

What the room says before anyone speaks.

A sample Experience Audit, prepared on a recovery suite within a private members' club in Ibiza. It shows the format, depth and order of thinking a client receives — observations, a friction map, an opportunity set and a clear order of work.

01 — THE DOCUMENT

An audit is not a design proposal. It is a way of seeing.

Before anything is drawn, Otherwell reads the environment as it is experienced: the approach, the threshold, the first minute inside, the sequence of rooms and the moment of leaving. The audit records what the space currently communicates, where that works against the intention, and what would change it.

This sample was prepared on a real recovery suite — a spa within a private members' club in Ibiza — with the client's permission to use it as a teaching document. Names and operational detail are removed; the observations are real.

WHAT A CLIENT RECEIVES

The arrival sequence

The first thirty feet, read frame by frame — what each moment tells a first-time visitor.

Six spatial observations

Specific, evidenced notes on light, privacy, sensory load, materiality and integration.

An experience friction map

The room annotated where the environment works against the intention.

An opportunity set

A short, prioritised list of changes ordered by effect, not by cost.

An order of work

What to do first, what to leave alone, and what to question.

02 — THE ARRIVAL SEQUENCE

The first thirty feet, frame by frame.

Every environment is read as a sequence, not a photograph. Below, the approach to the recovery suite as a first-time guest experiences it.

01 / THE APPROACH

Landscaping and a shaded walk lower the pace before the door. The transition begins outside — the strongest asset the suite has.

02 / THE THRESHOLD

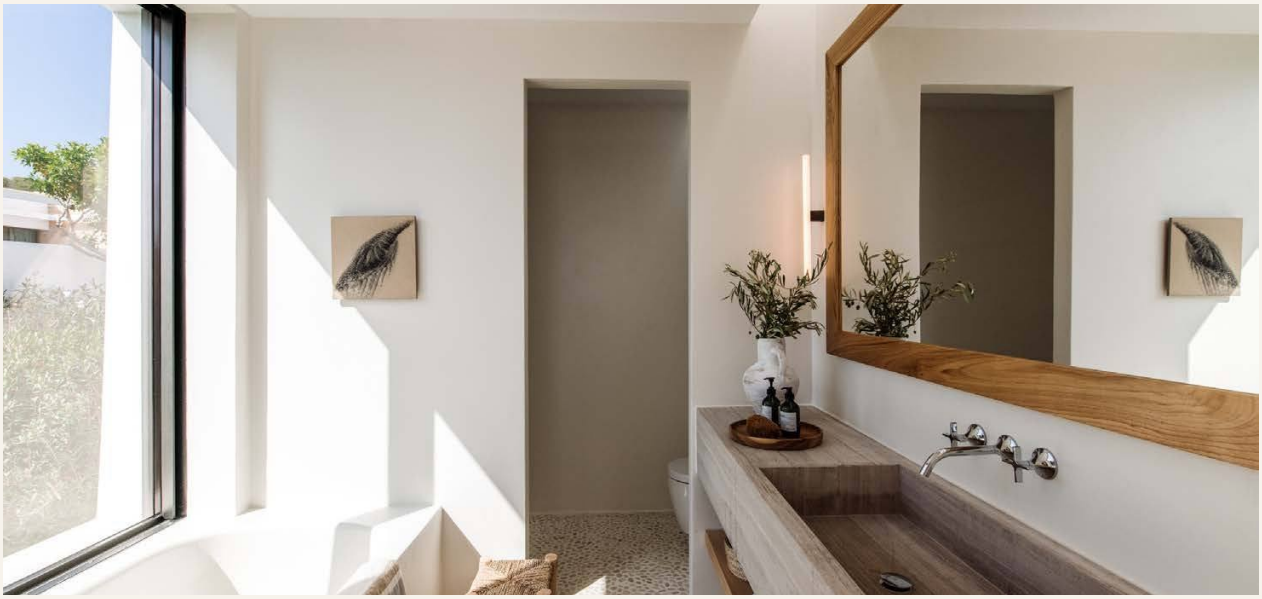
A single, quiet door with no signage hierarchy. Arrival is discreet, but a first-time guest hesitates: it is not clear whether to enter or wait.

03 / THE FIRST MINUTE

The eye goes to the hand-painted botanical wall and the stone basin — not to a desk. The room reads as a place, not a facility.

04 / THE HANDOVER

There is no defined moment where a guest is received. Staff improvise a welcome; the room does not help them.



THE DAYLIGHT BATH — MORNING LIGHT DOES THE REGULATING WORK.

03 — SIX SPATIAL OBSERVATIONS

What the room is actually doing.

01 Light is the treatment

Daylight enters high and moves across the stone through the day. Artificial light is warm, low and layered — nothing overhead competes with it. The room regulates without asking anything of the guest.

02 Privacy is atmospheric, not procedural

Sightlines are broken by planting, level change and a slatted screen rather than by doors and signs. A guest never feels watched, and never feels locked in.

03 The sensory hierarchy is deliberate

Water and the botanical wall carry the room. Equipment, storage and supplies are absorbed into oak joinery, so nothing clinical reaches the eye first.

