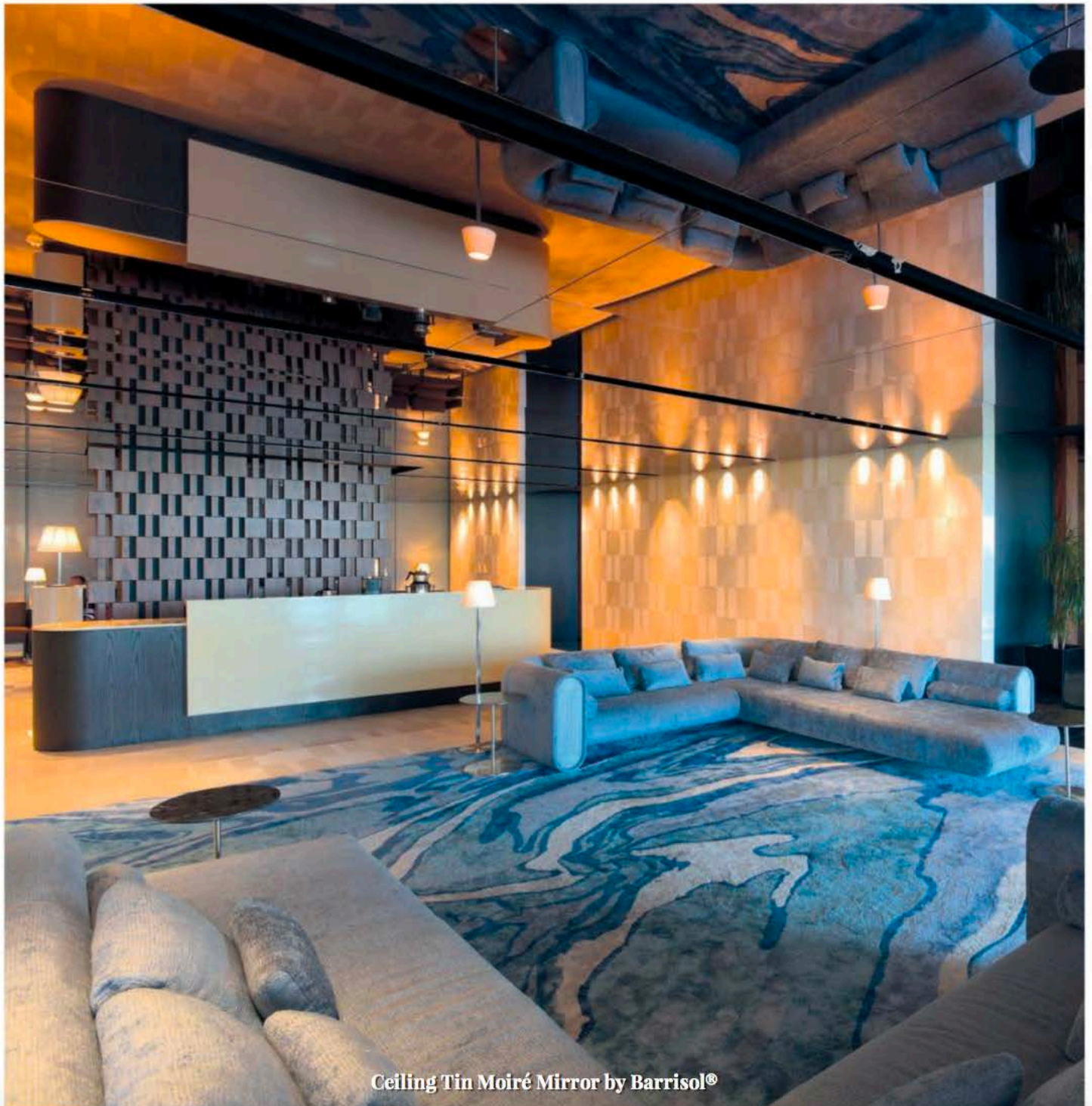


Hospitality Interiors

INTERIOR DESIGN FOR HOTELS, RESTAURANTS, BARS & CLUBS

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Ceiling Tin Moiré Mirror by Barrisol®



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Goddard Littlefair has completed a £25m top-to-toe transformation of The Principal Edinburgh Charlotte Square, formerly The Roxburghe Hotel.

The Principal Edinburgh Charlotte Square Scotland, United Kingdom

This striking Grade II*-listed property is made up of seven classic Georgian townhouses, originally designed by leading 18th Century architect, Robert Adam. Townhouse 'front doors' still form part of the hotel's façade, and indeed much of the building's fabric is Listed, aside from a relatively modern bedroom wing extension, which was built to increase the hotel's capacity in the 1990s.

Goddard Littlefair's brief was to revamp the property's public spaces, as well as redesign all of the hotel's 181 rooms, 18 suites and linking lobbies and corridors. The final element of the scheme was the creation of an exciting new bar and restaurant offer – BABA.

Guests enter the hotel via a classic original arched entranceway, refurbished with a smart,

black-painted door set into a white-painted, glazed arch. Once inside, a spacious, glazed vestibule provides an area to wait or lounge in, with an antique bench and bent-wood hat-stand to the right. Vintage walking sticks, hats, bags and suitcases immediately de-formalise the space and reinforce the subliminal sense of entering a private residence.

"To underline the sense of arriving at a hotel that communicates an instantly relaxed, pre-established feel, we chose to include a number of great vintage items in the scheme, with newer items often finished with an antique look or treatment, such as deliberately worn wood, so that the furnishings tell a unified story," explains Will Hutchings, senior designer at Goddard Littlefair.

