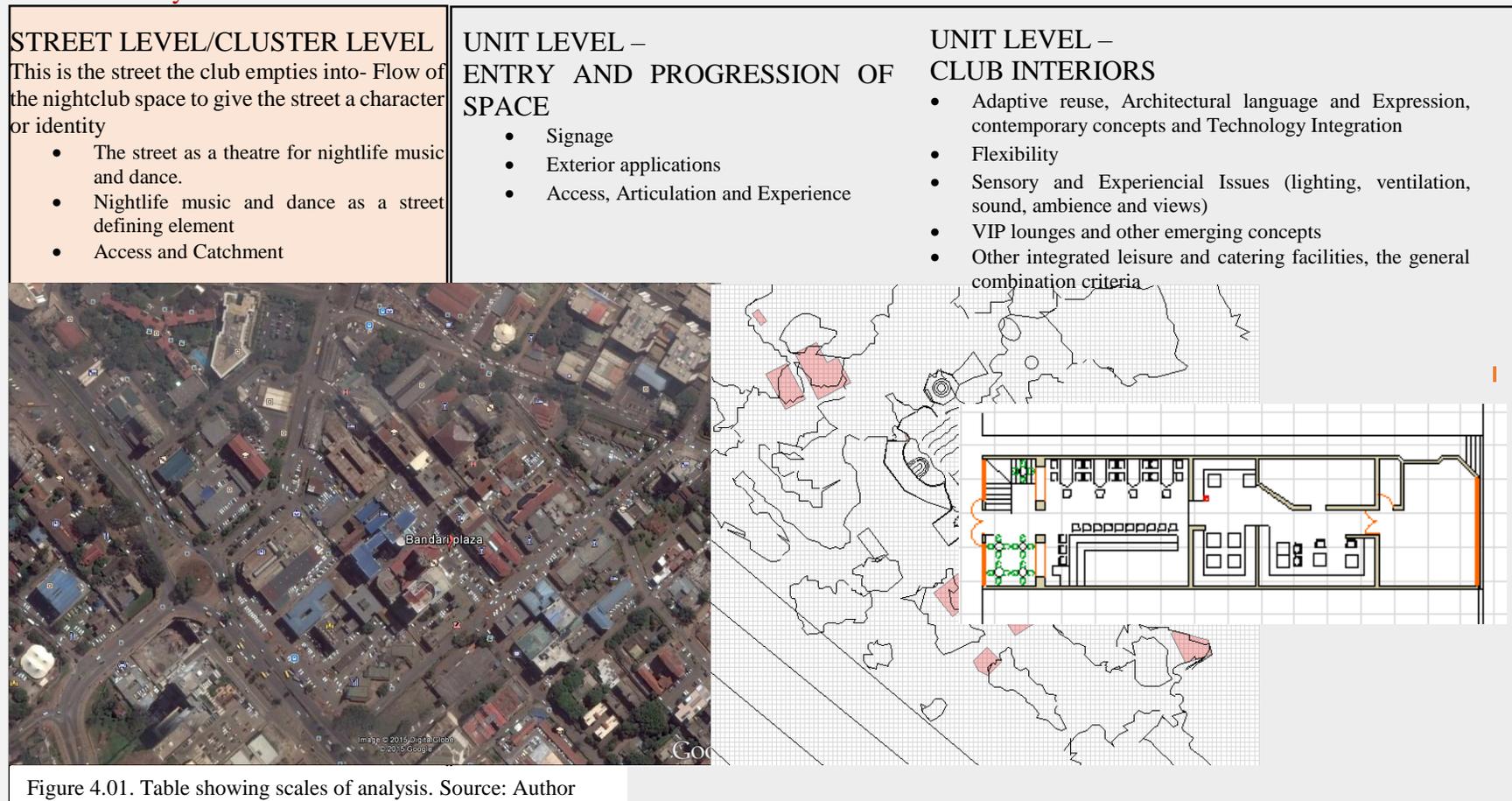
After carrying out an analysis of all the data collected from the case studies, the findings were sorted and expressed in various presentation formats, which included:

- a.** Clearly annotated sketches
- b.** Contextual Maps
- c.** Tables and Charts
- d.** Technical drawings
- e.** Photographs

Chapter Four

4.0 THE STATE OF NIGHTLIFE: AN EVALUATION OF NIGHTCLUBS IN NAIROBI

Scales of Analysis



4.1 INTRODUCTION

The main goal of this research is to identify and verify the state of affairs of nightlife entertainment and its architecture in Nairobi city. The nightclub is the subject of study and the factors considered crucial have been identified through a critical analysis of the literature review. This chapter engages in a close evaluation of the outlook of these elements within the cases vis-a-vis inferences from critical literature on nightclub design with the nightlife in mind towards creating a warm architecture of the night.

This research is exploratory in nature, and a case study approach has been identified as the main research strategy. The case study approach provides the best opportunity for comparing and contrasting similarities and differences between each of the representative cases. Choice was based on the following reasons:

- Difference in location, both geographical and contextual (Town Centre and Out-of-Town)
- Difference in the type of users
- Popularity to users

Cases of Study

a) Town Centre Cases

- Woodvalle Street, Westlands, Nairobi.

This is a popular nighttime entertainment corridor and is host to a series of nightclubs.

- Duruma Road, Downtown, Nairobi

This is host to the popular two-in-one downtown nightclubs, Relax Inn and Calabash Inn among other identical nightclubs.

b) Out-of-Town Cases

- The Carnivore, Lang'ata, Nairobi

This is famed for its hospitality, Friday night parties and occasional concerts from international artists.



Figure 4.02. Woodvale Street, nighttime activity on the street interrupted by rain. Source: Author



Figure 4.03 Woodvale Street, vehicular commotion late in the night.

Source: Author

Case 01:

4.2 WOODVALE GROVE, WESTLANDS

4.2.1 INTRODUCTION

It is arguable that Westlands has taken over from the city centre in terms of nightlife and especially when it comes to nightclubs, alcohol, music and dance consumption. Transport from the city centre is highly affordable. Walking is not out of the question, and the nightclub facilities are similar to those in the city centre, perhaps a little more advanced in terms of technology and issues like interior design.

It is popular to youths, particularly students of the various colleges and universities within the city and younger working class in Nairobi. There are, however, few nightclubs that accommodate the elderly.

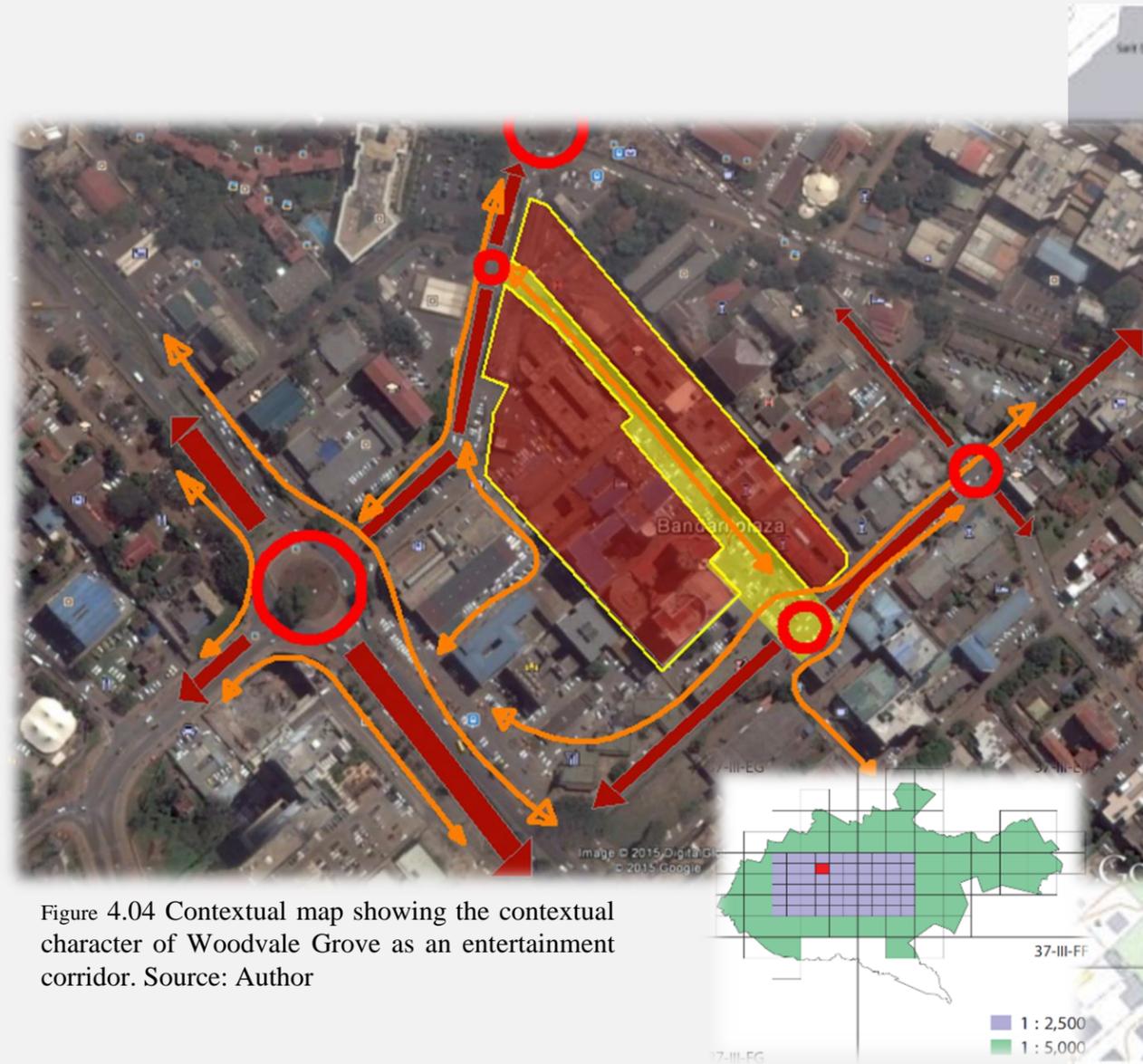


Figure 4.04 Contextual map showing the contextual character of Woodvale Grove as an entertainment corridor. Source: Author

