

# HOTEL CIVIC

Hotel Civic supports a new generation of travellers who move fluidly between work, exploration and restoration. Designed for remote professionals, the hotel offers spaces that enable deep focus, creative thinking, and meaningful pause within a setting that feels grounded and authentic.

Through a combination of biophilic principles and a refined mid-century modern architectural framework, the hotel introduces a contrasting brutalist interior language. This interplay creates a balance between solidity and softness, structure and nature, productivity and recovery. Guests are encouraged to move intuitively through environments that support different rhythms of the day — working in shared spaces, reconnecting with the waterfront city, and restoring energy in calm retreat areas. Rather than separating work from leisure, the hotel promotes a balanced lifestyle where both coexist. Its purpose is to provide a place where guests can work with clarity, experience Plymouth deeply, and recover with intention.

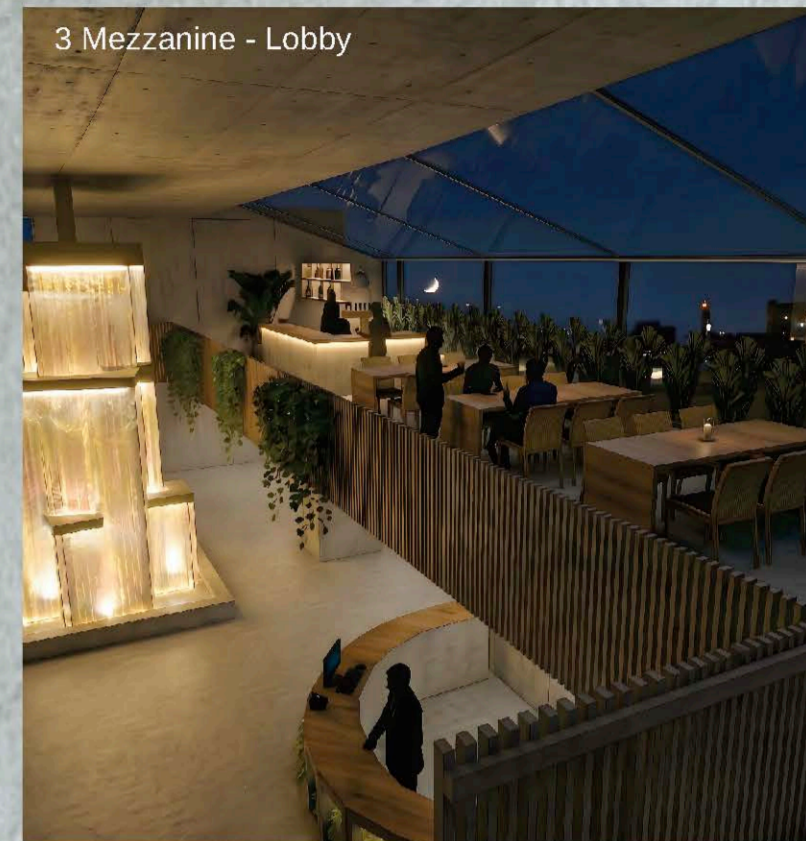
1 Hotel Reception



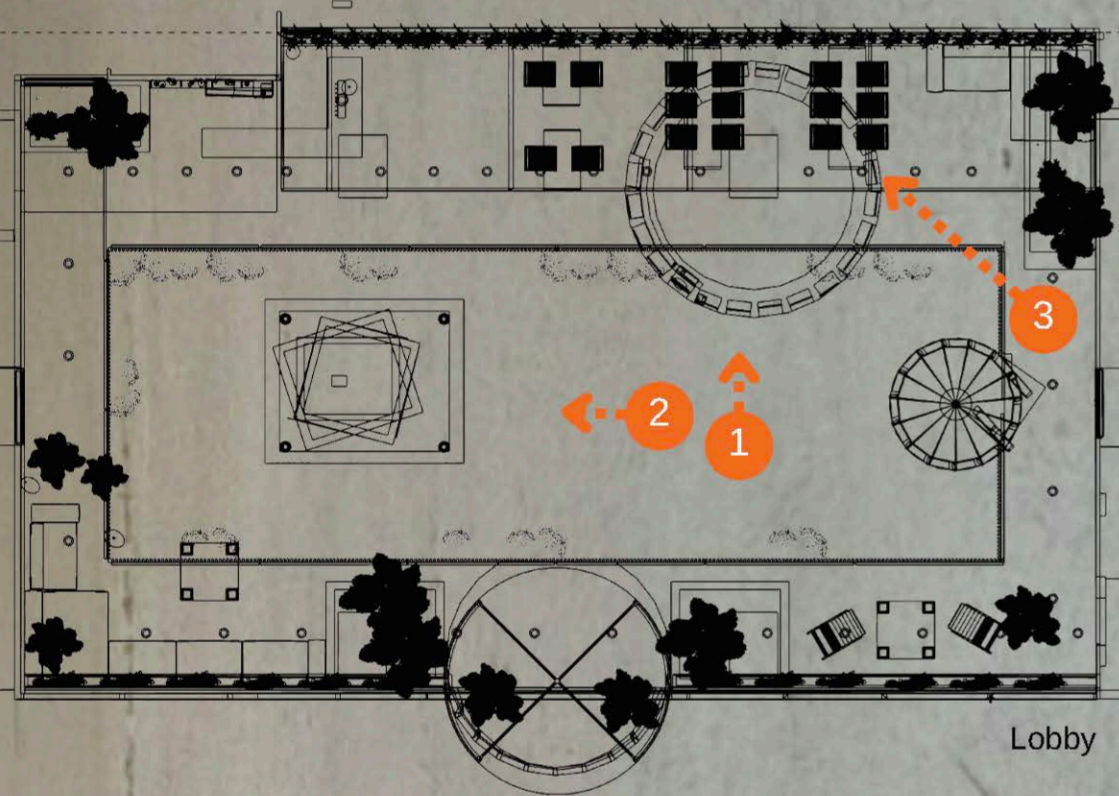
2 Water Feature - Lobby



3 Mezzanine - Lobby



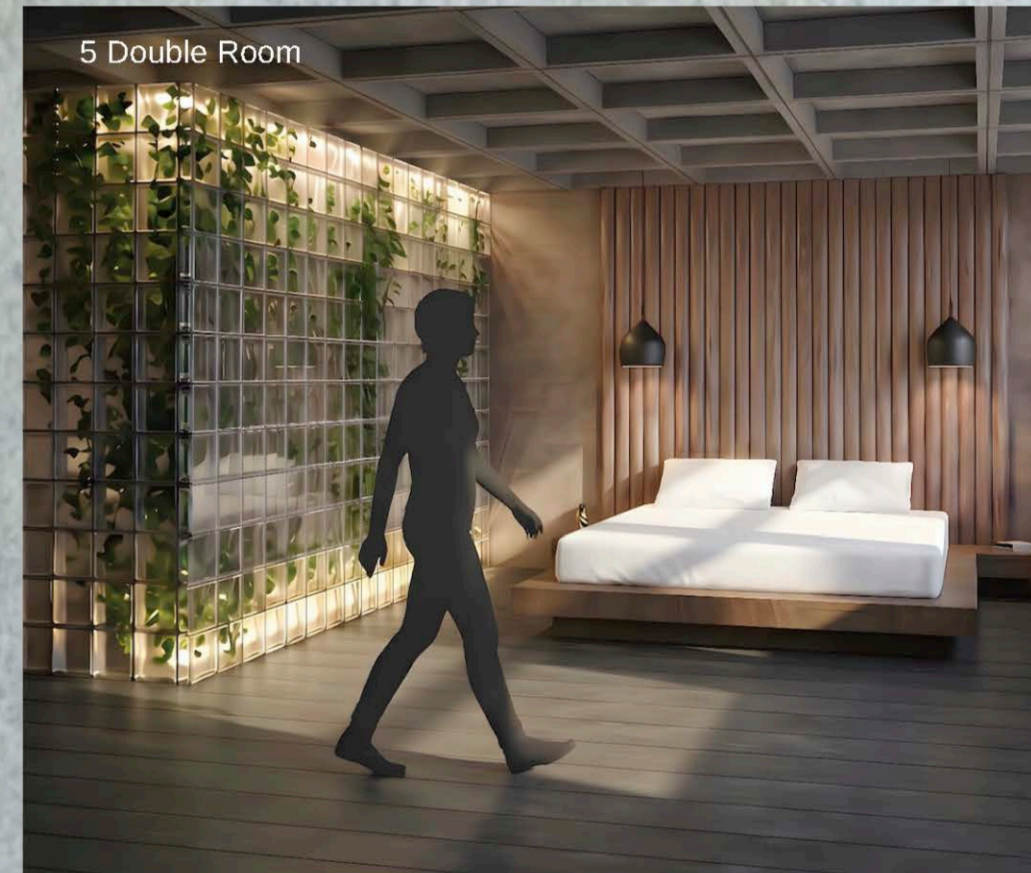
Nina



4 Co-Working Space



5 Double Room



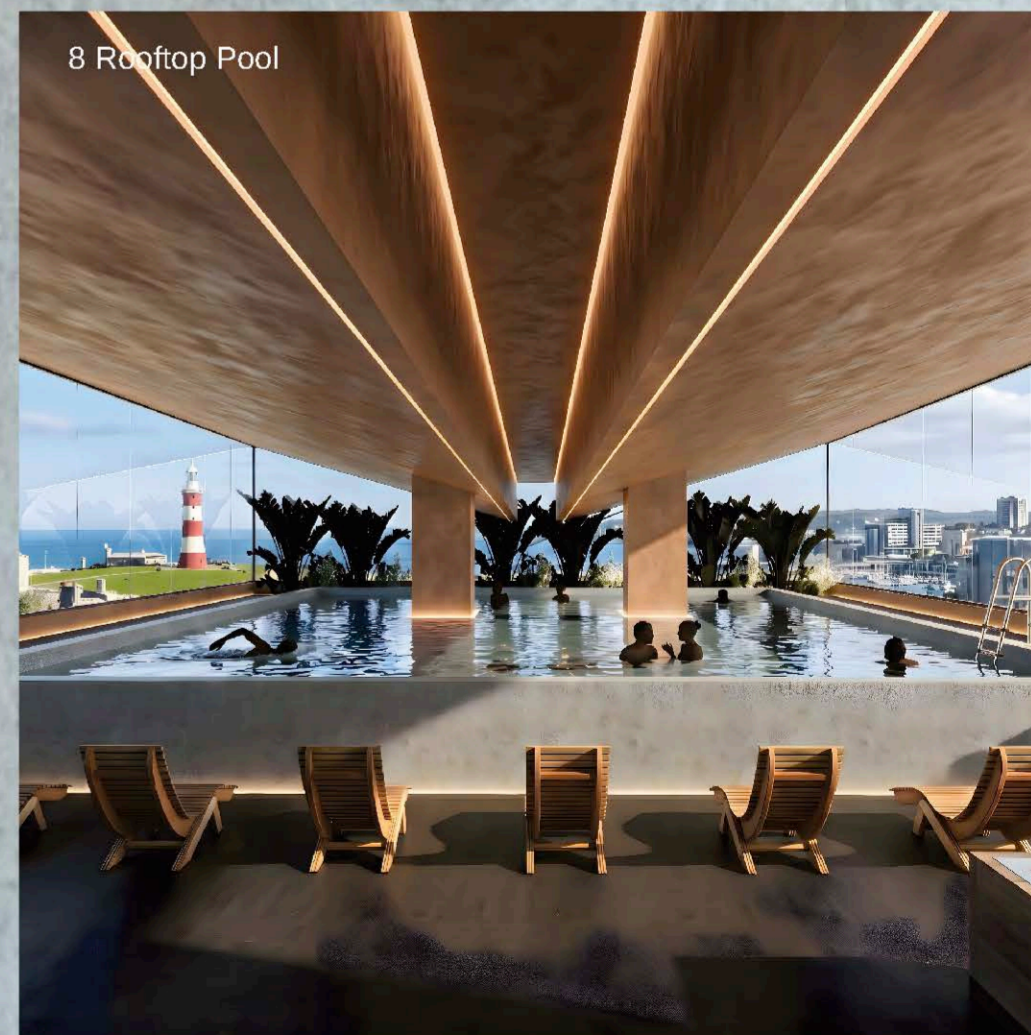
6 Salt Grotto Spa



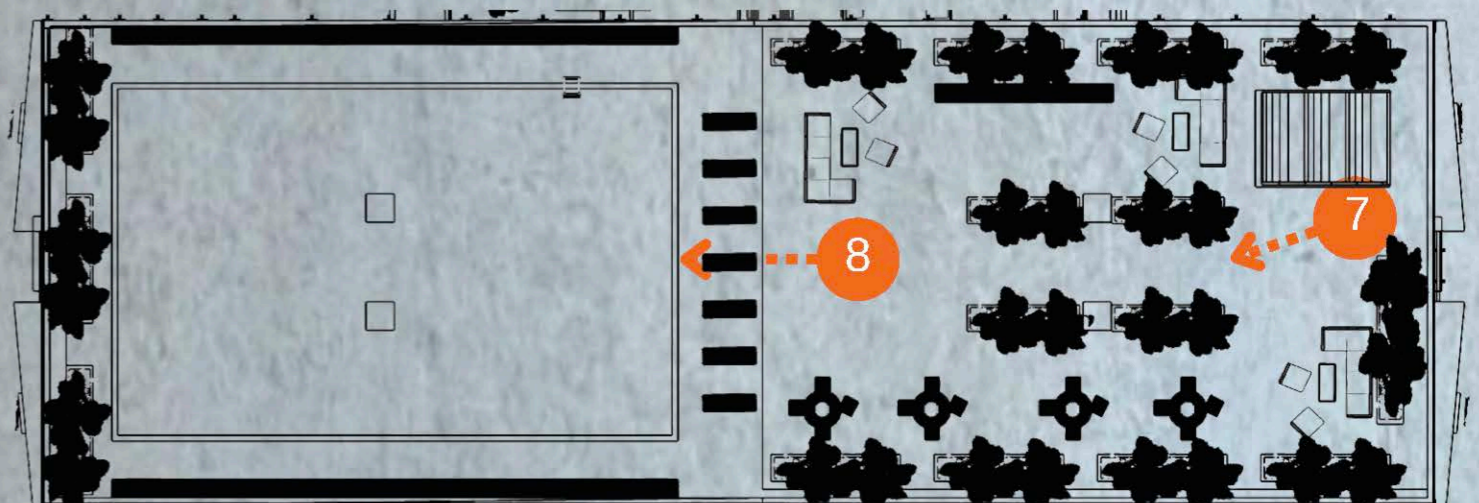
7 Rooftop Terrace



8 Rooftop Pool



5th Floor



Rooftop

## Tiles - Making Process

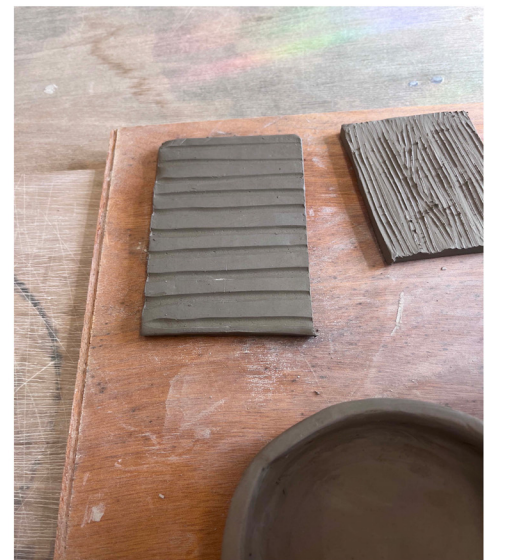


For this project, I wanted to create a series of tiles myself, guided by ideas of biomimicry and movement. Linking back to my mood board, I took inspiration from the rhythmic, yet slightly irregular lines found within the exoskeleton of a beetle, translating these natural patterns into the surface texture of the tiles. The tiles were also designed with the water feature in mind, so while creating them I considered how water would travel across the surface. The raised grooves and uneven textures encourage the water to flow in different directions, creating subtle ripples, reflections, and trickling patterns as it moves over the tiles. This helps give the water a softer, more natural movement rather than a flat continuous stream.



I used a variety of tools to carve through the clay, creating different grooves and surface textures across each tile.

## Tiles - Making Process



I experimented with a range of different techniques while creating the tiles. In some areas, I carved into the clay, essentially taking material away, while in others I added raised flowing lines to mimic the way water naturally trickles over a surface. I also used my fingers to press textures into the clay to create softer, more organic markings, alongside some more grid-like patterns. Using tools such as a fork and wooden modelling tools, I created grooves and linear textures across the surface. Although some of the patterns are more structured, they still feel naturally irregular and much more tactile compared to industrially manufactured tiles.

## Tiles - Making Process



For some of the tiles, I decided to use slip, which I brushed onto the surface before the first firing. For others, I mixed and applied different glazes to experiment with tone and finish. After the first firing, I applied a clear glaze to all of the tiles to make them water resistant and suitable for use within the water feature.

