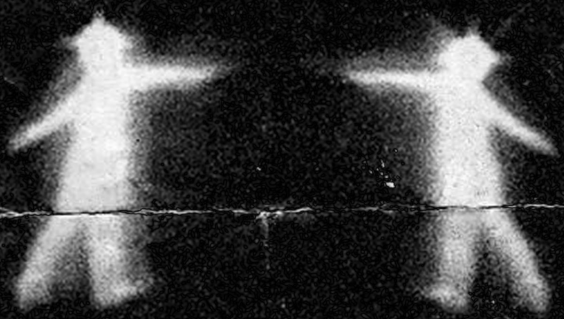
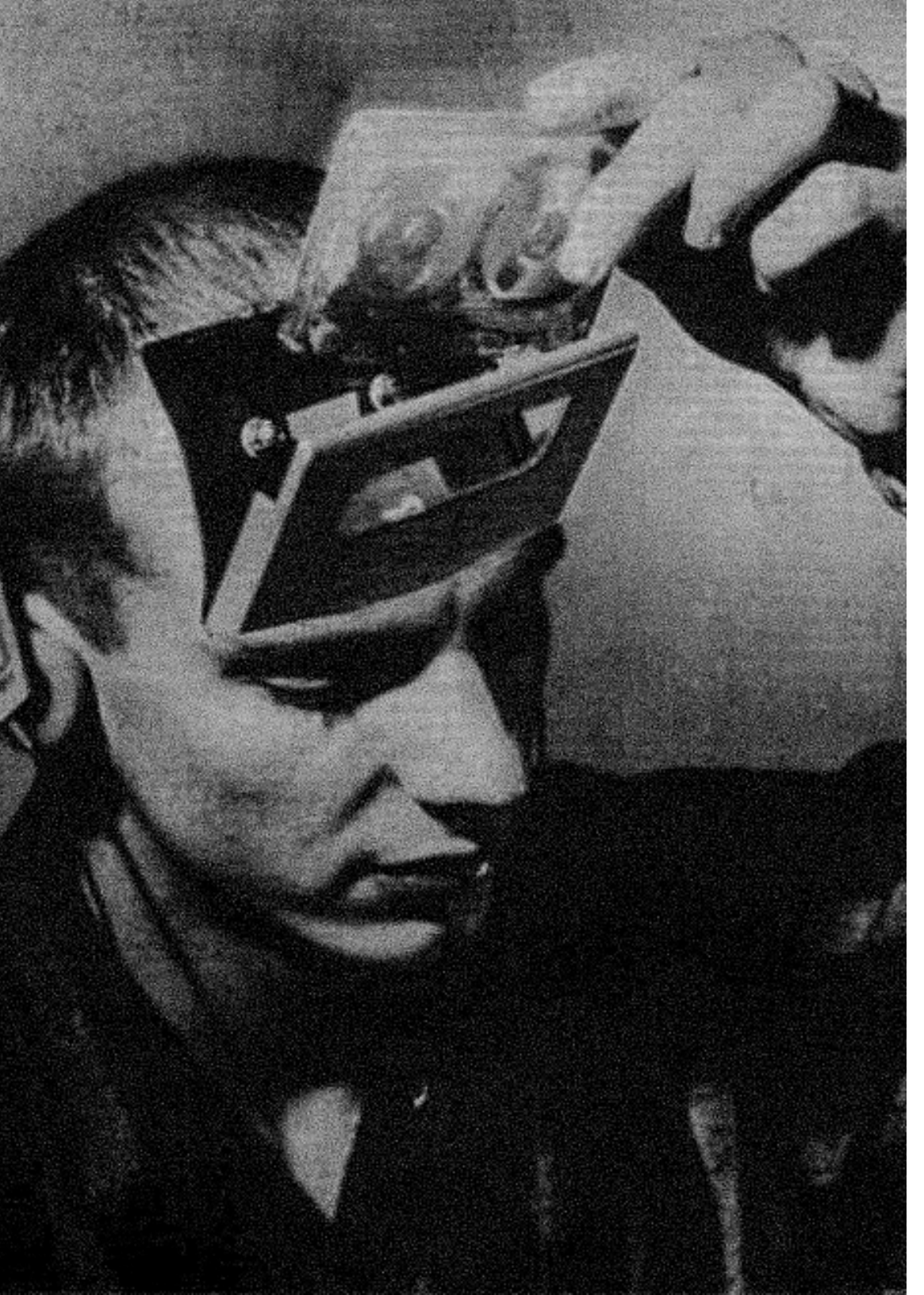
# Frecuencia



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# UN ESPACIO CONSTRUIDO EN TORNO AL SONIDO Y LA CONEXIÓN HUMANA



Cada espacio tiene una frecuencia. La nuestra cambia con la música, evoluciona con la noche y encuentra sentido en las personas que la habitan. Todo forma parte de una misma señal.

Inspirado en la fascinación de Nikola Tesla por las frecuencias y las vibraciones, este libro es una invitación a descubrir las fuerzas invisibles que transforman una noche en una experiencia.

Gracias por estar en la misma **Frecuencia**.

# ALTA Frecuencia

*Planta alta*

*Toda la noche | Música propia y DJs de vinilo*



En Alta Frecuencia encontrarás un espacio íntimo creado para disfrutar y conectar en una misma frecuencia. Descubre una selección de coctelería de autor, desarrollada y curada por nuestros bartenders, junto a una propuesta gastronómica de inspiración asiática, pensada para compartir.



## BAJA Frecuencia

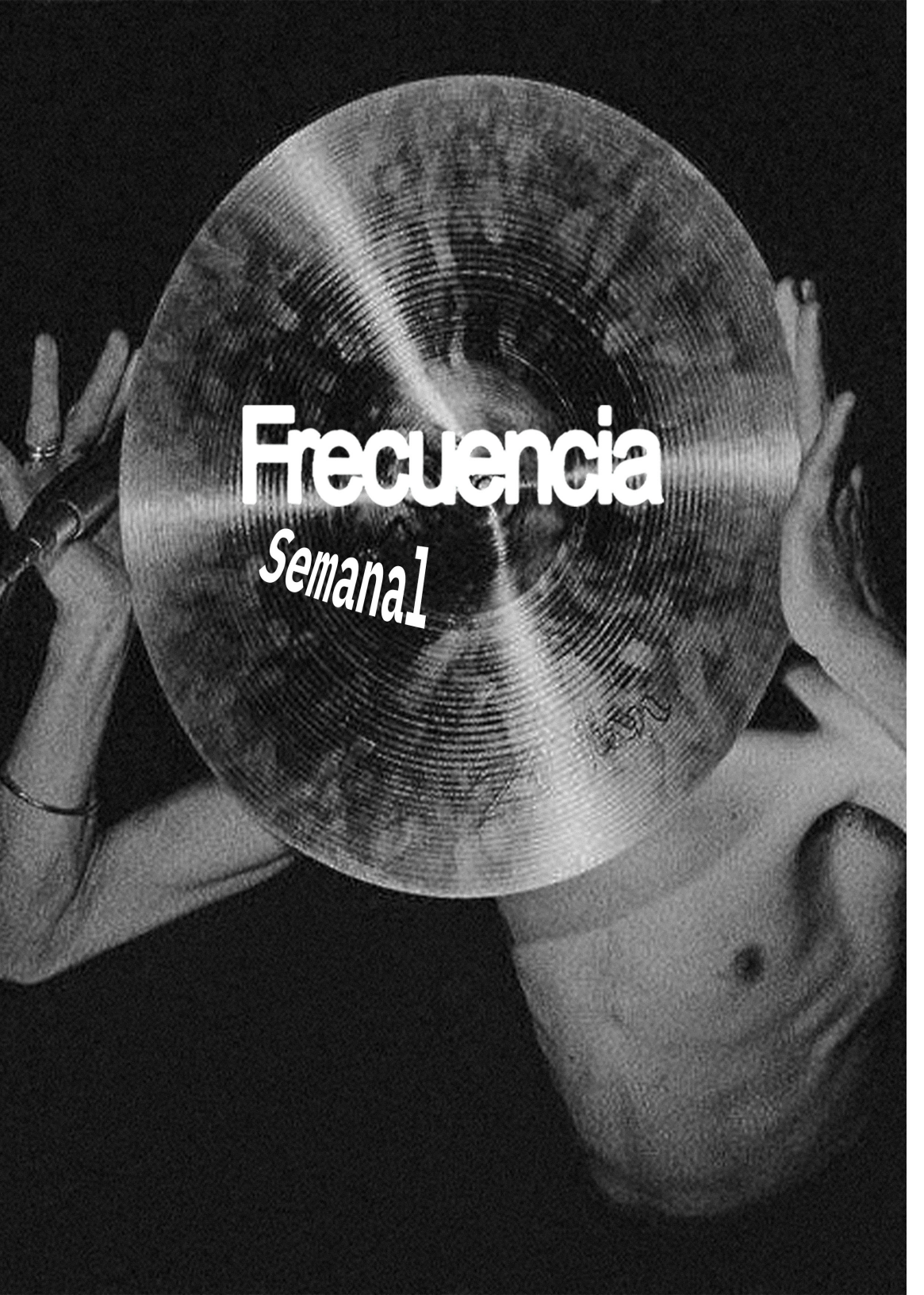
*Planta baja*

*Jueves, Viernes y Sábados*

*21:00 - 00:00 | Cena & cócteles*

*00:00 - cierre | Fiesta con DJ*

En Baja Frecuencia te espera un entorno diseñado para dejarte llevar por las frecuencias de la música. Aquí encontrarás DJs y artistas presentando sus proyectos, un espacio frente al booth que invita a bailar y zonas laterales pensadas para grupos que desean celebrar y disfrutar juntos.


