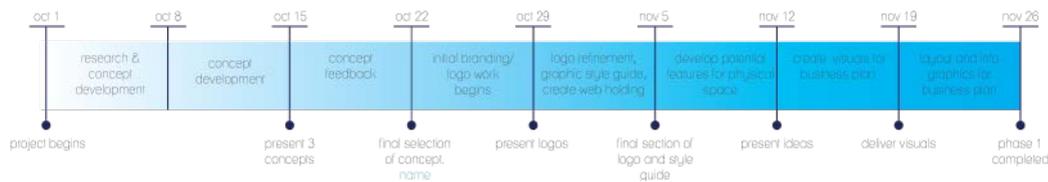


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THE BRIEF:

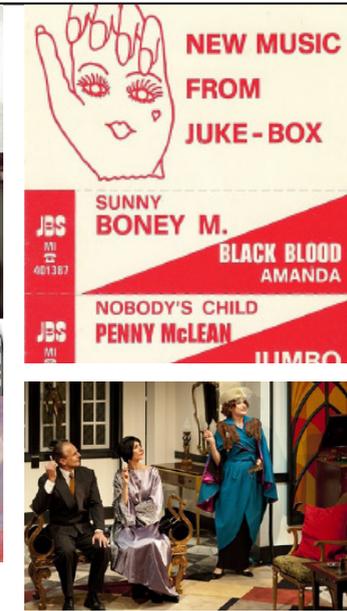
Some clients come to us with a highly developed sense of what they would like to accomplish. Robin Ejsmond-Frey, the entrepreneur behind Love Die Late, had one guiding idea in mind: transformation. His all-hours venue needed to have a strong sense of self as a coffee shop by day and a cocktail bar by night. With the final space undetermined at our commission this case study details our response to the brief to create two contrasting, yet complementary, interior experiences suitable for dawn to dusk business and evening revelry.



CONCEPT: ITERATION

To help us establish the mood and the aesthetic of Love Die Late we created four distinct concepts boards. Each collage of images featured people, furniture, events and objects that would provide the backbone to the brand.

Clockwise from right: 'Cartland' is a irreverent take on all day romance which starts off the day with a retro and nostalgic attitude towards love, becoming a bit more cheeky and flirty at night. Shown below, 'Digital & Analog' references the workplace and digital technologies while coffee is served and "switches off"-- to an analogue aesthetic at night. 'The Screening Room', to the far right, plays with the idea of cinema and illusion transforming from surrealism by day to hyperrealism at night. Finally 'Work and Play', buttons up for the day with a masculine edge then reveals a sexier and more opulent self during the evening.



◀ 'Cartland' drew inspiration from romantic icons spanning the decades from the 40s until the late 70s. The venue serves as a reaction to (and antidote from) our age of digital courtship.



◀ 'Digital and Analogue' reboots at night. The location for the site is scheduled to be in London's technology hub, and so the day time atmosphere for this concept fosters an atmosphere conducive to those who work nearby. However, at night patrons can 'switch off'.



◀ 'Work and Play' unveils itself at night. A clean and tailored interior inspired by menswear dominates the day, while an opulence is exposed at night.



2

▲ 'The Screening Room' looks at celebrity through a new lens. During the day a more relaxed pace is set by surrealist and vintage cinema inspired interiors, while at night the idea of illusion and transformation prompts guests to question what is real.



CONCEPT: DEVELOPMENT



During the initial stages of developing their concept, clients are sometimes unable to articulate the mood they want to create. By using concept boards to illustrate options, we are able to offer suggestions that will then drive the experience of the venue. During the development stage, we use client feedback to hone-in and refine the concept.

Ejsmond-Frey thought the 'Cartland' concept (at the time dubbed for the British Romance novelist), matched the light-hearted atmosphere he wanted to create. However, at night he wanted to provide a more seductive backdrop so we adjusted the concept board to feature more old-world Hollywood glamour and dramatic contrast.