## Tiles - Results



The tiles where I used slip were less successful, as the slip cracked during firing, which took away from the overall aesthetic and finish of the tiles. Although unsuccessful, the process still helped me understand how different finishes react during firing and how this impacts the final texture and appearance

The tile where I imprinted my fingers into the clay was glazed using a grey glaze, however the glaze did not develop as expected and appeared almost clear after firing. To better fit the overall colour palette, I mixed a grey acrylic paint and applied it across the surface instead. Although this finish would not be practical for long-term use, I actually quite like the aesthetic it created,

For the tile where I added raised clay lines, I used a different grey slip which worked much better and held its colour after firing. However, overall I feel the tile looks slightly too handmade and rustic for the direction of my design, so I do not think it would be suitable within the final scheme.

The colour of this tile turned out really well. I mixed a glaze called Spearmint, which created a lot of variation and depth across the surface. However, I do not think the carving was successful, and because of this, I do not feel the tile would be suitable for my final design.

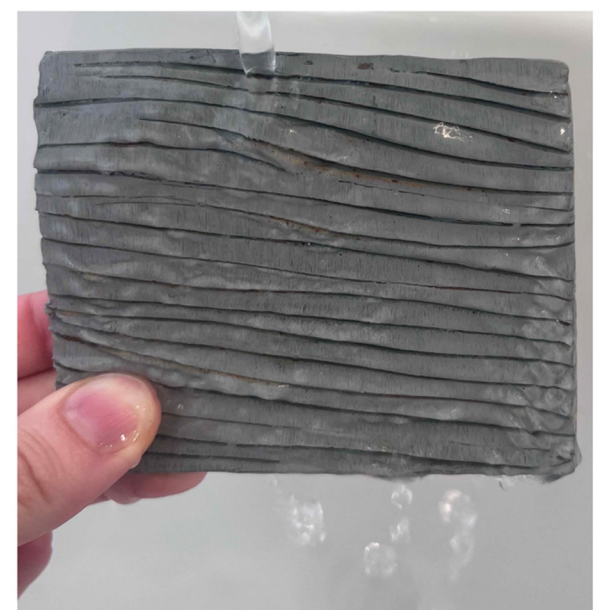
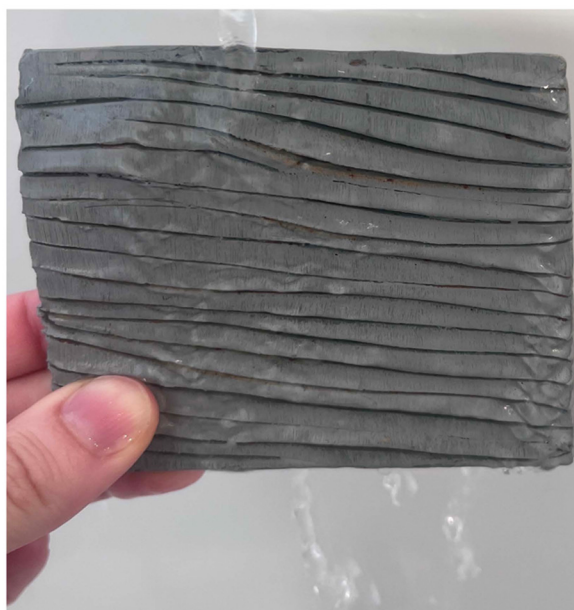
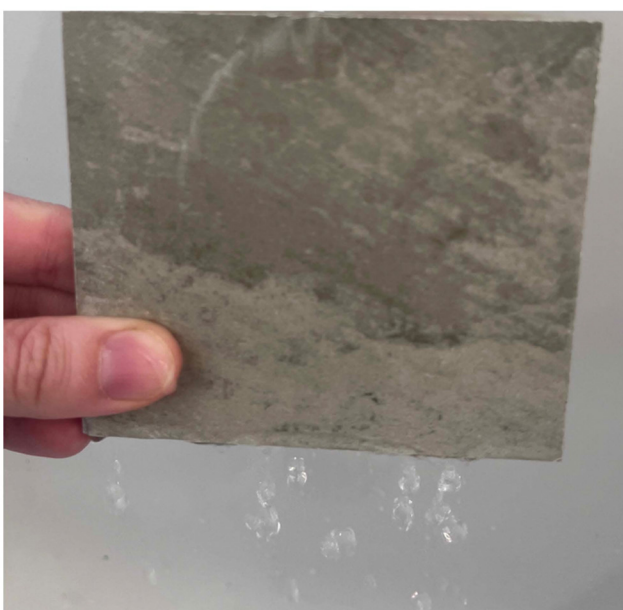
## Tiles - Results