Frecuencia
Semanal

## ALTA FIDELIDAD

**Transmisión en Sintonía**

*Martes y Miércoles | Alta Frecuencia*

Un espacio pensado para conversar, descubrir y compartir. La coctelería de autor marca el ritmo; nuestros bartenders te ayudarán a encontrar la mezcla que mejor resuene contigo.

## RESONANCIA

**Resonancia Viva**

*Jueves y Viernes | Alta y Baja Frecuencia*

El rango donde viven las voces, las melodías y los recuerdos. Frecuencias que el tiempo no logra borrar.

## AMPLIFICACIÓN

**Frecuencia Máxima**

*Sábado | Alta y Baja Frecuencia*

Cuando la energía alcanza su punto más alto. Ritmo, repetición y movimiento sincronizados en una misma señal. Donde todas las frecuencias convergen.

# ART IS HOW
# WE DECORATE SPACE



SIDE A
33 1/3 RPM

# MUSIC IS HOW
# WE DECORATE TIME.

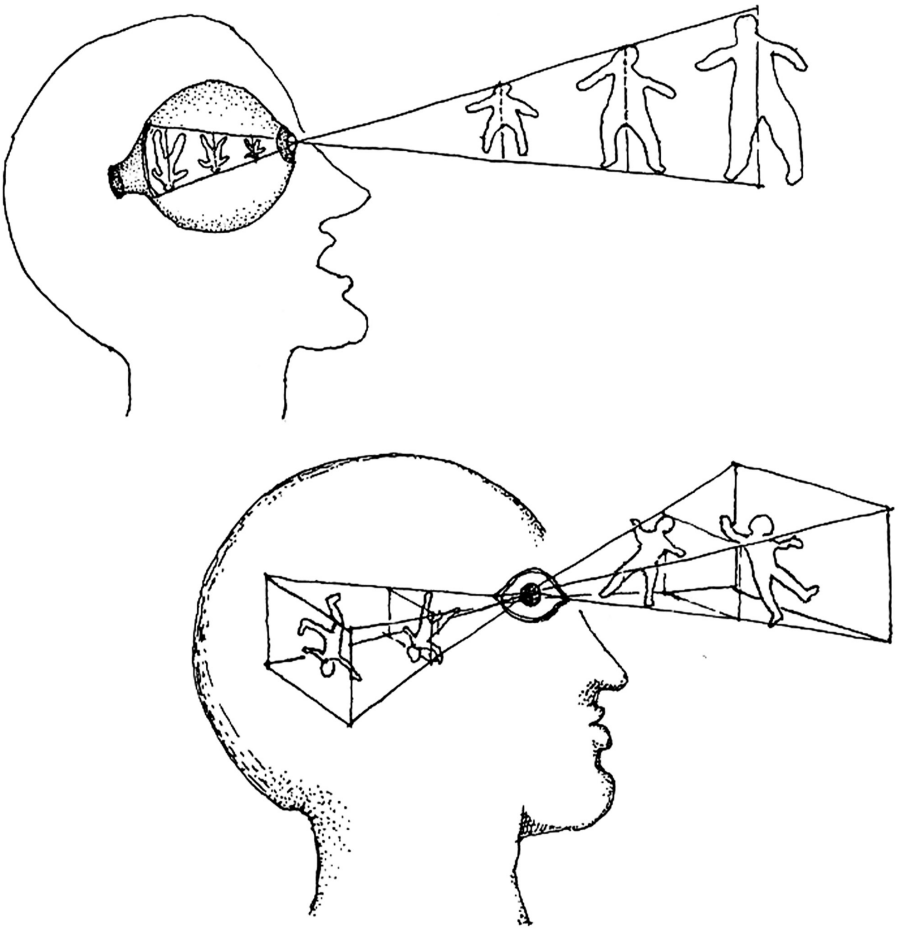
[8:88 - 115 BPM]

DESIGNED BY AMAN
MOONROPHARE
A SENTIMENTAL SPACE
"FOR WANDERERS ONLY"
© 2022

# ARTE EN Frecuencia

Cada temporada abrimos nuestras puertas a artistas emergentes cuyas obras encuentran resonancia con el espacio y con quienes lo habitan. Aquí, el arte es una frecuencia visible: una forma de conectar emoción, energía y lugar en una misma experiencia compartida.

MÁS ALLÁ DEL SONIDO LAS FRECUENCIAS SE EXPRESAN A TRAVÉS DEL ARTE



# ARCHIVO

ANA GARCÍA ALCOCER
DYLAN DUBSON



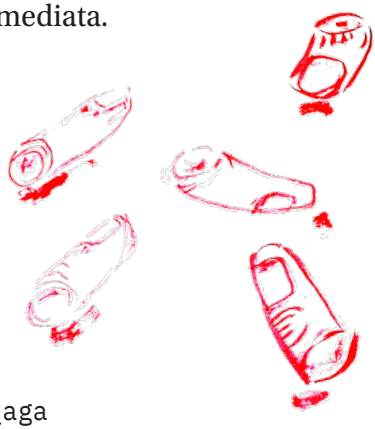
# AGA

**ANA GARCÍA ALCOCER | Artista plástica**
Ciudad de México

En la obra de AGA encontramos no solo trazos sobre papel, sino mapas emocionales del territorio más difícil de abandonar: nuestro origen. Migrar es mucho más que cruzar una frontera geográfica. Es un proceso de desprendimiento donde el cuerpo físico se mueve hacia adelante, pero el cuerpo emocional se aferra a lo que deja atrás.

En los trazos enérgicos, las siluetas superpuestas y las texturas de estas piezas, podemos ver ese peso invisible.

Las obras de AGA que se encuentran en Frecuencia están disponibles para su compra y entrega inmediata.



@el_mundo_de_aga



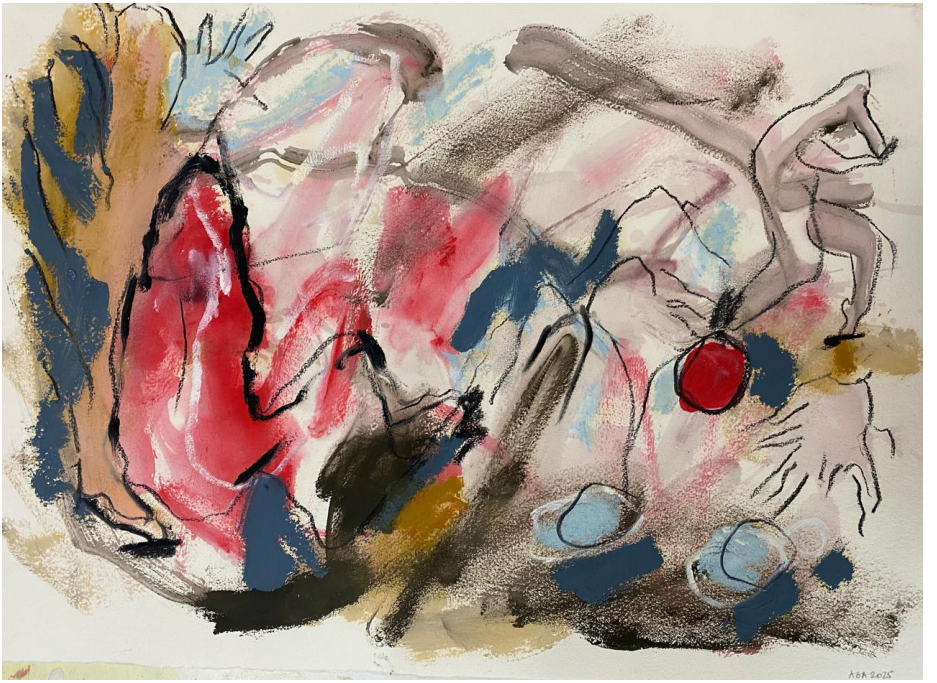

# EL CÍRCULO QUE HABITA POR DENTRO




AGA 2025


AGA 2025

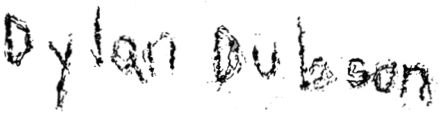

ACA 2025






001965





(n. 1997, Ciudad de México) es un artista, fabricante artístico y educador basado en Madrid.

