



Where **Moscow, Russia**
Opening **July 2011**
Client -
Designers
Anton Grechko → p.090
Peter Kostelov → p.090
Alexey Rozenberg → p.090
Floor space **300 m²**
Capacity **300 guests**

KLUCHI BY ANTON GRECHKO, PETER KOSTELOV AND ALEXEY ROZENBERG

**Optical illusions in a
modern Moscow nightclub
with a historical context.**

Photos **Owen Raggett**

Opposite To achieve the books shelves
on the floor, the space is lined.

ANTON GRECHKO, PETER KOSTELOV AND ALEXEY ROZENBERG



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Regulars of the new Kluchi – a nightclub in central Moscow, first built in the eighteenth century – have seen it lovingly restored, with its original features emphasized and new modern shapes, approaches and materials implemented in the historical context of the interior. The full renovation was done by designers Anton Grechko, Peter Kostelov and Alexey Rozenberg.

The club is located in what used to be two separate buildings, with different ceiling heights due to different years of construction, and features two period fireplaces that became the very centre of the designers' motivation for the concept. In an effort to tie all the different architectural styles together, they opted for a modern interpretation of classical elements, incorporating unexpected surprises at every turn. An ultra-modern geometric bar counter, which serves as

a white light box when illuminated from within, was positioned between the two historic fireplaces. In a separate room, traditional materials used for finishing contrast with the interpretation of how and where they are used: the bar ceiling is covered in parquet tiles in the same way as the floor, while the light fittings above the tall plinth-like wooden tables replicate their latter's shape. The mirror-image concept imbues a feeling of weightlessness and confusion due to the inverse space reflection. Similar principles have been applied in the concrete-clad chill-out area, with raw cubic slabs wrapping around every surface in the room and steel striations lining the interfaces between them. Curved cornice elements are positioned at different heights and angles, sometimes serving as a shelf running along one wall.

A final illusion is applied in the

original arched brick vaults in the basement, where the lavishly decorated lavatories – with their hand-painted ceramic tiles – can be found. The cubicles are separated by what appears to be a wooden wall emitting bright light from gaps between its planks. In reality the wall is solid, and the source of the illusion is a built-in layer of LEDs.



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