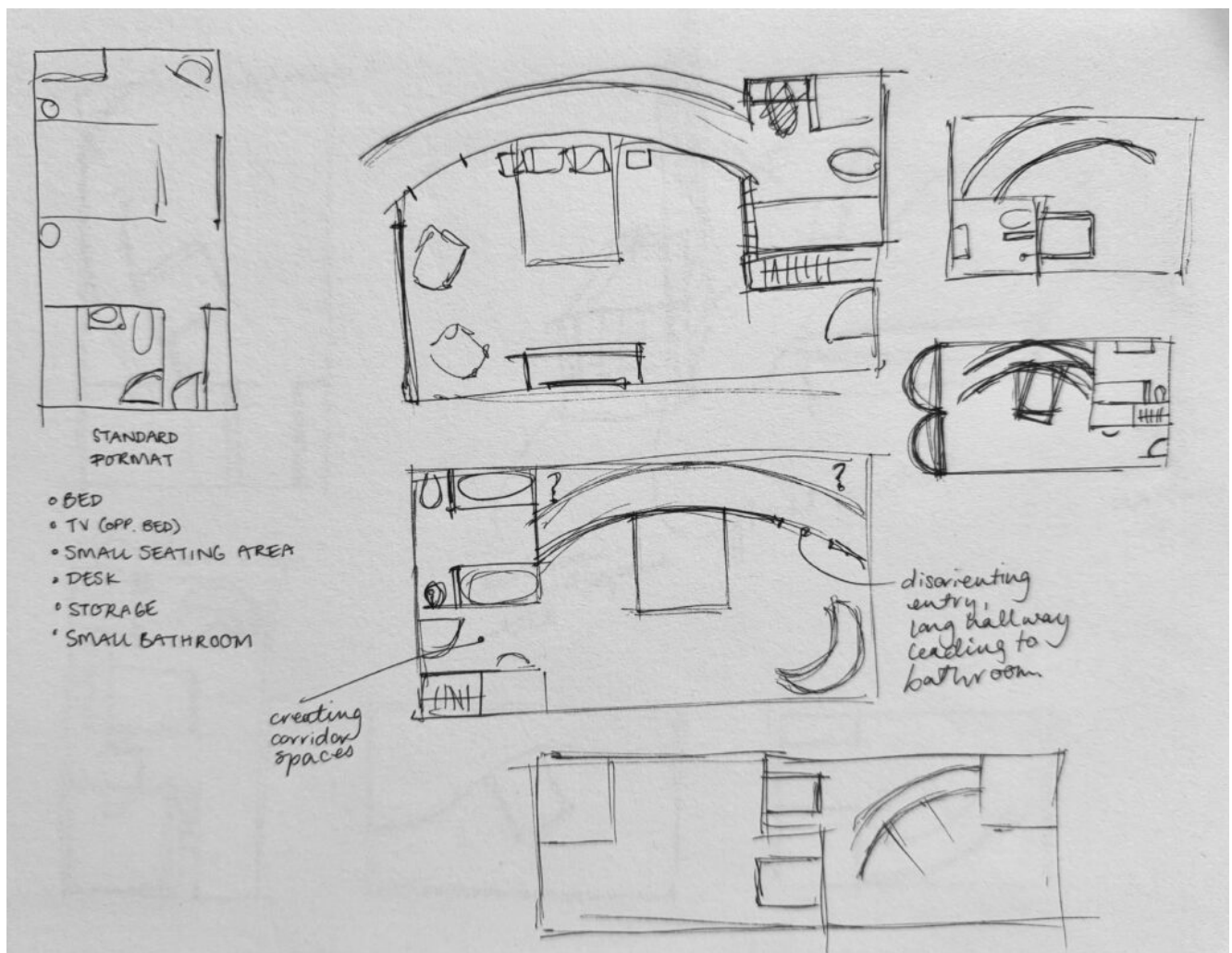
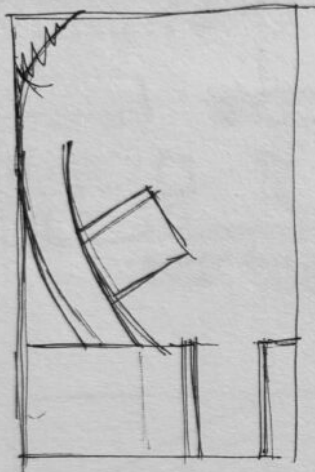


