



Mel's Twister-themed room in *Nowhere*

THE DOOM GENERATION AND NOWHERE ARE WORLDS WE STILL WANT TO LIVE IN

BY CHLOE DEWBERRY | WED. JULY 22, 2015 | 12:00 PM | [CULTURE](#)

*It's been over 20 years since Gregg Araki's *The Doom Generation* blazed onto the film scene and delighted and disturbed viewers. Part of the *Teenage Apocalypse Trilogy*, its fresh and graphic take on the MTV generation still influences today's music videos and fashion runways.*

*Ahead of Opening Ceremony and [Dirty Looks'](#) *The Doom Generation* screening at [Anthology Film Archives](#) tomorrow night, we're looking back on some of the iconic sets and costumes from Araki's pivotal films.*

Growing up a slightly rebellious girl with a taste for colorful clothing and painted bedroom walls adorned with a ridiculous amount of posters, my inner Scorpio was prone to envy the first time the camera teased Mel's Twister-themed room in *Nowhere*. The bleach-white walls, baggy overalls, and matching phone—all splattered with colorful red, blue, and yellow polka dots to match—were a board game-cum-fashion dream come true. While the spotted room only has a few moments of camera time, it's easily one of the most badass female bedrooms in history, and it helped both the film and fashion worlds realize one important fact: Gregg Araki says it's more than okay to coordinate your outfit with your bedroom.

From the black-and-white checkered room where Amy, Jordan, and X contemplated their existence in *The Doom Generation*, to the slushie-filled racks and “[Shoplifters Will Be Executed](#)” posters in the chaotic Quickie mart, the sets and locations in Araki's films have become as iconic as each film's young stars and their bitchy one-liners. In addition to a team of other creatives, one of the driving forces responsible for the drool-worthy sets in Araki's most notable films is Jennifer Gentile. While the designer has since made her name bringing to life sets for more mainstream works such as *Dumb and Dumber To* and the *CSI* television series, she got her start decorating the neon-hued, angsty sets in Araki's early Teenage Apocalypse Trilogy films.

“The set designs and color palettes are so brilliant to start, it was all about keeping an open mind when searching for the right pieces to fill the sets,” says Gentile. “Luckily, Los Angeles is full of quirky places to shop.”

With so many prime set moments, even Gentile has a hard time picking just one standout.

“My favorite set in *The Doom Generation* was the [red motel room](#) and [Egg's] flower bedroom in *Nowhere*,” says Gentile. “It was so long ago, I'm sure there were lots of challenges. I can only imagine budget being the most difficult—although, I do remember getting a lot of stuff for free.”

It's easy to see the modern-day influence of these film's drug-induced sets, post-apocalyptic locations, and spot-on costumes. Gentile's favorite red motel room was immortalized during a scene from Rihanna's latest “[BBHMM](#)” video, where her trio of badass females bring their blonde hostage into a neon motel room laced with the haze of sweat and drugs. “I think [Araki's] films opened doors for designers to explore new ways to translate the story through the environments they create on-screen, without the pressure of large studio constraints,” says Gentile. “It's just second nature now.”

Even Araki's modern-day work has hints of the sets and costumes of his past films—with the restaurant location of his *Here Now* [short film](#) for Kenzo looking eerily familiar to The Hole coffeehouse in *Nowhere*, with a rave-ready Kenzo Fall/Winter 2015 collection to match.

“Gregg always had over-the-top ideas about the visuals in his movies and those challenges were really fun to execute,” says Gentile. “He seemed to be most inspired at [Big Boy's](#) [diner] late into the evening.”

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