04 Materiality carries the calm

Stone, cane, lime plaster and hand-painted tile do the emotional work. Nothing is printed, laminated or backlit — the room ages rather than dates.

05 Choice of occupation is limited

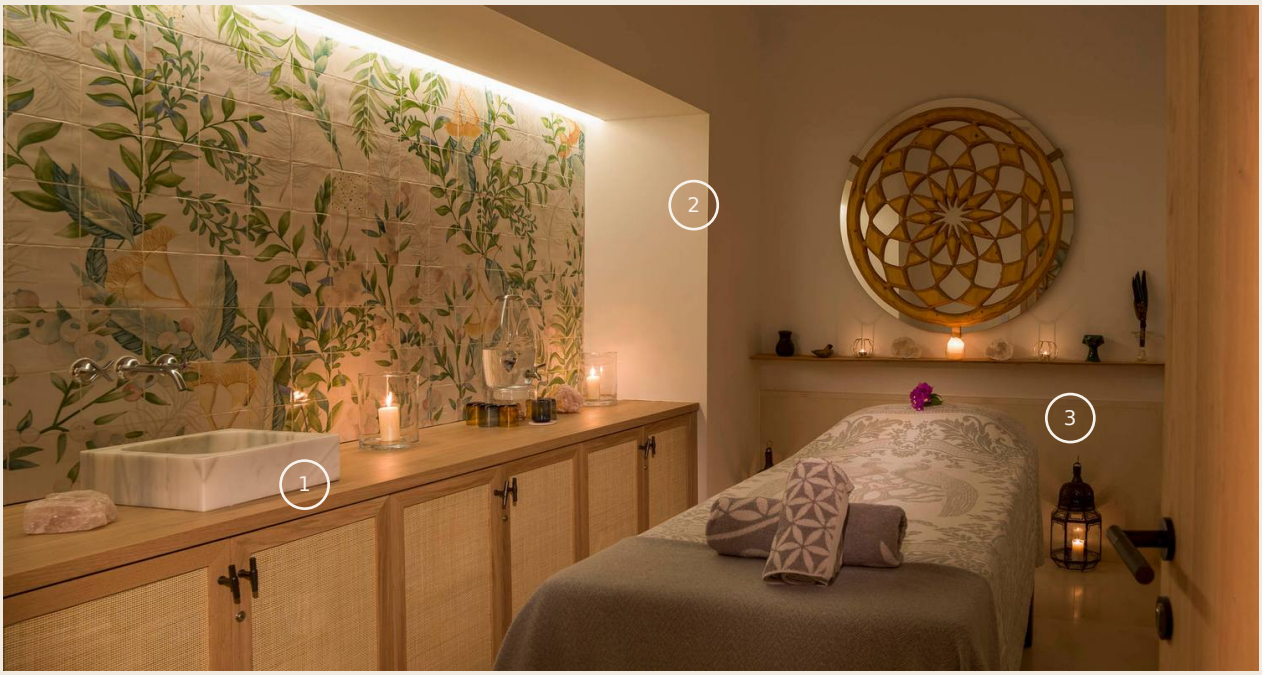
There is one way to be in the waiting moment: one bench, one orientation. Guests who arrive early, or arrive anxious, have nowhere to choose. This is the suite's clearest gap.

06 The departure is unconsidered

Guests leave through the arrival door, past arriving guests. The calmest room in the building ends in its most exposed moment.

Observations are written to be argued with. Each one is evidenced in the room and can be tested with the people who use it — that conversation is part of the audit, not an extra.

Where the room works against the intention.



1 / THE BOTANICAL WALL

The strongest signal in the room — craft, calm, place. Every other element should be quiet enough to let it lead.

2 / THE VANITY RUN

Beautifully resolved joinery, but it holds the room's only mirror and light point. Two guests preparing at once expose each other.

3 / THE ENTRY CORNER

The door swings into the room's calmest corner. Arriving guests cross the sightline of guests already at rest.

Five changes, ordered by effect.

A

Define the welcome

Give the first minute a place to happen: a low console, a pause, a point where a guest is received. Small joinery move, large experiential effect.

B

Add a second way to wait

One more seat, turned toward the garden and away from the door. Choice of orientation is the cheapest form of privacy.

C

Rehang the entry

Reverse or relocate the door swing so arrival no longer crosses the room's rest sightline.

D

Separate departure from arrival

A second exit through the changing run, so leaving guests never pass arriving ones.

E

Let the wall lead

Remove the two framed prints flanking the botanical wall. The room has one voice; keep it that way.

None of these require construction beyond a door swing. The audit's job is to find the changes with the largest experiential return before a single wall is moved.

06 — THE ORDER OF WORK

What happens next is the client's choice.

The audit takes one to two weeks and is delivered live, in conversation. You own the document outright — every observation, map and recommendation — whether or not the work continues with Otherwell. Most clients use it to brief their own team, to test a designer's thinking, or as the brief for a full engagement.

WEEK ONE

Site visit, observation, conversations with the people who use the room.

WEEK TWO

The read, the map, the opportunity set — delivered and talked through live.

AFTER

Yours to keep. If the work continues, the audit becomes the brief.

Otherwell Studio — Interiors for Human Potential

Santa Barbara · Ibiza — begin with the room you have.