

The Dionysian Temple of Toronto
An Exploration of Nietzsche's Affirmation of Life

by

Daniel Bassakyros

A thesis

presented to the University of Waterloo

in fulfillment of the

thesis requirement for the degree of

Master of Architecture

Waterloo, Ontario, Canada, 2020

© Daniel Bassakyros

Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

This thesis investigates the life-affirming Dionysian philosophy of Friedrich Nietzsche and how its components can be translated into a Dionysian temple. Ever since Nietzsche's pronouncement of the death of God, affirming life has become one of existential philosophy's most important tasks, and of greatest concern to nineteenth and twentieth-century European culture. To this day, the philosophy of life affirmation remains an important body of work whose relevance extends far beyond its era of conception and initial audience. This thesis attempts to understand the central concern of affirmation through Nietzsche's concepts of nihilism, Greek tragedy, Dionysian pessimism, and the will to power. Greek tragedy teaches us that we must find joy in the destructive aspects of life and accept life's objectionable foundation if we wish to find peace and harmony in it. The nihilism of the modern age prompts us to discover new ways of finding meaning in the philosophical void that has been created by the devaluation of values belonging to Christian morality, thus causing the death of God. Striving to become the Übermensch teaches us that we must confront and overcome obstacles in order to increase our power. This thesis elaborates on Nietzschean philosophy using two iconic North American movies. One major aspect of life affirmation, the creation of new values for oneself, is investigated through David Fincher's *Fight Club*. Labyrinths, as a maddening and therefore Dionysian psychological state of mind, are investigated through Stanley Kubrick's *The Shining*.

The Dionysian aesthetics of affirmation are explored in this thesis through the sublime, abstract art, illusion in art, affirmative

art, and martial arts. These concepts serve as a groundwork for implementing artistic principles into the architecture of this thesis. Additionally, because Dionysus is the god of music, my architecture attempts to engage in a relationship with music. Choir music and martial arts coalesce in this thesis, in which inspiration from the tragic chorus and Nietzschean philosophy of overcoming and the will to power come together in a grand dome to create a unique, Dionysian experience. Furthermore, this thesis incorporates a nightclub to evoke themes of the Dionysian. Large concerts, raves, and festivals are highly comparable to the spirit of Dionysian festivals. In these settings participants can lose their individuality in the moment and transcend their suffering for a moment in time. Clubbers will parallel Dionysian orgies through the enjoyment of music, dancing, sexual liberation, and induction of states of intoxication and ecstasy. Lastly, a bathhouse is implemented to evoke the sensual and sexual nature of Dionysus. The aesthetics and principles of abstract art are used as a design strategy to conceive of a temple that expresses a primordial, and thus Dionysian, state of mind.

Acknowledgements

I would like to thank my thesis supervisor Dereck Revington for keeping my hopes high and raising my spirit during my moments of doubt I had making this thesis. I am also grateful for the contributions by my committee member Adrian Blackwell.

I would like to thank Magdalena Milosz for her editorial work on my thesis.

I thank my close friends for displaying their enthusiasm towards this thesis I have embarked on and for those who offered their words of wisdom.

I thank my mother and father for offering me their emotional support and encouragement throughout my thesis journey.

I would like to thank serendipity at allowing me to explore my own Greek culture through an architectural thesis.

Dedication

to my mom, dad, and brother

Table of Contents

| | | | |
|---|-------|---|-----|
| Author's Declaration | iii | Chapter 4 : Nightclub Culture | |
| Abstract | v | Dionysian Festival Background | 65 |
| Acknowledgements | vi | The Dionysian Revival | 66 |
| Dedication | vii | Synthesizing the Dionysian with Club Culture | 68 |
| List of Figures | ix | Rausch | 79 |
| Preface | xx | Wine | 80 |
| Chapter Summaries | xxii | Sex | 83 |
| About Friedrich Nietzsche | xxiii | The Sexual Nature of Bathhouses | 86 |
| Chapter 1: Foundation | | Chapter 5 : Returning to Jung | |
| Introduction | 1 | Returning to Jung | 95 |
| Overcoming Nihilism and the Affirmation of Life | 2 | Chapter 6 : Design Process and Methodology | |
| Greek Tragedy and the Affirmation of life | 7 | Experimental Renders | 97 |
| Apollo and Dionysus | 9 | Inspirational Artists | 103 |
| Dionysus | 12 | Layering | 104 |
| Early Dionysus and the Underworld | 13 | Vectors | 105 |
| Chapter 2: On Art | | The Sublime | 107 |
| Art and Affirmation | 17 | The Underworld | 108 |
| The Paradox of Art | 19 | Section Sketches | 109 |
| The Will to Illusion | 20 | The Cabinet of Dr. Caligari | 111 |
| Abstract Art and the Dionysian | 26 | Angles | 112 |
| On the Sublime | 32 | Angled Labyrinth | 113 |
| Music and The Tragic Chorus | 36 | Kandinsky | 115 |
| Polychoral Music of San Marco Basilica | 38 | Lissitzky | 118 |
| Nightclub Music - Cyberpunk | 41 | Malevich | 119 |
| Martial Arts and Overcoming | 43 | Final Parti | 121 |
| Martial Arts and Thus Spoke Zarathustra | 45 | Popova | 124 |
| Fight Club and Self-Authenticity | 47 | Popova's Surfaces | 125 |
| Chapter 3: The Labyrinth | | Chapter 7: Site | |
| Dionysus and Madness | 55 | Site | 127 |
| Labyrinth in The Shining | 56 | Chapter 8 : Design Proposal | |
| Hero Descending in the Labyrinth | 58 | Design Proposal | 133 |
| Labyrinth of Perception | 60 | Bibliography | 153 |

List of Figures

Figure. 1

Hartmann, Friedrich. Photograph of Fredrich Nietzsche. 1875. Photograph. Accessed June 8th, 2020. <https://commons.wikimedia.org/wiki/File:Nietzsche187a.jpg>. p.xxiii

Figure. 2

Karsh, Yousuf, Photograph of Carl Jung. 1958. Photograph. Accessed June 8, 2020. <https://karsh.org/photographs/carl-jung-2/>. p.xxiii

Figure. 3

Vecelli, Tiziano. The Myth of Sisyphus and its relation to Nihilism, Sisyphus. 1549, Oil on canvas. 93.3 in. x 85 in. Accessed June 4, 2020. https://commons.wikimedia.org/wiki/File:Punishment_sisyph.jpg. p.2

Figure. 4

Smith, Travis. Opeth Heritage, 2011. Album cover. Accessed June 11, 2020. <https://en.wikipedia.org/wiki/File:Opeth-Heritage.jpg>. p.4

Figure. 5

Haubrich, Justin. Nietzsche used Zarathustra from Zoroastrianism as a fictional version of the overman, Zarathustra, Accessed June 4, 2020. <https://www.artpal.com/Zoroastrian>. p.4

Figure. 6

Weller, Keith. Flock of Sheep, 2007. Photograph. Accessed June 11, 2020. https://commons.wikimedia.org/wiki/File:Flock_of_sheep.jpg. p.5

Figure. 7

González, Benjamín Núñez. Theatre of Dionysus, 2019, Photograph. Accessed June 9, 2020. https://commons.wikimedia.org/wiki/File:Teatro_de_Dioniso,_Atenas,_Grecia,_2019_15.jpg. p.8

Figure. 8

Gaspar, Alves. Statue of Apollo of Belvedere, 2015, Sculpture. Ac-

cessed June 9, 2020. [https://commons.wikimedia.org/wiki/File:Apollo_del_Belvedere_\(Vatican_Museums\)_Septem-ber_2015-1.jpg](https://commons.wikimedia.org/wiki/File:Apollo_del_Belvedere_(Vatican_Museums)_Septem-ber_2015-1.jpg). p.8

Figure. 9

Raddato, Carole. Statue of Bearded Dionysus, 2015, Sculpture. Accessed June 7, 2020. [https://commons.wikimedia.org/wiki/File:Statue_of_bearded_Dionysus,_copy_after_Greek_original_of_the_2nd_half_of_4th_century_BC,_Centrale_Montemartini,_Rome_\(22146667071\).jpg](https://commons.wikimedia.org/wiki/File:Statue_of_bearded_Dionysus,_copy_after_Greek_original_of_the_2nd_half_of_4th_century_BC,_Centrale_Montemartini,_Rome_(22146667071).jpg). p.8

Figure. 10

Hopper, Edward. Office in a Small City, 1953, Oil on canvas. Accessed June 8, 2020. <https://www.wikiart.org/en/edward-hopper/office-in-a-small-city-1953>. p.10

Figure. 11

Rubens, Peter Paul and Brueghel, Jan. The Garden of Eden with the Fall of Man, 1615, Oil on canvas. 29.3 x 45.2 in. Accessed. June 2, 2020. https://en.wikipedia.org/wiki/The_Garden_of_Eden_with_the_Fall_of_Man#/media/File:Jan_Brueghel_de_Oude_en_Peter_Paul_Rubens_-_Het_aards_paradijs_met_de_zondeval_van_Adam_en_Eva.jpg. p.10

Figure. 12

Dall'Orto, Giovanni. Masks as a veil for the Dionysian Beneath, Theatre Mask dating from the 4th/3rd century BC, 2009, Sculpture. Accessed May 24, 2020. https://en.m.wikipedia.org/wiki/Theatre_of_ancient_Greece#/media/File:3304_-_Athens_-_Sto%C3%A0_of_Attalus_Museum_-_Theatre_mask_-_Photo_by_Giovanni_Dall'Orto,_Nov_9_2009.jpg. p.11

Figure. 13

Baselitz, Georg. B. für Larry [B for Larry], 1967, Oil on canvas. 98.4 x 78.7 in. Accessed May 26, 2020. https://www.saatchigallery.com/artists/artpages/georg_baselitz_3.htm. p.12

Figure. 14

Brueghel, Jan. Aeneas and the Sibyl in the Underworld, 1630s, Oil on canvas. 10.5 x 14.1 in Accessed May 26, 2020. <https://www.met->

museum.org/art/collection/search/435813. p.13

Figure. 15

Scott, Pueri Jason. Crowd around Mona Lisa in Louvre, 2010, Photograph. Accessed May 27, 2020. https://commons.wikimedia.org/wiki/File:Mona_lisa_crowd.jpg. p.18

Figure. 16

Plato's Cave, 2019, Pato's Cave 001, Caleb Marcelo Illusory reality evident in Plato's Allegory of the Cave, Accessed May 25th, 2020. <https://www.deviantart.com/calebmarcelo/art/Plato-s-Cave-001-799505434>. p.19

Figure. 17

Bosch, Hieronymus. The Conjurer, The art of deception, 1520. Oil on Wood. Accessed May 24, 2020. https://commons.wikimedia.org/wiki/File:Hieronymus_Bosch_051.jpg. p.20

Figure. 18

Okano, Kei. Wood Grid Crossing Two-way Mirror, 2010, Accessed May 27, 2020. <https://www.takaishiigallery.com/en/archives/2405/>. p.21

Figure. 19

Goodman, Marian. Public Space/Two Audiences, 1976, Accessed May 27, 2020. <https://bordercrossingsmag.com/article/dan-graham-mirror-complexities>. p.21

Figure. 20

Author of Thesis. Ground Floor, Room 1 : Entrance Hall. p.22

Figure. 21

Author of Thesis. *Basement Level 3, Room 9 : Infinity Cube*. p.23

Figure. 22

Author of Thesis. Basement Level 2: Mirrored Corridor. p. 24

Figure. 23

Author of Thesis. Basement Level 3, Room 8: Plato's Well. p. 25

Figure. 24

Eyck, Jan van. Realist Art, The Arnolfini Portrait, 1434, Oil on Panel. Accessed May 25, 2020. https://commons.wikimedia.org/wiki/File:Van_Eyck_-_Arnolfini_Portrait.jpg. p.26

Figure. 25

Da Vinci, Leonardo. Vitruvian Man, 1492, ink and wash on paper. 8.6 x 11.4 in, Accessed May 27, 2020. https://commons.wikimedia.org/wiki/File:Da_Vinci_Vitruve_Luc_Viatour.jpg p.26

Figure. 26

Nietzsche, Friedrich. The Birth of Tragedy, 1872, Accessed May 26, 2020 http://www.deutschestextarchiv.de/book/view/nietzsche_tragoedie_1872?p=10. p.27

Figure. 27

Monet, Claude. Wheatstacks, 1891, Oil on Canvas. 23.6 x 39.4 in Accessed May 20, 2020. [https://commons.wikimedia.org/wiki/File:Wheatstacks_\(End_of_Summer\),_1890-91_\(190_Kb\);_Oil_on_canvas,_60_x_100_cm_\(23_5-8_x_39_3-8_in\),_e_Art_Institute_of_Chicago.jpg](https://commons.wikimedia.org/wiki/File:Wheatstacks_(End_of_Summer),_1890-91_(190_Kb);_Oil_on_canvas,_60_x_100_cm_(23_5-8_x_39_3-8_in),_e_Art_Institute_of_Chicago.jpg) . p.28

Figure. 28

Van Gogh, Vincent. The Olive Trees, 1889, Oil on Canvas. 28.7 x 36.2 in Accessed May 21, 2020 https://commons.wikimedia.org/wiki/File:Van_Gogh_The_Olive_Trees.jpg. p.28

Figure. 29

Picasso, Pablo. Portrait of Pablo Picasso, 1912, Oil on Canvas. 36.7 x 29.3 in. Accessed May 22nd, 2020. https://commons.wikimedia.org/wiki/File:Juan_Gris_-_Portrait_of_Pablo_Picasso_-_Google_Art_Project.jpg. p.29

Figure. 30

Kandinsky, Wassily. Composition 8, 1923, Oil on Canvas. 55.1 x 79.1 in. Accessed May 29, 2020. https://commons.wikimedia.org/wiki/Catégorie:Composition_VIII_-_Wassily_Kandinsky. p.29

Figure. 31

Author of Thesis. *Basement Level 2, Room 15: Rothko Room.* p.30

Figure.32

Author of Thesis. *Basement Level 1, Room 21: Cozy Dome.* p.31

Figure. 33

Friedrich, Caspar David. Chalk Cliffs at Ruegen, 1819, Oil on Canvas. Accessed May 28, 2020. https://commons.wikimedia.org/wiki/File:Caspar_David_Friedrich_Chalk_Cliffs_on_R%C3%BCgen.jpg. p.32

Figure. 34

Hitchcock, Alfred. Bell Tower Stairs, Vertigo, 1958, Paramount pictures. Accessed May 25, 2020. <http://www.brianwelk.com/2012/09/04/vertigo-1958/>. p.33

Figure. 35

Gabin, Degan. Female Boxing, 2000, Photograph. Accessed May 26, 2020. [https://commons.wikimedia.org/wiki/File:DEGAN_Gabin_\(female_boxing\).jpg](https://commons.wikimedia.org/wiki/File:DEGAN_Gabin_(female_boxing).jpg). p.33

Figure.36

Author of Thesis. *Basement Level 3, Room 10: Sublime Ramp.* p.34

Figure.37

Author of Thesis. *Basement Level 1, Room 22: Sublime Ramp.* p.35

Figure. 38

Clark, Nobby. The Oresteia, Chorus, 1981, Theatre. Accessed May 24, 2020. https://artsandculture.google.com/asset/_JQF0EbK7hrBk1A. p.36

Figure. 39

The Great Dionysia Pronomos Vase, c. 500 BC. Accessed June 8, 2020. https://www.researchgate.net/figure/The-Great-Dionysia-Pronomos-Vase-c-500-BC-Museo-Archeologico-Nazionale-Napoli_fig17_268512995 p.37

Figure. 40

Ullah, Gary. Polyphonic Choirs. San Marco Basilica, 2013, Accessed May 22, 2020. https://commons.wikimedia.org/wiki/File:Basilica_San_Marco_%289741490532%29.jpg. p.40

Figure. 41

Author of Thesis. *Polychoral Music in Temple Dome.* p.40

Figure. 42

Pan, XuTeng. Cyberpunk City, n.d., Photograph. Accessed July 8, <https://www.artstation.com/artwork/0XQwnK>. p.41

Figure. 43

Ledgard, Bryan. Cyberpunk Attire, 2013, Photograph. Accessed July 8, 2020. [https://commons.wikimedia.org/wiki/File:Whitby_Goth_Weekend_\(8686897088\).jpg](https://commons.wikimedia.org/wiki/File:Whitby_Goth_Weekend_(8686897088).jpg) p.41

Figure. 44

Author of Thesis. *Basement Level 3, Room 6 : Silent Sphere.* p.42

Figure. 45

Siebenhofer, Andi. Andi Siebenhofer Weight Training, 2012, Photograph. Accessed June 5th, 2020. https://commons.wikimedia.org/wiki/File:Beim_Training.jpg. p.43

Figure. 46

Schatz, Howard. Before and After Fight, Cecilio Santos, Super Featherweight, 2012. Photograph. Accessed June 6, 2020. <https://www.businessinsider.com/before-and-after-boxing-photos-2012-11#dimitry-kirilov-su-per-flyweight-2>. p.44

Figure. 47

Ullah, Gary. Fighters showing respects, Rose Namajunas and Michelle Waterson Hug, 2013, Photograph. Accessed June 5, 2020. <https://www.mmfighting.com/2017/5/7/15570902/click-debate-why-do-fighters-frequently-show-respect-to-each-other-after-mma-bouts>. p.45

Figure. 48

Author of Thesis. *Ground Floor, Room 19: Fighting Ring/Music*

Stage. p.46

Figure. 49

Fincher, David. Narrator and Bob hugging at testicular cancer meeting, *Fight Club*, 1999, Twentieth Century Fox. Accessed May 29, 2020, p.48

Figure. 50

Fincher, David. Narrator's condominium with items from catalogue, *Fight Club*, 1999, Twentieth Century Fox. Accessed May 29, 2020, p.48

Figure. 51

Fincher, David. Narrator as Last Man, *Fight Club*, 1999, Twentieth Century Fox, Accessed May 29, 2020, p.49

Figure. 52

Fincher, David. Tyler Durden as overman, *Fight Club*, 1999, Twentieth Century Fox, Accessed May 29, 2020, p.49

Figure. 53

Fincher, David. *Fight Club* underneath Lou's Tavern, *Fight Club*, 1999, Twentieth Century Fox, Accessed May 29, 2020, p.50

Figure. 54

Fincher, David. Tyler's cult all wearing black with short hair, *Fight Club*, 1999, Twentieth Century Fox, Accessed May 29, 2020, p.51

Figure. 55

Poussin, Nicolas. Bacchanalia participants revelling, *A Bacchanalian Revel before a Term*, 1633, Oil on Canvas, 98 x 142.8cm, Accessed June 1, 2020 https://commons.wikimedia.org/wiki/File:Nicolas_Poussin_-_Bacchanal_before_a_Statue_of_Pan_-_WGA18284.jpg. p.55

Figure. 56

Kubrick, Stanley Danny looking down corridor, *The Shining*, 1980, The Producer Circle Company. Accessed June 10, 2020. p.57

Figure. 57

Kubrick, Stanley. Jack looking at hotel maze, *The Shining*, 1980, The Producer Circle Company. Accessed June 10, 2020. p.57

Figure. 58

Kubrick, Stanley. Jack dead in hotel maze, *The Shining*, 1980, The Producer Circle Company. Accessed June 10, 2020. p.57

Figure. 59

Lucas, James. Hazel Findlay free solos high off the deck, 2017, Photograph. Accessed May 20, 2020. <https://www.climbing.com/people/crusty-corner-free-soloing-sucks-and-why-were-going-to-cov-er-it-anyway/>. p.58

Figure. 60

Campbell, Joseph. *The Hero's Journey, The Hero with a Thousand Faces*, 2004, Accessed. May 23, 2020. <http://www.rosenfels.org/Joseph%20Campbell%20-%20The%20Hero%20With%20A%20Thousand%20Faces,%20Commemorative%20Edition%20%282004%29.pdf>.p.59

Figure. 61

Emden, Cemal. A play of reflective surfaces and planes, *Barcelona Pavilion* by Mies van der Rohe, Mies, 1929, Photograph of building. Accessed June 13, 2020 <https://divisare.com/projects/395780-ludwig-mies-van-der-rohe-cemal-emden-barcelona-pavilion>. p.60

Figure. 62

Author of Thesis. *Basement Level 2: Corridor*. p.61

Figure. 63

Author of Thesis. *Basement Level 2 : Intersecting Corridors*. p.62

Figure. 64

Bouguereau, William-Adolphe. *Dionysian Festival, The Youth of Bacchus*, 1884, Oil on Canvas, 610 x 331cm Accessed, May 19, 2020. [https://commons.wikimedia.org/wiki/File:William-Adolphe_Bouguereau_\(1825-1905\)_-_The](https://commons.wikimedia.org/wiki/File:William-Adolphe_Bouguereau_(1825-1905)_-_The). p.65

Figure. 65

Zagourski, Casimir. A young woman with scarifications on face and upper body, 1937, Photograph. Accessed June 15, 2020. https://commons.wikimedia.org/wiki/File:COLLECTIE_TROPENMUSEUM_Een_jonge_vrouw. p.67

Figure. 66
Rockefeller, Alan. Psilocybe mexicana, 2019, Photograph. Accessed May 20, 2020 https://commons.wikimedia.org/wiki/File:Psilocybe_mexicana_Veracruz.jpg. p.67

Figure. 67
Biederer, Jacques. Biederer photo, 1930, Photograph. Accessed May 23, 2020. https://commons.wikimedia.org/wiki/File:Shirtless_man_whipping_two_nude_women.jpg. p.67

Figure. 68
Walter Van Beirendonck Nightclub Clothing Line, Night fever : designing club culture, 1960-today, 154, Photograph from book. p.68

Figure. 69
Brueghel, Jan and van Balen, Hendrick van Balen A Bacchanal, 1616, Oil on Canvas, 59.2 x 32.5 cm, Accessed May 20, 2020. https://commons.wikimedia.org/wiki/File:A_Bacchanal_by_Jan_Brueghel_the_Elder_and_Hendrik_van_Balen_I,_ca._1608_-_1616._Speed_Art_Museum.jpg. p.69

Figure.70
Vidal, Dan. Aero Bar in Miami Beach Florida, 2008, Photograph. Accessed May 20, 2020. <https://commons.wikimedia.org/wiki/File:Aerobarmiami.jpg>. p.69

Figure. 71
Jaeger Werner, Arnold. Bob Beaman Techno club, 2014, Photograph. Accessed June 5, 2020. https://commons.wikimedia.org/wiki/File:Bob_Beaman_Nightclub_Munich_1.jpg. p.70

Figure.72
Author of Thesis. Basement Level 3, Room 19 : DJ and Lighting Booth. p.71

Figure.73
Author of Thesis. *Basement Level 2, Room 13 : Dance Floor*. p.72

Figure.74
Basement Level 2, Room 13 : Dance Floor (Alternate Version) p.73

Figure.75
Author of Thesis. Basement Level 3, Room 20 : Dance Floor. p.74

Figure.76
Basement Level 3, Room 20 : Dance Floor (Alternate Version). p.75

Figure.77
Author of Thesis. Basement Level 2, Room 10 : Lounge. p.76

Figure.78
Author of Thesis. *Basement Level 2 : Bridge*. p.77

Figure.79
Author of Thesis. *Basement Level 1 : Corridor Leading to Cozy Dome* p.78

Figure. 80
Eileen, Sara and Moscovitz, Meitar. Shirtless man with bloodied back, 2007, Photograph. Accessed May 24, 2020. https://commons.wikimedia.org/wiki/File:Femdom_bloody_back.jpg. p.79

Figure.81
Rubens, Peter Paul. Bacchus drinking wine, Bacchus, 1640, Oil on Canvas.191 x 161cm. Accessed June 11, 2020. https://commons.wikimedia.org/wiki/File:Peter_Paul_Rubens_-_Bacchus_-_WGA20321.jpg. p.80

Figure.82
Meskens, Ad. Ancient Greek pottery typically used to store wine, Amphorae stacking, 2008, photograph. Accessed May 18, 2020. https://commons.wikimedia.org/wiki/File:Amphorae_stacking.jpg. p.80

Figure.83

Author of Thesis. Ground Floor, Room 4 : VIP Lounge. p.81

Figure.84

Author of Thesis. Basement Level 3, Room 7, Bar. p.82

Figure. 85

Stockmann, Tom. Plato's Symposium's human as two halves in search for one another, The Myth of Aristophanes, Graphite and paper. Accessed, June 9, 2020. <https://outr-monde.com/2010/09/25/platonic-myths-the-myth-of-aristophanes/>. p.83

Figure. 86

Cowling, Rob. Sigmund Freud's ashes in Dionysian Pottery, Genius of the Modern World: Freud, 2016, Documentary. Accessed May 20, 2020. p.83

Figure. 87

Satyr, Epiktetos. Silenus with pipes and a pipe case hanging on his penis, 520-500 BC, Sculpture. Accessed. May 20, 2020. https://commons.wikimedia.org/wiki/File:Satyros_Cdm_Paris_DeRidder509.jpg. p.84

Figure.88

Author of Thesis. *Basement Level 3, Room 11 : Dark (sex) Room* p.85

Figure. 89

Rieger, Wolfgang. Oral Sex, Fresco at suburban bathhouse of Pompeii 2010, Fresco on wall, Accessed June 11, 2020. https://commons.wikimedia.org/wiki/File:Pompeii_-_Terme_Suburbane_-_Apodyterium_-. p.86

Figure. 90

Bulla, Karl. Egorov bathhouse in Saint Petersburg, 1910, Photograph. Accessed June 10, 2020 https://commons.wikimedia.org/wiki/File:Egorov_bathhouse_in_Saint-Petersburg,_Russia,_about_1910.jpg. p.87

Figure. 91

Guerro, Fernando. Peter Zumthor's Therme Vals, 1996, Pho-

to of Building. Accessed June 9, 2020 <https://www.dezeen.com/2016/09/25/peter-zumthor-therme-vals-spa-baths-photography-fernando-guerro/>. p.87

Figure.92

Author of Thesis. *Basement Level 1, Room 2 : Warm Bath.* p.88

Figure.93

Author of Thesis. *Basement Level 2, Room 5 : Grotto.* p.89

Figure.94

Author of Thesis. *Basement Level 1, Room 10 : Steam Room.* p.90

Figure.95

Author of Thesis. *Basement Level 1, Room 17 : Hot Bath.* p.91

Figure. 96

Author of Thesis. Vector, Reflectivity. p.98

Figure. 97

Author of Thesis. Vector, The Sublime. p.98

Figure. 98

Author of Thesis. Vector. p.99

Figure. 99

Author of Thesis. Colour, Texture. p.99

Figure. 100

Author of Thesis. Labyrinth, Reflectivity. p.100

Figure. 101

Author of Thesis. Layering, Texture. p.100

Figure. 102

Author of Thesis. Vector. p.101

Figure. 103

Author of Thesis. Reflectivity. p.101

Figure. 104

Author of Thesis. Vector, Layering. p.102

Figure. 105

Author of Thesis. Vector, The Sublime. p.102

Figure. 106

Photograph of Wassily Kandinsky. 1913. Paint on paper, 24 x 17cm Accessed May 23, 2020. https://arthive.com/gabrielemunter/works/504068~Portrait_Of_Wassily_Kandinsky. p.103

Figure. 107

Lissitzky, Lazar. El Lissitzky Self portrait. 1914. Photograph. Accessed May 23, 2020 https://commons.wikimedia.org/wiki/File:El_lissitzky_self_portrait_1914.jpg. p.103

Figure. 108

Photograph of Liubov Popova. 1920. Photograph. Liubov Popova - The Museum of Modern Art. New York: Museum of Modern Art, 1991, 2. p.103

Figure. 109

Photograph of Kazimir Malevich, 1900. Gouache on Paper, 27 x 26.8cm. Accessed May 23, 2020 [https://commons.wikimedia.org/wiki/File:Self-Portrait_\(1908_or_1910-1911\)_Kazimir_Malevich.jpg](https://commons.wikimedia.org/wiki/File:Self-Portrait_(1908_or_1910-1911)_Kazimir_Malevich.jpg). p.103

Figure. 110

Kahn, Louis. National Assembly Building of Bangladesh by Louis Kahn, Louis Kahn - House of the Nation, Novato: ORO Editions, 2014, 119-120. Orthographic Drawing. p.104

Figure. 111

Author of Thesis. Basement level 3 Floor plan. p.104

Figure. 112

Author of Thesis. Sketch 1. p.105

Figure. 113

Author of Thesis. Sketch 2. p.105

Figure. 114

Author of Thesis. Sketch 3. p.105

Figure. 115

Esakov, Denis. The Jewish Museum by Daniel Libeskind, 2001, Photograph of Building, Accessed May 24, 2020. https://www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind/5afa574ef197cc59f700001b-ad-classics-jewish-museum-berlin-daniel-libeskind-photo?next_project=no. p.106

Figure. 116

Zumthor, Peter. Serpentine Pavilion by Peter Zumthor, 2011, Photograph of building. Accessed May 25, 2020. https://www.archdaily.com/146392/serpentine-gallery-pavilion-2011-peter-zumthor/wh_img_0090-press-page. p.106

Figure. 117

Boullée, Étienne-Louis. Cenotaph for Newton, 1784, Oil on Panel. Accessed June 9, 2020. <https://www.archdaily.com/544946/ad-classics-cenotaph-for-newton-etienne-louis-boullée#:~:text=The%20cenotaph%20is%20a%20poetic,from%20the%20science%20of%20building..> p.107

Figure. 118

Author of Thesis. Section 1. p.107

Figure. 119

Author of Thesis. Interior Render. p.108

Figure. 120

Author of Thesis. Section 2. p.108

Figure. 121

Author of Thesis. Sketch 4. p.108

Figure. 122

Author of Thesis. Sketch 5. p.109

Figure.123
Author of Thesis. Sketch 6. p.109

Figure. 124
Author of Thesis. Sketch 7. p.110

Figure. 125
Author of Thesis. Sketch 8. p.110

Figure. 126
Wiene, Robert. The Cabinet of Dr. Caligari, 1920, Decla-Bioscop.
Accessed May 29, 2020, p.111

Figure. 127
Wiene, Robert. The Cabinet of Dr. Caligari, 1920, Decla-Bioscop.
Accessed May 29, 2020, p.111

Figure. 128
Wiene, Robert. The Cabinet of Dr. Caligari, 1920, Decla-Bioscop.
Accessed May 29, 2020, p.111

Figure. 129
Author of Thesis. Photograph of Physical Model. p.112

Figure. 130
Author of Thesis. Royal Ontario Museum Addition by Daniel Libes-
kind, 2007. Photograph of Building. p.112

Figure. 131
Rivera, Diego. Portrait of Zinoviev, 1913. Oil on Canvas. 197.5 x
161.3 cm. Accessed June 9, 2020. [https://en.wikipedia.org/wiki/
File:Diego_Rivera,_1914,_Two_Women_\(Dos_Mujeres,_portrait_
of_Angelina_Beloff_and_Maria_Dolores_Bastian_\),_oil_on_can-
vas,_197.5_x_161.3_cm,_The_Arkansas_Arts_Center,_Little_Rock,_
Arkansas.jpg](https://en.wikipedia.org/wiki/File:Diego_Rivera,_1914,_Two_Women_(Dos_Mujeres,_portrait_of_Angelina_Beloff_and_Maria_Dolores_Bastian_),_oil_on_canvas,_197.5_x_161.3_cm,_The_Arkansas_Arts_Center,_Little_Rock,_Arkansas.jpg). p.112

Figure.132
Author of Thesis. Sketch 9. p.113

Figure. 133
Author of Thesis. Sketch 10. p.113

Figure. 134
Author of Thesis. Sketch 11. p.114

Figure. 135
Author of Thesis. Sketch 12. p.114

Figure. 136
Kandinsky, Wassily. On White II, 1923. Oil on Canvas. Accessed
June 6, 2020. p.115

Figure. 137
Author of Thesis. Sketch 14. p.116

Figure. 138
Author of Thesis. Sketch 15. p.116

Figure. 139
Author of Thesis. Digital Model 1. p.117

Figure. 140
Author of Thesis. Collage. p.118

Figure. 141
Lissitzky, Lazar. Untitled, 1920. gouache, watercolour, brush and
pen and ink and pencil on paper.43.2 x 32.7 cm, Accessed June 14,
2020. [https://www.christies.com/lotfinder/Lot/el-lissitzky-1890-1941-
untitled-5097781-details.aspx](https://www.christies.com/lotfinder/Lot/el-lissitzky-1890-1941-untitled-5097781-details.aspx). p.118

Figure 142
Malevich, Kazimir. Suprematist Construction, 1915. Oil on Canvas.
Accessed June 4, 2020. [https://www.widewalls.ch/magazine/su-
prematism-kazimir-malevich](https://www.widewalls.ch/magazine/suprematism-kazimir-malevich). p.119

Figure. 143
Author of Thesis. Digital Model 2. p.119

Figure. 144
Author of Thesis. Sketch 16. p.120

Figure. 145
Author of Thesis. Sketch 17. p.120

Figure. 146
Author of Thesis. Image 1. p.121

Figure. 147
Author of Thesis. Image 2. p.121

Figure. 148
Author of Thesis. Sketch 18. p.122

Figure. 149
Author of Thesis. Digital Model 3. p.123

Figure. 150
Author of Thesis. Digital Model 4. p.124

Figure. 151
Popova, Liubov. Painterly Architectonic, 1919, Oil on Canvas. 28 x 18 in, Liubov Popova - The Museum of Modern Art. New York: Museum of Modern Art, 1991, 83. p.124

Figure. 152
Popova, Liubov. Space Force Construction, 1921, Oil with marble dust on plywood, 27 x 25 in. Liubov Popova - The Museum of Modern Art. New York: Museum of Modern Art, 1991, 98. p.125

Figure. 153
Popova, Liubov. Composition No. 47, 1924, Gouache, watercolour, india ink, and pencil on paper, 20 x 13 in. Liubov Popova - The Museum of Modern Art. New York: Museum of Modern Art, 1991, 93. p.125

Figure. 154
Nastasi, Michele. Royal Ontario Museum Addition by Daniel Libes-

kind, 2007. Photograph of Building. Accessed June 20th, 2020. <https://libeskind.com/work/royal-ontario-museum/>. p.125

Figure. 155
Author of Thesis. Surrounding nightclubs. p.127

Figure. 156
Aerial map of building site and surrounding area. Image adapted from author from Google, Google Earth. Accessed from: https://earth.google.com/web/search/Queen+Street+West+%26+Soho+Street,+Toronto,+ON,+Canada/@43.6493655,-79.3934083,88.76230964a,739.15615493d,35y,359.85566698h,0t,0r/data=Cigi-JgokCTti4xRx70VAEQc2_es4yEVAGZ2JqDymvFPAIQzVH_i981PA. Figure by Author p.128

Figure. 157
Author of Thesis. Aerial map of the Building site and surrounding area. Image adapted from author from Google, Google Earth. Accessed from: https://earth.google.com/web/search/Queen+Street+West+%26+Soho+Street,+Toronto,+ON,+Canada/@43.6493655,-79.3934083,88.76230964a,739.15615493d,35y,359.85566698h,0t,0r/data=CigiJgokCTti4xRx70VAEQc2_es4yEVAGZ-2JqDymvFPAIQzVH_i981PA. Figure by Author. p.129

Figure. 158
Photo by Author. View 1: Looking East on Queen Street. p.130

Figure. 159
Photo by Author. View 2: Looking North West on Queen Street. p.130

Figure. 160
Photo by Author. View 3: Looking West on Queen Street. p.130

Figure. 161
Photo by Author. View 4: Looking South on Soho Street. p.130

Figure. 162
Photo by Author. View 5: Looking North on Soho Street. p.130

Figure. 163
Photo by Author. View 6: Looking East on Queen Street. p.130

Figure. 164
Photo by Author. View 7: Looking West on Bulwer Street. p.130

Figure. 165
Photo by Author. View 8: Looking West on Bulwer Street. p.130

Figure. 166
Photo by Author. View 9: Looking North West on Bulwer Street.
p.130

Figure. 167
Author of Thesis. Site plan. p.131

Figure. 168
Author of Thesis. Axonometric drawing of site and surrounding context. p.132

Figure. 169
Author of Thesis. Exterior Night Perspective looking North-West along Queen Street West. p.134

Figure. 170
Author of Thesis. Elevation Looking North-West. p.135-136

Figure. 171
Author of Thesis. 2nd Floor. p.137

Figure. 172
Author of Thesis. 1st Floor. p.139

Figure. 173
Author of Thesis. Basement Level 1. p.141

Figure. 174
Author of Thesis. Basement Level 2. p.143

Figure. 175
Author of Thesis. Basement Level 3. p.145

Figure. 176
Author of Thesis. Section A-A. p.147

Figure. 177
Author of Thesis. Section B-B. p.148

Figure. 178
Author of Thesis. Section C-C. p.149

Figure. 179
Author of Thesis. Ground Floor. p.150

Figure. 180
Author of Thesis. Vertical Circulation (Excluding Firestairs). p.151

Figure. 181
Author of Thesis. Exploded Axonometric Drawing. p.152

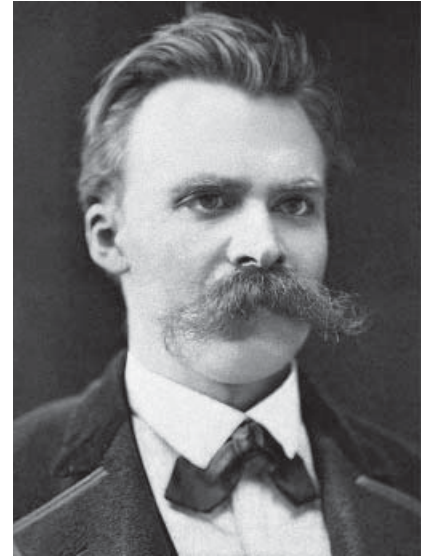
Preface

The original direction of my thesis took a natural course into theatre, which led me to discover *The Birth of Tragedy* by Friedrich Nietzsche (Fig.1). What drove me to read this book was that it had been written by a philosopher who had fascinated and inspired my favourite psychoanalytic figure, Carl Jung (Fig.2). I saw it as a personally meaningful endeavour to learn about the influencer of my own personal intellectual influence. In the process, I was able to build upon my current intellectual interests outside of the thesis. As I continued to read *The Birth of Tragedy*, I noticed that this book held a strong relevance to my thesis that went beyond a mere affinity with its author. One of the main figures in the book, Dionysus, related to the major theme of ecstasy in my thesis. Furthermore, Dionysus is related to the unconscious, a fundamental aspect of Jungian psychology. These facts further enticed me to explore the Dionysian state of reality, which opened up the landscape of Nietzsche's Dionysian philosophy. Lastly, my Greek heritage propelled me to understand Greek tragedy, ancient Greek culture, and ancient Greek mythology as related to Dionysus. At times, I felt like I was creating this thesis while thinking at two very different time scales: ancient and present time. I needed to imagine how I could take ancient Dionysian culture and translate it into a contemporary temple.

