The filmic space of the Overlook Hotel in The Shining through the sets

Jesús Lazcano López

Introduction. *Does this look like it goes to the lounge?*

This laconic annotation [Fig. 01] scribbled on one of the photographs taken of the models used to prepare the sets for the film *The Shining* outlines quite succinctly the relationship between the conception of spaces, their construction, and their depiction. It also outlines, explicitly, the relationship—on a narrative level—of different sets that come together, despite being different spatial entities, to be assembled into a coherent whole through the use of the camera and montage.

Through the question, a certain parallelism is drawn between the architect who photographs his own work to highlight the intellectual, disciplinary, or project strategies from which it arises, and the film director who first builds a set and then adds some ambience parameters to it and certain cinematographic features and montage with the aim of providing a specific expressivity to the story being told.

In both cases, the images project the conceptual world from which the depicted spaces arise, however, "the origin of the object is not allowed to constrain its meaning"[1]. As architectural discourse becomes more dependent on images throughout the twentieth century, architecture acquires a high degree of autonomy regarding its disciplinary nature, since it becomes inscribed in rhetorical territories linked to the multiple cultural values that images may contain. Paradoxically, the depicted spaces show a conceptual origin at the same time that they become something completely new.

This process illustrates the inability of architecture to represent itself because if, as an object, it belongs to a specific time and space, as a discourse it must rely on multiple media alien to it. In fact, the evidence of a crime, during any trial, "can be presented in the courtroom, but spaces have always to be imagined, and represented; and representation has [...] been an art, controlled by psychological projection and careful artifice"[2].

In *The Shining*, as a horror film[3], this depiction of space linked to psychological projections becomes especially relevant, which is why, except for a few cutaway shots, Kubrick decides to shoot the entire film at Elstree Studios in London with the aim of controlling every production detail. Thus, the sets are conceived as fragments and meticulous replicas of different locations documented by the art direction team[4].

After going through the work of the art director, models[5] of the sets were built [Fig. 02] to study the exact points of view to be taken during the shooting of the film[6].

Through the use of the Steadicam[7], montage, and the use of images, references, or stories of the collective subconscious, Kubrick's film manages "a relationship between the banality of the house as a widely shared experience of spatial expectations, and a shift into a realm that exists in an ambivalent relationship to reality"[8], building a realistic space, but not real: "a new earthly terrain that did not exist anywhere [except on film]"[9], since the Overlook Hotel sets make up a collection of spatial fragments with their own origin and identity, yet assembled as a unitary whole.

At this point, the question written on the photography becomes relevant again, as the main focus is not that the spaces connect with each other, since they do not. In fact, this discontinuity is common to the vast majority of movies shot in studios[10]. What makes *The Shining* different is that, in the incoherent bonds between these fragments through the cinematic medium, Kubrick "converts the stable medium of architecture"[11] into impossible spaces that fold in on themselves. The spaces where the main events of the film take place are always illogical from a structural point of view, expressing through a deformed architecture the space-time[12] dysfunction on which the events of *The Shining* are based.

An authenticity achieved through fragments

The architecture of the Overlook Hotel, precisely because it is a replica of a collection of fragments from various real examples [Fig. 03], uses the concept of archetype to combine a sum of parts, each of which refers to an area with a symbolic value.

The hotel brings together a series of programs usually related to this typology such as the gardens, the lobby, the hall, the dance room, the guest or employee area, the kitchen, etc. Ordinary places in which everyday objects and spaces are exploited to evoke supernatural effects in their translation to the audiovisual medium[13].

Kubrick, exploiting this everyday life, presents the hotel in an almost "traditionalist" scene in which, after some cutaway shots of the exteriors, the hotel manager shows the facilities to the Torrance family while interspersing details about the construction of the building with distinguished guests, anecdotes, and some other trivia.

After this introduction, the second act of the film begins with Wendy going through those same spaces again taking breakfast to Jack in a sequence which alternates the boy going down the corridors on his tricycle. The Steadicam follows Danny turning corners and slightly nodding in a very natural movement, impossible to achieve with cranes or guides; almost a subjective vision of "as if it were a watching presence"[14].