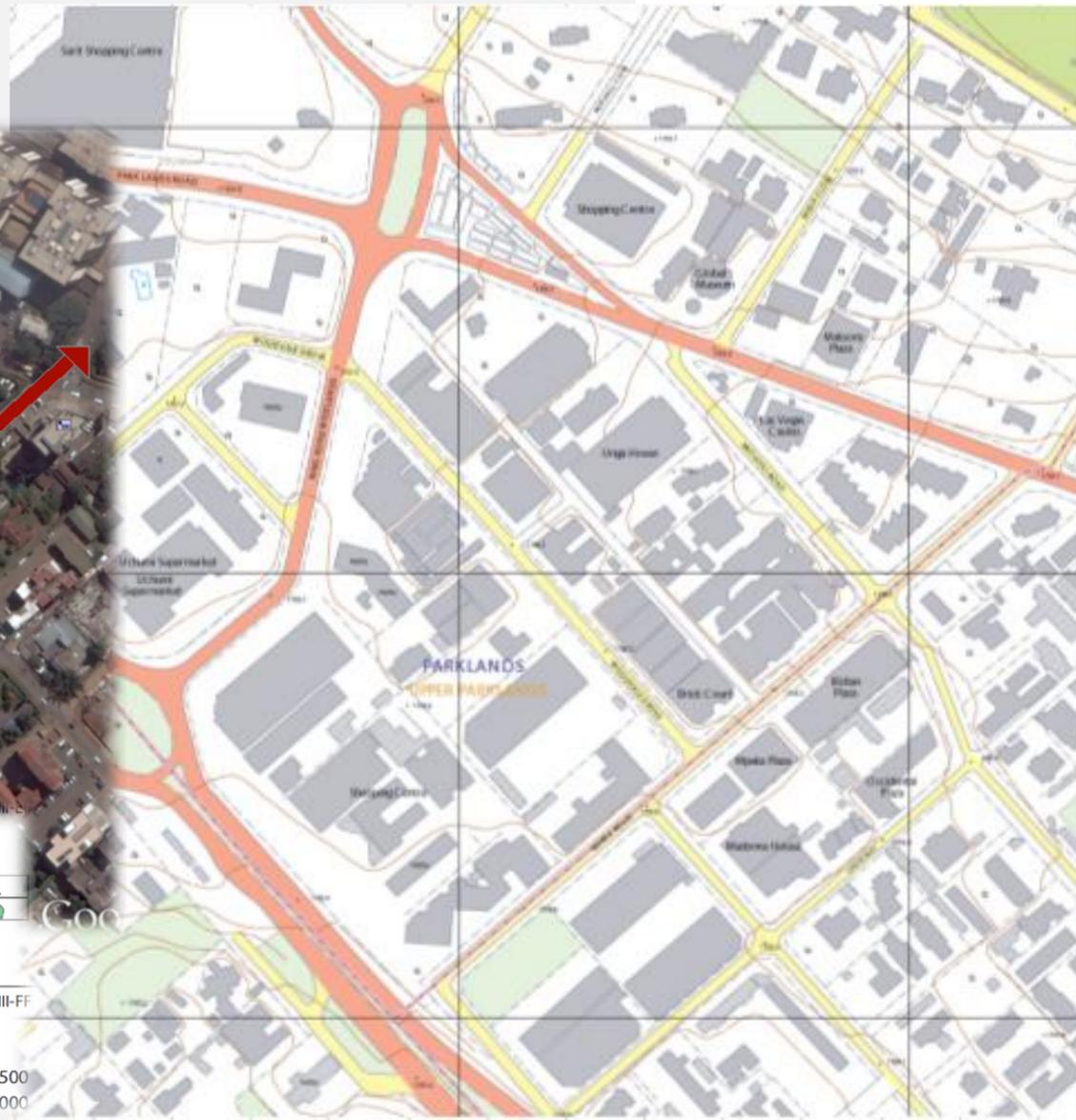


Figure 4.05 Neighbourhood to the south of the street. Source: Author



Figure 4.06 Typical commercial buildings on the street. Source: Author



Figure 4.07 Nightlife on Woodvale Street. Source: Author

4.2.2 LOCATION, CONTEXT, CATCHMENT AND CIRCULATION

Woodvale grove is located in Westlands Central Business District and is the first street off Waiyaki Way, the major highway. Parallel and nearby on Waiyaki Way is a matatu stop on both lanes and a roundabout right ahead of it. This forms the hub of access for Westlands and thus the two circulation nodes formed at both ends of Woodvale Street are fundamental for Westlands circulation. Woodvale is bound by Ring Road to the North West and Mpaka Road to the South West. Major facilities accessed via Ring Road from the Roundabout include The Mall, Westlands Square, Shell Petrol station, Sancara and Jacaranda Hotels and Sarit Centre (a mall), from South Northwards. Mpaka road mainly accesses the smaller matatu stage at the junction with Westlands Road and the series of nightclubs along Woodvale grove as well as along Mpaka Road down to Muthithi Road. Parking lots for the nearby commercial facilities are host to the party community personal vehicles at night time when business is closed or low. Therefore, Woodvale as an entertainment corridor taps from the matatu terminus as catchment. Transport from the city centre is highly affordable. Walking is not out of the question, especially for students from the nearby University of Nairobi.



Figure 4.09 Krishna House, a new building on the street is one of the few high-rise buildings in the locality, the only one that is totally glazed and has the only 2 nightclub spaces originally designed for their purpose. Source: Author

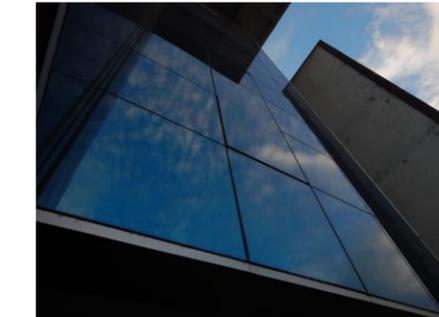
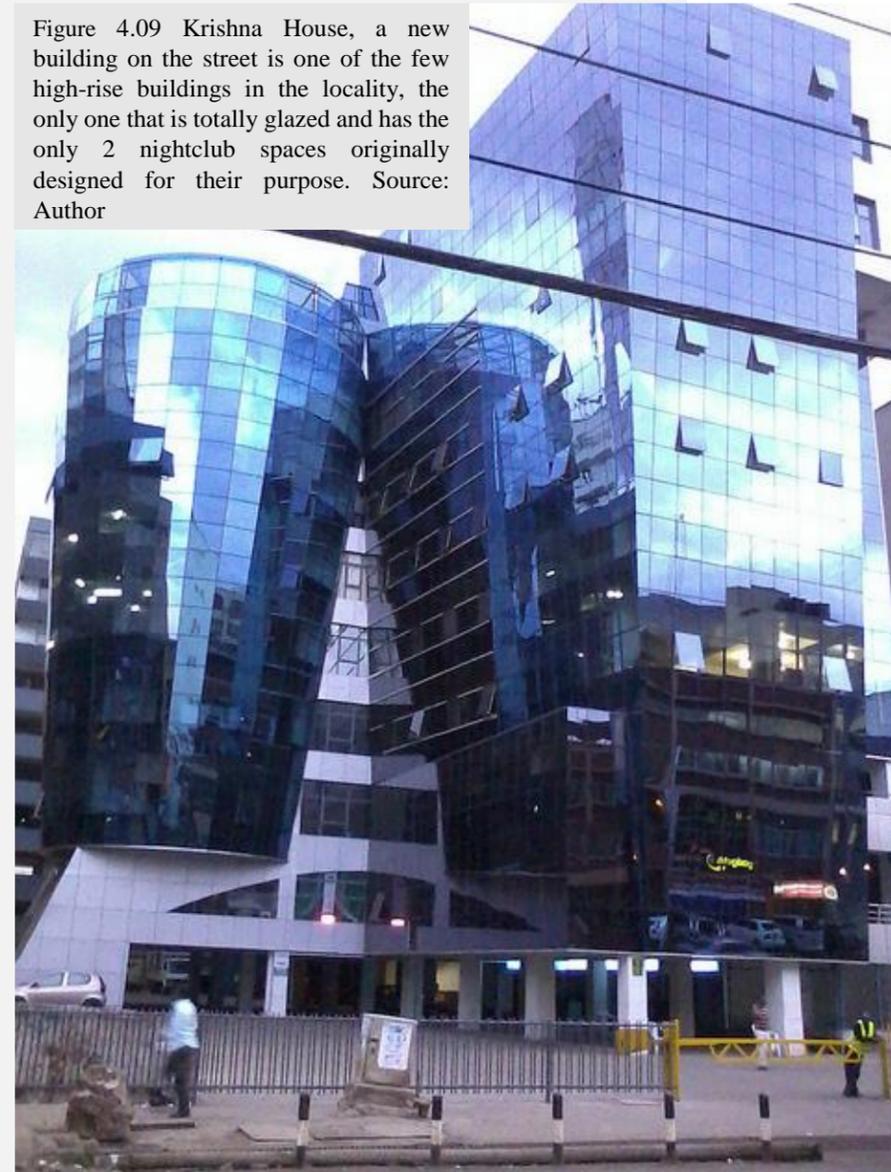


Figure 4.10 One of the 2 new buildings, glazed, contrary to the old ones that are finished in rough concrete, with casement windows. Source: Author



Figure 4.11 Buildings to the Southern side of the street are pushed back, creating a progression of space. Source: Author



Figure 4.12 Dead end at the western circulation node Source: Author

4.2.3 STREET CHARACTER

This street is characterized by old buildings built after independence, most of which are low rise, with 3 to 5 floors. Most of these buildings are commercial. Many are also mixed use developments, with mostly catering on the ground floors and nightlife facilities on the first floors. The latter are all modern day facilities incorporated through adaptive reuse, which only impacted on the interiors, barely touching on the exteriors. It was established, through observation, that signage was the only exterior application, together with air conditioners in a few cases like club ignition, introduced through adaptive reuse. The upper floors are mostly office blocks. There are hardly any canopies and only one building provides a canvas-on-steel canopy. Many of the buildings to the south are recessed, leaving parking lots and progression spaces in front of them, which, as observed, were all fenced with security checks as gates. To the north, especially towards the eastern circulation node, recessing is also done with small scale landscaping as well as circulation verandas occupying the progression space. This is a great interactive walk at nighttime for those switching between nightclubs on wood vale grove and those around the two circulation nodes down Mpaka Road. The western circulation node is greatly defined by a large billboard on the southern side of the street, which advertises mainly catering products and catering facilities that define the northern side at this node. At night, the street is characterized by clusters of light, colour, loud music as well as multitudes of people at the various nightclub clusters, which in turn seem to radiate life to the rest of the street.



Figure 4.08 Woodvale Grove at nighttime. Source: Author

4.2.4 SPATIAL CONTEXT OF THE NIGHTTIME ACTIVITIES ON THE STREET

At night, the whole street acquires a new life and definition, morphing itself into a public theatre or arena hosting all kinds of nightlife activities, with different loud music interacting into a collage of sounds, constantly hyping the party spirit, especially combined with a correlating collage of light and colour. It is common to find people drinking and dancing in groups right on the street. Some clubs even open up whole facades facing the street, letting the street theatre spirit flow right into the club, forming pockets that seem so much part of the street, only with more comfort, privacy and ambience. Some furniture is even placed on the street on the otherwise parking spaces, with every club competing to attract more customers.

Elsewhere on the streets, vehicles are double parked as other motorists try to maneuver through the alleys. Parking lots at Oil Libya petrol station on Ring Road and Nakumatt Ukay are used by those who don't want to hang out in the clubs. Young people crank the music and imbibe from the comfort of their vehicles.

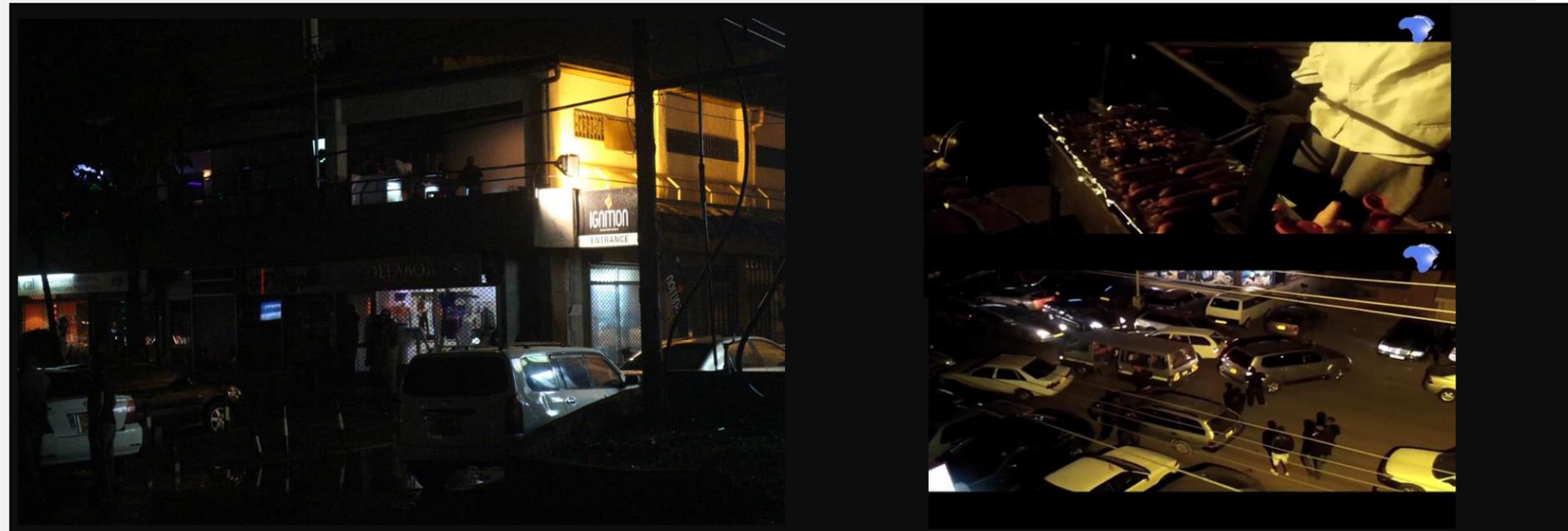


Figure 4.13 Street full of partying crowds near Havana, drinking and dancing right on the street..

Source: Author

Figure 4.14 Illustration of the various nighttime activities and their spatial disposition on the street.

Source: NTV

Way past midnight, vehicular commotion defines the circulation node at the junction with Mpaka Road, which is the livelier end of the popular Woodvale grove. The other node, on the other side, is relatively dead with only a large billboard, mostly used for catering advertisements, being the most notable element. Street families seem pushed towards this area, and the relatively lower illumination is conducive for them.

Hawkers are all over the place selling cigarettes, airtime, sausages, and meat balls among other things to revelers. Barbeque pits are a common characteristic of this street, eating up space that should otherwise be used for circulation. It is however a necessary evil as many party-goers expressed an appreciation of their convenience. Shops, salons and barbershops, as well as movie rental stores are open for business too, taking advantage of the street as it is a hive of activities. Cloth stores like Limitless Reloaded are open on a 24-hour basis every weekend, according to one of the sales agents Ahmed Mohammed Ahmed. "We target those who come straight from work and they don't have time to go home and change clothes, among others. They do it here and go to the club," he says. The proprietor of the beauty parlour "Ayieta Barber shop, Salon and Spa", Joy Mbeche, says that she wanted to provide solutions for those who could not make time to tend their hair or beauty needs during the day, and who wished to do it during their night out. Business is booming at night, while the party goes on.

Commotion is a common phenomenon, especially at the nightclub entrances, as the security is keen to check on age to discourage youngsters from spoiling the party. This is especially common at the clubs that attract politicians and prominent business people.

