



Gianluca Milesi Architecture

Gianluca Milesi can point to years of experience gained on the job with internationally renowned designers such as Peter Eisenmann and Vittorio Vigano. Milesi's current work reveals an artistic slant and a multidisciplinary approach to architecture. He takes a particular interest in 21st-century digital culture and technology, two areas that are an obvious part of his stylistic signature. His office – previously in New York but now located in Milan – has produced a number of projects for public buildings, parks and interiors. Research, digital experimentation and international competitions are also crucial facets of his work.

Highlights of his career to date are participation in the Venice Biennale 2000 and a solo exhibition – Spaced Out, Gianluca Milesi, Architectural Exercises – which was held in Florence in 2003. Milesi contributes to several architecture magazines and is the coauthor of *New York: The Gap*, a guidebook on contemporary architecture in New York. He is the curator of the architectural section of Multimedia: International Festival of Electronic Culture, an annual event held in Milan at Hangar Bicocca. Milesi's practice is presently involved in the design and construction of residential and industrial buildings, as well as commercial interior projects in Italy.

Information

Client: Marco Cattaneo, Stefano Ricci and Sergio Zappella
Engineer: Stefano Landi (EOS)
Manufacturers: Impresa Tiziano Novelli and Saturnia
Maximum capacity: 120 seats
Total floor area (m²): 350
Total cost (€): 300,000
Duration of construction: 5 months
Opening: September 2006

Designer

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ABOVE: CELLOPHANE PROJECT | GLASS MUSEUM IN TAIWAN | MUSEUM IN CASTELMOLA | HOUSE FOR PORSCHE DESERT | MIXED MEDIA INSTALLATION IN MILAN | TEMPORARY STORE IN PORTO CERVO

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*Humà Design + Architecture
The Beatles Revolution Lounge
Las Vegas, Nevada, USA*

The inspiration for
Revolution began with
The Beatles' message of
love, but the atmosphere
is a modern twist on
their era of freedom'

Jean-Francois Bouchard

The Beatles Revolution Lounge

As part of a Beatles-centric master plan, in December 2006 the Mirage Hotel in Las Vegas introduced The Beatles Revolution Lounge. Cirque du Soleil's Love show – with its exclusively Beatles soundtrack – opened six months prior, and Revolution is meant to offer patrons 'an extended experience before and after the show'.

Text by Tim Groen
Photography by Westley Myles

'The inspiration for Revolution began with The Beatles' message of love, but the atmosphere is a modern twist on their era of freedom, self-expression and free love,' says Jean-Francois Bouchard, creative director of the Cirque du Soleil Experience. To turn the message of love into something as concrete as a commercially viable bar, Bouchard called on various creative teams and individuals, most of whom are part of Cirque du Soleil's extended family.

Nol van Genuchten, lighting designer for many of the organization's stage projects, recalls that everything fell into place once the team realized that 'revolution' spelled backwards contains the word 'love'. They adopted Love/Revolution as the core concept, using it in the logo, as well as in a sculptural banquette.

Although Humà Design + Architecture, under the direction of Stéphanie Cardinal, was responsible for the architectural design, van Genuchten stresses that everyone involved was encouraged to collaborate and that all creative disciplines fed one another.

Visitors enter the venue through The Abbey Road Bar, which is open 24/7. The large letter-shaped banquette leads to the main entrance of the lounge, which is open from six in the evening until four in the morning. 'It was clear that we didn't want a museum-type experience,' says van Genuchten. 'Instead of displaying memorabilia and treating The Beatles like relics, we focused on what they stood for.'

