

VILLA
-DES-
PRÉS

PARIS

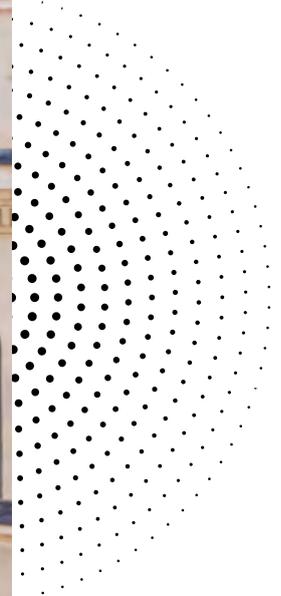
THE NEW HOTEL
THAT IS SHAKING UP
THE RIVE GAUCHE ART SCENE



PRESS KIT

VILLA-DES-PRÉS : AN IDEAL LOCATION.

SAINT-GERMAIN-
DES-PRÉS IS A DISTRICT
WELL-KNOWN FOR ITS
UNIQUE ADDRESSES,
A STAPLE FOR LOVERS
OF PARISIAN CULTURE
AND FASHION.
VILLA-DES-PRÉS IS
A CONFIDENTIAL ADDRESS;
ITS REFINED DÉCOR
WAS CAREFULLY DESIGNED
BY BRUNO BORRIONE
AND THE CUTTING-EDGE
ART PIECES CURATED
BY AMÉLIE DU CHALARD.





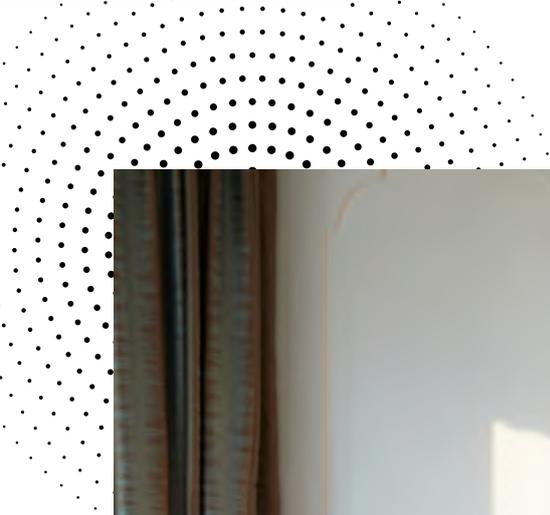
A GATEWAY TO SAINT-GERMAIN-DES-PRÉS

Villa-des-Prés and the Saint-Germain-des-Prés neighbourhood influence each other, sharing a certain elegance. River Seine is a stone's throw away, Boulevard Saint Germain a mere few steps. Outside the walls of this five-star residence is one of the greatest concentrations of art galleries in the world, as well as bookshops, publishing houses, the Odeon theatre, the quiet secret Delacroix museum, the Ecole des Beaux-Arts... and let's not forget the cafe terraces so cherished by Sartre and Beauvoir, and before them, by Hemingway, Picasso and Fitzgerald.

With these kinds of neighbours, art and beauty become the common language – one spoken fluently inside Villa-des-Prés, where interior designer Bruno Borrione has arranged wood, leather and stone in sophisticated combinations that are inventive and modern – but with a touch of impertinence, as well. Curator Amé-

lie du Chalard has assembled more than 50 original artworks, created especially for the hotel by French artists. These works have been chosen to sing the praises of the artistic imagination, and they have pride of place in each bedroom and in all the hotel's public spaces.

Comprising 34 rooms, 14 of which are suites, this cosy place has been designed to offer guests the chance to immerse themselves fully in the Parisian lifestyle. The hotel is an invitation for each guest to discover the Rive Gauche, the artistic and historic heart of this vital city and to make it their own.



“Villa-des-Prés is a hotel with an ideal location, perfectly at home in its neighbourhood. An establishment where a great deal of thought has gone into every small detail. The family dimension of the 34 rooms and suites enables us to welcome guests as if they were friends, to accommodate their wishes and habits and to share with them the neighbourhood’s many delights. We attach enormous importance to service; our aim is to tailor each stay to suit the individual guest, down to the smallest detail.”
explains Jérôme Didier, Hotel Manager



AN ADVENTURE IN INTERIOR DESIGN

A VERY “HOTEL PARTICULIER”, DESIGNED BY BRUNO BORRIONE

The first glimpse is of a cut-stone facade, finely crafted, punctuated with balconies and bow windows. It follows the route of the quaint rue de Buci, once sung by Apollinaire. The walls conceal what used to be an apartment building since 1911. It took three years to bring back to light this building, fresh and luminous, the wrought-iron ornaments from the original gate proclaiming its presence.