- 1 **Low End Cluster e.g.**
Okolea
Molly's
Club 100
- 2 **High End Standard Cluster e.g.**
Aqua Blu
Hypnotica
- 3 **High End Executive Cluster e.g.**
Havana
Bacchus
Crooked Qs
Taboo
- 4 **Other club
Nearby e.g.**
Skylux
Black Diamond
R n B
Vineyard

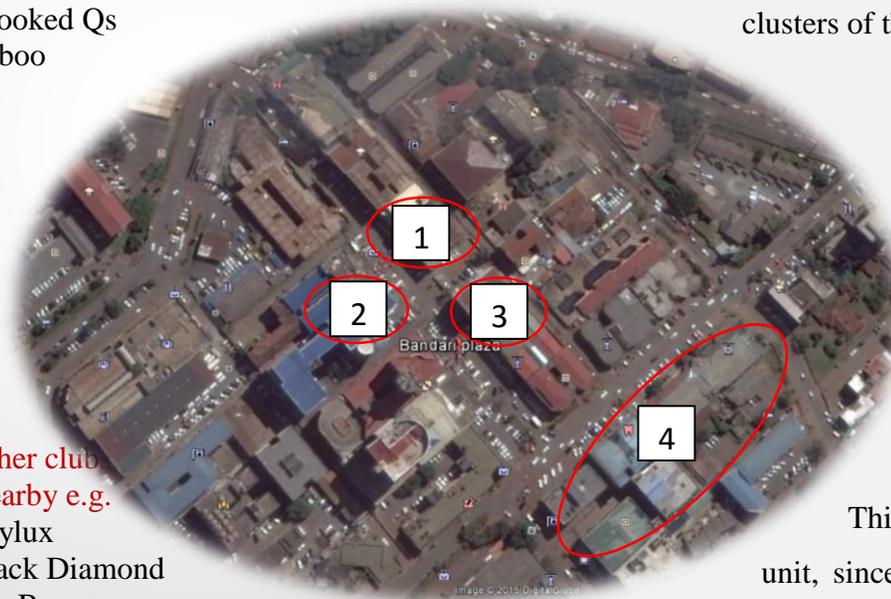


Figure 4.15 Distribution and clustering of nightclubs on Woodvale Grove. Source: Author

4.2.5 NIGHTCLUBS CLUSTERING AND TYPOLOGIES ON THE STREET

It is notable that almost all nightclubs in Westlands are located along Woodvale groove, the first street off the highway. This utilizes proximity to the public transport terminals. Concentration of nightclubs in the same locality offers choice amongst a variety, with ample freedom to sample as many of them as one could please.

It was observed that nightclubs, as is all nightlife on the street, is clustered, with each cluster defining itself sufficiently to produce typologies. Different clusters of the same typology are not uncommon.

Typologies observed are:

- a) **Low end nightclub clusters**
- b) **High end nightclub clusters**

These further classify themselves into two, namely:

- **The standard nightclub cluster**
- **The executive nightclub cluster**

This classification is characteristic to both the clusters and the unit, since, as was observed, each cluster had the same type of nightclubs, and classification was majorly based on class, especially according to the social class served, which influences the nature of facilities and qualities of space installed or provided.



Figure 4.16 Main drinking space at Club 100. Source: Author



Figure 4.17 The unarticulated entry to the Okolea Cluster of nightclubs. Source: Author

4.2.5.1 LOW END NIGHTCLUB CLUSTERS

It was observed that there was only one cluster of this typology on the whole street, and no individual units of this typology exist alone. The whole cluster is popular as “**Okolea**” premises, which is a street name (Sheng) for “**saving the day**”. As was observed, this had the largest number of clientele at any given time, which was characterized by

- **Low income earners** – this is due to the relative affordability of all commodities in this premises as compared to other clusters.
- **Teenagers** – these are mainly high school students and this is also due to affordability as well as the lack of ID checks for age as is the case with all other clusters.
- **University students**- It was noted that this was the largest composition of the clientele, visiting in large groups and not staying long. In discussions with many of them, it was conclusive that this is the place to come and get tipsy or even drunk with cheap alcohol before going to the other relatively cheaper premises, in order to spend less on alcohol.

This cluster was characterized by:

- Clustering with cheap **liquor stores** (popularly known as “Wines and Spirits.”)
- Clustering with many **small bars**
- Clustering with cheap **fast food restaurants**
- All the facilities in the cluster share **common lobbies**, making them **public spaces**. The whole setup works like a single premise. All rooms and lobbies are equally as full and circulation becomes a maneuver. It was common argument as well as observation that with nightlife, crowd pulls more and consumers prefer full facilities. This is because fun is collective and the larger the crowd, the more the fun.

UNIT ANALYSIS

The three vibrant units in this setup were notably:

- Molly's Pub
- Club 100
- Okolea Bar

a)Entry and Progression of Space

This cluster is located roughly at the midpoint of this street and is the epicenter of activities at night as most of the party community passes here before going to settle in their destined nightclubs of choice. It is all accessed and entered through the same entrance. The entrance is about 4 metres wide, with no definite door, signage nor articulation. It empties into an open restaurant and then into a courtyard around which many fast food courts are organized. On either side of the courtyard is a set of staircase. One is used for circulation to all floors while the other one is purely used to access the nightclubs on the first floor. Beneath this staircase is a small bar for wines and spirits, which converts and utilizes the restaurants and the courtyard on the ground floor into a collective nightclub, famed as the **Okolea** after the name of the bar. Due to the large entrance, this tends to overflow onto the street, and people hovering around it defines the otherwise silent entrance. This flexibility renders the premises a 24 hour facility, as opposed to other nightclubs that are dead ends by the day. Upstairs is a lobby after the staircase, from which two accesses placed adjacent and perpendicular to each other define the entrances to the two popular low end nightclubs, **Molly's Pub and Club 100**. These two entrances are defined by interplays of light and colour, and nothing physical except for small signage plates. Once inside, the spirit of the club overwhelms the entry and the character is much similar in both cases.

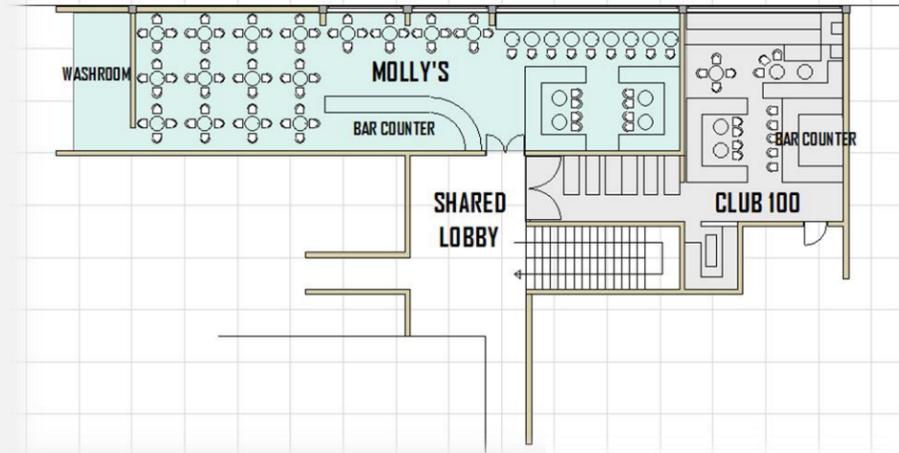


Figure 4.18 Plan showing the spatial layout at Okolea upstairs, showing Molly's Pub and Club 100. Source: Author

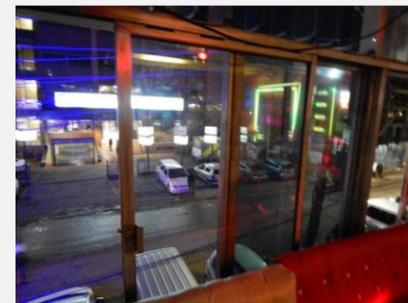


Figure 4.19 Views from the low-end nightclubs onto the street below as well as the high end nightclubs on the opposite side of the street. Source: Author



Figure 4.20 Interiors of the nightclubs: articulated lighting and colour themed approach to interior design at Club 100. Source: Author



Figure 4.21 Entrance to the Club 100, articulated mainly through coloured lighting. Source: Author

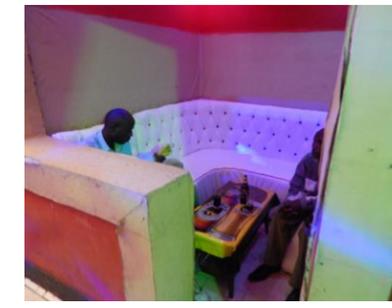


Figure 4.22 Divisive compartments minimal interior applications and cheap furniture at Club 100. Source: Author

b)Unit Character

Each **unit** (nightclub) is characterized by many rooms forming **divisive compartments** that allow different groups to enjoy their isolation. This is a unique character inherited from the nature of the building before adaptive reuse and was not a design provision for the nightclubs. There is barely any dance floor space provided and the furniture is tightly fitted to cater for the large clientele in the contrastingly small space. All operators argued that no dance floor space was required as most of the clients didn't stay long and most prefer to even drink standing in the atrium, just enjoying the loud music. Those who wish to dance can do it in this space. Many of the seated generally preferred to tell stories in loud voices amidst the very loud music. However, small spaces between the rows of furniture are sufficient for dancing. Other notable activities within the clubs included chewing of khat and commercial sex workers drinking with potential clients in a bid to lure them. As earlier discussed, all rooms and lobbies are equally as full and many a times circulation becomes a maneuver. Large casement windows allow for views to the street. Coloured themes characterize the cheap furniture tightly fitted into the thematically illuminated interiors. The walls are thematically painted as well, with decorative neon light fixtures. Flexibility is highly limited due to tight furniture fitting and use of unrecyclable materials. Some furniture is actually fixed to the walls. However, considering the mode of operation of the nightclubs, investing in improving such factors as flexibility and providing spatial allowances for dancing would be totally uneconomical.

4.2.5.2 HIGH END NIGHTCLUB CLUSTERS

It was established that although the low end clusters were dominant at the street level of nighttime activity, high end nightclub clusters are dominant in quantity as well as indoor clubbing activity. As earlier said, this category could be further divided into:

- **The standard nightclubs cluster**
- **The executive nightclubs cluster**

There is a thin line between the two and in some cases only the dominance of certain social classes makes the differentiating statement. In some cases, the two are housed within the same setting but are segregated through creation of different spaces like VIP rooms and lounges as well as through vertical disposition

4.2.5.2.1 THE STANDARD NIGHTCLUBS CLUSTER

This make the largest number of nightclubs as well as clusters on the Woodvale Grove, and their distribution is considerably even. A few of such nightclubs exist alone as units, a good example being Club Ignition across Mpaka Road right at the eastern circulation node. Other clusters of this category are to the north along Mpaka Road, towards the junction with Muthithi road.

As was noted, the most vocal cluster of this category has the only nightclubs designed for their purpose on the whole street, and is sheltered in Krishna House almost directly opposite the low end cluster, giving it the perfect catchment of crowds leaving Okolea establishment for high end nightclubs. It is mainly associated with students, especially from the University of Nairobi.

UNIT ANALYSIS

As earlier mentioned, this cluster has two major units, both initially designed as nightclubs, within the same building, Krishna House. These are:

- **Aqua Blu** on the second floor
- **Club Hypnotica** on Fourth floor

a)Entry and Progression of Space

Krishna house is recessed from the street, leaving a parking lot which becomes the progression space for the nightclubs at the close of the day. It also offers parking to the party community in addition to the angle parking at the street level. This progression space is fenced, with security check stands forming the gates. Signage is mainly done at the street level, with LED lighting being the major mode of advertisement and signage. Club Hypnotica has the biggest and most notable street signage, but has no samplings emitted to the street as the club cannot be seen. This is because it has a total enclosure concept of design, as is later discussed. Aqua Blu, on the other hand, is totally legible from the street, level, taking advantage of the glazed façade to emit samplings of activity and ambience to the street below it. This, as is later discussed, also allows for magnificent views of the street activity from the club. Adding to the character of the blue glazing, signage at the street level and lighting within the club has a blue theme. Aqua blue is strategically placed at the bottom of the elevated, chopped-cone-shaped wing of the building, where views are interactive to and fro. After the progression space is the set of staircase and two high speed 8 passenger lifts that deliver one onto the spacious lobbies right outside the clubs on the respective floors.



Figure 4.23 Aqua Blue Club & Lounge bar: Street and progression space created by pushing back of the host building, samplings of light, colour and club ambience relayed through this space to the street. Source: Author



Figure 4.25 Signage as well as street views enjoyed from one of the club lounge, as viewed from another club in the opposite building. Source: Author



Figure 4.24 Aqua Blue Club & Lounge bar: Signage at the lobby after lift and stairs, next to the club entrance. Source: Author



Figure 4.26 Aqua Blue Club & Lounge bar: Spatial layout, dance floor unifying the lounges, articulation of spaces by use of materials, lighting and colour. Source: Author

b)Unit Character

For Aqua Blu, the lobby flows into a parking space from which the nightclub is accessed. A signage plate collaging glass and coloured light is fixed on the wall directly opposite the stairs at the lobby, The parking space forms the outside of the club at night when there are no vehicles, and furniture is arranged here for more seating. Much of the space is also full of dancers, utilizing the breeze as the parking space is open to the street, with upper floors cantilevering above it. Part of it is actually open to the sky. This space is crucial to the ventilation and air circulation as the transition spaces remain open to merge the interiors and the exteriors into one unit. The general layout has the main indoor dance floor at the centre, surrounded by recessions that create lounges with differentiated character. This relates to the addition of the term “lounge bar” in the name of the club (Aqua Blu Club & Lounge Bar). Differentiated floor and ceiling materials, in terms of colour, texture and pattern defines spatial boundaries between the lounges and the dance floor. For instance, the dance floor is defined by white tiles patterned in a circular patch on the floor and a spiral decorative pattern on the ceiling holds recessed disco lights that create moving patterns of coloured light on the white floor and people dancing on it. Lounges have more calming combinations of colour, especially shades of brown. Some lounges are accorded more privacy and some more or better views creating a variety of experiences and ambience. All lounges are classy, finished and furnished with materials and furniture that suggest class, for example tiles, cosy sofa sets and even carpets. Lighting is done artistically and is controlled to lounging specifications from interior designers. Ceilings are wavy and artistic, with patterns of lighting fixtures and colour.