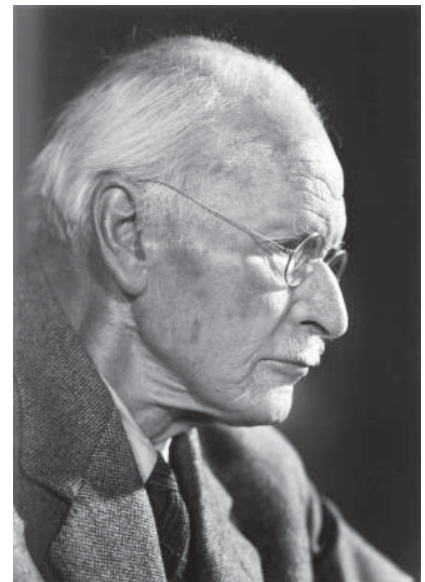
I discovered that the Dionysian according to Nietzsche revolved around a philosophy called the affirmation of life. It then became my mission to centre my thesis around an architectural proposition that embodied this philosophy. I decided to venture on

designing a temple when I learned that Dionysus is the ancient Greek god of music, wine, ecstasy, and intoxication. With these combined themes, it made sense for me to design include a nightclub within the temple that revives the Dionysian spirit. Furthermore, I decided to add a bathhouse once I learned about Dionysian culture's references to sex and the senses. My explorations then involved looking for written material and art that both related to Nietzschean affirmative philosophy and could contribute to the architectural programs of the thesis.

Throughout the thesis, it appears that I cover very different aspects of the Dionysian, from different forms of art to labyrinths. However different, they are all facets of the Dionysian, and come together to form a coherent Dionysian architecture. The slow manifestation of this thesis was a meandering exploration of different topics related to Nietzschean philosophy, but overall circumambulating the major theme of affirmation. I say meandering because rarely was I given a break on finding material not mired in the complex linguistic gymnastics associated with Nietzsche's work. However, I was able to rejoice when finding the right material that could serve useful for this thesis. This rejoicing could in some cases lead to the opening of a new section in my thesis. In other cases it could lead to a resolving of loose ends in pre-existing sections, or a necessary elaboration of sections.



*Figure.1 Friedrich Nietzsche. 1875,
Friedrich Hartmann*



*Figure.2 Carl Jung. 1958, Yousuf
Karsh*

Chapter Summaries

Chapters one to five comprise of the research-related chapters of this thesis. The first chapter, “Foundation,” introduces the philosophical problem this thesis investigates and resolves. It also gives an introduction and general description of the Apollonian and Dionysian drives and how this play of forces serves to structure a Nietzschean form of reality. The second chapter, “The Arts,” investigates art’s function in relation to affirmation and how art is a necessary means to veil the horror of Dionysian reality through illusion. Furthermore, it makes a connection between the sublime and the unveiled nature of Dionysus, as well as between abstract art and tragic Dionysian insight. Music as tragic chorus is discussed to show how it is the fundamental Dionysian reality. Martial arts are discussed to show how this art form relates to the affirmative ideas of overcoming and the will to power. The third chapter, “The Labyrinth,” structures the nightclub within a narrative of becoming. The labyrinth is also associated with themes of madness and disorientation. The fourth chapter, “Nightclub Culture,” bridges ancient time with present time by showing how nightclub culture parallels certain Dionysian themes and holy rites. The fifth chapter, “Returning to Jung”, concludes what has been said to that point and ties Nietzschean philosophy back to Jung in order to show the insight taken from exploring Nietzsche in this thesis.

Chapters six to eight comprise of the design-related chapters of this thesis. The sixth chapter, “Design,” goes through my design process and methodology in designing the temple. Here, I present different artefacts of progress, some failed and some successful,

which moved me toward my final design. I discuss various inspirational buildings and artists that helped me conceive of the temple. The seventh chapter, “Site”, presents the site and demonstrates, through different means of representation, how the temple is situated in the entertainment district of Toronto, Canada. The eighth chapter, “Design proposal”, uses different representational modes to reveal and elaborate the details and inner workings of the design.

Friedrich Nietzsche

Friedrich Wilhelm Nietzsche was born on October 15, 1844 in Saxony, Germany.¹ He is known primarily as an existential philosopher who was also a, cultural critic, poet, and philologist. He originally began his intellectual journey as a student of philology and theology at the University of Bonn.² Nietzsche became chair of classical philology at the University of Basel at the age of twenty-four, the youngest ever to hold this position.³ At the age of twenty-seven, he wrote the first of eight books, *The Birth of Tragedy*, which has great relevance to this thesis. Arthur Schopenhauer's influence is clearly seen in this work, as Schopenhauer served as a mentor for Nietzsche in his early intellectual career. Some of Nietzsche's most well-known contributions to philosophy, which are also important to this thesis, include nihilism, the Apollonian and the Dionysian, the last man, the Übermensch, the affirmation of life, and the will to power. Nietzsche's philosophical career ended when he suffered a psychotic breakdown at the age of forty-four, which would paralyze his mental faculties until his death on August 25, 1900.⁴

Nietzsche wrote profusely about overcoming obstacles and embracing suffering, likely because of the amount of suffering he endured in his life. That is to say, his lived life coloured his philosophical outlook and was an attempt to overcome his own suffering. He suffered from terrible physical and mental health, which would render him bedridden for days.⁵ Additionally, he suffered from an unsuccessful love life and did not receive recognition for his writing until after his death.⁶ Even though he did not make a big intellectual impact during

his life, Nietzsche's significant contributions to existential philosophy were recognized decades after his death, and continue into the present through the work of others.

(Endnotes)

- 1 Laurence Gane and Piero, *Nietzsche – A Graphic Guide* (St. Ives Place, Clays Ltd, 2013.), 4
- 2 Ibid., 6
- 3 Ibid., 11
- 4 Ibid., 144
- 5 Julian Young, *Friedrich Nietzsche: A Philosophical Biography* (Cambridge, Cambridge University Press, 2010), 207
- 6 Piero, *Nietzsche*, 49

CHAPTER 1: FOUNDATION

Introduction

The Birth of Tragedy was my first revaluation of all values: thus I take my stand again upon the ground from which grows my willing, my being able—I, the final disciple of the philosopher Dionysus...

—Friedrich Nietzsche, *Twilight of the Idols*¹

The significance of Friedrich Nietzsche's philosophy is that it confronts a problem of titanic proportions – a problem that was to haunt the twentieth century. This problem was characterized by the pervading of nihilism, the destruction of Christian values, and a loss as to how to approach the fact of meaningless suffering. This being said, what does the Greek god Dionysus have to do with one of philosophy's biggest existential problems, and how to overcome it? This is an important question that my thesis investigates and reveals. This thesis proposes what a place for all things Dionysian might look like – a place where one can live out their Dionysian side and be in touch with it. The temple of this thesis affirms life and revives the Dionysian spirit through programmatic and representational means. The Dionysian spirit is all things bodily, sexual, euphoric, and sensual. Nietzsche believed that Wagnerian art of theatre can save German culture from cultural decay.² In this same way, my temple can affirm itself as a Dionysian architecture that can liberate the human spirit, taking us out of nihilism and thus affirming life. This thesis contains three major modes of translation into architecture: of concepts, themes,

and philosophy. These modes are transposing Dionysian themes into architecture, executing moves that revive the Dionysian spirit, and executing architectural moves that affirm life.

Overcoming Nihilism and the Affirmation of Life

Surrounded by a fearful void he did not know how to justify, to account for, to affirm himself; he suffered from the problem of his meaning. He also suffered otherwise...but his problem was not suffering itself, but that there was no answer to the crying question, "why do I suffer?". Man...the one most accustomed to suffering, does not repudiate suffering as such; he desires it, he even seeks it out, provided he is shown a meaning for it, a purpose of suffering. The meaninglessness of suffering, not suffering itself, was the curse that lay over mankind.

-Friedrich Nietzsche, *Genealogy of Morals*³

This quotation lays out the problem of nihilism in order to show what dilemma Nietzsche's philosophy is trying to overcome. Such a problem is resolved through concepts explored in the following chapters and various aspects of the temple. Nietzsche outlines the origin and causes of nihilism in order to find a new meaning for the world that has lost faith in old traditions and values.⁴ He defines nihilism as a state of negativity and emptiness that threatens to eradicate our culture and individual lives.⁵ This challenge, however, offers an opportunity to create a Dionysian culture that can allow us to overcome this crisis.⁶ Dionysus excellently represents the overcoming of nihilism and the self-affirmative components of existence. He is a god who faces nihilism and despair when the traditional values he has been following become useless and obsolete.⁷ However, he is a life-affirming figure, for he establishes new tragic principles to build his life upon.⁸ This tragic worldview although pessimistic, is not negative, for it leads to

an affirmation of life. It leads to an affirmation of life because nihilism is not repudiated, but rather embraced.



Figure.3 Sisyphus, 1549, Tiziano Vecelli
The Myth of Sisyphus and its relation to nihilism.

“Hammers can also be used to put something together - or, as a smith does, to reconfigure some existing object or material into a new shape. Likewise with pessimism, Friedrich Nietzsche states that ‘In the hand of the strongest becomes simply a hammer and instrument with which one can make oneself a new pair of wings.’”⁹

This quotation speaks of a solution to the problem of nihilism, that being Dionysian pessimism. Dionysian pessimism has much philosophical overlap with a tragic disposition towards life, a philosophy to be covered in the next section in the context of ancient Greek tragedy. One of the problems of Nietzsche’s position on nihilism is how to transition out of the initial grim realization of matters and bring those constituents into something meaningful and creative.¹⁰ The aforementioned void of emptiness and despair offers humanity a challenge and an opportunity to reshape the state of humanity, a creative space to rebuild human values.¹¹ However, this process of overcoming nihilism and thus affirming life must be done while acknowledging and facing life’s nihilistic foundation, not through trying to renounce it (Fig.4). Our redemption is found in the overcoming of nihilism through the philosophy of Dionysian pessimism. Pessimism is typically seen as a negative psychological condition associated with cultural decay, but Nietzsche shows us that this is not the case, and a Dionysian version of it can be quite the opposite. Dionysian pessimism suggests how to manage human affairs and how to cope with the basic problems of existence.¹² It teaches humanity how to live joyfully through the chaotic and disappointing world we live in.¹³ This philosophy falls under pessimism because it builds upon nihilism rather than negating it. Dionysian pessimism, as stated in *The Birth of*

Tragedy, is a sign of an abundance of health, and of self-affirmative aspects of human existence.¹⁴ Dionysian pessimism has an interesting take on the practical use of the negative aspects of existence, for they are seen to have a stimulating creative force, if recognized.¹⁵ Nietzsche’s idea of overcoming involves not abolishing traits such as pain, struggle, and opposition, but using them in a creative way and as useful constituents in the advancement of the human personality.¹⁶



Figure.4 Heritage, 2011, Travis Smith.
The roots of Dionysian pessimism stem from a shattered nihilistic foundation mired in the negative aspects of existence.

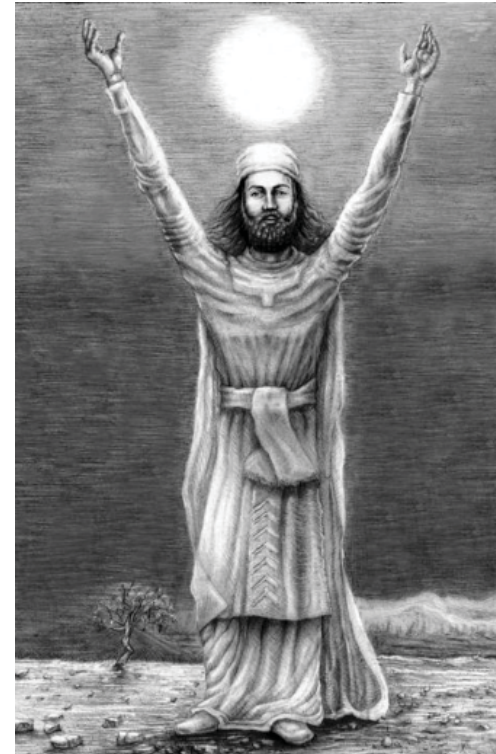


Figure.5 Zarathustra, Justin Haubrich
Nietzsche used Zarathustra from Zoroastrianism as a fictional version of the Übermensch.

Nietzsche was against optimistic views, which indicate a weakness in the human spirit.¹⁷ This state is identical to the mentality of the “last man”, who fights pain and struggle through illusion and deception¹⁸ (Fig.6). This type of individual is too afraid to face uncertainty and, therefore, their mediocre pursuits will not lead to an honest search for truth.¹⁹ Overcoming is therefore the overcoming of cowardice and fear, and using uncertainty as a catalyst for exploring how to attain one’s own power.²⁰



Figure.6 Flock of Sheep, 2007, Keith Weller

Nietzsche’s herd distinction is an example of individuals who lack a strength of spirit to affirm life.

Like the philosophies of Nietzsche, the tragedies of the pre-Socratic Greeks advanced the belief that pain and suffering were inherent qualities of existence, and were necessary qualities of the good, the true, and the beautiful.²¹ Nietzsche states that we must revive the tragic disposition of the ancient Greeks, synonymous with Dionysian pessimism, for it is the only solace possible for human culture. It is through making pessimism a foundation of society that humanity can build a new faith.²² This leads us into a discussion on Greek tragedy's relevance to overcoming nihilism and the affirmation of life.

Greek Tragedy and the Affirmation of Life

Nietzsche's understanding of Greek tragedy and its mechanics of Greek tragedy are stated in his first book, *The Birth of Tragedy*. In this work, he shows the life-affirming nature of overcoming nihilism, and how Greek tragedy, as the highest art form, is a necessary and effective form of affirming life. It also reveals how Dionysus is of utmost importance to the topic of life affirmation. Nietzsche's ideas of Dionysian pessimism, also known as the affirmation of life, found their ultimate expression in the art of Greek tragedy through its balance of Apollonian and Dionysian drives. Apollo stands for rationality, moderation, image-making, sculpture, clarity, and defined lines²³ (Fig.8). By contrast, Dionysus stands for ecstasy, intoxication, music, and the tragic nature of humanity²⁴ (Fig.9).

"The tragic artist is not a pessimist, - he says yes to the very things that are questionable and terrible, he is Dionysian..."²⁵

Pessimism in this quotation is not to be confused with the pessimism of Schopenhauer, but rather Dionysian pessimism explained in the aforementioned section "Overcoming Nihilism and The Affirmation of Life". This Dionysian pessimism was found in Greek tragedy and like the quote suggests, put actors and the audience in a setting of life's pain, suffering, and horror. The early roots of Nietzsche's Dionysian philosophy can be found in his fascination with the tragic disposition of the ancient Greeks. The Greeks did not slander and push away the pessimism of life, as Schopenhauer did, but through the production of tragic plays affirmed the totality of life as beautiful despite its horrifying roots²⁶ (Fig.7). Furthermore, the affirmative

attitude that the ancient Greeks took towards the nihilism, suffering, and horror of existence parallel Nietzsche's philosophy of overcoming nihilism. Greek tragedy involves a portrayal of terrifying human experiences unleashed on fictional heroes. The gruesome forces of tragedy revealed the wisdom that was the foundation of the ancient Greeks: that their calm and stable Apollonian society was grounded "upon a base of suffering and pain, of extreme tension and violent emotion."²⁷ The audience's experience of the actor's suffering and destruction instills tragic Dionysian insight, a state of being and reality that allows them to get a glimpse into the Dionysian state of being. Their tragic awareness of life is what Nietzsche says made ancient Greek culture so healthy.²⁸ They believed that pain and suffering were at the root and essence of things, and only through acknowledgement of these states could genuine growth, creativity, and greatness be achieved.²⁹ Greek tragedy is beautiful, not because it allows us to bear suffering, but because it allows us to confront it.



*Figure 7. Theatre of Dionysus, 2019, Benjamín Núñez González
The womb of Greek Tragedy*



*Figure 8. Statue of Apollo of
Belvedere, 2015, Alves Gaspar*



*Figure 9. Statue of Bearded
Dionysus, 2015, Carole
Raddato*

destroyed by it themselves.³⁷

Apollo and Dionysus

An examination on Apollo and Dionysus reveals that reality has a foreground and a background, Apollo being the foreground, and Dionysus the background. The Apollonian drive was necessary in ancient Greek culture in order to hide the horror and suffering of the world behind a beautiful illusion. It allows for an escape from pain and creates a calm surface appearance³⁰ (Fig.10). Schopenhauer stated that humanity is separated from this chaos and protected by the Apollonian through the principle of individuation.³¹ Conversely, to be possessed by the Dionysian tears away the Apollonian appearance and disintegrates the individuality of the individual into a collective state. In this collective state, humanity is confronted with Schopenhauer's concept of unmediated will, a primal unity full of pain, suffering, and contradiction.³² However, it is through this state that humanity can be redeemed from the suffering of the world, and a blissful state of ecstasy can therefore emanate from nature ³³ (Fig.11). This may seem paradoxical, but it holds true due to the fact that Dionysus is the god of paradox – of the most ecstatic highs and the most terrifying lows.³⁴ In an unmediated Dionysian state, the individual becomes one with nature. This state can deliver intoxication and ecstasy, as it carries with it a total loss of human individuality and consciousness.³⁵ In Greek tragedy, the tragic hero is destroyed and therefore fused with this collective Dionysian reality of pain.³⁶ However, the Apollonian elements provide just enough distance so that the audience can feel, on a deeper level, this collapse of the hero's individuality without being



*Figure.10 Office in a Small City, 1953, Edward Hopper
Apollonian reality confined by the structures of civilization
and urbanity*



*Figure.11 The Garden of Eden with the Fall of Man, 1615,
Peter Paul Rubens and Jan Brueghel the Elder
Dionysian reality as oneness with nature*

Although the Apollonian and Dionysian drives oppose each other through their dualistic relationship, they are nonetheless dependent on one another in order to reach a life-affirming art and stance towards life. One aspect of their interdependency is found in the fact that the Apollonian figures on stage are a “direct visual and verbal presence of the god Dionysus himself.”³⁸ (Fig.12) Furthermore, the Apollonian element is seen and heard, whereas the Dionysian element is felt.³⁹ These Dionysian and Apollonian aspects are combined, where illusion and emotional involvement work together to broadcast the meaning of the destruction of the tragic figure.⁴⁰ Finally, interdependency between the two gods can be seen in how Apollo is a vehicle for conveying the essence of Dionysus. Tragic Dionysian insight is articulated or made sensible through the symbols of Apollo, which find their way through Greek tragedy in the form of the actors on stage and their dialogue.⁴¹ It is the tragic hero’s destruction that instills tragic Dionysian insights and knowledge into the hearts of the audience.⁴² In other words, Dionysian affirmation comes through Apollonian form, not in spite of it.



Figure.12 Theatre Mask dating from the 4th/3rd century BCE, 2009 Giovanni Dall’Orto.

Masks as a veil for the Dionysian behind

Dionysus

The Dionysian components of tragedy, dance, music, and intoxication allow us to lose our sense of individuality and become one with the primal nature of being.⁴³ In this state, we are thus able to “rejoice in the destructiveness of life towards the individual.”⁴⁴ This destruction gives the audience an insight into and allows them to embrace the horrifying truth “about life’s suffering, loss, impermanence, and failure.”⁴⁵ Nietzsche claims that in the earliest stages of the development of Greek tragedy, Dionysus was the first figure to be portrayed along with the chorus.⁴⁶ The theme of such a setup of Greek tragedy was known as the “sufferings of Dionysus.”⁴⁷ This fact sheds light on why Dionysus is deeply tied to tragedy, as opposed to epic or comedy.⁴⁸ Nietzsche thinks that the tragic, on-stage hero of any tragic play is Dionysus himself, because as a boy, Dionysus endured dismemberment by the Titans.⁴⁹ (Fig.13) This dismemberment is the underlying narrative that colours humanity’s process of individuation and “is the primal cause of all suffering.”⁵⁰ In the tragic moments of a tragedy, the hero undergoes a state of dissolution and becomes one with the Dionysian reality of suffering. The solace of Greek tragedy is the hope that the dismembered hero is once again able to become whole, just as Dionysus was brought back to life by Zeus.⁵¹



Figure.13 *B. für Larry [B for Larry]*, 1967,
Georg Baselitz
Dismemberment of Dionysus

Early Dionysus and the Underworld

Dionysus had two personas, each belonging to different eras of ancient Greek history. In more past history, he appeared more mature and bearded, and went by the name of Zagreus. Zagreus was an underworld god and was linked with the ancient Greek god Hades (Fig. 14). Heraclitus, the pre-Socratic philosopher said that “Hades and Dionysus, for whom they go mad and rage, are one and the same.”⁵² In more recent history, Zagreus appeared younger and androgynous, and went by the name Dionysus. He was also known for holy rites and festivities that entered the realms of partying, gluttony, and sexual freedom. Zagreus is merely an earlier version of Dionysus, and Dionysus has retained the affiliation with wine. This thesis attempts to make a more holistic application of Dionysus by representing his more primitive form, Zagreus, as well as his more recent makeup in other aspects of the temple. As a result, the nightclub portion of my thesis will be underground, based off of the chthonic nature of Zagreus.



Figure.14 Aeneas and the Sibyl in the Underworld, 1630s, Jan Brueghel the Younger

(Endnotes)

- 1 Friedrich Nietzsche, *Twilight of the Idols*, Richard Polt (Trans.), 6.
- 2 Laurence Gane and Piero, *Nietzsche : A Graphic Guide*, (St. Ives Place: Clays Ltd.), 19.
- 3 Friedrich Nietzsche, *Genealogy of Morals*, Walter Kaufman (trans.), (New York: Vintage Books), 28, quoted in Philip J. Kain, "Nietzsche, Eternal Recurrence, and the Horror of Existence," *The Journal of Nietzsche Studies*, 33 (2007): 27.
- 4 Rose Pfeffer, *Disciple of Dionysus*, (Lewisberg: Bucknell University Press), 92.
- 5 Ibid., 68.
- 6 Ibid.
- 7 Ibid., 36.
- 8 Ibid.
- 9 Friederich Nietzsche, *Werke: Kritische Gesamtausgabe* (Berlin: Deutscher Taschenbuch Verlag), 109 quoted in Joshua Foa Dienstag, *Pessimism: Philosophy, Ethic, Spirit* (Princeton: Princeton University Press), 181.
- 10 Ibid.,69.
- 11 Ibid.,68,86.
- 12 Joshua Dienstag, "Nietzsche's Dionysian Pessimism," *American Political Science Review*, (2001): 925.
- 13 Ibid.
- 14 Erman Kaplama, "Kantian and Nietzschean Aesthetics of Human Nature: A comparison Between the Beautiful/Sublime and Apollonian/Dionysian Dualities", *The Journal of Natural and Social Philosophy*, vol. 12, no. 1, (2016): 190.
- 15 Pfeffer, *Disciple of Dionysus*, 39.
- 16 Ibid.

- 17 Ibid., 40.
- 18 Ibid.
- 19 Ibid.
- 20 Ibid.,246.
- 21 Michael Tomko, "Nietzsche and Dionysus: Tragedy and the Affirmation of Life," *Academy of Ideas*. March 14, 2017. <https://academyofideas.com/2017/03/nietzsche-and-dionysus/>. (Accessed February 17, 2020).
- 22 Pfeffer, *Disciple of Dionysus*, 66.
- 23 Daniel Came, *Nietzsche on Art and Life*, (Oxford, Oxford University Press), 110.
- 24 Ibid., 110.
- 25 Friedrich Nietzsche, *Twilight of the Idols, in the Anti-Christ, Ecce Homo, Twilight of the Idols, and other Writings*, Ridley, A.(ed.), Norman, J.(trans.)(Cambridge, Cambridge University Press), 6. quoted in Daniel Came, *Nietzsche on Life and Art*,(Oxford, Oxford University Press),55.
- 26 Paul Edwards, *Encyclopedia of Philosophy*, vol.5 (New York, Macmillan, 1967), 507.
- 27 Pfeffer, *Disciple of Dionysus*, 37.
- 28 Michael Tomko. "Nietzsche and Dionysus: Tragedy and the Affirmation of Life," *Academy of Ideas*. March 14, 2017. <https://academyofideas.com/2017/03/nietzsche-and-dionysus/>. (Accessed February 17, 2020).
- 29 Ibid.
- 30 Philip J. Kain, "Eternal Recurrence, and the Horror of Existence", *The Journal of Nietzsche Studies*, (2007): 4.
- 31 "The Birth of Tragedy - Friedrich Nietzsche, Spark Notes, Forward & Chapter 1, Page 1," 2018, <https://www.sparknotes.com/philosophy/birthoftragedy/section1/>. (accessed February 17, 2020).
- 32 "The Birth of Tragedy - Friedrich Nietzsche, Spark Notes, Chapter 5 & 6, Page 1," 2018, <https://www.sparknotes.com/philoso->

phy/birhoftragedy/section4/ (accessed February 17, 2020).

33 Kain, "Nietzsche, Eternal Recurrence, and the Horror of Existence," 5.

34 Walter Otto, *Dionysus: Myth and Cult* (Bloomington and London: Indiana University Press), 65.

35 Kain, "Nietzsche, Eternal Recurrence, and the Horror of Existence," 5.

36 Ibid.,6.

37 Ibid.

38 Ann Ward, *Socrates and Dionysus: Philosophy and Art in Dialogue* (Newcastle: Cambridge Scholars Publishing), 130.

39 Friedrich Nietzsche, *The Birth of Tragedy and the Case of Wagner*, Walter Kaufmann (trans.), (New York: Vintage Books), 66-67 quoted in Ward, *Socrates and Dionysus*, 130.

40 Came, *Nietzsche on Art and Life*, 46.

41 Ibid.

42 Ibid.

43 Ibid., 45.

44 Ibid.

45 Ibid., 46.

46 Ibid., 130.

47 Nietzsche, *The Birth of Tragedy*, Kaufmann (translator), 73 quoted in Ward, *Socrates and Dionysus*, 130.

48 Ward, *Socrates and Dionysus*, 130.

49 Kain, "Nietzsche, Eternal Recurrence, and the Horror of Existence," 6.

50 Nietzsche, *The Birth of Tragedy*, Kaufmann (translator), 73 quoted in Ward, *Socrates and Dionysus*, 130.

51 Kain, "Nietzsche, Eternal Recurrence, and the Horror of Existence," 6.

52 Otto, *Dionysus Myth and Cult*, 116.

CHAPTER 2: THE ARTS

Art and Affirmation

Throughout his philosophical life, Friedrich Nietzsche often stated that an affirmative stance towards life involves seeing it as beautiful.¹ In other words, the affirmation of life is an artistic and aesthetic attitude. This can clearly be seen in several of Nietzsche's philosophical works, and was first expressed in *The Birth of Tragedy*, in which he states that "it is only as an aesthetic phenomenon that existence and the world are eternally justified."² In the same book, he also writes, "I am convinced that art represents the highest task and the truly metaphysical activity of this life."³ (Fig.15) In *Twilight of the Idols*, he claims that "art is the great stimulus to life."⁴ In his early notebooks, he makes two similar declarations: "The only possibility of life: art. Otherwise a turning away from life," and "Absolute knowledge leads to pessimism; art is the remedy against it."⁵ Within the complete reference edition to Nietzsche's works, he states, "Truth is ugly: we possess art lest we perish of the truth."⁶ Therefore, it is clear that much of Nietzsche's philosophy involved having some form of beautiful illusion to veil the horrifying truth of existence. Dionysian forms of art constitute representations that transfigure suffering into a way of life in which individuals can espouse an affirmative attitude.⁷



Figure.15 Crowd around Mona Lisa in Louvre, 2010, Pueri Jason Scott
The primacy of art

The Paradox of Art

Nietzsche wished to reconcile truth with art, but this remained difficult for him. He wrote about this in his personal notebook: "About the relation of art to truth I became serious at the earliest time: and even now I stand before this dichotomy with holy terror."⁸ Another paradox of illusion and art is that art's ability to affirm life is only possible if art is not recognized as an illusion.⁹ In other words, in order to transfigure suffering to overcome it, illusion must still be implemented to affirm it.¹⁰ As paradoxical as it may seem, the Dionysian human bears the full weight of their horrifying existence, yet they remain in illusory forms of falsification so as not to drown in the horror of a fully Dionysian reality.¹¹ Therefore, art must convey a false belief while connecting the one who experiences such art to the horrifying truth of existence. This means that a tension exists between illusion and the horrifying truth.¹²

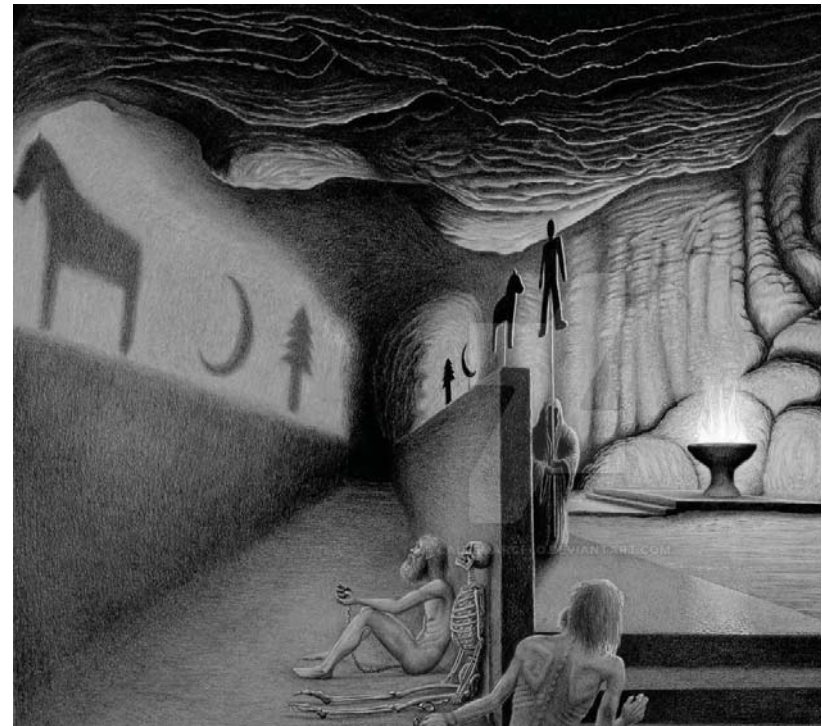


Figure. 16 Plato's Cave, 2019, Caleb Marcelo
Illusory reality evident in Plato's Allegory of the Cave

The Will to Illusion

Nietzsche recognized that meaningless suffering was an intolerable and universal aspect of life, and it was his task as a philosopher to work out how such an existential problem was to be confronted and dealt with.¹³ The universe has no regard for us and this is a horrible truth to face.¹⁴ The truth is not beautiful; it is terrifying.¹⁵ If this realization sinks in fully, it will paralyze us, potentially even kill us.¹⁶ We construct meaning out of the darkness of this existential void, for it is better to create an illusion than to face a meaningless suffering.¹⁷ Nietzsche conveys this necessity to create illusion in *The Will to Power*: "Life ought to inspire trust: the task thus imposed is tremendous. To solve it, man must be a liar by nature, he must be above all an artist."¹⁸ (Fig.17) It can be concluded through various comments by Nietzsche that deception, myth, and artistic illusion must be utilized in order to create an affirmative stance towards existence, a tolerable reality in spite of its horrors.¹⁹



Figure.17 *The Conjurer*, 1520, Hieronymus Bosch
The art of deception

Along with Nietzsche's views on affirmation of art, he has written multiple passages about what he regards as the qualities and characteristics of art. In his books, *The Gay Science*, *Beyond Good and Evil*, *Genealogy of Morals*, and *Twilight of the Idols*, he explains the role of art "as that...seeing things from a distance, ...distorted, through coloured glass, or covered with not fully transparent skin, ... playing tricks, taking pleasure in life only by falsifying its image,... helping us embrace the good will to illusion,... the cult of surface,... and the will to deception."²⁰ (Fig.18,19) The phrases like transparent skin and surface can imply architectural elements, which suggest that the will to illusion can be expressed architecturally. As a result, it is my goal to incorporate these illusory roles of art into the temple. An architecture of illusion will therefore liberate us from the horrible truth and establish an affirmation of life.

This section's discussion on truth and illusion then brings us to talk about the aspect of truth found in abstract art in the following section. Abstract art, unlike this section's explanation on art, confronts us with the truth rather than veiling us from it. This contradiction of art having two different functions can be reconciled through the fact that this section's truth is nihilistic, whereas the following chapter's truth is a Dionysian awareness of the world.



Figure.18 Wood Grid Crossing Two-way Mirror, 2010, Dan Graham



Figure.19 Public Space/Two Audiences, 1976, Dan Graham

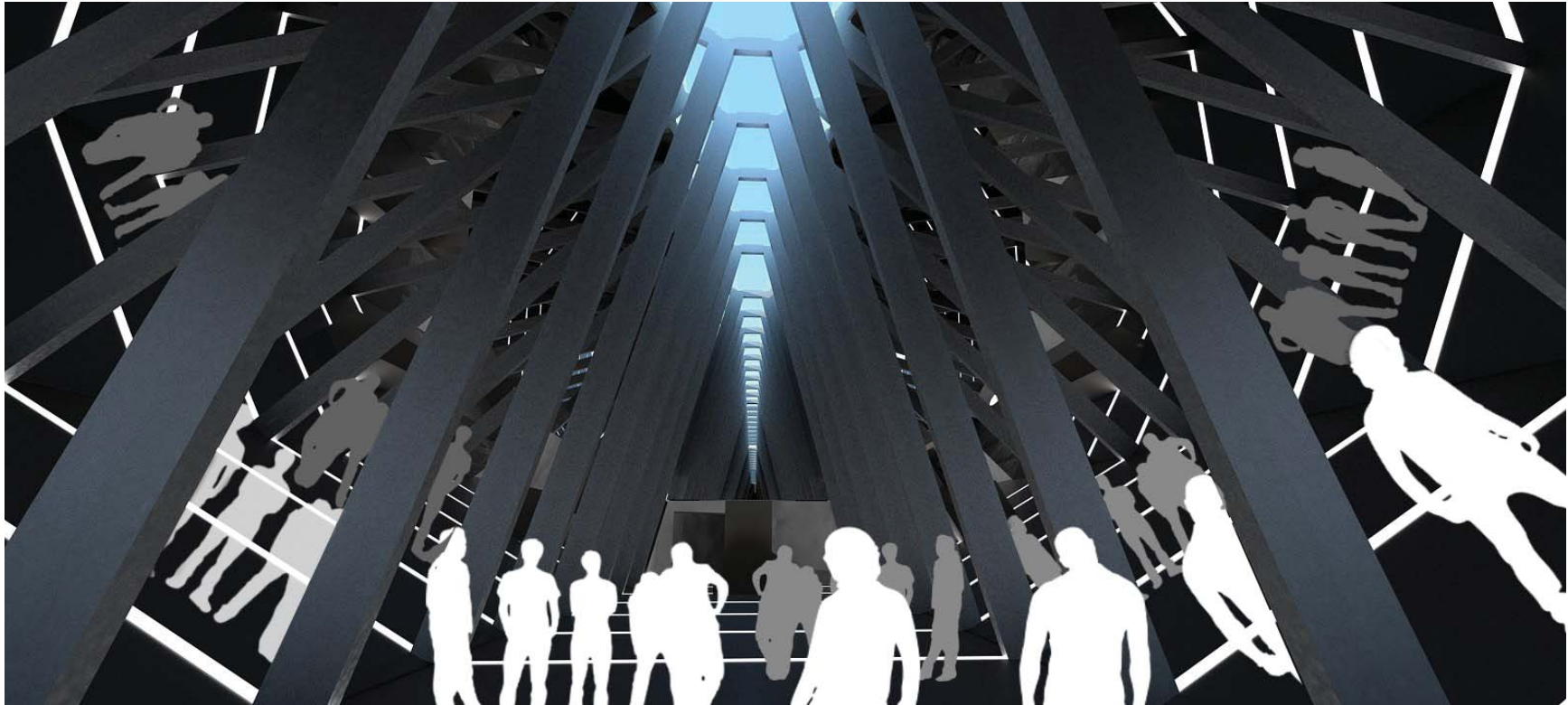


Figure.20 Ground Floor, Room 1 : Entrance Hall

The formality of the exterior plays off the symmetry and monumentality found in temples and churches. On a smaller physical scale, it may also allude to the visionary works of Ledoux and Boullée, further situating this nightclub as a divine or religious setting. The message that the nightclub projects to the Toronto public is that this intervention alludes to a religion of the future. The entrance takes the form of a colonnade and can also be seen as a narthex, and therefore a precursor to the grand entry into the dome, which would be a sanctuary in the literal context of a church.