Su práctica se sitúa entre el arte contemporáneo y la fabricación digital, explorando la traducción de ideas en formas físicas a través de procesos tanto tradicionales como tecnológicos, como la fundición en metal, la creación de moldes y el escaneo 3D. Con experiencia en entornos de producción de alto nivel, combina precisión técnica y enfoque conceptual.

Además, es educador en ArtRoom Madrid, donde promueve la ***experimentación*** material, la autonomía técnica y una comprensión crítica de los procesos de producción.

Su obra es arte comisionado y comprado por Frecuencia. También es obra suya todo el arte de la carta de coctelería.

@el_dylan_el_dylan

# TEJIDOS

Este cuadro es la cabecera emblemática de Frecuencia. Forma parte de “Tejidos”, una serie de obras de Dylan Dubson, en la que el artista explora la conexión entre la materia, la energía y el espacio.

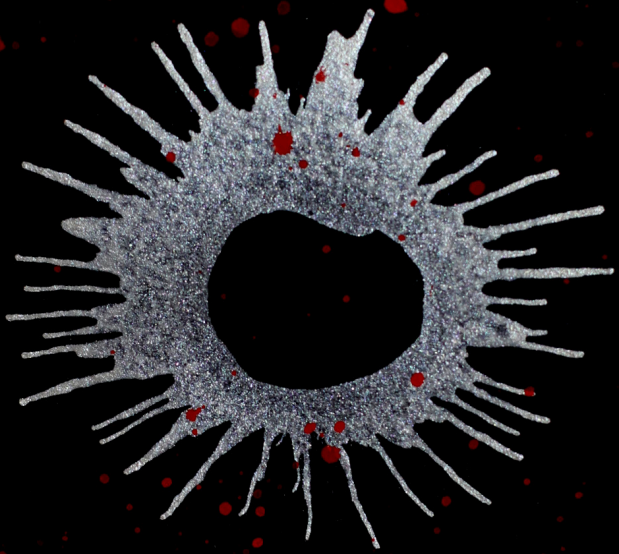


# COCTELERÍA DE AUTOR

## LAS FRECUENCIAS ESTÁN EN CONSTANTE MOVIMIENTO

Nuestra coctelería sigue ese mismo principio y acompaña esta evolución: comienza con sutileza, encuentra profundidad y alcanza su punto más alto cuando la música, el espacio y las personas entran en ***RESONANCIA***.





# SATO HI-FI

Intenso, herbal

- Licor de Agave Infusionado con Shiso, Vermut Dry, GREY GOOSE y Aceite de Frutos Rojos

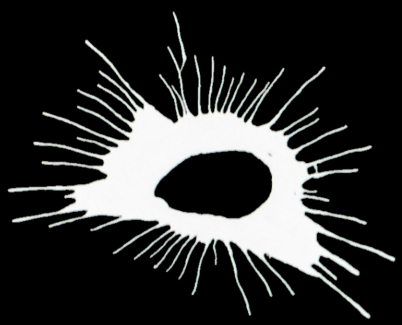
21 €



# FRECUENCIA KIGEN

¡Fresco! UMAMI ;)

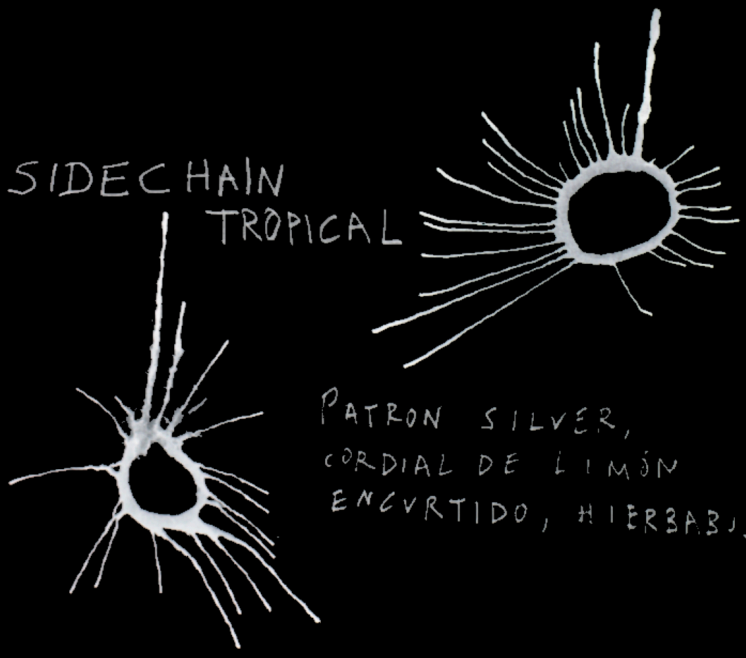
- Ginebra BOMBAY SAPPHIRE, Palomino Fresco, Shrub de Jengibre, Zumo de Palomo Asado y Soda de Menta y Té Negro





