



NOLINSKI
VENEZIA

PRESS KIT



Manifesto

A few canals over from the Piazza San Marco and La Fenice opera house stands the **Nolinski Venezia**. Its majestic façade, adorned with mythical creatures, the daughters of Poseidon, reminds us of the potency that La Serenissima draws from its waters. Here we enter Venetian history through the doors of the old Stock Exchange. Art Nouveau, *Stile Liberty* and Modernism are brought together in well-proportioned harmony, enhanced by the work of interior designers Lecoadic & Scotto.

Over five floors, art and noble materials reign supreme: *stucco marbro* and *marmorino* contrast with mango wood joinery and paneling, while classical and contemporary works of art indulge the eye in even the most tucked away corners of the hotel.



In tune with the city, the 43 rooms, including 13 suites, each unique in design, together with the Ottoman-inspired spa, offer a haven of peace and the promise of a unique and timeless stay. From *Il Caffè* and its courtyard, to the Library Bar, with its four thousand books and a ceiling fresco by the artist Simon Buret, to the lobby, that manages to be both intimate and grand, to the auditorium that houses the Palais Royal Restaurant Venezia, and of course the pool, with its golden mosaic and view onto the Venetian skies and rooftops, every corner and detail embodies an exceptional sense of hospitality. This is, without a doubt, the grandest hotel experience in Venice.

Some places have soul, while others are merely beautiful. And at **Calle Larga XII Marzo**, it is the Nolinski's soul that resonates.



Venice, a place like no other

“Pierre Bastid, Romain Yzerman and I, the three cofounders of EVOK, select our destinations through the lens of aspiration and emotion. Venice is a city like no other. Like Paris, it conjures marvelous fantasies. That’s why we wanted it to come straight after Paris: all three of us are in love with this city.”

—
EMMANUEL SAUVAGE

After landing at the airport, the visitor is taken almost immediately on another journey, to reach the city by sea. Leaving *terra ferma* aboard a *motoscafo*, the glories of the aptly named Serenissima bewitch the traveler even before being deposited at their port of call, elated, relaxed, transported to a different time. An evanescent time that muffles the bustle of the city, ticks by at the tranquil rhythm of the gondolas, unfolds and stretches languidly, like the cats who reign over the deserted alleys.

Timeless Venice. All worldly beauty has converged here for the last five centuries. Gold mosaics, Byzantine illuminations and Baroque frescoes bear witness to the city’s historic influence that dates back to the beginning of the 16th century, when Venice, because of its importance as a trading center, began to develop into one of the most important artistic hubs in Italy.

Elegant and fragile, Venice remains today a fascinating and alluring city. As beautiful and lively as ever, it is a city of contemporary art as much as of classical art, oscillating effortlessly between past and future. This was all it took to charm EVOK into the respectful development of one of the boldest and most unusual buildings in the city: the former Stock Exchange.

Venice is EVOK’s first destination outside France. The city’s refined *art de vivre* suffused with its sense of carnivalesque fantasy marry perfectly with the Nolinski spirit.

“Our job is to give pleasure, create emotions and have a part in making wonderful memories. Venice couldn’t be more in tune with our values.”

—
EMMANUEL SAUVAGE

The hotel

Monumental and majestic, the hotel is discreetly positioned on one of the city's widest and busiest streets. Surrounded by Venice's most iconic luxury boutiques, two canals away from the Piazza San Marco and just over the bridge from La Fenice opera house, its elaborate façade draws the eye away from the boutique windows to look up in admiration. Adorned with mythological ornamentation inspired by the sea, the windows and balconies recall the maritime activity so central to the city's historic influence and prosperity. Merchants would have wanted these symbols to grace the unique building that once housed Venice's Stock Exchange.

The reinforced concrete structure, the first of its kind in the city, was completed in 1929 and dominates by its height. Only the campanile and duomo of the San Marco Basilica surpass it. Umberto Bellotto's composite architectural style is rooted in an era that dared to mix Art Nouveau, *Stile Liberty*, and Modernism.

Protected by Venice's Historic Monuments laws, the building boasts multiple examples of the wrought iron structures unique to the city. You must, at least once, walk up the grand staircase, letting your hand slide along the banister and admiring the magnificent hidden details in the balustrades.

Renovated and restored to their original glory, the *terrazzo* floors and *stucco marmorino* walls highlight traditional and uniquely Venetian craftsmanship. The artisan's skill with these noble materials offers a feast for the eye. In perfect harmony with the building's protected historical elements, the resolutely contemporary interiors transcend any sense of having been foisted on the building, merging perfectly with the original structure to make it seem as if they have always been there.

The courtyard café, the bar-library, the 43 rooms including 13 suites, the fine-dining restaurant, the Ottoman-inspired spa, and the pool with its panoramic view, all offer the visitor a unique and timeless experience, in perfect harmony with the city itself.

Some places have soul, while others are merely beautiful. And at **Calle Larga XII Marzo**, it is the Nolini's soul that resonates.