Figure.21 Basement Level 3, Room 9 : Infinity Cube

This space includes mirrors on every imaginable surface. Clubbers observe themselves from many perspectives, recalling the effect of Cubist art.

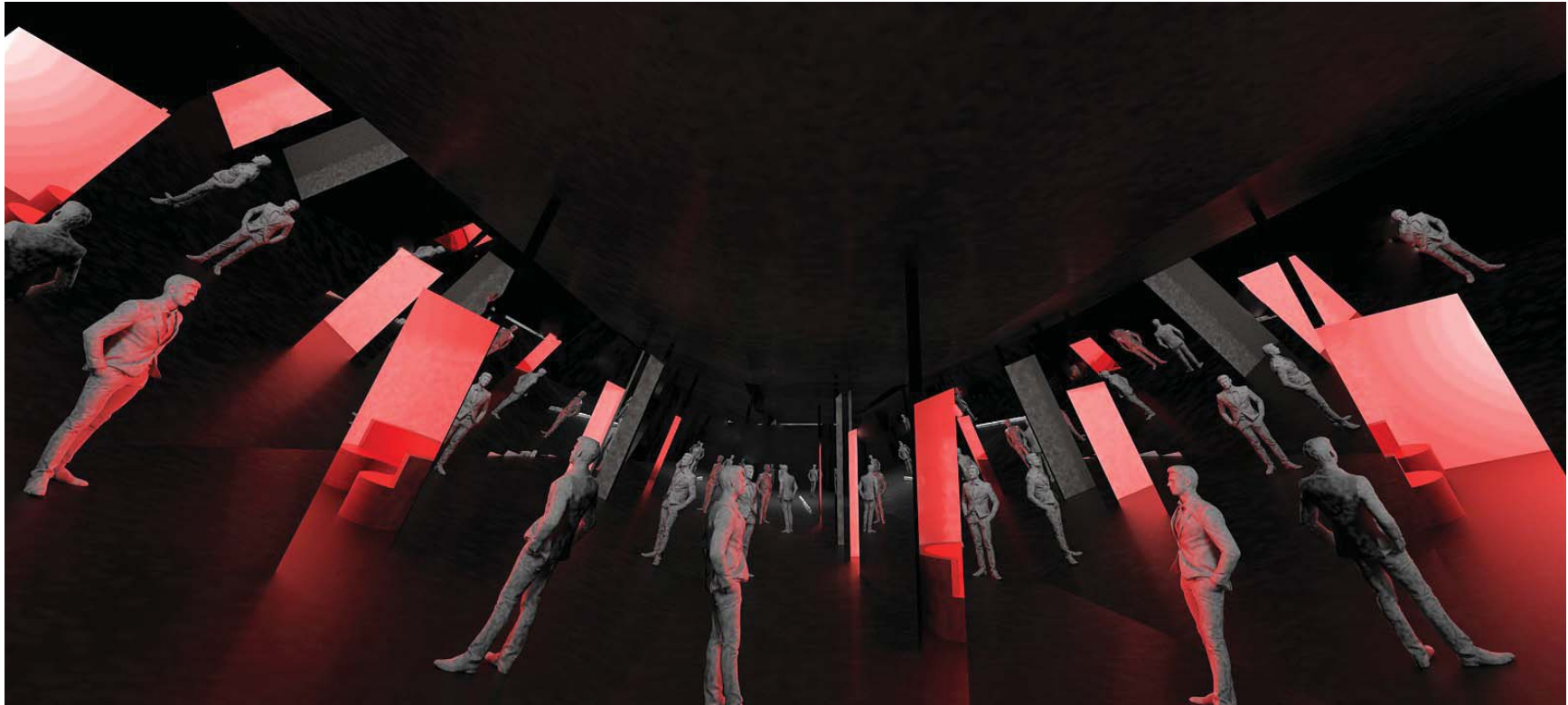


Figure.22 Basement Level 2: Mirrored Corridor

This corridor contains mirrors on both sides, creating an infinity effect that gives the impression that the space is vaster than it really is. The wall on the left is on a slight angle, catalyzing a dizzying display of reflections.



Figure.23 Basement Level 3, Room 8: Plato's Well

One of the ways the concept of illusion manifests in this thesis is as a space inspired by Plato's allegory of the cave. Lounges centred around a deep void receive a show of shadow play projected upward.

Abstract Art and the Dionysian

Ulfers and Cohen call Nietzsche the “quintessential philosopher of art,”²¹ and aesthetics and art had a large influence on and role in Nietzsche’s philosophy. This was first laid out in *The Birth of Tragedy* with his conceptions of Apollo and Dionysus being two forms of artistic imagination.²² For Nietzsche, both gods have the capacity to tell the truth, and art specifically is capable of providing a view into that truth.²³ Apollonian art is founded on the fact that humans are the “measure of perfection.”²⁴ (Fig.25) In Apollonian art, humans reflect their own being and by seeing themselves in such art can call it beautiful.²⁵ (Fig.24) This art style is equated by Ulfers and Cohen with idealized representational art or realism.



Figure.24 *The Arnolfini Portrait*, 1434,
Jan van Eyck, 1434
Realist Art

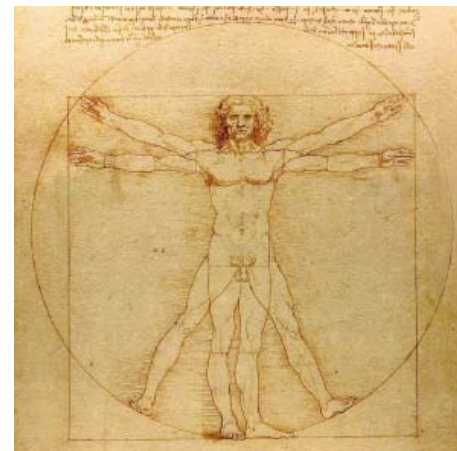


Figure.25 *Vitruvian Man*, 1492,
Leonardo da Vinci
One aspect of the Apollonian is that it
views the human body as the measure
of perfection

Following his death, Nietzsche's views on art influenced the attitude of artists of the early and mid-twentieth century to a significant degree.²⁶ In particular, *The Birth of Tragedy* established a foundation for artists of the twentieth century whose work we now associate with modernism.²⁷ (Fig.26) Nietzschean principles are most evident in what we now call non-representational and abstract art.²⁸ Art in Nietzsche's conception is an "art of truth-telling," in which the truth is of a Dionysian awareness of the world.²⁹ Art thus speaks of a "tragic insight into the world of becoming" and a play of opposing Apollonian and Dionysian forces.³⁰



Figure.26 *The Birth of Tragedy*, 1872, Friedrich Nietzsche

The development of abstract art calls for a diversion from faithful appearances and instead exploring a world of deeper emotion and the instinctual, more unconscious Dionysian state of being.³¹ When Cubism and abstract art came into the foreground after mimetic art, “real resemblance no longer had any importance.”³² The abstract art movement replaced painting a reflection of human beauty, also known as reality of sight, with the reality of insight – a tragic Dionysian insight – which “destroyed illusion and revealed truth.”³³ During Nietzsche’s lifetime, a break from a faithful reproduction, or mimesis, in art had already begun. This break was evident in the work of Claude Monet and other Impressionists, and later in that of Post-Impressionists like Vincent Van Gogh and Claude Monet³⁴ (Fig.27,28). Such artists concur with Nietzsche’s rejection of “material, enduring objects” and alternatively search for a more “mysterious, Dionysian realization.”³⁵ Along with the production of abstract art twenty years after Nietzsche’s death, his name appeared frequently throughout the writings of commentators on abstract art.³⁶ Through Friedrich Ulfers and Mark Daniel Cohen’s analysis of several visual artists in the early part of the twentieth century, it is clear that Nietzsche was an inspiration and guide to those working in the new field of abstract expressionist art.³⁷ His influence on this art style was unmatched by any other philosopher.³⁸



Figure.27 Wheatstacks, 1891, Claude Monet

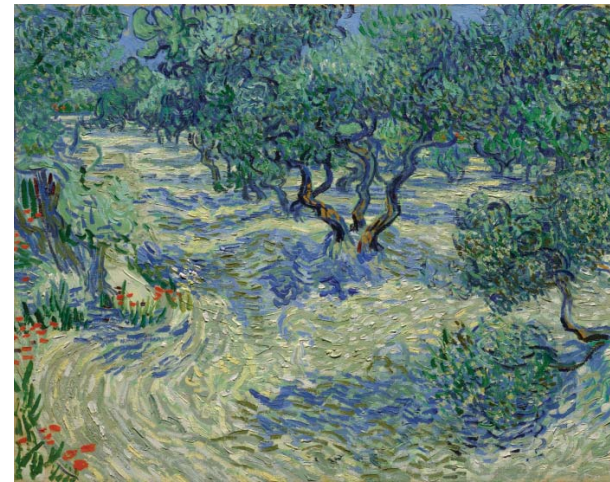


Figure.28 The Olive Trees, 1889, Vincent van Gogh

Cubism was the first art style that strongly diverted from the faithful reproduction of appearances³⁹ (Fig.29). Only years later was a complete diversion from any semblance of reality made through the works of Kandinsky.⁴⁰ In Kandinsky's book, *Concerning the Spiritual in Art*, he cites Nietzsche as causing the pivotal change in society's views towards art.⁴¹ Kandinsky equated his desire for a radical change in art with the radical nature of Nietzsche's philosophy.⁴² Furthermore, in his paper "Whither is the New Art?" Kandinsky commends Nietzsche for being a key representative in transforming cultural ideas and values.⁴³ Kandinsky equated living in the materialistic art era of faithful appearances to one in which he battled with his own struggle to find inner meaning in life.⁴⁴ It was through his abstract art that he was successfully able to overcome this dilemma. In this, it can be seen how nihilism has some relevance to Kandinsky's departure from Apollonian materialist art and venture into a Dionysian art style that speaks of his own inner being (Fig.30). Tragic Dionysian insight is not an element of knowledge, but rather an experience that one must undergo. It is therefore known through confronting it directly, a form of affect which places us in front of the truth and horror of existence.⁴⁵ The aspect of horror of abstract art finds a connection with the terror of the Sublime covered in the next section.



Figure.29 *Portrait of Pablo Picasso, 1912, Pablo Picasso*
Cubist art



Figure.30 *Composition 8, 1923, Wassily Kandinsky*
Abstract expressionist art



Figure.31 Basement Level 2, Room 15: Rothko Room

The aim of this space is to immerse occupants in the colours taking place, inspired by the abstract expressionist art works of Mark Rothko. This space contains a large panoramic screen which changes colour in a tryptic composition for occupants to experience. The seating experience is inspired by a beach, allowing users to bathe in the colours while resting on padded surfaces. Additionally, the floor is sloped towards the DJ and lighting booth, further giving the effect of a beach shore. The floor is white porcelain in order to help reflect the colours throughout the space.



Figure.32 Basement Level 1, Room 21: Cozy Dome

This is a space of ultimate comfort and relaxation. Soft, plush seating such as bean bag chairs and oversized pillows are meant to comfort occupants. A shag carpet further adds to the coziness. The domed ceiling of this space will have colours and patterns projected on it to provide further sensory stimulation.

On the Sublime

As covered in earlier sections, it is evident that terror, horror, and pain has a role to play in a Dionysian reality not veiled by Apollonian appearance. This section therefore links these Dionysian states of reality to the sublime. Edmund Burke's *A Philosophical Enquiry Into the Origin of our Ideas of the Sublime and Beautiful*, originally published in 1757, states that sublime experiences give a perverse pleasure, a mixture of pain and delight, and fill us with a degree of horror⁴⁶ (Fig.32). According to Walter Otto, a focus on terror, horror, and pain are relevant to the goal of pleasure and ecstasy because this duality lives within Dionysus.⁴⁷ As well, Dionysus is the god of tragic contrast, where terror and ecstasy are one. Therefore, to experience one is to experience the other. Once being able to experience ecstasy through terror, a complete spectrum of feelings and an affirmation of being is thus made.

Nietzsche posits that the duality of the Apollonian and the Dionysian parallels the eighteenth-century distinction between the beautiful and the sublime.⁴⁸ Parallels can be seen between the Dionysian and the romanticist movement, including a focus on intuition and feelings, and the battle against rationalism.⁴⁹



Figure.33 *Chalk Cliffs at Ruegen, 1819, Caspar David Friedrich*
Nietzsche's famous motto of "gazing into the abyss"

Through an investigation of Burke's philosophies, it will become apparent that my temple contains qualities conducive to generating feelings of the sublime. Occupants of my temple will find themselves in sublime spaces, representing the paradoxically ecstatic yet terrifying nature of Dionysus. Burke writes that dark and gloomy spaces are more effective evokers of sublime ideas than ones filled with light.⁵⁰ The element that evokes terror more than anything else is the night.⁵¹ Depth, such as looking down into a precipice, evokes the sublime more effectively than looking up, especially if the distance is perpendicular rather than on an inclined or declined plane (Fig.34).⁵² Immense loudness, such as that found in nightclubs or shouting crowds, is able to overwhelm the soul and incite terror.⁵³ All these qualities find themselves in the temple, contributing to a sublime piece of architecture. All modes of experiencing bodily pain are productive of the sublime⁵⁴ (Fig.35).



Figure.34 Bell Tower Stairs,Vertigo, 1958, Alfred Hitchcock



Figure.35 Female Boxing, 2000, Degan Gabin



Figure.36 Basement Level 3, Room 10: Sublime Ramp

This space is a traversing pathway leading to Plato's well. Clubbers will have to perform the daunting task of walking a glass ramp within a deep concrete valley. The experience is intended to evoke feelings of the sublime.



Figure.37 Basement Level 1, Room 22: Sublime Ramp

The sublime ramp offers a journey from the first basement level to the second. While walking down the ramp, users experience a deep abyss flanking its left side, adding a sublime element.

Music and the Tragic Chorus

Nietzsche had a great reverence for music, which was of paramount importance to him among all the arts.⁵⁵ In *Twilight of the Idols*, he writes that “Without music, life would be an error.”⁵⁶ For Nietzsche, there was definitely a close relationship between philosophy and music, and he yearned to synthesize the two.⁵⁷ The way music is mobilized throughout his philosophy is unmatched by any other philosopher.⁵⁸ Nietzsche saw music as a powerful medium in which life-affirming values and deep inner feelings could be broadcasted and instilled in its listeners.⁵⁹ Music can thus serve as a saviour to shake off the outdated, traditional moral values that Nietzsche found to be dead and devalued.⁶⁰

According to *The Birth of Tragedy*, Dionysus is the god of music. In addition, Greek tragedy began through the cult and worship of Dionysus and music.⁶¹ The music of the chorus is considered the womb of tragedy and tragedy was originally all chorus, which served the function of celebrating Dionysus⁶² (Fig.38). The tragic chorus served the same function as Dionysian holy rites, except with a different aesthetic.⁶³ Nietzsche claimed that the subject of tragedy was a musical problem, and its resolution was to be found in music.⁶⁴ In Greek tragedy, there was also a relation between music and the spoken word. In some instances, it is claimed that the words of tragedy were sung.⁶⁵ In the enactment of Greek tragedies in ancient times, music was mostly, if not always, paired with the tragic performance. Unfortunately, the musical component of tragedies does not survive to this day. Music was common to all Dionysian festivals, and was played

on flutes, cymbals, tambourines, and drums⁶⁶ (Fig.39). Dionysian music had an irregular and unpredictable rhythm, with a beat that was very fast or slow. Such beats elicited a hypnotic trance.⁶⁷



Figure.38 Chorus, 1981, *The Oresteia*, Nobby Clark

Music has a metaphysical quality that allows us to be in tune with a Dionysian reality not veiled by Apollonian appearance or illusion.⁶⁸ According to Schopenhauer and Nietzsche, music is a unique form of art, for it bypasses the world of representation and phenomena, and instead directly expresses the primal nature of existence.⁶⁹ Similarly, music offers unmediated access to Schopenhauer's notion of will, confronting humanity with the pain, suffering, and contradiction of existence.⁷⁰ This experience gives us joy, for we realize that "in spite of terror and pain, life is at bottom indestructibly powerful and creative."⁷¹



Figure.39 The Great Dionysia Pronomos Vase, c. 500 BC
Various musical instruments can be seen at such Dionysian events

Sonic Space of the Polychoral Style at San Marco

The terms choir and chorus are two words often used interchangeably. Both refer to a group of singers. Just like the chorus was considered a backdrop to tragic plays, musical ensembles found themselves to be the backdrop of liturgies. Places of worship in which these singers performed thus became sound boxes that used voluminous spaces to amplify the performative aspects of the chorus. This thesis uses the chorus and its relationship to architecture as an inspiration to achieve a synthesis of music with architectural space and form. Choir music will be played on weekdays in the polychoral style, offering a unique way of enjoying music.

Polychoral music is a performance style developed in the late sixteenth century involving two or more choirs that answer each other as well as sing as a single ensemble.⁷² These groups recite lines of spoken word individually, alternately, or together. As opposed to single-choir ensembles, the polychoral style allows for a richer layering and complexity of sonic space. Giovanni Gabrieli's work with polychoral choirs in the Venetian Basilica of San Marco is a clear example of the attunement of music with architectural form (Fig.40). The stone interiors of cathedrals contributed to the qualitative aspects associated with reverberation and inspired the creation of polychoral music.⁷³ The long reverberation time was considered when creating musical phrasing and duration.⁷⁴ Gabrieli utilized the alternating quality of polyphonal choirs with the unique shape and reverberant qualities of San Marco. San Marco was built in the shape of a cross, each arm containing balconies. This form suggests that the alternating

choirs were each situated in an arm. The emergence of two choirs simultaneously resulted in the reflection and amplification of sounds within the basilica.⁷⁵ What makes this example special as a sonic space is that the sonic qualities were designed with regard to the form of the basilica, keeping in mind how to take full advantage of its volumes and reflective surfaces. The polychoral works within the basilica were so unique that the music would sound ill-suited in other spaces without some modification.⁷⁶



Figure.40 San Marco Basilica, 2013, Gary Ullah
Polyphonic Choirs

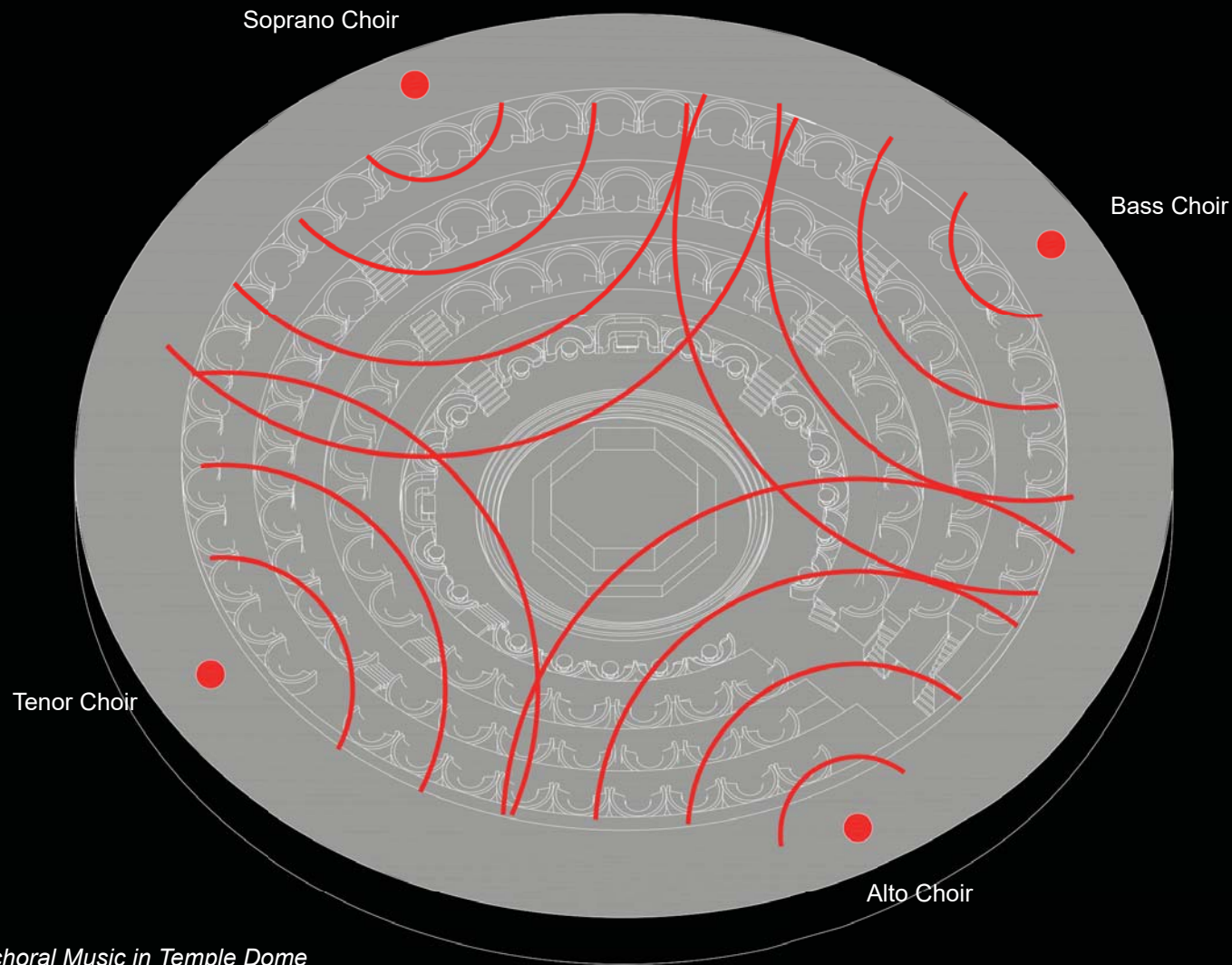


Figure.41 Polychoral Music in Temple Dome

According to *The Birth of Tragedy*, Dionysus is the god of music. Music inspired by the tragic Greek chorus and that of the Venetian polychoral style are incorporated in the dome on weekdays. The ground floor contains a monumental dome, whose colossal scale makes the voices of the chorus reverberate. As well as listening to music, visitors will also consume food. Reverberation-friendly feature instrument(s) are placed in the centre to complement the choir. The formal qualities of the dome and the acoustic qualities of the choir music dovetail with each other, since long reverberation pairs well with voluminous spaces. The end result is a dynamic transposition of music into architecture.

Nightclub Music - Cyberpunk

Cyberpunk refers to both a culture and a genre. The cyberpunk genre combines themes of hightech and lowlife, and is often situated in a dystopian landscape.^{76a}

Cyberpunk music is to be played in the nightclub portion of the temple. One of the reasons why it is chosen is to do with its relations with envisaging the future.^{76b} My temple is hinting at a philosophy or culture of the future. Therefore, cyberpunk as a musical genre of the future would be fitting for the nightclub.

The cyberpunk genre has elements of transgression, rebellion, and counterculture.^{76c} Likewise, Bacchanalia and the cult worship of Dionysus have the same themes. This topic is further elaborated in chapter four, "The Dionysian Reivival." This therefore makes cyberpunk music a fitting template to play throughout the nightclub.



Figure.42 Cyberpunk City, XuTeng Pan



Figure.43 Cyberpunk Attire, 2013, Bryan Ledger



Figure.44 Basement Level 3, Room 6 : Silent Sphere

Silence is on the opposite side of the auditory spectrum from nightclub and choir music. The silent sphere offers recovery from the overstimulation undergone by nightclubbers.

Martial Arts and Overcoming

A fighting ring located on the ground floor of the dome will operate on weekends, attracting the public to enjoy fighting of all ranks. Various Nietzschean ideas explain the philosophical nature of martial arts. Martial arts are an endeavour which, through a path of trial and tribulation, lead to self-overcoming towards the Übermensch, a synonym for a Dionysian human. An Übermensch by definition is a Nietzschean term which translates in English to “superman”. It is an idealized future human who has risen above conventional Christian morality and represents the ultimate goal for humanity.⁷⁷

The will to power is a source of happiness that involves the action of facing and overcoming obstacles and resistance in order to increase one’s power.⁷⁸ It is also a desire for challenges, against which we must be willing to test our will and overcome.⁷⁹ For Nietzsche, suffering is a primary ingredient in the will to power and an absolutely inherent constituent in happiness. He states in *The Will to Power* that “all pleasure includes pain.”⁸⁰ Since suffering is a component of resistance, we must therefore value suffering.⁸¹ The overarching attitude of this form of will to power is an essential component of Dionysus’s life.⁸²

A martial artist values struggle and creation, since the road toward the Übermensch is difficult and requires a great deal of sacrifice. They spend countless hours in the gym, straining their body, for they are the sculptor and their body is the clay (Fig.45). Nietzsche echoes this in *Beyond Good and Evil*: “...for what must be formed, broken, forged, torn, burnt, made incandescent, and purified – that

which necessarily must and should suffer?”⁸³ In the end, a new refined self overcomes an old unrefined one. The suffering Dionysian human now becomes a synonym for the Übermensch, who has sublimated his will to power into creating a powerful body.⁸⁴ This is the personal value they have created for themselves, leading to self-overcoming and mastery of their own body.



Figure.45 Andi Siebenhofer Training, 2012, Andi Siebenhofer

Fighters are symbols of Dionysus, figures who impose their will to power and undergo dissolution of the body through fighting in the attempt to overcome themselves and attain mastery of mind, body, and spirit. What Nietzsche calls Dionysian involves “rejoicing... even in the very sacrifice of its highest types.”⁸⁵ The tragic poet enjoys the “eternal joy of becoming...that joy which includes even joy in destroying.”⁸⁶ In boxing, the knocked-out participant sacrifices their own life and confronts dissolution (Fig.46).

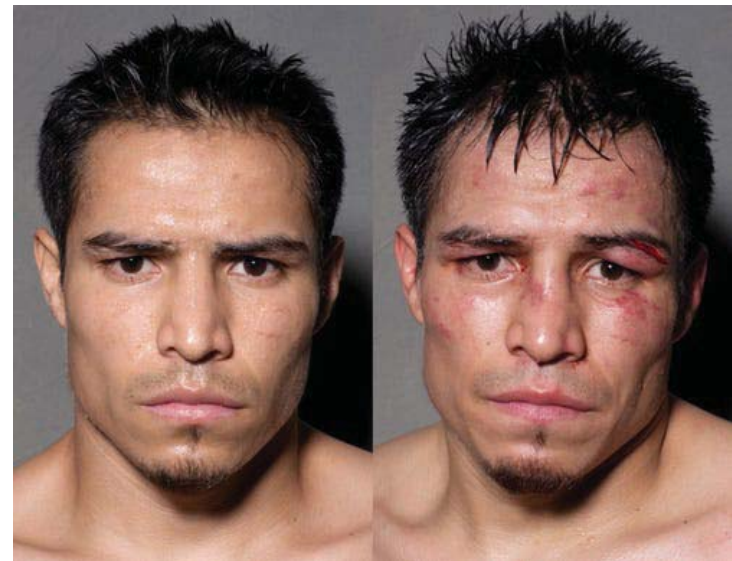


Figure.46 Cecilio Santos, Super Featherweight, 2012
Howard Schatz
Before and after fight

Martial Arts and Thus Spoke Zarathustra

In *Thus Spoke Zarathustra*, Nietzsche explores the idea of friends and enemies, which relates to the competitive component of martial arts. He gives an account how we should have our enemies in our friends:

Be at least my enemy!- thus speaks true reverence, which dares not ask for friendship. If one would have a friend, then must one also be willing to wage war for him: and in order to wage war, one must be capable of being an enemy. One ought still to honor the enemy in one's friend. Can you go near to your friend, and not go over to him? In a friend one shall have one's best enemy. You shall be closest to him with your heart when you withstand him.

-Friedrich Nietzsche, "Thus Spoke Zarathustra"⁸⁷

In this passage, friend and enemy are not necessarily opposites. Both our friends and our enemies are our equals, and it could be said that our enemies serve as obstacles to push us even further than do our friends.⁸⁸ To better understand Nietzsche's views on friends and enemies, it would be best to use the analogy of martial arts itself. A friend, in Zarathustra's view, is much like a rival fighting opponent (Fig.47). There will be moments when the rival defeats you but, when that happens, it encourages one to improve one's own strength and skill. They have really done you a favour in giving you a challenge to overcome.⁸⁹ Rivals are beneficial to each other for they give motivation to each other to push forward toward their goals. It is through comparison with fellow fighters that one can gauge personal

success. If everyone was made as equals, there would be no way to manifest their Übermensch status and rise above the herd. Therefore, the natural order of Nietzsche's conception of the world calls for a natural inequality between people.⁹⁰



Figure.47 Rose Namajunas (left) and Michelle Waterson hug, 2013, Gary Ullah
Fighters showing respects



Figure.48 Ground Floor, Room 19: Fighting Ring/Music Stage

On weekends, the centre of the dome is transformed into a fighting ring where those practicing any form of martial arts can come together, affirm their life, and assert their will to power. Thus, gluttony and lust for violence come together in this space, allowing for the more primordial desires and immodest pleasures to come to the fore.

The dome is inspired by the sublimity of spherical and domed spaces found in the architecture of Claude-Nicolas Ledoux and Étienne-Louis Boullée. In addition, its radial shape alludes to ancient Greek theatres, such as the Theatre of Dionysus in Athens, Greece. Both the dome and ancient Greek theatres also have a central focal point, occupied by fighters and musicians in the former, and the tragic set in the latter. Therefore, a relationship is created between these entities, and how humans share the themes of both suffering and affirmation.

Fight Club and Self-Authenticity

invent yourself and then reinvent yourself,
don't swim in the same slough.

invent yourself and then reinvent yourself and
stay out of the clutches of mediocrity.

invent yourself and then reinvent yourself,
change your tone and shape so often that they can never
categorize you.

reinvigorate yourself and
accept what is
but only on the terms that you have invented
and reinvented.

be self-taught.

and reinvent your life because you must;
it is your life and
its history
and the present
belong only to
you.

—Charles Bukowski, “No Leaders Please”⁹¹

Life affirmation is a state of existence in which one fosters an authentic personality and transcends one's suffering. In a Nietzschean context, this is a transition from the last man to the Übermensch. An analysis of David Fincher's film *Fight Club* leads us to question the structure and philosophy of organizations that wish to foster individualism within a flawed, collectivist context. The film is about how a nameless man rises above mediocrity by establishing an underground fighting ring and terrorist organization, all done through an externalized ideal named Tyler Durden. The film sheds light on the risk of institutionalization that occurs when individual thought cannot be fostered appropriately to retain its authenticity. The film makes us question where authenticity can be found and whether it is found from within or from an external source. Through *Fight Club's* irony we can learn more about the favourable conditions and attitudes required for affirming one's life. The irony of *Fight Club* is that through the group's endeavour to become authentic individuals and escape the mediocrity of consumerism, they dismally end up adhering to a cult.⁹² The key existentialist insight is that authenticity and affirmation of the self is a task that must ultimately be approached alone, without conforming to the teachings of any authority.⁹³ If it is not, one risks falling into a trap of collectivist thought and away from the pursuit towards the Übermensch.⁹⁴

Consumerism and the recovery meetings in the film are the counter-forces and opiates that are holding back the narrator from affirming his own life. His mundane and meaningless life puts him in a depressive state, which renders him an insomniac. Although he doesn't have cancer, he often attends church meeting groups where individuals cry in each other's arms; this vicarious experience of catharsis is his only means of sleeping⁹⁵ (Fig.49). The narrator also obsessively curates his condo with catalogue furniture in order to complete an externalized and idealized version of himself (Fig.50). His life is the life of Nietzsche's last man, someone who fears struggle and pain and instead seeks a passive, comfortable existence.⁹⁶



Figure.49 *Fight Club*, 1999, David Fincher
Narrator and Bob hugging at testicular cancer meeting



Figure.50 *Fight Club*, 1999, David Fincher
Narrator's condominium with items from catalogue

The death of god caused by the devaluation of the highest Christian values leads to an existential crossroads because it places individuals on the fence of falling towards affirmation or nihilism. If we maintain a strong will and bold reaction, we rejoice in creating new values. If this strength cannot be mustered, we may fall into a nihilistic void.⁹⁷ In the context of *Fight Club*, the narrator's decisive moment of breaking free of his nihilistic view on life was undergoing a psychological split by creating an externalized, ideal Tyler Durden (Fig.52). This is his cure from conformism and consumerism. It also signaled the narrator's initiation into self-creation, a venture outside of the confines of the last man, and an opportunity into achieving Übermensch status. The narrator embarks on his journey towards the Übermensch by asserting a nihilistic view on life. He does so through killing his own ideal by burning down his highly cherished condominium and quitting his job. He lives out his new life through the character of Tyler, creating his own values by starting an underground fight club in order to escape the society of the last man. This destruction and reconstruction can be seen as a Nietzschean mode of philosophizing. In order to create new values of the present, one must first destroy the old, outdated values of the past.⁹⁸ This is prevalent in Nietzsche's philosophy of the destruction of old Christian values in the service of a Dionysian pessimistic philosophy, and Nietzsche's famous saying "philosophizing with a hammer" in order to destroy or build new structures.

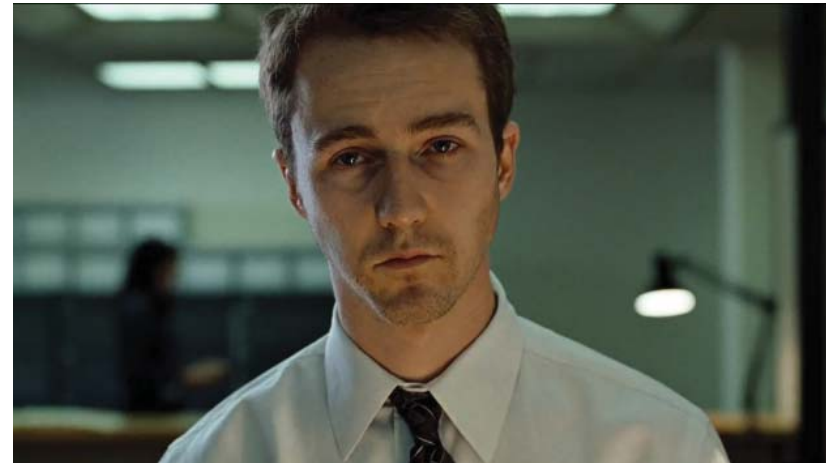


Figure.51 *Fight Club*, 1999, David Fincher
Narrator as last man



Figure.52 *Fight Club*, 1999, David Fincher
Tyler Durden as Übermensch

The affirmative nature of the film resides in the philosophy of the Fight Club organization and its ability to assert a Dionysian impulse in an authentic manner. Fighting shows itself to be an act that taps into something very primordial within us and is a real cathartic experience (Fig.53). In this cathartic experience, a dissolution of the self occurs, as one enters a fight or flight mode. What seems to matter most is that two people are putting their lives on the line by exposing themselves to physical harm.⁹⁹ There is no importance put on politics or rivalry; therefore, the fight contains a form of non-intention. However, this state fosters a bond among fighters.¹⁰⁰ The narrator explains that "Fight Club wasn't about winning or losing. It wasn't about words."¹⁰¹ One way that members of Fight Club spread the philosophy of the club is by instigating fights with strangers and purposely losing, thus empowering outsiders. The appeal of this task is that it allows violence-repressed outsiders to get in touch with their primal, Dionysian selves and discharge their repressed rage.¹⁰² Fight Club attempts to establish itself through attraction and not through promotion, as twelve-step programs do, by establishing the rule "you do not talk about Fight Club."¹⁰³



Figure.53 *Fight Club*, 1999, David Fincher
Fight Club underneath Lou's Tavern

Creation must be done carefully both for those who wish to create something new for themselves, and for those who wish to spark authenticity in others. Serving as a guide for others with too much desire for obedience leads to megalomania, a loss of individuality of its followers, and a fall into mindless collectivity. Nietzsche states that authenticity cannot be found by impersonating an authentic person.¹⁰⁴ Therefore, leading others must not be done didactically, but with a subtle nudging in the right direction. With self-creation, one must be careful and wary what is guiding their acquisition of values, and whether they are simply imitating the source of their values.

