



Chakmaliké.  
Ducasse

*« Nourishing oneself in a healthier and more natural way is an expectation and a necessity that it is now time to implement in haute cuisine. Exceptional produce expressing their qualities in simplicity, a technique whose elegance is to fade into the shadows to better serve them. This is cooking as I love it most. A cuisine of naturalness, unfettered, liberated. This very personal interpretation is now an integral part of my restaurant at the Plaza Athénée. »*

Alain Ducasse

# THE TRILOGY: FISH, VEGETABLES AND CEREAL.

Alain Ducasse has developed his cuisine at the Plaza Athénée around a trilogy of fish, vegetables and cereal, which constitutes the bulk of the menu. This trilogy has a specific meaning: to eat more healthily while respecting the planet. The Chef says: « *There is an absolute necessity to go towards a better way of eating, in harmony with nature, healthier and more environmentally friendly* ».

Humble produce at the service of gastronomy? For Alain Ducasse, the challenge is reasonable: « *I am convinced that the time has come to give an interpretation of haute cuisine to these modest products. In my opinion, this is not a constraint. It is a world of new flavours that I am offering my clients to explore.* »

Humble but exceptional products. Atlantic sardines and squid, Mediterranean Hake and porgies... all from sustainable fishing – small fishing boats by cautious fishermen, aware of sea resources fragility. People such as **Gilles Jégo**, in Brittany, or **Bernard Agostinelli**, in Provence, who supply Alain Ducasse's restaurant, remind us: fishing also enjoys seasonality. September-October is the season for line caught sea bass or

gilthead sea bream, oysters and shrimp. Then, in winter, comes yellow pollack, sole, catfish, grey sea bream and at springtime, the John Dory, black mullet. Finally, summertime brings mackerel, Brittany lobster, turbot and red mullet. Some fish, including bass and mackerel, are bled as soon as they are caught, while the ship is still at sea. This technique widely used in the Japan avoids the toxin to spread at the time of the fish's death and can sublimate the organoleptic qualities of the flesh. The latter will retain a perfect texture and will remain creamy white and translucent.

The same stringent quality requirements preside over vegetables and cereal selection grown by small producers living in the heart of their land. For example, to control weeds on his 50 hectares of rice paddies in Saint-Gilles, Gard Department, **Bernard Pujol** opted to install mulard ducks. He harvests a satisfactory yield while using an absolutely natural weed control method. All cereals are labelled “organic farming” and are supplied from small farms. Sourcing meticulously follows nature's rhythm, to which the cook aligns and adapts himself.

# LE JARDIN DE LA REINE

« *No gardener, no cook.* »

Alain Baraton

Head gardener of the Trianon and Grand park de Versailles

*At the behest of François Delahaye, Plaza Athénée General Manager and Catherine Pégard, President of the public establishment of the Versailles Château, Museum and national domain, the hotel - as part of its sponsorship program - has established an exclusive partnership with the Château de Versailles for the vegetables and fruits supply of the Alain Ducasse restaurant.*

When a gardener and a chef meet, what do they talk about? Of their common love of vegetables, naturally. **Alain Baraton**, head gardener of the Trianon and Grand park de Versailles, and Alain Ducasse have thus forged an exceptional relationship, enabling guests to enjoy vegetables and fruits grown exclusively for them.

To achieve this, the «Jardin de la Reine» at the Trianon has returned to cultivation : Sorrel, squash, broad beans, zucchini, eggplant, cabbage, green beans, onions, shallots, rhubarb...

Sorrel, squash, broad beans, zucchini, eggplant, cabbage, green beans, onions, shallots, rhubarb... will delight fans. There will also be peas because « the ladies of the Court gobbled them down » says mischievously **Alain Baraton** who adds hastily: « *and artichokes : they were introduced by Catherine de Medicis and experienced a runaway success at Court because of their hypothetical aphrodisiac virtues* ».

Root vegetables, parsnips, celeriac and carrots are of all part of the merry band. Many potato varieties (Chérie, Prospère or Pompadour, one of Alain Baraton's favourites) will be available, including the famous Bonnotte, cultivated for the first time outside of Noirmoutier.

There are also red berries (raspberries, blackcurrants, gooseberries). And tomatoes, a fruit long considered toxic and whose history is closely linked to the French Revolution, as it was Southern armies who introduced them to the north.

