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LES HARAS
STRASBOURG

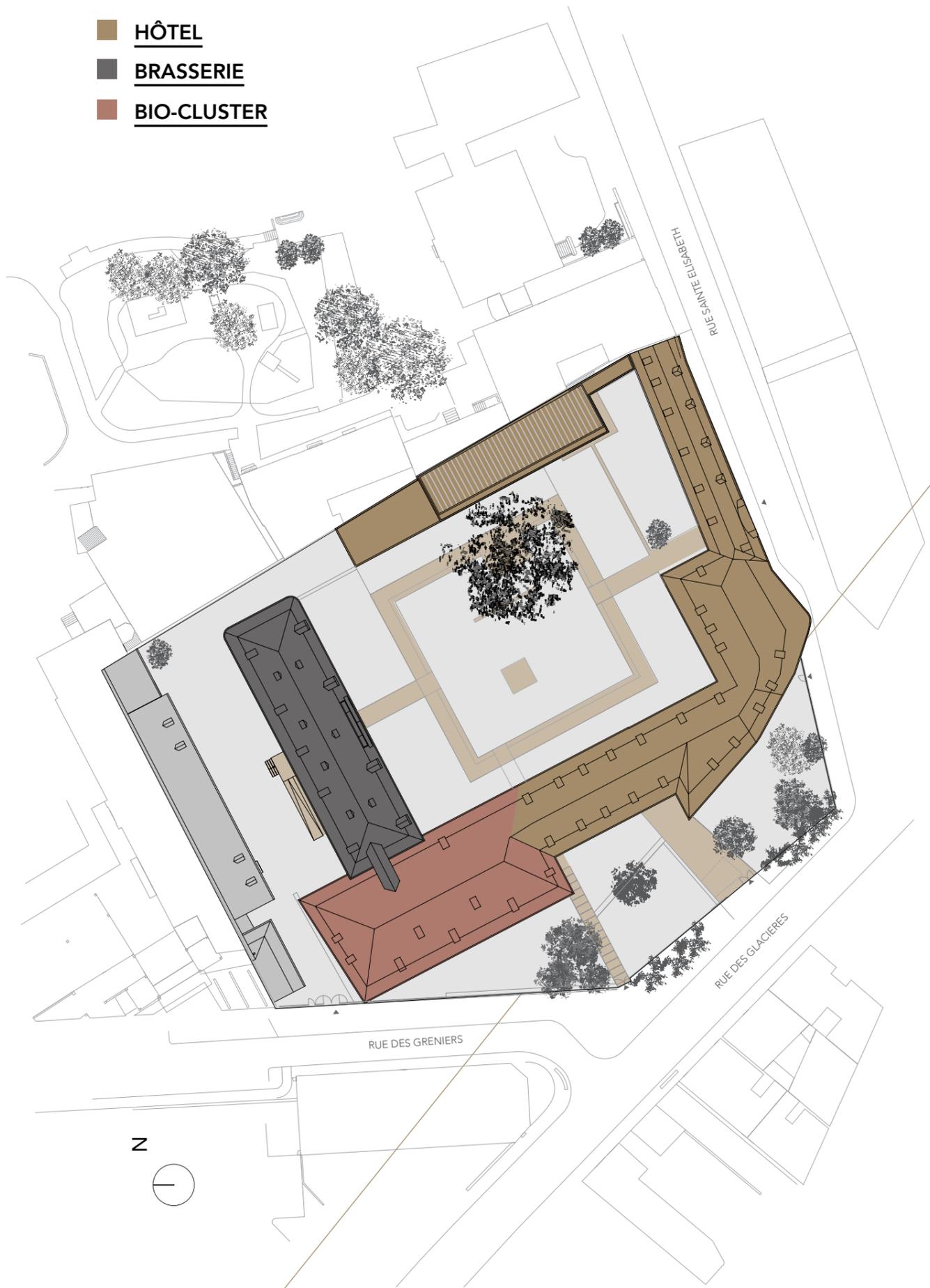


LES HARAS DE STRASBOURG

A simple and elegant interior design,
inspired by the equestrian world

A project by JOUIN MANKU

- HÔTEL**
- BRASSERIE**
- BIO-CLUSTER**



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« Plan of the site : the buildings of the hotel, the brasserie and the 'bio-cluster' are grouped around a central courtyard where Strasbourg's oldest tree grows. The site can be accessed from rue des Glacières or rue Sainte-Elisabeth. »



INTRODUCTION

Les Haras de Strasbourg is a hotel and restaurant project unlike any other.