LOGO: ITERATION

LOVE DIE LATE

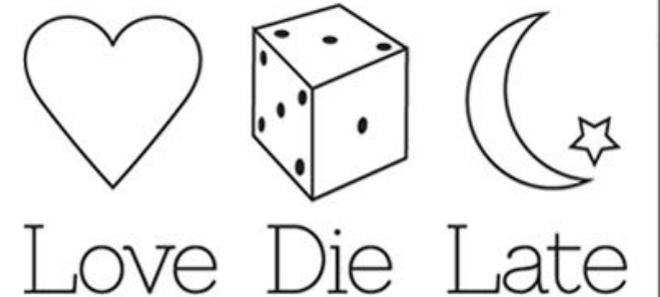
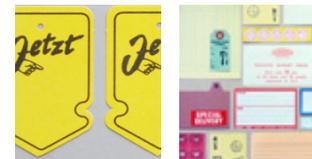
4



With the concept providing the source for the brand, we commenced designing the elements that would create the identity after Ejsmond-Frey named his venture. Initially, we start with the creation of the logo; graphically conceptualizing the spirit of the brief. We develop logo 'families,' with each family including several variations on an overall theme that is in keeping with the concept.



This page; 'Ring Stain' lets passerbyers know what Love Die Late has on offer by merging a coffee stain with a wine stain. 'Novella' took inspiration from romance novel book covers popular in the 70's, while 'Icons' merges symbols with pictographs to create a graphic and clean interpretation of the name. Finally, 'Lips', to the left, relies on a potent symbol of pop art romance combined with text.



LOGO: REFINEMENT



After the logo family is selected, a multitude of iterations ensure we create a logo that encapsulates the ethos of the brand. Finally we tweak the logo with a critical eye to ensure its balance and longevity.

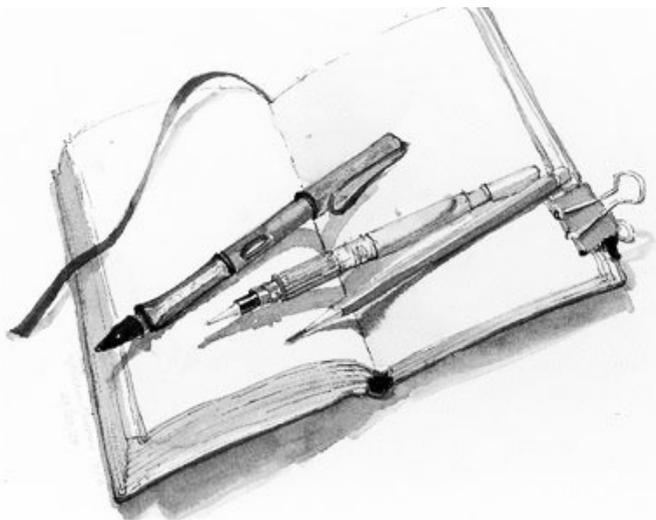


The logo becomes the basis of the graphic treatment for all printed and digital matter. Adaptations (top and left) in business cards and info-graphics (the latter used for the investor pitch document).

IT STARTED WITH A STORY

AS ALL GOOD THINGS DO

When you approach design as a story teller, you add resonance and sense of discovery for the participants in the space. For those entering the space, holistic design offers a richer engagement. To be fully absorbed in the narrative, we need cohesion. This extends beyond the interiors reinforcing the logo; it includes printed matter, furniture and products.



Throughout the process of design we endeavour to create a story. Through the marriage of the features of the space and the unique aspects of each company with whom we work we strive to ensure patrons engage and relate their experience to their community of friends, family and co-workers. For Love Die Late, the core principle of transformation remained a guiding force. Thus, we developed articulating furniture that would not only adapt the functionality of the space but substantially alter the interior aesthetic.