This new camera is not only used to produce images with that peculiar movement, but it is also a fundamental element for the conception of space as Kubrick decides to shoot with this technology even before the script is finished or the sets built[15]. The set is conceived from the possibilities offered by this camera to freely follow the characters and, thus, it is put in parallel with the nuclear iconographic element of *The Shining*: the labyrinth.

In the scene immediately after Jack's breakfast, mother and son are wandering through the hedge maze while, through a crossfade[16], we can see Jack [Fig. 08.2] "looking at the two tiny figures of Wendy and his son arriving at the center of the 'real' maze"[17].

Placing the labyrinth in parallel with the corridors is one of the keys to understand the space not only on an iconographic level, but also physically, because thanks to the tricycle's scenes, after successive viewings of the film, the viewer can unravel the many distortions between corridors and rooms, or even, the impossibility of the different sets physically fitting into the building, assembling an architecture whose elements are "connected through impossible spatial conditions"[18].

On a close inspection of the corridor in the employee area and the Torrance's room [Fig. 04], the first spatial inconsistencies are found. From the room entrance, towards the end of the corridor, there are two other doors and a sign indicating an emergency exit [Fig. 04.1]. However, on entering the room, they climb a few steps and turn left to enter the master bedroom [Fig. 04.2], so it is slightly higher than the hallway, making the position of the two doors incoherent. Across the room we observe that the bathroom has a window that should open to the corridor marked with the exit sign, but it faces the outside [Fig. 04.3]. These distortions do not operate only on an internal level: when we observe the windows of the room, it seems to be placed in a corner of the building. However, when Danny escapes through the bathroom window, we see that it is placed right in the middle [Fig. 04.4].

The impossible relationship between spaces is a constant within the film. Through this system of linked areas on an imaginary plane, the viewer is subliminally taken into an emotional architecture. The "familiar" hotel is unconsciously accepted, assembled into a disorienting artifact that turns this sum of archetypal fragments into an "uncanny" entity with the ability to mutate for no apparent reason[19]. The filmic space[20] draws a parallelism with Jack's mind, deforming as the character's psychology is projected onto it.

Another example of this spatial warping occurs in the Gold Room party scene. Jack enters a room full of people dressed like the 1920s when a waiter spills some drinks over Jack [Fig. 05.1]. He invites him to go with him

to the bathroom to clean him up [Fig. 05.2]. When they go to the men's room [Fig. 05.3], we see them turn twice to the right [Fig. 05.4] so, when reconstructing the space, we realize that it is folding in on itself [Fig. 05]. When they engage in the conversation in which we find out that the caretaker (Grady in the past and Jack in the present) is the killer of the twins that Danny sees in his visions, the characters are inhabiting in a both spatial and time dysfunction, because they are right in the place where the bar should be.

In this sequence, a pattern of the Overlook Hotel's filmic space is revealed: those places where significant events of the plot take place are impossible spaces. The film plays with the idea of overlapping two different times, making anachronism one of its main typical features, but this temporal dysfunction also entails a spatial distortion. In *The Shining*, everything happens twice simultaneously, once in the present and once in the past, in a kind of temporal split that causes disruptions in the spatial structure of the hotel.

This system of impossible spaces is clear at the center of the Overlook Hotel: room 237, which appears three times during the film. First, when Danny rides the carpeted corridor [Fig. 06] on a tricycle. If we observe the staircase to the right of the frame [Fig. 06.1], we realize that no room could possibly exist behind the doors on the wall. The opposite rooms are placed over the double height of the Colorado Lounge, so they are also impossible spaces [Fig. 06.2]. The boy tries to open the door to room 237, but it is locked. Second, when Danny is playing with some toy cars, a ball is thrown towards him [Fig. 06.3]. Suddenly the direction of the carpet flips 180º and the space becomes its own reflection in a mirror [Fig. 06.4]. Danny gets up and goes—in a subjective shot—towards the door, now open [Fig. 06.5] which reveals a hallway with two, slightly ajar, mirrored doors, under which we see the peculiarly patterned carpet in green and lilac tones [Fig. 06.6]. The third and final time, when the interior is finally revealed, is during Danny and Dick Hallorann's shared vision. The plan[21] shows, again, multiple doors in the corridor that cannot open to the room. The room is arranged through a sequence of three consecutive spaces. The first is a small living room [Fig. 06.7], the second, located a few steps above, is the bedroom [Fig. 06.8] and, lastly, a bathroom [Fig. 06.9].