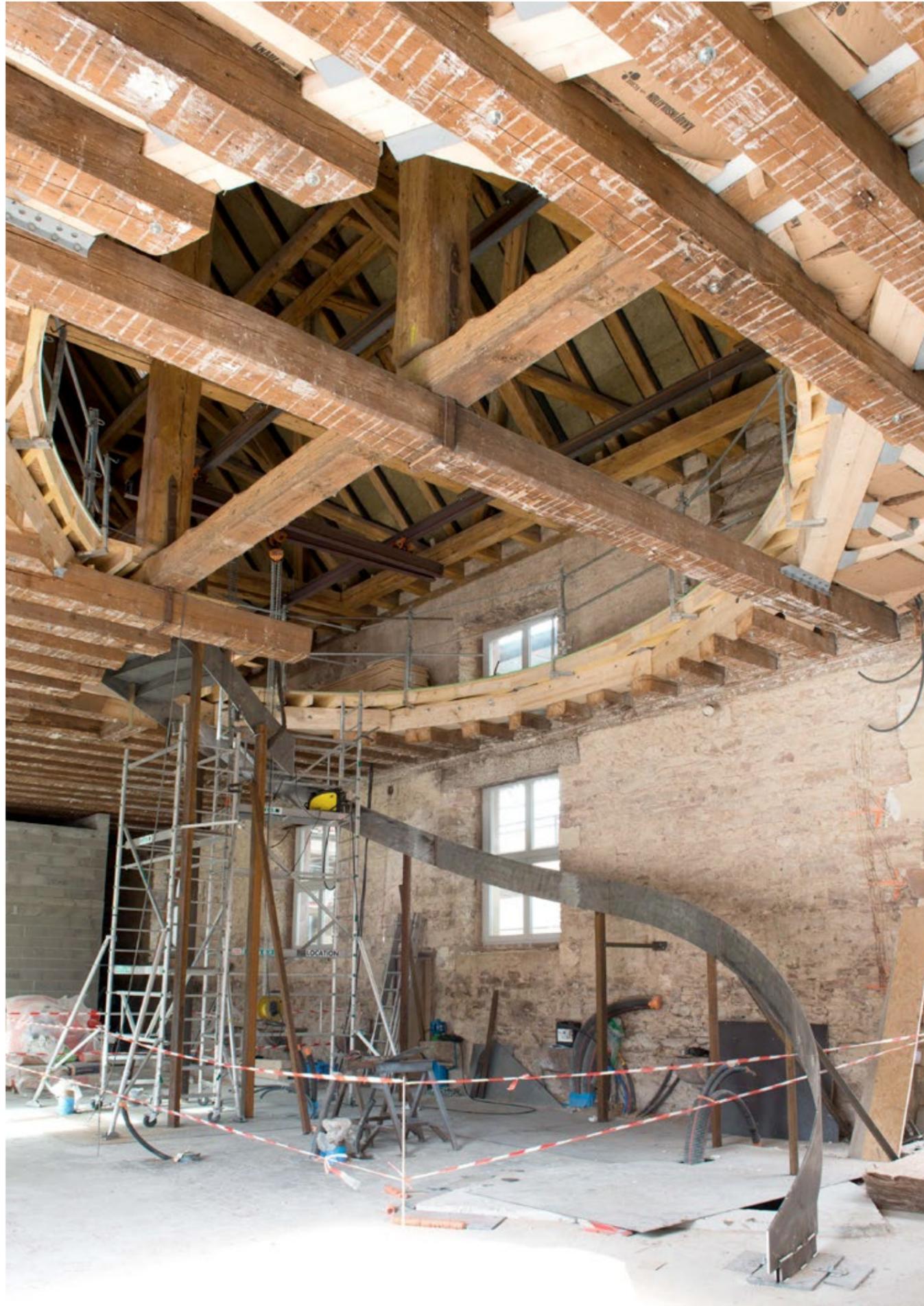
Composed of a the four-star hotel and Michelin 3-starred chef Marc Haerberlin's first brasserie, Les Haras presents an original solution to the question many provincial cities are facing : how to redevelop and harness the potential of their architectural heritage.