INTERIORS: FEATURES

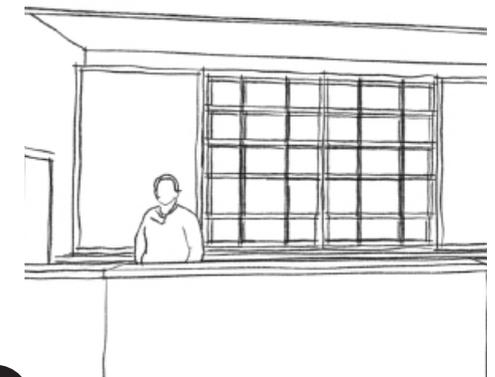
THE PLOT

Transformation from day to night was the key goal for Love Die Late. By day, shelving houses coffee and accoutrements for baristas, adding a bright pop of colour to the space.



FLIP N' SWITCH

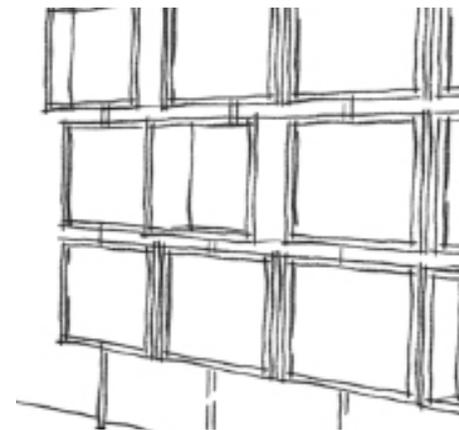
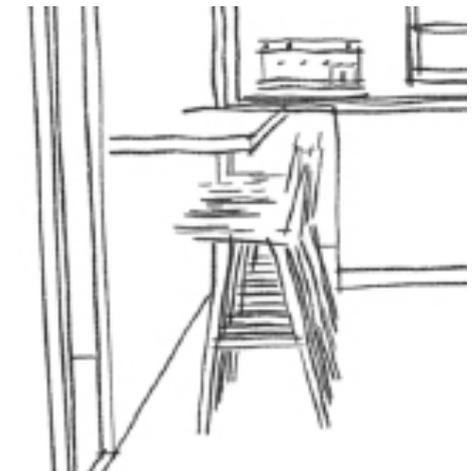
At night the front coffee bar opens out 180° to reveal cocktail bar shelving. All trace of daytime is cloaked behind a feature wallpaper backing which obscures the colour pop seen by day.



7

UNFURL

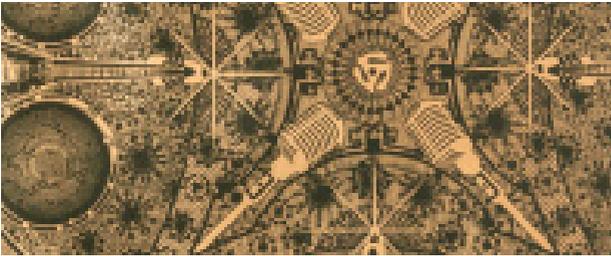
The counter top expands at day to become a work surface and compacts to a drinks rail at night; counter stools stack so they may be stored at night if additional space is required.



BACK (AGAINST THE) WALL

The visual transformation is aided with a feature wall with alternating artwork: fun cheeky and colourful images rotate to reveal a black and white glamorous collage.

INTERIORS: FINISHES



FURNITURE



The finishes and furniture embrace an eclectic style and draw inspiration from vintage sources. Due to the transformative nature of the space, not all finishes are visible at the same time.

10



Renderings of an unknown space can be tricky, so we start with a white box. Designing the unknown space is how we aide entrepreneurs in their goal to find investors. We create bespoke renders to illustrate our commissions; these may be photo realistic CGI, hand rendered sketches or multi-media mixtures. Left, above: the playful irreverence of Love Die Late. Regardless of their medium, our renderings help investors visualise the project and serve to reinforce our client's intent.