The study of the three areas described helps identify two features of the filmic space of the Overlook Hotel. The first, already mentioned, is that the places where crucial events of the plot take place are illogical spaces that only film editing makes possible. The second, that all these places are bathrooms, establishing an iconographic contrast between the soft, carpeted surfaces of the rooms and the polished and shiny bathrooms[22], as if trauma, secrets, and violence rise up against the family in these intimate spaces.

All these sets connected through montage also produce a disorienting effect regarding their fit within the hotel building shown in the helicopter shots at the beginning of the film. All the interiors are rectangular spaces and the hotel, on the outside, does not align with this right-angled character. Besides, when comparing the areas studied at the same scale as the original hotel, we observe that there is no possible way they could fit, being much larger than the hotel itself [Fig. 07].

The last element of spatial distortion we will study can be seen, precisely, thanks to these exterior shots. The helicopter shot [Fig. 08.1] clearly shows a parking lot and a steep slope right in front of the building, however, when the Torrances arrive, we find the labyrinth in which the climax of the film takes place [Fig. 08.3]. This place is not only filmed with the same technique as the rest of the hotel to draw parallels between them but also contains analogies and references to their rooms.

This system of analogies forms a set of images which overlaps in order to add different meanings to the spaces and events narrated. They underline the distortion of the hotel, generating an architecture pervaded with subliminal references while framing images within themselves, both internally and externally to the film.

The images are recursively repeated in a process that begins with the replica of real places and continues with spaces that draw parallels between them, connecting with each other at a subliminal level. But also, the images of the film reference to other archetypes, or to well-known stories in order to form a landscape of reflections contained within each other in the same way that the history of the hotel repeats itself[23], in time and space over and over again.

The *mise en abyme*: Droste effect and multilayered references

The narrative technique in which a picture recursively appears within itself is known as *mise en abyme*. Through it, images, dialogues, or situations are repeated at different scales, in a similar way to facing mirrors. The reflected image is repeated, producing at the same time a strange effect of parallel reality and an infinite tunnel linked to the abyss mentioned by André Gide[24].

This system of references framed within themselves is, together with the distorted spaces, the most characteristic narrative feature of *The Shining*. The film, through the direct analogy between different spaces, characters, and times, but also, thanks to a plot based on an ever-repeating story, stretches the possibilities of the *mise en abyme* and proposes a narrative structure closely linked to the Droste effect[25].

In *The Shining*, the images, spaces, and times unfold forming a set of references that connect with each other. For example, during the interview, the director tells Jack that in 1970 the caretaker murdered his family, and minutes later, while driving to the hotel, Jack tells a story about a group of settlers trapped in the Colorado Rockies. They end up eating each other[26]. The course of events in the plot and its conclusion are anticipated within the story itself.

The film establishes analogies between spaces and the events that take place in them. It draws a parallel between the hotel and the labyrinth on a formal level. Thus, a pattern of recursive narrative structures also emerges, strengthened by these similarities across the spaces [Fig. 08.7, 08.9]. If we admit that the hotel is indeed a reflection of the labyrinth, the center of the labyrinth must be room 237. This analogy becomes clear with the use of the color green, but also with the arch-shaped niches present in the two spaces [Fig. 08.4, 08.6]. The characters are also positioned in similar ways and close-ups of Jack tie all those images together throughout the film [Fig. 08.5, 08.8, 08.10], drawing a parallel between the hotel and the labyrinth through the psyche of the protagonist. In this way, the images are repeated, establishing a pattern that makes them continuous and merging spaces and real and imaginary events with different times [Fig. 08.2, 08.5, 08.9, 08.10].