Needless to say, all these fruits and vegetables will never be exposed to a phytosanitary product. They will grow surrounded by gardeners' attentive care, and will be harvested young to preserve their taste and their tenderness. Picked in the morning, they will find their way to the kitchen within hours. The gardeners themselves will come visit the kitchens to enjoy the fruit of their labour and check that the original flavours of their crop has been preserved, and that the cooks discover the gardens to better understand the gardeners' work and the origin of the vegetables available to them. This exchange will help fine tune the osmosis between the two trades. Because, as **Alain Baraton** said: «*No gardener, no cook*».

# GILLES JÉGO'S FISH AND SHELLFISH

He must have seawater running through his veins: **Gilles Jégo** is simultaneously fisherman and wholesaler. He can be found, at three or four in the morning, in Quiberon or Lorient ports, as the tide comes in. His eye is ruthless: only the finest fish are selected, prepared and expedited to arrive at Alain Ducasse's restaurant by morning.

His two boats, Malouba and Uki are docked at Étrel in the Morbihan, and depending on the season, go fish near Loctudy or la Pointe de Penmarc'h. They never remain over three hours at sea, to ensure the fish arrives at quay alive, landing a few hours later in the plate.

For Gilles, fishermen and wholesalers are sea protectors. He scrupulously respects quotas, fish size, and tides: « With overfishing and irresponsible behaviour, mankind has broken a machine that until now worked perfectly well. It is our duty today to adopt a responsible behaviour and preserve this fragile balance. »

Sustainable fishing, a shorter circuit for a maximum of flavours.

# THE ART OF CEREAL

« Cereal » comes from Cérès, Latin goddess of harvest and fertility. Since the dawn of times, cereals are at the very heart of nutrition in every civilisation, a result of the long and patient domestication of wild varieties.

Wheat, spelt, oats, barley, basmati rice, Camargue black rice... the family is very large. We have even added some crops such as buckwheat («black wheat») or quinoa (white, red or black) that botanists list in other families, but the cook equates with edible grasses. Either cereals or pseudo-cereals, their use in the cuisine are a particularly sophisticated art.

For example, Khorasan wheat is a very hard grain that requires a six-hour soak prior to germination, which softens it before cooking. For others, a half hour soaking time is sufficient. And while some can be cooked in one session, others such as spelt, require two cooking times. White quinoa is cooked in a tajine, making it simultaneously soft and firm under the tooth.

Buckwheat is not cooked and is used as flour, a condiment and sometimes even an ice cream. At Alain Ducasse's restaurant, it can be enjoyed as a kasha, shelled and roasted.

Many of these cereals are rediscovered treasures. Red corn, for example, enjoyed a return to favour thanks to a farmer from the Basque region, who appreciated its fortitude and low irrigation needs. The chef will appreciate its slightly nutty flavour.

# THE CRUDE AND THE DELICATE

The naturalness cuisine suggested by Alain Ducasse in his Plaza Athénée restaurant plays with contrasts and harmonies.

We go from discovery to discovery: the delicate flavour of black current in Camargue black rice, the slight beetroot flavour in amaranth seeds, the crunch of flax or sunflower seed.

The cook creates unexpected encounters: the sweet fragrance of Piolenc melon with the marine flavours of gently smoked blue lobster, the taste of marinated tomatoes from the « Jardin de la Reine » with the sweetness of sesame tofu. Later in the season, turbot is unapologetically married to the modest chickpea, cooked in a shellfish jus – a stark contrast between apparent simplicity and the complexity of the preparation. The same approach presides over the work of pastry chef, **Jessica Préalpato**: the delights of three varieties of whole lemons, punctuated with tarragon and fresh almond, encounter Kombu seaweed iodine, Vendée raspberry merge with hibiscus and beetroot.

Astonishment comes also from textures and consistencies, including some rarely integrated in French haute cuisine such as sticky. Rice is sometimes mixed with grated cassava, achieving that very special effect. Toasted grain cakes add a crisp, light touch. Beluga lentils are sometimes worked as a risotto, sometimes converted into flour, which serves as base for a cracker, then served with cheese. Even temperatures surprise: one rarely encounters a warm melon soup, where all the organoleptic attributes of warm food, an often forgotten in-between, are revealed.

Natural cooking, yes. But actually, a great deal of delicacy is required to bring the unpolished to the table. The meticulous care of the Cook only prolongs what the producers started from the outset. Can you imagine that the **Taxil family**, passionate farmers located in the Hautes-Alpes has sorted all the chickpeas served individually, by hand?

