

## *Night Gallery*

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An interest in all things Mid Century Modern became a significant influence throughout the design process and can be seen in the resolved body of work. Building on the experiences gained through an investigation of re-purposed architecture, undertaken in my Visual Study, it was a natural progression to work on a project that incorporated architectural design. In order to broaden these experiences, it was also a priority to explore other aspects of design such as product and graphic design within the brief. A suite of work provided the flexibility to establish a brief that incorporated these aspects of design.

Creating a visual consistency between the three different design fields became a crucial part of my design brief. Within the design industry, these three separate disciplines of design, interior architecture, product and graphic design would be the work of several designers, and in order to achieve a visual consistency these practitioners must work in close collaboration with one another. As a design student it is possible to explore these overlapping areas of design, and to present a body of work that is comprehensive and visually consistent.

The aim of the brief was to design the interior of a bar that incorporated the functional aspects of modern design with an aesthetic influence from the Mid-Century Modern design era. Designed to be suitable for one of Adelaide's many alleyways, the bar was designed to take advantage of the long and narrow dimensions of the site. Within the design brief, key product design elements were required to act as a focal point within the interior and a comprehensive graphics package, including logo development and branding applicable for a range of contexts, would provide a holistic image for the bar.

The initial stages of the design process began by visiting local bars around Adelaide for inspiration, and to ascertain the culture of existing businesses surrounding the proposed site. These visits included 'Clever Little Tailor' and 'Malt and Juniper', located on Peel Street. Both bars allowed me to investigate the different aspects of these spaces including, layout, furnishings, general and thematic aesthetics. As part of this exploration, I experienced the way these projects presented a visual constancy from the interior design and fixtures through to the signage, menus and other graphic applications. This uniformity created a visual aesthetic of each place and was responsible for the mood.

A major source of inspiration was the work of prominent Mid-Century Modern designers Charles and Ray Eames. Their diverse work comprises a range of architectural and product designs. Throughout the design process, I emulated their characteristics of uncluttered and sleek lines, organic and geometric shapes, exploring non-traditional materials and the juxtaposition of contrasting materials. I was particularly inspired by the Eames's Lounge and Ottoman Chair design, which was a revolutionary design due to the new ability to mould plywood.

Designing the lighting fixtures for the bar led to the discovery of the work of George Nelson. I emulated his use of organic and geometric shapes, as well as clean, rectilinear lines depicted in works such as the platform bench and bubble lamp. Nelson's research into how light reflects off different surfaces in order to create a mood within a space was also influential as I experimented with lighting design. Incorporating elements of Nelsons research, I designed my own feature light for the interior. The design

and construction of the light was an extensive process of engineering and design, which I eventually drafted in Adobe Illustrator, ready for laser cutting. Laser cut acrylic pieces slotted together like a jigsaw to create a saucer shape light reminiscent of mid-century forms. The light attached provides a luminescence that reflects from the multi-faceted surfaces. The feature light was also designed to complement the other lighting included in the interior, all working in unity to emit a softness and luminosity to the interior.

The interior design resolution incorporated a variety of patterns reflective of the Mid-Century Modern nostalgic aesthetic, which were applied to a variety of textiles, soft furnishings, wallpaper, leather and tiles. Multiple floorplans were constructed in order to find an efficient layout allowing the occupants to sit or stand, as well as provide a variety of dining and entertainment experiences. Booths, a common choice for the time, are accompanied by furniture influenced by the mid-Century aesthetic with the functional refinements of our current era. Shapes and forms representative of Besser brick form the undercroft of the bar, while curves and geometric nods symbolic of the atomic era are reflected throughout. To assist in the presentation of the final resolution, software skills in Sketchup and V-Ray were acquired, allowing for a professional finish.

The Graphic Design element of the brief required a comprehensive identity and graphics-branding package, consistent with the Mid-Century Modern theme and applicable to a variety of design executions including logo, signage, graphic animations for social media promotion, staff dress, menus and bar paraphernalia. Inspired by the atomic age and associated geometric patterns, research led me to the works of American graphic designer, Saul Bass. Bass' simple graphic design works commonly incorporate geometric shapes and symbolism accompanied by bold typography. Using a single dominant image to deliver a powerful message was a technique used by Bass and one that I adopted in my process. Iconic mid-century modern yellows, oranges and reds were a consistent characteristic of Bass's work, used in combination with a contrasting hue to create a focal point. Emulating aspects of this in my own work, I incorporated contrasting colours and a family of shapes representational of the mid-century theme. Swiss born graphic designer and photographer Herbert Miller, whose pioneering work in the use of photomontage in commercial art also affected my exploration and design decision making. Repetition of shape and the use of patterns throughout my designs was derived from analysis of the work of Maija Isola. Her use of organic and geometric shapes can be seen throughout the development of my own designs.

The graphics and identity package included elements of controlled execution and the repeating of sections of the logo in a variety of other design contexts. This technique was used to create a uniformity across the graphic design package but also to tie in with the colour pallet and patterns used in the bar's interior. Maintaining a visual consistency across the design disciplines was a challenging aspect of the brief but one that was crucial in the presentation's overall resolution.

In order to emulate this consistency, a suite of work between two folios was created which allowed an in-depth exploration and experimentation into how to maintain a visual consistency and aesthetic between the different platforms of design.