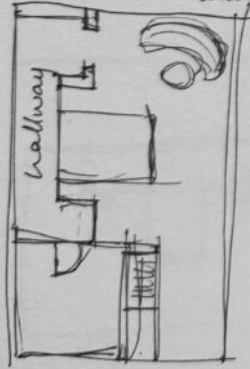
02. Hotel room design

Having done a deep dive into *The Substance* in terms of its visual makeup, atmosphere and key details, I turned my attention to some key elements of the interiors on a slightly more zoomed-out scale. I questioned which aspects of the film might best be adapted into the interior of a hotel room to give a sense of place without creating a predictable guest experience.

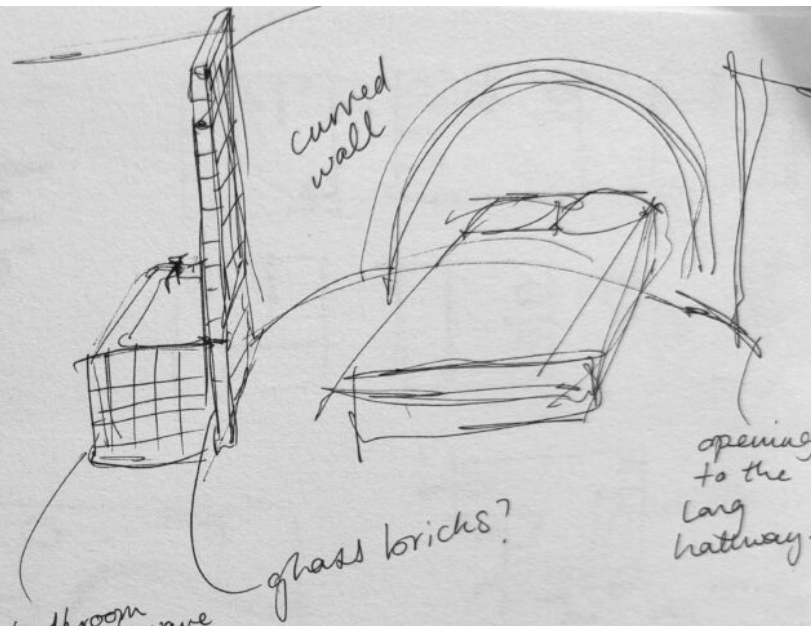
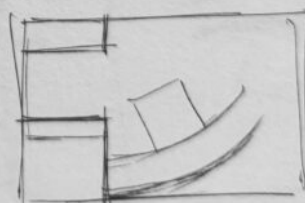
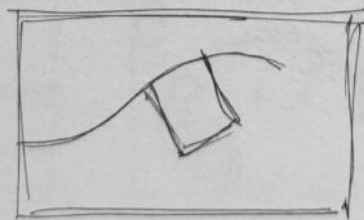




bed built into alcove



bathroom
in grid square
tile



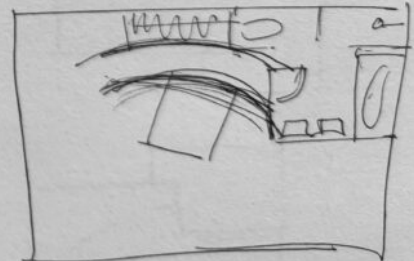
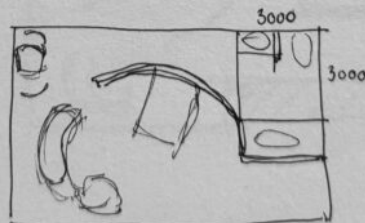
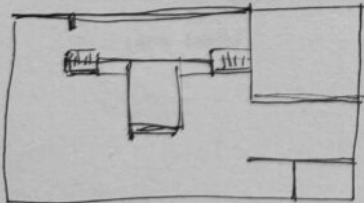
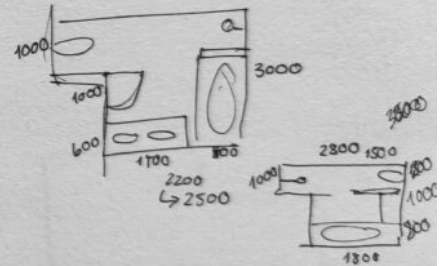
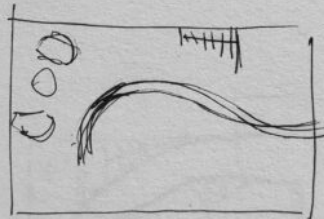
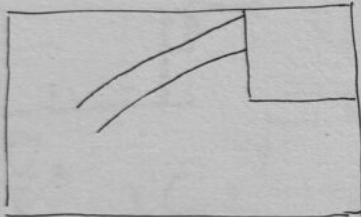
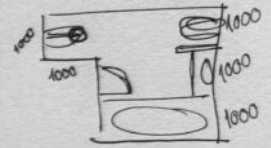
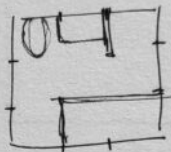
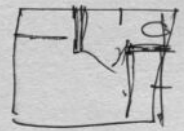
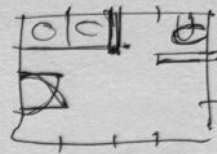
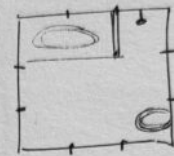
curved
wall