## LE GLUTEN

May our gluten intolerant or allergic guests rest assured: they will assuredly find dishes to their taste as rice, buckwheat, corn, cassava, millet, quinoa, chickpea and lentil flour are gluten-free.

Furthermore, several seeds, used either as flour, or such as, can be added to other gluten-free flours, making them very popular binder thanks to their high quantities of fibre, protein and unsaturated fatty acids. This includes flax, psyllium, chia seeds and all dried nuts, such as almonds, hazelnuts, pistachios, cashews, macadamia nuts. Small spelt exclusively the « engrain » variety that grows endemically in Haute Provence, only contains 2 to 5% gluten on condition that it is non modified.

This special attention to intolerant or allergic guests begins at the very early stages of the meal, when the guest is offered a soft and delicious gluten free bread.

# BEYOND ALL INFLUENCES

Alain Ducasse has always been fascinated by the original tastes of nature. The cuisine he offers today at the Plaza Athénée is a new step in this quest. He takes his research further in an even more personal expression than ever before.

It goes without saying that the technical base of French haute cuisine remains intact, including expertise and absolutely precise detailing for vegetable preparation, cooking and seasoning. At the restaurant Alain Ducasse au Plaza Athénée, the cuisine is liberated from limitations such as, for example, an entire cauliflower prepared in a brioche-crust or with vegetables from the « Jardin de la Reine » simply accompanied by roasted and mortar-mashed hazelnuts.

Cooking becomes practically instinctive. Vegetable jus are short, direct, parting company from (too) slow-cooked stocks. The chef adds ginger and lemon to a turnip-carrot cooking juice, adding vivacity, and prepared almost to the minute, preserving all the aromas. The resulting vegetable juices are served at the beginning of the meal in a Royal de Champagne glass of the glassworks founded in 1678, after a privilege granted by Louis XIV and now owned by the **Haviland** group. Condiments are just as fresh and vigorous. They sometimes add binding to a delicate juice or as an accompaniment to the dish – ground shells for marine flavours, borage and lovage for more earthy tones.

Tone over tone on the plate, the contrast of « Volcanic hill green lentils and caviar, flavoured delicate jelly » is a flavour explosion: the lentil resists slightly under tooth, the caviar melts on the tongue.

Overall, this cuisine has a soul. This extra dimension undoubtedly originates from the love Alain Ducasse feels towards Japanese cuisine. He has invited **Toshio Tanahashi**, one of the few chefs specialising in Shojin cuisine to come to Paris to share his expertise with **Romain Meder** and his team. But to be clear, for Alain Ducasse, this does not mean cooking Japanese cuisine: « *We wanted to capture a few characteristic flavours such as tofu and seaweed. Some elements of Japanese cuisine were retained by integrating them into our own vision and culinary culture.* » The guest will find an echo, for example, in the thin sheet of tofu covering marinated tomatoes served as an starter or in a miso and dashi discreetly present here and there.

Free, fundamental, Alain Ducasse's naturalness cuisine is first and foremost sensual, delicious, alive and contemporary.

## SHOJIN CUISINE

Of Chinese origin, Shojin cuisine is flourished in Japanese Buddhist temples in the 7<sup>th</sup> century. Its range of ingredients is limited to vegetables and cereals. In the Gesshinji temple (Shiga province) a nun, who had dedicated her life to perfecting the art, took three years to initiate **Toshio Tanahashi** to this culinary style. Her very profound approach taught him to « listen to the vegetable tell you how they would like to be prepared».

# THE "TABLE CABANE" WINE MENU

An exclusive menu is provided for the **Table Cabane**, located in a monumental structure in the shape of a hull. Here, the tone is resolutely Bordeaux, the emblem of French wine expertise.

To select the bottles, the Sommelier personally met with the *Maîtres de Chais*, questioning them on their idea of the archetype vintage. The result is a breath-taking selection: the most beautiful vintages from what is undoubtedly one of the most beautiful vineyards in the world.

Each of these wines is available in at least in two contrasting vintages. Thus, found in pomerol, the exceptional **Château Pétrus** (1988 and 2003) and the indisputable monument to sauternes, the **Château de Fargues** (2004 and 2008). Also, some first Grands Crus such as **Château Margaux**, in red (1990 and 1996) and in white (2014) and a pauillac, the **Château Mouton Rothschild** in red (1990 and 1995). Also showcased are the finest dry white Bordeaux wines, the **Domaine Chevalier** (1996 and 2010), in pessac-léognan.