21 €




SIDECHAIN
TROPICAL
PATRON SILVER,
CORDIAL DE LIMÓN
ENCVRTIDO, HIERBABUENA

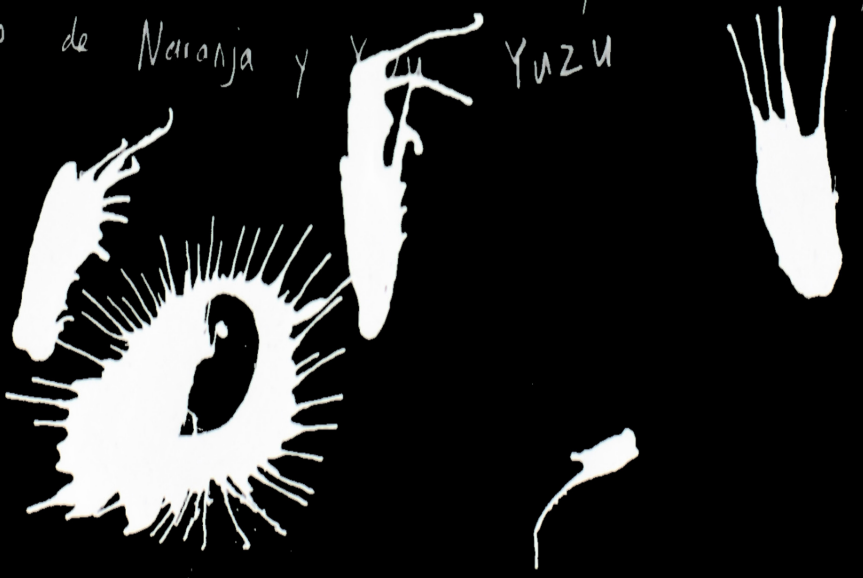
21 €



# ECO TRANSVERSAL

Profundo, sutil, tropical

- Santa Teresa, Sake, Zumo de Piña y Pimienta Rosa, Zumo de Naranja y Yuzu



18 €



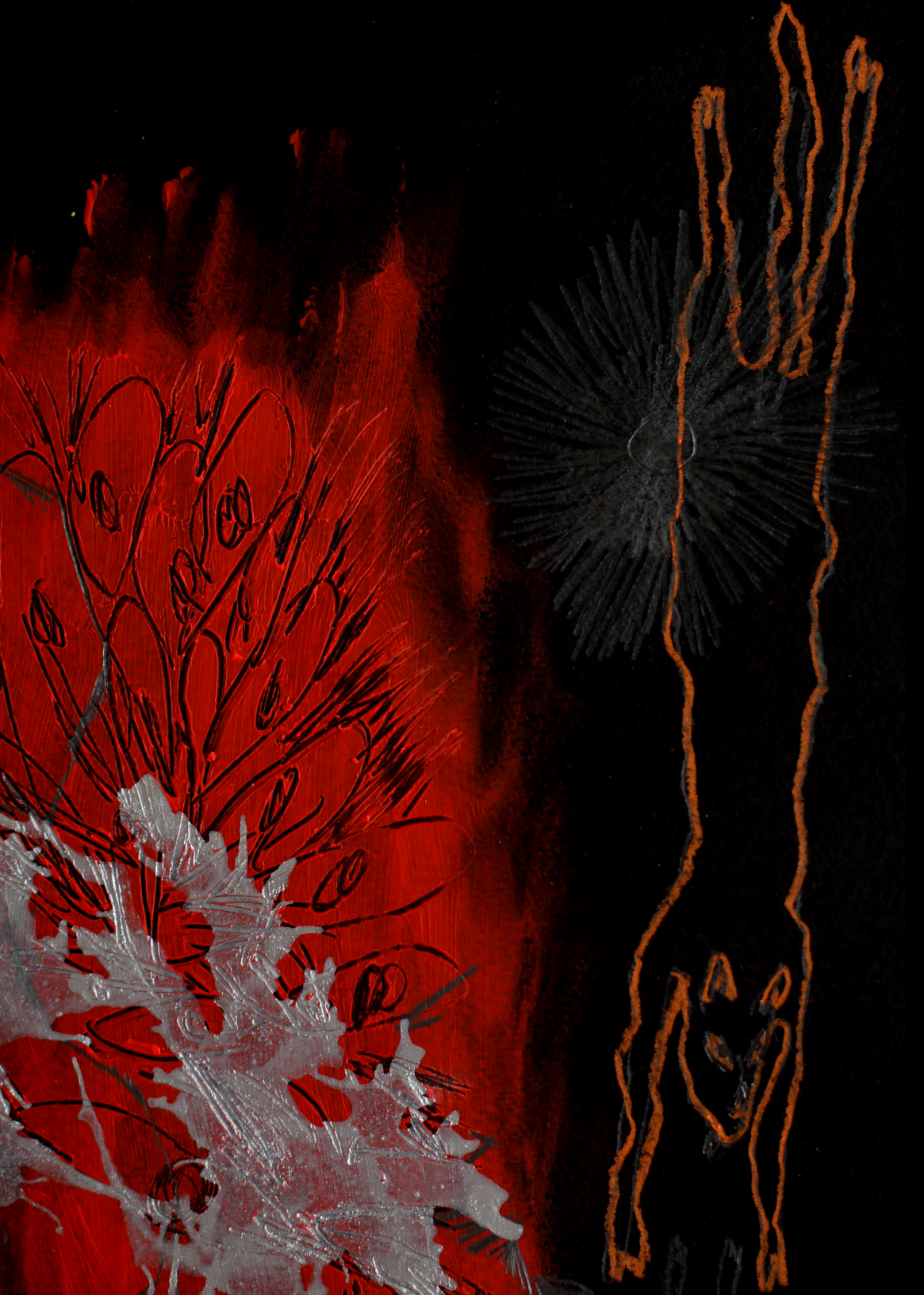
# Baja Frecuencia

Cremoso, exótico

- Crema de Cacao Blanco, Whisky Islay, Sirope de Agave, Zumo de Yuzu, y Espuma de Marraschino y Té