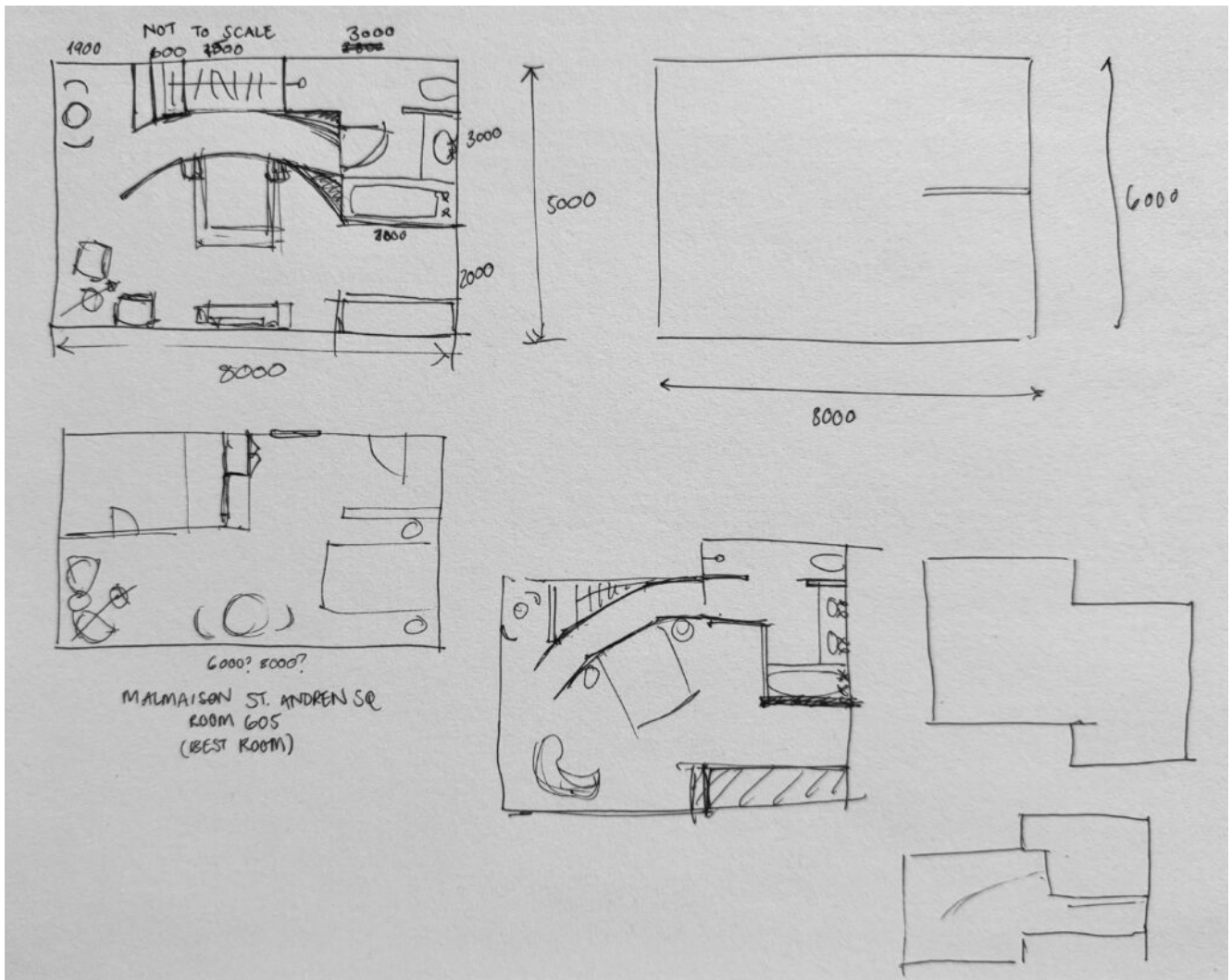
glass bricks?

