

Fig 5. 89 Elevation onto Courtfield Road



Fig 5. 90 Illustrative CGI view of the residential buildings illustrating the private residents garden and entrance onto Courtfield Road



Fig 5. 91 Illustrative CGI view of the residential building looking west along Courtfield Road from the corner with Ashburn Place

THE DESIGN PROPOSAL

5.6.2.5 The arrivals wall enclosure

An important aspect for the success of the Garden Square is that is protected from the noise and pollution of the busy Cromwell Road on its northern edge.

A storey high stone clad wall is proposed dividing the vehicular arrivals drop-off forecourt from the Garden Square . The wall runs east west and aligns with the entrance to the hotel. It is seen not only as screen but a signature of entrance to the hotel.

The wall is influenced by modern interpretations of the traditional garden wall by Charles Rennie Mackintosh at Hill House or Carlo Scarpa in Verona A large circular aperture is set into the wall towards the hotel entrance splitting the wall into an elegantly proportioned 1/3 to 2/3 split along its length. The circle is lined with bronze ,a lining which extends beyond the stone face of the wall. At the bottom of the wall the lining is extended eastwards, deepening in plan to become a bench for hotel guests to sit and wait for collection by taxi or car. At the top of the circle the lining extends horizontally westwards and becomes a tray from which a continuous ‘wall’ of water is allowed to fall down the face of the textured stone wall. The noise of the water will not only be calming but will also screen noise pollution from the road to the garden.

There is a level change across the garden wall as the Garden Square is 1.0m higher than the level of the hotel entrance onto Cromwell Road. Two canopies offering protection from the elements for both Garden users and waiting hotel guests are cantilevered off the wall set at the different levels determined by ground conditions. The Garden Square canopy is the large one intended for people to sit underneath when required. The larger depth will also offer more visual screening of the road from the Garden Square.

The circle is the centerpiece to the wall and will draw attention to the Garden Square behind generating curiosity and offering glimpses. It is a target and it is suggested that an artwork will be located behind it on the garden side, itself sat in water.

The arrivals wall will be a beautiful addition to the whole quality of the design proposal and will bring a much needed upgrade to the public realm and street furniture in an area of the Borough which gas become neglected and is no longer reflective of the ambition of the hotel owners.



Fig 5. 92 Illustrative CGI conceptual view of the arrivals wall and drop-off forecourt from the north



Fig 5. 93 Reference examples of Charles Rennie Mackintosh’s Hill House Garden wall, Carlo Scarpa’s work, the Barcelona Pavilion and the materiality of the water wall and arrivals wall with bronze insets in stone

