



**Hôtel Le Notre Dame**  
1, quai Saint-Michel 75005 Paris

**THE HOTEL “LE NOTRE DAME” IS LOCATED BETWEEN THE CATHEDRAL Notre-Dame de Paris which gives it its name (and what a name !) and the studio where the painter Albert Marquet fixed forever, on the canvas, the gray-green-blue shades so typical of Paris and so subtle that the Seine offers all day long and throughout seasons. The Hotel Le Notre Dame has been a nice challenge to face for me.**

Beyond religions and soulless tourism, we can only be sensitive to such a privileged location in the heart of Paris and History. The Hotel Le Notre Dame could not ignore this aesthetic and spiritual aspect. That’s why I did not want to make this place to be a monastery or a convent but a resting place which reflects – in the way of today – the wealthy centuries the district went through, always haunted by artists, scholars and students, an intimate place too.

The entrance to the Hotel on the quay is both sober and elegant with its black colour frontage, scalloped awnings, and the blue colour recesses; it draws attention without hype. But once he has crossed the threshold the traveller is immersed into the special atmosphere of this new Hotel through the compositions-collages on canvas framed with stones.

Instead of the traditional furniture, counter-furniture, chiné, technical, wood or metal, in contrast with a wall decor inspired by curio cabinets or shops of alchemists. The traveller is welcomed by a carpet printed with a huge motif of flowers whose he can follows the baroque volutes in the lobby wide open on one of the most majestic view in the world: the quays of Paris, their booksellers, the Seine and the “vessel” Notre-Dame.

This angle space on the first floor, both lounge and breakfast room, is the perfect place to enjoy the landscape of the “Île de la Cité”, to linger, to meet. On the walls a series of frescoes on canvas evoking “Lutèce” with an antique map of Paris and, at the back, still lifes “trompe l’œil”, black and white, and colour, nod to the opulence of past centuries. This space with seats dressed in coloured velvet, striped or embossed, has also a bar-counter entirely covered with mirrors reflecting the sky and light of Paris.



THE VISITOR WHO WILL CHOOSE TO WALK UP SIX FLOORS will discover a staircase with colourful and graphic steps, walls hung with united velvet whose contrasting harmonies are extended into the corridors. I choose to cover the doors of a burning “trompe l’œil” simulating an antique panelling on which, as a stencil, stand out the numbers of the rooms. The floor of the corridors is covered with a carpet backing of ethnic inspired embroidery Eastern. Thus, even the common areas are surrounding the clients with a cosy and warm, opulent and shimmering atmospheres, subtly playful.

For the rooms we have imagined six styles depending on their location and brightness: four for the rooms overlooking the street, one for the rooms onto the courtyard and the last one for the rooms under the roof. This ranges from classic to fantasy, with a fresco different for each of these atmospheres. The bathrooms are all clad in stone or marble and, externally, with a false-wood box in various wood species. All this in order to give a personal note to the rooms.

### *1\* The Angels*

The first atmosphere “street” combines velvet navy blue and yellow “pistil” with the Damascus “rosewood” of the curtains while the carpet is printed with wood logs “trompe l’œil” to break the traditional character of these smooth seats. Above and around the bed there is a composition “post-medieval” where primitive angels seem to protect the travellers’ sleep on a background of rustic fabric and brocade embroidered with precious bunches. With something of Florence in the same mind “Haute Epoque” which I preferred for this project.

### *2\* Spouses*

For the second atmosphere “street”, the wood logs on the carpet have been replaced by a gross floor “trompe l’œil”. The bottle green and mahogany velvet contrast with the glossy brown curtains. The fresco framing the bed, more “neo renaissance”, puts the traveller under the protection of the Almofini spouses of Van Yeck in a garden of bunches of flowers “petit point” embroidered lined with richly carved velvet that just up-date a few images from my collage books.

### *3\* Divine Garden*

The third atmosphere where velvets are “royal blue” and “golden rust” is more rural despite the paving stone “trompe l’œil” on the carpet. Because it seems that huge bunches of flowers are rising up from the bed on a background of english garden where some deities and oriental characters are hidden.



