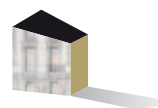
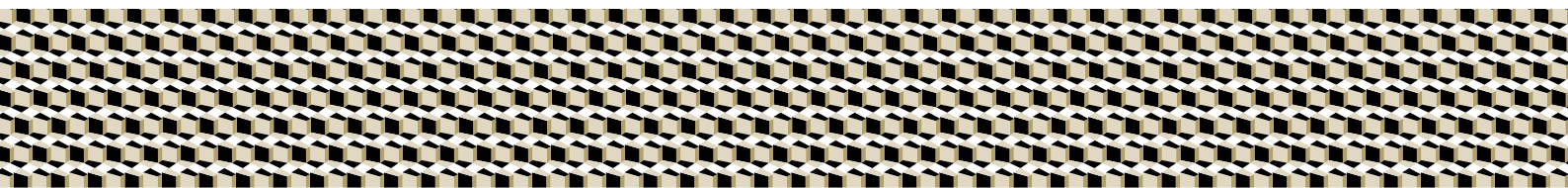


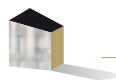
No. 8 rue
Jean Goujon
Paris



LA MAISON DES CENTRALIENS

TODAY, DISCOVERING
NO. 8 RUE JEAN GOUJON IS
A UNIQUE EXPERIENCE IN
AN UNEXPECTED PLACE THAT
COMBINES GENEROSITY, POETRY,
LUXURY AND LIGHTNESS,
PLEASURE AND AN OFFBEAT
VISION. YOU SET OFF ON
A JOURNEY WITHIN A JOURNEY,
AS IN A FILM.

CAMERA! ACTION!



EXT. DAY -

Façade of No. 8 rue Jean Goujon



The façade at No. 8
rue Jean Goujon

The Reception Hall

The White Lounge

VOICE OFF

Something has been happening in the Golden Triangle, behind the Napoléon III façade of what was once the townhouse of the Princess of Essling. Discreetly, almost secretly ...

Track in.

The camera approaches the elegant façade. Close-up of glass door. Engraved in the glass we read, in turn, La Maison des Centraliens, then La Maison Champs Elysées.

Subjective shot.

The camera sweeps across the French-style Mareuil flagstone paving with black marble cabochons. But the cabochons seem to have been displaced by the draught when the door opened: instead of staying put at the corners, they are scattered across the flagstones.

The camera approaches a strange diamond-shaped parallelepiped suggestive of the monolith in 2001 A Space Odyssey, except that the

sides are mirrors.

The camera sweeps across the four sides of the monolith.

They reflect in turn the White Lounge, the great staircase guarded at the bottom by an imperial eagle, the entrance to the reception rooms and the scorched wood cigar bar. Straight beyond the monolith the restaurant, lit throughout by its glass roof, leads to the garden outside. But how can this be? The tables and chairs seem to be levitating ...

VOICE OFF

Indeed there's something very, very special about the Parisian townhouse at No. 8 rue Jean Goujon. The unexpected seems to have become the rule. You'd hardly be surprised if a rabbit in a red jacket came by as in Alice's wonderland. Here in the Maison des Centraliens, between classicism and avant-garde, tradition and provocation, a new experience is coming to life: witty, jokey, poetic, playing in total freedom with the codes of decor and service, the better to amaze you, welcome you and make you want to come back.

Flashback



A highlight of the Golden Triangle, the Grand Palais was built for the 1900 World exhibition



The façade of the Maison des Centraliens in the early 1900s

The story begins ... but does a story really begin? If so, when? Long ago at the ESSEC business school where a friendship was forged among some of the private investors who were to found the company ODO to tender for the Maison des Centraliens contract? Or later, at the Club Med' and Accor where their paths crossed again?

Or even further back, in the first quarter of the 20th century, when the alumni of the École Centrale des Arts et Manufactures (the 'Centraliens'), set up their home base in the former townhouse of the Princess of Essling? Or still further, in the 1820s when four men "open to the

development of industrial science" founded said École Centrale in the premises of the Hôtel Salé, which now houses the Picasso museum? It was in the same period that Rue Jean Goujon in the François I district was built.