This process is not only present on an internal level, but also on the stories related to spaces replicated on the sets. The Gold Room does not only receive its name after the one found in the Arizona Biltmore Resort[27], but also thanks to a clear inspiration in its ceiling and the tones of the carpet. This hotel also has a men's room akin to the red bathroom in which Jack and Grady talk. In these spaces, taken from Wright's architecture, the caretaker reveals that he murdered his family, and in a sort of macabre joke, it resonates as an echo of the Taliesin incident[28]. The film uses the Droste effect not only within itself, but also appropriating reality as if it were another layer of the recursive image. In this way, the boundaries between reality and fiction are diluted through a straightforward transposition of spaces and the convergence on them of both real and fictional stories in a subtle breaking of the fourth wall[29], with which the viewer becomes part of that recursive image.

Through impossible connections, overlaps, and repetitions, Kubrick composes an imagery completely based on the architectural expression, on the ability to assemble different spaces and areas in such a way that they become telling, to a certain extent, regarding the story being told. Architecture is not only the driving force of the story, it also only acquires meaning through the filmic space. The photographs of real places, the models, his annotated photographs, and the sets are the main working material for the film, revealing that it is in the paradox of the spaces that can only be possible on film that the true narrative force of *The Shining* lies.

The Overlook Hotel's meta-architecture. Inverted time-image

After looking into the sets of the Overlook Hotel and their transposition into a filmic space, we observe how they are transformed into an architecture which depicts different times and spaces, intertwined in a labyrinth that oscillates between the real and the filmed to form an identity that evokes archetypes in which multiple meanings complement one another.

The film offers few clues or hints as to its meaning. Perhaps mirrors are the only decoding element offered [Fig. 09] on a symbolic level: the flip of the carpet when Danny approaches room 237, which has a hallway with two mirror-lined doors. The bathrooms, crucial in the plot, not only have them, but the duplicities in Jack's mind are revealed through them; when he kisses the woman [Fig. 09.1] who is in the bathroom in room 237, she shows her true appearance through a reflection [Fig. 09.2]. Also, in the confrontation with Grady [Fig. 09.3] in the red bathroom [Fig. 09.4], he appears in front of a mirror. Finally, the access corridor to the Gold Room also has another mirror in front of the entrance door [Fig. 09.9].

The recurring logic in modern iconography of going through the looking glass becomes evident when Danny writes the word REDRUM30 on the bathroom door at the Torrance apartment, since the only red room that appears in the film is the Gold Room men's room, and this word links both spaces. In that same scene, Wendy wakes up and looks at the mirror where the word MURDER appears [Fig. 09.5] and in which, in a previous scene of the film, we had seen Jack reflected [Fig. 09.7] while, just like Wendy [Fig. 09.6], he hugs his son [Fig. 09.8].

After this, the final chase in the labyrinth takes place. Jack follows the footprints that his son leaves in the snow until Danny realizes that, precisely because of his footprints, he will never be able to run away. Suddenly, he decides to stop and walk backwards following his own footsteps in reverse. Again, this procedure uses the logic of the mirror subverting the timeline, as if Danny had to go back in time to reverse the logic of space and, thus, escape of the loop in which the story repeats itself over and over again. Jack is surprised to see that the footprints of his son disappear in the center of the maze and, bewildered, he ends up freezing to death without finding his way out.

Space and time are combined simultaneously in the filmic space of *The Shining*. The architecture of its sets shows, through the cinematographic medium, spaces which do not belong to any structural logic. Thus, it represents places related to the iconography of the labyrinth and suspended in a circular time[31], producing recursive images that, through the expression of the spaces, turn architecture into the main narrative mechanism of the film.

Through this system of recursive images proposed by Kubrick, the Overlook Hotel becomes an artifact that, like the plot itself, also folds in on itself until it draws a full circle, offering no way out for the viewer. However, stretching the film's expressive capacity, it ends up offering an escape route through an unexpected (and very hidden) fourth wall break.

In the experimental film *The Shining: Forwards and Backwards* (John Fell Ryan and Akiva Saunders, 2011), the original footage of *The Shining* is played forward and backwards at the same time on the same screen [Fig. 10]. The last frame is juxtaposed with the first, and as the film progresses, the two projections overlap on their way to the midpoint of the film, where, for once, both frames are the same. Dick Hallorann appears in this frame, moments before going into a trance, watching television [Fig. 10.7]. What appears on his screen is, in turn, men looking at screens [Fig. 10.8]. And that is what the viewer is at that moment too: someone looking at another screen.