18 €



# SOFT CLIP



- Dewar's 12
- Zumo de Lima
- Soda de Mango
- Chile Rojo

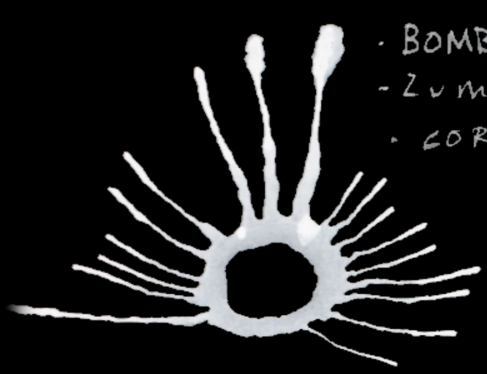


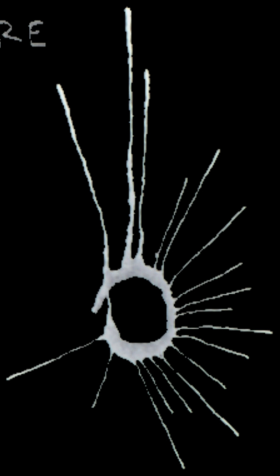
18 €



# FILTRO ALTOS PASOS

- BOMBAY SAPPHIRE
- Zumo de LIMA
- CORDIAL DE BANANA
- TÉ CHAI



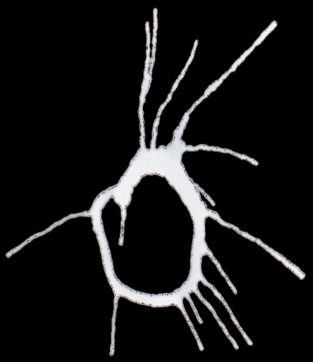


18 €



# FASE INVERSA

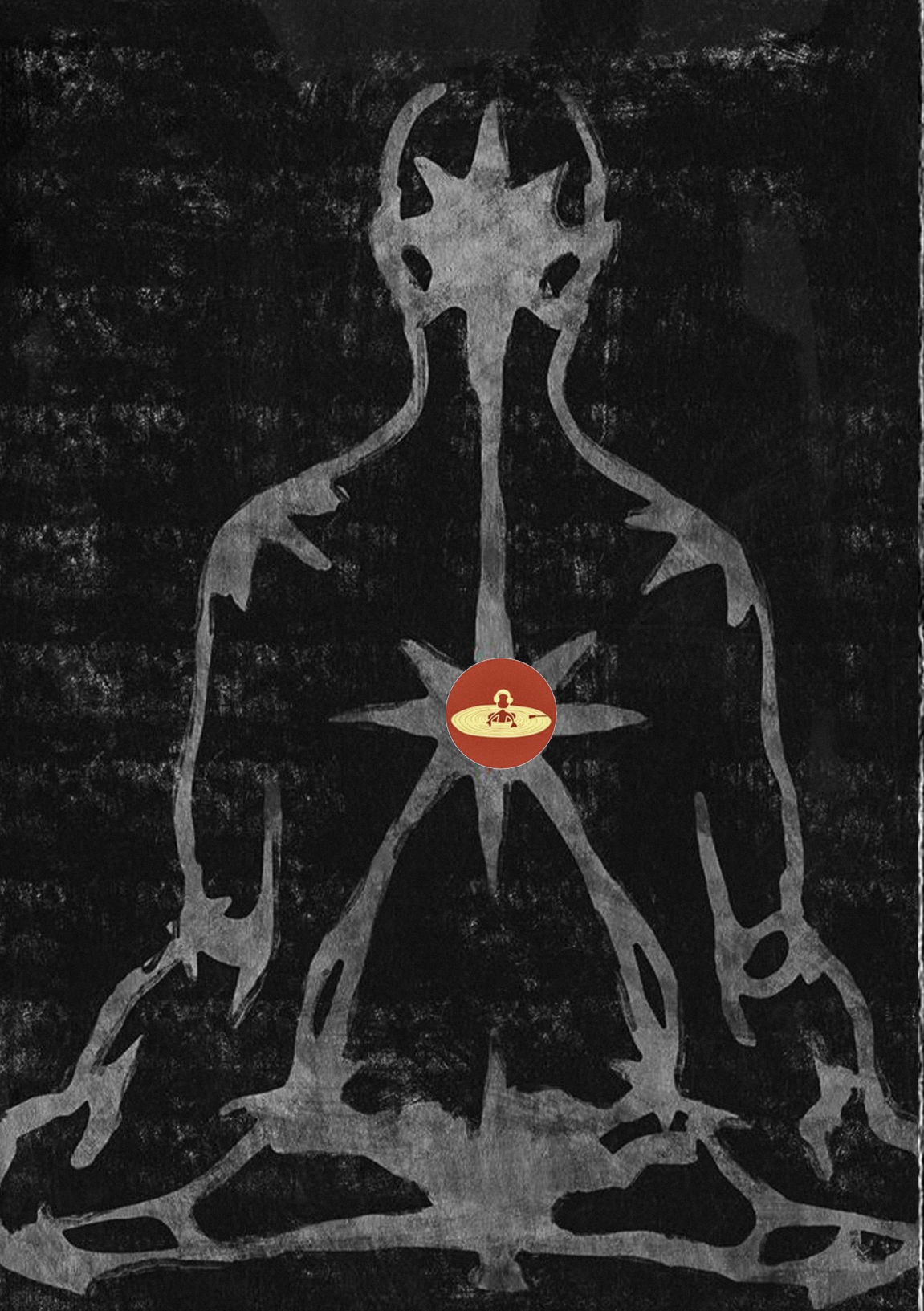




- Santa Teresa 1796
- Triple Seco
- Orgeat de Albahaca & Anacardos

Santa Teresa
1796

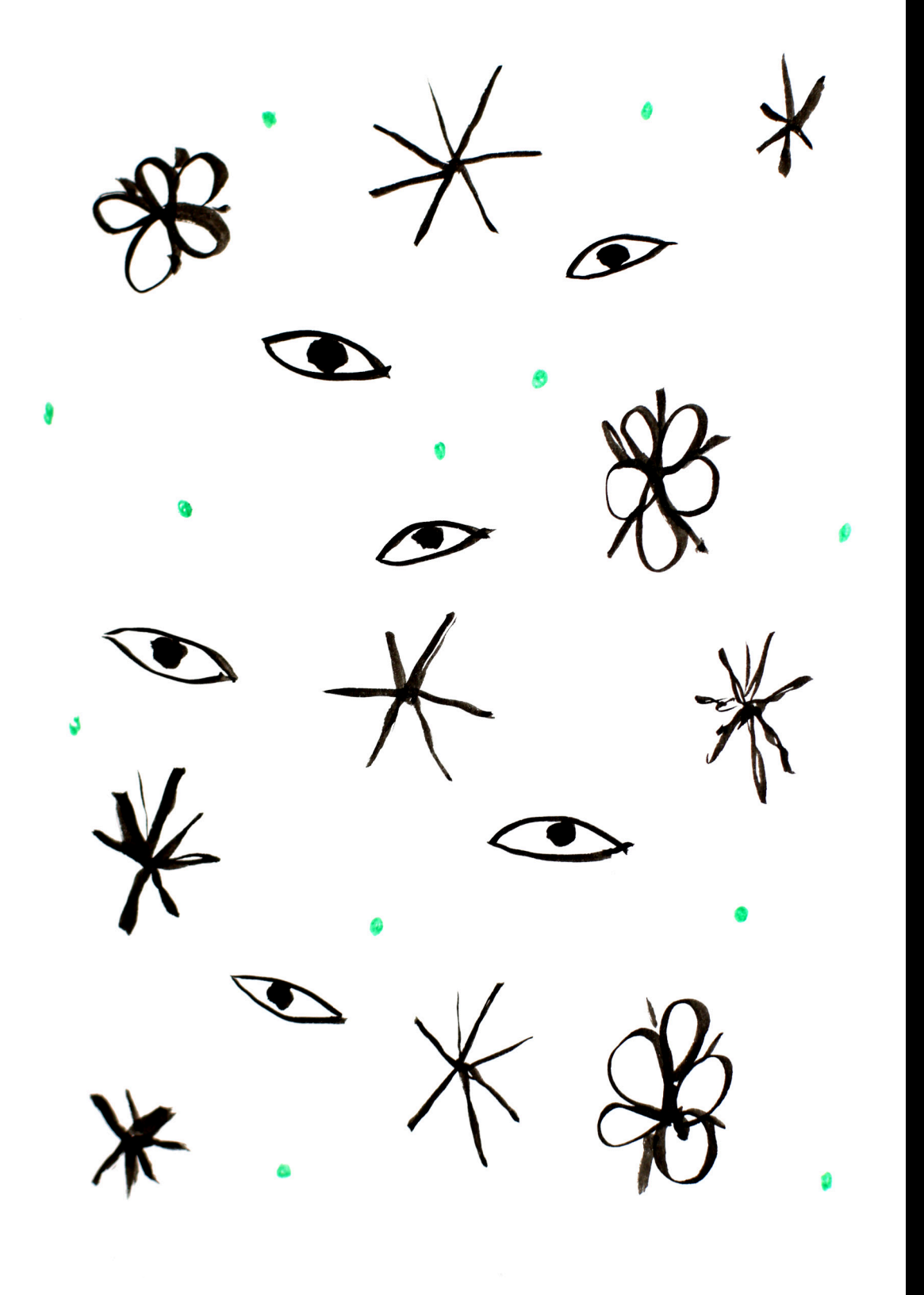
18 €



# MOCKTAILS DE AUTOR

## NO TODAS LAS FRECUENCIAS ELEVAN EL VOLUMEN

En Frecuencia creemos que el mejor sonido es el que puedes disfrutar con total claridad. Por eso seleccionamos bebidas libres de alcohol para quienes viven con intención, sin renunciar al ritual de un gran cóctel. La mejor forma de conectar siempre será estando presente.



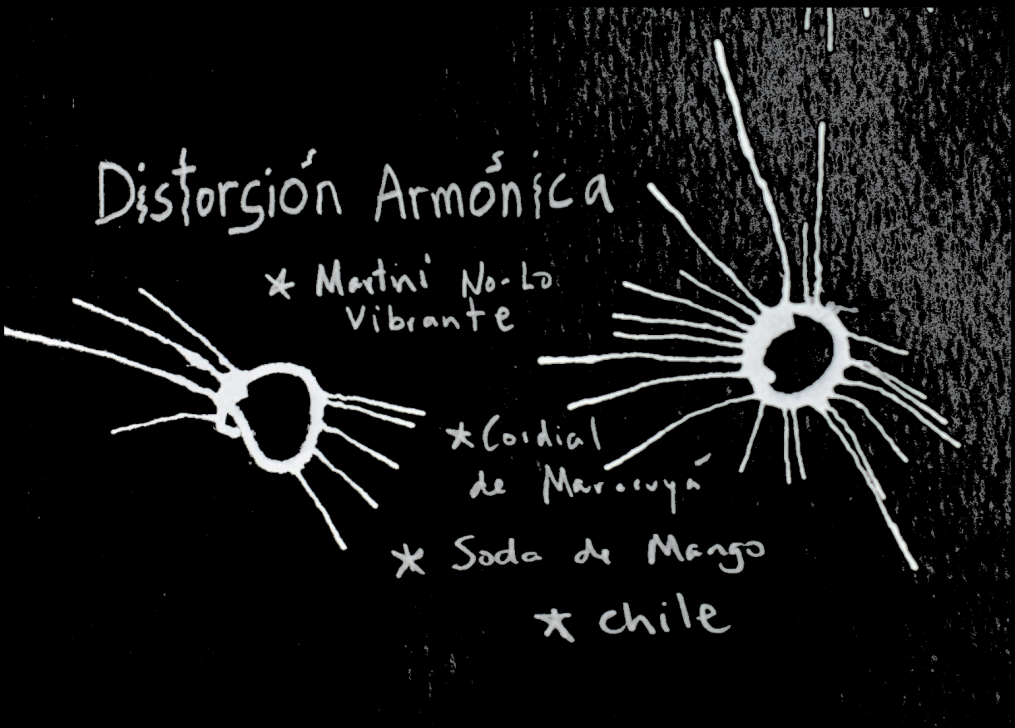
## Onda del Caribe

× Martini nº Lo Floreale
× Cordial de Albahaca
y Anacardos
× Soda

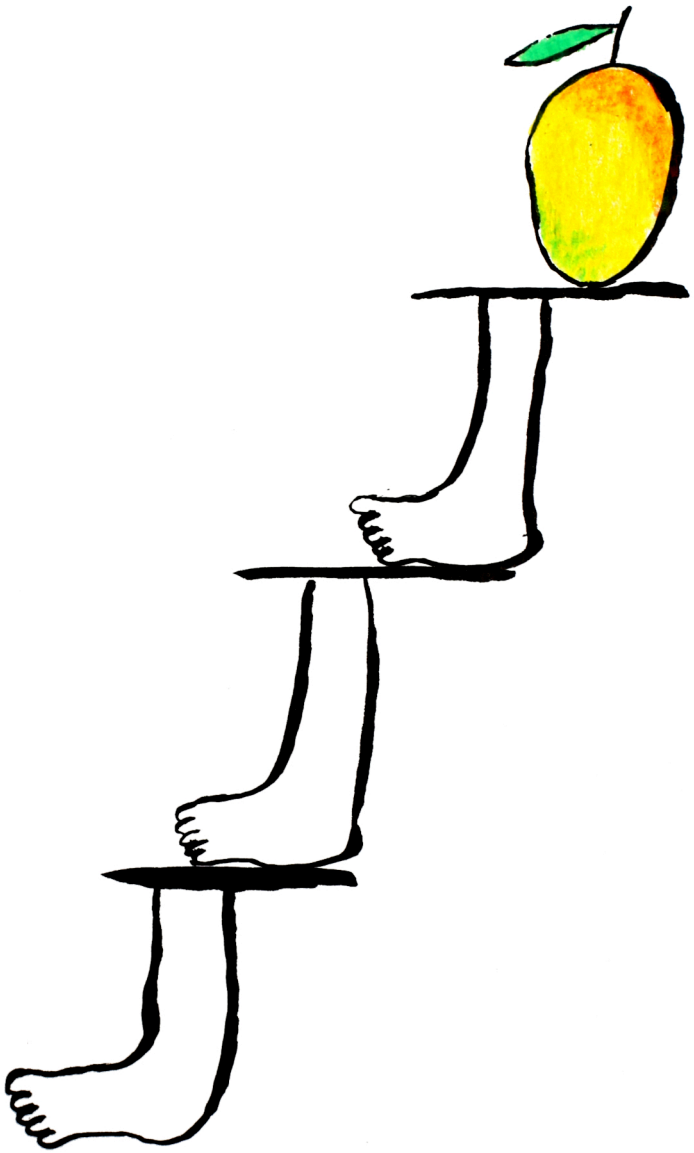


16 €

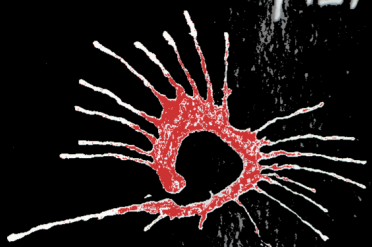



Distorsión Armónica
* Martini No-Lo Vibrante
* Cordial de Maracuyá
* Soda de Mango
* chile