6



Il caffè Nolinski

The entrance to the hotel, known only to the select few, is through one of the old doors of the Stock Exchange, the smallest of them all, bearing the inscription *Borsa*. Utterly discreet, the entrance leads you to an inner courtyard where the terrace and interior of *Il Caffè* welcome hotel guests and locals seeking a haven of tranquility. Here ends the clamor of the streets and begins the luxurious calm of the verdant courtyard, where the only sound is the trickle of the fountain at its center.

Drawing inspiration from the *androni*, the canal-level floors of Venetian palaces traditionally used to house commercial premises and storage, *Il Caffè* takes these same codes and gives them a contemporary twist: stone floors, coffered ceilings, old bricks and white *marmorino* walls contrast with the warm, velvety tones of the decor. The furniture is inspired by gondolas. Over a drink or lunch, guests can put the world to rights while sitting on banquettes whose glossy lacquered wood and chunky form recall the legendary boats so emblematic of the Venetian world.

Wall mirrors and copper panels reflect and capture the city's light. By day and night, every element of the hotel is designed to evoke it. At sunset, thanks to a subtle play of lighting, ripples reflect off the fountain and adorn the courtyard's verdant walls with ever-changing impressionistic touches, echoing the way the waters of the canals reflect against the façades of Venetian palaces.

Il Caffè's menu offers a selection of brilliantly executed Mediterranean-inspired local dishes using 100% Italian ingredients

“The menu includes lots of crudo (marinated raw fish and meat), pinsa romana, cicchetti, delicious pizzette, pasta alla genovese with fresh pesto. It's about reworking traditional Italian cuisine to enhance its simplicity, freshness, and delicacy, and above all its deliciousness.

The Italians, even more than the French, choose ingredients for their flavor. If they are making an eggplant dish, they don't want to add sesame, garlic, coriander, and lemon because they don't want to lose the flavor of the main ingredient. Such a transparent approach requires thought and maturity, the boldness of betting on simplicity.”

—
PHILIP CHRONOPOULOS





The library bar

On the third floor, the lobby's colonnaded view extends into the bar. As intimate as the reception area is lavish, the bar inspires the sharing of secrets, or the kind of reading where you lose yourself completely in a book, or studious concentration.

The wood, books, and piano envelop guests in their hospitable warmth. Everything is designed to make one feel entirely welcome and free of cares.

As a tribute to Venice's historic printing industry, a carefully curated library of over four thousand books nourishes the mind with wisdom and the eye with romantic aspirations. The ebony and ivory piano keys invite hands to unfurl and coax melodies from them. The ceiling fresco by Simon Buret inspires the imagination: a journey within a journey...

The cart is signed by Jérémy Bacquet, Bar Creation Director.



“Such a lot happens at the bar. It is open from morning till night. You can sit and have a meal from breakfast onwards, await a date or do a bit of work in its convivial atmosphere. When I'm at the hotel I want the communal areas to feel busy and lively, and to feel free to wander between them. I don't like the idea of partitioning off areas for daytime or evenings only. I want everything to be interconnected. Our bar is the expression of this openness, this free-spiritedness, and above all impeccable service.”

—
EMMANUEL SAUVAGE

Qui i ricci di mare sono stelle

Here sea urchins are stars

Fresco by Simon Buret

As you enter the Bar Bibliothèque, look up and plunge into the depths of the sea-sky created by artist Simon Buret, twenty thousand leagues beneath the dreams of a painter who seeks to narrate the unseen.

The eye wanders, nourished by details. Here is an octopus, there in the centre a mermaid floats in half-celestial, half-marine currents, welcoming and blessing the space with open arms. You literally tumble head over heels, for here everything is reversed: sea urchins are stars, fish are birds.

Immersed in the blue waves, the eye swims a length of ten metres and, because it knows how to look, discerns a hidden map among draperies the colour of time itself.

12

“When you paint, you call up ghosts. I got a surprise at the end: I realized that the silhouette of the mermaid mirrors the map of the canals of Venice. As I worked on the ground, I wanted to catch the light as it swept over the canvas, to capture rays of light moving over the canvas and marking the hours passing. Sometimes I held on to them in certain places so I could paint them, but they are no longer visible; it’s more a sensation that helps the eye move through the work. I’ve traced a path of light without calling attention to it or stifling it, repainting as if I were trying to stop this light-time, the hours passing.”

—
SIMON BURET



Palais Royal Restaurant Venezia

Arriving at the entrance to the restaurant, one has the sense of being both spectator and performer, waiting in the wings, about to step onto the stage. The imposing dimensions of the former council chamber's auditorium dictate a new way of conceiving architectural space, where diners sit back and admire, ready to see and be seen, to contemplate and savor. A different, slower kind of time, which opens up the experience of *art de vivre*.

Let the grand ceremony begin. Here the culinary arts take center stage. The overture to a magnificent culinary opera strikes up. Classical and contemporary notes bring out the very best of this joyous melody.

On the tables, glasses reflect the glint of silverware. The water glasses, crafted exclusively for Nolinski by master glassmaker *Avem*, play with the nautical theme found throughout the hotel. The restaurant's magnificent Byzantine-style arches remind us we are in Venice, their multiple, majestic curves reaching the full height of the room, soaring up from the ground to the balconies, designed like interior passageways. And what height! More than 7 meters, ideal for experiencing the dizzying intoxication of love.