In the hotel reception, a horizontal abstract landscape with yellow tints by artist Ludovic Philippon sets the tone: here, art is as much at home as if it owned the place. And it is everywhere within these spaces, which have been entirely reviewed.

On the ground floor, the renovation has made it possible to create a unique space, seemingly wrapped around the cosy patio. There are rosewood panels on the walls and geometric patterns in stucco on the ceilings; on the floor, the playful use of materials alternates pale travertine with black Saint Laurent marble. At the bar, leather, wood and brass gleam above oversized rugs. The patio, enclosed by a curving glass wall, opens

onto a vertical garden. Here, there is something going on at every moment of the day: from breakfast to the signature cocktails available on the menu, which is as precisely and inventively conceived as the hotel itself.

To reach the floor below, the visitor takes some stairs illuminated by stained-glass windows created especially for this stairwell; ochre and yellow reflections ascend vertically past each floor. The vast spa is a space of total relaxation, decorated entirely in white to give the feeling of a hidden place within the city. The indoor pool faces a semi-circular sauna and the glass walls of the gym.



A SENSE OF HOME

Bruno Borrione is an interior designer who loves to play with conventions; he has orchestrated the building's rebirth, from the initial reworking of the space to the design of the furniture. The 34 rooms and suites have been conceived as apartments over the seven floors of the hotel. Contemporary lines are completed by warm tones and by a mysterious and charming eclecticism that is exceptionally easy on the eye:

This art of composition is served by noble materials, finely worked: wrought-iron desks and glazed lava stone, headboards in leather, bedside tables made of brass, small metal side tables, lamps with alabaster shades.

Subtle notes of Art Deco are glimpsed here and there among the quintessentially Parisian mouldings.

“In order to create the atmosphere of a private house with interiors built throughout the occupant's life. We've introduced certain elements that gently cleave with the typical refined Parisian style, such as mouldings and balconies. The furniture has been chosen to offer the harmonious variety you'd find in a home: a desk that doesn't necessarily match the chair, a side table that might have been an heirloom, a beloved lamp that has been there forever...”, explains Bruno Borrione

These are intended to be “like a perfume”, according to Bruno Borrione: a mist that gives a special atmosphere, room by room. For instance, in the bathrooms, where delicate mosaics in white and copper, overlaid with gleaming bronze mouldings, complement a striking ceiling in Chinese red lacquer.