This is a rare experience for passionate amateurs, since most of these bottles are simply no longer available. They are directly provided from the Estates private cellars.

For an exceptional table, an exceptional service. The guest can, if he desires, order wine the very moment the table is booked. The bottle will then be « *mise à l'épaule* », meaning brought up from the cellar, and opened at the most optimal time. On the special day, another pleasure is observed: the bordelaise double decanting. The ceremony consists of first pouring the wine (filtering it) in a « soft » decanter, meaning there is only light oxygenation. The bottle is then rinsed with wine to get rid of any deposits, then the wine is returned to the original bottle. The guest can perform this ritual himself, in front of his guests.



# TRUE WELCOME

*Welcome is alchemy. Denis Courtiade, the restaurant manager, knows how to operate this magic. With eagerness, discretion, attention and a few words.*

The client is thus welcomed with particular attention. The maitre d'hotel offers him refreshed tomato water flavoured with hibiscus, followed by a cereals tuile and some thin slices of rice bread accompanied with salted butter made with slightly salted butter made by **David Akpamagbo** in Loclmélar, Finistère. The name of his company : Le Ponclet, was also the name of his grandparents' farm in the Mont D'Arrée. The salt used to make the butter comes from a salt worker from the Millac saltworks. With this, a glass of Champagne wine, variations on plant and marine themed appetizers such as shellfish, grilled Saint-Malo sardines, sea urchins « au naturel ».

A suite of simple gestures, subtly revealing the naturalness cuisine to follow.

**ANOTHER CONSIDERATION: ALL OUR PRODUCTS FROM SEA MAY  
BE ALSO PREPARED IN THEIR SIMPLEST NATURALITY.**

This consideration continues throughout the meal, with, before cheese is served, a rice cooked and presented in a « chamba »: black rice baked with shellfish, squid and octopus. Or, before coffee, some drowsy fruit, « forgotten » at the corner of the stove: white peach with a champagne granité, fig with a Maury wine granité...

Seasonal fresh fruit, symbolising the ode to nature that is Alain Ducasse's cuisine and a chocolate bar from the Manufacture de Chocolat Alain Ducasse are offered at the end of the meal, as an ultimate generosity gesture.

## **ELEGANCE SIGNED BY GEORGES FEHALY**

Exclusively for the restaurant, creator **Georges Feghaly**, whose workshops are located in Monaco, designed the elegant staff uniforms. Tones are optical white and dark grey (fumo di Londra), sometimes detailed with a bronze touch on the pockets, collar and buttonholes. Women will match the white and gray with jackets, trousers or skirts available in both colours while men will always be wearing a jacket or white spencer and grey pants. One exception: the sommeliers for which Alain Ducasse chose a dark blue spencer and matching apron and Denis Courtiade, restaurant manager who will be dressed in a suit, also designed by **Georges Feghaly**.

# THE SETTING

*« We have designed a space totally adjusted with Alain Ducasse's naturalness cuisine and his concern for the perfection of the welcome. First by highlighting the truth of materials... Then in organizing the space so that the guests enjoy simultaneously an extraordinary and very intimate experience. »*

Patrick Jouin and Sanjit Manku

## DELAYED CONTRAST

At the room's entrance, a space is delimited by the convex part of three polished stainless steel shells. The guest is on a threshold, in a delayed contrast effect: no longer outside, yet not quite inside. A smooth transition, a gentle manner of giving time to the visitor to enter the restaurant's world. On the concave side, each of these three shells isolates a table, one of them actually becoming the backrest to a sofa. This form is reminiscent of the « cloche » covering plates on their way to the table.

**Making the three shells took 3,500 hours of labour carried out by MATINOX company, founded and directed by JEAN BERTAUD, and, for the metal work, by ROBERT THEBAULT, artisan cauldron maker. PIERRE-YVES LE FLOC'H, « Meilleur Ouvrier de France », upholsterer and decorator in Vannes, created the upholstery in the restaurant.**

## SOFTNESS AND MARVELLOUS

Let us then go through rest of the room. All is softness, in curves, materials and contents. Everything is wonderful in the exceptional quality of the pieces, created with a concern for perfection.