An enormous chandelier from the 1950s, like an upside-down bouquet, adds structure. Sconces from the same period illuminate the dining room like stage lights. These listed and protected lights are the work of the distinguished Barovier company, based in Murano since the 13th century.

Around the perimeter of the room, velvet benches direct the diners' gaze towards the center of the culinary stage, where a ballet of waiters is performed in the style of the *Grand Siècle*.

Service of such quality cannot be rushed; it is rhythmized by the emotions that the head chef is seeking to arouse. For this is an experience that is reaching for the (Michelin) stars. To reach the firmament, Chef Philip Chronopoulos takes his inspiration not only from French cuisine but also from that of Italy and his native Greece.

Opening in January 2024.

“The service is extremely elaborate. This is fine dining in all its splendor: the room's double height, the service, and the length of the meal. In Venice, unlike in Paris, we have the time to let time slip by. People enjoy lingering over dinner. They dress up and put on jewelry. In Venice people still take pride in getting ready to go out.”

EMMANUEL SAUVAGE





“The menu is inspired by the identity of the Palais Royal Paris: my Greek identity of course, but also that of the France that I love, and that is a part of me because it’s where I learned everything. And, of course, there is the produce, 100% Italian. I want pasta on the menu, but also lesser-known Italian dishes. Italians have unusual flavor combinations like anchovies with truffles. I really want to celebrate Italian terroir, and certain specialties that are rarely found in restaurants, even in Italy.”

—
PHILIP CHRONOPOULOS

17

“I like to go for a more authentic cuisine. I’m not looking to impress, to show off some improbable combination, that doesn’t interest me. I want to create pleasurable experiences and to serve delicious food.

If I can be sure that when they leave my guests will remember what might be only a detail, then I’ve won. It’s a gamble because keeping things simple is complicated, and at the same time the voice of simplicity must also be convinced of its merits.”

—
PHILIP CHRONOPOULOS

Rooms & Suites Timeless

“At the Nolinski Venezia, we are making the most of the building’s constraints. It’s not we who dictate the interior design, it’s the building that dictates it to us.”

EMMANUEL SAUVAGE

18

43 rooms, including 13 suites, every one unique.* No two resemble each other in terms of both architecture and space. One room boasts a majestic ogival vaulted ceiling, while in another, beautiful beams frame the night sky. All 43 rooms offer unique experiences and plenty of reasons to come back to Venice. And all are inscribed in a temporal space that is outside the bustle of contemporary life, with all its fads and passing trends.

Timelessness. That’s the sensation each room, decorated with artworks and noble materials, is imbued with. Materials sculpted by hand using ancestral techniques which come down to us through the ages. The headboards, for example, are made of *stucco marbro*, a warm, hand-made surface. Sliding doors opening from one private space to another are clad in metal, contrasting, along with the mango wood joinery, with grey *marmorino* and powder pink velvet. Metal-framed blown glass lanterns, crafted by one of Venice’s master glassmakers, are inspired by those in the Doge’s Palace. In one room they subtly illuminate a portrait from the *Quattrocento* period; in another a contemporary sculpture.

The Italian Art Deco–style furniture takes its inspiration from Franco Albini’s bookcases, known for the way they attach to the ceiling and for their modular shelving. Displayed there are a selection of beautiful books, Venetian handicrafts by the *Avem* and a substantial number of exceptional works of art.

Finally, a nod to the hotel’s façade, which contains multiple clues as to its interiors: in each bathroom a mosaic octopus with outstretched arms welcomes those entering in search of an oasis of calm and relaxation.

*Rooms and suites range in size from 20 to 82 m²



“Italian industrial design of the 1950s and 60s gave us the inspiration for how to deal with the building’s structural challenges. Transforming what was once offices into a hotel, without touching its structure, proved to be very restrictive. Looking at this Italian design movement was useful. Its modular and suspended systems allowed us to install furniture without damaging the walls. If one day the Venice’s Historical Monuments were to reacquire the building, they would find the structure untouched.”

LECOADIC-SCOTTO



The Spa Nolinski by La Colline

On the third floor, the Nolinski Spa offers a sensory moment outside time, against the backdrop of an elegant, Ottoman-inspired decor. Each unique, cutting-edge treatment is an invitation to experience *Swiss Bliss*: a sensuous journey into the heart of the Swiss Alps' outstanding natural beauty. Prolong the experience. Lean into a state of deep relaxation by looking up at the ceiling of sheltering domes, then closing your eyes, and experiencing the signature gestures of one of La Colline's acclaimed rituals. Enjoy an intimate encounter with wellness and serenity.

LA COLLINE

Located in the heart of the Swiss Alps, surrounded by lush green hills and crystal-clear lakes, La Colline develops, since 1997, its exceptional treatments, combining the highest levels of safety, efficacy and sensoriality. Key to La Colline's high-performance skincare collections is the iconic CMAge® complex, designed to activate cell metabolism for radiantly fresh skin at any age. Each La Colline ritual with its unique gestures and its enticingly textured and subtly scented formulas is an invitation to experience *Swiss Bliss*: A journey of the senses inspired by the Swiss nature and art of living.