The images thus complete a round trip and the film becomes an object subjected to the same deformation as the spaces depicted. The archetypes borrowed from reality are connected in the movie through the medium of film and metaphorical games. Yet, by taking this system of recursive images to the extreme through opposing mirrors, the viewer becomes part of this complex network, becoming yet another reference within the abyss of endlessly repeated images, as if, like the Overlook Hotel, reality had folded in on itself and the spaces replicated in fiction return to it again.

1. "Architectural form is understood to be produced in a particular time and place, of course, but the origin of the object is not allowed to constrain its meaning". K. Michael Hays, "Critical Architecture: Between Culture and Form" *Perspecta* Vol. 21 (1984), 16.
2. "Objects can be presented in the courtroom, but spaces have always to be imagined, and represented; and representation has, from the early nineteenth century at least, been an art, controlled by psychological projection and careful artifice, more than a science." Anthony Vidler, *Warped Space. Art, Architecture and Anxiety in Modern Culture* (Cambridge MA: MIT Press, 2001), 122.
3. This aspect is crucial to understand the role of space in this film, since it is based on the homonymous novel (*The Shining*, 1977) by Stephen King, author of gothic and horror literature. To write the script, Kubrick collaborated with Diane Johnson, an American writer of gothic novels who also taught a course on gothic literature at Berkeley, as Kubrick states in "Kubrick on *The Shining*". Michel Ciment. *Kubrick: The Definitive Edition* (New York: Faber & Faber, 2001). Available at http://visual-memory.co.uk/amk/doc/interview.ts.html, visited on February 2, 2021
For the opinion of Stephen King and Diane Johnson on working with Kubrick on *The Shining* see Esteve Riambau, *Stanley Kubrick* (Madrid: Cátedra, 2010), 102-104.
4. Excerpt from the interview that Vicente Molina Foix conducted with Kubrick in 1980. Complete version can be found in Vicente Molina Foix, *Kubrick en casa* (Barcelona: Anagrama, 2019), 107-128 and also in Michel Ciment, Op. cit., 670-682. The transcripts of both interviews differ, omitting important details depending on the version: "[Question] You always try to keep total control of every step taken in the making of a film. I feel curious about one or two aspects of this fastidious control. The first concerns the art direction of your films, and *The Shining* is particular. Do you intervene directly in this?
[Answer] Well, yes. For example, in this film, the art director, Roy Walker, went for a month all over America photographing hotels, apartments, things that could be used for reference. We must have photographed hundreds of places. Then, based on the photographs we liked, the draughtsmen drew up the working drawings from the photos, but keeping the scale exactly as it was, exactly what was there, not something like it. [...] The exterior of the hotel is based on an existing hotel in Colorado, but the interiors are based on several different places, for example, the red toilet is a Frank Lloyd Wright designed toilet which the art director found in a hotel in Phoenix, Arizona."
5. The images of the film's production used in this article have been obtained from the personal archives of Stanley Kubrick, an archive of the vast amount of material that the American director kept in his home in St. Albans. In 2007, Kubrick's family donated this personal archive to the Archives and Special Collection Centre of the London College of Communication, University of the Arts London, where it is still today as the Stanley Kubrick Archive.
6. "Cardboard models of all the sets were built. They were created with the same colors and decor as the ones to be used in the film. Alcott [John] made tests—lighting the models and photographing the results with a Nikon still camera in the same angles to be employed by the motion picture camera [...] For all intents and purposes, Stanley Kubrick built the Overlook as a real hotel, not a movie hotel." Vincent LoBrutto, *Stanley Kubrick: A Biography* (New York: Da Capo Press, 1997), 418.
7. Although other films in the mid-1970s used Garrett Brown's camera for specific effects, *The Shining* was the first film to make extensive use of this new technology. Rodney Hill, "El Resplandor", en *Los Archivos Personales de Stanley Kubrick*, ed. Alison Castle (Köln: Ed. Taschen, 2005), 642.
8. "Haunted house films manage a relationship between the banality of the house as a widely shared experience of spatial expectations, and a shift into a realm that exists in an ambivalent relationship to reality. This procedure dramatizes the subliminal elements—doorways, windows, passages, mirrors". Barry Curtis, *Dark Places: The Haunted House in Film* (London: Reaktion Books, 2008), 143.
9. "Through montage, it was possible to create a new earthly terrain that did not exist anywhere [except on film]." Lev Kuleshov, *Kuleshov on film: writings by Lev Kuleshov*, edited and translated by Ronald Levazo (Berkeley: Ed. University of California Press, 1974), 52.
10. "The haunted house must be explored in order to trace and locate the source of the disturbance—but the exploration is an entry into other than purely spatial dimensions. In film this process of exploration is undertaken by way of the camera, the edit and the design of the often-discontinuous set. The journey through the house too is characterized by visual incoherence and emotional disorientation." Curtis, Op. cit., 35.
11. "By turning his version of the Overlook Hotel into an impossible and illogical structure—*The Shining* (1980)—Stanley Kubrick converts the stable medium of architecture into a polymorphic language in motion." Kevin McLeod, "Corridor Syntax" in *Elements of Architecture: Corridor*, ed. Rem Koolhaas (Venice: Marsilio, 2014) p. 998
12. "If we look at Kubrick's work, we see the degree to which it is the brain which is *mis en scène*. [...] in *The Shining*, how can we decide what comes from the inside and what comes from the outside, the extra-sensory perceptions or hallucinatory projections?" Gilles Deleuze, *Cinema II: The Time-Image* (London: Bloomsbury, 2013), 212.
13. This relationship between the everyday and the supernatural is suggested in Sigfried Kracauer, *Theory of Film: The Redemption of Physical Reality with an introduction by Miriam Bratu Hansen* (Princeton: Princeton University Press, 1997), 164. "Perhaps films look most like dreams when they overwhelm us with the crude and un-negotiated presence of natural objects—as if the camera had just now extricated them from the womb of physical existence and as if the umbilical cord between image and actuality had not yet been severed"
14. "The 'Steadicam' camera, an innovation at the time of the film's making, was used to produce an uncanny stillness in the point of view [...]. The cinematography provides an unsettling perspective within the building; the camera moves in unfamiliar and unsettling ways, often far distant from the action, as if it were a watching presence." Curtis, Op. cit.,173.
15. Kubrick describes the movement of the Steadicam as that of a "magic carpet. The fast, flowing camera movements in the maze would have been impossible to do without the Steadicam [...]