In *Fight Club*, the narrator's path towards the Übermensch is progressing well when he finds himself arranging fights in the basement and parking lot of Lou's Tavern, for he is helping individuals get acquainted with their primal, Dionysian selves.¹⁰⁵ However, it starts to go wrong when he introduces Project Mayhem. It is here that he becomes a megalomaniac and has a strong desire to mould his followers in his image, instead of having them retain their own identity and allow them to define themselves.¹⁰⁶ This transition can be seen when *Fight Club*'s "question everything" mentality is transformed into one of "you do not ask questions."¹⁰⁷ Tyler's followers ultimately face a dissolution of identity as they shave their heads, lose their names, and all go by the name "maggot." (Fig.54) This is apparent in Tyler's cult mantra, "You are not special. You are not a beautiful or unique snowflake. You are the same decaying matter as everything else."¹⁰⁸ By contrast, Nietzsche's Zarathustra tells his followers to stay critical and doubt him: "One repays a teacher badly if one always remains nothing but a pupil."¹⁰⁹ In the context of the film, Zarathustra's words

would mean that Tyler's followers must not mindlessly follow his teachings without first assessing them using their own innermost and authentic values. If they were more critical and not blinded by Tyler's charisma, they may have realized that the transition from *Fight Club* to *Project Mayhem* was not conducive to self-creation but to destruction. The followers of *Project Mayhem* merely replaced their old conformity with a new one, rather than establishing an individual creation.¹¹⁰ A more effective approach for Tyler to have taken would have been to encourage individualism and establish a positive system of morality instead of enforcing a terroristic one. The film shows how martial arts component of my temple, if taken with the right outlook and attitude can lead to an affirmation of life. The film relates to affirmation because it shows what is a successful and unsuccessful way of affirming life. The irony of the film merely reinforces what is successful execution of life-affirmation by showing us what is an unsuccessful execution of it. The irony of the film serves as a precaution to not fall trap to idolization of figures and loss of self-identity through obedience to authority figures.



Figure.54 *Fight Club*, 1999, David Fincher
Tyler's cult all wearing black with short hair

(Endnotes)

- 1 Daniel Came, *Nietzsche on Art and Life*, (Oxford, Oxford University Press), 14.
- 2 Nietzsche, *The Birth of Tragedy*, Kaufmann (trans.), 5, 24 quoted in Came, *Nietzsche on Art and Life*, 14.
- 3 Nietzsche, *The Birth of Tragedy*, Kaufmann (trans.), 5, 24 quoted in Came, *Nietzsche on Art and Life*, 225.
- 4 Friedrich Nietzsche, *Twilight of the Idols*, R. J. Hollingdale (trans.) (Harmondsworth: Penguin), 24 quoted in Came, *Nietzsche on Art and Life*, 14.
- 5 Friedrich Nietzsche, *Writings from the Early Notebooks*, R. Geuss, and A. Nehamas (eds) (Cambridge: Cambridge University Press), 22, 110 quoted in Came, *Nietzsche on Art and Life*, 84.
- 6 Nietzsche, *Kritische Studienausgabe*, Colli and Montinari (eds.), 13, 500 quoted in Came, *Nietzsche on Art and Life*, 39.
- 7 Came, *Nietzsche on Art and Life*, 25, 90.
- 8 Friedrich Nietzsche, *Kritische Studienausgabe in 15 Einzelbanden*, Colli G. and Montinari M. (eds.) (Berlin:de Gruyter), 550 quoted in Came, *Nietzsche on life and Art*, 51.
- 9 Came, *Nietzsche on Art and Life*, 16.
- 10 Ibid., 26.
- 11 Ibid., 39.
- 12 Ibid., 50.
- 13 Ibid., 84.
- 14 Kain, Nietzsche, "Eternal Recurrence, and the Horror of Existence," 27.
- 15 Ibid., 17.
- 16 Ibid., 5.
- 17 Ibid., 27.
- 18 Friedrich Nietzsche, *The Will to Power*, R. J. Hollingdale (trans.) (New York: Random House), 853 quoted in Came, *Nietzsche on Art and Life*, 32.
- 19 Came, *Nietzsche on Art and Life*, 84.
- 20 Came, *Nietzsche on Art and Life*, 48.
- 21 Friedrich Ulfers and Mark Daniel Cohen, "Nietzsche and the Future of Art," *Hyperion* Vol.2, Issue 4, 3.
- 22 Ibid., 2.
- 23 Ibid.
- 24 Ibid., 7.
- 25 Ibid.
- 26 Ibid., 3.
- 27 Ibid.
- 28 Ibid.
- 29 Ibid.
- 30 Ibid.
- 31 Ibid., 11.
- 32 Ibid., 7.
- 33 Ibid., 7,11.
- 34 Ibid., 6.
- 35 Ibid.
- 36 Ibid.
- 37 Ibid.
- 38 Ibid.
- 39 Ibid., 11.
- 40 Ibid., 9.

- 41 Ibid.
- 42 Ibid.
- 43 Ibid.
- 44 Ibid., 11.
- 45 Ibid., 22.
- 46 Edmund Burke, *A Philosophical Inquiry Into the Origin of our Ideas of the Sublime and Beautiful* (Soho: Howlett and Brimmer Printers), 45.
- 47 Otto, *Dionysus*, 65.
- 48 Friedrich Nietzsche, *The Birth of Tragedy*. Douglas Smith (trans.) (Oxford: Oxford University Press), x.
- 49 Pfeffer, *Disciple of Dionysus*, 46.
- 50 Burke, *Sublime and Beautiful*, 113.
- 51 Ibid., 117.
- 52 Ibid., 98.
- 53 Ibid., 115.
- 54 Ibid., 122.
- 55 Came, *Nietzsche on Art and Life*, 223.
- 56 Nietzsche, *Twilight of the Idols*, J. Norman (trans.) (Cambridge: Cambridge University Press), 33 quoted in Came, *Nietzsche on Art and Life*, 220.
- 57 Came, *Nietzsche on Art and Life*, 227.
- 58 Ibid., 220.
- 59 Ibid., 226.
- 60 Ibid.
- 61 Burnham and Jesinghausen. *Nietzsche's The Birth of Tragedy*, 51.
- 62 Nietzsche, *The Birth of Tragedy*. Smith (trans.), xxi.
- 63 Pfeffer, *Disciple of Dionysus*, 51.
- 64 Babette Babich, *The Hallelujah Effect: Philosophical Reflections on Music, Performance Practice, and Technology*, (Oxfordshire : Routledge), 11.
- 65 Ibid., 11.
- 66 William Smith. *A Dictionary of Greek and Roman Antiquities*. (London: Taylor, Walton, and Maberly, 1875), http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Dionysia.html.
- 67 Kayleen Asbo, "The Lyre and the Drum: Dionysus and Apollo throughout Music History." *Mythological Studies Journal Vol.2 (2011)*, 2.
- 68 Came, *Nietzsche on Art and Life*, 90.
- 69 Nietzsche, *The Birth of Tragedy*. Smith (trans.), xviii.
- 70 Ibid., ix.
- 71 Came, *Nietzsche on Art and Life*, 53.
- 72 "Polychoral," *Artopium*, April 21, 2018, <https://musicterms.artopium.com/p/Polychoral.htm>.
- 73 Marc Treib, *Space Calculated in Seconds*, (New Jersey: Princeton University Press, 1996), 178.
- 74 Ibid.
- 75 Ibid., 179.
- 76 Ibid.
- 76a "What is Cyberpunk?" *Neon Dystopia*. 2015. <https://www.neondystopia.com/what-is-cyberpunk/>
- 76b Indigo Gaming, "Cyberpunk Documentary PART 1 | Neuro-mancer, Blade Runner, Shadowrun, Akira" *Youtube Video*. 47:46 Dec 1, 2019 <https://www.youtube.com/watch?v=sttm8Q9rOdQ>
- 76c Ibid.
- 77 "Übermensch," *Lexico*, n.d., <https://www.lexico.com/defini->

tion/ubermensch and "Übermensch," n.d. *Vocabulary.com Dictionary*, <https://www.vocabulary.com/dictionary/Ubermensch>.

78 Came, *Nietzsche on Art and Life*, 26.

79 Ibid., 36.

80 Nietzsche, *The Will to Power*, Hollingdale (trans.), 699 quoted in Came, *Nietzsche on Art and Life*, 26.

81 Bernard Reginster, *The Affirmation of Life - Nietzsche on Overcoming Nihilism* (Cambridge: Harvard University Press, 2006), 177 quoted in Came, *Nietzsche on Art and Life*, 40.

82 Reginster, *The Affirmation of Life*, 242 quoted in Came, *Nietzsche on Art and Life*, 41.

83 Nietzsche, *Beyond Good and Evil*, Kaufman (trans.), 154.

84 Kaplama, "Kantian and Nietzschean Aesthetics of Human Nature," *The Journal of Natural and Social Philosophy*, (2016): 183.

85 Nietzsche, *Twilight of the Idols*, Hollingdale (trans.), 5 quoted in Came, *Nietzsche on Art and Life*, 49.

86 Ibid.

87 Friedrich Nietzsche, *Thus Spoke Zarathustra*, Walter Kaufman (Trans.) (New York: The Modern Library, 1995), 56.

88 "Thus Spoke Zarathustra - Friedrich Nietzsche, Spark Notes, Chapter 11-22, Page 3," 2018, <https://www.sparknotes.com/philosophy/zarathustra/section3/page/3/> (accessed February 19, 2020).

89 Ibid.

90 "Thus Spoke Zarathustra - Friedrich Nietzsche, Spark Notes, Chapter 1-7, Page 3," 2018, <https://www.sparknotes.com/philosophy/zarathustra/section4/page/3/> (accessed February 19, 2020).

91 Charles Bukowski, *Pleasures of the Damned - Poems 1951-1953*, (New York : Harper Collins, 2007), 93.

92 William Irwin, "Fight Club, Self-Definition, and the Fragility of Authenticity," *Revista Portuguesa de Filosofia*, (2013), 673.

93 Ibid.

94 Ibid., 675.

95 Ibid., 677.

96 Pfeffer, *Disciple of Dionysus*, 41.

97 Ibid., 675.

98 Pfeffer, *Disciple of Dionysus*, 69.

99 William Irwin, "Fight Club, Self-Definition, and the Fragility of Authenticity," 680.

100 Ibid.

101 Ibid.

Fight Club, directed by David Fincher (1999: Hollywood, CA: 20th Century Fox.).

102 Irwin, "Fight Club, Self-Definition, and the Fragility of Authenticity," 680.

103 Ibid., 681.

104 Ibid., 682.

105 Ibid.

106 Ibid., 681.

107 Ibid., 683.

108 *Fight Club*, directed by David Fincher (1999: Hollywood, CA: 20th Century Fox).

109 Irwin, "Fight Club, Self-Definition, and the Fragility of Authenticity," 683.

110 Ibid., 684.

CHAPTER 3: THE LABYRINTH

Dionysus and Madness

In Dionysian mythology, the mad god sent individuals in his presence into madness.¹ Dionysus's presence induced involuntary madness and ecstasy through erratic dancing, head shaking, yelling, and the consumption of wine² (Fig.55). The aim of this behaviour was to induce emotions which brought a union with Dionysus, allowing celebrants to embody the deity. The Apollonian figure was therefore able to gain a tragic insight into the horror and suffering of the Dionysian drive.³ One would assume that the madness of Dionysus is an illness and weakness of life but it is, rather, the opposite. Dionysian madness is a complement and partner of life in its most healthy state.⁴ An introduction to the theme of madness in relation to Dionysus thus leads its relevance to the topic of labyrinths. The connection is found through how the disorientating and uncertain nature of labyrinth's can lead to madness.



Figure.55 A Bacchanalian Revel before a Term, 1633, Nicolas Poussin
Bacchanalia participants revelling

Labyrinth in The Shining

He enters a labyrinth, he multiplies by a thousand the dangers already inherent in the very act of living, not the least of which is the fact that no one with eyes will see how and where he gets lost and lonely and is torn limb from limb by some cave-Minotaur of conscience.

—Friedrich Nietzsche, *Beyond Good and Evil*⁵

Stanley Kubrick's horror film *The Shining* is based on Stephen King's horror novel of the same name, published in 1978. The movie explores the connection between labyrinths as an architectural concept and as a psychological state of mind.⁶ The main character of the film, Jack Torrance, is a Dionysian figure who becomes progressively more captivated by the god through an architecture-induced madness. The tragedy of the film is found in the story of a flawed father who is unable to escape the labyrinth of his own problematic mind.⁷ Jack is a former English teacher and current playwright who undertakes a job as a caretaker of the enormous and isolated Overlook hotel with his wife Wendy and son Danny.⁸ As the film progresses, Jack's mental health becomes progressively worse as the horrors of the hotel come to light.⁹

Kubrick unites a dual narrative into a singular experience, one psychological and one architectural. Kubrick blends Jack's gradual descent into madness with the formal qualities of the hotel.¹⁰ Jack becomes a prisoner of the labyrinth-like hotel, chasing his family in the hedge maze and hotel like a raging Minotaur.¹¹ Danny is able to lead Jack deep inside the hedge maze and eventually escape its confines,

whereas Jack is unable to escape the physical maze and the maze of his own mind, leading to his death¹² (Fig.58). This event echoes the Greek mythological story of Theseus and the Minotaur. Kubrick blurs cinematic elements such as memory, dream, hallucination, myth, and reality so that the viewer cannot discern what is real and what is fantasy, much like the experience of a psychotic or schizophrenic episode in which there is no coherent logic. The end result is a maze-like narrative.¹³ The spatial configuration of the hotel is a labyrinth that cannot be visually understood as a coherent whole.¹⁴ Despite Kubrick's painstaking precision in conveying the hotel in his images, he filmed it in a way that makes it no clearer to understand as a singular building.¹⁵ The multiple, oversized corridors, rooms, and stairs seen in scenes have no apparent connection, creating an endless and confusing labyrinth of disorientation¹⁶ (Fig.56).



Figure.56 The Shining, 1980, Stanley Kubrick
Danny looking down corridor



Figure.57 The Shining, 1980, Stanley Kubrick
Jack looking at hotel maze



Figure.58 The Shining, 1980, Stanley Kubrick
Jack dead in hotel maze

Hero Descending in the Labyrinth

The most spiritual men, as the strongest, find their happiness where others would find their destruction: in the labyrinth, in hardness against themselves and others, in experiments. Their joy is self-conquest: asceticism becomes in them nature, need, and instinct. Difficult tasks are a privilege to them; to play with burdens that crush others, a recreation. Knowledge—a form of asceticism. They are the most venerable kind of man: that does not preclude their being the most cheerful and the kindest.

—Friedrich Nietzsche, *The Portable Nietzsche*¹⁷

I must first go down deeper than I ever descended - deeper into pain than ever I descended, down into its blackest flood. Thus my destiny wants it... Whence come the highest floods? I once asked. Then I learned that they came out of the sea. The evidence is written in their rocks and in the walls of their peaks. It is out of the deepest depth that the highest must come to its height.

—Friedrich Nietzsche, *Thus Spoke Zarathustra*¹⁸

The narrative within my thesis is one where clubbers descend three levels of a network of corridors in order to battle with uncertainty and illusion, with the reward of reaching the main dance floor. Nietzsche's early writing career up to *The Birth of Tragedy* is best seen as an investigation of how cultures can transfigure horror into an affirmation of life through the perpetuation of myths.¹⁹ Nietzsche holds myth in

the highest regard as a means of overcoming the nihilism of life.²⁰ The affirmation of life or overcoming of nihilism is similar to that of a hero's journey through a labyrinth. Both life and the labyrinth have a problematic character of uncertainty, such as indecisiveness about which path to take. Nietzsche elaborates on this idea when he says we should take "...joy no longer in certainty but in uncertainty."²¹ The labyrinth calls for adventure, whose outcome is uncertain, giving it an allure that wills to be overcome.²²



Figure.59 Hazel Findlay free solos high off the deck, 2017, James Lucas
Free climbing: finding happiness in the terror of life

A hero has fearlessness in the encounter with the labyrinth of life, staying composed when confronting hardship and the questionable.²³ It is a call to adventure, an opportunity to overcome themselves, and to assert their will to power.²⁴ The hero is victorious when they glorify this heroic task, and uses their will to power to reclaim their life by means of actively engaging in the tragedy inherent in life. For them, confronting hardship and suffering is a necessary ingredient in their pursuit of power.²⁵

The hero affirms their existence despite the fact that some lives seem to be a chronological succession of random and disconnected events.²⁶ Greek tragedy acknowledges the failures and suffering of a hero's life. However, we and the tragic hero are part of a more holistic narrative imbued with legitimate meaning²⁷ (Fig.60). Within our suffering is a meaningful, coherent narrative that, if realized and felt, can be used as an empowerment to affirm it.²⁸ This fact gives pleasure and great solace in the narrative of a hero's life.²⁹

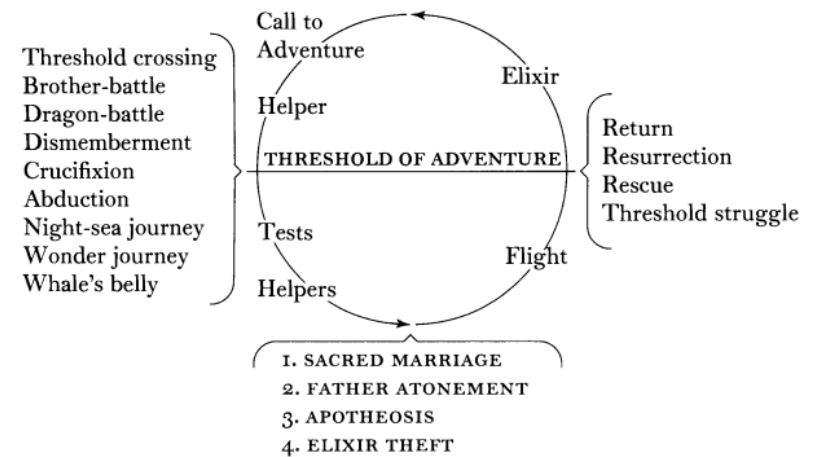


Figure.60 *The Hero with a Thousand Faces*, 2004, Joseph Campbell
The Hero's Journey

Labyrinth of Perception

The lower level of the nightclub is indicative of the hero's descent through a labyrinth of perception. Thus, the clubber affirms their life just as the ancient Greeks affirmed their life with myth. The clubber affirms life by immersing themselves in artistic illusion and finding joy in this. Just as the audience identifies itself with the tragic hero in Greek tragedy, the clubber becomes a tragic hero as they descend and are confronted with an illusory reality that has no grounds. This is analogous to confronting the inevitable conclusion of nihilism. Descending to the middle of the labyrinth signifies the act of overcoming through an encounter with obstacles, suffering, and an unstable perception of reality. Suffering is seen through the experiencer's disorientation with the difficulty of finding a grasp on reality in a labyrinth of perception, making them question what is reality and what is illusion (Fig.61). In the labyrinth, we lose our ground and orientation of our being in the world, just as the death of God destabilized which values hold together our existence. Once the hero has reached the centre of the labyrinth, affirmation has been attained, for they have overcome the obstacles which attempted to divert them from their goal. This centre takes form as the main dancefloor, where fellow heroes who overcame the struggles of perception can rejoice together through dance.



Figure.61 Barcelona Pavilion by Mies van der Rohe, 1929, Cemal Emden
A play of reflective surfaces and planes



Figure.62 Basement Level 2: Corridor

Multiple passageways openings can be seen along many lengthy corridors such as this one. These corridors, in their multitude and connectivity, add a labyrinthine element.



Figure.63 Basement Level 2 : Intersecting Corridors

(Endnotes)

- 1 Otto, *Dionysus Myth and Cult*, 65.
- 2 Ibid, 123.
- 3 Ibid.
- 4 Ibid., 143.
- 5 Nietzsche, *Beyond Good and Evil*, Walter Kaufman (trans.), 41.
- 6 Juhani Pallasmaa, *The Architecture of Image: Existential Space in Cinema* (Helsinki: Rakennustieto, 2001), 95.
- 7 Ibid., 103.
- 8 Ibid., 100.
- 9 Ibid.
- 10 Ibid., 97.
- 11 Ibid., 99.
- 12 Ibid., 100.
- 13 Ibid.
- 14 Ibid., 107.
- 15 Ibid.
- 16 Ibid.
- 17 Nietzsche, *The Portable Nietzsche*, (London: Penguin, 1954), 389.
- 18 Nietzsche, *Thus Spoke Zarathustra*, Kaufman (trans.), 154.
- 19 Came, *Nietzsche on Art and Life*, 82.
- 20 Ibid., 36.
- 21 Nietzsche, *The Will to Power*, R. J. Hollingdale (trans.) 1059 quoted in Came, *Nietzsche on Art and Life*, 33.
- 22 Came, *Nietzsche on Art and Life*, 36.
- 23 Nietzsche, *Twilight of the Idols*, Hollingdale (trans.), 24 quoted in Came, *Nietzsche on Art and Life*, 34.
- 24 Came, *Nietzsche on Art and Life*, 32.
- 25 Nietzsche, *Twilight of the Idols*, Hollingdale (trans.), 24 quoted in Came, *Nietzsche on Art and Life*, 34.
- 26 Came, *Nietzsche on Art and Life*, 104.
- 27 Ibid., 104.
- 28 Ibid., 105.
- 29 Ibid., 104.

CHAPTER 4: NIGHTCLUB CULTURE

Festival Background

An investigation of the nature of Dionysian festivals will give a better understanding of the role of the Dionysian in ancient Greek culture, hinting at its application in nightclub culture. Clubbers reversion to archaic values, use of mind-altering substances, and sexual nature all indicate similar underlying characters and intentions. The message of the Dionysian festival is equivalent to the eternal affirmation of all being.¹ Dionysian festivals originate with the commencement of spring.² These festivals were organized in a way that catered to the needs and religious beliefs of peasants.³ The festivals aimed to encourage growth of the agricultural fields of its participants.⁴ They were also meant to ward off evil from the fields, and to please the spirits on whom the growth of the fields depended. In these celebrations, the erratic dancing, shouting, and induction of ecstasy through the drinking of wine seemed to be suitable to the spirits, convincing them to deliver a fruitful harvest⁵ (Fig.64). While members were indulging in food and intoxicated by wine, they partook in the most obscene exuberance and the most transgressive bodily pleasures.⁶ Wine was used in these orgies as a means of generating ecstasy, allowing one to embody the Dionysian spirit.⁷ Costumes were used in the holy rites of Dionysian orgies. Bodies were painted with soot, plaster, and the juices of plants.⁸ Garments, such as the skins of various animals, were worn around the waist.⁹ Lastly, leaves of various plants were worn on the head, and masks were made of bark and wood.¹⁰ Participants also devoured the flesh and blood of animals, which was thought to

transfer the Dionysian power of fertility to them.¹¹ In the holy rites of Bacchanalia, it is rumoured that orgies, perversion, sadomasochistic activities, and excessive drug taking were present.¹² During the Anthesteria festival, drinking competitions were held in which citizens competed to drink the fastest, or drink the most wine.¹³ All in all, these festivals and orgies established a healthy relationship between humanity and nature.¹⁴



*Figure.64 The Youth of Bacchus, 1884, William-Adolphe Bouguereau
Dionysian Festival*

The Dionysian Revival

We have gone sick by following a path of untrammelled rationalism, male dominance, attention to the visible surface of things, practicality, bottom-line-ism. We have gone very, very sick. And the body politic, like any body, when it feels itself to be sick, it begins to produce antibodies, or strategies for overcoming the condition of dis-ease. And the 20th century is an enormous effort at self-healing. Phenomena as diverse as surrealism, body piercing, psychedelic drug use (Fig.66), sexual permissiveness, jazz, experimental dance, rave culture, tattooing, the list is endless. What do all these things have in common? They represent various styles of rejection of linear values. The society is trying to cure itself by an archaic revival, by a reversion to archaic values. So when I see people manifesting sexual ambiguity, or scarifying themselves (Fig.65), or showing a lot of flesh, or dancing to syncopated music, or getting loaded, or violating ordinary canons of sexual behavior (Fig.67), I applaud all of this; because it's an impulse to return to what is felt by the body – what is authentic, what is archaic – and when you tease apart these archaic impulses, at the very center of all these impulses is the desire to return to a world of magical empowerment of feeling.

—Terence McKenna, “Eros and the Eschaton”¹⁵

In this quotation, we can see the forces of Apollo and Dionysus at play and their relation to time. The duality of Apollo and Dionysus are part of the pre-eminent dual forces at play in the universe. They can be likened to order and disorder, day and night, logic and feeling, darkness and light. It seems like we are losing touch with our Dionysian impulse as society and technology mechanize and sterilize our culture. Cultures such as the Dionysian mysteries dating back to 3000 BCE have found outlets for a form of behaviour that go contrary to this, enacted through song and dance, alcohol consumption, and sexual abandon. The Dionysian temple attempts to intervene and provide a heterotopia that fosters a Dionysian state of affairs. Once we return to what is felt by the body, a union with nature will proceed, allowing us to be in touch with our innermost selves.

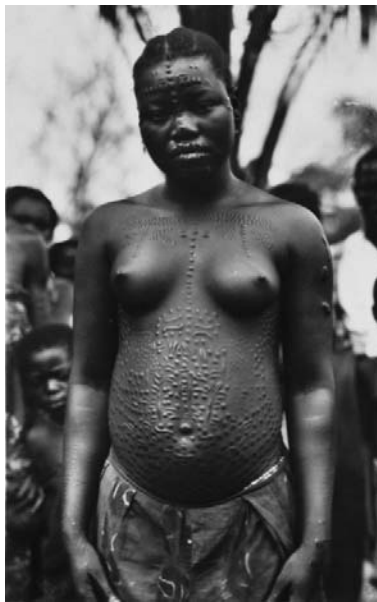


Figure.65 A young woman with scarifications on face and upper body, 1937, Casimir Zagourski



*Figure.66 Psilocybe mexicana, 2019, Alan Rockefeller
Psychedelics*



*Figure.67 Biederer photo, 1930, Jacques Biederer
Sadomasochism*

Synthesizing the Dionysian with Club Culture

Large concerts, raves, and festivals are highly comparable to the spirit of Dionysian festivals. In these settings participants can lose their individuality in the moment and transcend their suffering for a moment in time. Aside from selling alcohol, nightclubs are all about the magic they create, the elevated experience, and the stimulation of the senses.¹⁶ Clubbers parallel Dionysian orgies through the enjoyment of music, dancing, raving, and sexual liberation. Additional similarities include the application of makeup and clothing, and the induction of ecstasy through alcohol, cannabis, and other party drugs. Clubbers want to get lost in the moment, and enter a different reality or world.

Just like the costumes worn by those attending Dionysian orgies, clubbers wear makeup and outlandish clothing in order to become a component of club infrastructure¹⁷ (Fig.68). Nightclubs are places where men and women use makeup and fashion in order to challenge the norms of gender and sexual identity, further revealing nightlife's transgressive aspects.¹⁸



Figure.68 Walter Van Beirendonck Nightclub Clothing Line, Night fever : designing club culture, 1960-today, 154



*Figure.69 A Bacchanal, 1616, Jan Brueghel the Elder and Hendrick van Balen
Sublime atmosphere*



*Figure.70 Aero Bar in Miami Beach Florida, 2008, Dan Vidal
Sublime atmosphere*

Dionysian themes of terror and tragedy are closely related to the sublime. The sublime is evoked when one cannot comprehend the immensity of a moment. These types of phenomena make club experience memorable: the immense volume of the music, the dazzling and large quantity of lighting, and the sheer volume of people tightly packed in a space (Fig.70,71). Aristotle stated that the ancient Greeks attended tragedies for the purpose of catharsis. Likewise, nightclubs act as a gymnasium for one's emotions, offering a cathartic release.



*Figure.71 Bob Beaman Techno club, 2014, Arnold Jaeger
Werner
Sublime atmosphere*



Figure.72 Basement Level 3, Room 19 : DJ and Lighting Booth

The main dance floor gives its attention to the sex stage, and the DJ and lighting booth located east of it. This triple-height space is shoe-box shaped with unparallel walls – architectural moves that provide high-quality acoustics.



Figure.73 Basement Level 2, Room 13 : Dance Floor



Figure.74 Basement Level 2, Room 13 : Dance Floor (Alternate Version)



Figure.75 Basement Level 3, Room 20 : Dance Floor



Figure.76 Basement Level 3, Room 20 : Dance Floor (Alternate Version)



Figure.77 Basement Level 2, Room 10 : Lounge



Figure.78 Basement Level 2 : Bridge



Figure.79 Basement Level 1 : Corridor Leading to Cozy Dome

On Rausch

Rausch is a complex and life-affirming state of mind that, in its simplest terms, should be known as a form of ecstasy. From Klages book *Cosmogonic Eros*, "Nietzsche discusses Rausch as the ultimate Dionysian state of mind. Erotic, ecstatic and cosmic at the same moment."¹⁹ This Dionysian experience is achieved in the temple through alcohol and the consumption of mind-altering drugs, dance, and sexual activity. *Rausch* is difficult to translate from German due to its complexity, as it combines drunkenness and orgiastic, out-of-body experience in the context of sexual activity and dance.²⁰ It also refers to concepts of nature, sexuality, intoxication, pain, and ecstasy. *Rausch* paradoxically contains a mixture of pain with joy and ecstasy²¹ (Fig.80). This shows *Rausch*'s experiential relevance in the activity of martial arts and sadomasochism, as one or both parties experience the pain of violence, but ecstasy is also contained within such activity. The tragic disposition of Greek tragedy and the Dionysian pessimistic outlook taken when confronting nihilism both have relevance to *Rausch*. This is because having a tragic insight into one's existence is necessary if one wishes to facilitate a state of *Rausch*.²² Furthermore, the more this tragic insight is realized, the greater the state of *Rausch* that will be realized. As paradoxical as this may seem, when it comes to nihilism, we must remind ourselves how negative aspects of existence can serve as stimulating powers in establishing an affirmation of life, as stated in chapter one, "Overcoming Nihilism and the Affirmation of Life." If one is shielded or shielding oneself from tragic insights and the horrors of existence, one is simultaneously undermining one's ability to experience life more deeply, fully, and joyfully.²³

The state of *Rausch* is also likened to the unification of the primal nature of existence through drug or alcoholic intoxication.²⁴ In Nietzsche's own life, he used opium, hashish, and the narcotic chloral hydrate as modes of Rauschean pleasure and entering the Dionysian spirit.²⁵



Figure.80 Shirtless man with bloodied back, 2007, Sara Eileen and Meitar Moscovitz Pain from lashings mixed with ecstasy, inducing feelings of Rausch

Wine

Wine has been considered the greatest gift Dionysus gave to humans.²⁶ Intoxicated reality breaks down the faculties of the individual and re-establishes the natural bond between human and human, and human and nature.²⁷ In an intoxicated state, the primeval world becomes alive.²⁸ Wine offers many benefits to those who drink it. It induces geniality and high spirits, breaks down inhibitions, and makes humans more truthful with one another.²⁹ The effects of wine consumption on the individual coincide with behaviour and emotions that bring one closer to embodying the Dionysian spirit. Intoxication was seen as a form of possession by Dionysus's spirit, which in turn allowed his followers to tap into his divine powers, along with the awakening of one's primordial, unconscious mind.³⁰ Wine has a procession of states it induces, from love to desire, sleep, flirtation, cries, violence, and finally madness.³¹ Being intoxicated paradoxically unites the opposing factors of life.³² These include the loveable and the horrible, enlightenment and destruction, and pleasure and pain.³³ Cannabis and hashish are also said to induce states of bliss identical to those induced by wine.³⁴

Nightclubs are business machines that thrive through the sale of alcohol. Alcohol plays an important role in altering sexual politics through the removal of inhibitions and encouraging sexual behaviour. The nightclub design thus includes, in addition to the sale of alcohol and flavoured tobacco, a safe injection site located on the ground floor that allows clubbers to enter the temple in a similar state of ecstasy and intoxication.



Figure.81 Bacchus, 1640, Peter Paul Rubens Bacchus drinking wine



Figure.82 Amphorae stacking, 2008, Ad Meskens Ancient Greek pottery typically used to store wine



Figure.83 Ground Floor, Room 4 : VIP Lounge
Food and alcohol are served in this space, accompanied by live music.



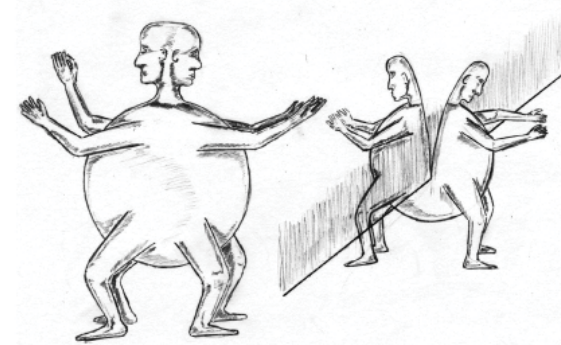
Figure.84 Basement Level 3, Room 7 : Bar

Shown is one of five bars that serve alcohol in the temple. The bar is defined within a double-height space.

Sex

In the myth of Dionysus, his dismemberment by the Titans is symbolically the story of the creation of the universe.³⁵ Before the creation of the universe, what existed was “unified, undifferentiated matter,” Dionysus in his original state³⁶ (Fig.85). The individuation of Dionysus is therefore the process of the unified universe differentiating itself into separate entities.³⁷ In this myth, the dismemberment of Dionysus, represents the suffering of humanity and the continual individuation of the universe.³⁸

There is thus a parallel between Dionysus’s dismemberment and the creation of the universe and ensuing universal suffering. Relatedly, suffering comes from our desire for sexual union with another body.³⁹ This fusion with another represents the original state of the universe and the undifferentiated individual.⁴⁰ In Dionysian terms, this state is the “annihilation of ordinary bounds and limits of existence.”⁴¹



*Figure.85 The Myth of Aristophanes, Dr Tom Stockmann
Plato’s Symposium: human as two halves in search for one another*



*Figure.86 Genius of the Modern World : Freud, 2016, Rob Cowling
Sigmund Freud’s ashes in Dionysian Pottery*

The satyr is an important figure in the nature of Dionysus (Fig.87). They are typically portrayed as half man, half horse with a permanent, exaggerated erection. They are part of the primal nature of existence that represents “the sexual omnipotence of nature.”⁴² The satyr presence in Greek tragedy and Dionysian religious rites gets the audience and worshippers respectively to feel their sexual nature.⁴³ Nietzsche claims that our engagement with tragedy is closely linked to the “arousal of the sexual passions.”⁴⁴ Apollo is linked to rationality and the mind whereas, by contrast, Dionysus is linked to sexuality and the body.⁴⁵ Dionysus and the tragedy associated with him allows us to tear away the structures of society and get in touch with our primordial, instinctual side.⁴⁶

The Nightclub and bathhouse components of the temple serve as sexual heterotopias that by virtue of their atmospheric qualities and programmatic designation welcome individuals to engage in sexual activities.



Figure.87 Silenus with pipes and a pipe case hanging on his penis, 520-500 BC, Epiktetos Satyr



Figure.88 Basement Level 3, Room 11 : Dark (sex) Room
Sexual activity takes place here, denoted by the colour red.

The Sexual Nature of Bathhouses

Baths, wine, and sex spoil our bodies; but baths, wine, and sex make up life.

—Ancient Roman graffiti found in Pompeii⁴⁷

Public bathing was part of social life for the ancient Romans, offering a way to relax and socialize with other people. Another aspect of bathhouses was their sexual nature. Some bathhouses, like the one of Augustan Rome, was a favourite location for young lovers, while the Ulpian bathhouse was a common destination for those committing adultery.⁴⁸ The change room of the suburban bathhouse of Pompeii contains seven frescos of people engaged in different sex acts (Fig.89). It is inconclusive whether this implies these sex acts were offered at the bathhouse, but it none-the-less presents an association between bathing and sexuality.⁴⁹



Figure.89 Oral Sex
Fresco at suburban bathhouse of Pompeii

Bathhouses remain important places in contemporary cities. The sexual component of bathhouses in Toronto can be found mostly within gay culture. The bathhouses of Toronto constitute cruising spaces for sexual interaction. It is a normal occurrence to see men engaged in sexual acts in steam rooms, saunas, and private rooms. In the present-day Western world, bathhouses are typically associated with the gay community, but this thesis project introduces a gender-neutral alternative. Along with sexual activity, the bathhouse will serve as a sensorial space that uses touch, sight, and smell to take people to another world and state of being. A full spectrum of water temperatures are provided to offer a range of bodily experiences (Fig.91).



Figure.90 Egorov bathhouse in Saint Petersburg, 1910, Karl Bulla



Figure.91 Therme Vals, 1996, Peter Zumthor



Figure.92 Basement Level 1, Room 2 : Warm Bath

The warm bath is the first space one encounters upon entering the bathhouse and serves as the main congregation point. Seats flank both sides of the pool to encourage varying styles of communication and relaxation.



Figure.93 Basement Level 2, Room 5 : Grotto

The rough walls of the grotto play with the haptic sense as one touches the curves and edges with one's eyes. The grotto is also a labyrinthine space, just like the nightclub. The cave-like spaces change from single to double height, adding playfulness, variability, and uncertainty in the narrative laid out by the grotto's paths and turns.



Figure.94 Basement Level 1, Room 10 : Steam Room

The colour red denotes high temperatures and space for sexual activity to take place.



Figure.95 Basement Level 1, Room 17 : Hot Bath

Hot tubs are small to encourage close encounters between bathers. The colour red (at front) denotes high temperatures, whereas blue (at back) denotes the low temperatures of the cold bath.

