The Waterhouse a metamorphosis in Shanghai / metamorfosi a Shanghai
Nobis Hotel a former bank redesigned by Claesson Koivisto Rune
una ex-banca rivisitata da Claesson Koivisto Rune
Taj Mahal Palace Mumbai where suites by Piero Lissoni speak Italian
where le suite di Piero Lissoni parlano italiano
Italo Rota storyteller / narratore di storie
Museo del ’900 a recovery “masterpiece” / riqualificazione “ad arte”
Hermès in an Art Deco swimming pool in Paris
in una piscina Art Deco di Parigi
Lighting the day after Euroluce / il giorno dopo Euroluce
Memory and transformation

ON PARIS’ LEFT BANK, THE NEW HERMÈS SPACE EMBODIES TRADITION AND AVANT-GARDE, CLASSIC STYLE AND EXPERIMENTATION THROUGH A PROJECT THAT HAS ENHANCED THE VALUE OF AN ART DECO MONUMENT, MAKING IT AN EXAMPLE OF DYNAMISM AND MODERNITY.

A PARIGI, SULLA RIVE GAUCHE, IL NUOVO SPAZIO HERMÈS RACCONTA TRADIZIONE E AVANGUARDIA, STILE Classico E Sperimentazione AttraVerso Un Intervento Che Ha Saputo Valorizzare Un Monumento Art DÉCO, Rendendolo Un Esempio Di Dinamismo E Attualità.
Memoria e mutazione

Lutècia was the name the Romans gave to the city later to be known as Paris. Lutècia is also the name of one of the most important historic hotels in the Saint-Germain-des-Prés quarter, where in the 1930s architect Lucien Béguet built the eponymous swimming pool in perfect Art Deco style.

Closed in the 1970s and listed as a Historical Monument in 2005, the Lutècia swimming pool has now been given new life thanks to the Hermès fashion house, becoming the label's first boutique on the Left Bank.

Designed by the RDAI firm, the space, “imagined more in terms of volume than surface area,” unites the site’s strong architectural value with the consolidated and recognizable style of the brand. “The challenge was to translate some of the values intrinsic to Hermès into space, heritage and modernity, savoir-faire and creation,” says Denis Montel, artistic director of RDAI. The project has a double aim. Firstly, “to respect, conserve and reinterpret the architecture of the swimming pool. The only important modification was the covering of the pool by means of a composite floor slab supported by a light structure.” This is reversible and non-invasive. Then, “to tell another story, one that is resolutely contemporary. This takes form through the assemblage of three monumental ash huts which both disrupt the existing volumes and converse with them.”

The entrance is a lightwell of horizontal light that attracts visitors to-ward the light at the back where the perspective is accentuated by the slightly inclined ceiling and the curved walls covered with ash laths. Upon entering the 1,500 m² space, the majesty of the original volume is perceived, with two U-shaped galleries looking over the central 30-m basin illuminated by large skylights. Four ash huts dialogue with the space, introducing a change of scale that invites visitors to wander throughout the space with fluid and undulating movements. The first hut appears to be lying on the ground and lines the stairs leading visitors toward the other three. Rising to almost 9 meters and leaning progressively, as if attracted by the skylights, the structures rest on a system of wooden laths with a double radius of curves.

The zenith light shimmers upon the mosaic on the floor composed of porcelain and glass, evoking the movement of waves on the water’s surface raised by a light breeze. Inside, the visitor, as these worn ash huts are called in French, features re-editions of furniture designs by Jean-Michel Frank from the 1930s, along with wallpaper and textiles boasting traditional patterns. The venue showcases the products that have accompanied the maison throughout its history, and hosts a Baptiste Pitou flowershop, Chaîne d’Encre bookshop and Le Plongeoir tearoom, creating a coherent system in which every element recounts the tradition, experimentation and lifestyle of Hermès.