opening
to the
long
hallway.

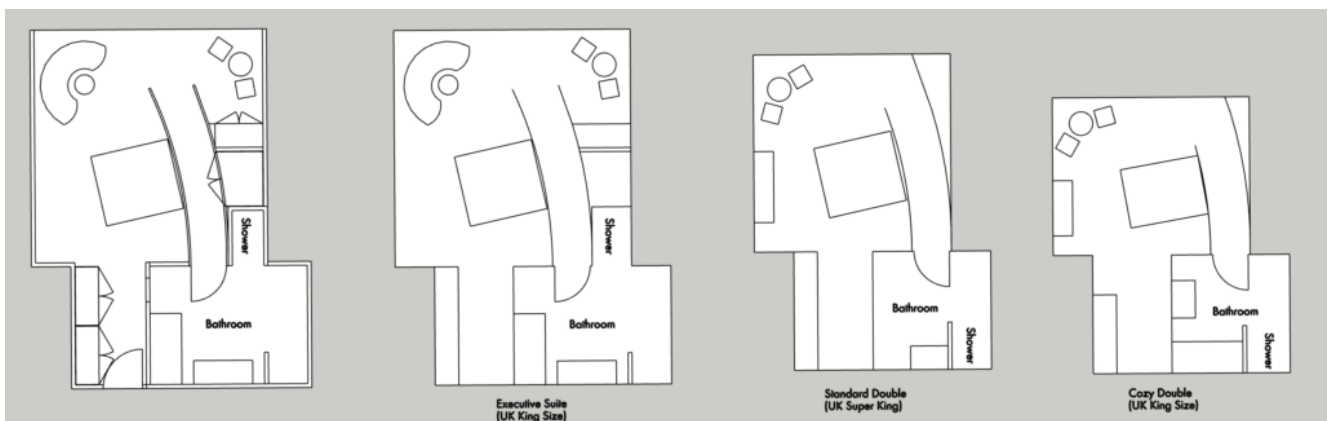
A hand-drawn floor plan of a house. The plan includes a living area with a sofa and a coffee table, a dining area with a table and chairs, a kitchen with a stove and sink, a bathroom with a bathtub, and a bedroom with a bed. There are also several smaller rooms and a central hallway. The drawing is done in a simple, sketchy style with lines representing walls, doors, and furniture.

12122 ~~mm~~ 7620 mm
(~~254~~) (254)





With some rough ideas sketched out, I was reasonably happy with the development of my idea. I had drawn from memory a couple of spaces I was familiar with and which I thought might be useful in terms of spatial arrangements – one of the best rooms in a hotel I had previously worked at myself (Malmaison St Andrew Square, room 605), and my old studio apartment which had a similarly sized floor plate to a larger hotel suite.



Interrogating the possible layouts and room amenities when taking into account potential space constraints.