(Endnotes)

- 1 Walter H. Sokel, "On the Dionysian in Nietzsche," *New Literary History* (2005): 505.
- 2 Otto, *Dionysus Myth and Cult*, 122.
- 3 Ibid., 129.
- 4 Ibid.
- 5 Ibid.
- 6 Smith. "A Dictionary of Greek and Roman Antiquities". http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Dionysia.html.
- 7 Ibid., 145.
- 8 Smith. "A Dictionary of Greek and Roman Antiquities". http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Dionysia.html.
- 9 Ibid.
- 10 Ibid.
- 11 Otto, *Dionysus*, 131.
- 12 Mike Hockney, *The Omega Point*, (Scotts Valley, CreateSpace Independent Publishing Platform, 2016), Dante's Hell.
- 13 Smith. "A Dictionary of Greek and Roman Antiquities". http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Dionysia.html.
- 14 Burnham and Jesinghausen. *Nietzsche's The Birth of Tragedy*, 20.
- 15 Terence McKenna, "Eros and the Eschaton," audio, 1994. <https://www.organism.earth/library/document/eros-and-the-eschaton>.
- 16 Jörg Heiser, *Night Fever: Designing Club Culture 1960-Today*, 103.
- 17 Ibid., 290.
- 18 Ibid., 20.
- 19 Nitzan Lebovic, "Dionysian Politics and The Discourse of "Rausch" *UCLA Working Papers* (2004): 60.
- 20 Pfeffer, *Disciple of Dionysus*, 49.
- 21 Ibid.
- 22 Michael Tomko, "Nietzsche and Zapffe: Beauty, Suffering, and the Nature of Genius," *Academy of Ideas*. December 6, 2015, <https://academyofideas.com/2015/12/nietzsche-zapffe-beauty-suffering-nature-of-genius/> (accessed February 19, 2020).
- 23 Ibid.
- 24 Wayne A. Borody, "Nietzsche on the Cross: The Defence of Personal Freedom in The Birth of Tragedy", *Humanitas*, Vol. 16, No. 2 (2003): 81.
- 25 Ibid., 90.
- 26 Otto, *Dionysus Myth and Cult*, 147.
- 27 Burnham and Jesinghausen. *Nietzsche's The Birth of Tragedy*, 43.
- 28 Otto, *Dionysus Myth and Cult*, 101.
- 29 Ibid., 149.
- 30 Overly Sarcastic Productions, "Miscellaneous Myths: Dionysus" *YouTube video*, 17:29. June 15, 2018. https://www.youtube.com/watch?v=5brAr51ip_k&t=2s.
- 31 Otto, *Dionysus Myth and Cult*, 151.
- 32 Ibid.
- 33 Ibid.
- 34 Ibid., 124.
- 35 Ward, *Socrates and Dionysus*, 130.
- 36 Ibid.

- 37 Ibid.
- 38 Ibid.
- 39 Ibid., 131.
- 40 Ibid.
- 41 Nietzsche, *The Birth of Tragedy*, Kaufman (trans.), 59 quoted in Ward, *Socrates and Dionysus*, 131
- 42 Ward, *Socrates and Dionysus*, 129.
- 43 Ibid.
- 44 Ibid.
- 45 Ibid.
- 46 Ibid.
- 47 Brian Fagan and Nadia Durrani, *What We Did in Bed: A Horizontal History*, (London : Yale University Press), 162.
- 48 Garrett G. Fagan, *Bathing in Public in the Roman World*, (Ann Arbor: University of Michigan Press), 34,
- 49 Ibid., 35.

CHAPTER 5: RETURNING TO JUNG

This thesis presents a valuable contribution to the intersection of philosophy and architecture, for Nietzschean themes are seldom mentioned in the architectural realm. One of the appeals of this thesis is taking a philosophical problem and solving it architecturally. In other words, it takes a leap of faith to shift from a philosophical realm to an architectural one. The shift can be manifested both through the program of the temple and how concepts are represented through architecture. In the context of this thesis, the philosophical problem was how to affirm life through architecture, along with how to represent Dionysian concepts architecturally.

As noted in the introduction, the proposed nightclub, bathhouse, and music hall is meant to affirm life and revive the Dionysian spirit. There are three separate components, but each is required to cover the whole range of possible Dionysian experiences. The temple has affirmed life by playing with illusion, codifying a labyrinthine narrative of becoming, transcending suffering through clubbing, and participating in the martial arts. Lastly, it has revived the Dionysian spirit by acting as a heterotopia that facilitates sexual activity, dancing, intoxication, praising the fights of martial artists, making architecture inspired by abstract art, returning to what is felt by the body through bathing, and experience of the sublime. These all deal with transcending suffering, thus acting as a catalyst for affirming life.

Holocaust survivor Victor Frankl made popular Nietzsche's

aphorism from *Twilight of the Idols*, "If you have your *why* for life, you can get by with almost any *how*."¹ This suggests that there is no limit to how much man can suffer, provided he is given a reason for it. This thesis has made me think of the prominence of suffering in life, the major ways I have suffered, and how applying Nietzsche's philosophy can help resolve my own suffering towards existence. I asked myself what meaning could resolve the suffering where no meaning or closure was provided. This being said, I think Nietzsche's views on suffering can help us examine how we can reframe and overcome our own suffering to affirm life.

Nietzsche taught me to find comfort and strength in suffering, as it leads to personal growth, depth, and wisdom. This train of thought relates to my favourite quote by Carl Jung, found in his diary entitled *The Red Book*: "Your soul demands your folly, not your wisdom."² This passage specifically pertains to suffering related to failure and error inflicted either by one's free will or by fate, and the consequent growth one experiences from learning how to integrate into one's own being the suffering involved. This incorporation and embrace of suffering is what affirming life means to me. Folly thus offers the opportunity to find lessons for growth and, in Nietzschean terms, to search for the *why* of life. Just as Nietzsche finds a love for suffering, I am more welcoming of suffering now. The "why for life" that I embrace is that even intense times of suffering give me the opportunity to feel a new state on the spectrum of the human condition. This new feeling-experience can then be used to feel more complete as a person and to empathize with others. As I continue to live my life and suffer in new ways, I will be reminded of Nietzsche and attempt to gain fresh perspectives on how to react in such cases.

(Endnotes)

1 Friedrich Nietzsche, *Twilight of the Idols*, Richard Polt (Trans.), (Indianapolis: Hackett Publishing Company), 6 and Victor E. Frankl, *Man's Search for Meaning*, 84

2 Carl Jung, *The Red Book*, Sonu Shamdasani (trans.), (New York : Philemon Foundation) 264

CHAPTER 6 : DESIGN PROCESS AND METHODOLOGY

Experimental Renders

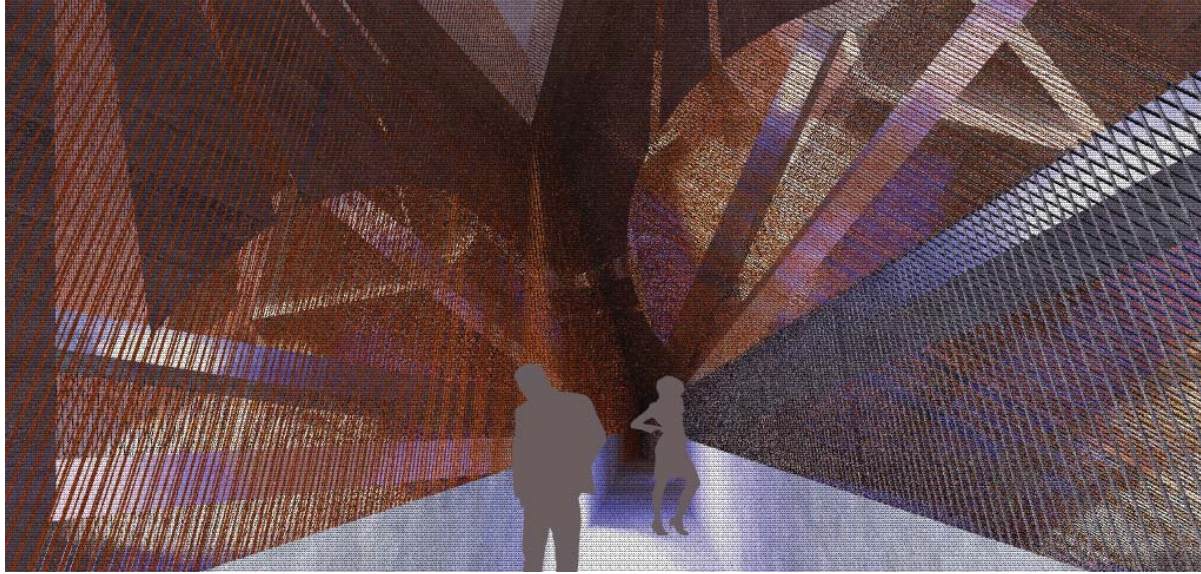


Figure.96 Vector, Reflectivity



Figure.97 Vector, The Sublime



Figure.98 Vector



Figure.99 Colour, Texture



Figure.100 Labyrinth, Reflectivity



Figure.101 Layering, Texture



Figure.102 Vector

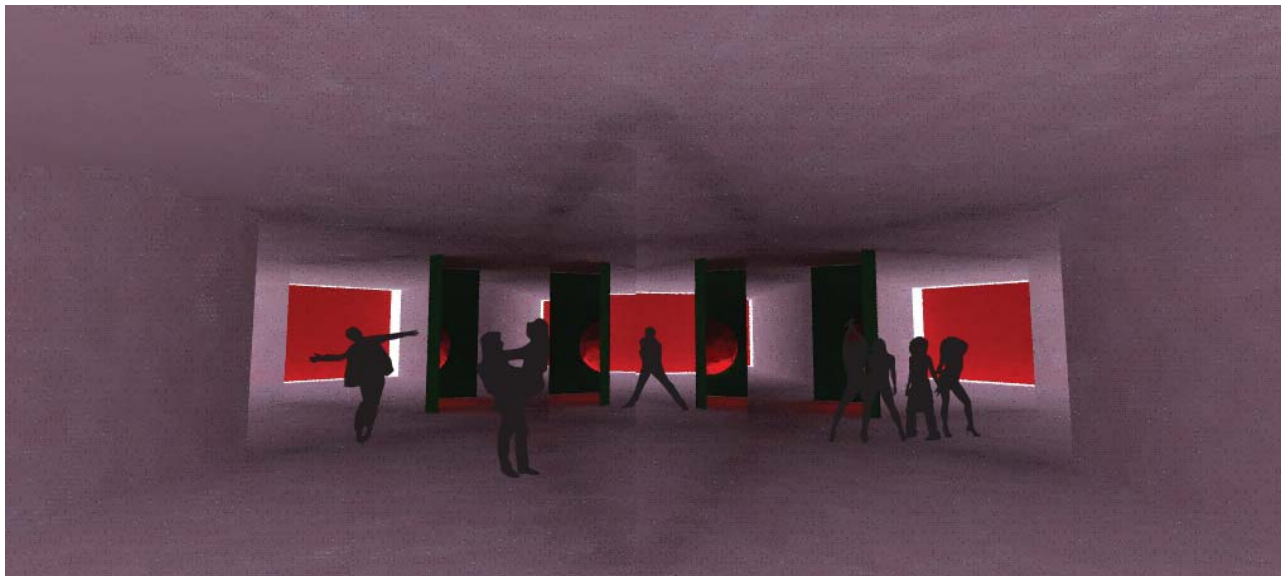


Figure.103 Reflectivity



Figure.104 Vector, Layering



Figure.105 Vector, Sublime

Inspirational Artists

When undertaking the task of working through the design component, I looked at a large variety of abstract art. Specifically, the works of Wassily Kandinsky, El Lissitzky, Lyubov Popova, and Kazimir Malevich spoke to me the most (Fig.106-109). Their works spoke to me on a deeper, intuitive level, which allowed me to imagine these two-dimensional works of art as three-dimensional architecture. It was my task to combine the work of these artists and my own personal organizing principle, while still having the theme of abstract art resonate with the final product.



Figure.106 Self-Portrait of Wassily Kandinsky, 1913



Figure.107 Self-Portrait of El Lissitzky, 1914



Figure.108 Lyubov Popova, 1920, Museum of Modern Art

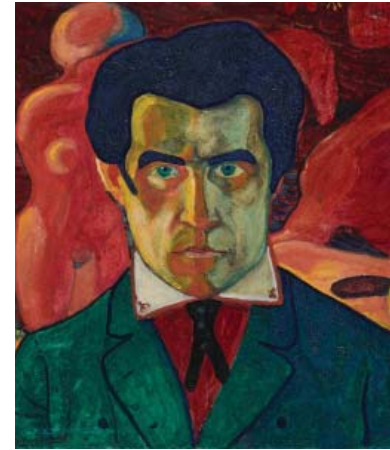


Figure.109 Self-Portrait of Kazimir Malevich, 1900

Layering

The layered nature of my floorplans and their corridors are inspired by Louis Kahn's National Assembly Building in Dhaka, Bangladesh (Fig. 110). I chose Kahn's building as a precedent because I decided to conceive of my nightclub with a main dance floor in the centre of the building. Likewise, Kahn chose to place the council chamber in the centre.

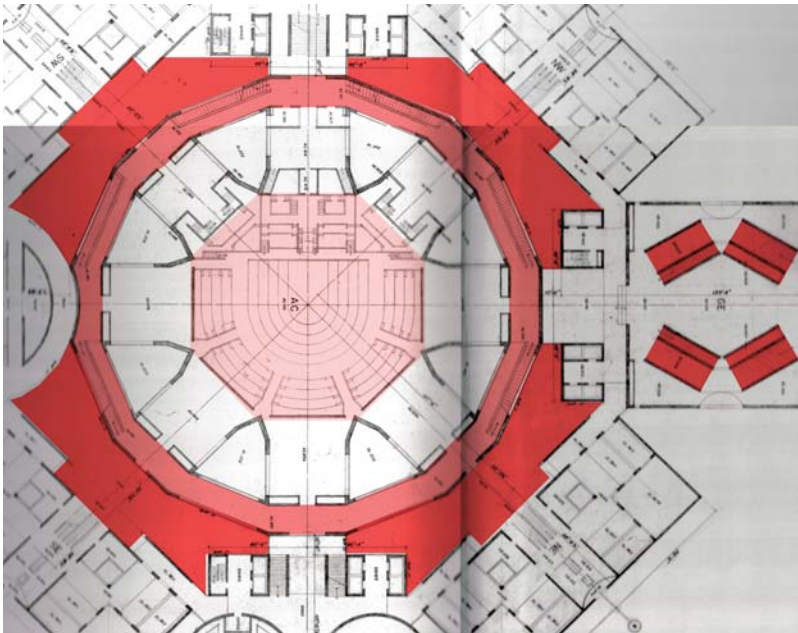


Figure. 110 National Assembly Building of Bangladesh, 1982, Louis Kahn

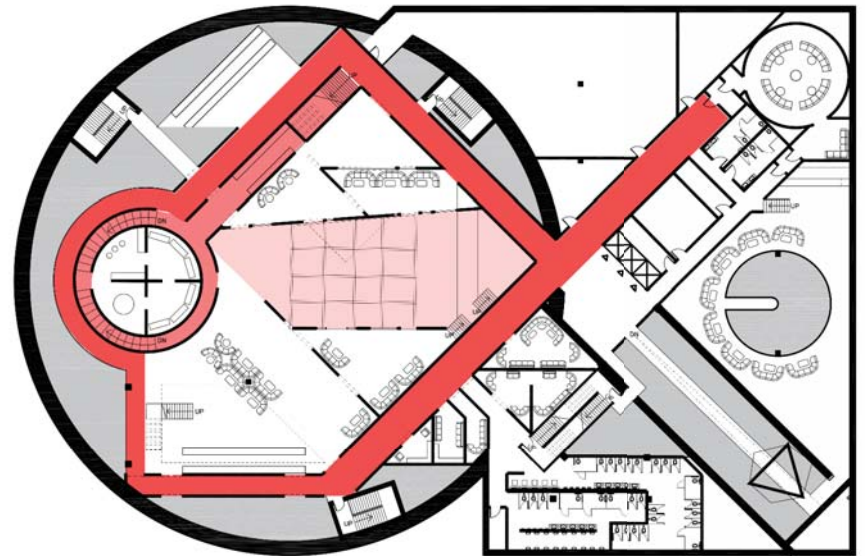


Figure. 111 Floor plan by Author
Basement level 3

Vectors

The corridors of my building have a layered quality because they are nested or enveloped within a larger system. In my design, the corridors were to be utilized as circulation pathways, psychological spaces that imposed a behaviour of their own. They also served as a template to encourage development of the design. Below are early sketches of traversing pathways and bridges that manifested as corridors in my final design (Fig.112-114).

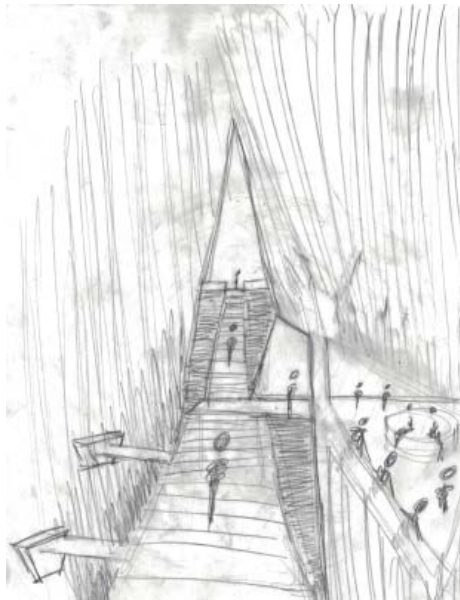


Figure.112 Sketch by Author



Figure.113 Sketch by Author

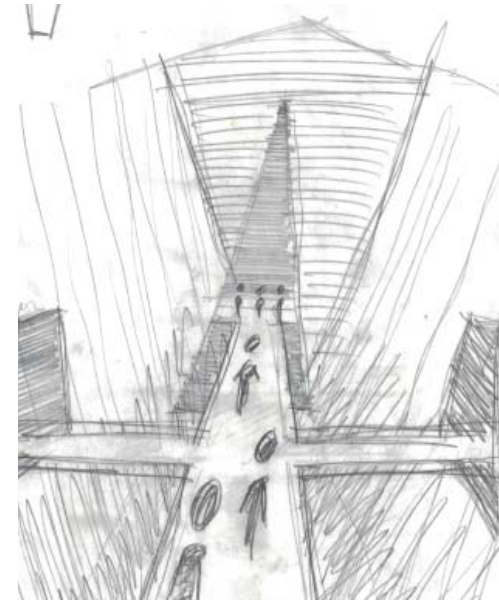


Figure.114 Sketch by Author

This is a series of vectors with qualities that are relevant to my thesis. The Serpentine Pavilion by Peter Zumthor has dark hallways that denote openings by a change in lighting (Fig.116). I can see this working as a labyrinth that offers multiple turns or passages along a route. Hallways also contribute to the labyrinthine quality of the nightclub, where multiple entry points to other spaces can be seen while travelling in the hallways. The basement corridor of Daniel Libeskind's Jewish Museum has a dark quality created by its black ceiling and floor, frightfully long corridors, and the sharp angle where they meet (Fig.115).

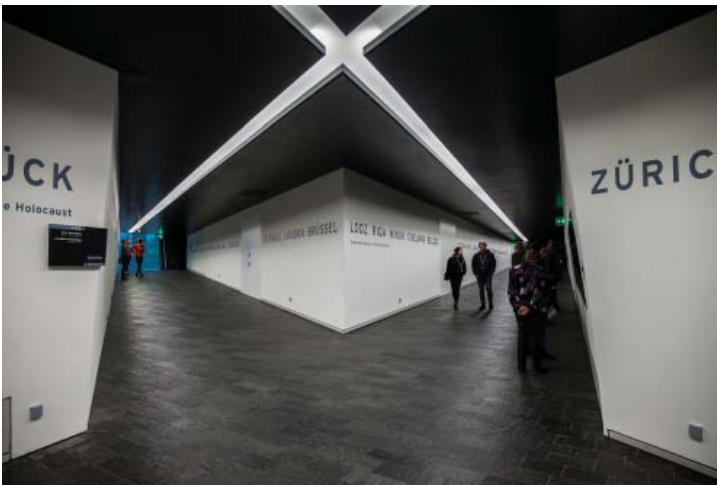


Figure.115 The Jewish Museum, 2001, Daniel Libeskind

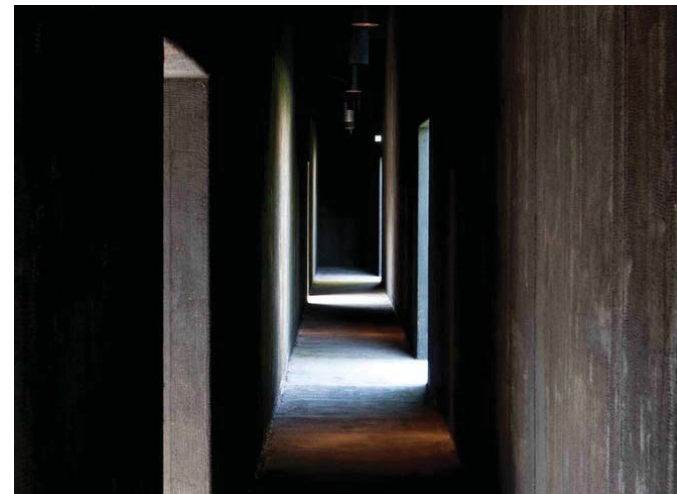


Figure.116 Serpentine Pavilion, 2011, Peter Zumthor

The Sublime

I chose Newton's cenotaph as a precedent due to its sublime qualities, which relate to the sublime state of the Dionysian (Fig.117). I decided to retain the top portion of the sphere and have the lower half allude to the underworld. The lower half and its multiple basement levels are intended to create a labyrinth by playing with vertical circulation. The multiple basement levels also allowed me to implement the idea of corridors with multiple storeys, which will bring forth moments found in the aforementioned Kahn precedent (Fig.118).

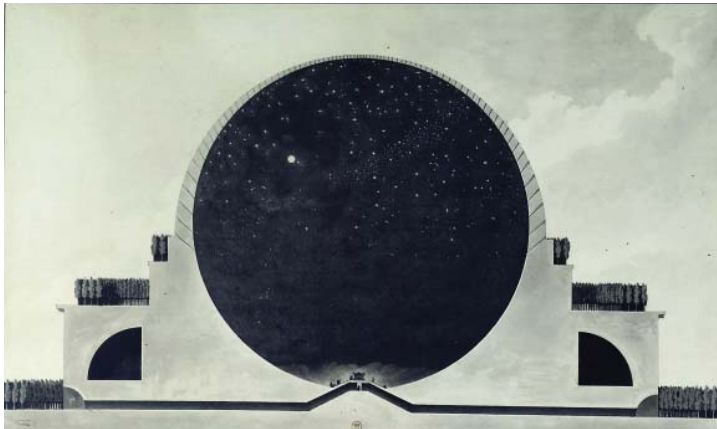


Figure.117 Cenotaph for Newton, 1784, Étienne-Louis Boullée

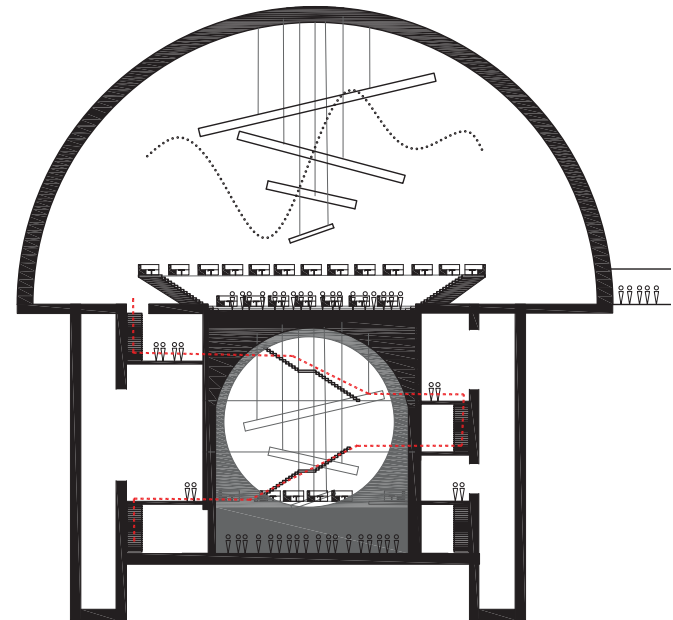


Figure.118 Drawing by Author

The Underworld

Pictured at bottom left is an earlier version of the nightclub design in which its cavernous and rough quality is meant to allude to the underworld (Fig.119). I later abandoned this design because it was too literal or unrealistic for my intentions within this thesis. Instead, I opted for the approach shown at top right (Fig.120). My next conception of the underworld in the nightclub design involved placing the nightclub underground and circumscribing it within an underworld-like space. The image on the bottom right is an early conception of my thesis design as an art piece within the underworld (Fig.121).

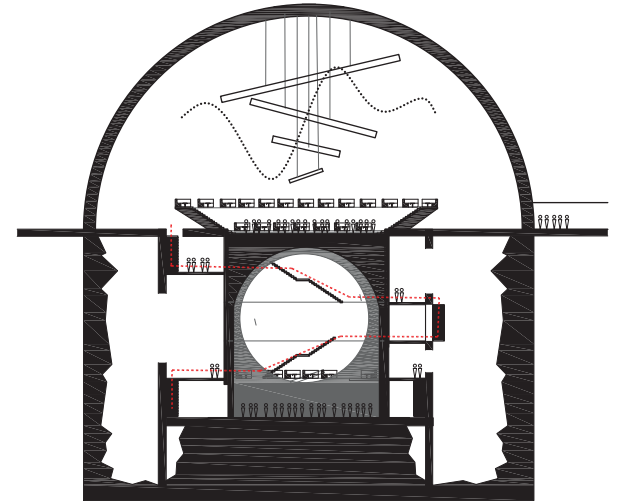


Figure.120 Drawing by Author



Figure.119 Image by Author



Figure.121 Sketch by Author

Section Sketches

I started designing in section to conceive of the corridors and hallways I wished to create in my nightclub. A layering quality can clearly be seen (Fig.122-125). One problem with this concept is that there were too many corridors and not enough practical lounge spaces. This led me to explore less radial designs. The angled nature and corridors of this exercise still find their way into my final design. The floor plan generated from these sections clearly shows the inspiration I took from the radial nature of Kahn's National Assembly.

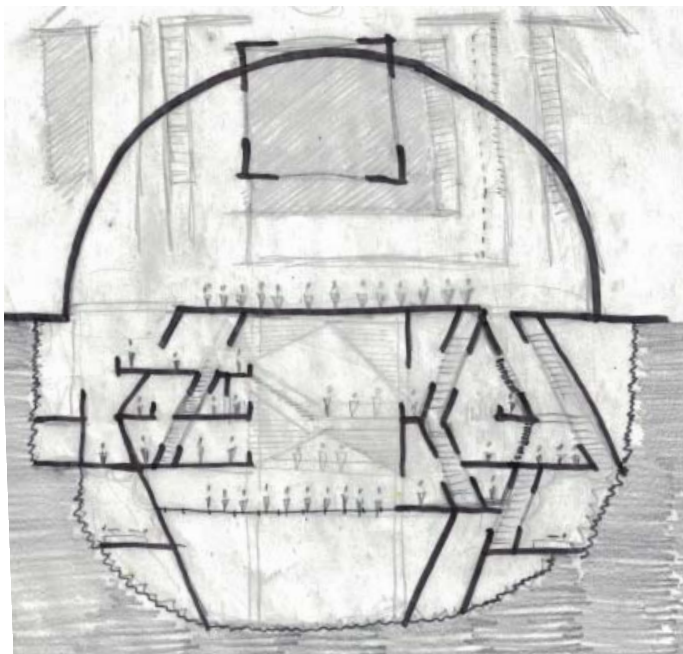


Figure.122 Sketch by Author

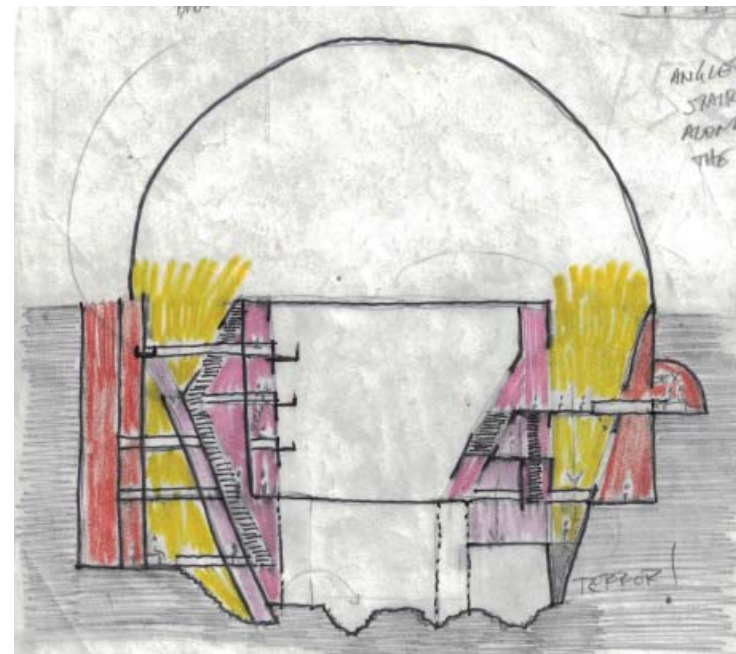


Figure.123 Sketch by Author

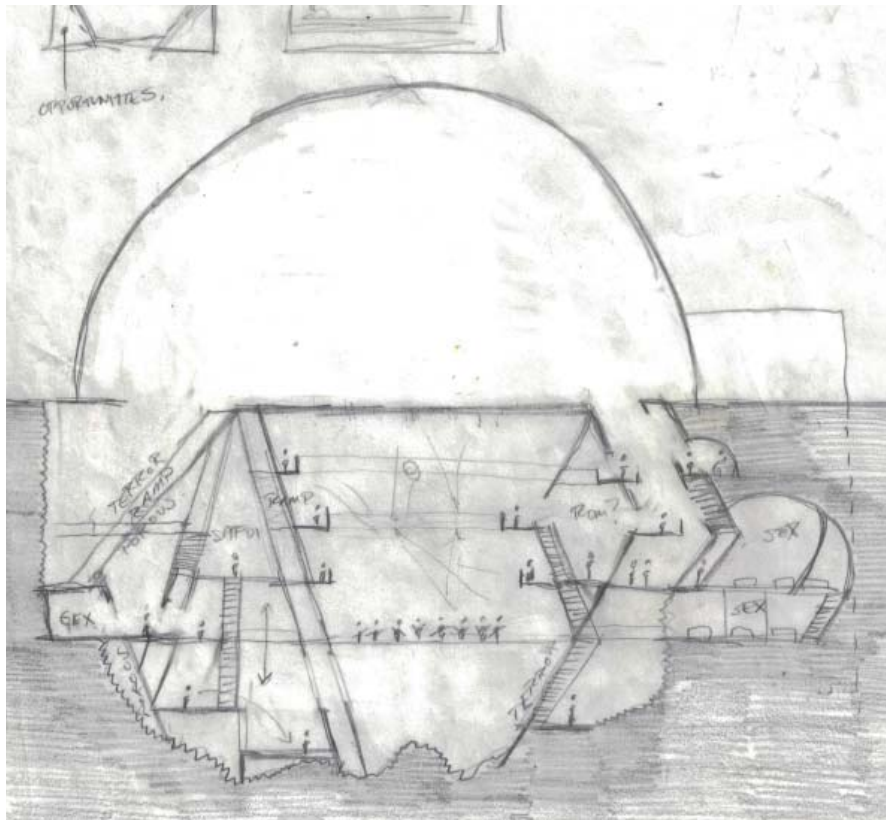


Figure.124 Sketch by Author

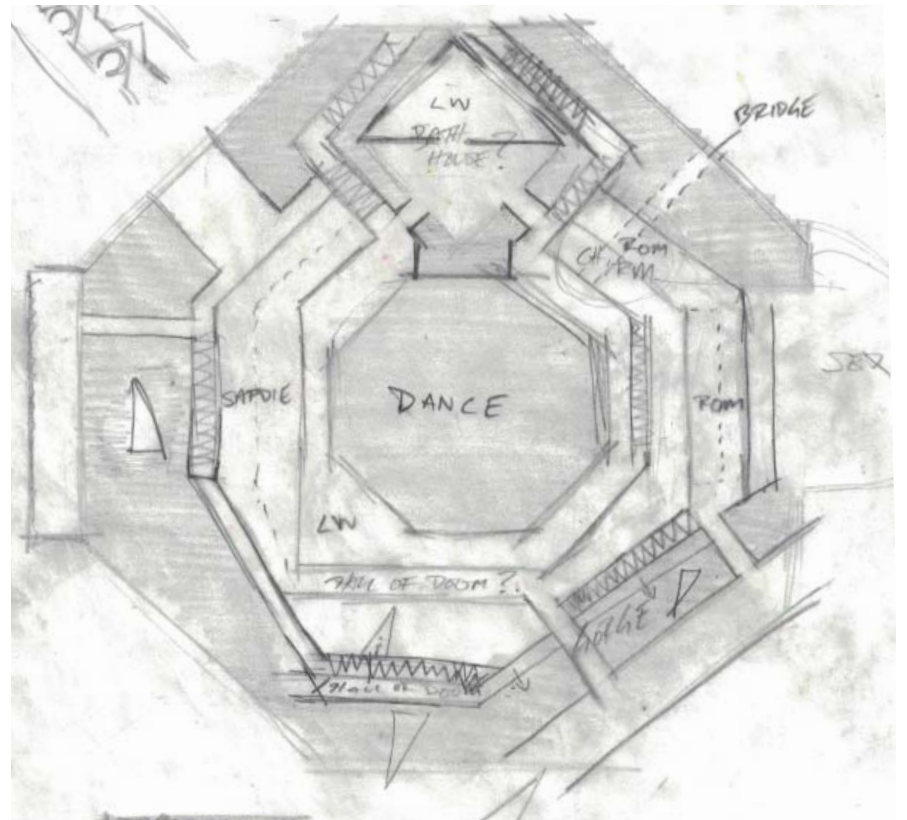


Figure.125 Sketch by Author

The Cabinet of Dr. Caligari

The Cabinet of Dr. Caligari, directed by Robert Wiene, is a work of German Expressionist cinema, branching out from the Expressionist movement found in painting and other arts. The formal qualities of the sets in this film explore themes of fear, schizophrenia, and paranoia.¹ Emotions in the film are exaggerated on the set through dramatic lighting, surreal patterns, claustrophobic spaces, and angled walls² (Fig.126-128). My nightclub takes inspiration from the angled walls and floor patterns of the scenes found in Wiene's film. Such qualities allude to the Dionysian importance of feeling, chaos, and abstraction.

¹ Mehruss Jon Ahi and Armen Karaoghlanian, "The Cabinet of Dr. Caligari," *Interiors*. 2013, <https://www.intjournal.com/0813/the-cabinet-of-dr-caligari> (accessed June 12, 2020)

² Ibid.



Figure.126 *The Cabinet of Dr. Caligari*, 1920, Robert Wiene



Figure.127 *The Cabinet of Dr. Caligari*, 1920, Robert Wiene

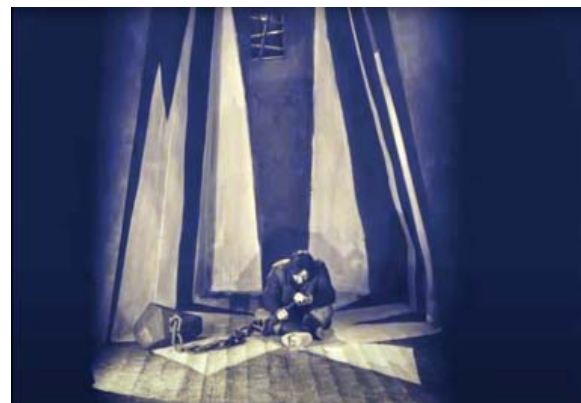


Figure.128 *The Cabinet of Dr. Caligari*, 1920, Robert Wiene

Angles

Cubist art and Greek tragedy have a common theme of dismemberment. Cubism incorporates dismemberment through fragmenting the subject into multiple perspectives, referred to as the “broken mirror effect.” (Fig.131) Greek tragedy dismembers through the destruction of the tragic hero. Cubism is further explored through the nightclub’s use of reflective surfaces.

Early on in my design process, I tried conceiving of the labyrinthine component of my design as a highly angled space. I was also inspired by Daniel Libeskind’s architecture and his use of angles due to its allusion to the broken mirror effect of cubist art (Fig.130). Later on in my design process, I returned to his work due to its abstract qualities. I managed to incorporate the artefacts of this phase into the final design.



Figure.129 Physical Model by Author



Figure.130 Royal Ontario Museum Addition, 2007, Daniel Libeskind



*Figure.131 Two Women, 1914, Diego Rivera
Broken Mirror Effect in Cubist Art*

Angled Labyrinth

I tried to conceive of a nightclub that incorporated both angles and a labyrinthine circulation system. My sketches trace out potential circulation paths on which occupants cross over voids, find themselves traversing bridges, and end up resting in tall wells (Fig. 132-135). Like previous versions, the dance floor is centralized and on the lowest basement level.