Because the skin is an essential organ, being both a protector of our physical integrity and a vessel of our identity, La Colline is committed to supporting research, aiming at expediting and improving the quality of skin grafts through its Skin Engineering Lab. It is the brand's social purpose.

Committed to on-going progress, La Colline put all its efforts into being the best possible for the world and limiting its impact on the environment.

LA COLLINE.

Committed to skin.



The Pool

An iconic element, devoted to relaxation, the pool is perched on the top floor, crowning the hotel with views across the entire city.

The only one of its kind in Venice, the pool offers an unparalleled 360° panoramic view over the Venetian rooftops and the city skies. The remarkable breadth of the top floor space allows for an experience like no other: relax in or around the waters of the gilded pool and contemplate the surrounding pinnacles of the Serenissima.

Matte concrete magically sets off the pool's golden luster. The elegant simplicity of the concrete supports, the floors, and the stone walls showcase the opulence of the pool and the sumptuous views.

Like a shimmering treasure chest, the pool is decorated with gold mosaic tiles. The gold leaf-covered tesserae charge the space with a play of light as vibrant as that of the gilding in the San Marco Basilica.

Luminous aquatic shadows vie with the ochre tones of the city to create a space of serenity and contemplation that could exist nowhere but Venice.





Portraits

Alberto Torsello

THE ARCHITECT

Yann Le Coadic & Alessandro Scotto

THE INTERIOR DESIGNERS

Philip Chronopoulos

THE HEAD CHEF

Amélie du Chalard

THE ART CURATOR

Anatole Desachy

THE BOOK CURATOR

Simon Buret

NARRATING THE INVISIBLE

Fred Viktor & Jerry Bouthier

THE SOUND DESIGNERS

Alberto Torsello

ABER CURA ARCHITECT

The Italian star architect Alberto Torsello sees his role as similar to that of an orchestral conductor. Born with a silver compass in his hand—his father and grandfather were both architects before him—in 2018 he was awarded a golden compass by the Compasso d'Oro, a prestigious international design prize considered equivalent to a Nobel. The award was for a lifetime achievement, encompassing the ten years he spent researching the *ferrofinestra*: a window made from several metals, far finer than traditional carpentry, for total thermal and acoustic insulation, in minimal dimensions and remarkably slim. This feat, which can be admired in one of Rome's swimming pools, offers an answer to a profound aesthetic question:

“When you design a staircase, a window, or a door, how do you create the sense of the door, the meaning of the window? I like the architecture of Japanese houses because the Japanese find the perfect balance in everything, and there is meaning and significance in every detail.”

A native of Puglia, Alberto Torsello has lived in Venice since 2006, and has been making a name for himself in the field of protecting architectural and cultural heritage since 1994. He is a key figure in the successful and respectful restoration of Venice's former Stock Exchange into a luxury hotel.

Alberto led this project with three deeply personal objectives. Firstly, he wanted to make the Noliniski a Venetian rather than an international hotel:

“Venice has such a special quality, with its narrow streets that abruptly open onto large, majestic squares. The Noliniski Venezia has this same quality, perfectly blending the classical with the contemporary.”

Secondly, his aim was to carry out work on this protected site with the intentionality of *aber cura*

in every detail, and particularly with regard to the choice of materials.

“Aber cura is a deeper concept than “taking care.” It's like a mother who follows her child with a lot of attention whilst allowing her to be free. She observes but does not intervene, does not touch. I have worked in many countries, but the only one where I have found a true sense of aber cura is in Japan. There the idea is sacred and commands a great deal of respect. If a train driver arrives at the destination even two minutes late, they resign, because they see it as a mark of disrespect towards their passengers. European culture is very far removed from this awareness and this deep concern for respect.”

For Alberto, the constraints that define the building's protected status are not really constraints at all. On the contrary, he believes that within the building's ancient walls, floors, doors, and ceilings, is stored a great energy from the past. An energy that is the result of a massive commitment of labor and skill that he believes must be understood and reckoned with. An ancestral energy that traverses centuries, which he seeks to safeguard and utilize as a new source of inspiration.

Alberto's third ambition was to seek out the quintessence of beauty. The entire Noliniski project has been determined by an exacting quest for the finest materials, the closest possible attention to detail, and an idealized image of comfort. As an example, the marmorino was selected from over fifty samples, ranging from the cheapest and kitschiest to the most sumptuous.

“It might sound a bit over the top, but I feel like I'm an ambassador inviting people from all over the world to visit our city. I think the Noliniski is the best hotel in Venice. It will be not only exceptionally comfortable but also so different in the experiences that it offers. Like being able to admire the 360° panoramic view of the Venetian roofscape from the 5th floor.”