In 2011, nearly two centuries later, the coincidence of opportunity and three desires led to the revival of the Maison des Centraliens. The opportunity: the Accor group wanted to pull out of the site's management. The desires: those of the ODO partners who wanted to turn this unique, prestigious setting into the place where they would have liked to put up - to dine, to sleep; that of Maison Martin Margiela who

wanted to put their imprint on a major interior architecture project embracing guestrooms, restaurant, bar, lounge and smoking room; and the desire of the Maison des Centraliens to bring this supreme symbol of the prestige of the Ecole Centrale into the 21st century.

1 The Maison des Centraliens

the Golden Triangle's new jewel

About No. 8
rue Jean Goujon

The townhouse at No. 8 rue Jean Goujon with its fine Haussmann-era façade was built in 1866 for the Duchess of Rivoli, Princess Essling, Mistress of the Household to the Empress Eugénie.

Built in 1866, the house had three floors with sheds and stables at the rear. On the death of the duchess, it passed to her son Victor Masséna, Duke of Rivoli, then to her grandson André Prosper Victor Napoléon Masséna who sold it in 1913 to Her Serene Highness Louise de Croÿe, Princess of Croÿe Solre. Her heirs sold it on 31 July 1919 to the Maison des Centraux, a limited company formed for the purpose with funds provided by the alumni of

the Ecole Centrale des Arts et Manufactures.

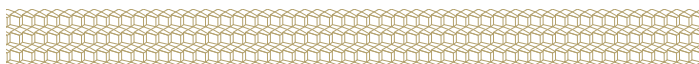
In 1989, the site of the Maison des Centraliens was extended to 7000m² by building a hotel complex in the garden. Management of the hotel was entrusted to the Accor hotel group. But Accor's installation of the Sofitel and Press Club brands at No. 8 Rue Jean Goujon tended to blur the identity of the place and its integral link with the 'Centraliens'.

In 2009, after the departure of the Accor group, the Maison des Centraliens commissioned ODO to renovate the place, cleaning the façade, repairing the roof, bringing the building up to standard, renovating the 40 existing guestrooms, creating 17 new guestrooms and suites

designed by Maison Martin Margiela, a smoking room, an 80-cover restaurant, and the bar, which opens onto a wooden terrace, seats 40 for meals in summer and gives onto the private garden. Thus No. 8 rue Jean Goujon recovers its 'Centralien' identity and a prestigious place on the Paris scene.



A surrealistic interpretation: the Wing Lamp in suite 142.

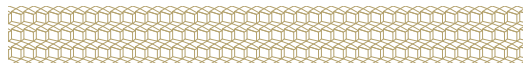


THREE QUESTIONS TO -

Jean-Claude Cabre

Chairman of the Maison des Centraliens

The Centralien spirit
is Eiffel,
Blériot, Peugeot,
Michelin, Panhard ...
and Boris Vian.



What was your initial intention when you put out a call for tenders to renovate the Maison des Centraliens - a renovation in which the association you chair, and which owns the place, took part?

JEAN-CLAUDE CABRE - In 1989, the Maison des Centraliens, headquarters of the alumni association of the Ecole Centrale since 1919, decided to build a 40-room hotel in the garden of the townhouse at No. 8 rue Jean Goujon, entrusting the management of the hotel to the Accor hotel group. For 20 years the Sofitel and Press Club brands, which Accor had housed in the place, eclipsed the Maison des Centraliens brand. In 2009, Accor told us they would not be renewing the lease at its due date in 2010. We set out to find a player that would renovate the Maison and restore its 'Centralien' image. That excluded any major hotel chain, as they would naturally put their brand on the hotel, so that the Centralien

connection would be lost again. But it had to be professionals capable of managing not only the hotel and restaurant but also the 1000m² of reception rooms and the catering service, while allowing the alumni association to occupy part of the building.