The tables are made of solid oak. Knots and veins in the wood attract the eye and entice a hand to caress them. If the hand does continue its path and slips under the table top, it will come into contact with leather, as what cannot be seen must be as beautiful as what is visible, for the guest to feel perfectly enchanted.

Chairs are mounted on a frame that glides silently on the floor. On the seats, leather covers enclose fluffy cushions designed for optimal comfort.

To the left, an amazing structure, an erected boat-hull form delimits a singular space in the restaurant. Of extremely elegant and sleek contemporary lines, it adds verticality to the volume of the room, thus connecting the floor to the ceiling. The interior of the hull is carved staff, the exterior in wood. **Patrick Jouin** explains: « *The choice of wood on the exterior evokes a front and backstage to the scenery. For me, it is a tribute to all the craftsmen and suppliers whose expertise remains invisible, behind the scenes, but whose hard work is essential for the guests' to experience the restaurant's perfection.* »

Under the hull, a table- a « cabane » as **Patrick Jouin** likes to call it. Hidden and yet visible, this will become a place of superlative experiences.

**RINCK**, awarded the label « *Entreprise du Patrimoine Vivant* » directed by **BRUNO SACHET**, created the tables.  
**Italian company POLIFORM** created the seats.  
**D3 company** created the hull.

## PALIMPSEST

Alain Ducasse often repeats that in cooking, to go far, one must never forget ones roots. **Patrick Jouin** and **Sanjit Manku** have the same conviction: a certain number of elements in their creation discreetly are reminiscent of the previous dining room, like traces of an ancient text lingering on an old parchment.

Thus remains the chandelier garnished with **Swarovski** Crystal whose pendants lay scattered across the ceiling, reminiscent of particles of light frozen in space following a cosmic big-bang. These pendants capture light and transform it into a multi-coloured rain, reflected on the silver shells. A keen eye will notice the bas-relief inspired by the mushrooms embroidered on the old screens, placed in the staff of the hull. This game of quotations and memory even leads to recycle materials. The screens are made with woven metal the designers had previously used as curtains in their prior setting. On the top half, they are complemented with a sheet of polished stainless steel, achieving a mirror effect increasing the volume of the room.

The woven metal was created by **SOPHIE MALLEBRANCHE** and produced by **RINCK**.

## EXCELLENCE AND GENEROSITY

To conceive a space such as the Alain Ducasse restaurant requires excellence in each piece of furniture and every ingredient. And even more: to establish the entire realisation's resonance. **Patrick Jouin** employs a beautiful metaphor: «A meal is like a song. As soon as the singing ends, there is nothing left except memories - short-lived elements». It is therefore the responsibility of the two creators to transform taste, by nature fleeting and intangible, into a visible and lasting experience.

But the quest for excellence should not turn to a cold intellectual exercise. A meal is always a moment of sharing. We know this since the invention of table manners during the Renaissance. **Patrick Jouin** and **Sanjit Manku**, who acknowledge this fact, introduced a few quirks into their creation: on a sofa, an articulated arm reminiscent of beautiful American limousine; on service carts, whitewall tires and spoke wheels like on a bicycle. Caring for both mind and senses is an attitude of true generosity.

Carts created by GENDRE.

## DAY AND NIGHT

Day and night, like lunch and dinner: the moment is not similar, the atmosphere changes, as does the restaurant. At night time, the tables dispositions and the tableware are modified, lighting sculpts bubbles around each table and the treasure cabinet displays its magnificence.

## THE TREASURE CABINET

During the day time, nothing would suggest that the great panels at the back of the restaurant harbour treasures. When night falls, the panels fade, the cabinet lights up and the guests eyes widen with surprise.

A symphony of silver, crystal, copper, of cooking tools is displayed. The silver pieces on loan from the **Christofle Museum** and crystal ware from **Saint-Louis**, two of the oldest and most prestigious French arts and crafts houses. Added to these is a selection of magnificent brass from Alain Ducasse's personal collection. Some objects are ancient, others more contemporary. All are unique and vividly illustrate the history of table arts.

The treasure cabinet is a living space, in full interaction with the dining room where service is orchestrated. *Mâîtres d'hôtel* evolve, in a muted and rhythmic choreography. It is an integral part of the setting and adds an extra dimension.

The treasure cabinet was created by LALLIER Enterprise, directed by JEAN-MARC BRET.

