

# SLEEPER

GLOBAL HOTEL DESIGN

MARCH | APRIL 2018



## **Ibiza**

The changing face of the  
once-hedonistic haven

## **Jackalope**

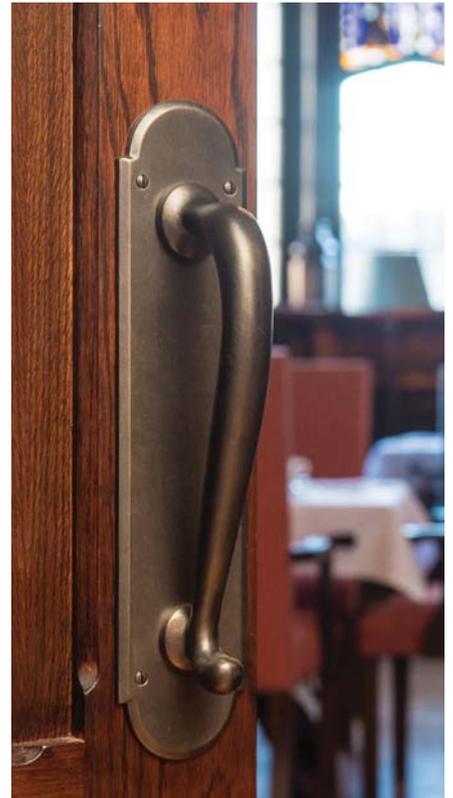
An art-infused escape in  
Australia's wine country

## **NoMad LA**

Sydell Group touch down  
in the City of Angels



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**CARRSON INTERNATIONAL PRESENTS SUN VALLEY BRONZE**

Solid bronze hardware by SVB was used on the Adare Manor restoration throughout the guestrooms, public areas, spa, and golf club. Carrson provided a total hardware solution for the entire project.



HOTEL REVIEW



# Adare Manor

COUNTY LIMERICK

Ireland's famed manor house reopens following a painstaking restoration by Reardon Smith Architects, Kim Partridge and David Collins Studio.

Words: Molly Dolan | Photography: © Jack Hardy







The history of Adare Manor is storied. First mentioned in literature in 1226, the estate is most notably the former home of the Quin family, ancestors of the Earls of Dunraven. Forward 600 years and plans for the home as it stands today become evident, created in 1832 by the 2<sup>nd</sup> Earl of Dunraven, Windham Henry Quin and his wife Lady Caroline Dunraven, an unconventional duo according to accounts. The couple aimed to transform their home into a masterpiece, modelled on the great houses and cathedrals of Europe. The project was timed perfectly, providing labour for the villagers in Adare, preventing the ravages of Ireland's catastrophic potato famine. To this day, the village has remained prosperous owing largely to this house.

A tribute to the Dunraven's flair, the architecture follows that of a calendar house, adorned with 365 leaded windows, 52 ornate chimneys, seven stone pillars and four towers to mark the annual calendar. The manor today has retained many of its original artefacts, from Flemish choir stalls to the prodigious tower, marginally visible from the entry gates, a short drive away from the hotel itself. The approach to Adare Manor is a regal one. Imposing gates, complete with a burning fire lantern, greet visitors. The ornate gatehouse is a recent addition, created by Reardon Smith Architects using the same materials as the existing estate buildings and inspired by an earlier historic entrance. A winding path lays beyond the gates, passing the tidal River

Maigue, a 13<sup>th</sup> century castle ruin and manicured lawns, before the building reveals itself. The first encounter with the architecture comes in the form of an archway, perfectly framing the hotel's porte cochere.

A mammoth project, Reardon Smith was tasked with the restoration and refurbishment of the estate's existing properties, as well as the addition of a new building housing 42 guestrooms, a ballroom and banqueting suite. The result is sensitive to the heritage of the estate as well as environmentally responsive.

The Neo-Gothic architecture comes complete with gargoyles and symbols of heraldry, decorated stone and wood carvings, all returned to their former splendour. A classically styled colonnade connects the manor with the new west wing, linked at a right angle to an existing bedroom annex. The architectural design of the extension has been completed with the utmost sensitivity. The locally-sourced limestone is a near match to the original, while other façade features complement the existing; new window frames match the house's appearance, yet adhere to modern acoustic and thermal requirements.

Upon entering the hotel, heavy duty wooden doors open into a voluminous triple-height space housing the lobby lounge. The Dunraven's original fireplace acts as a focal point, surrounded by vintage and bespoke furniture, all personally sourced by the project's interior designer Kim Partridge.

"All of the furniture is bespoke," Partridge explains. "Many of the

HOTEL REVIEW





Above: Inspired by Versailles' Hall of Mirrors, The Gallery features Flemish choir stalls and original stained glass windows  
 Previous Page: Guestrooms and suites feature Lewis & Wood wallpaper, original damasks and views across the estate's manicured grounds

tables are Pugin-influenced. Pugin's premise was to bring a design and simplify it from the Georgian days." The result is pared back design, which progresses to more Georgian-inspired pieces through The Oak Room and The Library dining spaces.

