

# BVLGARI

## HOTEL ROMA



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### Overview

Opened on 9th June 2023, the **Bulgari Hotel Roma** is the second hotel in Italy and ninth of the jewels in the worldwide Bulgari Hotels & Resorts collection, which currently includes properties in Milan, London, Paris, Dubai, Beijing, Shanghai, Bali and Tokyo, with openings scheduled in the Maldives and Miami (2025), and Los Angeles (2026).

Located at number 10 in the very central Piazza Augusto Imperatore, in the Campo Marzio area, a stone's throw from Via del Corso, the Piazza di Spagna and also the historic Bulgari store on Via Condotti, the hotel is a unique entity in the Maison's history, because of Bulgari's unbreakable bond with the city where it was founded nearly 140 years ago, and also the opportunity it provides to express the spirit of the city, describing it with a contemporary twist. The Bulgari Hotel Roma is a celebration of the most refined qualities of Rome, reaching beyond clichés, and is a showcase for the best Italian design and craftsmanship, a great heritage that is celebrated through a myriad of details.

The imposing building that houses the hotel – with an overall surface area of 14,000 square metres spread over seven floors, of which one is below ground – is a splendid example of rationalist architecture: designed by the architect Vittorio Ballio Morpurgo and built between 1936 and 1938, it was officially opened in 1950 by the Italian prime minister Alcide De Gasperi as the headquarters of the INPS, the Italian Social Security Agency. It is in a historic location, with strong symbolic value: it faces the Mausoleum of Augustus, the circular 1<sup>st</sup> century tomb, and the Ara Pacis, the altar which celebrates the period of peace that the emperor managed to impose – the *Pax Romana* – and which is now preserved within the Ara Pacis Museum designed by Richard Meier.

The link between the Bulgari Hotel Roma and the vision and historical time of the emperor Augustus is guaranteed by the presence of the Statue of seated Augustus, an original Roman sculpture, in Pentelic marble, from the Torlonia Collection. Positioned in the center of the entrance vestibule, this statue is the first in a series of five, whose restoration has been sponsored by Bulgari and which will alternate in the exhibition.

**Jean-Christophe Babin**, Bulgari CEO, says: *“The opening of the Bulgari Hotel Roma is a real milestone for Bulgari since it will finally allow us to host our guests in the Maison's hometown, a city that has always been an inexhaustible source of inspiration for all of our*



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*magnificent jewellery creations. Bulgari Hotel Roma is a real “temple” of luxury hospitality which embodies all the brand values, such as extraordinary craftsmanship, the use of much-prized materials, contemporary yet timeless Italian design, the search for excellence and a glamour that is quite simply unique. We are excited to open this magnificent property which will provide an experience of absolute luxury, created by the Roman jeweller of hospitality in the heart of the Eternal City.”*

**Silvio Ursini**, Executive Vice-President of Bulgari and head of the Hotels & Resorts division, remarks: *“This is a project that started way back: we have waited a long time and worked for over ten years to find a truly extraordinary location to open a hotel in the city where Bulgari was born. We want the Bulgari Hotel Roma to become a driver of innovation, a laboratory of creativity, a workshop for new services and projects. Here we are interpreting the place, exploring local culture and celebrating the Italian and the Roman art of living, immersed in beauty. We feel this hotel is a great opportunity and also responsibility for us because it definitely is Bulgari’s home.”*

**Vincenzo Falcone**, General Manager at the new Bulgari Hotel Roma, states: *“It is a great honour for me to helm the Bulgari Hotel Roma, the first in Bulgari’s home city and the new flagship of the Bulgari Hotels & Resorts collection. With its exclusive location in the heart of Rome, in a perfectly restored historic building, its refined interior design, gastronomy created by Niko Romito and exclusive public areas, including the most extraordinary panoramic roof terrace with 360-degree views over Rome, the Bulgari Hotel Roma has all the assetsto become one of the best hotels in the world. My team and I are looking forward to focusing on providing our guests with the best experience of service and hospitality.”*

As with all other Bulgari Hotels & Resorts, the design of the interiors at the Bulgari Hotel Roma was entrusted to the Italian architecture and interior design firm **ACPV ARCHITECTS Antonio Citterio Patricia Viel** which has successfully balanced the aesthetic rigour of the stones used in imperial Rome and the building’s clean architectural through the use of especially rich textures.