## TABLEWARE

*Inspired craftsmen and designers, delicately worked raw materials, eclecticism of styles and origins... A collection of unique pieces. Each tells its own story, but all tell the story spun by Alain Ducasse for his restaurant at the Plaza Athénée.*

## MATERIALS FROM HERE AND AFAR.

Alain Ducasse's passion for Japanese craft is well known. Many pieces come therefore from the Japanese archipelago and beautifully illustrate the millennial art of lacquer such as bowls of **Hidetotsu Kawakatsu** and **Shinichiro Ogata** (studio Simplicity). China is also represented, with a black charcoal ceramic plate of enamelled bamboo, an extremely rare material.

For his tajines, **Gérard Crociani** uses black African clay and the « chamba » comes from Colombia, named after the village which has made it its specialty.

Back in Europe, with for example Legacy model silver steel bowls by **Georg Jensen**, a company established over one hundred years ago by the famous Danish silversmith. Closer to home, maison **Trousseau** for the table linen, and **Dervaux**, from Roubaix, also a centenary enterprise, who embroidered a pattern inspired by copper cake moulds on the dessert napkins.

We could even add bamboo, wood or pewter alongside the delicate porcelain. A set of materials including rare and precious harmoniously coexist with simpler and brute materials. Pieces selected by Alain Ducasse himself to achieve perfect harmony between contents and container.

## SHAPES OF YESTERDAY AND TODAY

In the same way, he wanted to freely blend eras. Cutlery, for example, is a reediting of a **Roger Tallon** creation, known as 3T, dating back to the 1970's. Alain Ducasse discovered them at the Musée des Arts Décoratifs in their original version, made then by Ravinet d'Enfert. **Ercuis** agreed to recreate the moulds and to bestow the restaurant exclusivity for 18 months, before they are marketed. The simple and soft curve of this cutlery is a strong characteristic of **Roger Tallon's** style.

The plates date from the same era. At Alain Ducasse's behest, porcelain maker **JL Coquet** created them from an original **Marc Held** design. Only the coffee service has been slightly modified, to adapt to the size of contemporary espresso.

Then, some pieces are resolutely contemporary, such as the « *Cutayon* » knife by **Jaime Hayon**, or the knives created for the restaurant by master-cutler **Patrick Bonetta**. « For the knife « *Comme un office* », 440c Japanese steel version, flat-heel mount, i.e. the structure of the handle and the blade are one unique piece. The handle is made of linen coats pressed in ad'hoc resin. The piece is entirely made in Courbevoie in an ultra confidential series, and always presented in a made-to measure holster by « *Pony* » in Perche » he adds.

UNIQUE  
OBJECTS

Every piece the guest discovers on the table is unique and exceptional.

## PIERRE TACHON

He designed the unusual « object-plate » that he envisioned as a link between earth and sea. Sea, by its shell fragment inspired form. The Earth, by the material used, porcelain treated with matte enamel. This delicate, soft, soothing organic shaped ring beckons the customer sit at table. The object is appeasing. Over six months of development, which is a very short time for such a technical piece, were required for its creation. **JL Coquet**, the porcelain maker, took on the challenge of its manufacture. The porcelain is not only twisted, but it is also suspended, a unique characteristic for this living material.

Also designed by **Pierre Tachon** a marble pepper mortar shaped by **Mustapha Messaoudi**, stonemason, living in Val, in the Var. A remarkable piece in which are deposited a few grains of previously roasted pepper. The client, in an intuitive gesture, crushes the grains himself, very gently. The smell of the thus exalted pepper heralds the soon to come pleasures of the taste buds. The designer finally creates an exclusive hand blown glass line, made by **MD Crystal**. The top of the stem is slightly hollow so the wine forms a diamond that reveals the beverage colour. For the champagne neither coupe nor flute but a real glass that reminds that this drink is primarily a wine. The piquage of the stem creates a pretty chimney of bubbles that enchants the guest.

Water glasses by Austrian house **Lobmeyr** are equally remarkable. Hand blown, gossamer-like object, as light as a bubble that only a master craftsman-or in this case, an artist- is capable of creating.

Alain Ducasse, a tireless flea-market treasure hunter, personally discovered some pieces such as glasses, carafes champagne coupes, etc by **Lalique** amongst others. In one case, a complete service by **Baccarat**, the Harcourt, an iconic collection created in 1841. The service was purchased on June 16th 1944 by a Parisian who was looking for a gift for his wife celebrating the Allied landing in Normandy. The crates were found, 70 years later, untouched, in an attic.

