

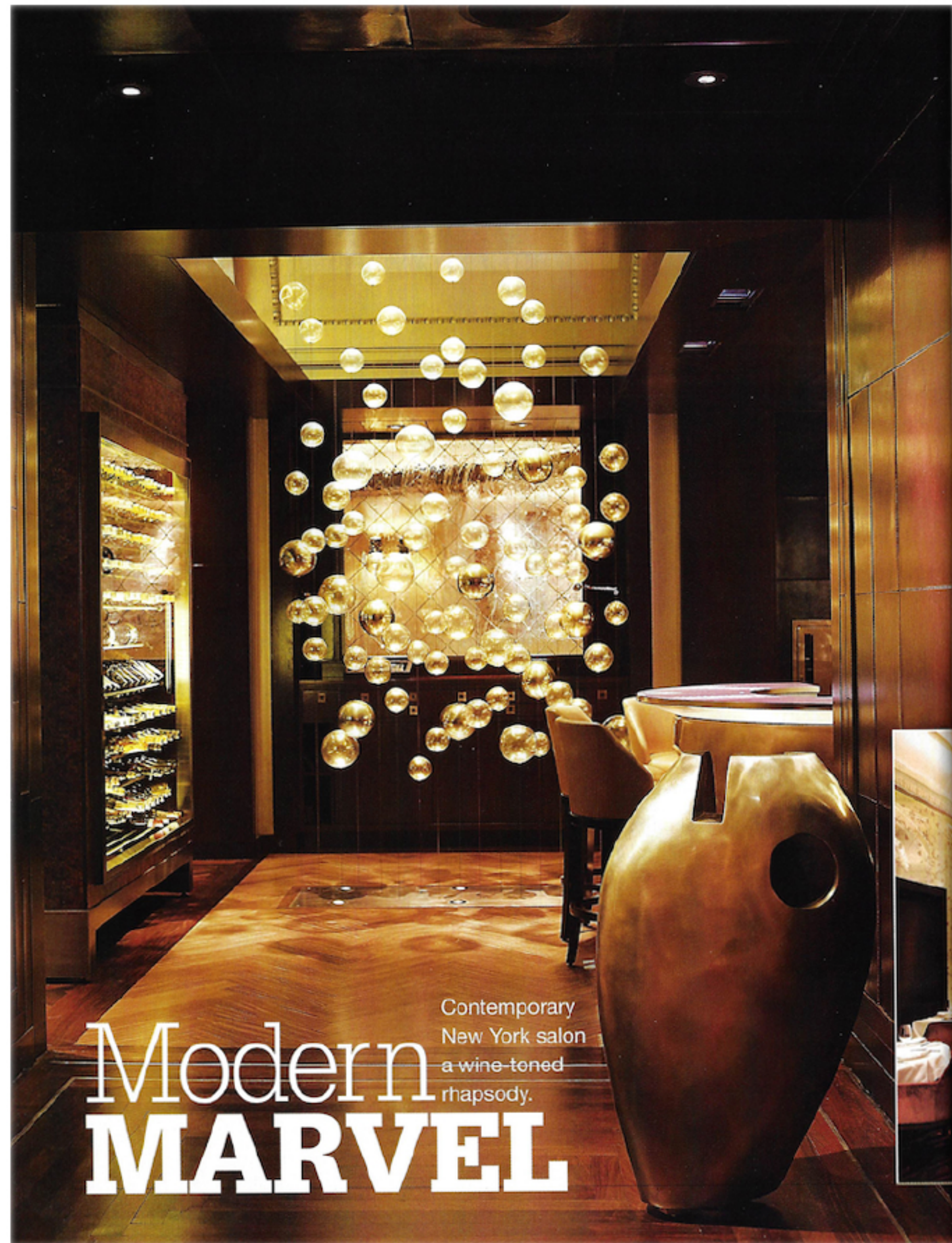
HOTELS



The 76-seat Adour Alain Ducasse at the St. Regis Hotel, New York

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Modern MARVEL

Contemporary New York salon a wine-toned rhapsody.