A small kitchenette is incorporated behind the main counter, to offer small scale catering services. However, it is small and insufficient to make it function both day and night, especially considering that it is not located on ground floor nor close by the street. This makes the whole of this space as well as the rest of the floor dead ends during the day, and only come to life as from five o'clock or so in the evenings, when the parking is vacant and the club is opening, to die again early in the mornings. Designed for its purpose, the club is quite flexible, both in terms of design and scopes of user-specificity.



Figure 4.27 Compartmentalization of space to form lounges at Aqua Blu. Cosy sofas make the spaces classy. Source: Author



Figure 4.28 One of the lounges at Aqua Blu Source: Author

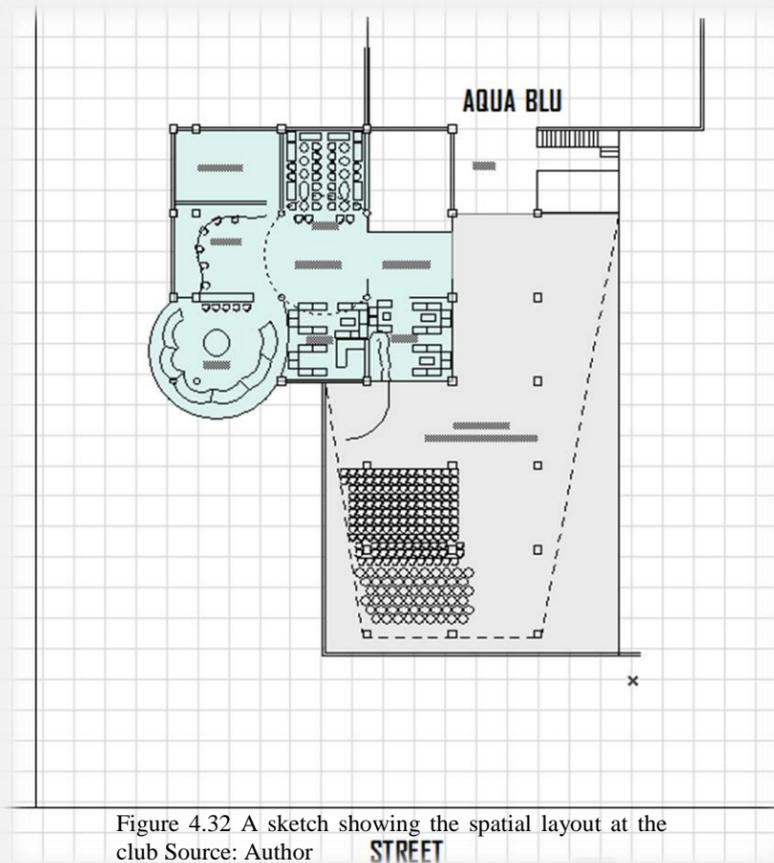


Figure 4.32 A sketch showing the spatial layout at the club Source: Author



Figure 4.29 Interior design as well as views from one of the lounges at Aqua Blu. Source: Author



Figure 4.30 Street views from one of the lounges at Aqua Blu.. Source: Author



Figure 4.31 Decorative pebbles behind the sofas in one of the lounges, material use in articulation of space Source: Author



Figure 4.33 Controlled environment at Club Hypnotica. Source: Author



Figure 4.34 Manipulation of space with time, facilitated by the flexibility of the controlled environment. Source: Author

On fourth floor, the lobby after the stair is morphed into a reception porch for the club Hypnotica. The most notable character of this Club was the total enclosure of the nightclub, with no openings at all. All walls are padded and decorative lighting fixtures fitted on the paddings. All mechanical fixtures form part of the ceiling, together with more lighting fixtures. This forms a totally controlled environment contained in a box, where air circulation is 100 per cent artificial, and lighting is manipulated from time to time to give different extremes of ambience and experience through colour, texture and pattern. This environment is totally hived off of the exterior environment, and the party can go on 24 hours a day without the clients noticing what time of the day it is. It was observed that the total enclosure takes advantage of the reception at the lobby as well as the courtyard beside it and the washrooms outside as a progressive space and a temporary escape from the hive of activity it is. It was established that the returns from this setup way much overwhelm the running cost of the controlled environment, for example air conditioning and artificial lighting. However, this would be a hazard in case of power failure, although the club utilizes the 125 KVA electricity standby generator installed in the building. As was established, this setting has the limitation of space and holds smaller crowds of people at a time since it is not suited to very large scales. It was observed that a mechanical, electronic bull ride alternates space with the dance floor depending on the theme and time of the night. It is used for a virtual bull riding game, and when the space is needed for dancing, the bull is easily removed by deflating. It is thus greatly flexible and manipulable. This is in addition to the pool table. The club is housed in one room, L-shaped to break monotony, and the rest of the space is tightly fitted with furniture.

4.2.5.2.2 THE EXECUTIVE NIGHTCLUBS CLUSTER

It was established that these are fewer in number, and only one cluster of this category exists. This is located on Woodvale Grove, about 10 metres from the low end cluster, almost directly opposite the high end cluster at Krishna House. It has 3 units, two in the same building and the other in an adjacent building. A few stand-alone clubs of this category are down Mpaka Road, a good example being Skylux Lounge and Bar.

They are mainly associated with politicians, business people, prominent showbiz personalities and the diplomatic community at large.

UNIT ANALYSIS WITHIN THE CLUSTER

The three vibrant units in this setup were notably:

- Havana
- Crooked Qs
- Bacchus

a)Entry and Progression of Space

Havana and Crooked Qs are in the same building, with Havana on the ground and first floor, Crooked Qs on the second floor and no other function exists in the building. Bacchus sits side by side with Havana in the next building. They are close by the street and have temporary canvas canopies with signage on them. They both utilize the parking spaces in front of them to complement the small spaces available inside, especially for Bacchus, which is only about 10 metres deep. It is a single rectangular room with washrooms and management offices behind, separated by the deejays deck. It acts like a large recessed lounge, dragging the street into it through the wide open front façade. Havana has a visually porous front façade that allows passers-by to sample views, sounds and ambience of the red-themed interior. The entrance is small and unarticulated. The façade itself is articulated instead, with highly legible signage as is seen in the figures alongside. Just after the entrance, a set of steps improvised during adaptive reuse implementation is used to access the more private bar counter and lounges above. Havana has a kitchenette at the back, accessed via the back lane that bounds it. The kitchen serves the dining compartments between itself and the main bar at the front. At crooked Qs, the flight of steps from street level to first floor is articulated to create progression of space from the street into the stairwell on the first floor and finally into the club on the second floor.



Figure 4.35 Activity at Havana and Bacchus defining their entrances as it overflows into the street, with seating on the parking slots. Source: Author

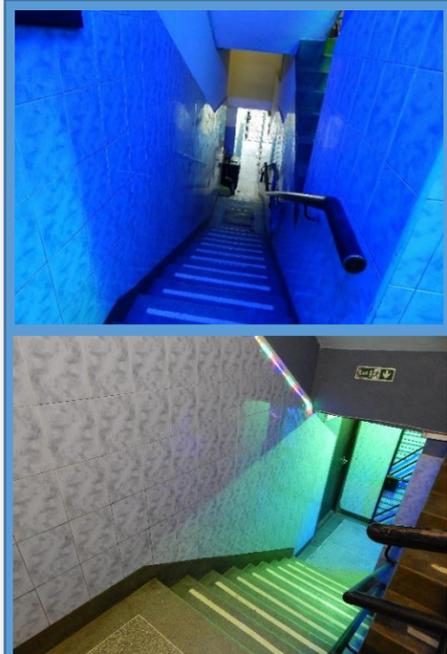


Figure 4.36 Flight of steps from street level to first floor, articulated to form progression space at Crooked Qs. Source: Author

b)Unit Character

Havana is characterized by many rooms forming **divisive compartments** that allow different groups to enjoy their isolation. The compartments are articulated into lounges, with those on the ground floor mainly being used for dining and those upstairs being used for the bar lounging. The entrance hall is larger than all other compartments and thus accommodates the main bar with an artistically articulated long counter and table-tops fixed to the wall and furniture organized around them. There is a small space for dancing between the counter and the furniture. However, it was observed that much of the dancing happens outside on the street. The main bar downstairs acts as a lobby to the dining compartments and kitchenette behind it respectively. It was observed that ornamentation and art in general is a great component of the theme of the interiors, with both clear and coloured beads suspended all over, especially at the main counter. Explicit paintings define the bar lounges upstairs while implicit paintings characterize the dining lounges downstairs, further defining the privacy gradient. Compartmentalization, just like in earlier cases of adaptive reuse, is a unique character inherited from the nature of the building before adaptive reuse and was not a design provision for the nightclub. The club has a strong theme of the colour red, from interiors to the exteriors and applications such as signage. Upstairs, the large casement windows allow for maximum views onto the street as well as releasing samplings of sound, ambience, mood, and activity onto the street.



Figure 4.37 Havana upstairs: Minimal exterior applications, large windows allowing views onto the street. Source: Author



Figure 4.39 Signage and On-street seating at Havana Source: Author

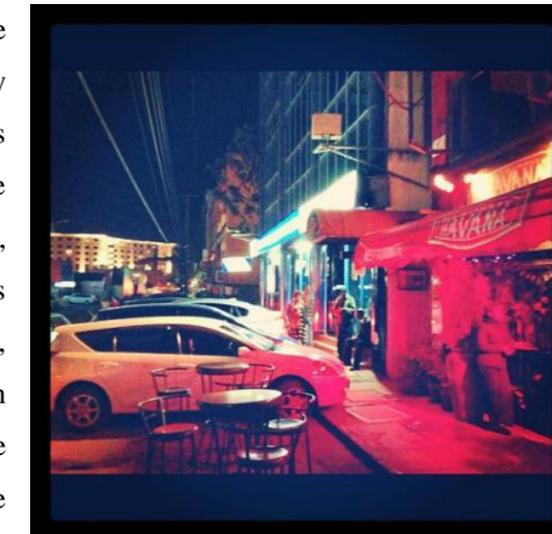


Figure 4.38 Photo of Havana entrance showing the canvas canopy carrying signage and on-street seating at night. Source: Author



Figure 4.40 Havana: Dining compartments in the more private/hidden spaces on the ground floor, articulated with lighting and implicit paintings. Source: Author



Figure 4.41 Havana: Decorative beads, paintings, lighting and alcohol display at the main bar downstairs Source: Author



Figure 4.42 Havana: The different compartments accorded different articulations in the form of lighting, illicit paintings, furniture as well as finishes, to form lounges with different character, privacy and ambience, all within the upstairs bar. Source: Author



Figure 4.43 Crooked Qs entrance, doors opening so as to utilize the staircase landing as a lobby. Articulation through materiality, colour, Source: Author

Figure 4.44 Crooked Qs open plan layout enhancing flexibility and accommodating pool tables, interiors are African themed. Source: Author

Figure 4.45 Crooked Qs: Large paintings, recessed ceilings and coloured surfaces and natural materials articulate the interiors. Source: Author

