

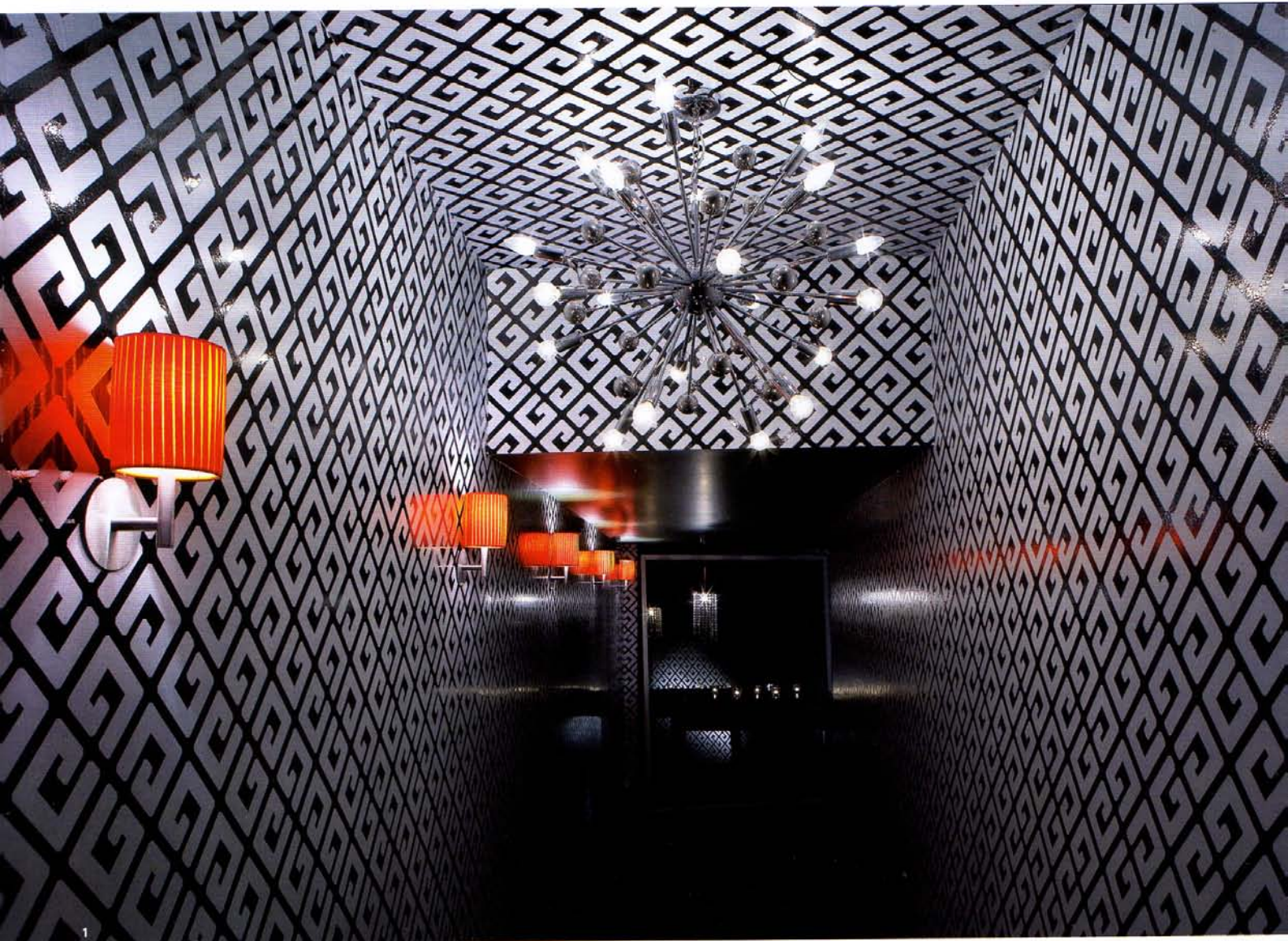


MISTER GOODBAR

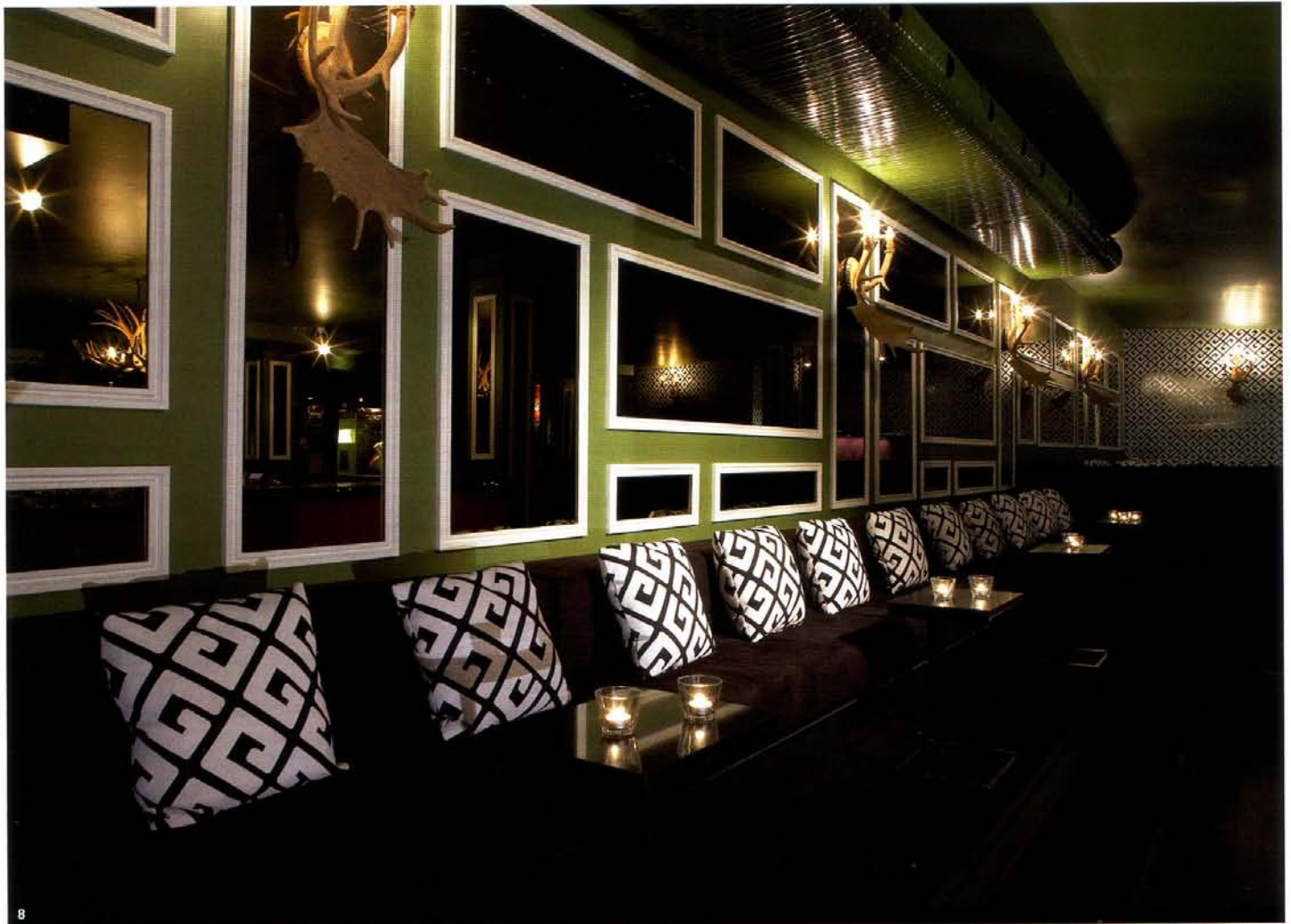


words
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GREG NATALE INTERIOR DESIGN MIXED A POTENT COCKTAIL
OF LIGHTS, MIRRORS AND PSYCHEDELIC PATTERNS FOR
THIS SUBTERRANEAN NIGHTCLUB.







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Mister Goodbar
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- x **design practice**
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- x **project team**
Greg Natale, Stacey Pappas
- x **lighting**
JSB Lighting
- x **tiling**
Excel Tiling
- x **time frame**
Design and documentation:
3 months
Construction: 4 months
- x **products**

flooring
Custom black carpet and Feltex Colourburst II carpet in Matisse from Alex Bowen Carpets

walls
Florence Broadhurst Geometric "G" wallpaper from Signature Prints. Cole and Son Classix Exotic Flock "Woodstock" wallpaper from Radford Furnishings. Panelling framed in timber profile by Jaden Ornamental Mouldings, painted white. Ground floor painted with Dulux "Spring Onion," basement with Dulux "Button Eyes"

lighting
Ritz chandeliers and Disco pendant by Mondo Luce. Architectural lighting by LTS. Alpha wall-lamps by Ism Objects. Antler Chandelier and Fallow / White Tail Deer Sconces from CDN Antler Designs. Galej tealight-holders from Ikea

furniture
Orange cushions by Kas Australia. Cushions covered in Florence Broadhurst Geometric "G" print from Signature Prints by Finesse Interior Furniture. Lounges in Warwick Macrosuede. Custom table designed by Greg Natale, made by Furnicraft

When it hit screens in 1977, the potent sexual thriller *Looking for Mr. Goodbar* shocked audiences with its heady mix of sex, drugs and murder. Based on a 1975 novel by Judith Rossner, the film earned Diane Keaton a Golden Globe Award for her portrayal of Theresa Dunn, a young teacher who flips her ho-hum days into sex-filled nights by bar-hopping and picking up a series of men (a.k.a. Mr Goodbar) who she beds and then asks to leave so they never have the chance to spend the night with her.

