

NOLINSKI

Venezia

PRESS KIT



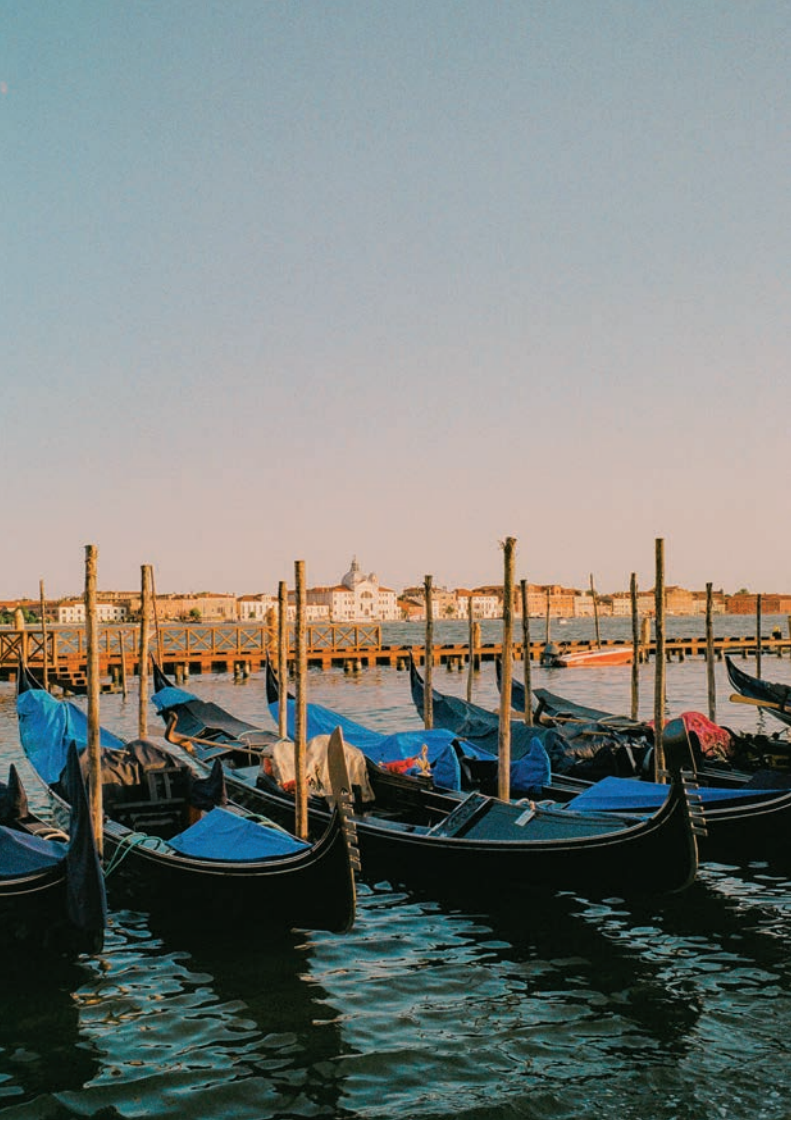
MANIFESTO

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

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.

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 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 Nolinski's soul that resonates.



ROOMS & SUITES TIMELESS

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 m^2



"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








VENICE
THE RACE OF GENTLEMEN
Italian Chic
VIRGIL ABLOH

RESTAURANTS

ZEFFIRINO, A LEGENDARY GENOESE INSTITUTION

Founded in Genoa in 1939 by Zeffirino Belloni, the restaurant quickly became one of the most renowned ambassadors of Ligurian cuisine.
Still run today by the Belloni family, now in its fifth generation led by Marco Belloni, the house has preserved its philosophy over the decades: elevating Italian culinary tradition through the purity of flavour and the uncompromising quality of its ingredients.
Over the years, Zeffirino has welcomed countless personalities, from international celebrities to heads of state. The restaurant famously served every Pope for decades, while legendary singer Frank Sinatra was among its most devoted guests.

THE LEGENDARY PESTO OF ZEFFIRINO

At the heart of the restaurant's identity lies its most celebrated creation: the Genoese pesto, considered by many as one of the finest in Italy.
Prepared according to the original recipe, it combines Basilico di Pra from Liguria, Parmigiano Reggiano, Pecorino, pine nuts, garlic and extra-virgin olive oil, traditionally crushed in a marble mortar.
At Zeffirino Venezia, guests will experience this iconic preparation served in a theatrical manner, often finished tableside from the signature pesto trolley, a ritual that embodies the house's devotion to tradition.

TWO EXPERIENCES, ONE SPIRIT

At Nolinski Venezia, Zeffirino unfolds across two distinct yet complementary spaces.
On the third floor, Zeffirino Ristorante expresses the house in its most authentic form. Open for dinner only, it offers an elegant and immersive dining experience, where the richness of Ligurian tradition is presented in a refined setting, true to the spirit of the original Genoese institution.
On the ground floor, Il Caffè Zeffirino offers a more relaxed interpretation.Open for lunch and set around a patio, this lively space offers a lighter menu, conceived in a spirit of collaboration where Venetian conviviality and Italian elegance come together naturally











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.





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.

"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


C.BECHSTEIN

THE NOLINSKI SPA BY MYBLEND

The treatment suite on the third floor of the Nolinski Venezia promises a sensory experience in a sumptuous setting imbued with the elegance of Ottoman art.

In this tranquil, cosy space, every detail is carefully designed to promote relaxation and harmony. A personalised approach is taken to ensure that each individual guest's skin care and well-being needs are met. Developed to deliver the ultimate well-being experience with visible results, myBlend redefines the standards of skincare and relaxation.

myBlend embodies the very essence of exclusivity and personalisation. myBlend, the power of synergies, is based on a unique combination of highly concentrated formulas, advanced contouring techniques, innovative food supplements and cutting-edge technologies such as radiofrequency, electrostimulation, cryo-thermo-aesthetics, and LEDs.

Each ritual, whether for the face or body, is a commitment to excellence and respect for the skin and its microbiota. Discover the LED Mask, a flagship product of the brand, which enhances the skincare experience by combining cutting-edge LED technology with highly effective formulas.

This is an invitation to discover an entirely new approach to well-being and beauty.






myBlend
myBlend
RADIANCE

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 360º 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

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 Nolinksi 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 Nolinski 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 Nolinski 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 Nolinski 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



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.

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.

AMÉLIE DU CHALARD

THE ART COLLECTION

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 fountainheads 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



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.

"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.

SIMON BURET

NARRATING THE INVISIBLE



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



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

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.

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