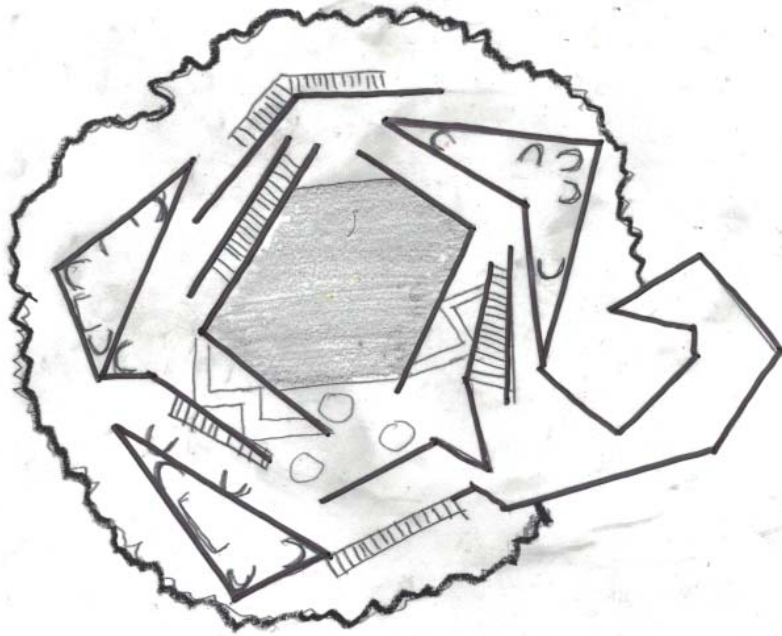


Figure.132 Sketch by Author

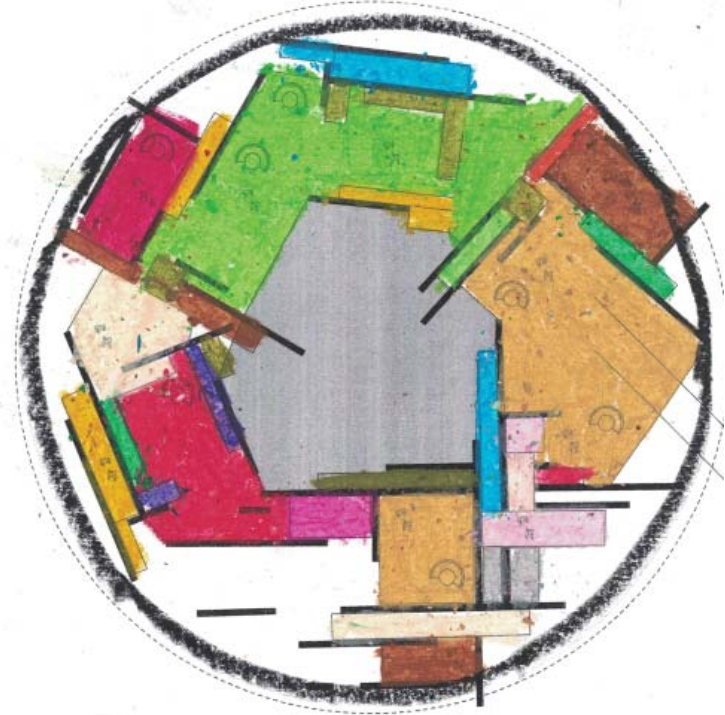


Figure.133 Sketch by Author

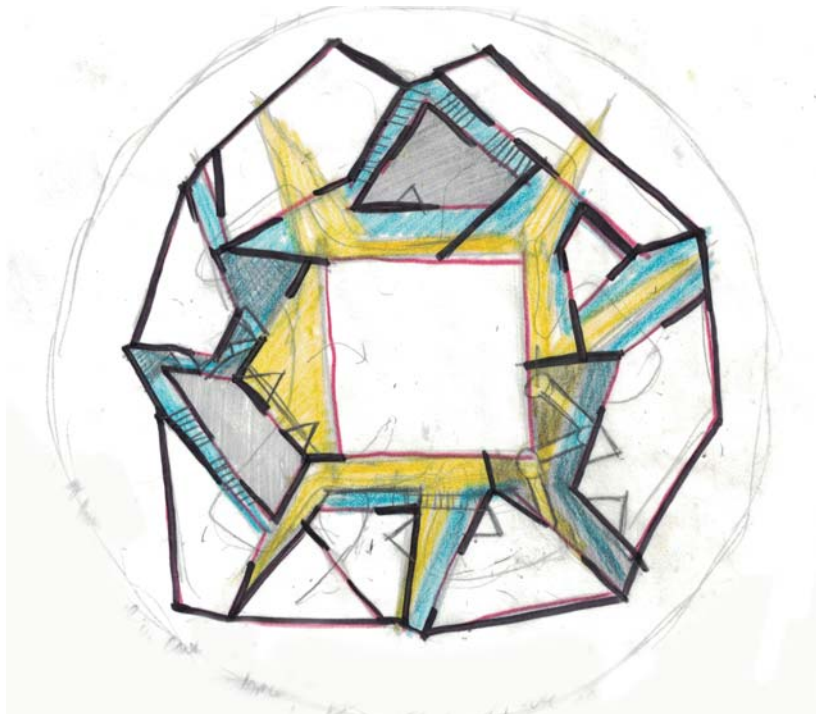


Figure.134 Sketch by Author

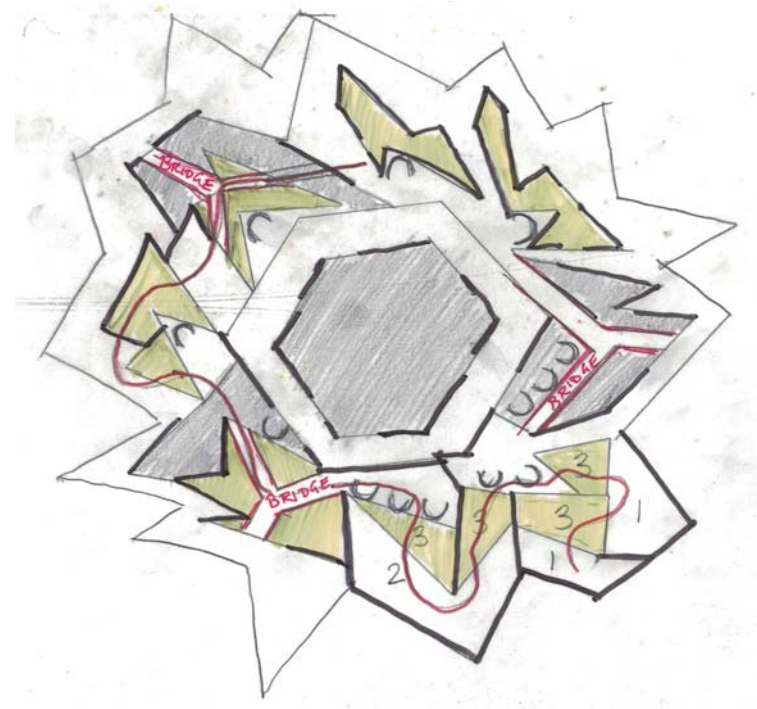


Figure.135 Sketch by Author

Kandinsky

My investigations of turning abstract expressionist art into three-dimensional architecture initially involved taking the vectors found in Kandinsky's paintings and translating them into hallways. Long, narrow, and tall hallways were then to take on a "doom and gloom" quality.

My initial investigation of translating abstract art into architecture began with Kandinsky (Fig.136). Shown are two-dimensional and three-dimensional attempts at translating his technique (Fig.137-139). What looked achievable in two dimensions was much harder to make functional in three. I had to abandon this artist as a main inspiration for this reason, and instead moved onto artists like Lissitzky and Malevich.

While making Kandinsky-like designs, I noticed that the freedom to design with any angle led to a difficulty in conception and functionality.



Figure.136 On White II, 1923 Wassily Kandinsky

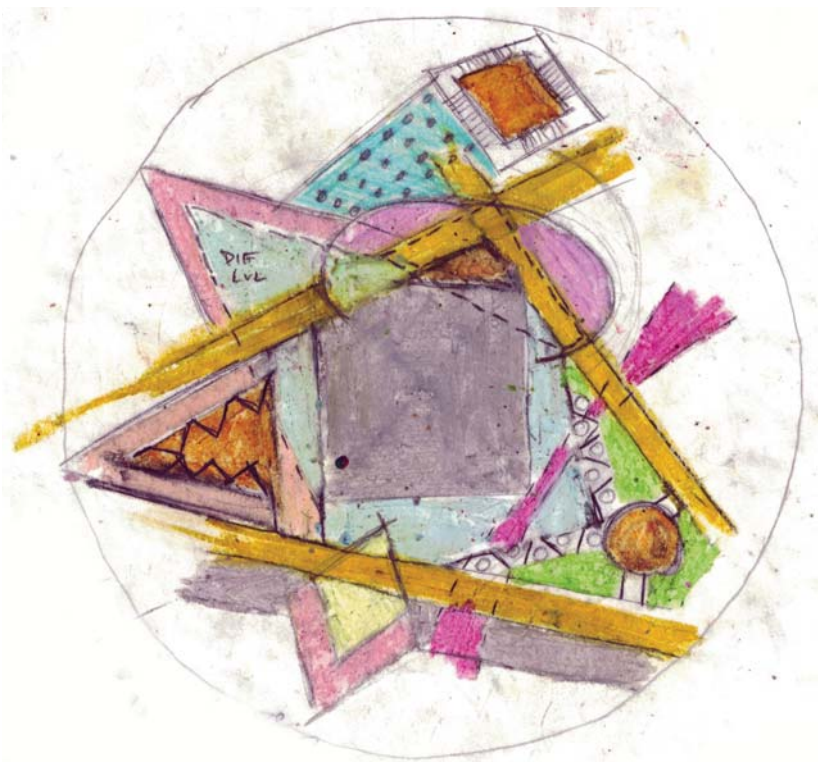


Figure.137 Sketch by Author

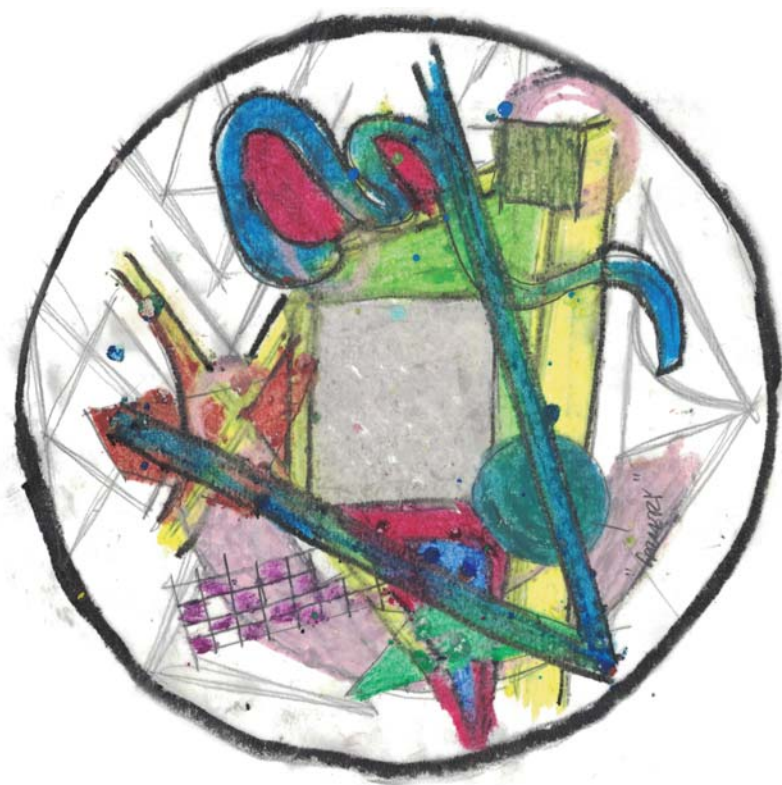


Figure.138 Sketch by Author

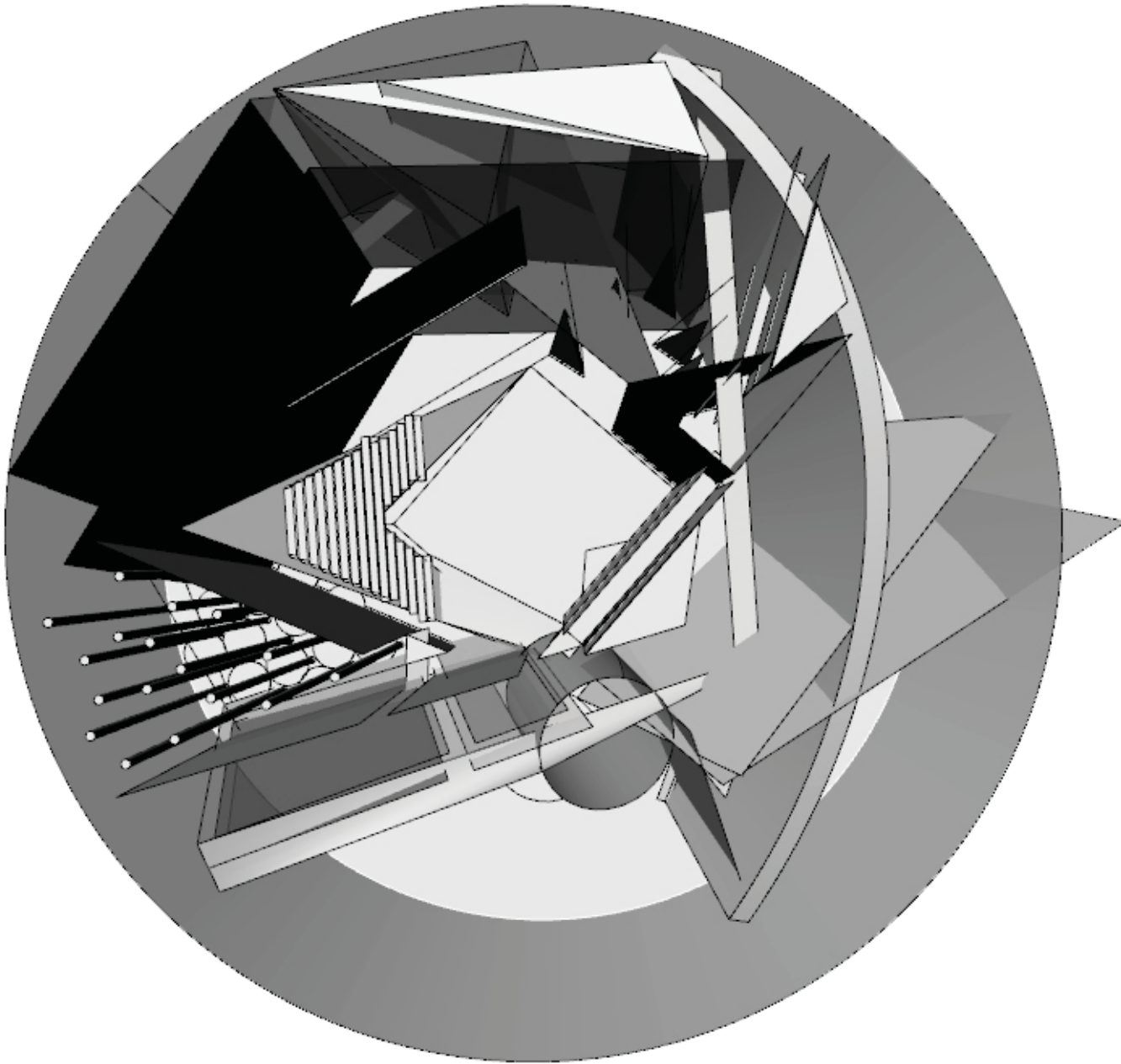


Figure.139 Digital Model by Author

Lissitzky

I found Lissitzky's art to be a combination of Kandinsky's and Malevich's. Lissitzky is more erratic and varying than Malevich, but less so than Kandinsky. As I investigated this mode of design, I found it necessary to further simplify the design by sticking to a strict grid system. The black vectors in the image below indicate the system of corridors I am trying to incorporate.



Figure.140 Collage by Author



Figure.141 Untitled, 1920, El Lissitzky

Malevich

I chose a forty-five and ninety-degree grid to order the design inspired by the works of Suprematist artist Malevich (Fig.143-145). This helped facilitate the thoughtful making of space and served as my own personal motif of abstract art.

In this phase, I started to consider Malevich's autonomous and at times overlapping shapes (Fig.142). I was feeling like following Kandinsky and Lissitzky as a main precedent was not working out, as their more chaotic and erratic artwork did not translate easily into architecture. When my plan iterations began to emulate the works of Malevich, I felt that something resonated on a deeper level. I liked the anonymity of each shape and how they interact with each other at different angles.

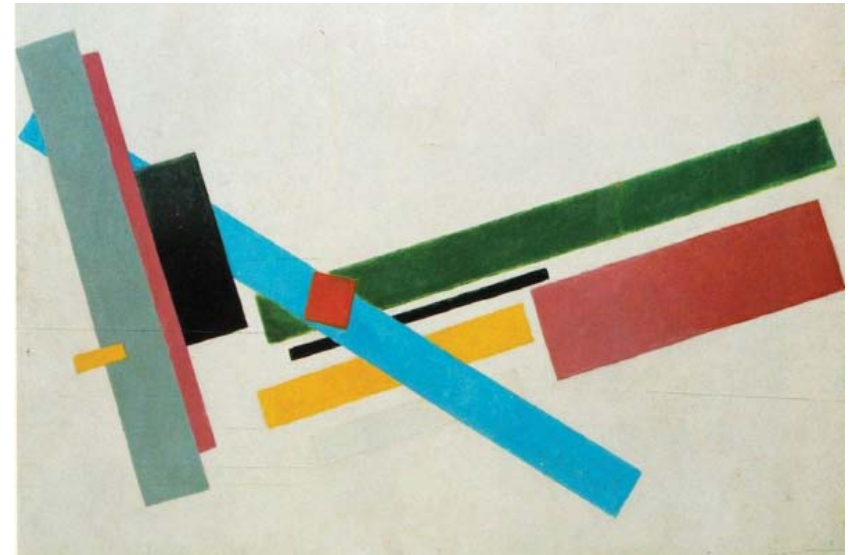


Figure.142 Suprematist Construction, 1915, Kazimir Malevich

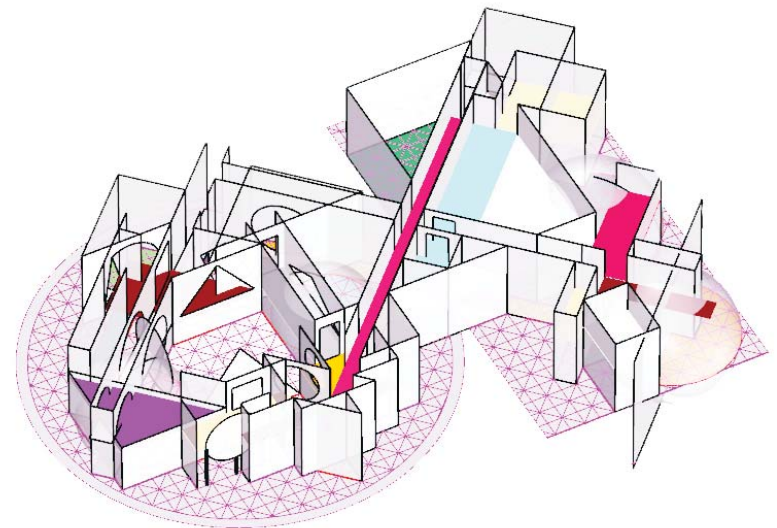


Figure.143 Digital Model by Author

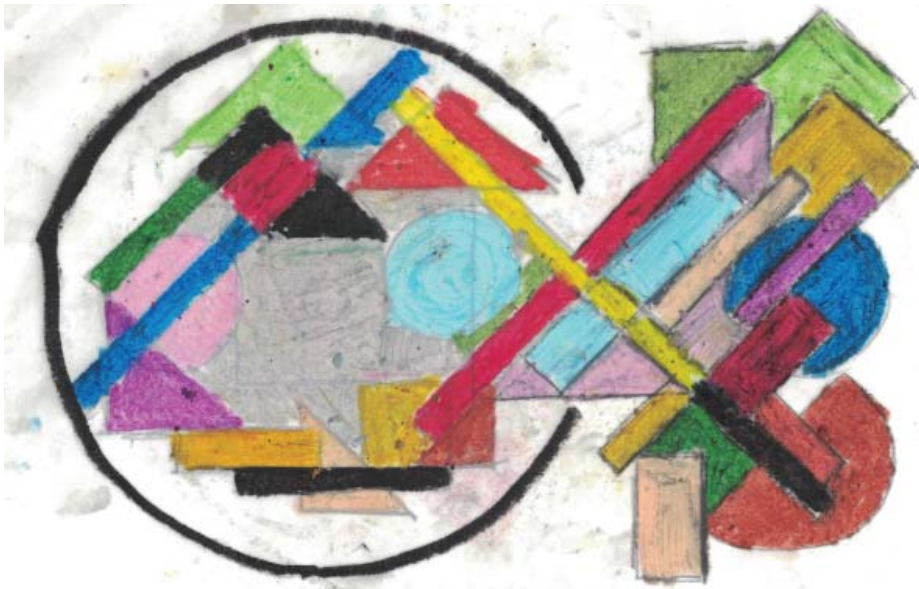


Figure.144 Sketch by Author

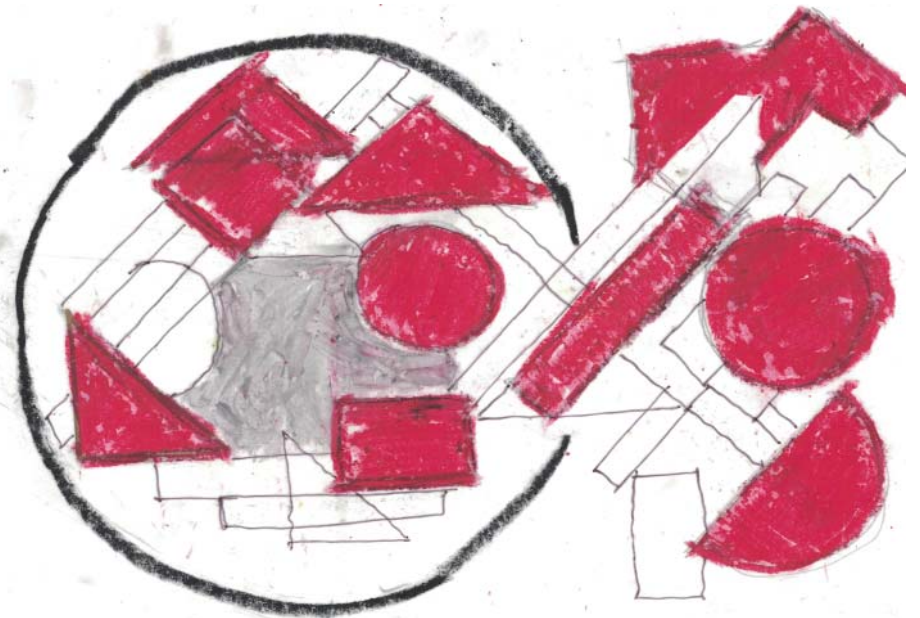


Figure.145 Sketch by Author

Final Parti

This is the last parti drawing I made that I found adequate enough to translate into a three-dimensional model (Fig.146). I was unable to make this parti a direct translation of the final design, as I needed to see what moments and conditions would be created through the three-dimensional design process utilizing the parti. Through working with this parti, the building began to take shape (Fig.148).

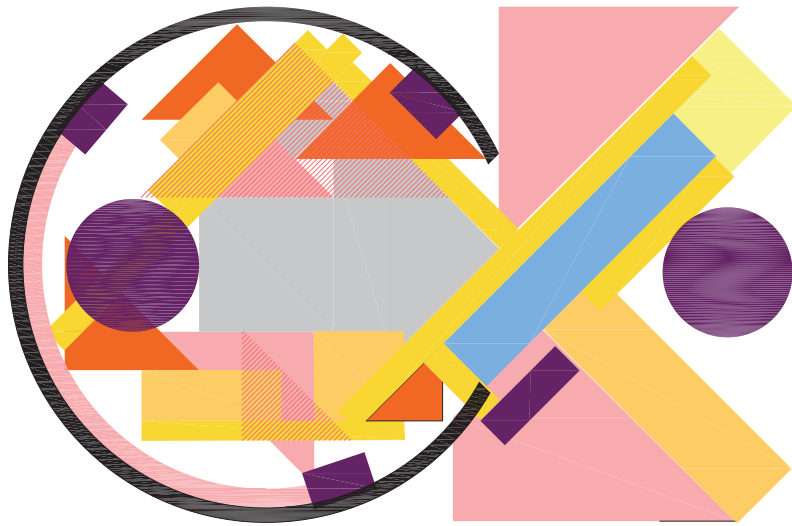


Figure.146 Image by Author

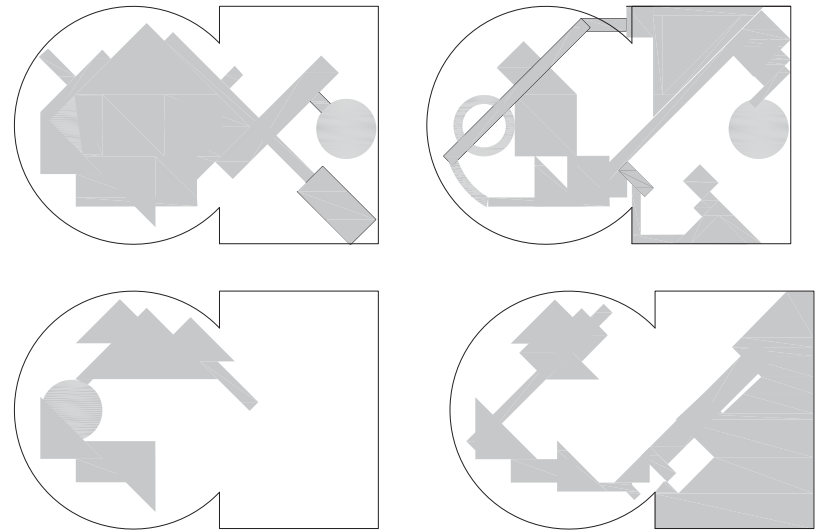


Figure.147 Image by Author

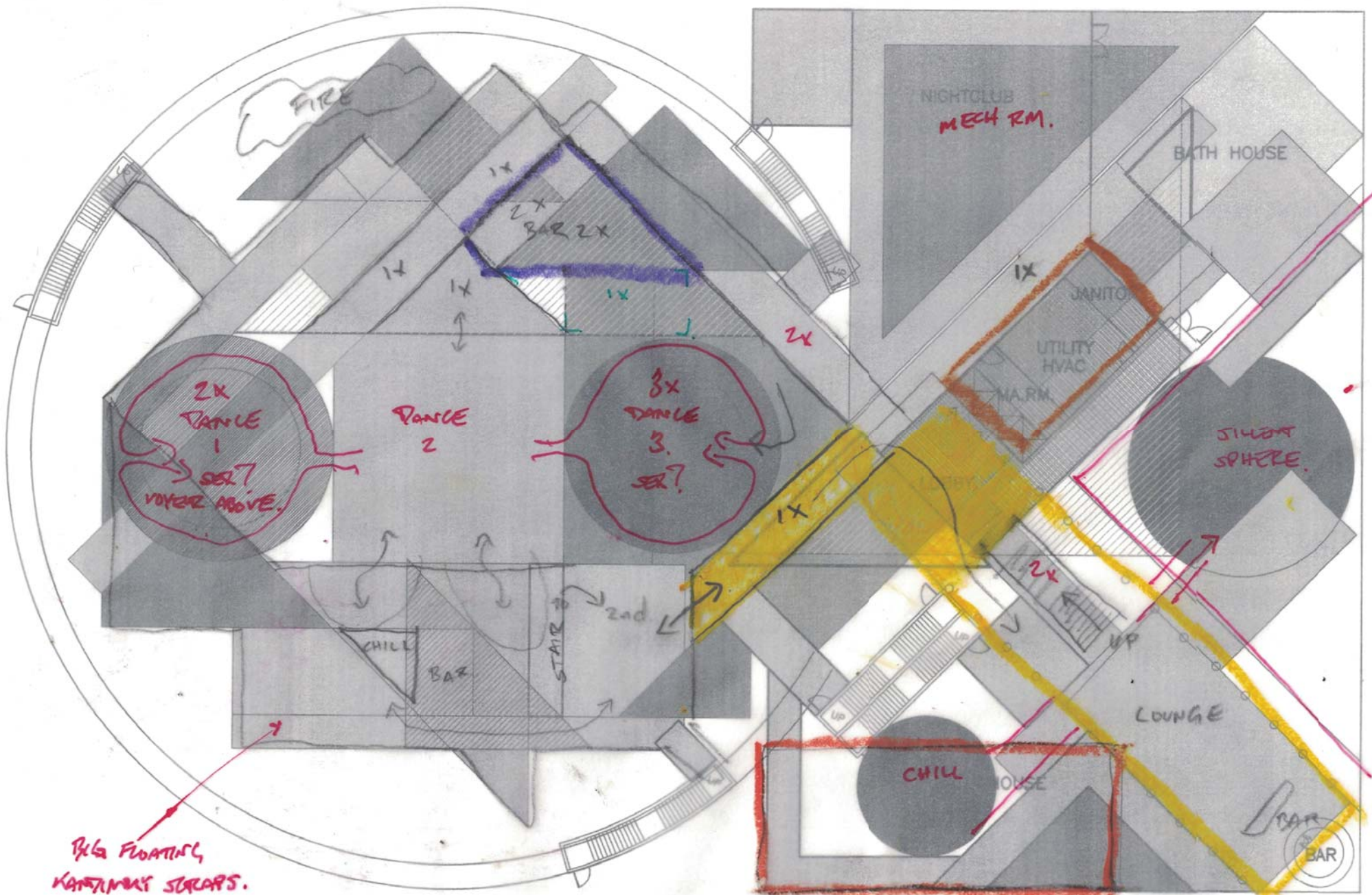


Figure.148 Sketch by Author

DB HEIGHT COLLONADIE ON B4 AND B3

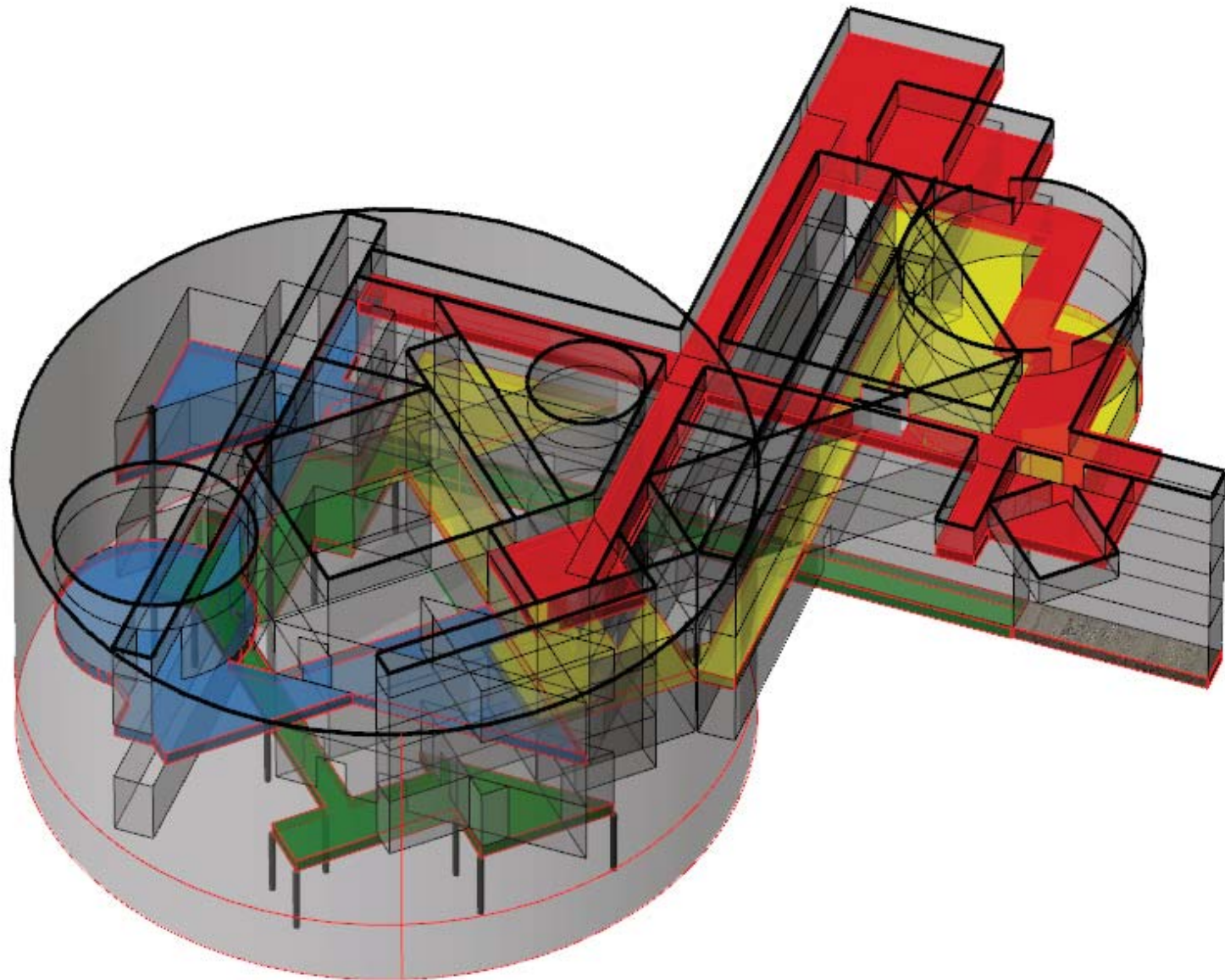


Figure.149 Digital Model by Author

Popova

What drew me to Popova's work were its planar and interpenetrating qualities (Fig.151). These qualities gave her paintings a tectonic quality, as if they were in an architectural realm. The hallways in my work allude to the planar nature of her artwork (Fig.150). The hallways are angled in order to abstract them from the conventional notion of traditional, orthogonal architecture. Being surrounded by angled walls distorts one's reality and welcomes an element of disorientation.

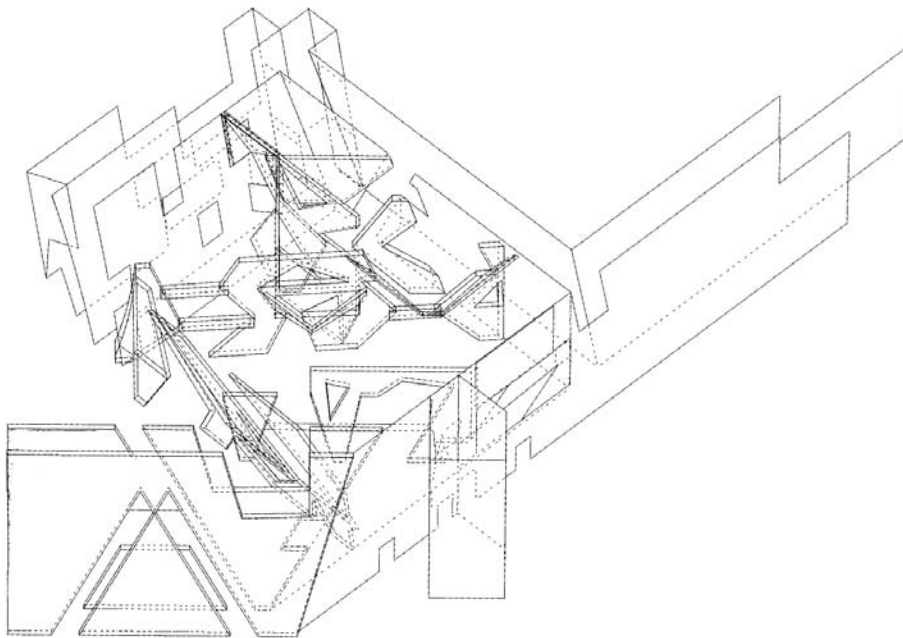


Figure.150 Planar surfaces of nightclub. Digital Model by Author



Figure.151 Painterly Architectonic, 1919, Liubov Popova

Popova Surfaces

The dividing walls of the nightclub are articulated with my personal interpretation of abstract art. The angle detailing portrayed on the walls complement the angled nature of the wall itself. Essential artistic elements such as vector, shape, and pattern are found on these surfaces.

Popova's art informed the articulation of the planar surfaces. Screens and structural posts at various angles were used to emulate the vectors of Popova's work (Fig.152,153). Daniel Libeskind's Royal Ontario Museum addition was also an inspiration for the treatment of the walls (Fig.154).