DESIGN

By Monica Rogers, Contributing Editor

A Beaux Arts backdrop for Chef Alain Ducasse's purist menus—and the wine rituals that attend them—Adour Alain Ducasse at the St. Regis Hotel, New York, is the latest example of designer David Rockwell's ability to contemporize without losing historical context.

Lush, wine-inspired hues from gold-toned chardonnay to rich burgundy communicate the serious-foodie aspect of the space, while whimsical elements such as "floating" glass bubbles and the voluptuous sculptural element of the cast-bronze bar and host stand add modern whimsy.

Original Beaux Arts moldings, woodwork and plasterwork have been retained but now are covered in platinum leaf, magically backlit through a translucent, seeded-glass veil mounted eight inches (20 cm) in front of the walls. Patterned with an abstract grapevine motif by artist Casey Maher, the veil defines the main dining room. A champagne-hued glass table, with custom chandelier above, centers it. Glimpses of the adjacent private wine room to one side (and three adjacent dining rooms at the back) are visible through Makore wood portal frames below the veil.

Making A Show Of It

Giving wine its due, Adour is the first restaurant to showcase the opening/decanting process ▶

Floating glass bubbles and the voluptuous cast-bronze bar and host stand add modern whimsy to Adour. The bar has a goatskin top and a high-tech projection system that beams wine facts onto the bar.

The private-dining wine room has the same features as the main bar—projection technology, glass bubbles, goatskin tabletop—plus, five private-wine vaults made of subergine leather, with antique bronze detailing.

Adour's original Beaux Arts plasterwork has been covered in platinum leaf, visible through a translucent, seeded-glass veil.

The oval-shaped Left Bank dining room, done in Chardonnay tones, features a portion of Nancy Lorenz's mural of the Adour River.



HOTELS • 55

DESIGN

Mirror images of one another, the oval-shaped Right Bank (r.), and Left Bank dining rooms have fabric-covered walls and vaulted, antique mercury mirror ceilings.

The River Room, an intimate dining area visible through the wood portal, features the main panel of the Adour river mural. Made with gold gesso and lavender tones, the mural has inlaid mother-of-pearl details.



sommeliers usually conduct behind the scenes. Decanting stations stand at each corner of the main dining room. Made of Moabe wood, the four stations include a bent glass top, plus recessed glass wine buckets and lighting.

In addition, four velvet-lined, burlled mahogany-and-bronze armoires at the room's perimeter showcase Adour's extensive wine collection in climate-controlled perfection.

Pick A Petal

Positioned near the entry of the restaurant, Adour's four-seat wine bar features a high-tech wine-knowledge projection system that beams wine facts onto the white goatskin bar top at the touch of a finger. Once guests determine which wine they are interested in, the sommelier touches the bar top, making a rosette icon appear. Each petal of the rosette is designated with a topic related to the chosen wine. Picking a petal, guests can learn about wine essentials, tasting notes, the producer, varietal facts and wine origin.

Next to the bar, a bevy of gold-flecked glass balls rise like champagne bubbles, adding light and levity to the space. Handblown by Toronto-based artist Ken

Gangbar, the spheres are suspended on bronze cables, uplit to look as if they are floating.

Intimate Spaces

The private-dining wine room has the same projection technology, another glass-bubble curtain and goatskin tabletop, plus five private wine vaults of subergine leather with antique bronze detailing.

More intimate dining rooms beyond the main dining area include the central River Room, and the Left and Right Bank rooms. The visual focal point here is artist Nancy Lorenz's five-panel mural of the Adour River in southwestern France, which spans all three rooms. Referencing the Hall of Mirrors at Versailles, Rockwell Group created vaulted, antique mercury mirror ceilings for both the oval-shaped Left and Right Bank rooms.

Discussing the new restaurant, Scott Geraghty, general manager of The St. Regis Hotel, New York, says Adour is being celebrated as the "final element" in the hotel's recent restoration—which included the redesign of guestrooms and suites by Sills Huniford. ♦

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