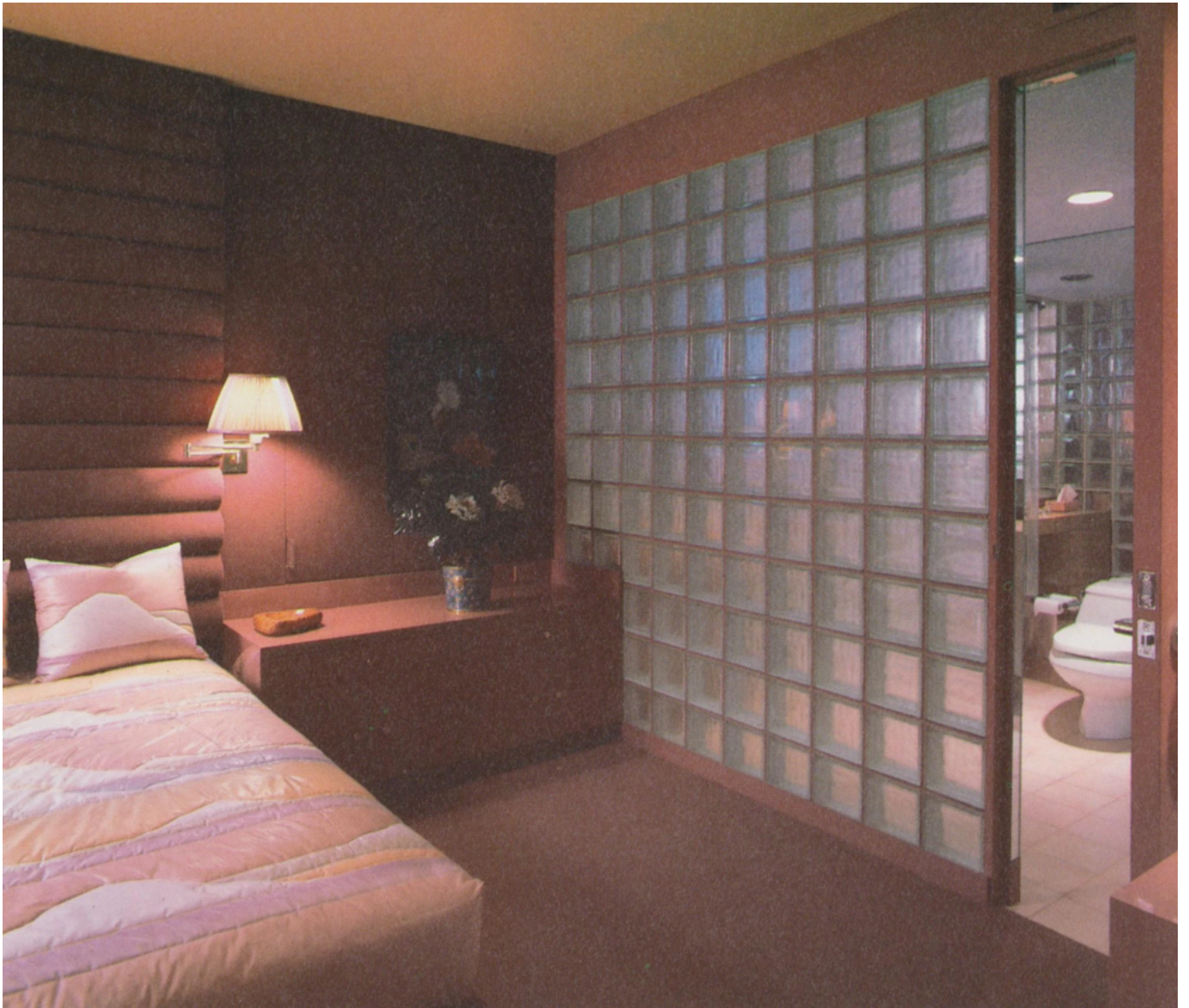
While much of the film takes place in Elisabeth's private domestic sphere, there is little delineation between her private and personal worlds in terms of the use of colour and time period. The details I decided might give most scope for play were the long corridors which featured in a variety of shots and the white tiled bathrooms (how might this be adapted to have a similar look and feel, while feeling a little more welcoming?).



"Nordic Project 46" by Elemental Design, via [Behance.net](https://www.behance.net)



Blueberry Nights Hotel in Tblisi, via [Dezeen](#)



Design by Ruben de Saavedra, from 'Bath Design' by Philip Mazzurco, 1986. via [Reddit](#)



A bold, flat colour palette reminiscent of both characters - "remember you are one" - giving an overall sense of being within the film, without embodying either of the central characters in totality.

Narrowing corridors at both entry and separating the sleeping and bathroom areas. Long transitional spaces feature throughout the film.

A heterogenous blend of Hollywood Regency, 80s Art Deco revival, midcentury modern and contemporary elements.

White tiled bathroom semi-visible from the main room - potential to make the experience within the bathroom a little less cold than in the film, while replicating a key design feature.