Yann Le Coadic & Alessandro Scotto

THE INTERIOR DESIGNERS



Grey, white, pink: an array of subtle colors provides a contrast with the wrought iron and ebony woodwork. *“Such Gothic-inspired contrasts are actually very common in Venice,”* explain the designers.

It was the Serenissima herself, its artisans and its topography, that imposed the four-year timeframe for the work; materials could only be transported by cart, pulled along by people, in a ballet of craftsmanship unchanged over the centuries

Like a golden thread linking past to present, the supreme skills of Venetian craftsmen and women shine through in an abundance of tiny details: magnificent seahorse-shaped door handles crafted by a Venetian master ironworker; headboards that look like marble but have the warm touch of *marmorino stucco*, an ingenious and environmentally friendly technique of mixing gravel and stone dust; and nuanced colors obtained from natural pigments, without the addition of any chemicals.

Two experienced interior designers, one French and one Italian, proved to be the ideal pair to work on the interiors of EVOK's second hotel, which took over four years to complete. After working on the *Cour des Vosges* in Paris, the pair were more than ready to meet the challenge of the constraints imposed by the Venetian listed building, choosing to see them more as an opportunity. Certainly, few interior designers get the chance to bring their vision to the city of Venice on such a grand scale.

“A successful project has to be coherent, without being too obvious. For us, the materials set the tone; the desire to make best use of local craftsmanship did the rest,” explains Alessandro Scotto.

Between the *terrazzo*, *stucco marbro*, mango wood, and the building's original ironwork, the palette of materials was actually very simple: *“It's as if we are continuing a conversation with the past, uninterrupted, in continuity, and with the highest respect for Venetian craftsmanship,”* adds Yann Le Coadic.

Philip Chronopoulos

MICHELIN STARS AS A LEARNING CURVE



30

Born in Athens, Philip Chronopoulos arrived in France at the age of 18, where he began studying at the École Bocuse in Lyon. Though he hadn't so much boiled an egg in his life, his dream was to become a pastry chef. Though he lacked culinary knowledge, his modest yet resolute character drew the attention of one of his teachers, who was to become a driving force in his career, on four separate occasions offering him pivotal apprenticeships.

The first was in a Michelin-starred establishment in Lyon. This was a gentle warm-up for the steep climb to culinary heights. Then it was to London for the opening of Joël Robuchon's L'Atelier, where, at the end of his apprenticeship, he was offered a job. There he discovered the intense demands of a military-style management and a meticulously detailed style of cooking. Soon his mentor summoned him back to the renowned Parisian restaurant, L'Arpège. Learning the ropes there proved both a fantastic and disconcerting experience, as the genius of the chef Alain

Passard offered him both confidence and freedom. There was no obligatory style of presentation, and the chef allowed his recruits to do as they pleased.

Later a new opportunity arose: to join Joël Robuchon's inner circle in his test kitchen.

"It was incredible, there was Monsieur Robuchon, his right-hand man MOF and two underlings, one of whom was me. It was like a nonstop masterclass, and on top of that at the age of just 22 I was travelling all over the world. And then, after three and a half incredible years, I had to return to Greece to do my military service."

After a year away from the kitchen it was Joël Robuchon himself who got back in touch to offer him the position of sous-chef at L'Atelier Étoile on the Champs-Élysées in Paris. There he progressed further in technique and organization, though less so in management. He also learned the rigor and consistency required to serve dishes of unwavering quality at both lunch and dinner sittings, whatever the weather. He eventually rose to become head chef.

When, at the age of 29, Philip Chronopoulos found himself, feeling like a nobody, at the helm of the Palais Royal, a Parisian restaurant that had not yet even opened, he found himself on a new learning path. A path scattered with doubts and constant self-questioning.

Philip Chronopoulos

MICHELIN STARS AS A LEARNING CURVE

"When I left L'Atelier Étoile for EVOK, I had a tough management style; I wanted a Michelin star and I wanted it soon."

Awarded his first Michelin star a year and a half after opening, in January 2017, he managed not let pride get the better of him, nor to cease his endless soul-searching. He told Emmanuel Sauvage of his ambition to be awarded a second Michelin star:

"I told him I was going for two stars, even though I was a nobody. Who are you? It took me a few years to accept that I was Greek. Come on, put your roots down! Fortunately, then came lockdown: until then I'd never dared to add a Greek touch to my cooking. But during lockdown I missed my country so much, I gave myself permission."

The table settings in the restaurant were redesigned to create a more hospitable atmosphere, and the menu was carefully adapted. The chef developed a first course of mezzes, at last experimenting with his native cuisine, exploring memories of his childhood: soufflé potatoes garnished with an egg yolk and stewed tomatoes, for example, is an epicurean interpretation of one of his grandfather's favorite dishes.

"I really believe that the way you are welcomed, in a restaurant or at the theatre, determines whether or not you are going to enjoy the experience. If the welcome is chilly and ungenerous, I lose interest. I love what we do at the Palais Royal, the way we welcome people with such generosity, just like we do in Greece."

In February 2022, Philip Chronopoulos was awarded his second Michelin star.