16 €



# FILTRO ALTOS PASOS (ACOUSTIC)

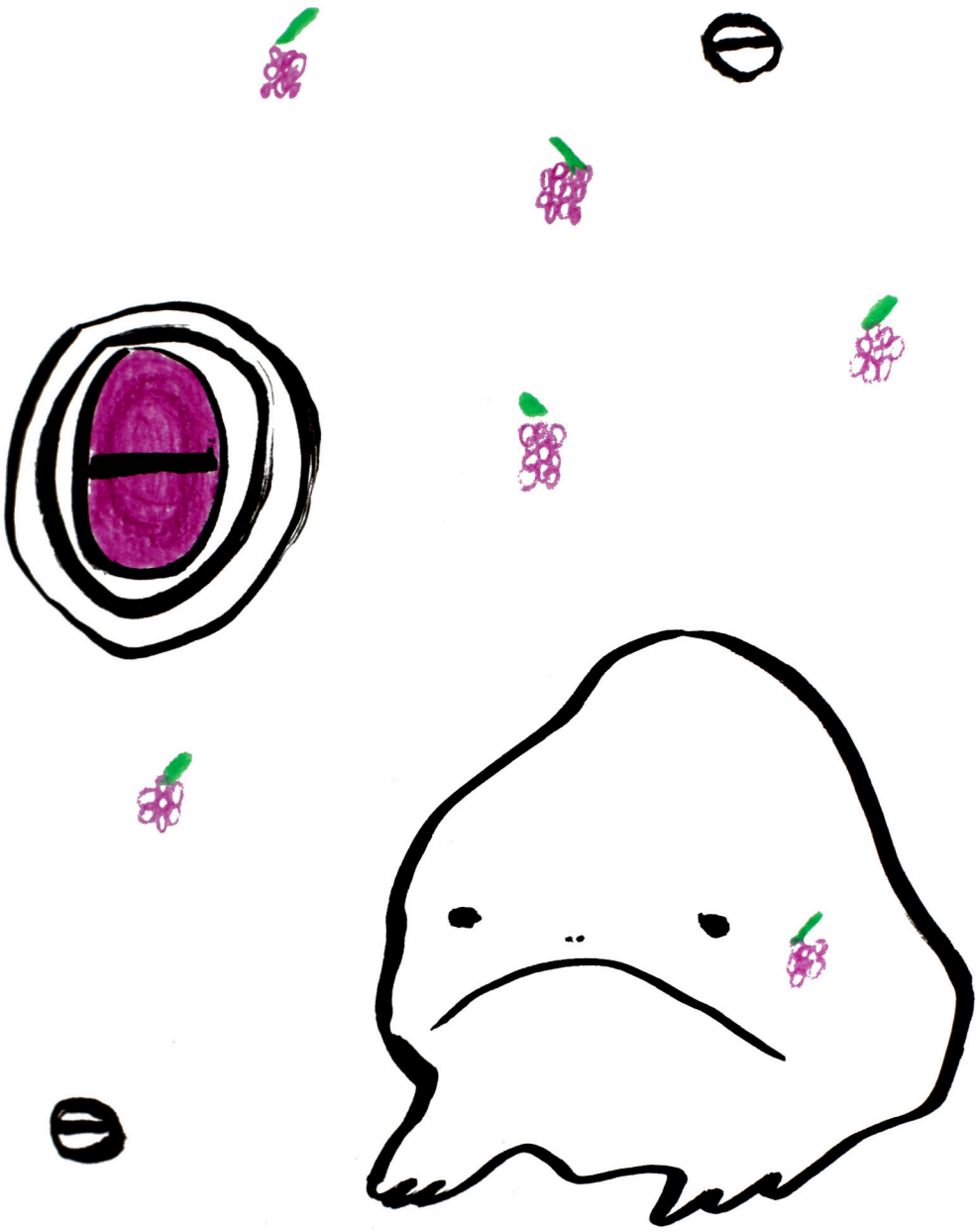




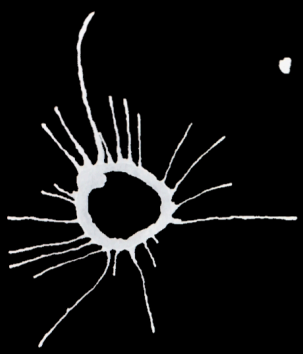
- Ginebra 0,0
- Zumo de Limón
- Cordial de Banana
- Té Chai



16 €



# ZERO DB



- Ginebra 0,0
- Puré de Frambuesa
- Clara de Huevo
- Cordial de Limón Cuntido

16 €





# COCTELERÍA CLÁSICA

Hay sabores que nunca dejan de encontrar su frecuencia. Recetas atemporales, preparadas con el mismo respeto por el equilibrio que las convirtió en clásicos y un toque único de la casa.