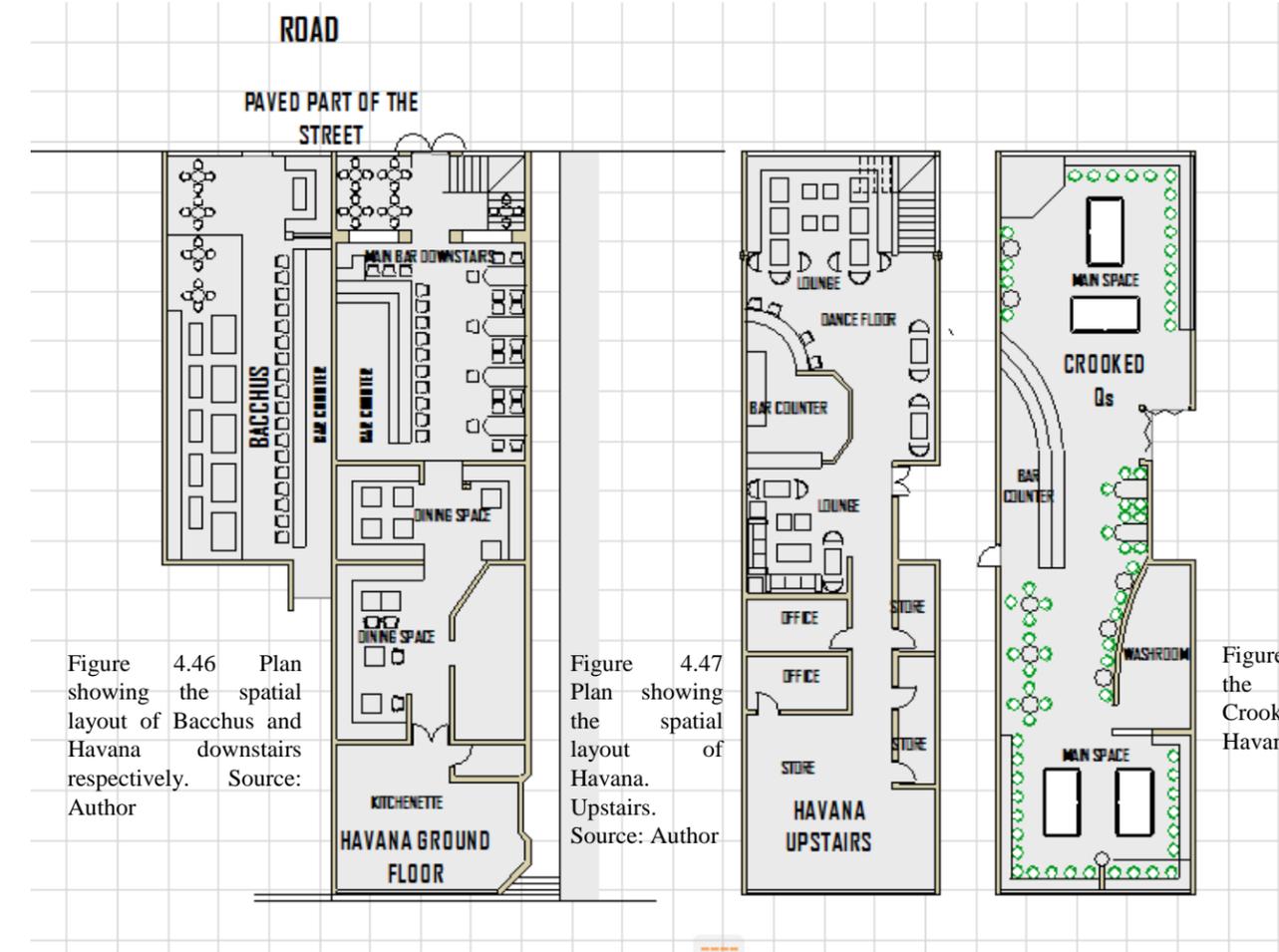


Figure 4.46 Plan showing the spatial layout of Bacchus and Havana downstairs respectively. Source: Author

Figure 4.47 Plan showing the spatial layout of Havana. Upstairs. Source: Author

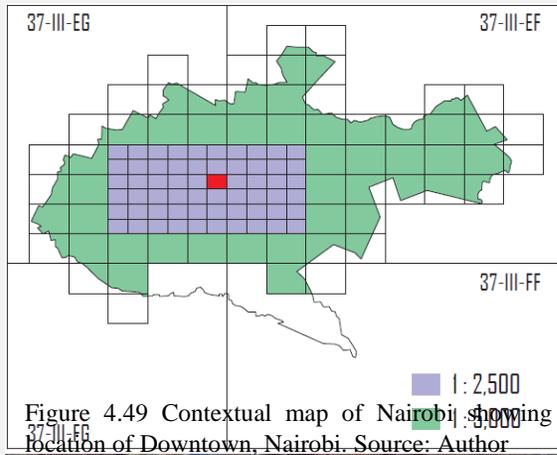
Figure 4.48 Plan showing the spatial layout of Crooked Qs, above Havana. Source: Author

Some lounges are accorded more privacy while others are accorded more views, giving a variety for choice. The integrated catering unit downstairs ensures full-time running of the premises, contrary to Bacchus Lounge which is a dead space by the day and only comes to life as from five o'clock or so in the evenings, to die again early in the mornings. It was established that executive audiences use mainly the upstairs while the rest, mostly university students and young working class audiences find the on-street part of the club more habitable. Therefore, Havana is not single-user specific but is able to provide for crowds of the different calibers without exactly outlining boundaries between spaces. It does so by providing for different environmental needs of the different crowds in different spaces.

Storage spaces and management offices are located upstairs at the far end behind the last lounge.

Crooked Qs has no compartments but is one longitudinally continuous space with views onto the streets on both of its shorter sides. Its main character is the strong use of an African theme, exploiting materials like varnished, unpolished rock-cut stone for floor finishes, natural rock-cut stone for wall finishes, sisal fibre for furniture and column finishing, decorative polished wood fixtures as well as African-themed explicit paintings done on the rough concrete walls. Another character is the spatial expansiveness of the club, allowing for loose fitting of furniture, enough area for dance floors as well as accommodating four pool tables. This open plan layout makes the club highly flexible.

Bacchus is more like Havana, utilizing the parking spaces in front of them to complement the small spaces available inside. However, being a single rectangular room and only about 10 metres deep, the club is quite monotonous and most of the crowd remains out on the street. It acts like a large recessed lounge, dragging the street into it through the wide open front façade. This makes it more of a private part of the street than an interior space of the club. It is characterized by an extensive use of the colour red both for interiors and exterior spaces on the street, including the furniture. Framed paintings and cozy sofa sets characterize the lounge inside. The bar counter is greatly articulated with fixtures for display of alcohol, glasses and other utensils.



Case 02

4.3 DURUMA ROAD, DOWNTOWN, NAIROBI

4.3.1 INTRODUCTION

Located in Downtown Nairobi, Duruma Road is host to a set of nightclubs that run 24 hours a day despite the drinking rules and regulations commonly termed as “Mututho Law.” Famed for the highly affordable low cost beer called “Keg”, as well as abundance of affordable commercial sex workers, these premises are ever full, regardless of the time of the day. It mostly attracts low class and especially heavy drinkers, both young and aged. It was observed that these premises had much similarity to the low-end cluster in westlands.





Figure 4.51 Contextual map showing the spatial contexts of Duruma Road with regard to Nairobi urban fabric, and especially circulation. Source: Author



Figure 4.52 Spatial disposition of nightlife on Duruma Road. Source: Author



Figure 4.53 Owing to the canopy, the street is host to many nighttime activities despite harsh conditions like rain. Source: Author

4.3.3 STREET CHARACTER

This street, just like Woodvale, is characterized by old buildings built after independence, most of which are low rise, with 3 to 5 floors. They are mostly finished in painted concrete and have casement windows. Most of these buildings are of mixed use, with commercial establishments like hardware, electric and retail shops on the ground floors, nightclubs and pubs on first floors and hotel rooms and lodgings on the upper floors. It was established that most of the nightclubs and pubs are latter day facilities introduced through adaptive reuse, which only impacted on the interiors, barely touching on the exteriors, just like in the Westlands case. Small signage plates are the only exterior applications installed. A continuous canopy characterizes the street. Long flights of steps running directly from the canopied street to the first floor are a common phenomenon, especially where the nightclubs are because, as was observed, they are located on first floors but are accessed independently and directly from the street level. At night, the street is characterized by clusters of light, colour, loud music as well as multitudes of people scattered all over the street. Lighting is however not done to perfection of class like in the case of Westlands.

4.3.4 SPATIAL CONTEXT OF THE NIGHTTIME ACTIVITIES ON THE STREET

It was observed that the street is equally as busy during the night as during the day, with the major defining activities on the street being chewing of khat (miraa and muguka) and commercial sex working. The canopied streets were observably the shelter to this activities. Alongside the nightclubs, M-pesa (Safaricom money transfer) shops and small retail shops, mainly selling Khat and related commodities like sweets and bubble gums, as well as the coast bus stations at either ends of the street remain open, keeping the street uniformly alive. People sit on soda crates outside the shops, chewing khat over nighttime stories. Commercial sex workers are spread all over the street, with large groups down at the entry points of clubs right by the flights of steps, where they keep going up and down, to and fro the club. Coffee vendors and other hawkers keep frequenting the street, repeatedly going up and down, in and out of the various nightclubs as well, also selling to the large numbers on the street. Barbeque pits characterize the street, especially at all entry points of nightclubs. Alleys from this street were observably characterized by poor lighting as well as a series of wines, spirits and khat shops. Street families are also in great numbers, owning up much of the spaces in alleys.

4.3.2 LOCATION, CONTEXT, CATCHMENT AND CIRCULATION

Duruma Road is located in downtown Nairobi, off River Road which is the main street. On both ends of the street are roads from Tom Mboya Street, both of which are characterized by a series of matatu termini, majorly for upcountry towns. It is also a passage or circulation corridor for people headed down to the popular bus station. This defines the catchment tapped by this street as an entertainment corridor. Other important facilities nearby include the public health centre behind the street, daytime hardware and electrical shops, not to forget the many lodgings on the street itself. There is flash and angle parking on all the streets around, which is usually engaged day and night. It was observed that there is hardly any vehicular commotion at night, and boda boda (motor bikes) are the common mode of transport, other than walking. The streets behind it, to the north, are mostly dead ends at night.

4.3.5 UNIT ANALYSIS WITHIN THE CLUSTER

There are three nightclub units on this street, clustered so as to utilize the street as a common lobby, namely:

- Fameland Pub
- Relax inn/Calabash inn
- Ravers Pub

Despite their naming as pubs and inns, they function as nightclubs, observably 24 hours a day. They are all identical in character and are, as stated earlier, similar to the low-end nightclubs clustered at Okolea Premises in Westlands. Relax and Calabash inn are the representative units of study and shall be discussed briefly.

a)Entry and Progression of Space.

The canopied street acts as a lobby to the nightclubs, which are accessed directly from the street level via a long stretch or flight of steps, barely articulated in any manner. A small signage plate hangs from the canopy at the entrance. The steps land into a lobby that separates the two individual units, and that hosts the washrooms. At the landing just before the lobby, a low stand for selling khat and ground nuts is improvised, which causes much clutter and commotion at the entrance. It was observed that commercial sex workers utilize the lobby space for display and waiting, taking advantage of the visual connection from the drinking spaces within the clubs. A barbeque pit sometimes operates here. At the end of the lobby is a ticketing office for rooms above and a set of steps to the second floor right by it as shown alongside. The lobby is small and, as established, always full of commotion which sometimes makes accessing the drinking spaces hectic.



b)Unit Character

These two share the same floor, with an open continuously and interestingly flowing floor plan that makes them function almost as one. Established through adaptive reuse, the nightclubs carry much of the original character of the building, with not much changes even to the interiors. The only notable additions are sound systems, television sets and few ordinary coloured lights, all of which are done at the cornice. Both the owners and the consumers argued that the most important thing to them was the alcohol, loud music and girls, and the quality or even ambience of the space always comes second. Both sides are characterized by many rooms forming divisive compartments that allow different groups to enjoy their isolation. On both sides, however, there are the main drinking spaces which act as lobbies to the rest of the rooms. This is a unique character inherited from the nature of the building before adaptive reuse and was not a design provision for the nightclubs. Another inherited advantage is the courtyard separating the two nightclubs, which is harnessed for cross ventilation of the wide plan through a wooden cross-hatching structure placed all round it in place of a wall. Counters are spread out, some selling keg while others sell wines and spirits. A small kitchenette serves to keep the customers around. In addition to this, coffee and boiled eggs vendors frequented the premises, followed by the occasional hawkers of commodities like jewelry, shoes, clothes, and artifacts. The space hence feels more like a theatre, an interactive arena where the unifying factor is music and alcohol. There is barely any dance floor space, but the consumers don't mind creating it any time they feel like it, by squeezing the seats under the round tables to use the walkways between the furniture for dance. This gives the space an organized chaos character, with the commercial sex workers mingling with the easy to lure, drunk, potential customers via drinking and dancing. Others await customers at the small lobby after the stairs. There is no other access. The rooms above are partitioned into small units since they are only hired for commercial sex business and the charges are per round as opposed to the usual hourly or nightly charges.