Managed by the Institute for Research into Cancer of the Digestive System (IR-CAD), presided over by Professor Jacques Marescaux, the project allies architectural creativity and technological innovation, two particular areas of French expertise, with philanthropy, an unprecedented mix for a historic redevelopment project in France.

As conceived by Agence Jouin Manku, the interior design for the hotel and brasserie is characterised by its authenticity and modernity, a particular idea of luxury and comfort inspired by the equestrian world, restrained and subtle.

Patrick Jouin and Sanjit Manku have expressed their vision of this former stud farm and historic site, in a design that is both elegant and simple. They have deliberately chosen to limit the range of materials used; solid wood, natural full hide leather and blackened or brushed metal to transpose the original life of this emblematic Strasbourg building into something resolutely contemporary and simple, whose architectural details attest to the studio's creativity.

« Yurt, detail : Natural golden brown calfskin leather from the Haas tannery, assembled and quilted by hand by Corler. » »



R

THE RESTORATION AND CONVERSION OF LES HARAS DE STRASBOURG, A SITE CHARGED WITH HISTORY AT THE HEART OF THE CITY

a. Historical background

Built in the mid 18th century, the former National Stud in Strasbourg constitutes a remarkable group of buildings of which the facades, the roofs, the monumental entrance gate and the grand stables built in the classical style, are all classified historic monuments.

Founded in 1621, the city's Equestrian Academy was initially a riding school for young well-to-do French and Germans students from the University of Strasbourg. Headquarters of the City's Riding Academy from 1752, the Haras Royal, the Royal Stud, moved onto the site in 1756, at the request of the Marquis d'Argenson, then director of the national studs. Closed during the French Revolution, the Riding Academy reopened under Napoleon I, only to close again in 1823. Temporarily reopened in 1830, it closed definitively in 1845; only the National Stud continued to occupy the current site.

In 2005, the stud's horses finally left these prestigious buildings for the last time.

In 2009, the City of Strasbourg entrusted the renovation and management of this site to IRCAD under the terms of a 52-year full repairing and insuring lease (UK) or net lease (US).

In 2010, IRCAD began restoring the site under the auspices of the French Ministry of Culture, overseen by the Direction Régionale des Affaires Culturelles, the Architecte des Bâtiments de France, and the Conservateur Régional des Monuments Historiques.



b. The architecture of Les Haras, the former National Stud, Strasbourg

Les Haras occupies an important position in the city of Strasbourg. Located in the Petite France area of the city, its buildings follow the line of the city's medieval walls, close to the historic 'Hôpital civil'.

The building has three wings :

the first includes the original grand entrance to Les Haras and lodgings for the master equerry.

the second wing, perpendicular to the first and set back from rue des Glacières, formerly housed the stables and manège.