#### *4\* The Magi*

Hardwood blocks on the floor, maroon and navy blue velvet, beige damask, more classical, contrasting with the most exuberant fresco on canvas where it is squarely shown that the Magi watch over the night, framed with tapestry and damask, characters and small collages coming from elsewhere for this last atmosphere “street”.

#### *5\* The Courtyard*

In contrast to these four rather opulent atmospheres I wanted one, more rustic and neutral, for these rooms which won't be cut off from the view because we anticipated that screens should rebroadcast what happens on the quay.

On the floor, printed pavement, a natural harmony for curtains beige and ecru broadband. Skin toro spotted on the walls, the seats or the bed with striped motives, kilims and arabesques brown, natural and chocolate. Above the bed sits a fireplace mantle and in a medallion on background of leather and lace, with giant carnations and a few scrapbook pages, a young girl, with downcast eyes, is watching.

#### *6\* Under the roof*

For the last two floors, very intertwined, I thought of a giant patchwork playing with all these bevelled surfaces. A hotter range combining rustic herringbone with scratches, blood and gold to the sepia coloured “toile de Jouy”, skin mottled to golden wood. As for the canvas cover it is declined in several motives, black and white, juxtaposing giant lace and prints, architectural elements and furniture.

In each of these rooms a desk-like dressing table made of various wood species and shades according to the atmospheres, serves as the common thread running. The seats as well as bedside lamps or desk lamps change from one a scene to the other.

This third Hotel should be in the prolongation of the previous ones, without paraphrasing them; it keep a family resemblance without showing it. The exceptional location of the Hotel Le Notre Dame far from being insignificant – at the intersection of all ages and all cultures – could only inspire me another form of patchwork.

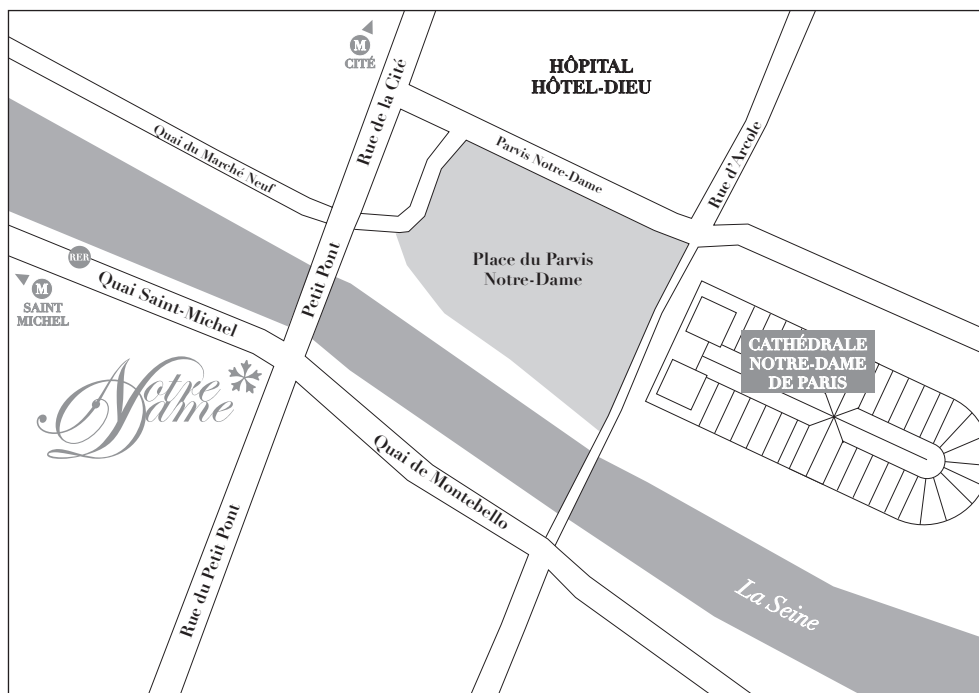
That's why I liked to fancy a vaguely medieval style and find a contemporary expression far from the clinical coldness, which proposes a new Baroque, and lets the visitors travelling in their own imagination during their stay in Paris. Because I love the feeling of being elsewhere in an almost dreamed place both in agreement and contrast with the city and daily life, closer to us because the vocation of travelling is to know oneself more deeply.

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