Of the hotel's 104 guestrooms, 62 are housed in the property's original building. Steeped in history and hidden secrets, each room is individually designed with its own personal touches, paying tribute to the creative force behind the original manor.

The focal point of each room flits between full-height windows offering views of the grounds, and the bespoke damasks hanging behind the headboards. As with the public spaces, each piece of furniture is bespoke, while original fireplaces occupy many rooms. Custom solid bronze ironmongery from Carrson International features throughout, while bespoke Dernier & Hamlyn lighting ensures a seamless, atmospheric transformation from day to evening.

Speaking of details, Partridge explains: "The collection of books in each guestroom has been carefully considered, ensuring a variety of topics whether it be the people of Ireland, the pubs, the gardens or the stately homes. It is a nod to the country."

Ensuring that the history of Ireland is referenced at every touchpoint in the subtlest manner, the Lady Caroline Suite features a damask based on a piece of fabric found at London's Victoria &

Albert Museum. The fabric was once part of a dress from Amsterdam, found during the same time that Lady Dunraven would have been visiting on her grand tour of Europe. Partridge continues: "It is all relevant. There is a story behind every chosen piece." Meanwhile, most bathrooms feature a freestanding Victoria & Albert tub, along with an oversized rainshower and underfloor heating.

Elsewhere, many of Lady Dunraven's acquisitions from her travels to Antwerp remain. Most notably, The Gallery – said to be the second longest room in Ireland – houses an original Flemish choir stall. Inspired by Versailles' Hall of Mirrors, the dining space also features hand carved wall panels, three enormous fireplaces finished with restored stained glass windows casting multicoloured glances throughout.

The hotel's primary dining space The Oak Room is grand, featuring candle-lit tables amidst oak panels, a plethora of original art and more stained glass. Partridge continues: "The curation of art took a while. All of the art is original and dated either 18<sup>th</sup> or early-19<sup>th</sup> century. It was important to collate an amazing art collection to be enjoyed by everybody." A number of the artworks are by famed painter Sir Joshua Reynolds, with many of his pieces adorning The Drawing Room.

Much anticipated, The Carriage House is set to round off the hotel's F&B offer upon opening this spring. Designed by David



Above: Soft furnishings throughout have been supplied by Watts of Westminster, Gainsborough Silks and Designers Guild

Collins Studio, the restaurant is located a short walk from the manor, in the grounds of the 18-hole Tom Fazio-designed golf course. Speaking of The Carriage House, Simon Rawlings, Creative Director at David Collins Studio comments: “We have taken the core DNA of a traditional golf clubhouse, then modernised it. In order to keep a connection between The Carriage House and the manor, we’ve used a lot of the details found at the main house and reinterpreted them using different materials.” Notably, the clubhouse features intricate mosaics inspired by the window leading found in the manor.

Rawlings also oversaw the design of the hotel’s underground drinking den, The Tack Room. The subterranean, vaulted space is dimly lit with lashings of embossed leather, while original flagstones line the floor. Rawlings continues: “The colour palette is an intriguing jade green and rust, while the furniture has been designed to hug the quiriness of the room. Nothing is quite expected.” The bar serves a complex list of cocktails in a variety of ornamental glasses.

Also located underground is the UK and Ireland’s only La Mer spa.

A well fenestrated stone façade follows the architectural cues of the original building, allowing light to suffuse the secluded sanctuary. Meanwhile, a new large skylight arching over the pool allows a flood of light whilst also providing a framed perspective of the sky. The relaxation and pool areas feature large double doors, offering landscape views and access to the riverfront terrace.

Outside, the renovation of the grounds was designed to improve the biodiversity and habitat of the estate, while respecting key historical elements. Reardon Smith Landscape introduced a variety of gardens including formal parterre, cloister, and walled courtyard alongside arboretum planting and swathes of new woodland habitat. Throughout the duration of the project, more than 2,500 woodland trees and 175 new extra-mature signature trees were planted.

The painstaking restoration of Adare Manor has resulted in not only breathtaking architecture and interiors, but a fascinating insight into the life and times of the Dunravens, Adare Village’s beloved Lord and Lady.

**EXPRESS CHECK-OUT:** 104 guestrooms | 4 restaurants | 2 bars | Ballroom, boardroom, cinema | Spa, fitness centre, golf course | [www.adaremanor.com](http://www.adaremanor.com)  
**Owner:** J.P. McManus | **Developer:** Tizzard Holdings | **Architecture:** Reardon Smith Architects | **Interior Design:** Kim Partridge Interiors; David Collins Studio  
**Lighting Design:** Kate and Sam | **Landscaping:** Reardon Smith Landscape | **Main Contractor:** John Paul Construction