Figure.152 Space Force Construction, 1921, Liubov Popova



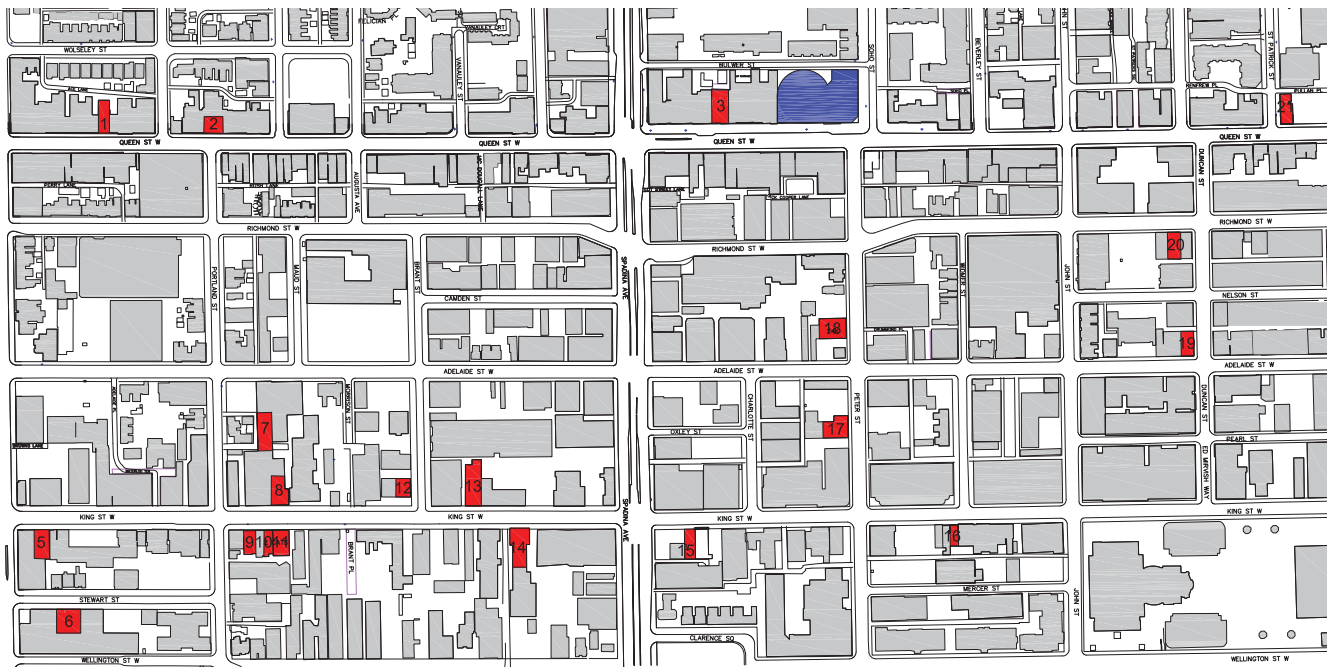
Figure.153 Composition No. 47, Liubov Popova



Figure.154 Royal Ontario Museum Addition, 2007, Daniel Libeskind

CHAPTER 7 : SITE

Located on Queen street west, my proposed nightclub is situated in one of Toronto's most highly esteemed nightly entertainment districts. It is a 12 minute walk from a cluster of 21 nightclubs (nightclub designated as a venue which accomodates music and a dance floor) located primarily on King Street West. Its close proximity to other nightclubs increases the foot traffic it receives, as some welcomers will be club-hoppers.



- 1 - Bovine Sex Club
- 2 - Velvet Underground
- 3 - Rivoli Pool Hall
- 4 - Door Three
- 5 - EFS
- 6 - Wildflower
- 7 - Toybox
- 8 - Everleigh
- 9 - Lost and Found
- 10 - 2 Cats
- 11 - For your Eyes Only
- 12 - Early Mercy
- 13 - Call Her Juliet
- 14 - Brassaii
- 15 - Cure
- 16 - Studio Event Theatre
- 17 - Orchid Nightclub
- 18 - 24K
- 19 - Bar 244
- 20 - The Fifth Social Club
- 21 - The Rex Jazz and Blues Bar

Figure.155 Surrounding nightclubs

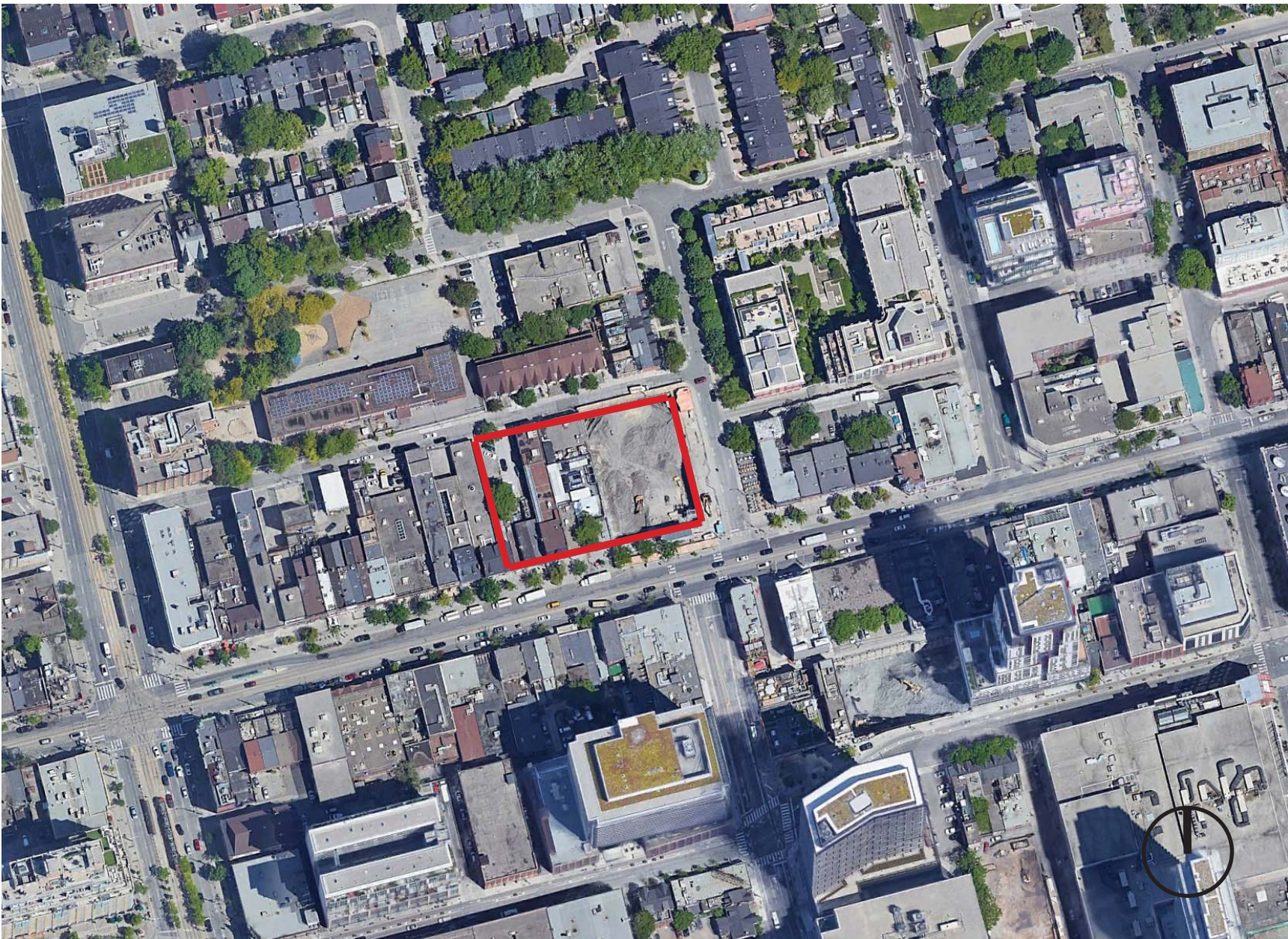


Figure. 156 Aerial map of building site and surrounding context.

The site is currently occupied by an MEC flagship store, a nightclub, and five commercial buildings. The MEC store was built three years ago on a site that was previously a parking lot. All of these buildings will be demolished in order to place the architectural intervention.



Figure. 157 Aerial map of building site and surrounding context.



Figure.158 : View 1: Looking East on Queen Street



Figure.159 View 2: Looking North West on Queen Street



Figure.160 : View 3: Looking West on Queen Street



Figure.161 : View 4: Looking South on Soho Street



Figure.162 : View 5: Looking North on Soho Street



Figure.163 : View 6: Looking East on Queen Street



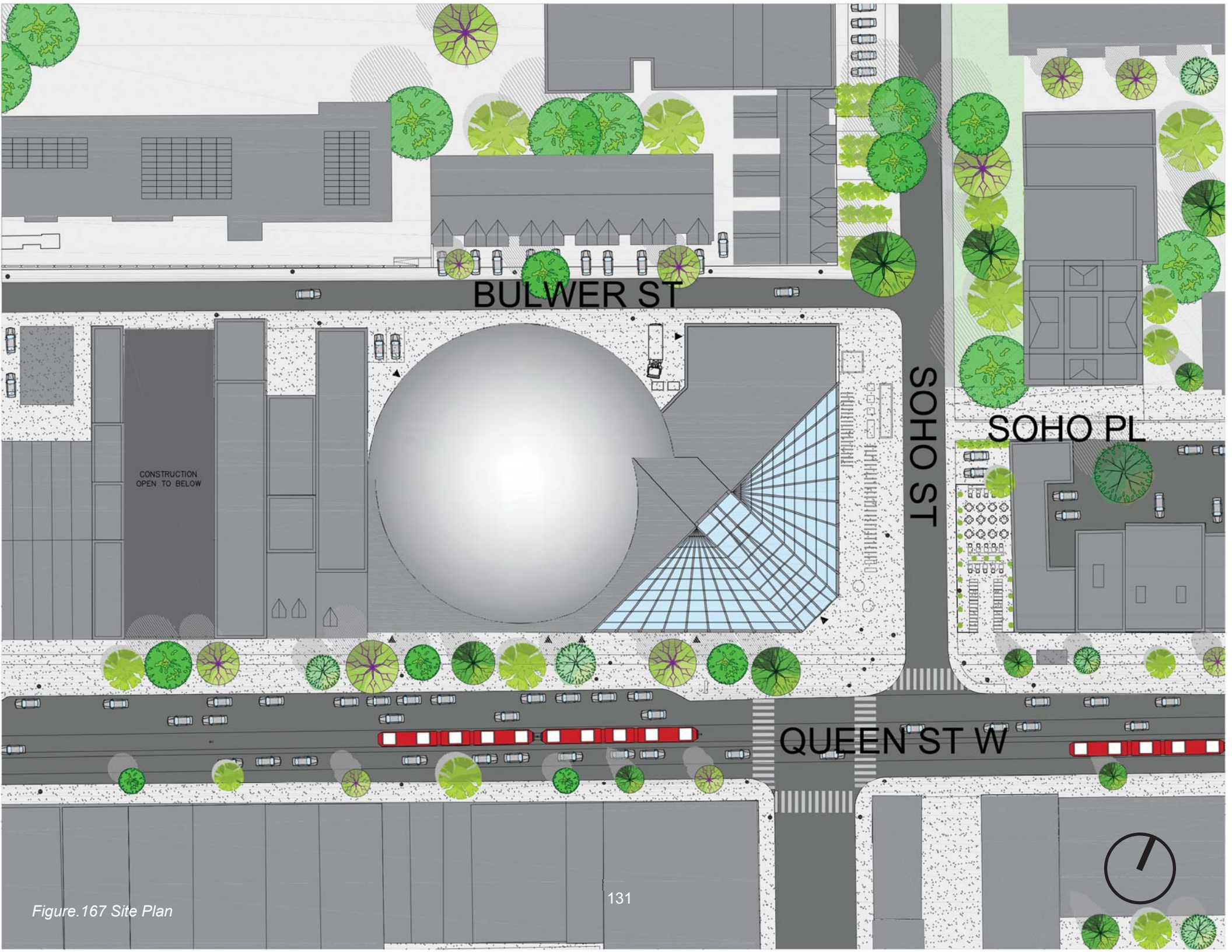
Figure.164 : View 7: Looking West on Bulwer Street



Figure.165 : View 8: Looking West on Bulwer Street



Figure.166 : View 9: Looking North West on Bulwer Street



BULWER ST

SOHO PL

SOHO PL

QUEEN ST W

CONSTRUCTION
OPEN TO BELOW

131

Figure.167 Site Plan

Queen Street West has a high density of traffic and is predominately occupied by commercial buildings, whereas Soho and Bulwer Street are low density traffic and are occupied by Residential buildings. One institutional building remains on Bulwer Street.

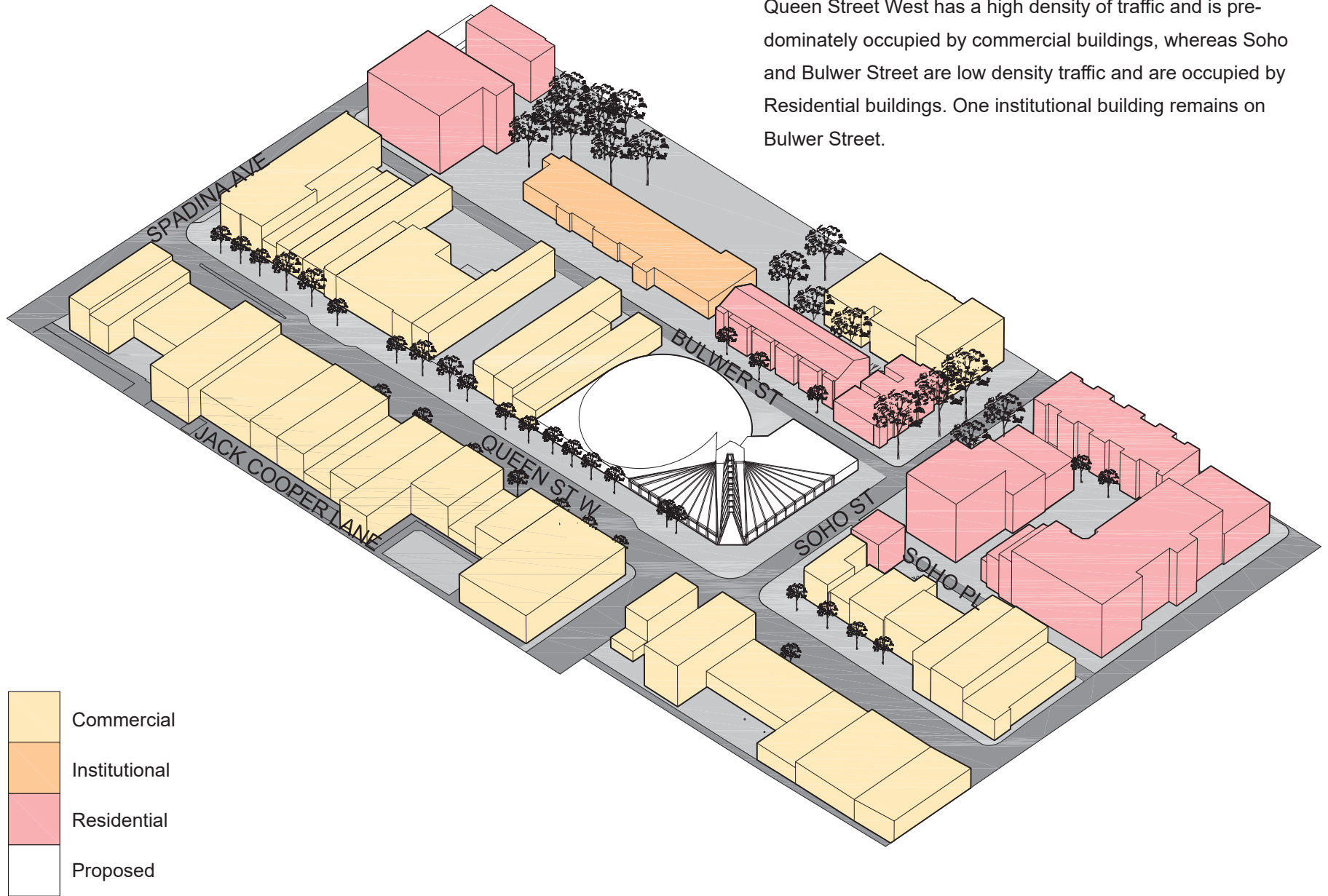


Figure.168 Axonometric drawing of site and surrounding context

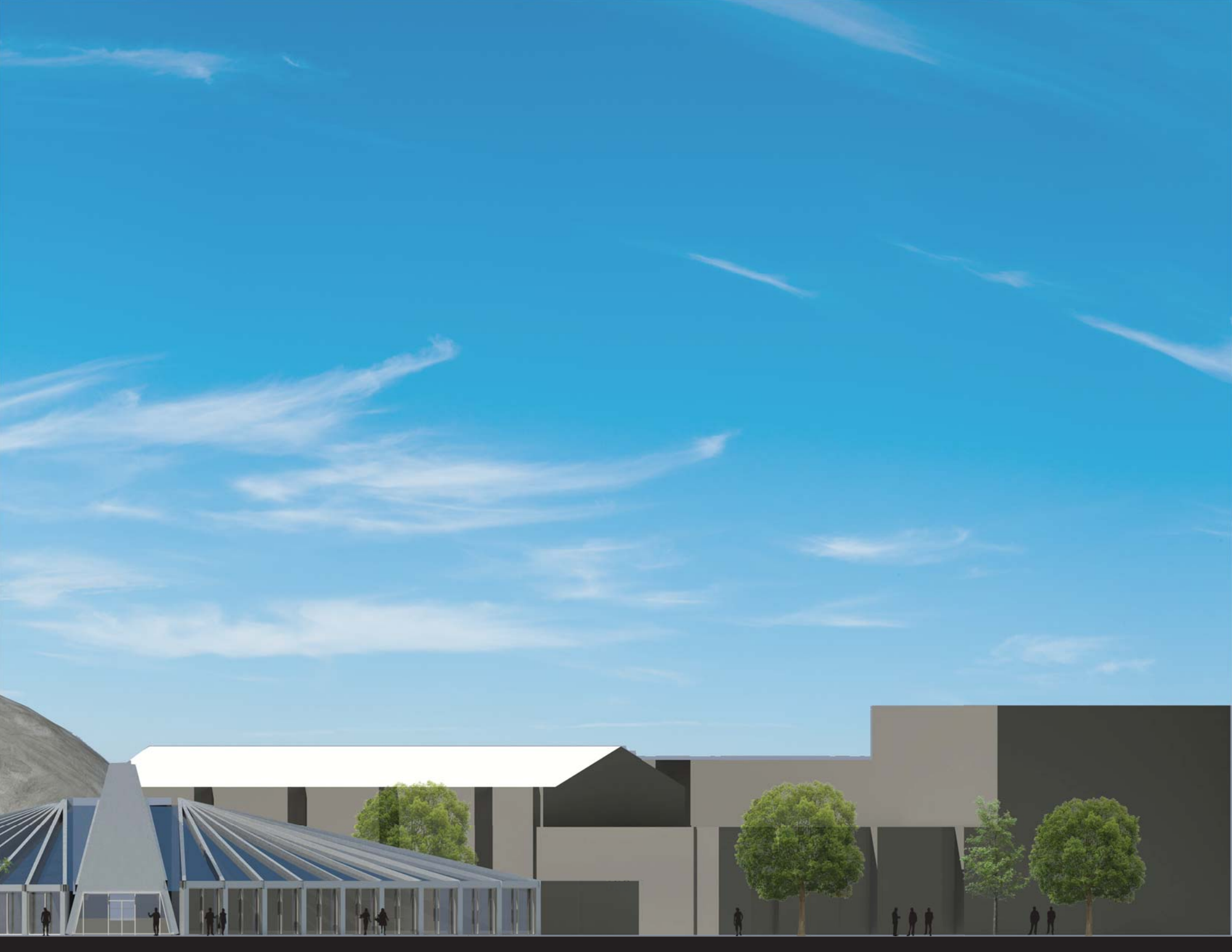
CHAPTER 8 : DESIGN PROPOSAL



Figure.169 Exterior Night Perspective looking North-West along Queen Street West



Figure.170 Elevation Looking North-West



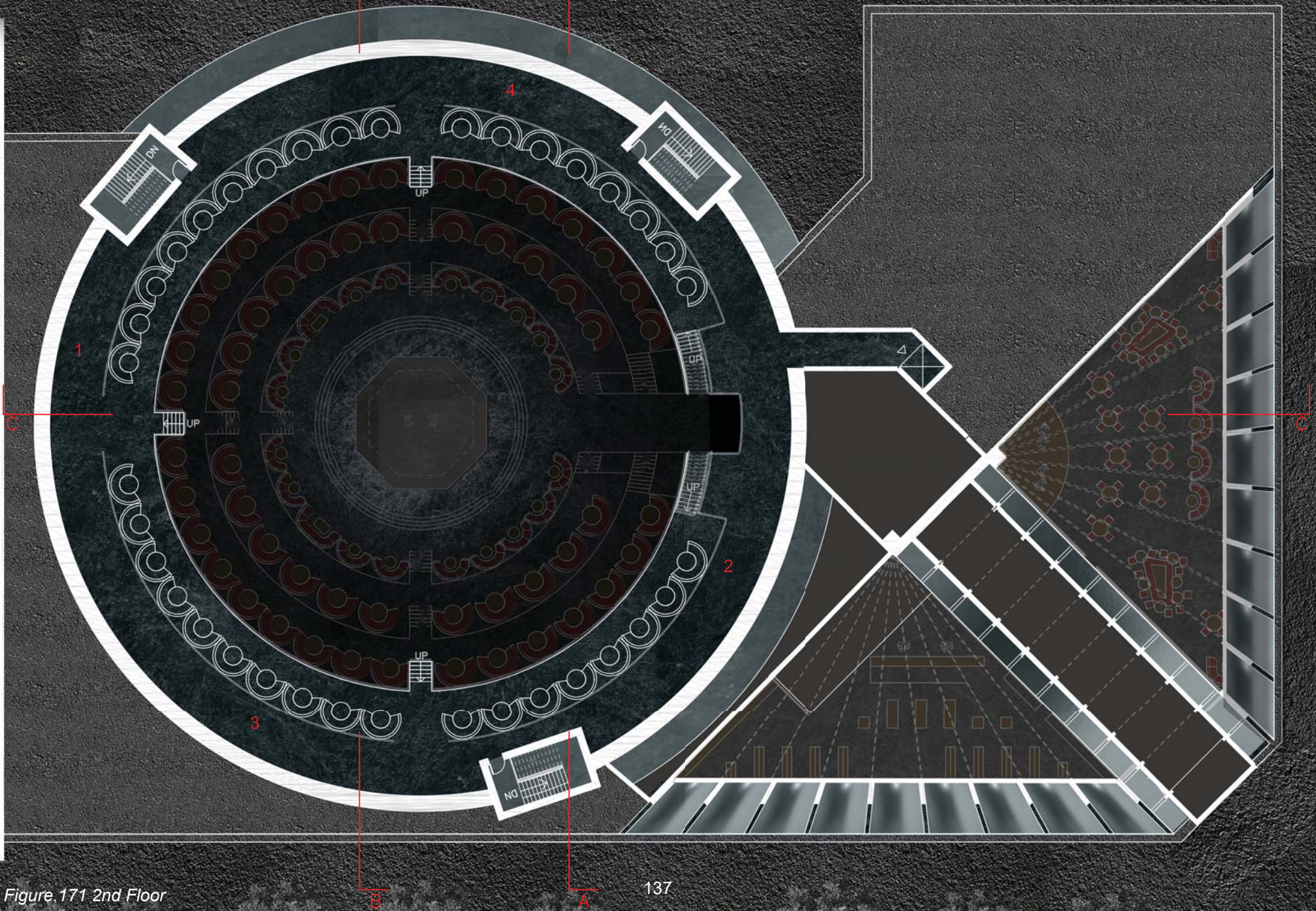


Figure.171 2nd Floor

- 1 - Soprano Choir
- 2 - Alto Choir
- 3 - Tenor Choir
- 4 - Bass Choir

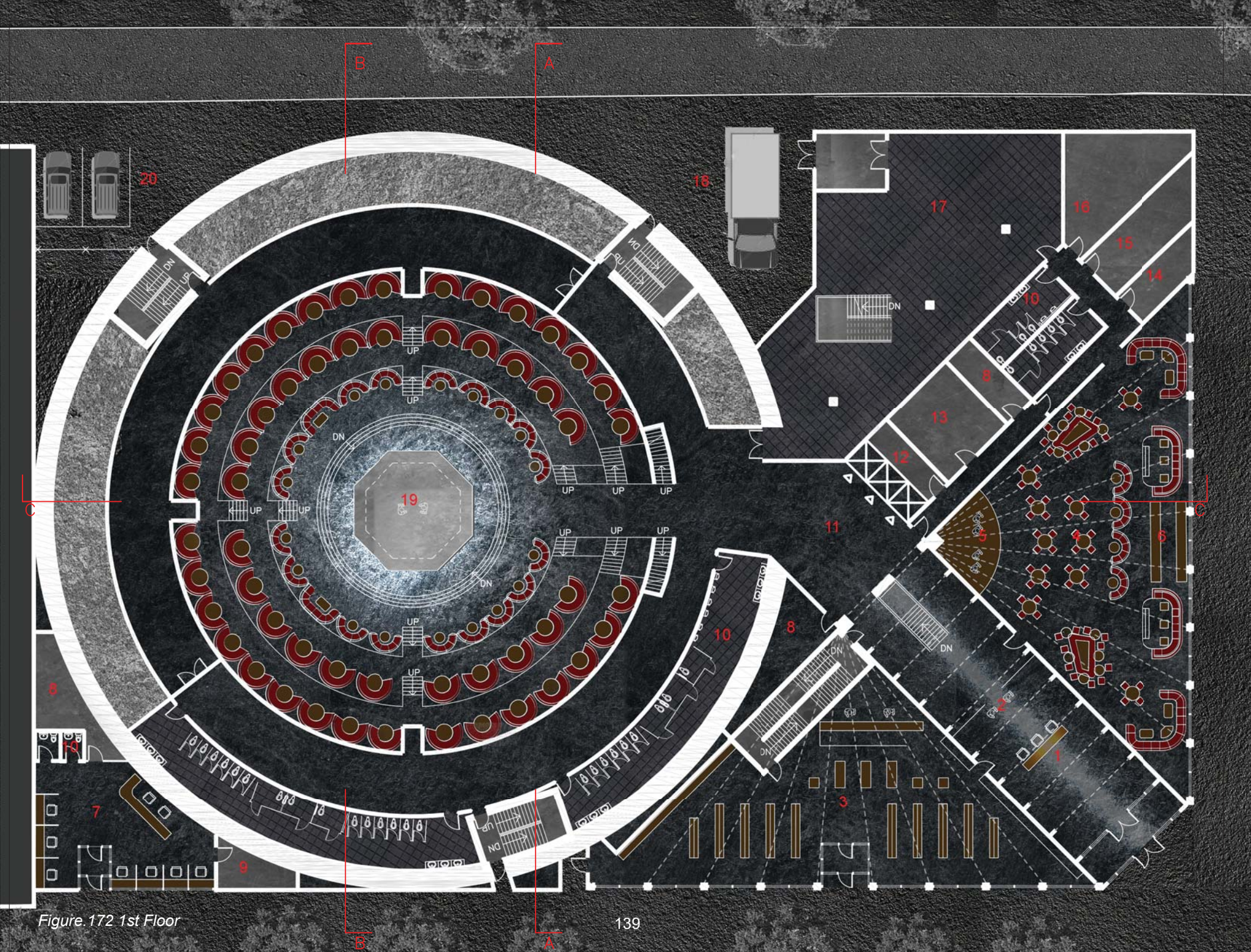


Figure. 172 1st Floor

- 1 - Admission
- 2 - Admission Gate
- 3 - Club Shop
- 4 - VIP Lounge
- 5 - Stage
- 6 - Bar
- 7 - Safe Injection Site
- 8 - Storage
- 9 - Utility
- 10 - Washroom
- 11 - Lobby
- 12 - Machine Room
- 13 - Utility, HVAC
- 14 - Janitor's Closet
- 15 - Staff
- 16 - Security
- 17 - Kitchen
- 18 - Loading
- 19 - Fighting Ring/Music Stage
- 20 - Parking

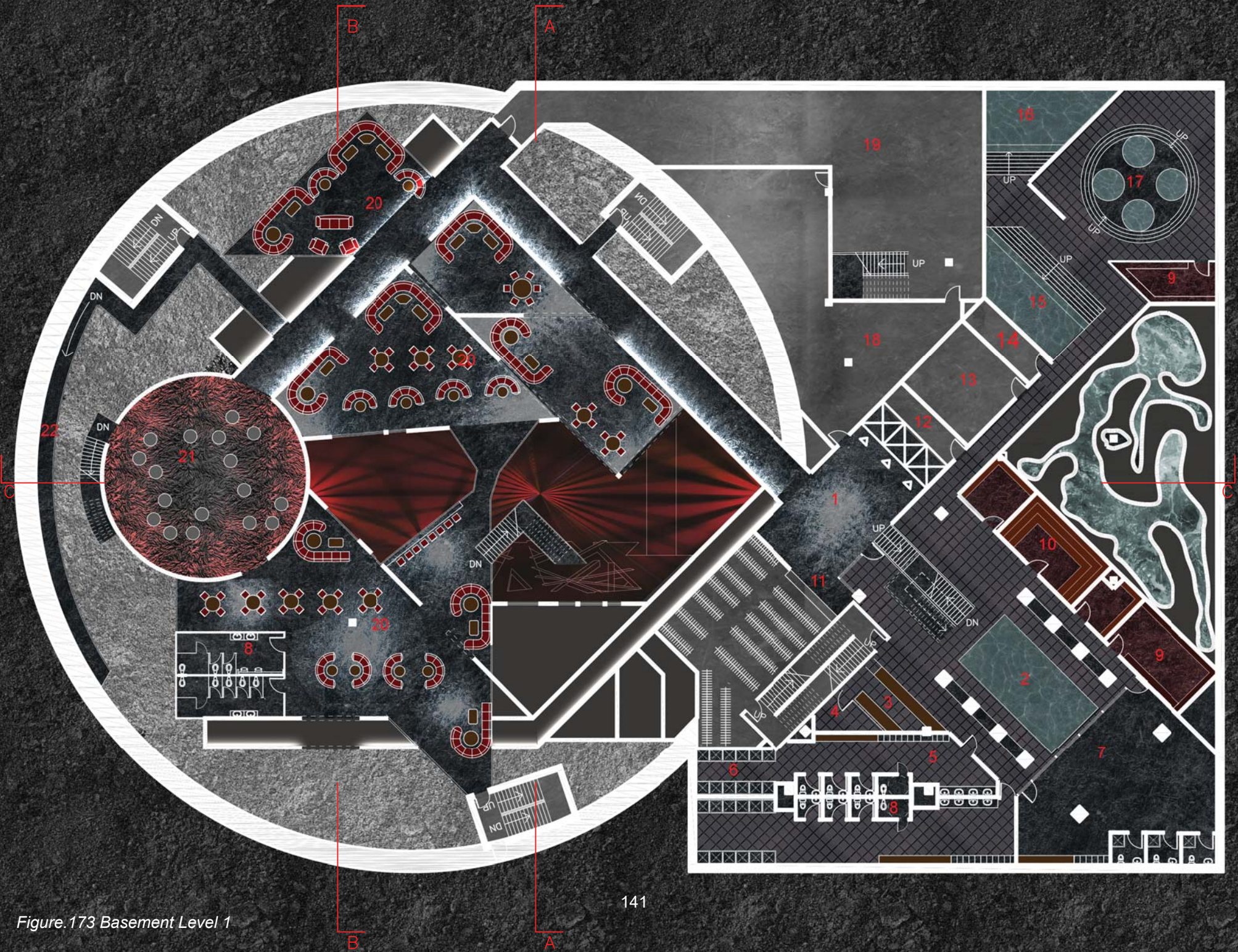


Figure.173 Basement Level 1

- 1 - Lobby
- 2 - Warm Bath
- 3 - Bar
- 4 - Storage
- 5 - Change Room
- 6 - Shower
- 7 - Martial Arts Gym
- 8 - Washroom
- 9 - Dry Sauna
- 10 - Steam Room
- 11 - Cloackroom
- 12 - Machine Room
- 13 - Utility, HVAC
- 14 - Janitor
- 15 - Cold Bath
- 16 - Ice Bath
- 17 - Hot Bath
- 18 - Storage, Ice Room
- 19 - Kitchen
- 20 -Shisha Lounge
- 21 - Cozy Dome
- 22 - Sublime Ramp

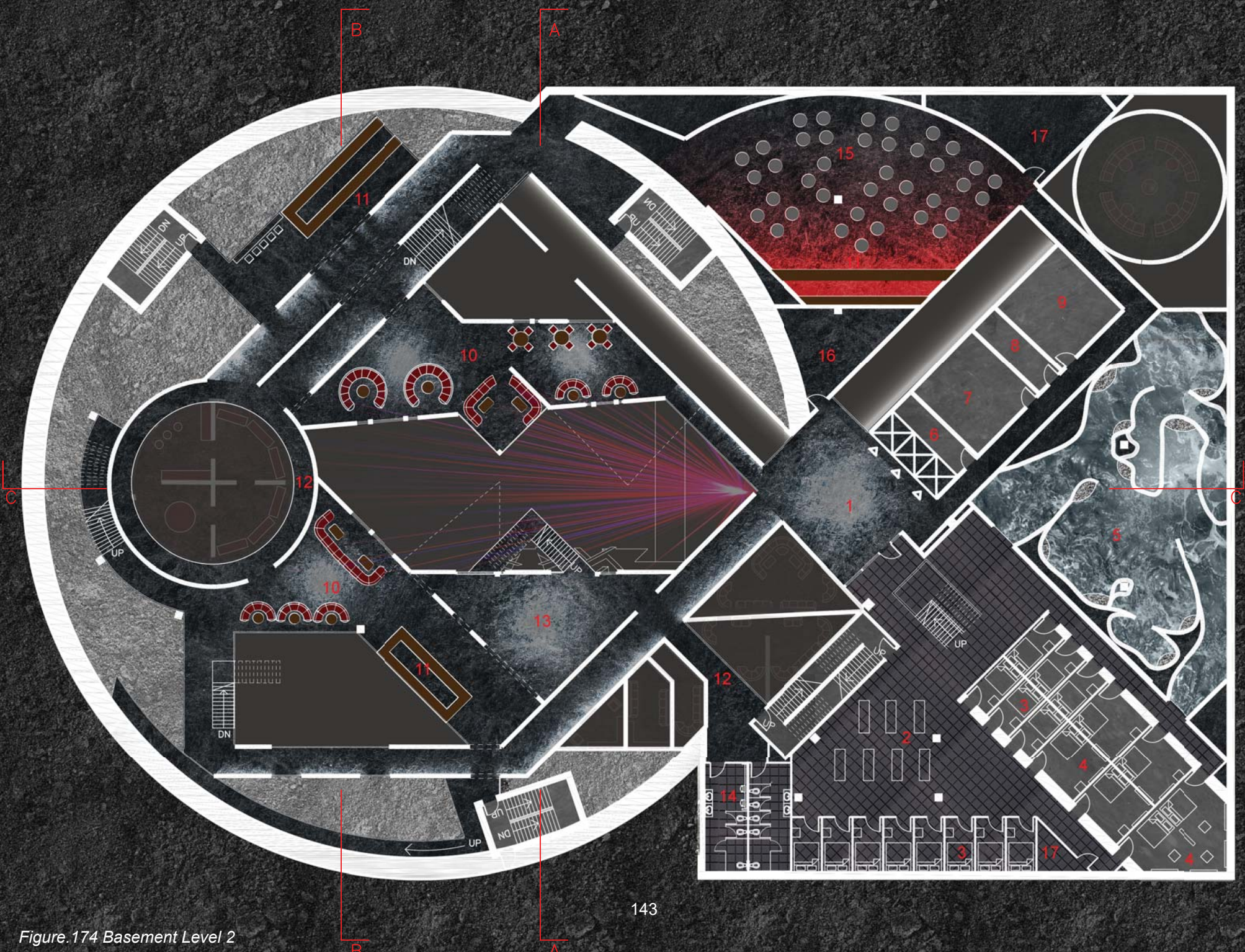


Figure.174 Basement Level 2

- 1 - Lobby
- 2 - Massage
- 3 - Private Room
- 4 - BDSM Room
- 5 - Grotto
- 6 - Machine Room
- 7 - Utility, HVAC
- 8 - Janitor
- 9 - Laundry
- 10 - Lounge
- 11 - Bar
- 12 - Voyeur Spot
- 13 - Dance Floor
- 14 - Washroom
- 15 - Rothko Room
- 16 - Ice Room
- 17 - Storage