**Patrick Jouin** designed the thick hand blown Murano glass candleholder created by glass wizard **Aristide Najean**'s workshop. Created with **PH A**, a lighting enterprise created by **Philippe Almon**, this unique object diffuses a vacillating light, similar to a candle. Mirrored, it plays with the decor's reflection, echoing the shells.

## RINA MENARDI

Installed in the Veneto region for over 30 years, **Rina Menardi** is passionate about ceramic. Seven women work alongside her in her small workshop, producing these sensual lined objects, her trademark. Inspired by natural forms - a drop, a pistil, or a pebble... - she has a preference for natural pigments such as bark or a shell.

Above all, she accepts and sometimes seeks a detail that some would call an imperfection that to her, adds character to a hand crafted piece, giving it its soul.

She has created some of the ceramic bowls for Alain Ducasse's restaurant.

# FORM AND GESTURE

A dining experience engages the entire body. And as Alain Ducasse is freed from dated codes of classical gastronomy, the scenography of the meal similarly offers each guest a new, freer movement. This freedom is felt in contact with the materials—leather of the seats, wood of the table...

The guests seated at the “cabane” table feel the experience by participating in the decanting of their Bordeaux wine. All the guests (re) discover true and simple gestures: helping themselves to fleur de sel in an individual pot created by **Sylvie Amar Studio** and manufactured by **Nousaku**; selecting a piece of bread from a surprising flexible tin dish, so fine it resembles gauze; taking some butter with a wooden spoon originally made for rice; freely inspecting the menu slipped into a oxidized brass frame designed by **Pierre Tachon** and created by frame-maker **François Lunardi**, whose company detains the label « *Entreprise du Patrimoine Vivant.* »

## TINA FREY

**Tina Frey** works a very particular material: resin. From California, she developed this matte and silky material. She sculpts each piece herself, which is then moulded by hand, an operation as manual as is the finishing work.

Beyond its aesthetic aspect, resin holds a quality that makes its handling particularly pleasant: it does not conduct heat; even a receptacle filled with very hot liquid can be held.

For Alain Ducasse's restaurant, **Tina Frey** has created cream pots and a small tray, used during coffee service.

## A NEW GRAPHIC IDENTITY

To celebrate the opening of the new Alain Ducasse restaurant, **Pierre Tachon** (Soins graphiques) created a chimera, a whimsical animal both fish and radish. An easy and strong graphical translation of the Chef's naturalness cuisine. Additional nod, this emblem is placed on a surface whose shape evokes the hull's planking on the « **Table Cabane** ».

# THE TEAM

## ROMAIN MEDER, Executive Chef

Native of Franche-Comté, Romain did his training in France and then realized his traveling dreams by exploring the world, discovering new flavours. He worked for a year to the British West Indies where he became acquainted with Caribbean spicy cuisine. Upon his return, he spent two years at Hélène Darroze in Paris, then puts his talent to the service of the prestigious Maison Potel et Chabot, working from chef de partie to sous-chef.

Alain Ducasse notices him and calls him to his side at the Plaza Athénée, first as chef-de-partie and then as sous-chef. He later is named chef at La Cour Jardin. Alain Ducasse confirms his position as Chef by entrusting him with the kitchen of his restaurant Spoon des Iles in Mauritius. The success is dazzling. To prepare for the opening of his restaurant in Doha, Alain Ducasse entrusts **Romain Meder** with a mission of the highest importance: explore Lebanese, Moroccan and the Western side of Indian cuisine to define a contemporary Middle-Eastern cuisine. For a year and a half, Romain immerses himself in these traditions, the use of spices and of vegetables. It is this unique experience that nurtures the creation of the IDAM menu, the restaurant located in the Museum of Islamic Art in Qatar, whose kitchen is evidently entrusted to Romain.

Since the beginning of 2014, Romain has moved to Paris where, together with his team, he is preparing the reopening of the new restaurant Alain Ducasse au Plaza Athénée with great care, becoming the new Executive Chef, and all this under 36 years old.



## THE TEAM

### **JESSICA PRÉALPATO**, Head Pastry Chef

After an Arts-based school leaving certificate, Jessica Prealpatto began studying psychology but she quickly realised that her real love was cake making. She moved to the hotel school in Biarritz and took a higher-level vocational course, majoring in culinary art and presentation. In her second year, she took the specialist “restaurant pastry chef” course.