# COCTELERÍA CLÁSICA

**DAIQUIRI** 15€

Bacardi - cordial de lima - zumo de lima

**NEGRONI** 15€

Martini Rosso - Bombay Sapphire - Martini Bitter

**MOJITO** 15€

Bacardi - lima fresca - azúcar blanca - hierbabuena

**HUGO SPRITZ** 15€

St-Germain - Martini Prosecco - hierbabuena

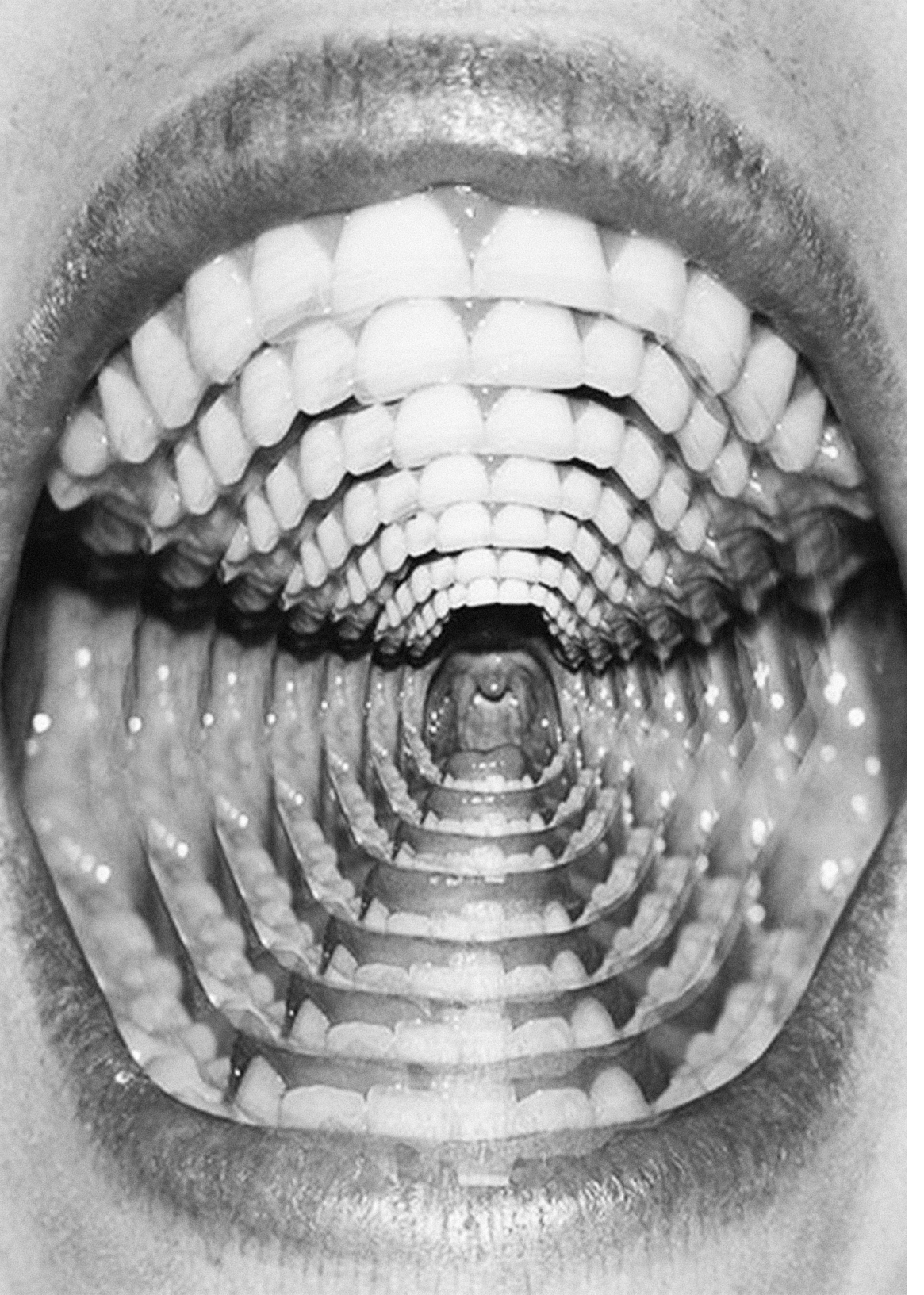
**MARTINI BIANCO SPRITZ** 15€

Martini Bianco - Martini Prosecco - soda

**OLD FASHIONED** 15€

Santa Teresa 1796 - Angostura Bitter - azúcar blanca - soda - twist de naranja

*... y muchos más, pregunta al bartender por tu cóctel favorito.*



# SABORES EN Frecuencia

UNA MESA AL RITMO DE LA NOCHE

*21:00 - 00:00 | Último pedido 23:45*

Inspirada en sabores y técnicas asiáticas, nuestra cocina está pensada para compartir. Platos contemporáneos creados para acompañar la música, la conversación y el ritmo de cada noche.

# COMIDA

**KARAAGE CON ENSALADA DE PEPINO** 13€

Pollo frito - pepino fermentado

**MINI HAMBURGUESAS | 3 UDS** 11€

Con mayonesa de la casa - pepinillos encurtidos

**PATATAS DE LA CASA** 5,5€

Patatas fritas - mayonesa de wasabi - polvo de alga nori

**HANDROLL DE ATÚN** 4,5€

Arroz avinagrado - tartar de atún - mayonesa de alga nori

**BUÑUELOS DE PATO** 14€

Pato confitado - mayonesa de lima - hojuelas de bonito deshidratado

**GYOZAS DE LANGOSTINO Y KIMCHI** 11€

Gambón y kimchi casero - chalotta encurtida - aceite de chile

**GYOZAS DE SHIITAKE** 11€

Setas hidratadas en sake - salsa de anguila con un toque picante

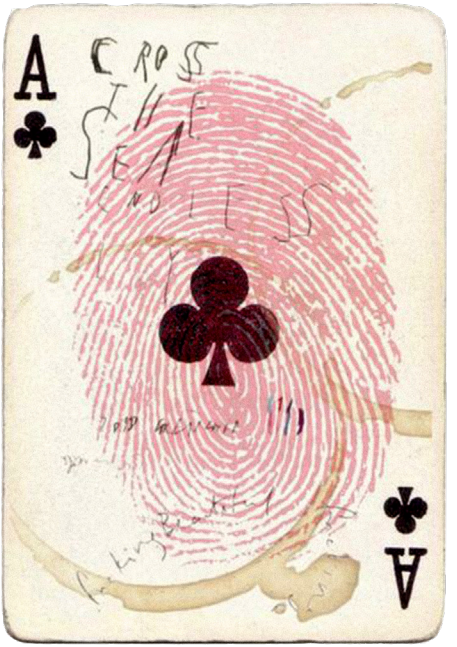
**HAMBURGUESA DE LA CASA** 18€

De vacuno - mayonesa de la casa - pepinillos encurtidos

**EDAMAMES** 10€

A elegir: al vapor o spicy

# POSTRES



KISS 6€

Pannacotta naranja y cítricos

**HELADOS BEA'S** P 6€ G 7€

Sabores de Temporada

COPYRIGHT 1901 BY P. F. COLLIER & SON




# TALKING WITH THE PLANETS

By NIKOLA TESLA

EDITOR'S NOTE.—*Mr. Nikola Tesla has accomplished some marvellous results in electrical discoveries. Now, with the dawn of the new century, he announces an achievement which will amaze the entire universe, and which eclipses the wildest dream of the most visionary scientist. He has received communication, he asserts, from out the great void of space; a call from the inhabitants of Mars, or Venus, or some other sister planet! And, furthermore, noted scientists like Sir Norman Lockyer are disposed to agree with Mr. Tesla in his startling deductions.*

*Mr. Tesla has not only discovered many important principles, but most of his inventions are in practical use; notably in the harnessing of the Titanic forces of Niagara Falls, and the discovery of a new light by means of a vacuum tube. He has, he declares, solved the problem of telegraphing without wires or artificial conductors of any sort, using the earth as his medium. By means of this principle he expects to be able to send messages under the ocean, and to any distance on the earth's surface. Interplanetary communication has interested him for years, and he sees no reason why we should not soon be within talking distance of Mars or of all worlds in the solar system that may be tenanted by intelligent beings.*

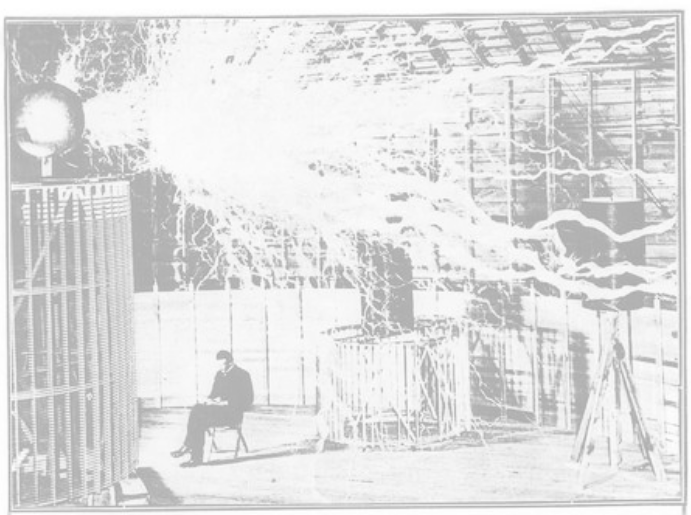
*At the request of* COLLIER'S WEEKLY *Mr. Tesla presents herewith a frank statement of what he expects to accomplish and how he hopes to establish communication with the planets.*

THE IDEA of communicating with the inhabitants of other worlds is an old one. But for ages it has been regarded merely as a poet's dream, forever unrealizable. And yet, with the invention and perfection of the telescope and the ever-widening knowledge of the heavens, its hold upon our imaginations has been increased, and the scientific achievements during the latter part of the nineteenth century, together with the development of the tendency toward the nature ideal of Goethe, have intensified it to such a degree that it seems as if it were destined to become the dominating idea of the century that has just begun. The desire to know something of our neighbors in the immense depths of space does not spring from idle curiosity nor from thirst for knowledge, but from a deeper cause, and it is a feeling firmly rooted in the heart of every human being capable of thinking at all.

Whence, then, does it come? Who knows? Who can assign limits to the subtlety of nature's influences? Perhaps if we could clearly perceive all the intricate mechanism of the glorious spectacle that is continually unfolding before us, and could, also, trace this desire to its distant origin, we might find it in the sorrowful vibrations of the earth which began when it parted from its celestial parent.

But in this age of reason it is not astonishing to find persons who scoff at the very thought of effecting communication with a planet. First of all, the argument is made that there is only a small probability of other planets being inhabited at all. This argument has never appealed to me. In the solar system, there seem to be only two planets—Venus and Mars—capable of sustaining life such as ours; but this does not mean that there might not be on all of them some other forms of life. Chemical processes may be maintained without the aid of oxygen, and it is still a question whether chemical processes are absolutely necessary for the sustenance of organized beings. My idea is that the development of life must lead to forms of existence that will be possible without nourishment and which will not be shackled by consequent limitations. Why should a living being not be able to obtain all the energy it needs for the performance of its life-functions from the environment, instead of through consumption of food, and transforming, by a complicated process, the energy of chemical combinations into life-sustaining energy?

If there were such beings on one of the planets we should know next to nothing about them. Nor is it necessary to go so far in our assumptions, for we can readily conceive that, in the same degree as the atmosphere diminishes in density, moisture disappears and the planet freezes up, organic life might also undergo corresponding modifications, leading finally to forms which, according to our present ideas of life, are impossible. I will readily admit, of course, that if there should be a sudden catastrophe of any kind all life processes might be arrested; but if the changes, no matter how great, should be gradual, and occupied ages, so that the ultimate results could be intelligently foreseen, I cannot but think that reasoning beings would still find means of existence. They would adapt themselves to their constantly changing environment. So I think it quite possible that in a frozen planet, such as our moon is supposed to be, intelligent beings may still dwell, in its interior, if not on its surface.