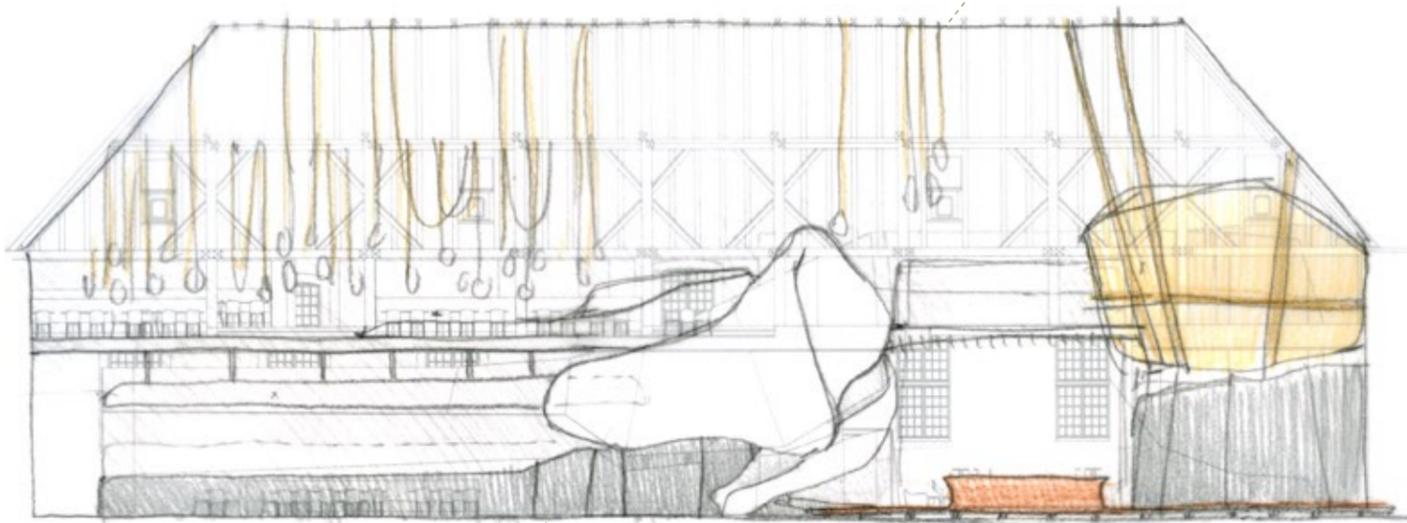
the third building, alongside rue des Greniers, originally housed the Royal Stables.

The group of buildings has been subject to a number of alterations over the years, which can easily be seen in the architecture.

It was the construction of the Royal Stables at Les Haras that enclosed the courtyard on its north side. A veritable horse hotel, the building accommodated up to 32 stallions. The generous single-storey pink sandstone façade is characterised by six full-height moulded arches that frame a central portico. In front of these grand stables stretched the open air riding school, essential for training the riders.

In 1752, the first buildings for the National Stud were completed; the indoor school, the stables and the lodgings were all the work of architect Jacques Gally.

« First sketch of the brasserie project. »



c. Les Haras today : a place of contrasts, showcasing French expertise

It was due to its location, ideally situated right next to Strasbourg University Hospital and IRCAD's headquarters, that the idea for this unusual project came about. With more than 4000 surgeons travelling annually from all corners of the globe to receive training in the latest non-invasive techniques using 3D imagery, IRCAD was already a showcase for French expertise.

Les Haras represented an ideal location to accommodate not only tourists but also some of the 4000 surgeons that visit IRCAD annually. Once home to the king's horses and a renowned Academy, with its grandiose architecture and unusual spaces, the site presents an attractive image of the history of France.

The theme of excellence is the thread that links all the participants in this new project : Marc Haeblerlin, Michelin three-starred chef, Agence Jouin Manku, internationally renowned for their creative projects for the most high-profile clients, the architects Denu et Paradon and Jean-Pascal Scharf, the respected Strasbourg hotelier whose experience ensures the successful management of this four-star hotel project.

Each participant was won over by the ambition and the philanthropic slant to this project : the site will also house a 'bio-cluster', a hub for biotech start-ups, housed and mentored by IRCAD. In addition, the revenue generated by tourism on the site will help to finance IRCAD research.

Architects Denu et Paradon have restored the site paying particular attention to the structure and envelope. The challenge for Jouin Manku was to make this site modern and sophisticated while respecting its important architectural heritage and avoiding pastiche..

d. The creative approach to the project

Patrick Jouin and Sanjit Manku's aim for the overall project was to come up with a wholly contemporary response to the historic site with which they had been entrusted : a project with an appropriate and pared back aesthetic, whose every detail referenced modernity, sophistication and comfort.