She completed her first period of work experience at La Chèvre d’or in Eze under Philippe Labbé. She followed this with a placement at L’Hostellerie de Plaisance in Saint-Emilion where she worked under Philippe Etchebest. In 2009, she began working for the Ibarboure brothers in Bidart as a commis then as a demi-chef de partie, preparing cakes and pastries.

In January 2010, she joined Frédéric Vardon’s staff for the opening of the 39V restaurant in Paris. She spent two years there as chef de partie before becoming junior sous-chef at the Park Hyatt Paris Vendôme. In November 2012, Frédéric Vardon contacted her again and gave her a job as chef pâtissière for the Corfou Group. As an executive chef, she travelled extensively in France and in other countries, working in Dubai, Tokyo, Beirut, St. Petersburg etc. She learnt about new cultures and discovered new products and new tastes. In November 2015, she joined the team at the Alain Ducasse au Plaza Athénée restaurant as chef pâtissière.

### **DENIS COURTIADÉ**, Restaurant Manager

While first aiming to become a pastry chef, **Denis Courtiade** discovers the service aspect of the profession at the Auberge des Templiers, a two-star hotel located in Sologne. After a parenthesis in the Versailles Cercle des officiers, he worked as headwaiter in several great restaurants (La Ferme de Mougins, La Terrasse in Juan-les-Pins, the Allodis Méribel). In 1989, he settles in the restaurant La Belle Otero, at the Carlton hotel in Cannes. In 1991, at age 25, he is awarded the « Trophée Jacquart de Meilleur chef de rang de France », after which he is immediately contacted by Alain Ducasse, with whom he begins a long partnership: Le Louis XV in Monaco, then London, followed by a position as first maître d’Hôtel in Paris, at the Alain Ducasse restaurant located avenue Raymond Poincaré. And when in August 2000, Alain Ducasse moves to the Plaza Athénée, Denis Courtiade is named restaurant Manager.

## THE TEAM

### **GÉRARD MARGEON**, Executive head Sommelier

Born in Beaune in 1961 (an excellent vintage!), he began learning his craft in Burgundy. He then joined the Miramar in Biarritz, followed by le Meridien Montparnasse in Paris. His meeting with Alain Ducasse, in 1993, then takes him to the Louis XV in Monaco, where he is named head sommelier. He is then named 1<sup>st</sup> head sommelier at the restaurant Alain Ducasse au Plaza Athénée. In 2000, he is appointed to the complete responsibility of the wines of all Alain Ducasse restaurants for which it develops wines menus, juggling over 5,000 references.

### **LAURENT ROUCAYROL**, Head Sommelier

**Laurent Roucayrol** discovered his vocation through a curious twist of fate. After finishing the Ecole Hôtelière de Saint-Cloud in 1990, he falls upon an add by chance for a job offer at Fouquet’s Europe, then at La Défense. A commis sommelier job is available. Two days earlier, he had presented himself to the restaurant, to offer his services. He immediately is called for an appointment where his motivation seduces the head sommelier and Director. Laurent Roucayrol thus begins his career as sommelier. He then gained experience in various restaurants, and in 1996, he meets Gérard Margeon who hires him as second sommelier at restaurant Alain Ducasse Avenue Raymond Poincaré in Paris. When Alain Ducasse moves to the Plaza Athénée, he follows as head Sommelier.

## ALAIN DUCASSE AU PLAZA ATHÉNÉE

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EMAIL	<b>adpa@dorchestercollection.com</b>
WEBSITE	www.alainducasse-plazaathenee.com
CHEF	Romain Meder
PASTRY CHEF	Jessica Prealpatto
RESTAURANT MANAGER	Denis Courtiade
HEAD SOMMELIER	Laurent Roucayrol
OPENING	Lunch Thursday and Friday from 12:30 <sup>pm</sup> to 2:15 <sup>pm</sup> Dinner Monday to Friday from 7:30 <sup>pm</sup> to 10:15 <sup>pm</sup>
MENU JARDIN-MARIN (DRINKS NOT INCLUDED)	390 €
MENU NATURALITÉ (DRINKS NOT INCLUDED)	210€ (LUNCH ONLY)
À LA CARTE (DRINKS NOT INCLUDED)	starting from 250 €

## CONTACTS

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