Today Philip Chronopoulos has brought his ambrosial food to the Italian shores of the Nolinski Venezia, with Il Caffè and the new Palais Royal Restaurant Venezia at its heart.

31

Amélie du Chalard

THE ART COLLECTION



32

Gallery owner Amélie du Chalard shares EVOK's desire that a place or a work of art should go beyond itself and become an intimate and emotional experience.

For the Nolinski Venezia, Amélie has curated a collection of pieces of incomparable originality and eclecticism. In complete osmosis with the building, Venetian heritage, and the artistic direction of the interior design team LeCoadic- Scotto, her collection has the singular and unique touch that can only be inspired by a collector's personal favorites.

"The idea was to create an art collection like that of an aesthete traveler who has brought back objects from the world over and from every era." Amélie du Chalard

Reflecting the EVOK group's sensibility, Amélie's collection tells a story that follows the whims of the light and the flow of water. Antique and contemporary pieces face each other and converse, continuing an age-old and poignant

dialogue about beauty. At the entrance to the hotel, two 16th-century lions pose majestically to welcome guests. Next, we come across a painting by Bruno Dufourmontel, whose fantastical landscape conjures up a Venice obscured by winter fog. In contrast, a piece of gilded blown glass by Jeremy Maxwell Wintreber lights up the lobby like a giant sun that has tumbled down to Earth. A ceramic bas-relief, commissioned for the space and created in situ by the Brazilian artist Valeria Nascimento, depicts the changing levels of the water in the canals. A little further, the Bar's ceiling unfurls like the sky, with a fresco by Simon Buret.

Like the theatres of antiquity, statues on pedestals, 13th-century columns, and antique fountain-heads are all part of the fine-dining restaurant's monumental theatricality. These sculptures quietly nod to the waiters as they hurry to and fro among contemporary paintings by Michael Kaul, Genève Cotté, and Delphine de Lupé.

In the hotel's suites, astonishing *objets d'art* hold the gaze of figures in Renaissance portraits. Classical and contemporary pieces are brought together like the cabinet of curiosities of an inquisitive traveler.

And of course, there are wonderful pieces in the hallways and corridors, promising wanderings filled with endless surprises. All kinds of media from all different eras—works on paper, Renaissance oil paintings, Italian statuary, ceramic murals, all in dialogue with each other on the themes of water and light.

Anatole Desachy

THE LIBRARY, INDEPENDENT BOOKSELLER



"I enjoyed playing the surprise card, curating a uniquely eclectic library. The way I sourced the books from atypical places has created a quite exceptional library, one that someone might have built up on their travels, picking up books here and there, in museums, through antiquarian dealers, over the course of an entire lifetime." Anatole Desachy

The other half of the library is dedicated to literature in Italian, English and French, with a particular emphasis on history and travel writing.

All eleven suites are richly endowed with some forty art books including a number of rare editions, while the other rooms hold between twenty and thirty books, with the same eclectic selection of photographers such as Mimmo Jodice, Gianni Berengo, and Gardin, designers such as Osvaldo Borsani and Ettore Sottsass, Venetian painters, including Titian and Veronese, and international contemporary artists who have exhibited in Venice, including Christian Boltanski and Annette Messager.

Each room covers five hundred years of Italian history, reflecting EVOK's ambition to offer guests an experience that goes far beyond a mere stay in a hotel.

Located in the Bar, the remarkable library alone makes the trip worthwhile, and one could spend a lifetime exploring this fascinating and eclectic collection. Shelved over six linear meters, four thousand books await a welcoming hand or a lingering glance. Serenissima oblige: almost half are art books, in Italian, English, and French, ranging from histories of Venice, the Renaissance, the Biennale, the Peggy Guggenheim collection, and the art of Murano glassmaking to Italian photography, design, and fashion. Photography books, exhibition catalogs, artists' monographs, catalogues raisonnés enhance the visitor's immersion in this extraordinary city.

Beautiful editions from the grandest Italian art publishers, including Skira, Electa, and Rizzoli, vie with a selection of antiquarian volumes, and a private collection of auction catalogs from Christie's and Sotheby's compiled by a wealthy art dealer, tracing forty years of the international art market. There is also a unique set of catalogs from the now-closed Berggruen Gallery in Paris that includes such gems as a 1963 catalog whose cover is an original Picasso woodcut.

33

Simon Buret

NARRATING THE INVISIBLE



34

Born in Paris, Simon Buret studied fine art in Brussels and theatre directing with Belgian director, filmmaker and playwright Robert Cordier. In 2004 he met musician and composer Olivier Coursier and together they formed the alt rock group AaRON. Buret is the voice behind the group's dreamlike lyrics, set to soaring melodies on top of an electro beat. He is also an actor, and recently played the role of Jean Cocteau in Ron Howard's *Genius* series.

Buret sees a clear link between his music and his painting. He likes to say that his "paintings sing", and his "songs are landscapes". He sees both arts as part of the same exploration of the imaginary world. With his first exhibition at Galerie OFR in Paris in 2020, he presented his painting, which has always been his principal vocation, to the public.