Central to the lounge is a large column that continues the 'Lucy in the Sky with Diamonds' theme featured in walls and ceiling made of steel panels that create the illusion of being inside a diamond. Van Genuchten filled the 'cracks' between facets with 35,000 pieces of dichroic acrylic suspended on bead chains. The result – a spectacular panorama of



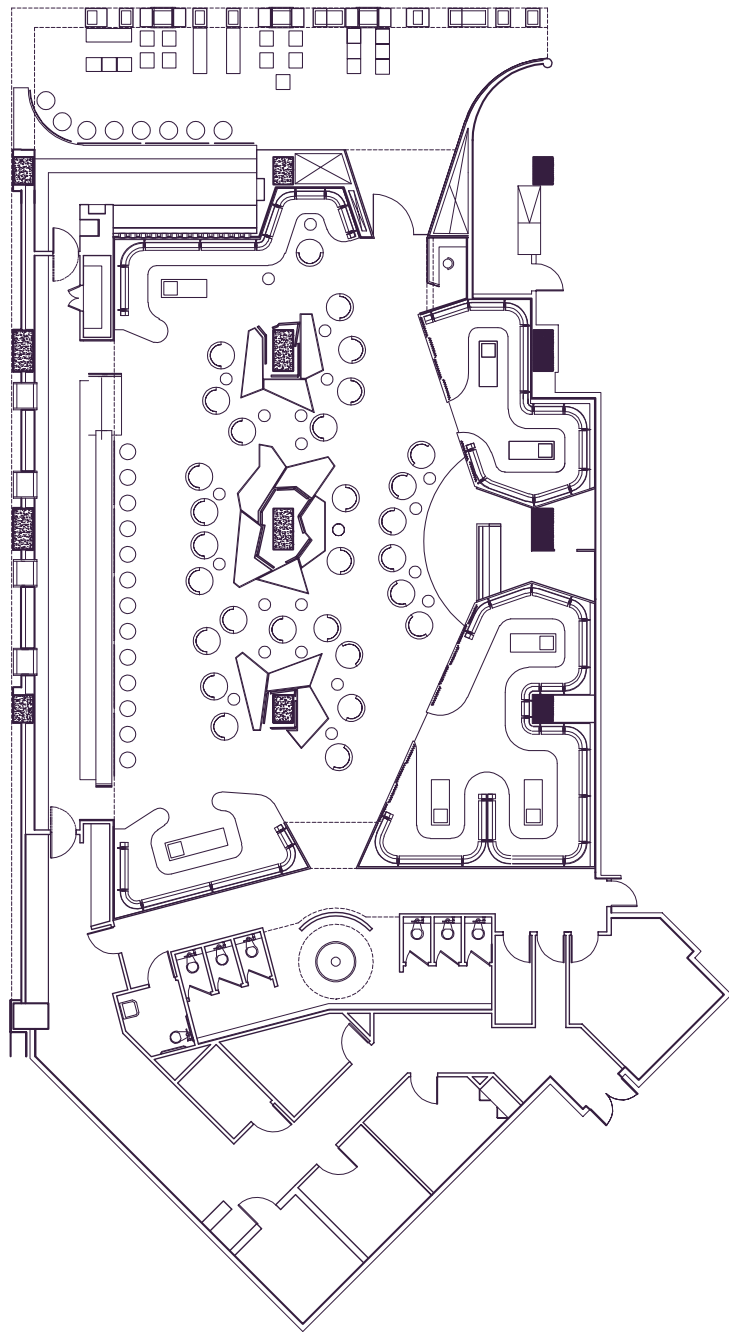
AN OVERVIEW OF THE REVOLUTION BAR SHOWS A COMPLEX LIGHTING TREATMENT DESIGNED BY NOL VAN GENUCHTEN

glittery, multicoloured reflections – was intended to be low-tech and in tune with the late '60s, the heyday of The Beatles, rather than a computer-programmed light show. Elsewhere, however, modern technology encourages patrons to 'finger draw' on tables that are actually interactive screens. The artwork they create is projected on the main column; as images accumulate throughout the evening, light radiating from the column changes from blank white to pink.