Why did you choose ODO and how did the marriage between ODO and the 'Centralien' spirit take shape?

JCC - ODO convinced us that, despite its small structure, it is a team of highly professional entrepreneurs with experience in hotel management and marketing who also brought us an opening to the international scene. We thought they were very much in phase with the spirit of the Ecole Centrale, which is also a generalist but very professional and enterprising. The Centralien spirit is Eiffel, Montgolfier, Blériot, Peugeot, Michelin, Panhard - and writer and musician Boris Vian. It's also open to the world: even in the 19th century more than a quarter of Ecole Centrale students were foreign and the school has produced offspring all over the world, from the one in Lausanne, founded in 1853, to the Ecole Centrale in Peking, founded

in 2005 at the request of the Chinese authorities. We really do have a common culture with ODO and in fact we ourselves took charge of a part of the renovation work under the terms of a 12 year lease

What are your expectations of this new place in the heart of the Golden Triangle, for the Ecole Centrale and its alumni?

JCC - First of all we expect the Centraliens to feel at home again; we expect that with the prestige of the place they will once more want to come for lunch or dinner, set their rendezvous and organise their meetings here, or indeed stay in one of the 57 guestrooms, which all bear the names of illustrious old boys and girls. We hope the Maison des Centraliens will become a key venue in Paris's Golden Triangle, attracting international figures and events; and that its prestige will boost the image of the Centralien community and give a high public profile to the Fondation Centrale Paris and the Fondation Maud Fontenoy which also has its headquarter in Jean Goujon.

Maison des Centraliens : a new beginning

As witness the façade which has been restored to all its former glory and the First Empire eagle that guards the great staircase, the renovation of the Maison des Centraliens has been done with all due respect for the heritage of the Ecole Centrale and the mansion's architecture.

Emblematic of the place, the Second Empire reception rooms of the Hôtel d'Essling, on the 2nd floor, have been restored just as they were, the moulding re-gilded with gold leaf by skilled craftsmen. In the basement, 450m² of reception rooms have been renovated and brought up to technological standard so they are now work spaces that meet all today's expectations, with WiFi and LED lights embedded in the ceilings.

As the renovation of the façade, the roof repairs and the compliance with safety and handicapped access standards

also show, the partners have taken the long view. The building that Centraliens and visitors discover today has been very thoroughly overhauled, ready to confront the 21st century.

Beyond renovation, architect Danièle Damon has really restructured the building. On the ground floor the restaurant is now vast and opens onto the terrace and garden, which lead to the Impasse d'Antin. The big new glass roof bathes it in peaceful light. The kitchen has been reinstalled in the basement and refitted in line with all current standards. On the first, third and fourth floors, the former Centralien premises have been vacated to build the 17 Couture guestrooms and suites, their design entrusted to Maison Martin Margiela on the basis of a competitive tender. They will help to make the Maison a centre of attraction and give it a reputation for daring. The 5th and 6th floors have been fitted out to accommodate the Ecole Centrale alumni association.



The Silver Corridor and its Diamond chandelier.

2

The house as work of art



the white chair covers are a feature of the Maison's aesthetic.

About

Maison Martin Margiela

Maison Martin Margiela was set up in 1988 by Martin Margiela, a graduate of the Royal Academy of Fine Arts in Antwerp who worked as assistant to Jean-Paul Gaultier for three years. From 1998 to 2005 he was artistic director for the Hermès women's collections. Today Maison Martin Margiela has shops in France, Japan, Italy, the UK, the USA, Hong Kong, Germany, Dubai, Korea, Taiwan and of course Belgium.

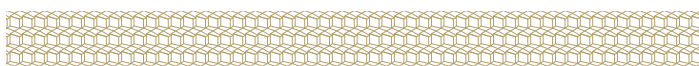
Maison Martin Margiela is known for its predilection for white (wall paint, cotton covers on furniture, white muslin over the chandeliers), for playing with contrasting proportions, for surrealism and for Pop culture. Maison Marin

Margiela, precursor and pioneer, opts for minimalism and anonymity, signs its creations with a blank white label, sometimes has its catwalk models wear masks and answers questions collectively. Maison Martin Margiela's striking aesthetics have earned it many an invitation to take part in exhibitions.