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Patricia Viel, architect and CEO at ACPV Architects, emphasises that: *“In the Bulgari Hotel Roma we aimed to recreate the quest for beauty and sophistication, and also the variety of tastes, origins and histories perfected in polychromatic craftsmanship and techniques, which were typical of the Augustan era.”*

The hotel has 114 rooms, many of them suites. They are decorated in four different colour palettes – white, yellow, red and green – and every one of them enjoys a splendid view over Piazza Augusto Imperatore or Via della Frezza, a small street full of Roman charm. Located on the third floor, the **Bulgari Suite** covers 300 square metres and has a spectacular view of the Mausoleum of Augustus.

The Bulgari Hotel Roma offers five different types of catering, all curated by the world-famous chef Niko Romito. The recipient of three Michelin stars for Reale, his restaurant in Abruzzo, Romito has been in charge of all culinary experiences for Bulgari Hotels & Resorts since 2017.

With its magnificent view onto Piazza Augusto Imperatore thanks to its location on the fifth floor, **Il Ristorante - Niko Romito** presents a menu of contemporary Italian cuisine, created exclusively for Bulgari Hotels & Resorts by the chef, in a warm and elegant atmosphere. The restaurant opens onto a large outside terrace, with a view of the historic Mausoleum of the Emperor Augustus and of the Ara Pacis. A private dining room can seat up to 8 people.

On the same floor, the **Bulgari Bar** is the perfect place to socialise while sipping iconic cocktails. It features a large black marble bar decorated with cones in Murano glass that reflect the light, while outside there is a large lounge terrace with its own bar area.

In **La Terrazza** the Bulgari Hotel Roma has something that is unique: with its extraordinary rooftop position, with *cabanas* and lounge areas, it boasts breathtaking views of the city skyline. The landscaping of La Terrazza, which was designed by P’Arcnouveau, is that of a typical Roman terrace, with over 200 pots holding a very wide range of plants and native flowers; it is reminiscent of the ancient Roman residences such as the Villa of Livia and Hadrian’s Villa.



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On the ground floor, **Il Caffè** offers a relaxed atmosphere and a large outside area that extends beneath the portico, which is decorated with large planters filled with bushes and flowers. It is the perfect place to enjoy a coffee, lunch with traditional Roman food, or a tasty Sunday brunch.

Looking onto Via della Frezza, the first **Bulgari Dolci** boutique in Italy delivers a luxury experience composed of delicious sweets, such as Bulgari's celebrated "chocolate gems" and a selection of traditional Italian pastries from the La Pasticceria - Niko Romito menu. Alongside the entrance foyer, with a view onto Piazza Augusto Imperatore, the **Lobby Lounge** is reserved for hotel guests throughout the day. It provides a refined and exclusive atmosphere, with a menu that ranges from afternoon tea to aperitif. The Bulgari Hotel Roma also houses a **Library** holding a collection of fine books on Roman art, design, history and architecture. This will be open not just to hotel guests but also, upon appointment, to the general public.

A true temple of wellbeing, the **Bulgari Spa** evokes the atmosphere of ancient Roman baths, with marble columns that rise from the swimming pool and coloured glass that creates a warm, soft light. Covering 1500 square metres, this oasis of peace to rebalance body, mind and spirit has nine treatment rooms and a 20-metre covered pool decorated with sparkling mosaics which draw inspiration from motifs used in the celebrated Baths of Caracalla.





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## DESTINATION





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“Here the spirit of the Emperor Augustus flies through the air”: thus reads the bas-relief in Latin set between Ferruccio Ferrazzi’s mosaic and the fountain, at the foot of the building’s south façade. The Bulgari Hotel Roma rises in the heart of Campo Marzio, the capital’s fourth *rione*. This flat area along a bend in the Tiber has a very strong symbolic and the evocative value; in ancient times it was used for military drills and it is now the golden “Trident” of high fashion and shopping.

It is here that Augustus – a key figure in Roman history since he engineered the change from Republic into Empire – decided to start a building programme that was to be a powerful tool in garnering widespread support. He thus built the Pantheon in the place where tradition held that Romulus had become a god, so as to present himself as the direct successor of Rome’s first king and the protector of the *Mos Maiorum*, the ancestral traditions. He then decided, aged just thirty, to build his own mausoleum and to send a clear message to the people and senate of Rome, a message of complete loyalty to the city.

The Pantheon and the Mausoleum were perfectly aligned and linked by the Via Flaminia - now called Via del Corso - along which the emperor had built the Ara Pacis, the monument consecrated in 9 BC to celebrate the Pax Augusta that followed decades of civil war (the recovery of the Ara Pacis began in the 16<sup>th</sup> century and ended, after some lucky finds and targeted excavations, only in 1938, when it was put back together on the banks of the Tiber, the Lungotevere).