The buildings' beautifully restored majestic facades project a perfect image of 17th century architecture and speak of the nobility of the stallions once stabled in the stud.

Jouin Manku chose to create a marked contrast between the exterior and interior of these buildings switching from the classical grandeur and history of the facades to a decisively contemporary interior. They have also employed many subtle references to the world of horses and stables conveying elegance and comfort in an understated way - without succumbing to an overly literal reference to the equestrian world, it is nonetheless omnipresent.



M

MARC HAEBERLIN'S BRASSERIE, A SOARING TIMBER FRAME, EXCEPTIONAL INTERIOR SPACES

Marc Haerberlin's brasserie occupies the former Royal Stables, a building classified as an historic monument both inside and out. It boasts 800 sq m of exceptional interior space, 13.5m high and crowned with an unusually beautiful original timber roof structure.

How do you transform a space like this into an inviting brasserie worthy of the talent of Marc Haerberlin?

Working within the restrictions of the site, the project concentrates specifically on conserving existing details. Jouin Manku wanted to expose the fabric of the building, to show off the timber frame and joists, to retain the original render upstairs, reuse the floor tiles and play around with the grand doors to create an entrance lobby.

As a direct response to the monumentality of the site, Jouin Manku's design plays with a sense of scale and light.

It is important for the visitor to be able to take stock of the exceptional historic dimension of the site without feeling dwarfed by it. Patrick Jouin and Sanjit Manku have embraced these proportions as a key element of their project. They have employed a series of creative and spectacular devices to help define areas within the building. Conversely, the palette of raw and natural materials is deliberately limited : blackened raw steel, patinated zinc, unfinished oak, and full hide leather are the four materials used in the restaurant.

« View of the staircase, where
the joists and volutes merge to-
gether. »



a. The ground floor and grand staircase

On the ground floor, the flight of stairs rising up to the first floor is the first thing that catches your attention. The 32 wooden steps, their visible structure made of raw blackened steel, wind up over six metres high, cutting a generous stairwell into the ceiling allowing visitors immediate views through to the timber beams above.

This stunning staircase embodies the idea of a building that has been stripped back.

The spiralling oak volutes accompany and conceal people as they go up or down the stairs. The treads themselves are carefully detailed : a projecting edge on the lower steps morphs into a 'V' shape on the upper steps, a graphic representation of the dynamics and speed of movement up and down. A simple finish has been used for the wood : uncoloured and untreated, it is simply waxed to allow it to age naturally over time. The curves bring the material alive, as if its spiralling shape hugs and protects its users, revealing the poetry of the project.

To the right, the restaurant kitchen is open to the dining room. Because the space could not be partitioned, the kitchen has been treated as an independent element inserted into it. Like spectators watching horses in a dressage arena, the diners can watch the chefs at work in the kitchen, creating a convivial atmosphere while being the first element that greets the visitors.

At the foot of the stairs to the left is a furnished lounge area housing an ellipse shaped bar in patinated steel where clients are invited to have a drink before or after their meal. The rough finish of the bar harks back to the buckets of grain in the stables. The wood and leather furniture evokes saddle stands. Behind the bar is a line of traditional copper beer casks.

Sitting parallel to the bar against the large windows lie ten or so tables. The bespoke banquette seating is inspired by the idea of horse stalls and provides an additional eating area on the ground floor.



«At the end of the room, an immense tinted mirror set on an angle covers the whole wall, a nod to the riding-school mirrors that allowed riders to look at themselves and check their posture.»



« Furniture by Patrick Jouin iD: Charme armchairs for Busnelli, in fabric and beech wood line up opposite fabric-covered banquettes; Lou armchairs for Roset, and the table and stool custom made by l'Arche du Bois, comprise the lounge area.»





b. The first floor : a leather yurt

Upstairs, to add warmth to the immense space and to screen service areas, Jouin Manku have designed a micro-architecture covered in saddle leather : a 30 sq m yurt, almost five metres in height, creates a cosy dining space without being a private dining room.