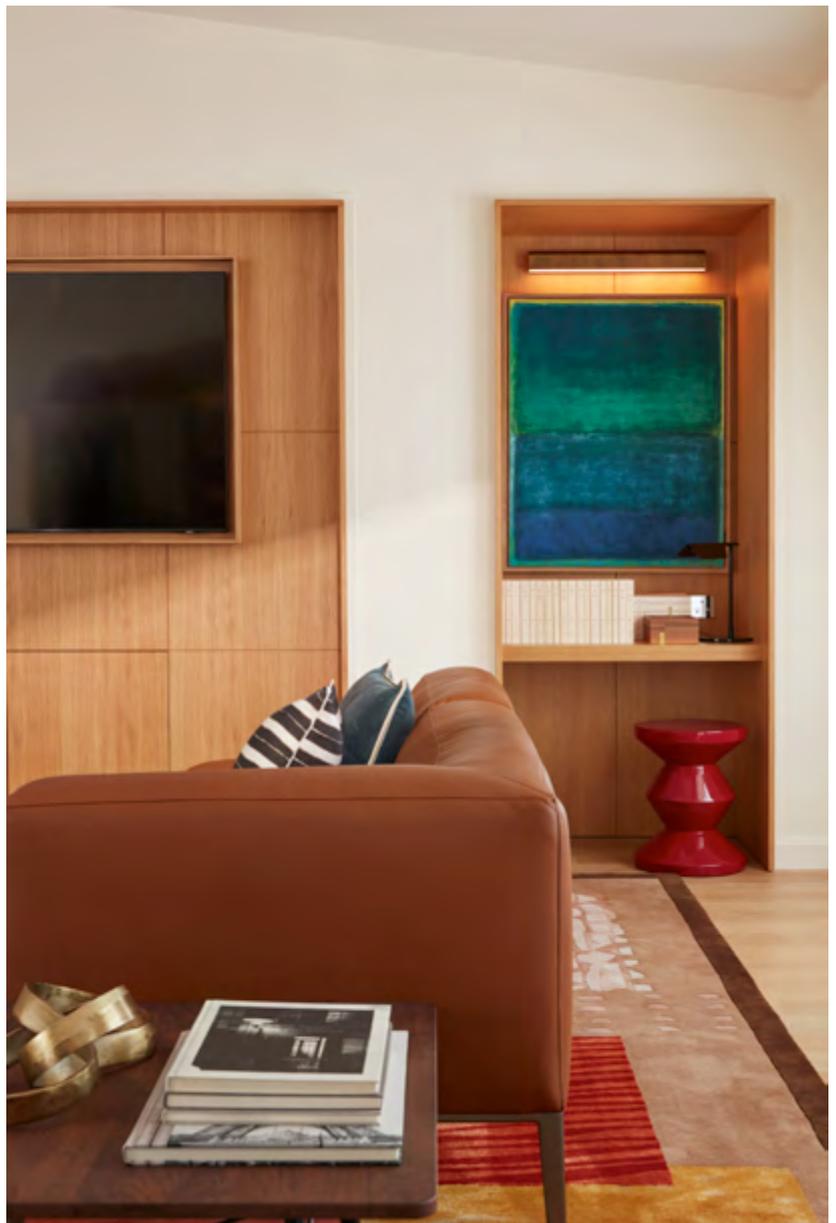
BESPOKE AS A STYLE

Here, everything has been created bespoke. Exceptions were made only for a Panton Chair by Verner Panton or a Poltrona Frau armchair. *"I don't think I have ever designed so many pieces of furniture at the same time"* laughs Bruno Borrione, who found that this allowed him to be endlessly playful. Whether it includes designing the patterns for the wide rugs, which were then brought to life by the artisans of Edition 1.6.9, or the contours of the lamps, which were then made by the virtuosi of Astropol in Montreuil, on the outskirts of Paris. Another key item that was specially designed for each room: a tall minibar in metal and rosewood that tempts occupants to make themselves a perfect cup of tea or home-made cocktails.

A few daring touches also stand out. Open the doors of the walk-in wardrobe and there's a surprising wallpaper *"in the style of Josef Albers"* against a coloured background; the bathrooms are hidden behind *trompe l'oeil* doors, just like secret *boudoirs*.

There are no mouldings in the two suites on the seventh floor; here, beneath the eaves, in a pure penthouse style. They each offer an urban nest with a semi-circular terrace that serves as a very private observatory from which to admire the eternal beauty of Paris: the roofs of the Louvre, the outline of Sacré-Cœur, the great cupola of the French Institute, the Tour Saint-Jacques, the belltower of Saint-Germain-des-Prés church saluting the tip of the Eiffel Tower... And below, the lively terraces, the corner cafes, the art galleries and antique shops...

But the repurposed building's greatest secret is not visible at all; instead, it is the ear that benefits. During the exacting architectural renovation, the acoustics were skilfully recalibrated. The building was deconstructed and recomposed to seem weightless from the first floor up, in order to absorb all the urban vibrations that are unavoidable in the heart of the capital. Here, even silence is an art.





THE ARTISTIC CONTRIBUTION OF ART

ART CURATED BY AMÉLIE DU CHALARD

First and foremost, the ambition for these spaces was that they become a setting for original works of art. That the hotel should be transformed into an exclusive art display. That each bedroom, thanks to a spectacular canvas created for those specific walls, should offer the opportunity to experience beauty in a different way.

The art collection, assembled by Amélie du Chalard, renowned curator and the founder of Amélie, Maison d'Art, comprises a selection of around 50 abstract works, created especially for the hotel by 11 French artists. It is a faithful reflection of the ambiance of Villa-des-Prés. Amélie du Chalard was working on her home territory: her gallery, which celebrates modern and cross-disciplinary creativity, is on the rue Séguier, just a few steps from the hotel.

“A collector will choose a few artists and try to get some of their works; this was a similar process,” explains Amélie du Chalard. *“The visitor enters Villa-des-Prés and experiences walking into the home of someone with good taste: you sleep there, you live there and you are surrounded by this collection that you discover room by room.”*

The 11 artists picked to create the works were given only one constraint: the format. As the art works needed to be large enough

to fit comfortably in the generously proportioned rooms, some pieces measure up to two meters tall. The frames were custom-made. In everything else, they had a free rein, as Amélie du Chalard describes:

“Artists had total freedom, which is fairly unusual for a commission of this kind. They were simply invited to soak up themselves in the creative energy of Saint-Germain-des-Prés. Here, formats make the difference: the canvases are immense and are all original. There are no reproductions, etchings or lithographs. To see these artworks, you have to come here.”