In 2009, Maison Martin Margiela was given carte blanche for the Elle Décoration suite, a 220m² apartment on the top floor of Palais de Chaillot.

In 2010, Maison Martin Margiela, chosen by competitive tender, worked on the older part of the Maison des Centraliens, dating from the days of Napoleon III. They redesigned the space to create suites, a restaurant, a smoking

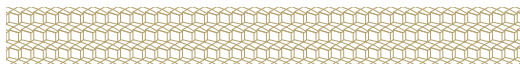
room, a bar and the reception hall. Maison Martin Margiela imagined this project as a direct continuation of its own artistic history, proposing a place with harmonious contrasts and a surrealistic slant. To carry out the project, Maison Martin Margiela worked jointly with other artists including a landscaper and lighting designers.



THREE QUESTIONS TO -

Maison
Martin Margiela

You see the white cotton covers, the trompe l'oeil, the subversion of objects and materials, the mixing of styles and eras, the play on aesthetic language and the humour that's a permanent feature.



What has motivated Maison Martin Margiela to tackle interior architecture on such a large scale?

MAISON MARTIN MARGIELA - The Maison des Centraliens and Maison Champs-Élysées project is the most ambitious ever entrusted to Maison Martin Margiela and is in a prestigious location that affords it a high profile. This is a logical continuation of our interior design office's work, following on from the Elle Décoration suite in the Palais de Chaillot in 2009. But it is also a challenge, as it means making different aspects cohabit – day and night, private and public – and expressing ourselves within the tight limits set by the aesthetics of a 19th-century Haussmann townhouse and the safety restrictions of a place open to the public.

From fashion to interior design: what are the invariants of Maison Martin Margiela?

MMM - Maison Martin Margiela's identity expresses itself in parallel, and in the same place, through its fashion collections and interior design work. In the Paris headquarters and the shops worldwide you see the white cotton covers, the trompe l'oeil, the subversion of objects and materials, the mixing of styles and eras, the play on aesthetic language and the humour that's a permanent feature. Clothing, objects and interior design all communicate the same aesthetic values: an "unfinished" finish and a sense of detail, surrealism and low-brow culture, oversizing and 2D projection, imaginatively recycled materials.

What style of clientele did you think of when designing the decors for the Maison des Centraliens and what experience are you trying to create?

MMM - We are thinking of a modern international clientele able to appreciate a pleasant, elegant offbeat attitude. This is the world of a relatively 'democratic' luxury offering greater freedom than the top luxury hotels; a luxury that is also, and essentially, defined by its sophisticated quality, irony and focus on detail. It's the style our customer base appreciates all over the world.

We would like guests and diners to enjoy the generosity of our creative offering matching the generous hospitality of this very special hotel. An experience that will induce them to come back.

Playing with conventions:

The artistic approach of Maison Martin Margiela

THE AIM OF THE GAME

Maison Martin Margiela wishes to offer a surprising poetic experience, one that cannot be exhausted in a single visit or a single stay. An experience of freedom, a journey within a journey, to be found nowhere else.



The rules of the game

They are based on an offbeat take of standards, as symbolised at the outset by the paving in the reception hall, where black marble cabochons take liberties with the rule that says they must be placed at the corners of the white flagstones.

1. Irony

Irony in the literal sense of the word, meaning the deliberate play on what is said as opposed to what is meant, letter as opposed to spirit, appearance as opposed to reality. The cabochons in the French-style paving are indeed there, but not in their rightful place. In the White Lounge, the spotlight rails illuminate only the traces of old picture frames – but these are painted onto new walls. In the guestrooms, the traditional Persian rugs are in fact patterns woven into the carpets. In the suites, the 19th-century mouldings are randomly interrupted. Playing with the vestiges of time in a new setting; a supremely dandified refinement suggestive of Beau Brummell who, it is said, had his clothes worn by his valet before donning them himself.