Most of the hotel set was built as a composite, so that you could go up a flight of stairs, turn down a corridor, travel its length and find your way to still another part of the hotel. It mirrored the kind of camera movements which took place in the maze. In order to fully exploit this layout, it was necessary to have moving camera shots without cuts, and of course the Steadicam made that much easier to do." Michel Ciment, Op. cit., 189.

16. In the crossfade, two different sequences are on the screen simultaneously. About the representation of time on film, see Jacques Aumont, "El tiempo representado" in *La imagen* (Barcelona: Paidós Comunicación, 2013), 243-257. [Author's translation]

17. "The point of view in *The Shining* is crucial to the sense of a place already inhabited. In one scene Jack looks at a model of the hedge maze that has been constructed in front of the hotel. His point of view zooms in to reveal that he is looking at the two tiny figures of Wendy and his son, who we see from an objective point of view arriving at the center of the 'real' maze. The maze is a metaphor for all haunted places" Curtis, Op. cit., 174.

18. "As passageways that link one behavior to another, the hotel's corridors become a kind of syntactical element connecting increasingly impossible spatial conditions." McLeod, Op. cit., 998.

19. The terms "familiar" and "uncanny" are from Freud's *Das Unheimliche*, which Vidler summarizes: "This uncanny, wrote Freud, is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression... The uncanny [is] something which ought to have remained hidden but has come to light." Anthony Vidler, *The Architectural Uncanny. Essays in the Modern Unhomely*. (Cambridge MA: The MIT Press, 1992), 13.