The vestibule space is freshened and contemporised by white marble, herringbone mosaic flooring, which cedes to an ebony timber parquet floor as guests move into the reception area through a second set of glazed timber and bronze doors. Immediately beyond hangs an opulent, 1.1m-diameter, bespoke pendant light, designed by Goddard Littlefair and produced by A Shade Above in pale, coffee-coloured silk with elaborate black trimming.

The walls here are painted a soft milk-chocolate colour, creating an immediate feeling of warmth and intimacy. The space is further softened via the use of full-length deep green velvet curtains, which cleverly subdivide the space and provide a sense of privacy and exclusivity.



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The reception area has been reconfigured so that there is no traditional concierge station, although a valet will be present at a plinth in the vestibule to greet and help direct guests. The reception features a series of smaller welcome stations, which sit in front of a fully-stocked bookcase. With their aged black timber frames, black marble tops and woven leather front-inset panels with antique bronze detailing,

the welcome stations provide a luxurious first 'touchpoint' for guests.

Opposite, a seating area features a fawn sisal carpet with chocolate-brown and cream edging, plus supremely comfortable lounge chairs from &tradition in the same mustard velvet. The chairs are dressed with flamboyant cushions in antiqued floral velvet, along with smaller cushions in a black and white print,

introducing a monochrome sub-theme used through many of the ground floor spaces to offset the scheme's more vibrant tones.

This seating area also sees the first iteration of the hotel's new art collection, curated by leading art consultant, ARTIQ. A broad range of prints and original art throughout the hotel suggests the collection of a well-travelled individual who has returned home to Edinburgh after many years away and relays, through a vintage lens, a narrative about global travel and Edinburgh itself.

The lobby area features a 'salon hang' treatment, made up of vintage etchings, 18th century political illustration, original abstract paintings and drawings, contemporary prints and sketches.

At the heart of the hotel is The Garden, which Goddard Littlefair has ensured is visible from the moment guests enter the hotel. Housed in a space previously used for pre-function drinks or as a breakout area, The Garden will serve as a destination all-day food and beverage space, welcoming local residents as well as hosting breakfast service for hotel guests.

Originally open to the elements, the central courtyard space has now been reclaimed as part of the hotel's interior space with the addition of a new glazed roof. The



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introduction of timber-clad columns and surrounding bulkhead both encloses and compartmentalises the space, providing a number of intimate nooks and cosy corners. Cantilevered mirrors have been added to the bulkhead to maximise the sense of light and space.

The design for the space was inspired by the great hothouses, orangeries and nurseries of grand, historic country estates. Art Nouveau peacock chairs provide a sense of exoticism and romance, for example, whilst the fabric palette of vibrant greens and yellows, grounded by the ever-present monochrome sub-theme, reinforces a stylish 'al fresco' feel.

In the evening, the space takes on a magical feel, thanks to the ambient lighting scheme, which includes periphery walls lights, with an intimate, candle-lit feel, whilst the extensive use of wicker shades reinforces the sense of being in an indoor-outdoor space and casts playful patterns across the walls and floor.

Within the guest accommodation, comfort, colour and character are key. The bedrooms are spread across three locations – the old block, the new wing and the 'wee hoose'. Within the old block, Goddard Littlefair made the most of period details, such as refurbished listed detailing and cornicing. The beds feature upholstered headboards, with saddlery and buckle details in a deep blue/grey leather, plus freestanding items of cabinetry finished in a combination of deep ebony and soft, contemporary grey stained oak.

The new wing guestrooms are more uniform in layout and considerable effort was made to ensure they had the same sense of character and uniqueness present in the more historic areas of the building. The rooms here feature herringbone flooring from Karndean, overlaid



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with bespoke rugs designed by Goddard Littlefair and produced by Brintons. Many rooms feature caramel-leather, buttoned Chesterfield sofas, as well the highly-original touch of bespoke artists' easels to support the rooms' TV screens.

The 'wee hoose', meanwhile, is like a mini hotel-within-a-hotel spread over four storeys. Its bedrooms are similar to the others in style, but with a unique bathroom treatment, featuring roll-top baths, marble washstands and tiles, as well as Victorian-style, chequerboard floor tiling in a herringbone pattern from Fired Earth.

Finally, the hotel's new F&B venue, BABA, has its own street entrance, signalling the unique identity of the space within. A specially-

commissioned mural of the 'host', Mr Baba, based on a vintage photograph, provides the backdrop to the bar counter, while the bar itself has been refurbished with a re-finished, dark-stained, timber bar front and re-used zinc bar top.

The bar ceiling is painted in a rich teal tone, with multiple antique framed mirrors attached to it, reflecting the activity beneath. A new, poured concrete floor has been decorated with a stencilled repeat motif, whilst the aubergine leather backrests on the bar banquettes and a bank of reclaimed cinema seats provide all-important contrast in the space.

Guests move from the bar to the restaurant via a glazed platform, which allows views over the space before stepping down into it. At the base of the steps is the restaurant's show kitchen and dining counter, which is the first of a series of dining spaces, also including The Map Room, The Salon and The Library.

The main dining area features a vibrant colour scheme and an industrial, distressed design feel, with strong elements of the Levantine in terms of colours and detailing. An arresting palette of deep teals and sea-green is used for the walls and ceilings, on top of which specialist paint finishes have been applied by artist Diane Hill to evoke the passing of time and hint at the building's age and materiality.

The Map Room, Salon and Library are individual 'roomset' spaces, semi-separated from the main restaurant, which can function as private dining areas. The rooms are bold and colourful with certain shared design treatments, including white ceilings, stained timber floors and peacock blue walls and shelving.

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