In front of the Ara Pacis, Augustus had also built a large cobbled piazza with an obelisk – brought as a trophy of war from Heliopolis in Egypt, in 10 BC – and which worked as a sundial. On his birthday, the shade cast by the gnomon stretched up to the Ara Pacis, thus confirming his heavenly destiny.

The complex way in which the buildings interacted can no longer be seen, but still today the square holds the inheritance of the first emperor of Rome and evokes his grandeur and extraordinary civil and political vision (in the Ara Pacis Museum there is a model which shows exactly how the Campo Marzio once was).

After the fall of the Roman Empire, the Mausoleum went through a number of changes, and eventually became an essential point of reference in the city: in the 16<sup>th</sup> century it was bought by the Soderini family, which created a beautiful private garden in it; in the 18<sup>th</sup>



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century the Portuguese marquis Vincenzo Mani Correa turned it into an amphitheatre with wooden benches for equestrian shows and bullfights; in 1908, under the direction of the Santa Cecilia Academy, it was converted into an auditorium and took the name of Teatro Augusteo, a beautiful concert hall which was famous for its perfect acoustics.

The current configuration of the piazza dates from 1934 when, on the eve of the two thousandth anniversary of the birth of Caesar Octavian Augustus (23<sup>rd</sup> September 63 BC), the Governor of Rome put out to tender a project to create a monumental piazza named after Rome's first emperor. The winner was the architect Vittorio Ballio Morpurgo, who called for substantial demolition work to bring back into view the remains of the mausoleum and make them the centre of a large porticoed public square based on the Imperial Forum. The Augusteo theatre, together with all of the buildings that had been built around it in the preceding centuries, was demolished. While the mausoleum was restored to make it look as much as possible like it once had, and the Ara Pacis was given new life in its original location along Via del Corso, rebuilt as it once was between the mausoleum and the Tiber, and encased within a protective structure also designed by Morpurgo. The piazza was bordered to the north and towards Via del Corso by two large porticoed buildings. One of the pair, running along Via della Fregata, was set up as the INPS headquarters and is now the home of the Bulgari Hotel Roma.

In accordance with the law which ruled that 2% of the construction cost of public buildings had to be set aside for works of art, Morpurgo involved some of the best artists of the time in the project, and they adorned the building with some very striking decorations. Ferruccio Ferrazzi, director of the mosaic school at the Vatican, was given the commission to make the large mosaic on the façade which celebrates Virgil's Roman foundation myth; Giulio Rosso's brilliant frescoes depict the three scenes of Roman life in the foyer on Via di Ripetta: the Spanish Steps, the port of Ripetta and the race of the Berber horses that took place along Via del Corso, between Piazza del Popolo and Piazza Venezia; in the atrium on Via della Fregata, Antonio Barrera drew frescoes which showed the four lives of the mausoleum. This substantial work has been meticulously restored, and the external lighting project has concentrated on it, in the spirit of restoring this extraordinary heritage to the city.



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The square is currently being remodelled following a project by Francesco Cellini. The architect's design will see the entire area repurposed and the Mausoleum of Augustus turned into a kind of "contemporary archaeological walk" with the creation of two flights of stairs, from the Tiber and Via del Corso sides, and paved walkways which will help access to the site. A space that for years was desecrated and cut off from the city is thus about to be reborn to retake a central and attractive role in the life of the people of Rome.

Piazza Augusto Imperatore is one of the best places to appreciate the stratification of the city of Rome. A single look spans an arc of time from the 1<sup>st</sup> to the 21<sup>st</sup> centuries: the Imperial Rome of the mausoleum, the baroque city of Saint Jerome of the Croats, the neoclassicism of Valadier and the church of San Rocco, the 20<sup>th</sup> century with Morpurgo, and finally contemporary Rome with the Ara Pacis Museum designed by Meyer.





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ARCHITECTURE, DESIGN AND LANDSCAPING



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The Bulgari Hotel Roma is a tribute to the deepest identity of the eternal city and the celebrated Roman jeweller. In a setting and building that are unique because of their historical and artistic importance, the hotel celebrates the excellence of Italian workmanship and defines a new standard of luxury in the world of hospitality.

As with all other Bulgari Hotels & Resorts, the redevelopment of the building and the interior design of the Bulgari Hotel Roma was entrusted to the Italian firm **ACPV ARCHITECTS Antonio Citterio Patricia Viel**. This architecture and interior design group has managed to balance the aesthetic rigour of the stone used in imperial Rome and the sober architectural style of the building through the use of particularly rich textures. Two elements have clearly inspired the project: the first is the celebration of ancient Rome and the figure of Augustus, whose greatness and legacy take on new life in the piazza in a timeless dimension; the second is the respect for the building that houses the hotel, a significant example of rationalist architecture, and references to the times it is from. The 1930s are showcased in the collections of Gio Ponti, who precisely in those years – from 1923 to 1933 – was the artistic director for Ginori. It is also then, in 1934 to be precise, that the fully modernised Bulgari store on Via dei Condotti reopened. Work to restore the hotel building has followed the same approach that Bulgari takes in creating high jewellery, with an emphasis on design, on excellent craftsmanship and Italian flair, which is reflected in innumerable choices and architectural details.