2. Illusion

In the restaurant, the chairs and tables seem to be suspended a few centimetres above the floor but fear not, they are stable and comfortable. Trompe l'oeil reproduces the mouldings in the Empire reception rooms on the landings leading to them; lighting effects create the illusion that a closed door is open, allowing sunlight to filter in. In fact everything helps to create a theatrical world imbued with the magic of a show in which we are, if not actors, at least willing accomplices

3. Respect

Respect for the building and the constraints of its heritage: walls or ceilings are not concealed unless for technical reasons. Maison Martin Margiela has not covered the mouldings or marble in the foyer to plaster one style over another. On the contrary, the intention was to further enhance the historic features of the place by dramatising them. Respect for the demands of comfort too, as demonstrated by the care taken with lighting, particularly in the bedrooms, and acoustics, especially in the restaurant. And, of course, respect for the project's inherent safety imperatives.

3 

A new art of hospitality in a very special hotel

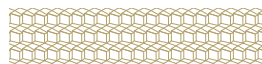
[About ODO](#)



Trompe l'œil and
showcase desk
in suite 141.

ODO - "Où Dîne-t-On?" - Where do we eat? At La Tble du Huit, the new restaurant of the Maison des Centraliens. ODO - "Où Dort-On?" - Where do we sleep? In one of the Couture or Boutique rooms of the Maison Champs-Elysées. ODO is the company managing these places since 2010. It brings together leading lights from tourism and the hospitality trade who in the 1990s were in

executive posts at Club Med' and Accor. While Vincent Grimond, former financial director at Club Med' became chairman and CEO of film production and distribution firm Wild Bunch; Pierre Denizet is now a lawyer; and ODO's chair Bernadette Chevallier is well known in the hotel sector. ODO wanted to give Maison des Centraliens the benefit of its experience, taking an approach that respects the identity of the Centraliens while giving it international exposure.

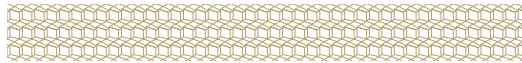


THREE QUESTIONS TO –

Bernadette Chevallier

Présidente d'ODO

For us, luxury
has more to do with
generosity.



What place does the Maison Champs Elysées occupy in the flood of new luxury hotels in Paris?

BERNADETTE CHEVALLIER –

The hotels whose openings have lately been in the news, or soon will be, are all top grade luxury hotels embodying quite a traditional idea of luxury, even conventional in some cases. It's a choice that has its merits but the Maison des Centraliens, by contrast, puts the focus on discretion and an offbeat take on luxury hotel standards. Discretion because it's an address you have to know, even though it's only a few steps from the Avenue Montaigne, epicentre of luxury and fashion, and the Champs-Élysées, the "most beautiful avenue in the world". And an offbeat take because its values revolve around light-heartedness, humour and a laid-back attitude. These values are delivered through the surprising decor designed by Maison Martin Margiela and through the style of service – attentive but never pompous, well-mannered without being starchy, always thoughtful, never ill-timed, and perfectly polite without being formal. Rather than a traditional luxury hotel, we are positioned as a prestigious boutique hotel that combines five-star amenities and services with an unconventional vision of the upmarket hotel business. Our target is a clientele of sophisticated international guests for whom luxury is more than just a question of money.

What exactly is your vision of luxury and what do you offer guests?

BC – As I've just suggested, luxury often boils down to an accumulation of costly, needless services whose only use is to prove the status of those who can afford them. For us, luxury has more to do with perceived quality, and the generosity of our materials and attitudes.