This last tile is the one I was most successful with and the one I really love. The carved pattern was inspired by the exoskeleton of a beetle, using rhythmic and slightly irregular lines to create texture across the surface. I also used the Spearmint glaze on this tile, which created a lot of variation in tone and depth. The glaze developed small brown speckles during firing, which adds to the overall aesthetic and gives the tile a much richer and more natural appearance.

For the sake of my overall colour palette, I wanted to see how this tile would look in grey, so I applied a coat of grey acrylic paint over the surface. I still think the tile looks really successful. Although the finish is more muted and less glossy, the uneven application of the paint allows some of the green edges and tones beneath to subtly show through, almost creating a moss-like effect. I think this version could work really well within my final design.

## Tiles - Interplay With Water



When testing how water interacted with the surfaces, the flat tile created a much more even and continuous flow. The water moved quickly across the surface with very little resistance, which made the movement feel more controlled but also more uniform and less dynamic. In comparison, the handmade tile created a far more interesting interaction with the water. The raised grooves and irregular carved lines interrupted the flow, causing the water to separate, trickle, and move at different speeds across the surface. This created more variation in reflections, texture, and movement, making the water feel softer and more natural. The handmade imperfections within the tile helped guide the water in unpredictable ways, giving the feature a more organic and tactile quality compared to the smoother industrial tile.

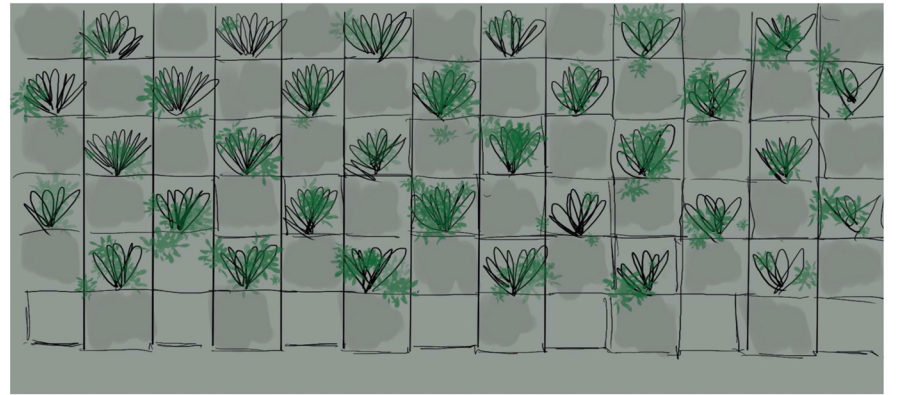
# Planter Wall

Behind the reception desk, I wanted to create a grid-like planter wall that would eventually become slightly overgrown, making it feel as though the plants are naturally growing out from within the wall itself. Behind each planter, I want to incorporate textured tiles which, although partly hidden by the planting, still add depth and texture to the space and help create a more grounded feeling within the large lobby.