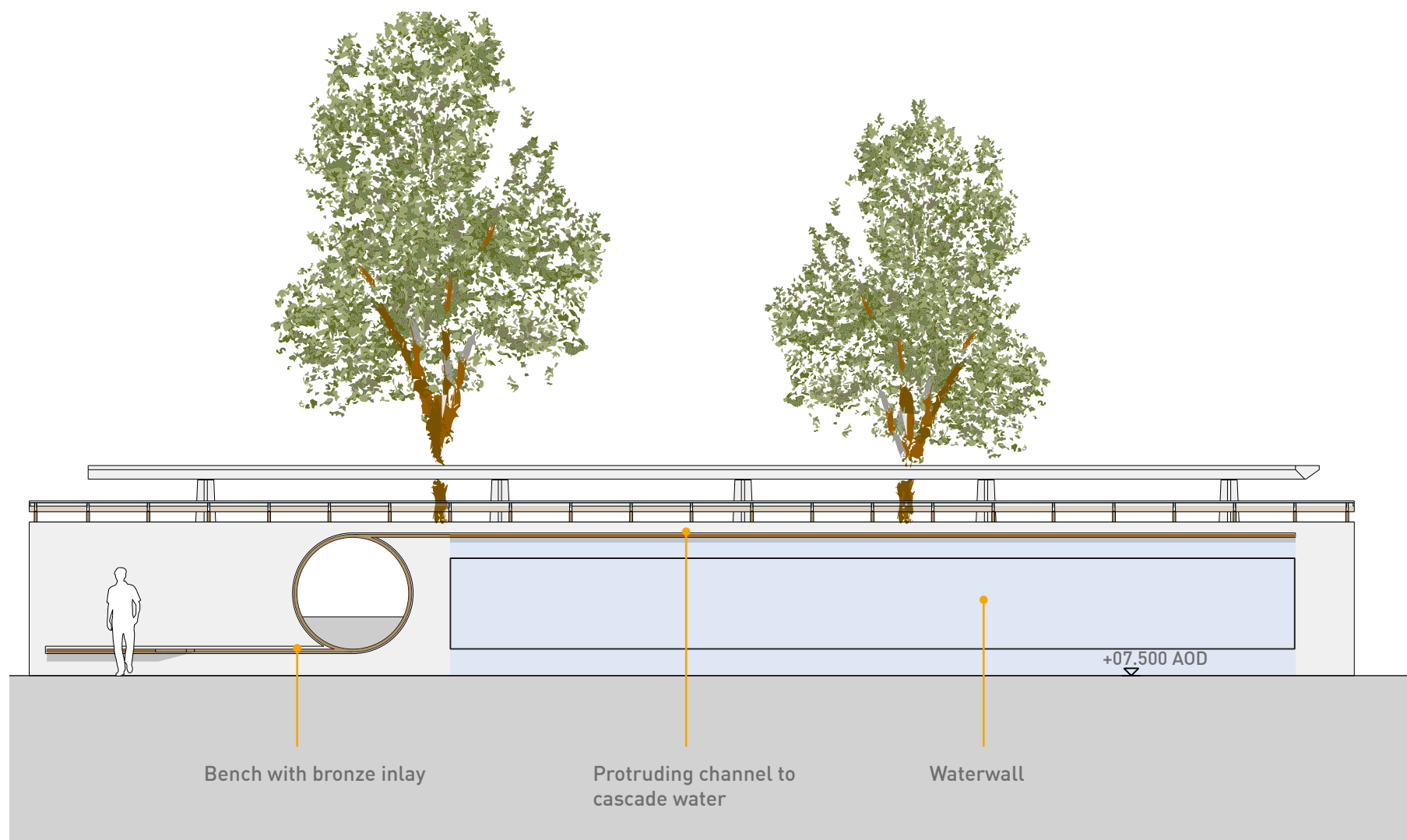


Fig 5. 94 Elevation of the garden wall to the Arrivals Drop-off Square

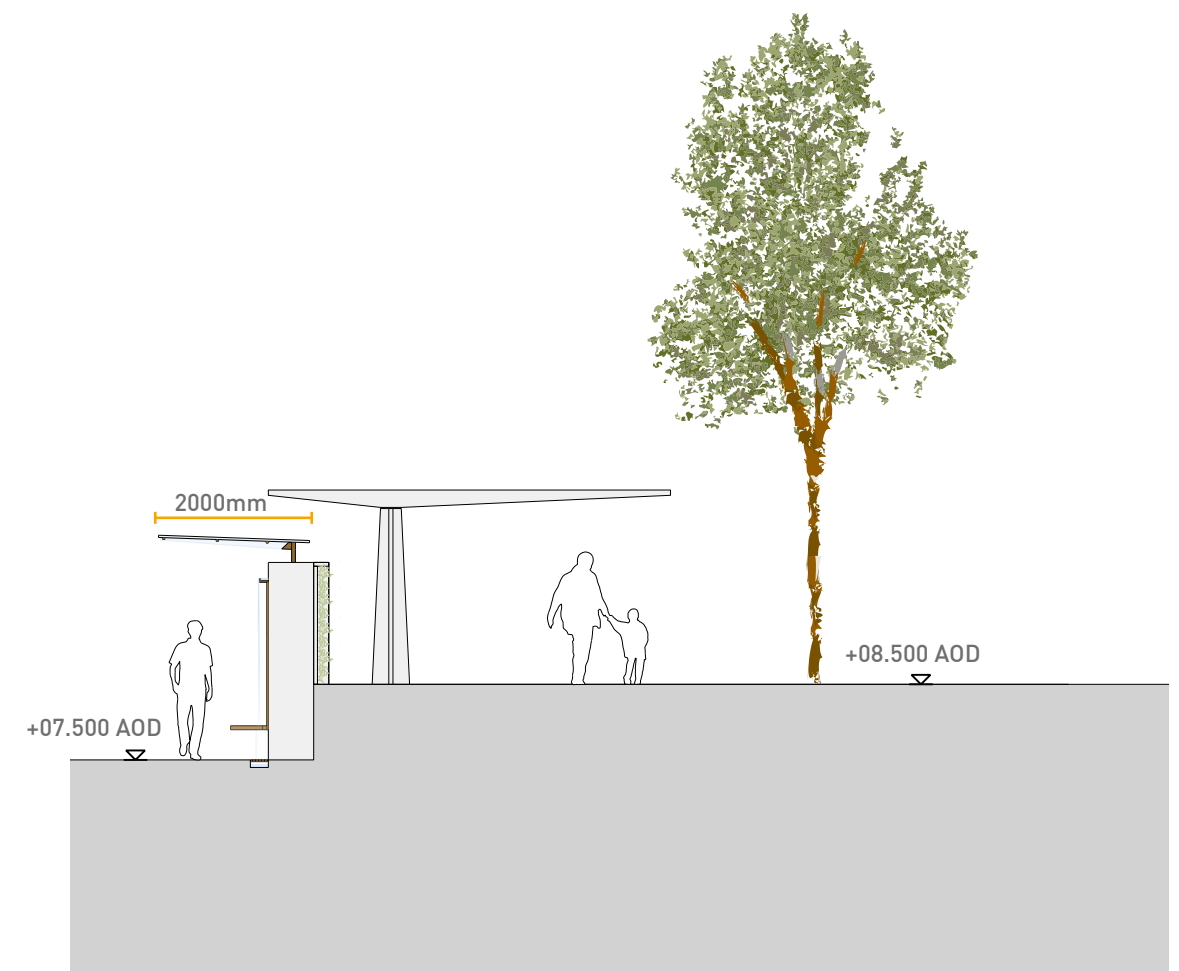


Fig 5. 95 Section through the garden wall showing the level change across the two spaces



Fig 5. 96 Illustrative CGI view of the arrival wall and Arrivals drop-off forecourt from Ashburn Gardens