CHOOSING ABSTRACTION

The impact of these works is felt most clearly in the bedrooms and suites. They are above the headboards, in specially created niches, watching over the guests' dreams. The colours and shapes are the mirrors of the rooms, one canvas after another: Ludovic Philippon's broad sweeps of paint interspersed with cracks;

organic shapes by Virginie Hucher; the acrylics on canvas of François Bonnel; geometric paper collages by Charlotte Culot; Pola Carmen's works, which place netting against a painted background; textured canvases painted with tempera by Frédéric Heurlier-Cimolai...

The artists have one thing in common: abstraction, and a certain level of energy in the way they use colour:

"Abstraction offers a different level of freedom: from one viewer to another, from one day to another, the artwork will be understood differently. That understanding will also be affected by the level of light, the mood, where in the bedroom the viewer chooses to stand. The interpretative choices are unlimited", explains Amélie du Chalard.

A book introducing the art works, edited with the care of an exhibition catalogue, are displayed on the bedside tables. Any art-lover can make an appointment to visit Amélie du Chalard's gallery,

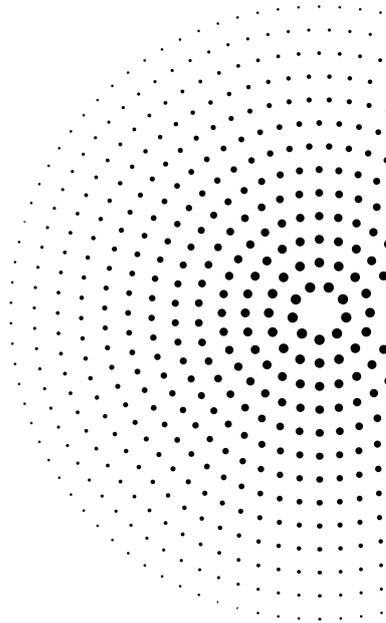
for a private close-up tour of the artists' world. Those who wish to extend this experience of artistic contemplation, a library of some of the most important coffee-table books on art is available in each bedroom. The choice of books was made by publishers Assouline and Taschen (the latter has a bookshop very close by).

A FAMILY OF ELEVEN ARTISTS

The works of six artists in particular hang in the bedrooms and public spaces of the hotel: François Bonnel, Pola Carmen, Charlotte Culot, Frédéric Heurlier-Cimolai, Virginie Hucher and Ludovic Phillipon.

In addition, five other artists each have smaller numbers of works on display: Marie Bathellier, Florence Denou, Renaud Gilles, Florence Grundeler, Vincent Lemaitre.

ABOUT

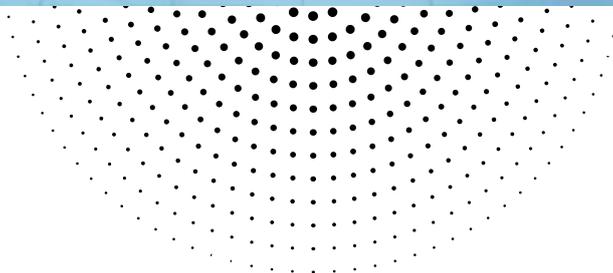


AMÉLIE DU CHALARD

Daughter of an artist, Amélie du Chalard is a former banker who has returned to her first love, contemporary art, and is now a neighbour of Villa-des-Prés: at 18 rue Séguier, her gallery's red façade is just a few steps from the hotel. In 2015, she created Amélie, Maison d'Art, a gallery and an online shop that upended the traditional rules of the art market: she sells works that are made to be part of home life, they inhabit a townhouse as if it were their own. In 2019, Amélie du Chalard also founded Ambroise, a concept where houses with superb art collections are available for rent; these are spaces that are in conversation with the artworks within. By developing close links with established abstract artists as well as with a new generation of talents in the field, in just a few years the curator has created a rich network, consisting of 130 artists in various media: painting, sculpture, paper, photography, objets d'art and open-air or in situ installations.

BRUNO BORRIONE

After leaving the Boule school in 1984 as a qualified cabinet maker and interior designer, Bruno Borrione made straight for the centre of the contemporary art world, working first with the Nemo Group and then with Philippe Starck and Jean-Michel Wilmotte. In 1993, he founded his agency and, in addition to his own projects, worked once again with the Starck agency – a collaboration that would prove long-lasting. In particular, he oversaw the interior design department there, working on hotels all over the world from the Delano in Miami to the Fasano Hotel in Rio de Janeiro. In 2016, Bruno Borrione decided to return to “bespoke” work as an interior designer, alternating hotel and restaurant projects. Notable commissions include the hotel décor and tables for the three Michelin-starred chef Anne-Sophie Pic. He teaches at the Camondo school and has also worked with the interiors department at Hermès.



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