In our bathrooms, the taps aren't made of gold but the bathrobes are made from finest quality terrycloth. In the guestrooms, all the bedding is Vosges linen and our mattresses are covered with a mattress pad filled, like our duvets, with goose down. From that point of view, we offer what I think best defines luxury: generosity. Generosity in our refinement, in everything that enhances our guests' well-being. Generosity in our amenities: we offer a minibar, WiFi and films on demand. And lastly, generosity in our attitude and behaviour: our staff make it their duty to anticipate requests, and are always ready to say yes and to find and deliver solutions.

There's also generosity in the sophisticated, offbeat, poetic decor by Maison Martin Margiela, down to the last detail. Generosity, refinement and beauty: our vision of luxury is also in keeping with the idea of Paris as the capital of a certain art of living.

What is your ambition for No. 8 rue Jean Gougon?

BC – Our ambition is to make a splash, to be a place that's off the beaten track yet the talk of the town, because we are the first hotel to be designed by an illustrious fashion house. We want to be talked about long-term for the quality of our offer. We also aim to be a meeting place for the fashion and film worlds, hosting and creating unusual events, and an oasis of calm where Parisians will come to work or relax. We want to become a leading destination for an international business and leisure clientele, and an address that friends pass on to each other like a secret that shouldn't leak out too far. We want this to be a hotel where all those – famous or not – who value light-heartedness, humour, poetry, genuine relationships and courtesy will want to drop by. And we will offer them the unique experience promised by the words "Maison" ("house") and "Champs-Élysées" – an effortless combination of simplicity and prestige.

Maison des Centraliens : guided tour ... by day

RECEPTION HALL

The tone is set as soon as you cross the threshold of the elegant, opulent Hausmann-era façade: by playing with the paving, by contrasting the white lounge with the black smoking room, by erecting a tinted-mirror parallelepiped in the lobby, the Maison des Centraliens puts the spotlight on respect and irony. Princess Essling's townhouse has been given an affectionate breath of fresh air.



The Great Staircase



The "disorderly" flagstone paving

The tinted-mirror parallelepiped in the lobby.



The White Lounge and its only splash of colour.

THE WHITE LOUNGE

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The White Lounge next to reception is open to anyone who wants to spend a pleasant moment's wait - Maison Champs-Élysées guests on arrival and departure, for instance. Or to meet up at any time of the day for a coffee, tea or fresh fruit juice, served with something tempting from the pastry trolley. Daily newspapers and the latest magazines are also available for perusal.



THE BLACK CIGAR BAR

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Symmetrically opposite the White Lounge is the Black Cigar Bar. Maison Martin Margiela has pushed logic to its limits in this Havana-smokers-only bar by designing it in varnished scorched wood. Cigar-lovers can settle into the leather armchairs of this intimate, English gentlemen's club-style setting with whisky, cognac and other spirits available. No-one will disturb their meditative quiet: staff are not permitted in the smoking room. Neither are cigarette smokers - they are welcome on the terrace.



Scorched wood and leather as a visual equivalent to the aroma of Havanas

THE TABLE DU HUIT RESTAURANT

=
Boasting additional floor space and natural overhead lighting from the new glass roof, the Huit has also been given the Maison Martin Margiela magic touch. The waxed concrete floor and walls contrast with the cloth-covered tables and wing chairs - which by a dramatic optical illusion appear to hover a few centimetres off the ground. At the rear, oversize trompe l'oeil doors conjure up a world geometrically askew. But there is no trickery on the plates. Chef Benoît Hilaire, who trained with Jacques Cagna, Jean-Pierre Vigato and Antoine Westermann, has devised a menu that showcases his personal interpretations of classic French dishes, tailored to the expectations of international diners. His priorities: an easy-to-read menu, honest cuisine, neat presentation and respect for the produce. His personal touch: lemon, white wine and vinegar for their fresh, tangy accents.



Chef Benoît Hilaire



Hovering furniture in the light from the glass roof

THE GARDEN

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A cool oasis in summer, a haven of greenery in winter: master gardener René Quendo has made the garden a year-round miracle. He has included box trees, tree ferns, a palm tree and an olive tree more than 50 years old to create a dense, graphic cameo of contrasting greens. Through the fine weather months this jewel is set with gems: rhododendrons, roses and azaleas mingle their colours, according to the season, with the fragrance of the 2-metre high jasmine trellis.