MR. TESLA'S EXPERIMENT TO ILLUSTRATE THE CAPACITY OF HIS OSCILLATOR FOR PRODUCING ELECTRICAL EXPLOSIONS OF GREAT POWER

## SIGNALLING AT 100,000,000 MILES!

Then it is contended that it is beyond human power and ingenuity to convey signals to the almost inconceivable distances of fifty million or one hundred million miles. This might have been a valid argument formerly. It is not so now. Most of those who are enthusiastic upon the subject of interplanetary communication have reposed their faith in the light-ray as the best possible medium of such communication. True, waves of light, owing to their immense rapidity of succession, can penetrate space more readily than waves less rapid, but a simple consideration will show that by their means an exchange of signals between this earth and its companions in the solar system is, at least now, impossible. By way of illustration, let us suppose that a square mile of the earth's surface—the smallest area that might possibly be within reach of the best telescopic vision of other worlds—were covered with incandescent lamps, packed closely together so as to form, when illuminated, a continuous sheet of light. It would require not less than one hundred million horse-power to light this area of lamps, and this is many times the amount of motive power now in the service of man throughout the world.

But with the novel means, proposed by myself, I can readily demonstrate that, with an expenditure not exceeding two thousand horse-power, signals can be transmitted to a planet such as Mars with as much exactness and certitude as we now send messages by wire from New York to Philadelphia. These means are the result of long-continued experiment and gradual improvement.

Some ten years ago, I recognized the fact that to convey electric currents to a distance it was not at all necessary to employ a return wire, but that any amount of energy might be transmitted by using a single wire. I illustrated this principle by numerous experiments, which, at that time, excited considerable attention among scientific men.

This being practically demonstrated, my next step was to use the earth itself as the medium for conducting the currents, thus dispensing with wires and all other artificial conductors. So I was led to the development of a system of energy transmission and of telegraphy without the use of wires, which I described in 1893. The difficulties I encountered at first in the transmission of currents through the earth were very great. At that time I had at hand only ordinary apparatus, which I found to be ineffective, and I concentrated my attention immediately upon perfecting machines for this special purpose. This work consumed a number of years, but I finally vanquished all difficulties and succeeded in producing a machine which, to explain its operation in plain language, resembled a pump in its action, drawing electricity from the earth and driving it back into the same at an enormous rate, thus creating ripples or disturbances which, spreading through the earth as through a wire, could be detected at great distances by carefully attuned receiving circuits. In this manner I was able to transmit to a distance, not only feeble effects for purposes of signalling, but considerable amounts of energy, and later discoveries I made convinced me that I shall ultimately succeed in conveying power without wires, for industrial purposes, with high economy, and to any distance, however great.

## EXPERIMENTS IN COLORADO

To develop these inventions further, I went to Colorado in 1899, where I continued my investigations along these and other lines, one of which in particular I now consider of even greater importance than the transmission of power without wires. I constructed a laboratory in the neighborhood of Pike's Peak. The conditions in the pure air of the Colorado Mountains proved extremely favorable for my experiments, and the results were most gratifying to me. I found that I could not only accomplish more work, physically and mentally, than I could in New York, but that electrical effects and changes were more readily and distinctly perceived. A few years ago it was virtually impossible to produce electrical sparks twenty or thirty feet long; but I produced some more than one hundred feet in length, and this without difficulty. The rates of electrical movement involved in strong induction

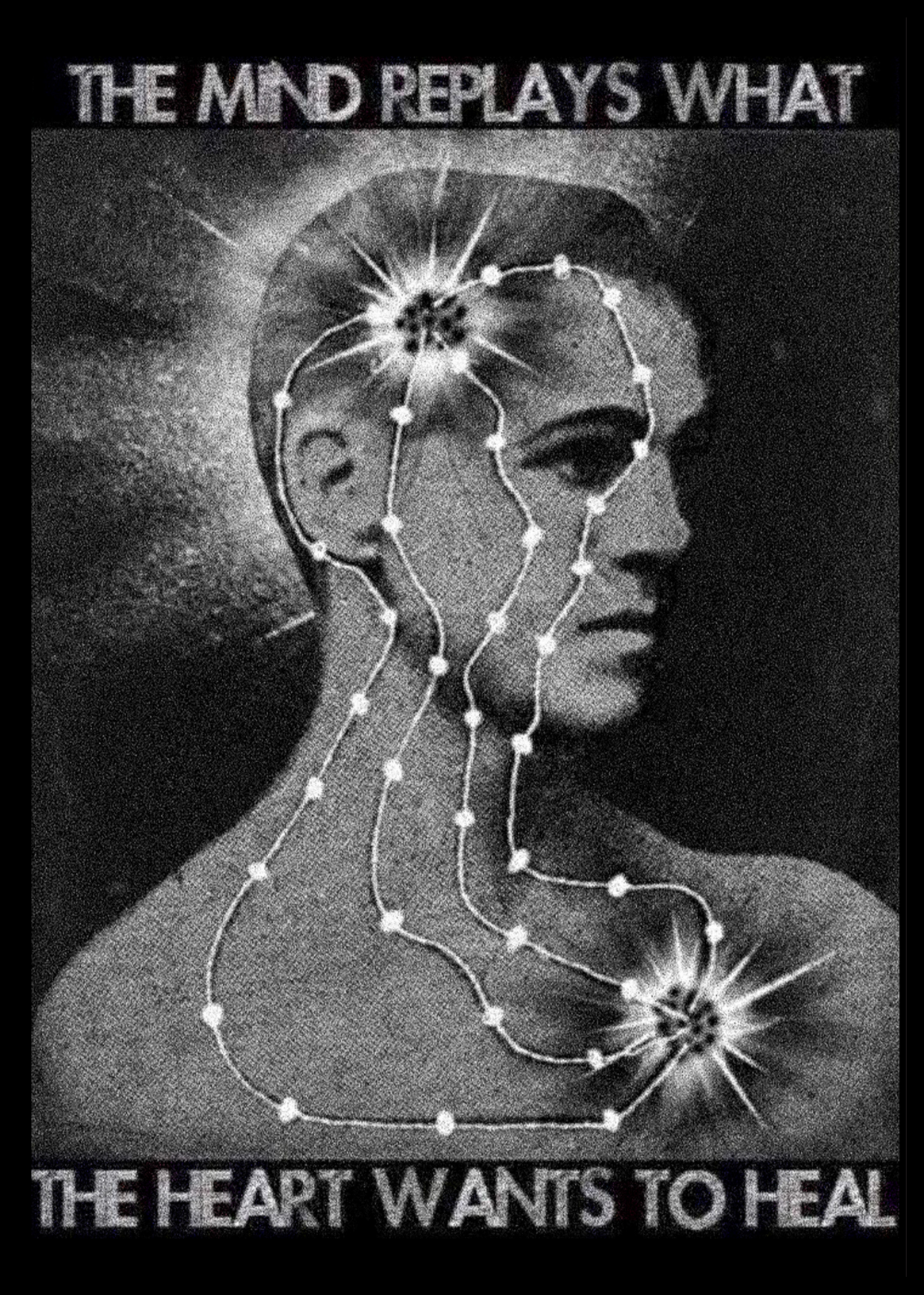


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THE MIND REPLAYS WHAT
THE HEART WANTS TO HEAL

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*Baja Frecuencia a partir de las 00:00*

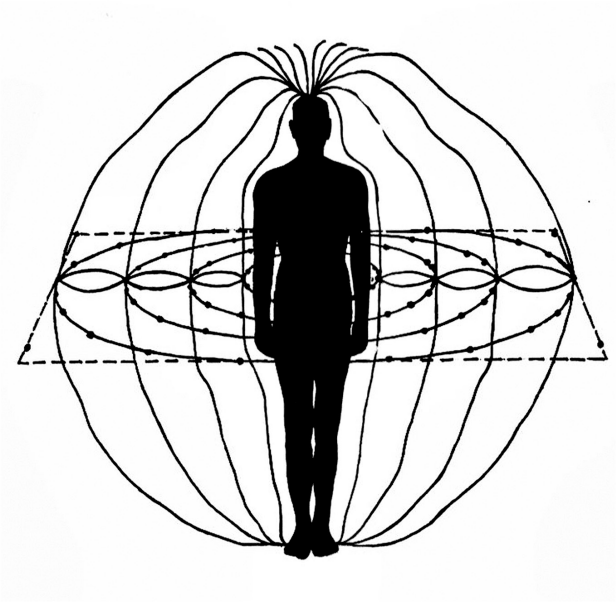
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Cuando todo está en la vibración correcta, el tiempo deja de importar. Gracias por formar parte de este momento y compartir la misma frecuencia.

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