20. The term filmic space is from Eric Rohmer's studies after F. W. Murnau's films: "virtual space constructed [in] the mind [of the viewer] by means of the fragmentary elements provided by the film". Eric Rohmer, *L'organisation de l'espace dans le «Faust» de Murnau*. (Paris: Union générale d'éditions, 1977), 11. [Author's translation]

21. In *Corridor Syntax*, Kevin McLeod mentions that room 237 overlaps onto the corridor like the red bathroom onto the Gold Room, however, this is a mistake. When Jack flees from the room, the connection between the room and the corridor can be clearly seen. The article is therefore based on an erroneous assumption when it says "And the role of the corridor continues even after it's off-screen: watch the orientation as 237 is entered. Mirrored double doors sit left of the ajar door Danny enters. The mirror shows us this room has no other doors. We cut back to the view inside 237, now in Jack's gaze, a room deeper, where we are panning left in a room, we can only have entered from directly behind us. Impossibly, this overlaps the suite onto the corridor's space as our eyes move." McLeod, Op. cit., 999.

22. About the role of the bathroom in the plot and this dialectic confrontation, see the comments on the famous shower scene in *Psycho* (Alfred Hitchcock, 1960) in Slavoj Žižek, *Everything You Always Wanted to Know About Lacan But Were Afraid to Ask Hitchcock* (London: Verso, 1992), 231-234.

23. "There can be no instance of the uncanny that does not always imply repetition" Sarah Kofman, *Freud and Fiction* (Lebanon NH, Ed. Northeastern University Press, 1991), 137.

24. The term *mise en abyme* comes from André Gide's Journals: "I quite like that in a work of art we find transposed in this way, on the scale of the characters, the very subject of this work by comparison with this process of the coat of arms which consists, in the first, in putting the second in abyss" André Guide, "Le blason en abyme", *Journal (1889–1939)*, Volume I (Paris, Ed. Galllimard, 1948), 44. [Author's translation]. The original text in French is from 1893.

25. The Droste effect is a kind of recursive image in which the rendered image is shown repeated within itself in a smaller size, and so on. This visual effect owes its name to the Droste brand of cocoa, since the packaging, around 1900, used this effect.

26. "In the scene of the Torrance family driving to the Overlook Hotel, a revelation of what the dynamic of the film can be seen. Micro/macro reflection, the apparently nondescript conversation about a group of settlers trapped in the Colorado Rockies, forced to eat each other, announces the murderous delirium of *The Shining*." Simon Roy, *Mi vida en rojo Kubrick* (Barcelona: Ed. Alpha Decay, 2016), 96. [Author's translation]

27. Although this hotel is actually a project by Albert Chase McArthur (1927), and Wright's collaboration is documented, it is not known to what extent he influenced the design (see Frank Lloyd Wright Foundation. "Arizona Biltmore Resort". Visited on October 31, 2021. https://franklloydwright.org/site/arizona-biltmore-resort/). However, in the interview conducted by Vicente Molina with Stanley Kubrick, the director fully attributes the project to Wright: "[...] the red toilet is a Frank Lloyd Wright designed toilet which the art director found in a hotel in Phoenix, Arizona. It's exactly like it, color and everything. Why try to design a toilet when you not only have a real toilet with all the proportions right, but an interesting toilet too?" Ciment, Op. cit., 682. (Note: in the transcription in Molina, *Kubrick en casa*, Wright is not mentioned).

28. Taliesin was a project built by F. Lloyd Wright in 1911 to live with his mistress, Mamah Bouton Borthwick. In 1914, one of the servants murders Borthwick and her two children, along with four other people, with an axe.

29. The term fourth wall arises through the reflection of Denis Diderot (*Discours sur la poésie dramatique*, 1758) in which he affirms that an imaginary wall must separate actors and spectators. The fourth wall is broken when the viewer is challenged from fiction, making him aware of the artifice that representation entails.

30. Although the word itself has no meaning, phonetically, it sounds very similar to "red room".

31. "In accordance with the spatial and temporal sequence that it poses, *The Shining* proposes, above all, a game of concentric rings where—in a structure similar to that of Lolita—each of them anticipates elements of the following. [...] In that ending where the labyrinth [...] once again plays a fundamental role—from the dramatic and mythological point of view—in the annulment of any logic in time or space." Riambau, Op. cit., 217. [Author's translation]

Architecture
Film
Kubrick
The Shining
Filmic Space