Newly re-opened on Paddington's Oxford Street next to the Academy Cinema, with an interior by Greg Natale Interior Design, Mister Goodbar would have satisfied Theresa Dunn's nocturnal proclivities. Greg Natale has created a cinematically astute fitout that would have been the perfect setting for Miss Dunn's conquests.

Retro and rock'n'roll are the central tenets of the design brief from client and owner Alex Lambrechts. For Natale, this subterranean nightclub with a lounge level and basement disco gave him the chance to develop a heterotopia (a space where norms-are temporarily suspended). The result is an adults-only playpen replete with bold patterns and surface textures, all reined in to an opulent visual harmony. "What you want, when you go to a nightclub," he says, "is to be transported into another world, one that's fabulous and decadent, perfect for partying."

There is no signage for Mister Goodbar on the street: your arrival is signalled by a gloss-black-tiled entrance hung with a 1970s gilt lamp and framed by a couple of hefty bouncers. As they usher you through black, panelled doors, the optical artistry commences. In a nod to images of a young Mick Jagger in black and white stripes, Natale has lined the corridor's walls and ceiling with Florence Broadhurst's "G" wallpaper. The supergraphic intensity of this white on black print – in which tones clash for visual supremacy – gives guests a heightened sense of the theatrical as they arrive.

Once greeted at the jet black reception counter, guests enter the lounge bar. Here, Natale extrapolates the retro portion of the brief by referencing the Brady Bunch and kitsch Americana. "I love vintage and retro as long as it doesn't look or smell like something from your great grandmother's closet," he muses. "It's great to reinvent it, letting a sense of nostalgia echo in the memory while everything feels sleek and new."

His use of colour, wall panelling and split-levels recalls the decor scheme of the Brady house.

As feature panels, framed mirrors effectively 'break up the monolithic wall. The use of bronze mirrors in white frames is a clever device that allows guests to catch flattering glimpses of themselves and others, encouraging flirtation. Reflections simultaneously redouble and fragment the space.

The mirrors are reprised on the columns that corner the mammoth island bar dominating the lounge area. The owner was intent on retaining this bar format for the commercial reason of being able to sell drinks from all four sides. Diamond-quilted orange vinyl lines the fascia in a nod to 1950s bars. When the lounge bar isn't full, the columns and their reflections provide a verticality that populates the space so it never feels empty. Floor space around the island bar is relatively compressed, allowing for step-up seating areas lined with banquettes and plush orthogonal lounge seating. A scatter of throw cushions in Broadhurst's "G" repeats the motif established in the wallpaper. A petite cocktail bar also snuggles into this level. Wall lights with protruding antlers imported from the United States complement the retro feel. Natale's use of tiers and soft furnishing modulates the space into zones where guests quickly get cosy and intimate.

Ready to shake it? As guests head to the disco below, they are reflected to one another in the mirror panelling repeated in the stairwell. Downstairs, the decor is rich and dramatic, its tiered lounge areas similarly plush. Psychedelic patterns of chocolate and deep orange swirl in the Cole and Son "Woodstock" print that Natale has framed and inset as wall panels, a similar tactic to the mirror panel solution employed in the cocktail lounge. Carriage lights with pleated orange shades by Ism Lighting keep the lux levels to a warm glow. The overall effect is akin to a lava lamp. "This is the kind of room where Austin Powers could cut loose," laughs Natale. The bathrooms take the theme further with a full surround of orange-tiled Venetian mirrors. The facilities upstairs use black and white tiles in a stepped pattern, reiterating the optical effects established by the "G" print.

Natale has succeeded in creating a highly finished interior in which bold prints, pattern, rich colour and texture integrate into visually arresting themes that wrap interiors. "I'm so glad that decor is not a dirty word any more. This project is really about how architecture and decoration can work together," he says.

Looking for Mister Goodbar? Now you know where to find it. Let the hedonism begin!

1/ THE SUPERGRAPHIC INTENSITY OF FLORENCE BROADHURST'S "G" PRINT GIVES GUESTS' ARRIVAL A SENSE OF HIGH THEATRICALITY.

2, 6 + 8/ IN THE LOUNGE BAR, THROW CUSHIONS SCATTER THE WALLPAPER'S PSYCHEDELIA ONTO SEATING, WHILE FRAMED MIRRORS ENCOURAGE FLIRTATION (OR VANITY).

5/ MIRROR PANNELLING IN THE STAIRWELL REFLECTS THE KITSCH CANADIANA OF AN ANTLER CHANDELIER.

3, 4 + 7/ WITH ITS RICH AND DRAMATIC DECOR, THE DOWNSTAIRS DISCO IS "THE KIND OF ROOM WHERE AUSTIN POWERS COULD CUT LOOSE."