BAR DU HUIT

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The bar, extending directly from the restaurant and giving onto the garden, is open 7 days a week from 11am to 2am. As well as spirits and champagne, the barman serves his cocktail menu with hot and cold open sandwiches as accompaniment. In the afternoon, he serves light refreshments: club sandwiches, hamburgers, salads, croque-monsieurs, pastries etc.



White table cloths and armchair covers



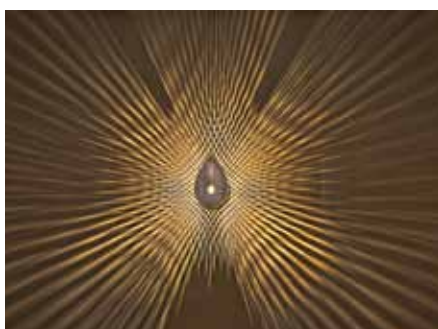
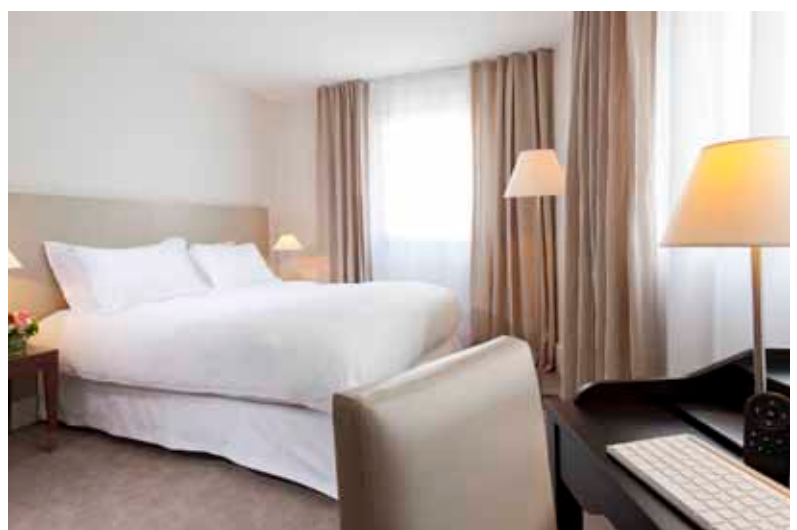
A playful high style allusion on the way to the restaurant



Maison des Centraliens : guided tour ... by night

THE BOUTIQUE GUESTROOMS OF THE MAISON CHAMPS ÉLYSÉES

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Very calm, located in the building that overlooks the garden, the 40 Boutique guestrooms are comfortable and cosy: linen sheets, mattress pad and duvet in pure goose down of exceptional quality, bathroom linen in 600g cotton terrycloth. The 37- or 40-inch wall TV is connected to a Mac Mini: it can be used to consult constantly updated information on the hotel's services (eliminating wasteful use of paper), to watch television or a selection of recent films or for working (free WiFi internet access).



Special lighting in the corridors

THE COUTURE GUESTROOMS OF THE MAISON CHAMPS ELYSÉES

In the 17 Couture guestrooms and suites created in off-beat spirit by Maison Martin Margiela, the mood is a blend of irony, humour and poetry, making a stay at Maison Champs-Elysées an unforgettable experience, a journey within a journey. At 24m² to 57m² they are generously proportioned. They enjoy the same hotel services as the Boutique rooms. The suites are also equipped with iMacs.



Suite 114 and its randomly interrupted mouldings



The bathroom in suite 141



An armchair in suite 142



The oversize mushrooms in suite 142



The revisited sofa in "Interrupted Mouldings" suite 114,

The bed and lamp in suite 142

A view of "Cover" suite 143

THE RECEPTION ROOMS

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The Maison des Centraliens' ten meeting rooms, most of which receive daylight, are suitable for many uses: study days, seminars, conventions, congresses, press launches, product presentations, Christmas or New Year parties, gala dinners, weddings etc. They can host up to 250 people. The logistics of the events, in the hands of event organiser and caterer Saint Clair, will enjoy a high level of professionalism and the spirit of innovation and daring for which this high-end supplier is famous. Saint Clair pays as much attention to the decor as to the gastronomy, making every event an illustration of its philosophy: "image is what the memory retains when the magic of the ephemeral has faded."



