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“Single brass horn sconce and sanded plexiglass by Maison

Lucien Gau Paris.”

The design I chose for my first paper was a very luxurious bedside lamp from Gau Lighting. This small business is a French company of modern luxury light that has been working since 2004 with the finest French and worldwide designers around elegant collections, mainly for high-end hotels and residences and bars. Its models can be found in prestigious venues in Marseille and are designed entirely in Paris. The bedside lamp is a single brass trumpet wall lamp and frosted plexiglass designed by Maison Lucien Gau Paris. Brand Brother is a design company that has helped the brand regain its graphic personality with a natural and massive typographic logo, whose three letters GAU are drawn on the same graphic base. The simple illustration instructions have been defined, in a reasonable organization of space, shapes, symbol,

picture, typeface, colors, forms, signs, or signals that allows you to vary between a sophisticated and simple dialect, and graphics with a more significant existence.

The nature of this symbolic is best explained by György Kepes in his book *The Language of Vision* “When representational units in the same picture contain statements that seem counter to the accepted logic of events, the spectator’s attention is forced to seek out the possible relationships until a central idea is found which weaves meaningful signs together in a meaningful whole.” Contrasting our feel for the appearance of the horn, and substituting the actual light with the horn, Gau Paris eschews the form, and designs. This project work from both far away and up close. If you’re far enough away, all you can see is the shape of the animal’s horn and if you are closer, you’re asked to look at the actual contents of the form. Light contains several qualities that, if replaced by ordinary ones, would completely lose its superpowers. The variety of symbols needed to form any language. Another important deterrent to language change is that any language must contain many symbols. This art makes me think how we as artists represent design to make clients and buyer's customer understand the design without any text. This concept from Ferdinand Saussure has been criticized on several fronts. It presumes that ready-made ideas exist before words. We think this type of design is an animal’s horn.

The way I see this concept relate to Bruno Murani’s definition about design. According to the novelist, design should play the role of visual problem solvers in our lives and culture. Lighting could be as stylish as you show it. “Regency buildings include classical buildings built in England during the of the early 19th century, when George IV was a regent, as well as earlier and later buildings of the same style. Technique is Lucite, a clear acrylic-based plastic.” Thus, I think of Ferdinand Saussure talking about the signified, which is the concept or idea behind the graphic concept. In this case, a bedside lamp in the form of a horn. I also think, according to

Ellen Lupton and Abbott Miller, that throughout the history of graphic design, this modern design has had a pervasive message of visual opulence in our lives and culture. A theory related to this design is the importance of signs and symbols in design. The theory itself discusses the influence of logos and emblems throughout graphic design and how the two are important to each other and, when used together, make the most of the project.

Gau Paris designed the style by looking at the meanings of each lighting and the company made these differences with the attitude of “the business makes a great logo design, great color. The concept is smart and works that make people appreciate it”

References

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