Figure 4.54
Divisive
compartments
minimal interior
applications and
cheap furniture at
Okolea in
Westlands, similar
to those in Relax
and Calabash in
Downtown.
Source: Author

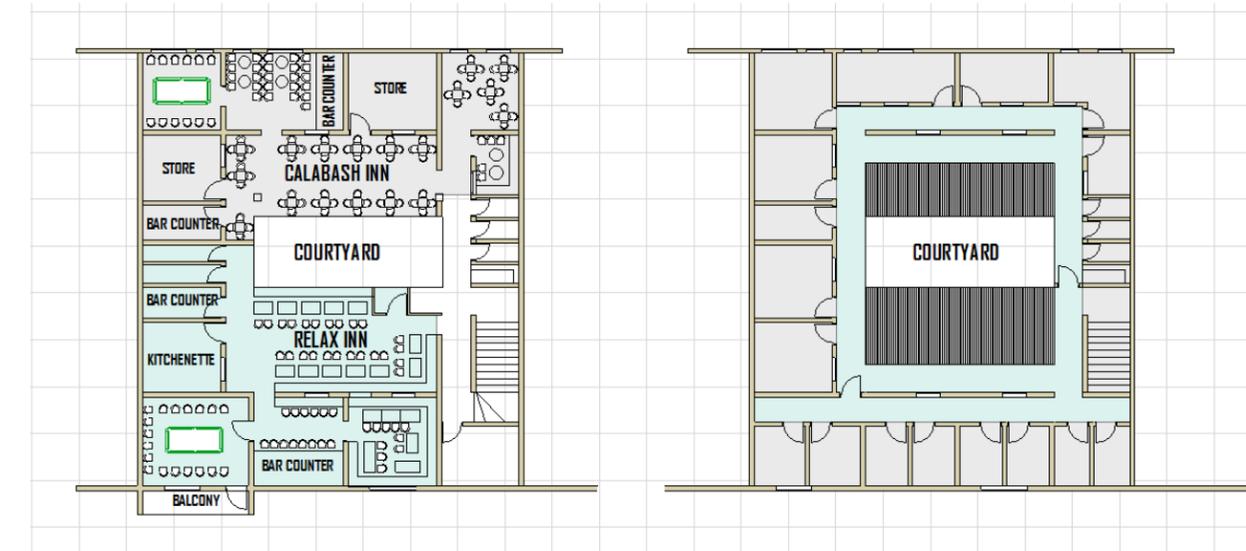


Figure 4.55
Plans showing the spatial layout
at Relax and Calabash:
first and second floor
respectively. Source:
Author

*Case 03:***4.4 THE CARNIVORE, LANGATA (THE SIMBA SALOON CLUB AND DISCO)**

Figure 4.56 Outdoor arena at the Simba Saloon, Views from The Carnivore gardens towards the Simba Saloon
Source: Author

4.4.1.0 INTRODUCTION

Situated 8 kilometers from the city centre, The Carnivore is not only famous for its restaurant, it is also home to the Simba Saloon, one of Nairobi's most popular Nightclub and Disco. It is located off Langa'ta road, just past Wilson Airport, from where it's a 1km walk.

The two are two different entities but they operate in conjunction like departments of the same entity, hence the decision to study them as one.

4.4.1.1 THE SIMBA SALOON

Over and above being a vibrant nightclub, the Simba Saloon is a venue for local and international concerts, hence the best representation for nightlife music and dance. It is an informal nightclub and restaurant that incorporates a children's playground (very popular at weekends). The restaurant serves pizzas (from a traditional, domed, brick oven), and has an extremely popular salad bar at lunchtime. Steaks, hamburgers, scampi, trout, chicken, and other light snacks, provide an alternative to those who do not want to indulge in a large



Figure 4.57 Indoor bar counters at the Simba Saloon
Source: Author



Figure 4.58 Outdoor bar counters at the Simba Saloon, Views from The Carnivore gardens towards the Simba Saloon
Source: Author

meal. The night club operates from Wednesday to Sunday and has themed nights to cater for fans of contemporary African music, rock, soul, jazz, “Old Skool”, and the latest hits.



Figure 4.59 Outdoor arena at the Simba Saloon, Views from The Carnivore gardens towards the Simba Saloon
Source: Author



Figure 4.60 Children's play castle
Source: Author

The Simba saloon has 4 bars serving regular beverages, a variety of cocktails along with the Carnivore's signature cocktail 'DAWA'! Next door to Carnivore out on Lang'ata road, this large open-air bar and nightclub pulls in a huge crowd. There are video screens, a bonfire, and all sorts of music on the dance floor, although you might get the occasional African superstar playing live. It has room outside and a large dance floor. It's usually crammed with wealthy Kenyans, expat teenagers, travelers/tourists and NGO workers, plus a fair sprinkling of sex workers.

The Simba Saloon at the Carnivore also provides an ideal informal eating out experience for the whole family. Incorporating the children's berry playground constructions in the form of swings, slides, seesaws and maypoles. It is a popular venue for children's' birthday parties with the major emphasis on the kids entertainment on weekends. With an excellent children's menu plus outdoor ice cream parlor and popcorn dispenser, kids can have a wonderful time at the fun land atmosphere. During the weekends there are often acrobats, jugglers, face painters, and camel rides to add to the existing entertainment

4.4.1.2

THE
CARNIVORE

Being the main restaurant within the premises, The Carnivore is famed as the ultimate “Nyama Choma” dining venue where you sample an abundance of varied meats, especially game meat, roasted over a charcoal fire. Informal and African-themed Karen standard made its name by grilling up gazelle, zebra, wildebeest and other safari favorites.

The full skewers through the restaurant on Maasai swords, serving it off by carving it onto plates right at the table. Since 1980, Carnivore Restaurant has been satisfying the appetites of meat lovers and safari adventurers with a never-ending selection of ostrich, crocodile, venison depending on what is locally available, served alongside beef, lamb, pork and chicken. A variety of side dishes complete this cuisine, such as salads, soups, vegetable dishes and authentic sauces. The experience is enhanced by the informal, relaxed African game-like setting. According to statistics, more than two million international guests have shared in what is known as “the ultimate Beast of a Feast,” and



The
Waiters carry



Figure 4.61 Papyrus reed mats for ceiling, Animal prints on furniture and waiters’ uniforms
Source: Author

Figure 4.62 Thematic use of colour and texture in patterns of furniture layout
Source: Author



Figure 4.63 Rough, natural outer timber chunks, barks removed and varnish applied
Source: Author

the restaurant has been lauded in varied international culinary and dining publications and TV shows.



Figure 4.64 Animal prints on furniture and waiters' uniforms
Source: Author

The Carnivore is

arguably hands down the most famous nyama choma (barbecued meat) venue in Kenya, an icon among tourists, expats and wealthier locals for the past 35 years. At the entrance is a huge barbecue pit laden with real swords of beef, pork, lamb, chicken and farmed game meats. Carnivore was voted by UK magazine Restaurant to be among the 50 best restaurants in the world in 2002 and 2003. This honour was largely in recognition of the fact that you could dine here on exotic game meats. In recent years, however, strict new laws mean that zebra, hartebeest, kudu and the like are now off the menu, and you have to be content with camel, ostrich and crocodile, in addition to more standard offerings. At night you may wish to stay on for an all-night drinking, music and dance at the adjacent Simba Saloon .

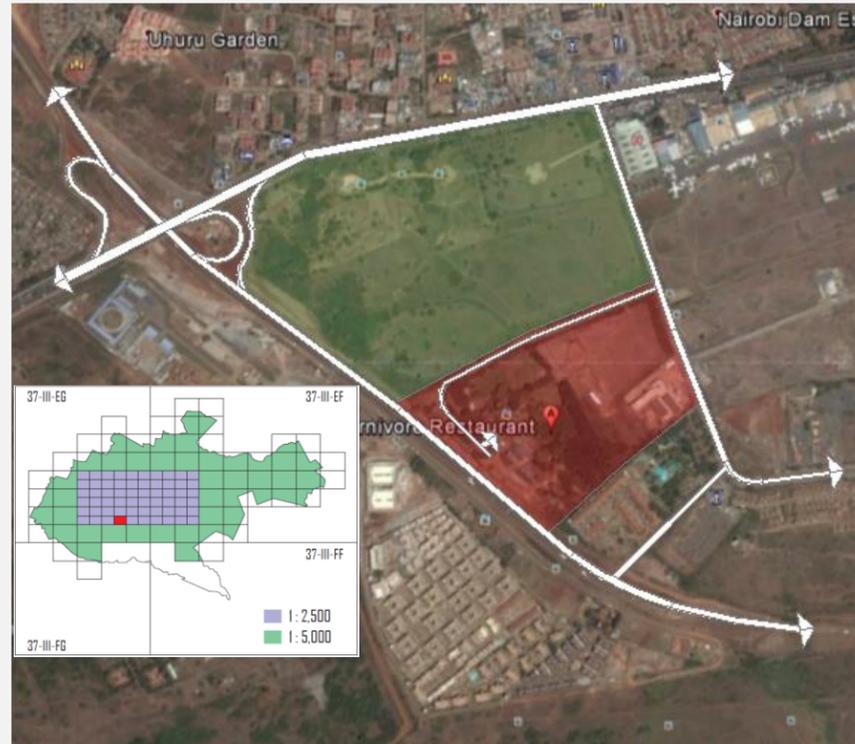


Figure 4.65 showing location, context and circulation of The Carnivore Premise
Source: Author



Figure 4.66 showing analysis of entry, progression of space, zoning and disposition of function, as well as circulation and flow of activity within the premises. Source: Author

As one negotiates the last corner, a well-articulated gate giving a game touch to the whole entry setting finally appears, with signage and logo for the carnivore on it. It has an interesting play of material, from natural stone to timber poles and even metal.

Once inside, a porte cochere defines the entrance, where guests are dropped only to find dancers and other entertainers ready for them, as well as security guards and waiters to give direction. Ample parking is also provide between the porte cochere and the gate. The entrance is separated into two, one into the main restaurant and the other into the Simba Saloon. Both are however interlinked and harmonized by use of flowery vegetation, water features and African artifacts are displayed here alongside music and dance to make it feel like an exhibition concourse. It is however vastly informal in setting. Just next to the carnivore entrance is the “Carnivore Duka”, which sells African artifacts and cloth wear, so strategic as the premise receives quite a good number of tourists and travelers.

4.4.2 SIGNAGE, ENTRY AND PROGRESSION OF SPACE

As one branches from Lang’ata road, a big signboard greets the eye, minimalist and clear...it denotes “The Carnivore” and boldly quotes their famous slogan, “A Beast of a Feast”. This, according to the manager, was for branding purposes, which is the first selling point of any entertainment facility.

As one approaches and negotiates the corner off the access road into the premises is another signboard now incorporating “The Simba Saloon” nightclub and disco, which is more of a partner than a subset of The Carnivore restaurant.

After this is a long straight drive that only turns towards the other side of the premise’s grounds, where another final signboard stands majestic and benevolent against the colourful rays of the evening sun. With acacia trees gracing it on one side, the drive allows for scenic views of the sunset straight ahead, as well as the monuments in Uhuru Gardens on the other side. This is not to forget the aircrafts approaching from ahead to land on the Wilson Airport across the access road behind. The Carnivore buildings seem immersed in a forest that this drive only seems to go round, and one can only anticipate what to find there. At approximately the midpoint of this drive is a security check gate for both vehicles and pedestrians.



Figure 4.67 Signage at the major entrance to the premises Source: Author



Figure 4.68 Progression space allowing for views, anticipation and experience Source: Author



Figure 4.69 Signage at the end of the progression space Source: Author

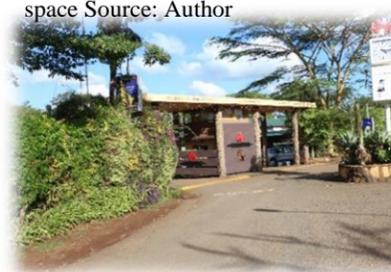


Figure 4.70 The main gate at the end of the progression space Source: Author



Figure 4.71 a), b), c). The porte cochere after the gate defines the entrance together with the Carnivore Duka, large enough to accommodate vehicles dropping guests as well as entertainers receiving them simultaneously Source: Author



Figure 4.72 Rough, natural outer timber chunks, barks removed and varnish applied Source: Author



Figure 4.73 Seamless transitions between the interiors and exteriors Source: Author



Figure 4.74 Mild stepping of the floor, furniture organized for an event, when hired Source: Author

4.4.3

ARCHITECTURAL EXPRESSION...

Exterior Applications...

Flexibility...

Sensory Issues...

Informal setting: low walls open all the way up, use of natural materials like timber and stone, incorporation of trees and water features into the design, African paintings, game prints and mosaic on walls, furniture and waiters' uniforms, vast use of open spaces (almost open-air), and the almost indistinguishable merging and fusion of indoor and outdoor qualities of space. Spaces run into each other as if to proclaim "We are One". Any extensions are usually as the needs necessitate, and no formal planning was originally done despite the premises having been developed specifically for their purposes.

The restaurant and the nightclub are interconnected to flow such that some portion of the restaurant can be manipulated into changing rooms during the night when the restaurant is less busy. The stage for The Simba Saloon is however not permanent, but is erected when the venue is hired for events. This is by use of heavy curtains for sides and timber for the floor. The floor is also stepped to cater for the visual lines of the audience. Only the seating arrangement varies during events; tables are removed and seats are arranged one by one to face the stage. Collapsible wood structures are used to raise some parts of the stage as need be. The stepping on the floor is curvilinear adding to the informal setting of the club. The ceiling is also layered with curvilinear sheets



Figure 4.75 African artifacts on tables, adding to the informal, game-wild prop to enhance the architectural play. Source: Author



Figure 4.76 A tent with abundant sky-lighting adds to the ambience of the courtyard around which eateries are organized. Source: Author



Figure 4.77 A platform is introduced in the courtyard to form a stage. Source: Author



Figure 4.78 African-themed mosaic and local art engraved on walls at the lounges, adding to the informal setting. Source: Author



Figure 4.79 Low couches, lounge tables and curvilinear walls with thematic mosaic finishes add a touch of class to the lounges. Source: Author

Local art adorns the walls, and low couches are perfect for curling up and checking out the see-and-be-seen scene. Waiters in animal print uniform add to the rhythm as they circle the floor with flame-grilled meat skewered on Maasai swords. The scene is stylish but relaxed, and the Simba Saloon packs onto its dance floor a boisterous mix of locals and out-of-towners.