The yurt, open at the top to reveal views of the timber structure, has a wonderful convex shape, its curves and layering referencing various pieces of a saddle. On its outside, the soft brown leather covering the yurt gives it warmth. Inside, the structure of wooden bars that hold it together are covered with a textile that looks a little like a saddle-blanket with its lozenge shaped quilting. Full of light, it draws the eye, its generous proportions allowing all sorts of configurations for the tables inside.

Around it, tables, banquettes and armchairs are designed, like those on the ground floor, to remind one of the horses' stalls and the stables.

Lighting for the project has been designed by L'Observatoire International who have created a soft, warm ambiance for the diners. Complementary to the small and relatively low number of windows in the roof, it is a clever play of indirect and filtered light.

Finally, Patrick Jouin and Sanjit Manku wanted to respectfully celebrate the building's exceptional timber structure; on the first floor, original structural floorboards have been exposed around the edge of the walls. In acknowledgement of this history, the upper level appears to float above the ground floor level, as if this contemporary intervention could be lifted out of the building without marking its architectural heritage.





H

HOTEL LES HARAS: THE CHARACTER OF AN HISTORIC SITE, THE SOPHISTICATION OF A FOUR-STAR ESTABLISHMENT

a. A lobby with a story to tell

As soon as the visitor arrive, they are invited to discover the extraordinary history of this site. A giant mural by graphic artist Philippe David (also creator of the visual identity for Les Haras) evocatively and with humour, tells the story of the project.

The horse, presented as an epic hero, a royal figure, is associated with images referencing science and medicine. Man also features, as rider or scientist, making his mark on the site. Finally Alsace is evoked in a scene cut from sheet metal : a flight of storks and the protected tree that still grows in the Les Haras courtyard, a Sophora Japonica, one of the oldest trees in the city.

This mural is a sort of surrealist collage, the 'exquisite cadaver' of the project, made from a piece of laser-cut blackened steel and sheets of sandblasted and screen printed glass that stand in front of raw brick and stone walls. The image reveals itself by stages and with a play of shadows depending on the viewer's position. The materials create an opalescent transparency, plunging the visitor into a fantastical world.

The mural sets the tone for the hotel while welcoming guests. The lobby desk is made to measure, cut from wood and covered with a sheet of leather. Opposite is a lounge area with a large sofa, seats and tables, the same furniture that features in the hotel bedrooms and the brasserie.

Opening directly from the lobby is the breakfast room that serves as a bar during the day and in the evening.

The central element here is the manger-like stone counter that is used for a variety of purposes depending on the time of day. The floor, the walls and the ceiling are all covered in wood, giving simple warmth to the space.



PHILIPPE DAVID

A freelance graphic artist, David began his career as part of Philippe Starck's team for Thomson, later setting up his own studio. His work spans many disciplines, from graphic and visual identity, to signage, to book design; for clients in the luxury hotel sector, and in architecture and design, or culture.

www.philippedavid.com

b. The bedrooms :
luxurious bespoke interiors
combining comfort and elegance

The hotel's 55 rooms have different configurations depending on their location. A contemporary extension designed by Denu et Paradon adds capacity to the hotel. This new wing, built in red brick, contrasts well with the rest of the site and gives guests the choice between a contemporary space, or alternatively, in those rooms under the eaves, to rediscover the same ancient timber beams that feature in the brasserie.

In the bedrooms, Jouin Manku very subtly develop the equestrian references to create simple, restful spaces with all the facilities expected in a four-star hotel.

However, you won't find desks laden with connections or bulging sockets. All the convenience of modern technology and connectivity is carefully concealed in a fit-out in keeping with the history of the site. Here in the hotel bedrooms as elsewhere in the project, Jouin Manku has been meticulous in its consistent use of the same materials, in order to reinforce the overall design concept.