Miró, Picasso, Calder, Basquiat, Baudelaire are ever-present in his work, not so much as influences but in their refusal to be good-mannered or equable: "These are people who opened doors," he says, "and I am going through them." What is so striking in his paintings is the presence, alongside the human, of animals and their symbolic and metaphorical dimensions. And there is another vital element: is it the intensity of the scorching light of the skies of Greece, where his works in his studio facing the Aegean Sea, that gives his paintings their extraordinary vibrancy?

Using both ink and acrylic paint, Buret is always on the lookout for the accident, the breaking point "where everything might collapse [and] crack open to reveal the invisible". The invisible that tells the story of each artist. The invisible that the artist retrieves from within a hidden world, borne by an unexpected gesture towards "something he doesn't understand" but which touches those who look and listen.

Fred Viktor & Jerry Bouthier

THE TAILORS OF SOUND MADE-TO-MEASURE



Their approach goes beyond translating a place into music, or simply composing a soundtrack:

"Our work consists of bringing together different worlds and raising music to the same level of importance as the work of a chef, an artist or an interior designer, to make it an integral element of place." Jerry Bouthier

As an architect might put it, it is about bringing musical materiality to life, while paying due respect artistically and aesthetically, in terms of texture, sound and tempo, to the atmosphere of a place, its decor, design, and the rhythm of its life. Thus a space, or a time of day, has its own *sound density* that their artistic sensibilities turn into completely timeless musical curves.

Timeless: this word suits Venice and the **Nolinski Venezia** so well as a way of outlining and defining their soundscape. Couturiers of sound, but also men of letters, insofar as words are a vital element of their artistic process: vitality and dynamism could be words describing **Il Caffè**, whose music is the most *lively* in the hotel; The words cinematographic and dreamy perfectly describe the Library Bar's playlist. Exuberance fits the **Royal Palace Venezia Restaurant**, counterbalancing its ceremonial character, and playing on its theatricality with humor and elegance. As for the **Pool**, where one's feet leave the ground, the expression of "meditative elevation" raises the playlist to new heights and musical horizons. Finally, the **rooms and suites** offer their own secret musical universe, without imposing it, accessible thanks to a hidden QR code tucked alongside one of the works of art.

Fred Viktor and Jerry Bouthier, sound designers, editors, composers and producers of live performances with singular atmospheres, like to describe themselves as couturiers of sound. Sound that goes beyond familiar rhythms, turning into images that portray sound in a quite different way.

Adepts of artistic fusion and cultural diversity, Viktor and Bouthier's approach to musical curation flourishes through its eclecticism. Better still, it feeds on it, with ear and heart closely connected, aware that what resonates on an intimate level resounds in collective memory. The EVOK group's collection of hotels, with their very different atmospheres, provides a wonderfully stimulating musical playground for the two artists.

"The real luxury is time, and time is listening. We no longer listen to each other, we hear. We no longer look, we see. For me, EVOK hotels are the last bastions where listening is still possible, and what better way to offer a listening experience than by travelling?" Fred Viktor

35

CORPORATE AND SOCIAL RESPONSIBILITY

Highlighting local and traditional
crafts and skills

«In the bedrooms and throughout the hotel, the aura of the primary materials has been preserved and enhanced. Ancient and modern speak to each other in a free-flowing and sensitive dialogue.» Yann Le Coadic

In the hotel:

- Respect and preservation of the original architecture of the listed and protected site. The historic building itself has guided the overall conception of the renovation, the layout, and the design of the hotel's interiors.
- Respect and renovation of *marmorino*, an artisanal plastering technique that dates back over a thousand years. Highly developed in Venice, *marmorino*, with its polished, water-resistant layers of lime and marble dust, protects the walls and foundations from humidity caused by rising waters. In addition, its handmade, uneven, rippling appearance makes it a material of great elegance.
- Preservation and renovation of the historic Venetian flooring. Handcrafted on site, Venetian *seminato*, or terrazzo, is laid in a single piece without joints. Composed of marble chips bound together by a compound of ground stone and *cocciopesto* (crushed terracotta debris), each terrazzo floor in the Nolinski Venezia is a unique work of art in terms of its colours and mosaic arrangement. Its technical characteristics make it particularly suitable not only for the restoration of historical monuments, but also for bioconstruction.
- Renovation, preservation, and reproduction of ornamental ironwork. All the door and window ironwork has been restored by an artisan metalworking studio. Their superb expertise has enabled the faithful reproduction of a series of handles in unique and graceful seahorse forms.
- Preservation and renovation of the joinery and the wooden window frames. The original wooden doors have been renovated by a woodworking workshop. Solid mango wood was selected for the window frames and the custom-made furniture in the rooms.

- Respect and preservation of the overall architecture of a classified and protected site. Each room is unique and respects the historic architectural style to create a timeless experience.
- The headboards, which appear to be made of marble, have in fact been created using the ancient technique of *stucco marbro*. Handmade from recycled stone dust, this stucco recreates the imposing appearance of marble-veining and colour, without the negative environmental impact of quarrying valuable marble from the mountains. Unlike marble, *stucco marbro* has the advantage of being warm to the touch and very light. This is a hugely valuable asset in Venice, where everything must be transported by hand on carts or boats.