The Essling reception room



The Gilded reception room

CreditsProductionODOBernadette ChevallierChair

ESSEC business school graduate Bernadette Chevallier has worked all her life in the hotel and tourism trades. She has worked for Club Méditerranée, in general management positions, then with the Accor hotel group as marketing director for the tourism hotel business and over five years as chair of Exclusive Hotels.

Vincent Grimondin charge of finance

Graduate of the ESSEC business school where his friendship with Bernadette Chevallier was formed, Vincent Grimond was financial director of the Club Méditerranée and then of Cap Gemini Sogeti before switching to the film world as chairman and CEO of StudioCanal, then as senior executive vice-president of Universal Studios. In 2003 he was one of the founders of Wild Bunch, a European film production and distribution company of which he is chairman.

Pierre Denizetin charge construction and legal affairs

Pierre Denizet, graduate of ENA (Ecole nationale d'administration) in the 1975 'Léon Blum' cohort, began his career in cabinet posts, then managed top vacation rentals firm Pierre & Vacances. He was then general manager at the Accor hotel group, responsible for new building. Today he is a business administrator and a lawyer at the Paris appeals court.

Art directionMaison Martin Margiela

Martin Margiela, graduate of the Royal Academy of Fine Arts in Antwerp and for three years assistant to Jean-Paul Gaultier, founded his own couture house in 1988. Maison Martin Margiela has shops in France, Japan, Italy, United Kingdom, United States, Hong Kong, Germany, Dubai, South Korea, Taiwan and Belgium. In 2002, Maison Martin Margiela joined the group Only The Brave, chaired by Renzo Rosso.

General managementHugues Godard

Hugues Godard has held a variety of posts in the luxury hotel trade, in France (at the Lutétia, Paris and Le Martinez, Cannes) and abroad, as manager of the gastronomic restaurant at the Dukes Hotel in London, and in Thailand where he spent seven years as deputy CEO of Eurasia Services. Managing a 4-star hotel near Paris he became network manager for Exclusive Hotels in 2006.

Reception, Marketing and CommunicationValérie Allichon-Genest

Valérie Allichon-Genest is a hotel marketing expert who graduated from the Institut Supérieur de Gestion in Paris. She worked successively for Concorde Hotels and Louvre Hotels until 2005, when she was appointed marketing and communication manager at Exclusive Hotels, where she met Bernadette Chevallier.

MarketingValérie Buttignol

Since gaining her MBA in international strategy, Valérie Buttignol has focused her career on marketing, first at Westin Demeure Hotels & Libertel, then at Sofitel Accor where she was marketing manager for seven 4-star hotels in Lyon, Dijon, Strasbourg and Marseille. She then worked as sales and marketing manager at the Hôtel Warwick, then at the Hôtel California in the Champs-Élysées district.

KitchenBenoît Hilaire

Benoît Hilaire trained at the Ecole des Métiers de la Table in Paris before climbing the kitchen career ladder in leading restaurants: with Jacques Cagna, at the Grande Cascade, at Jean-Pierre Vigato's Apicius and since 2006 as chef de cuisine at the Antoine Westermann's Drouant restaurant.

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Martine Houghton
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Hotel La Maison Champs-Élysées

8, rue Jean Goujon
75008 Paris

Tel (+33) 1/ 40.74.64.65

Fax (+33) 1/ 40.74.79.66

www.lamaisonchampselysees.com

Press Contact

Re-active

55 boulevard Magenta
F-75010 Paris

Tel : + 33 1 40 22 63 19

Fax : + 33 1 40 22 63 20