

10. Lighting development and final specifications

As our hotel design project nears completion, I turned my attention to lighting. I had alluded to some aspects of this earlier in the design phase, with recessed ceilings in both the public and private spaces in the hotel – I wanted to be more specific about what the lighting experience in the hotel would be like for visitors. *The Substance* doesn't put a huge degree of emphasis on lighting in its visual narrative (such as specific spotlighting of visual details). While there is a use of overhead strip lighting, most scenes have a fairly soft wash of light – varying in brightness and warmth, and using lamps less to create illumination and more to provide visual cues to the film's timeless setting.





In this scene the light does not appear to have a specific source – instead providing a sort of artificial illumination of the whole space.







Recessed LED strips feature throughout Elisabeth's apartment, creating a soft and welcoming environment despite the chaotic turmoil of her inner world – which is more apparent in the scenes where she is confronted with aspects of her own self image, which feature cool, stark overhead strips.





While the above gave me a general scheme, I wanted to develop a space to break up the long hallways featured on both floors. Referring to the snowglobe which Elisabeth often finds herself

shaking, reflecting upon what she perceived as her fading youth and beauty, watching the glitter tumbling around the figure inside – I wanted to emulate the sparkling glitter.



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A similar feature at Gleneagles Townhouse which I thought was particularly striking.



A daytime sectional elevation rendered in Photoshop to show the imagined lighting effects through the public and private spaces. In the bar and lounge spaces, the lighting is reflective of the mid-century inspired interiors – with a mix of soft, directional [Flowerpot pendants by Verner Panton](#), glowy [Gubi Turbo pendants by Louis Weisdorf](#) and statement [chrome floor lamps by Jean-Pierre Garrault and Henri Delord](#)



An evening sectional elevation rendered in Photoshop to show the imagined lighting effects through the public and private spaces. The feature lighting space (double height in red) does not receive natural lighting – creating a sense of a suspension of time in this space, with the twinkling chandelier appearing like glitter falling through air.