Another shared experience takes place in a rest room where signs for 'ladies' and 'gentlemen' direct guests to one side or the other of a large column, to the rear of which is a single communal space. Uni-sex toilets are hardly what one expects in corporately managed Las Vegas, and van Genuchten admits to perpetrating an intentional mindfuck. He laughs when recalling the surprised faces of visitors anticipating privacy and suddenly facing members of the opposite sex around a large fountain. According to the designers, the spirit of freedom and love is incompatible with separate facilities, and the relaxed attitude of The Beatles era is entirely appropriate in this context. Moment Factory, a new media-arts and entertainment studio based in Montreal, was commissioned to create three mixed-media installations. One stands at the entrance to The Abbey Road Bar. Another, which is nearly 20 m long, stands behind the main Revolution Bar, setting the tone for the entire project. A third, featuring LCD-screen portholes – a reference to 'Yellow Submarine' – is in the hallway. Sakchin Bessette, principal of Moment Factory, explains: 'We designed a bas-relief wall pattern on which we hand painted in black and white to enhance the contrast and to heighten the period, pop feel.' Animations created in collaboration with Jean Sebastien Baya of Le Bureau Officiel draw inspiration from decades-old psychedelic graphics yet do not look dated. The idea was to reflect the '60s throughout the project, says Bessette, 'but always with a contemporary feel'.



TOP LEFT: THE SMALLER CAPACITY ABBEY ROAD BAR FORMS THE ENTRANCE TO THE LARGER REVOLUTION LOUNGE.
TOP RIGHT: MOMENT FACTORY FROM MONTREAL CREATED THE ENTRANCE WALL DECORATED WITH BEATLES SONG TITLES.
BOTTOM LEFT: BEHIND THE BAR IN THE HALLWAY THE LCD SCREEN PORTHOLES ARE A REFERENCE TO 'YELLOW SUBMARINE'.
BOTTOM RIGHT: CUSTOM LEATHER BANQUETTES BUILT INSIDE THE WORD "REVOLUTION."



FLOOR PLAN: 01. BAR | 02. LOUNGE | 03. LAVATORIES | 04. DJ BOOTH
TOP: SEATING AREA IN THE MAIN LOUNGE.
BOTTOM: FOUR LCD PORTHOLES WITH INFINITY SCREENS ARE AN INTEGRAL PART OF AN ELABORATE ANIMATED PROJECTION BEHIND THE BAR.



Humà Design + Architecture

Humà Design + Architecture, which was established in 1999 as Hylo design et architecture, was renamed in 2006. *Humà* is the Catalan word for 'human'. This young team of creatives is interested in people's wellbeing, to which they attempt to contribute through innovative ideas and an approach that is exclusive and personal. They speak of 'designing spaces and transforming matter' as activities that lead to buildings and interiors closely adapted to specific users, whose comfort and satisfaction are top priority. At the outset of each commission, they look for the soul of the project by investigating everything relevant to its location: history, users, materials and passions.

Information

Client: Cirque du Soleil, MGM Mirage and Apple
Director of creation: Jean-François Bouchard
Consultants: Nol van Genuchten (lighting), Moment Factory (installations, projection), Billy Keys (interactive tables) and Forcenu (graphic design)
Manufacturer: William (furniture)
Maximum capacity: 400 guests
Total floor area (m²): 750
Duration of construction: 6 months
Opening: December 2006

Designer

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ABOVE: LOWNEYS 1 & 2 | VADEBONCOEUR RESEDCNE
BAR DU BOUT DU MONDE | CIRCUS BOUTIQUE
LAKE MIRABEL | BAR ZUMANITY
PHOTOGRAPHY: JEAN-PHILLIPE MYRE | MATHIEU
POIRIER | HUMÀ DESIGN + ARCHITECTURE

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ICRAVE
STK
New York, New York, USA

'To go along with the female-friendly menu, we implemented the sculptural horn back-bar display and chose lavender glass, smoky mirrors and low lighting'

Lionel Ohayon