For the main restaurant, eateries are organized around a courtyard, freely flowing as there are only half or implied walls, allowing total visual contact with the landscaping and the animal figures in the courtyard. During themed nights when the guests are to be entertained, the courtyard is covered using a tent with abundant sky-lighting compartments, which adds to the ambience of the venue especially late in the evenings when the sky is blue and crickets in the adjacent bushes are chirping. A platform is introduced in the courtyard, alongside music and public address systems, to accommodate the entertainers.

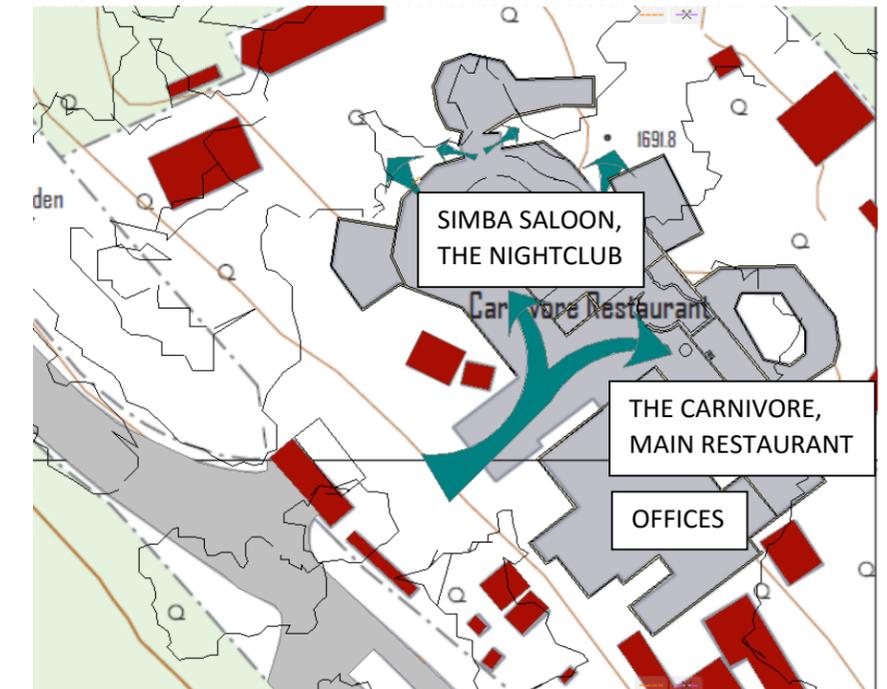


Figure 4.80 A sketch showing the spatial layout of the premises at plan level Source: Author

4.4.4 THE OUTDOOR ARENA



Figure 4.81 Large windows as well as circulation openings allow interaction of the interiors with the vegetated outdoors. Source: Author



Figure 4.82 Outdoor bars add to the informal setting as they shelter nightlife within nature. Source: Author



Figure 4.83 Well-articulated landscaping with vegetation, water features, African artifacts as well as colourful lighting define the entrance. Source: Author



Figure 4.84 The carnivore Duka, integrated into the premises at the entrance, sells African valuables to tourists. Source: Author

2 The small concert arena is not as well-drained as the larger one, and is used in rare occasions like garden weddings when the weather allows. They are located on either sides of the valve gate for easy control of mass movement

3 The stage is semi-permanent, with the backstage comprising of permanent changing and storage rooms and the stage itself, as well as its steps, being wooden, which makes it temporary and flexible.

4 Valve gate for ticketing during concerts. Concert goers park in the main parking lot, which is unmarked, and enter the concert gardens via this ticketing or valve gate without having to go round through the other facilities. This also controls the masses to avoid party crashers

7 The Carnivore main kitchen at the periphery prepares the side dishes while the meat is roasted in a traditional charcoal oven inside the main restaurant for display

1 The main outdoor concert arena, edges well-defined using cabs, grass trimmed and trees pruned to specification. It slopes very gently, forming a good concert arena and allowing for the very necessary quick drainage to avoid mud which would otherwise deface the lawn.

5 The carnivore main parking lot, unmarked.

6 Extensions for hotel accommodation, located at the periphery, away from noise in the form of loud music

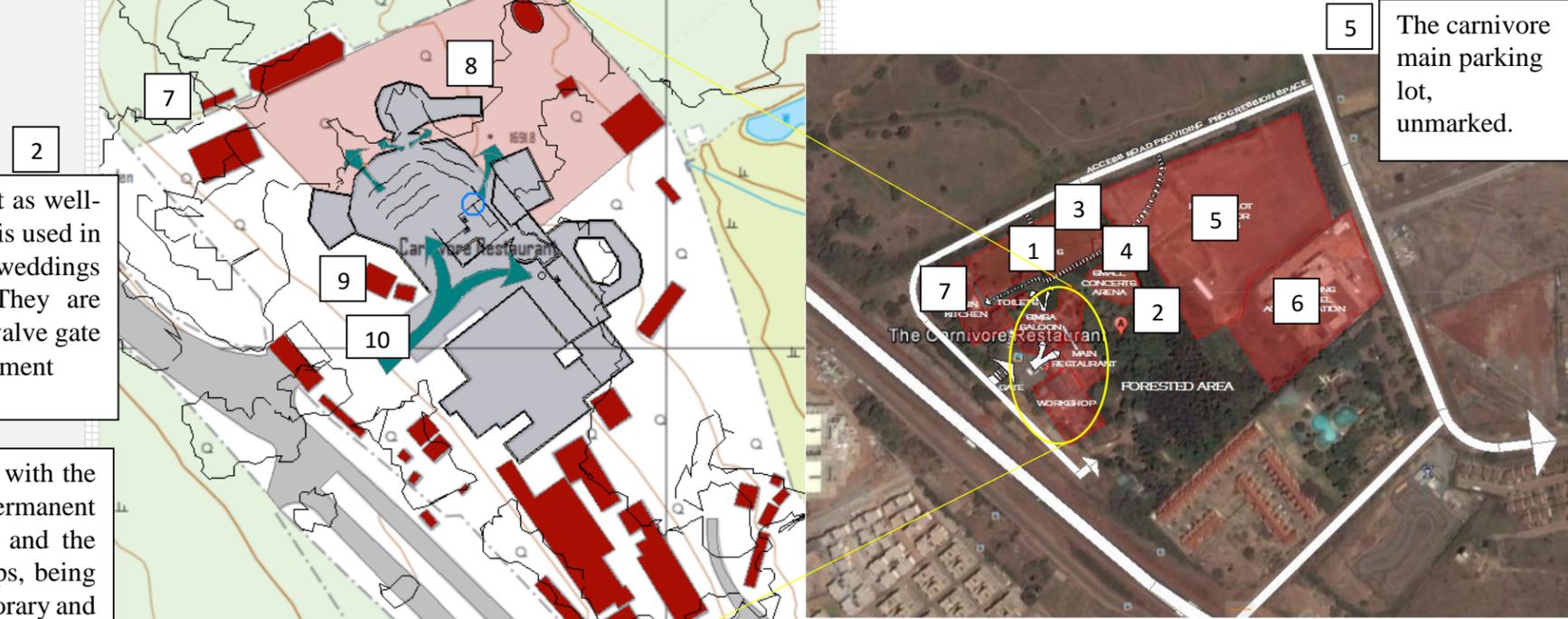


Figure 4.85 Close-up plan of the premise's built area Source: Author

Figure 4.86 Analysis of the various outdoor arenas of the nightclub Source: Author



Figure 4.87 The stage at the outdoor concert arena Source: Author



Figure 4.90 View of the main arena from the stage Source: Author



Figure 4.88 paving blocks and cabs used to define circulation paths Source: Author

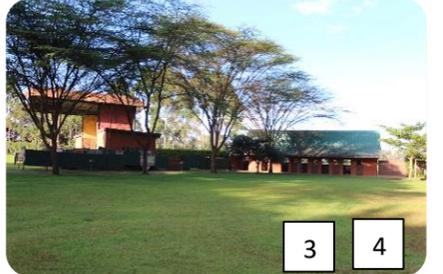


Figure 4.91 The stage and the ticketing gate, viewed from the small concert arena Source: Author



Figure 4.89 The Simba Saloon outdoor family fun arena, with outdoor bars, children play area and a play maze/castle. Source Author



Figure 4.92 Sisal nets used to control movement together with paving. Source: Author

*Chapter Six***5.0 CONCLUSIONS AND RECOMMENDATIONS****5.1 CONCLUSIONS:**

Having elaborately examined the nightclub and its contextual infrastructure, planning parameters, functional role and its associated industry of nighttime entertainment facilities and further evaluated the nightclubs state of affairs in different representative regions in Nairobi, Kenya, principal conclusions have been drawn from the findings of the research thus far.

The deductions thus elicited will be examined under the following thematic positions as formulated from objectives and research questions in chapter one:

1. Typologies and architectural identities or character manifestations in the various localities of the city
2. Pertinent concerns and local and regional forces that mould planning and development decisions as well as design criteria.
3. Contemporary concepts and emerging trends in nightclub developments over time.

Each of these is here below elaborated upon independently; a citing of illustrations is also incorporated as part of the deliberation, with a significant bias to the cities of developing countries, specifically the city of Nairobi.

5.1.1 Typologies and architectural identities - character manifestation in the various localities of the city

From the analysis we can conclude that the key actors (ravers, entertainers, operators and other informal service providers like commercial sex workers) and the processes involved (drinking, dancing, lounging, conversing, hawking, etc.) are what necessitate, trigger, and produce ‘**entertainment patterns**’, which then attain different architectural identities to constitute the various typologies in the various localities within the city. It is only right to allude that symbiotic relationships between the actors and the processes mentioned above produce morphological results that create a strong local entertainment culture with defined characteristics. Generally, low-end facilities accommodate exceedingly many activities within very small spaces, high-end facilities accommodate fewer activities within relatively larger spaces, while out of town facilities accommodate just as much activity but within more expansive spaces.

PARAMETER	TOWN-CENTRE FACILITIES		OUT-OF-TOWN FACILITIES
CONTEXTUAL	<p>HIGH-END FACILITIES</p> <ol style="list-style-type: none"> 1. Concentrated in town centre high streets in uptown localities 2. Located near or clustered with retail catering units 3. Activities flow onto the street, and so these facilities give the street their character 	<p>LOW-END FACILITIES</p> <ol style="list-style-type: none"> 1. In downtown high streets, a few in uptown localities 2. Mostly integrated with retail catering units 3. Activities flow onto the street, and so these facilities give the street their character 	<ol style="list-style-type: none"> 1. Located in outskirts with tourist centre, large residential catchments or other attractions 2. Mostly integrated into multiple utilities to form entertainment complexes 3. These have indoor and outdoor entertainment venues, with the outdoor playing the part played by streets in the other setups.
ARCHITECTURAL EXPRESSION	<ol style="list-style-type: none"> 4. Most are introduced through adaptive reuse with thorough interior transformation and little or no exterior manipulation. 5. Most have pronounced, legible signage 6. The street offers progression of space along with circulation to the upper floors. 7. Entrances are well articulated with lighting and other ornamentation and artifacts. 8. Exterior applications are poor or absent 9. There is a balance of formality and informality as informers of design 10. Interiors are greatly articulated, with emphasis on lighting, colour, materiality and shapes (form). 11. Interactive lounges with shared dance floors characterize the facilities, with some lounges being accorded more privacy to form VIP spaces. These are however not sufficiently classy. 	<ol style="list-style-type: none"> 4. Most are introduced through adaptive reuse with relatively little interior transformation and no exterior changes. 5. Most have small and illegible signage 6. The street offers progression of space along with flights of steps directly from the street to the upper floors. 7. Entrances are barely articulated 8. Exterior applications are absent 9. There is a small bias towards informality and formality is rather alien. 10. Interiors are articulated, with emphasis on lighting and colour, though not to classy levels like in the high-end cases 11. Interactive divisive compartments characterize the facilities, with tightly fitted furniture and small spaces between them for dancing. 	<ol style="list-style-type: none"> 4. Many are designed for their purpose, usually as complexes, with both interior and exterior considerations observed. 5. Most have a series of large, legible signage that serves to give direction. 6. Access roads, from main roads, along with porte cocheres and entrance halls offer the progression of space. 7. Entrances are greatly articulated, in large scales and proportions. 8. Exterior applications are excellent, smoothening transitions between exteriors and interiors 9. Informality is greatly embraced as an informer of design 10. Interiors are greatly articulated, with emphasis on lighting, colour, materiality and shapes (form). 11. Interactive indoor and outdoor bars and drinking spaces characterize these facilities, with abundance of space in both cases.

Figure 5.01 Comparative summary of findings from the three cases. Source: Author

5.1.2 Pertinent concerns and local and regional forces that mould planning and development decisions as well as design criteria.