“Wood, wrought iron, terrazzo – all the materials we have used are of the finest quality. Living on an island has brought out great ingenuity in Venetians. Every last scrap of marble is recycled and reused. The facade of San Marco reveals so many different marbles, not only for reasons of style or taste, but for economic reasons and a traditional understanding of the value of reuse. When it came to the decoration of the Nolinski Venezia, we were quite simply inspired by this approach.” Alessandro Scotto

Responsible management of supplies

In the rooms:

- No individual coffee machines in the rooms
- Avoiding the use of plastic bottles and cans
- Avoiding the use of non-essential plastics
- Using large containers for bathroom products
- Offering guests filtered water in refillable bottles
- Sourcing vintage furniture, objects, and books
- The use of Vapodil ecological cleaning solutions to reduce and ultimately eliminate the use of chemicals.

In the kitchen:

- Limiting the use of single-use plastic and sourcing reusable sous-vide plastics
- Sourcing organic and/or local products; for certain core ingredients such as coffee, organic is preferred
- Replacing capsule coffee machines with bean-to-cup machines

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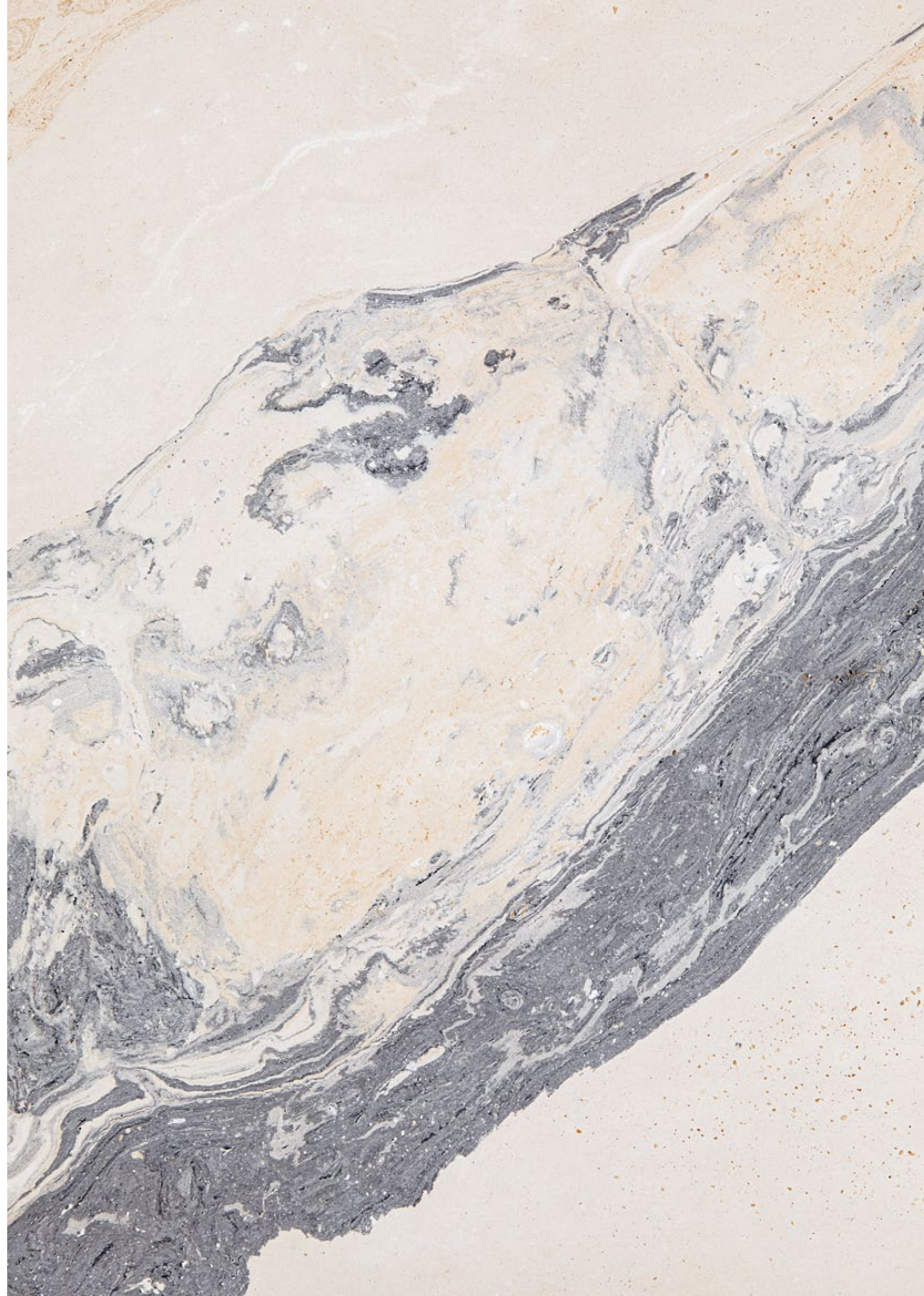
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