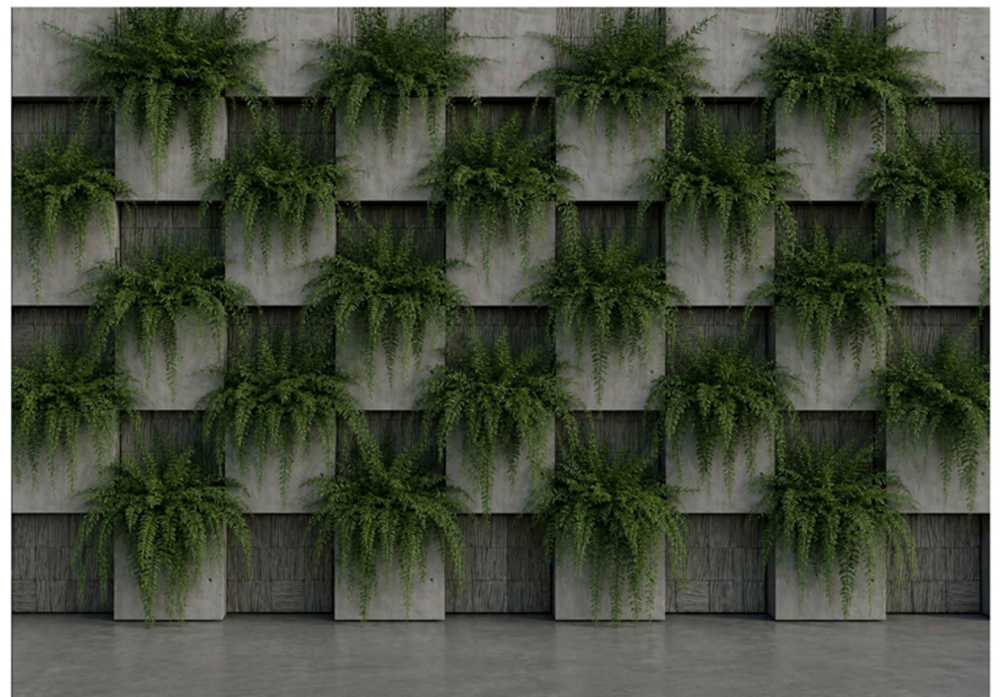
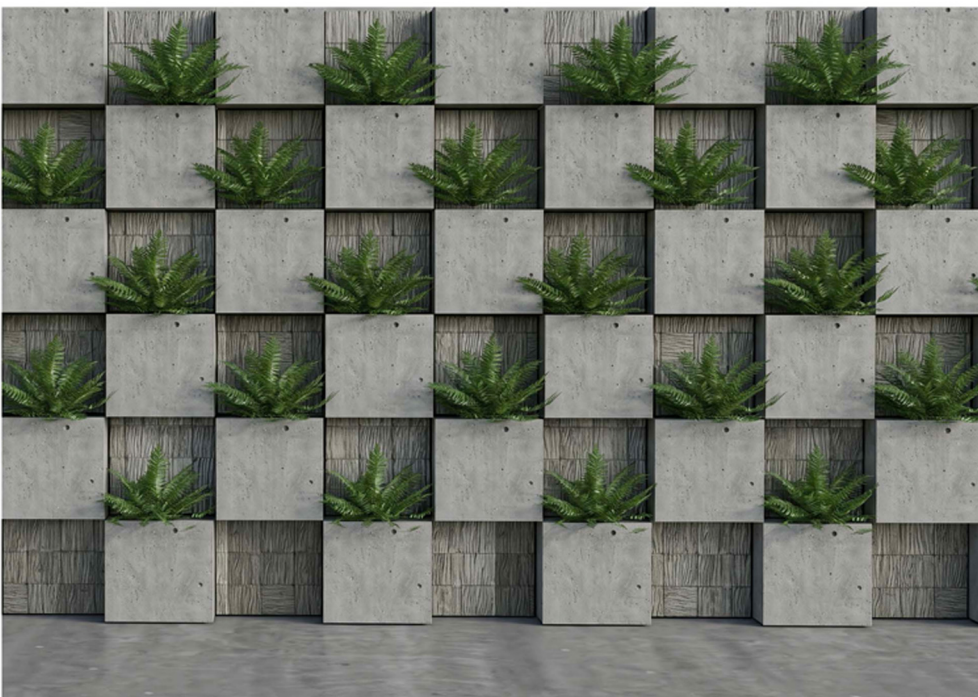
The tile I chose to place behind the foliage is one I created myself in the ceramic workshop. I feel it introduces a more organic and tactile element into the otherwise unforgiving structure, helping to soften the space and create a stronger connection to nature.



This seamless texture was created using AI (Artlist), developed from my own handmade tile as the original template



# Planter Wall



Images were created using AI (Artlist) by using screenshots of my SketchUp 3D model design

# Water Feature – Salt Grotto

- For my Salt Grotto design, I wanted to incorporate a secondary water feature within the space.
- I wanted the feature to be positioned centrally, almost like an altar or focal point within the room.
- Since the handmade tiles worked so well with water, I wanted to incorporate them into the design of the feature.
- Because of the shape and arrangement of the tiles, the water feature developed into a more rectangular form rather than a circular one.
- For this water feature, I painted the tile white with acrylic paint and believe this would be best fitting for this design



This seamless texture was created using AI (Artlist), developed from my own handmade tile as the original template