Patrick Jouin and Sanjit Manku have designed an oversized headboard finished in saddle leather that wraps around both sides of the bed, covering much of the wall, not dissimilar to the walls of the yurt in the brasserie. To either side, certain layers of leather lift up to reveal switches and connections for electronic devices such as mobiles or tablets.

Behind the pillows, leather is replaced with linen, a simple natural textile, which is also used for the curtains. Another little allusion to the history of Les Haras; the curtain drawpulls are finished with plaited horsehair or straw brushes.

Continuing the theme of natural materials, Jouin Manku has chosen oak floorboards with a simple wool rug beside the bed rather than the usual carpet found in most hotels. The bathroom door, also in natural wood, slides open thanks to its large leather handle.

Jouin Manku also designed all the bedroom furniture; the desk rests against the wall, a curved piece of metal and a length of timber, the same as that used for the bathroom door. A small wood and leather stool with two elements that nest together, alludes to the shape of a vaulting-horse or a saddle stand.

The whole ensemble is luxurious without being ostentatious, a simplicity of shapes and materials that create a very modern retreat.

« A project with an appropriate and pared back aesthetic, whose every detail referenced modernity, sophistication and comfort. »





« The form of the brushed brass taps recalls traditional farm pumps. Their satiny golden colour is also a humorous reference to the site's former royal owners. »



C

CONCLUSION This project reveals the creative strengths of Jouin Manku's design studio.

With a deliberately limited palette of materials appropriate to the history of the site, Patrick Jouin and Sanjit Manku's subtly evocative scheme succeeds in creating a modern, sculptural decor with no sacrifices to comfort or conviviality.

The elegance of the project comes from its clean lines and the clarity of the designers' creative approach, which is particularly illustrated by features such as the brasserie staircase or the yurt. The overall scheme creates a contemporary vision where the horse may be king but he will wear no crown.



« Exterior view of the lobby at night »

P

PROJECT TEAM

Interior and furniture design

Agence Jouin Manku

Patrick Jouin et Sanjit Manku - design -

Project leaders, Agence Jouin Manku

Tania Cohen - interior design -

Bénédicte Bonnefoi and Anna Leymergie

Bruno Pimpanini - design -

Architect

Denu & Paradon

Regional conservation officer for historic monuments

Simon Piéchaud

Lighting design - brasserie and hotel -

L'Observatoire international

Signage, visual identity and mural

Philippe David



L'IRCAD

Established in 1994 by Professor Jacques Marescaux, the Institute for Research into Cancer of the Digestive System (IRCAD) brings together a number of research and development laboratories working on the treatment of cancer of the digestive system and developing the tools that enable better and safer surgical intervention. As an internationally renowned centre for surgery, the institute provides training programmes year round for up to 4000 surgeons who come from all over the world. In 2000, IRCAD was particularly distinguished for Operation Lindberg; the first remotely performed surgical operation, carried out on a patient in Strasbourg by a team of surgeons in New York

MARC HAEBERLIN

Marc Haeberlin, chef at l'Auberge de l'Ill, holding three Michelin stars since 1967, was really excited about this project. Before becoming the fourth generation of chef to head up the family restaurant, Marc Haeberlin worked in the kitchens of the most prestigious establishments : Paul Bocuse, the Troisgros brothers ...

In 1976 he joined his father Paul in the kitchen, eventually taking over the celebrated restaurant, bringing in his own personal touches, and a few years later developing a hotel nearby so that his diners might stay just near the Auberge. It was the association of men of talent, each highly respected professional in their own fields, which convinced him to become involved with Les Haras where he now offers, in a setting unique in Europe, an inventive high quality cuisine at an affordable price.

JEAN-PASCAL SCHARF

Jean-Pascal Scharf, a hotelier with 20 years of experience, and his professional team, manage four of Strasbourg's hotels : Le Régent Petite France, le Régent Contades, la Cour du Corbeau and le Grand Hôtel. Brought in by Professor Jacques Marescaux, he is now associate manager of the project, where his expertise will play a key role in making Les Haras one of Strasbourg's renowned establishments.



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