As has been evidenced in the literature review and case analysis, a number of factors have been singled out as being of great significance towards the design, planning and development of modern-day nightlife facilities. These have a great bearing on the continued booming and sustenance of the nightlife economy at large, and some may as well be of significance at the stage of initial development. These are as follows

1. Historical and Geographical context:

These are parameters of both facility location and site conditions. Positioning of nightclubs and other nightlife facilities along or adjacent to established nighttime entertainment corridors or localities is strategic to development, owing to the ease of connection to existing trade itinerary as well as the scales of collective catchment. It is conclusive that new facilities have always arisen within historically renowned entertainment districts.

2. Integrated Transport, Access and Functional Disposition of Nighttime Activities on the streets

It is in order to conclude that for town-centre facilities, matatu stages and circulation corridors are the catchment areas of nightlife facilities, as was noted in the uptown as well as the downtown cases. The functional disposition of the streets is such that the whole street assumes the role of a lobby or transition space, hosting activities that overflow from the various nightlife facilities on it, forming a collage of activities that define it as a public theatre or arena that is even hospitable and accommodative. This was illustrated by the multitudes drinking, dancing,

sometimes even lounging on the streets in both of the town-centre cases studied. The street is thus legible as a nightlife facility of its own kind, injecting life into other facilities around it and vice versa.

3. New Facilities and Adaptive Reuse in Town-Centre facilities

Much of the nightlife facilities are still located in town centre high streets, and many of the new facilities, just like discussed in chapter 2, reuse old buildings built after independence for a purpose other than which they were built or designed. For nightclubs, adaptive reuse is mainly through interior design and to some extent the exterior applications for signage. Positively, the reuse of these buildings has led to establishment of unique characters inherited from the old buildings like having many compartments within a club to isolate and privatize spaces for different groups. Negatively, however, it has led to spaces that are barely flexible and exteriors that totally disconnect from the interior spaces. The interiors are also, as a result, too single-user-specific in nature. Materials used in the adapted reuse are hardly reusable in most of the cases.

4. Integration into the Multiple Utility Concept:

Incorporation of multiple utility development in the nighttime entertainment industry, where nightclubs are tied to other forms of leisure and entertainment facilities to form entertainment complexes, is increasingly becoming an important means of optimizing resource deployment in a bid to guarantee sustainable

economic development, especially pertaining to the out-of-town centres. The Carnivore case is a perfect illustration of this concept.

5. Technological Advancements

Variations in technology affecting such parameters as interior and exterior applications, lighting, standardization and quality of space as well as spatial requirements of mechanical systems installed like sound systems and television screens have a significant bearing on nightclub infrastructure and consequently the degree of implementation of new technologies keeps distinguishing the different classes of the nightlife facilities existing in the same localities.

6. Flexibility

The facilities must be sufficiently adaptable to accommodate changes in the requirements of the night entertainment industry which, as was established through literature review, take place on an average of 3-year cycles. This means flexibility of both physical elements as well as volumes of space is crucial to the lifespan determination of nightclubs. Conclusively, however, the nightlife facilities in the city, particularly in town centres, are barely flexible as all physical components of design are fixed, and so are the spaces they hold together. A good illustration is the tight fitting of furniture, some of which is fixed on walls and floors, in many of the studied facilities.

5.1.3 Contemporary Concepts and Emerging Trends in Nightclubs Planning and Design



Figure 5.02 Street-bash as a contemporary concept of nightclubbing. Source: Author



Figure 5.03 Temporary rooftop nightclubs as a contemporary concept of nightclubbing. Source: Author

Generally, just as discussed in the literature review, the current trend is considerably of an industrial style, merging technology, lighting with colour, and a showcase of fashion. Themes in interior design, especially for similar categories, are pretty much indistinguishable within the various nightclub clusters in Nairobi.

a) Introduction of Lounges

Introduction of lounges as one of the spaces in the clubs, alongside dancing spaces, drinking spaces and balconies, as well as the term “lounge” in the names of the clubs, is all so much part of the widely spreading trends amongst the clubs in this locality. Some clubs like Havana

and Aqua Blu even have numerous lounges separated by dance floors. Some, like Bacchus even feel like large recessed lounges off the street, made possible by the wide entrances.

b) VIP Spaces

Some lounges are accorded more privacy and views, mostly upstairs, giving rise to another widely adopted trend of creating VIP spaces. There is however much dissatisfaction amongst consumers about the VIP, the argument being that there are no special provisions in this spaces, and that even balconies feel classier than the VIP lounges.

c) Catering

Catering, both integrated into the nightclubs and/or clustered with the nightclubs, is another trend crucial in making them function both day and night. Examples are the integrated catering services at Havana and the clustered retail catering venues at Okolea. Club Hypnotica actually offers hired outside catering services. Many, however, are still dead ends during the day, and only come to life as from five o'clock or so in the evenings, to die again early in the mornings.

d) Newly designed Nightclubs in Rising Buildings

New buildings in the locality have provisions of spaces designed for nightclubs, as is the case with Krishna House, which houses Aqua Blu and Club Hypnotica. These spaces, however, have limited flexibility, especially in terms of materials used and

the ever rising necessity to keep changing the interiors. All other nightclubs are developed through adaptive reuse.

e) Controlled Environments

Another contemporary concept just introduced in this locality is the total enclosure of nightclubs, with no openings at all. This was observed in one of the two new nightclubs, Club Hypnotica, where all walls are padded and decorative lighting fixtures fitted on the paddings. As earlier discussed, this creates much flexibility, but requires a guaranteed power source, and cannot be used in very large spaces.

f) Integration of Related Indoor Entertainment Facilities

Introduction of other related entertainment facilities within the nightclubs was observed, for example the mechanical, electronic bull ride at Club Hypnotica. It alternates space with the dance floor depending on the theme and time of the night. Such facilities however need to be greatly flexible and manipulable. For instance, the bull is easily removed by deflating it when need be. Such facilities are an addition to the traditional ones such as pool tables and other indoor games.

g) Partitioning of drinking spaces

Partitioning of drinking spaces into divisive compartments like in the case of Havana, Okolea and Aqua Blu is another crucial contemporary concept, allowing for the much desired semi-privacy amongst the partying groups. It was established that these compartments almost feel like VIP spaces.

h) Rooftop Nightclubs

Utilization of strategic rooftops for temporary, make-shift nightclubs was also observed as a contemporary concept, especially for special events that need more than the nightclub's available space. Such events are hyped prior to the scheduled day and the turn outs are large. Shelter for these events is characterized by simple, flexible, make-shift structures, usually sheets of canvas on steel frames that can be fitted and dismantled as desired.

i) Parking Lot Parties

Lastly, it was observed that there is an ever growing trend of music and dance as well as consumption of alcohol on parking lots right on the streets and in nearby enterprises, giving these spaces a new dimension of use and character as nighttime public theatres.



Figure 5.04 Suspended Night Club Hotel in Hong Kong, which has nightclubs at the lowest part of the building, public multi leveled lobby, spa center, business center , store, restaurant and etc. at the central part of the building(horizontally developed) and hotel spaces and accommodation at the upper part of the building. Its architectural communication has the nightclub zone exteriors well-articulated. Source: ARCHITECTURELOVER

5.2 RECOMMENNDATIONS

In logical pursuit to the research findings and consequent conclusions elicited under the 3 thematic positions outlined above, the following are the author's endorsements tailored for the developing countries' cities, and especially the East African context;

1. Having identified adaptive reuse as the major pertinent issue in nighttime entertainment facilities establishment, and poor retrofitting forthwith, it is clear that there is a great need to rebuild and modernize town centre entertainment facilities. Much of architects' work in the future should involve modernizing existing space and great care will be needed to integrate these modernized facilities into town centres in a sustainable and sensitive way.
 - a) Much more consideration should be paid to exterior applications, to give an architectural expression that alludes to nightlife entertainment, in order to create facades or exteriors that harmonize with their interiors.
 - b) Signage should be given much more emphasis as well, especially for low-end facilities, in order to increase legibility.
 - c) Entrance articulation should not be neglected either, especially for low-end facilities where it has been a total failure.

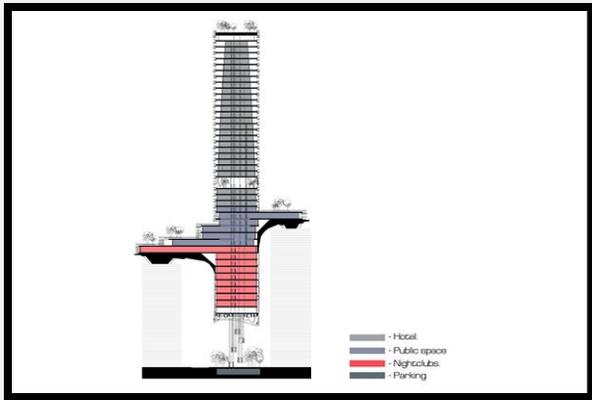


Figure 5.05 A section illustrating the three zones in the building, with the nightclub zone highlighted. Source: ARCHITECTURELOVER



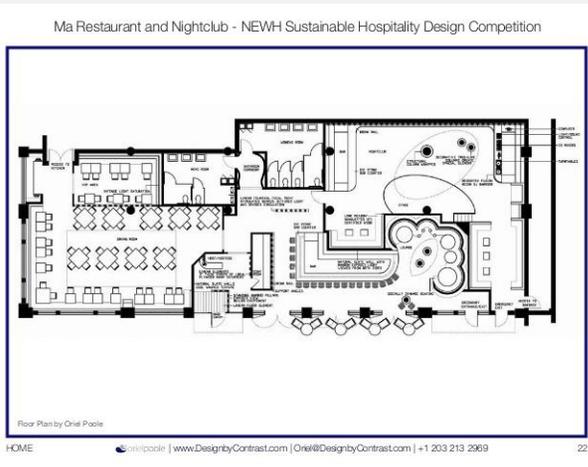
Figure 5.06 Suspended Night Club Hotel in Hong Kong. Source: ARCHITECTURELOVER

- d) With the interiors, care should be taken not to create spaces that are too single-user-specific. This calls for architects and interior designers to design for utmost flexibility of space, materiality and other physical applications where applicable.
2. Borrowing from adaptive reuse in the studied cases, drinking spaces within nightclubs should be compartmentalized for the various groups to enjoy isolation. These compartments could form lounges, depending on the furniture provided. However, they should only be semi-private, allowing for partial visual connections, except in the case of VIP lounges where privacy and quality of space should be utmost. Such divisive compartments work best with the dance floor as the unifying element at the centre.
 3. Indoor leisure and entertainment facilities, such as pool tables and mechanical bull-rides are crucial in making nightclubs more hospitable and accommodative. Entertainment complexes, especially in out-of-town cases, are best suited to larger indoor facilities like bowling alleys, and climbing walls.
 4. New buildings designed for historical entertainment districts must consider providing well-designed spaces for the various night entertainment activities, in a bid to combat shortcomings caused by adaptive reuse.
 5. In a bid to declutter and decongest streets and the tied public spaces of circulation, especially in the uptown cases, nightclubs ought to be clustered and pushed back to create progression of space from the street to the facilities, allowing for:



Figure 5.07 Nightclub Zone at the lower part of the Suspended Night Club Hotel in Hong Kong, allowing for a park below it. Source: ARCHITECTURELOVER

Figure 5.08 Winning entry, Ma Restaurant and Nightclub design competition. Source: ARCHITECTURELOVER



- a) Outdoor concert arenas
 - b) Daytime and nighttime utilization of the facility.
 - In the daytime, this space could provide parking spaces for the city, while at night the street drinking and dancing could be shifted here
 - Retail catering units could keep visitors in this space day and night, and individuals and groups could gather here to escape the scene of workplaces, making it a breather for the city
 - c) Averagely equidistant access and viewpoints from all surrounding blocks.
 - d) Experience, relay of samplings of views, sounds, feelings and moods, and consequently a display of nightclubs for choice.
6. Urban planners ought to recognize and perceive entertainment districts as they have defined themselves, in order to provide for the right infrastructure and formulate relevant policies, especially considering that nightlife has recently acquired a great significance in the country's economy.
 7. Established entertainment districts continue to define cities and their images at night, with critical influences on the streets that host them, like in the cases of uptown and downtown entertainment corridors studied in this thesis. They also continue to mould themselves as an integral part of tourism, both foreign and domestic. It is popular for the youth, whom according to this research are the main users of nightclubs and nightlife in general, to travel to distant famous entertainment districts and facilities just to party for the weekend.

Great care should however be taken not to interfere with the promoting factors of nightlife growth, since the current nightlight priorities have developed due to and in an absence of urban planning. This calls for urban planners, as well as architects, to study and understand nightlife and its promoting factors.

8. These recommendations are strongly peculiar to Nairobi and may therefore not be generally applicable elsewhere, at least not without contextual modification: The contexts of cities with regard to nightlife change from one urban setting to another, even within the cities themselves. Nairobi is not an exemption to this, and in as much as there are standards and fundamentals/basics, much is always in variation, especially due to different spatial availabilities, economic, social and religious

Figure 5.09 A representation of nightclub design ideas and concepts. Source: ARCHITECTURELOVER



orientations among many others, which all vary from society to society. Therefore, Nairobi, though very important when it comes to nightlife in Kenya, is singular, and more cases need to be studied in order to realize an average across East African cities.

It is in this context that the author recommends further research into nightlife facilities in other localities within Nairobi, as well as in other cities of developing countries, especially East Africa.

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