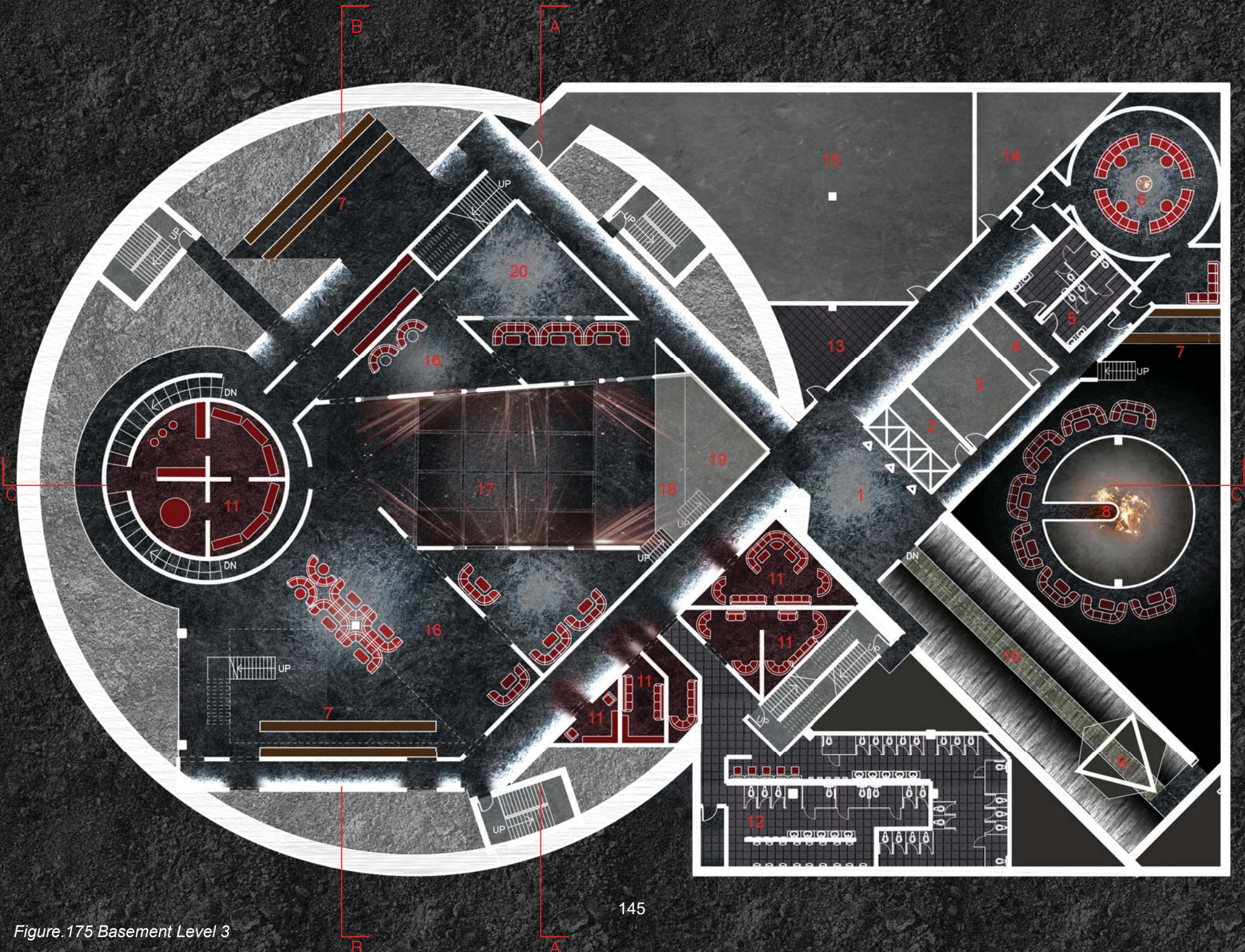


Figure. 175 Basement Level 3

- 1 - Lobby
- 2 - Machine Room
- 3 - Utility, HVAC
- 4 - Janitor
- 5 - Washroom
- 6 - Silent Sphere
- 7 - Bar
- 8 - Plato's Well
- 9 - Infinity Cube
- 10 - Sublime Ramp
- 11 - Dark (sex) Rooms
- 12 - Washroom
- 13 - Ice Room
- 14 - Storage
- 15 - Mechanical Room
- 16 - Lounge
- 17 - Glass Dance Floor
- 18 - Sex Stage
- 19 - DJ and Lighting Technician
- 20 - Dance Floor

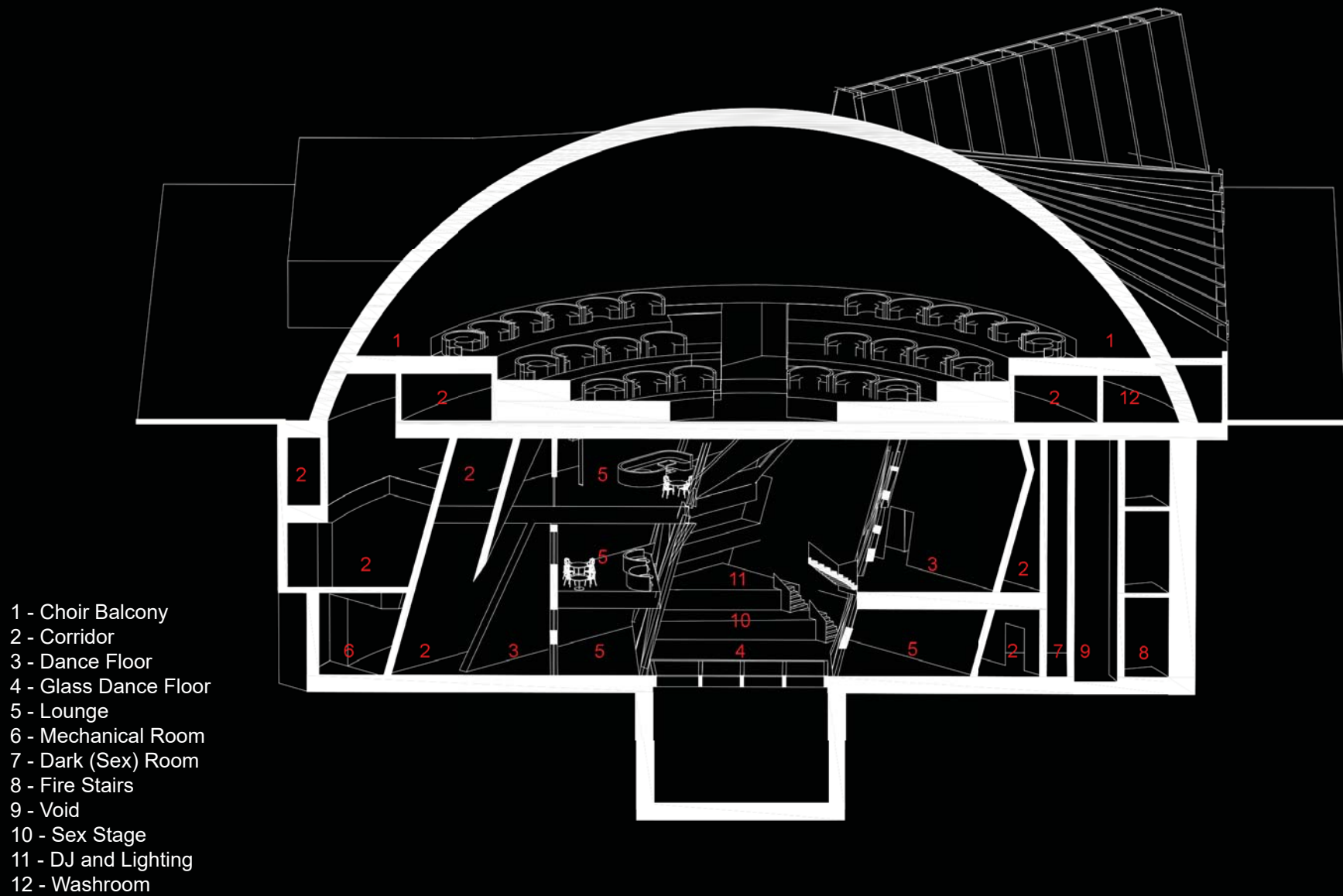
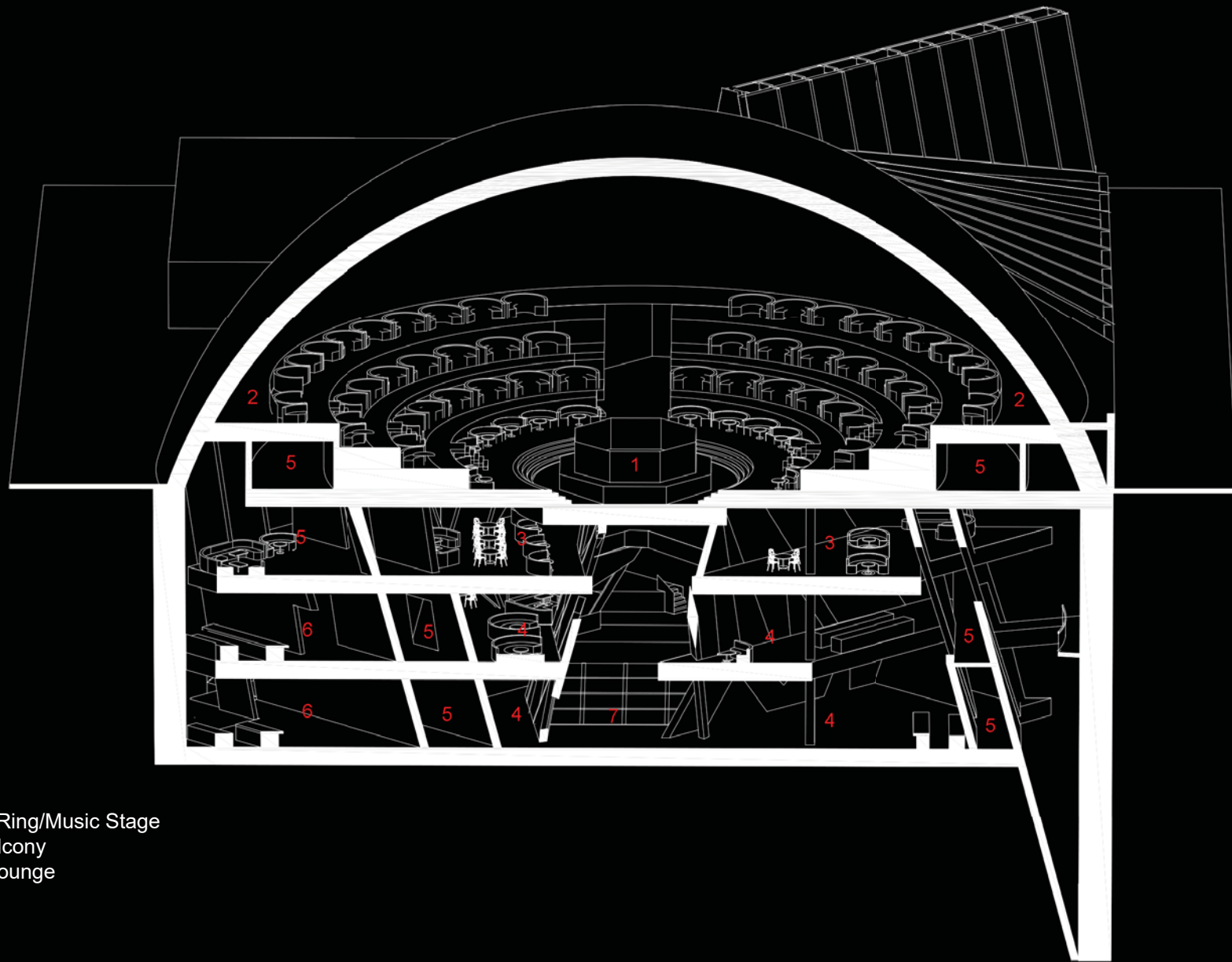
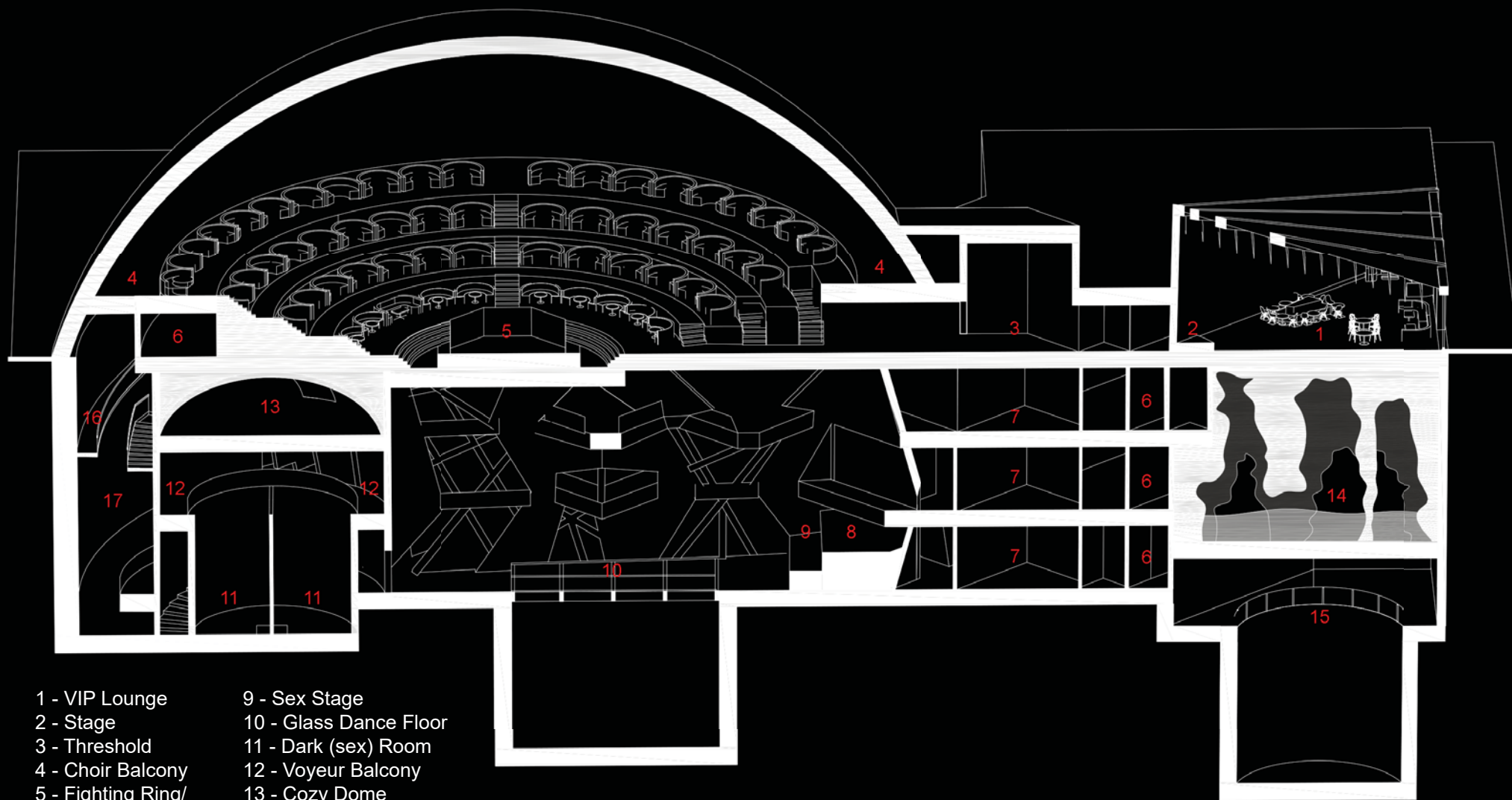


Figure.176 Section A-A



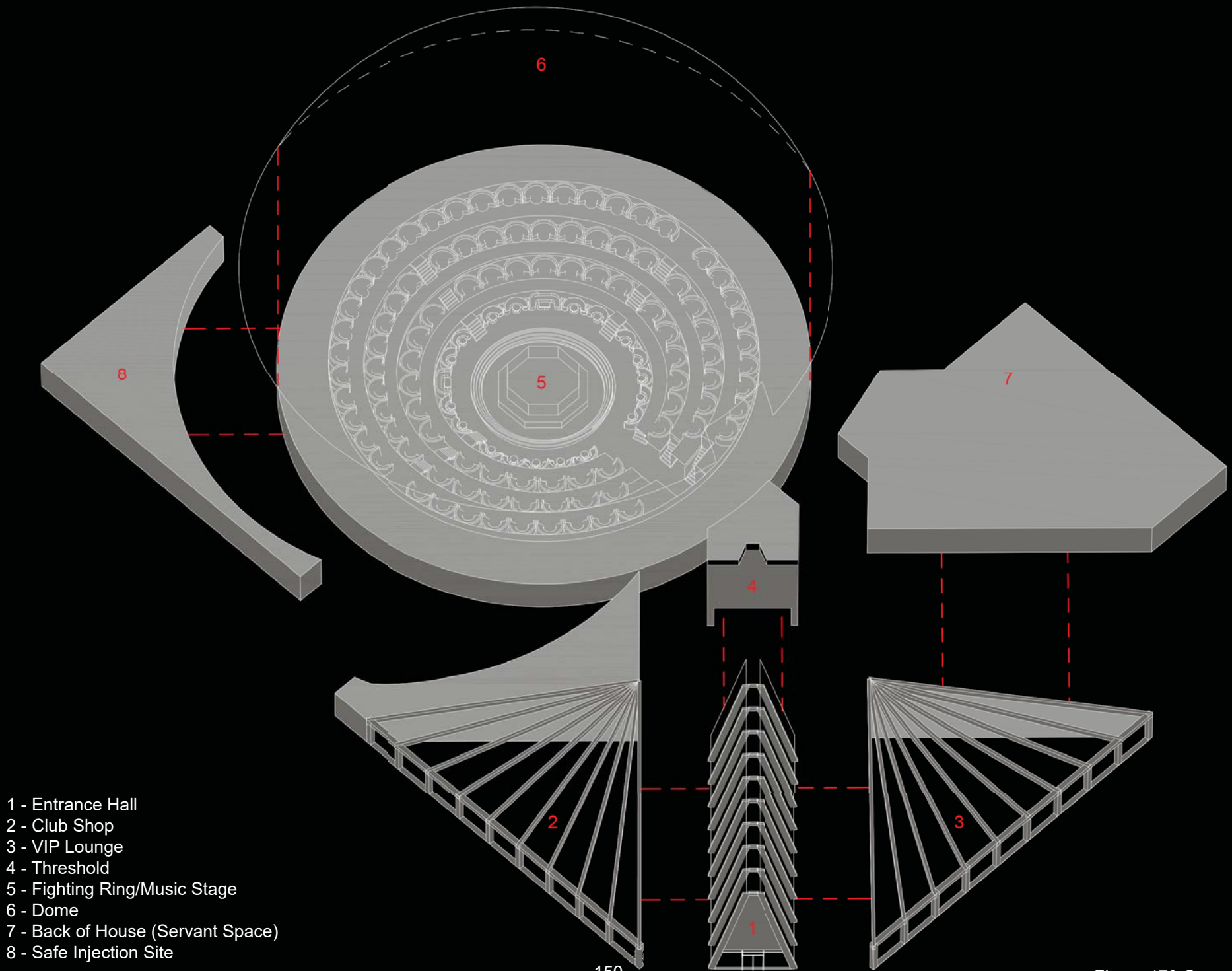
- 1 - Fighting Ring/Music Stage
- 2 - Choir Balcony
- 3 - Shisha Lounge
- 4 - Lounge
- 5 - Corridor
- 6 - Bar
- 7 - Dance Floor

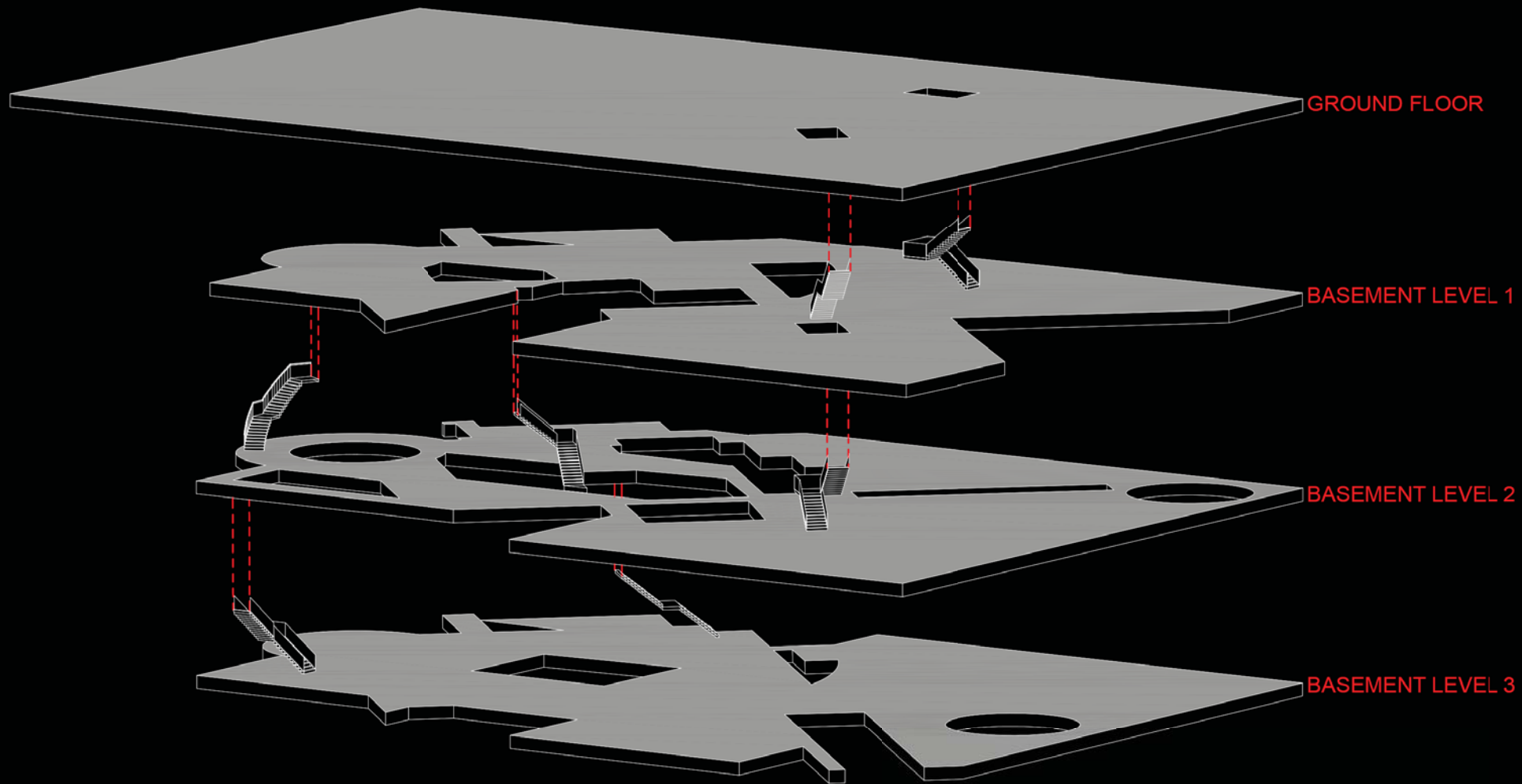
Figure.177 Section B-B

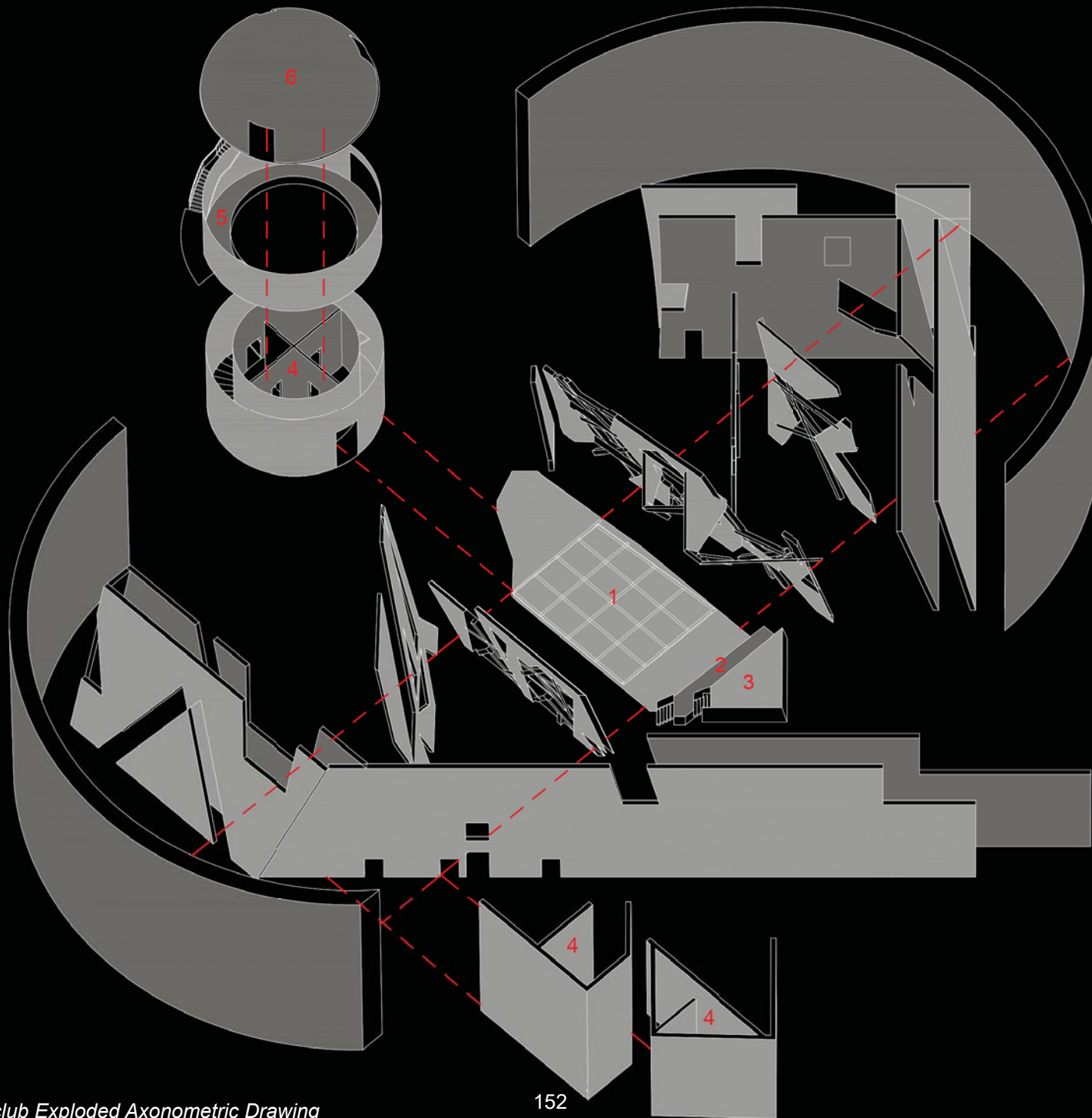


- | | |
|-----------------------------------|------------------------|
| 1 - VIP Lounge | 9 - Sex Stage |
| 2 - Stage | 10 - Glass Dance Floor |
| 3 - Threshold | 11 - Dark (sex) Room |
| 4 - Choir Balcony | 12 - Voyeur Balcony |
| 5 - Fighting Ring/ Music Stage | 13 - Cozy Dome |
| 6 - Corridor | 14 - Grotto |
| 7 - Lobby | 15 - Plato's Well |
| 8 - DJ and Lighting | 16 - Sublime Ramp |
| | 17 - Void |

Figure.178 Section C-C







- 1 - Dance Floor
- 2 - Sex Stage
- 3 - DJ and Lighting
- 4 - Dark (Sex) Room
- 5 - Voyeur Balcony
- 6 - Cozy Dome

Figure.181 Nightclub Exploded Axonometric Drawing

Bibliography

- Artopium. Polychoral. April 21, 2018. <https://musicterms.artopium.com/p/Polychoral.htm> (accessed February 21, 2020).
- Asbo, Kayleen. "The Lyre and the Drum: Dionysus and Apollo throughout Music History." Simon Fraser University Library. n.d. journals.sfu.ca/pgi/index.php/pacificamyth/article/download/24/66 (accessed March 1, 2019).
- Babich, Babette. *The Hallelujah Effect: Philosophical Reflections on Music, Performance Practice, and Technology*. Oxfordshire: Routledge, 2016.
- Borody, Wayne A. "Nietzsche on the Cross: The Defence of Personal Freedom in The Birth of Tragedy." *Humanitas*, 2003.
- Bukowski, Charles. *The Pleasures of the Damned, Poems 1951-1953*. New York: Harper Collins, 2007.
- Burke, Edmund. *A Philosophical Inquiry Into the Origin of our Ideas of the Sublime and Beautiful*. Soho: Howlett and Brimmer Printers, 1823.
- Came, Daniel. *Nietzsche on Art and Life*. Oxford: Oxford University Press, 2014.
- Cohen, Friedrich Ulfers and Mark Daniel. "Nietzsche and the Future of Art." *Hyperion* Vol.2, Issue 4, 2007.
- Dienstag, Joshua Foa. "Nietzsche's Dionysian Pessimism." *American Political Science Review*, 2001.
- . *Pessimism: Philosophy, Ethic, Spirit*. Princeton: Princeton University Press, 2009.
- Durrani, Brian Fagan and Nadia. *What We Did in Bed: A Horizontal History*. London : Yale University Press, 2019.
- Fagan, Garrett G. *Bathing in Public in the Roman World*. Ann Arbor: University of Michigan Press, 2002.
- Fight Club*. Directed by David Fincher. 20th Century Fox, 1999.
- Frankl, Victor E. *Man's Search for Meaning - An Introduction to Logotherapy*. Boston: Beacon Press Books, 1992.
- Heiser, Jörg. *Night Fever: Designing Club Culture 1960–Today*. Weil am Rhein: Vitra Design Museum , 2018.
- Hockney, Mike. *The Omega Point*. Scotts Valley: CreateSpace Independent Publishing Platform, 2016.
- Irwin, William. "Fight Club, Self-Definition, and the Fragility of Authenticity." *Revista Portuguesa de Filosofia*, 2013: 673-684.
- Jesinghausen, Douglas Burnham and Martin. *Nietzsche's The Birth of Tragedy - Reader's Guide*. New York: Continuum International Publishing Group, 2010.
- Jung, Carl. *The Red Book*. Translated by Sonu Shamdasani. Philemon Foundation: New York, 2009.
- Kain, Philip J. *Eternal Recurrence and the Horror of Existence*. Lanham: Rowman & Littlefield Publishers, Inc., 2007.
- Kaplama, Erman. "Kantian and Nietzschean Aesthetics of Human Nature: A comparison Between the Beautiful/Sublime and Apollonian/Dionysian Dualities." *The Journal of Natural and Social Philosophy*, 2016.
- Karaoghlanian, Mehruss Jon Ahi and Armen. "The Cabinet of Dr. Caligari." *Interiors*. 2013. <https://www.intjournal.com/0813/the-cabinet-of-dr-caligari> (accessed June 12, 2020).
- Mckenna, Terence. *Eros and The Eschaton*. March 25 1994. Audio
- Moland, Lydia L. *Stanford Encyclopedia of Philosophy - Friedrich*

Schiller. 2017. <https://plato.stanford.edu/entries/schiller/#PathSubITrag> (accessed February 1, 2019).

Nietzsche, Friedrich. *Beyond Good and Evil*. Translated by Norman J. Harmondsworth: Penguin, 2002.

—. *Genealogy of Morals*. Translated by Walter Kaufmann. New York: Vintage Books, 1969.

—. *Kritische Studienausgabe in 15 Einzelbänden*. Berlin: de Gruyter, 1988.

—. *The Birth of Tragedy*. Translated by Douglas Smith. Oxford: Oxford University Press, 2000.

—. *The Birth of Tragedy and the Case of Wagner*. Translated by Walter Kaufmann. New York: Vintage Books, 1967.

—. *The Gay Science*. Translated by J. Nauckoff and A. del Caro. Cambridge: Cambridge University Press, 2001.

—. *The Portable Nietzsche*. Translated by Walter Kaufmann. London: Penguin, 1977.

—. *The Will to Power*. Translated by R. J. Hollingdale. New York: Random House, 1968.

—. *Thus Spoke Zarathustra*. Translated by Walter Kaufmann. New York: The Modern Library, 1995.

—. *Twilight of the Idols*. Translated by Norman J. Cambridge: Cambridge University Press, 2005.

—. *Twilight of the Idols*. Translated by R. J. Hollingdale. Harmondsworth: Penguin, 1968.

—. *Twilight of the Idols*. Translated by Richard Polt. Indianapolis: Hackett Publishing Company, 1997.

—. *Twilight of the Idols*, in *The Anti-Christ, Ecco Homo, Twilight of the*

Idols, and other Writings. Edited by Ridley A. Translated by Norman J. Oxford: Oxford University Press, 2005.

—. *Werke: Kritische Gesamtausgabe*. Edited by Colli and Montinari. Berlin: Deutscher Taschenbuch Verlag, 1988.

—. *Writings from the Early Notebooks*. Edited by and A. Nehamas R. Geuss. Cambridge: Cambridge University Press, 2009.

"On the Sublime and Schiller's Theory of." Core. 2013. <https://core.ac.uk/download/pdf/30463464.pdf> (accessed February 1, 2019).

Otto, Walter F. *Dionysus Myth and Cult*. London: Indiana University Press, 1965.

Palahniuk, Chuck. *Fightclub*. New York: W.W. Norton & Company, 1996.

Pallasmaa, Juhani. *The Architecture of the Image: Existential Space in Cinema*. Helsinki: Rakennustieto, 2001.

Pfeffer, Rose. *Nietzsche - Disciple of Dionysus*. Lewisburg: Bucknell University Press, 1972.

Piero, Laurence Gane and. *Nietzsche : A Graphic Guide*. St. Ives Place: Clays Ltd., 2013.

Protevi, John. "Notes on the Birth of Tragedy." Protevi. 2015. <http://www.protevi.com/john/Nietzsche/BTcomplete.pdf> (accessed February 1, 2019).

Ray, Urmi. "Terrorism: An epidemic of Today's World Can There be a Solution." Shodhganga, 2013.

Miscellaneous Myths: Dionysus. Directed by Overly Sarcastic Productions. Performed by Red. 2018.

Reginster, Bernard. *The Affirmation of Life - Nietzsche on Overcoming Nihilism*. Cambridge: Harvard University Press, 2006.

Revolvy. "Lenaia." Revolvy. 2019. <https://www.revolvy.com/page/Lenaia> (accessed March 1, 2019).

Shapshay, Sandra. "Schopenhauer's Aesthetics." Stanford Encyclopedia of Philosophy. May 9, 2019. <https://plato.stanford.edu/entries/schopenhauer-aesthetics/> (accessed February 1, 2019).

Smith, William. *A Dictionary of Greek and Roman Antiquities*. London: Taylor, Walton, and Maberly, 1859.

Sokel, Walter H. "On the Dionysian in Nietzsche." *New Literary History*, 2005: 501-520.

Sparknotes. "The Birth of Tragedy - Chapter 5 & 6, Page 1." Sparknotes. 2018. <https://www.sparknotes.com/philosophy/birhoftragedy/section4/> (accessed February 17, 2019).

—. "The Birth of Tragedy - Chapter 7 & 8." Sparknotes. 2019. <https://www.sparknotes.com/philosophy/birhoftragedy/section5/> (accessed February 1, 2019).

—. *The Birth of Tragedy - Chapters 2 & 3*. 2019. <https://www.sparknotes.com/philosophy/birhoftragedy/section2/page/3/> (accessed February 1, 2019).

—. "The Birth of Tragedy - Chapters 5 & 6, Page 1." Sparknotes. 2019. <https://www.sparknotes.com/philosophy/birhoftragedy/section4/> (accessed February 21, 2020).

—. "The Birth of Tragedy - Forward and Chapter 1, Page 1." Sparknotes. 2018. <https://www.sparknotes.com/philosophy/birhoftragedy/section1/> (accessed February 17, 2020).

—. "Thus Spoke Zarathustra - Chapter 1 - 7, Page 3." Sparknotes. 2018. <https://www.sparknotes.com/philosophy/zarathustra/section4/page/3/> (accessed February 19, 2020).

—. "Thus Spoke Zarathustra - Chapter 11-22, Page 3." Sparknotes. 2018. <https://www.sparknotes.com/philosophy/zarathustra/section3/>

[page/3/](https://www.sparknotes.com/philosophy/zarathustra/section5/) (accessed February 19, 2020).

—. "Thus Spoke Zarathustra - Chapter 8 - 18, Page 1." Sparknotes. 2018. <https://www.sparknotes.com/philosophy/zarathustra/section5/> (accessed February 19, 2020).

Tomko, Michael. "Nietzsche and Dionysus: Tragedy and the Affirmation of Life." *Academy of Ideas*. March 14, 2017. <https://academyofideas.com/2017/03/nietzsche-and-dionysus/> (accessed March 1, 2019).

—. "Pessimism of Strength." *Academy of Ideas*. September 22, 2014. <https://academyofideas.com/2014/09/pessimism-of-strength/> (accessed February 21, 2020).

—. "Suffering and the Meaning of Life." *Academy of Ideas*. November 3, 2012. <https://academyofideas.com/2012/11/suffering-and-the-meaning-of-life/> (accessed March 1, 2019).

"Übermensch." *Vocabulary.com*. n.d. <https://www.vocabulary.com/dictionary/Übermensch> (accessed June 13, 2020).

"Übermensch." *Lexico*. n.d. <https://www.lexico.com/definition/übermensch> (accessed June 13, 2020).

Varese, Edgard. *Space Calculated in Seconds - The Philips Pavilion*. Princeton : Princeton University Press, 1996.

Ward, Ann. *Socrates and Dionysus: Philosophy and Art in Dialogue*. Newcastle: Cambridge Scholars Publishing, 2013.

Westacott, Emrys. "Nietzsche's Concept of the Will to Power." *Thought Co*. January 29, 2019. <https://www.thoughtco.com/nietzsches-concept-of-the-will-to-power-2670658> (accessed February 21, 2020).

Xenakis, Iannis. *Music and Architecture*. New York: Pendragon press, 2008.

Young, J. Nietzsche's Philosophy of Art. Cambridge: Cambridge University Press, 1992.

Young, Julian. Friedrich Nietzsche: A Philosophical Biography. Cambridge: Cambridge University Press, 2010.