Hand-crafted marble mosaic roundels, custom-made fabrics inspired by iconic Bulgari-designed motifs, handcrafted Murano glass and lights, original Ginori vases from the 1930s made by Gio Ponti and walls in blown Venetian crown glass are just some of the unique elements that embellish the various areas of the hotel.

Studio Polis of Rome - architect Gennaro Farina - curated the design and supervision of the restoration works of the building and the decorative apparatus: the large mosaic depicting the "Origins of the myth of Rome", the internal and external frescoes and bas-reliefs. Studio Polis was also involved in the urban planning.

A significant aspect of the project is the importance of green areas: more than 4500 plants are spread across the various areas in the hotel, both inside and out, a large ecological component that makes the hotel an urban resort that pays attention to sustainability.



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The P'arcnouveau studio handled the landscape design, which sought inspiration from some key themes: the abundance of plants in Rome and how readily they grow (it is one of the cities that has most green areas in the world), the tradition of Roman terraces and, of course, the richness and hues of Bulgari jewellery, echoed by the blooming of flowers and fruit trees through the seasons.

The vegetation interacts with the verticality of the space inside the massive portico: the bird of paradise and banana plants reach upwards, producing a precise rhythm with the columns and recreating, together with ferns and the gum palms, a tropical garden that delivers privacy to guests while maintaining a visual relationship with the piazza and mausoleum.

The terraces provide an immersive sensorial experience thanks to the aromatic herbs, from rosemary to Russian sage, from thyme to teucrium, as well as fruit trees and bushes such as strawberry, bottlebrush and feijoa. The planters have been custom made by the English firm Bronzino.





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## PUBLIC AREAS



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## The Portico and Foyer

The main entrance to the hotel is under the large portico which runs along the entire façade and emphasises the move from the public domain of the Piazza Augusto Imperatore into the private areas of the hotel. With over 500 plants, the portico houses a lounge on one side and the outside area of the Café on the other.

Alongside the lounge area, the entrance to the hotel opens onto the foyer, a five-metre high circular space that is entirely clad in Chiampo marble, the same used by Morpurgo for the building's original entrance hall on Via della Frezza 17. Large black marble portals that reflect the peach blossom design of historic staircases, punctuate the hall. It is illuminated by a large Barovier & Toso chandelier in Murano glass featuring 25 lamps in blown glass and gold dust positioned so that they line up with the eight points of the star, also in antique black marble, set in the floor. This echoes the large star in the middle of the Campidoglio and that on the floor of the entrance hall of the Bulgari store in Via Condotti.

The foyer houses the Statue of seated Augustus, an original Roman sculpture in Pentelic marble. This space will be dedicated to the exhibition of five other works from the Torlonia Collection, restored with the contribution of Bulgari, representative of the Augustan dream and which will alternate on an annual basis.

## The Reception

The luminous hotel reception welcomes guests in an area decorated with panels and doors in gilded metal meshwork. The main wall features the eye-catching *Forma Urbis*, a large map – 3 metres by 2 – which is the work of the archaeologist Rodolfo Lanciani, portraying ancient Rome overlaid onto the modern city. It is a powerful invitation to visitors to start exploring the eternal city right away.

Large wooden and glass windows and doors reflect the design of Morpurgo's original walnut and glass doors that now only survive in memories. They divide the reception from the secondary entrance on Via della Frezza, which is completely clad in walnut, in a finish that was widely used in the 1930s. It is sourced from the part of the trunk that is closest to the roots, which is extremely knotty and creates a unique burl graining.



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## The Lounge

The hotel lounge, located to the left of the entrance foyer, is reserved for hotel guests and has a relaxed and intimate atmosphere. With a fireplace, its own bar and a private outdoor area beneath the portico, it is the perfect place for a work meeting, afternoon tea or a glass of champagne, accompanied by sweet and savoury snacks.

The floor design pays tribute to the 1930s parquet of the Bulgari store in Via Condotti, and the wall is lined with large bookshelves and photos of the *Dolce Vita* Rome of the 50s and 60s. This room especially showcases the brilliance of Gio Ponti with a display of his beautiful trumpet vases produced by Richard Ginori between 1923 and 1933 when he took over as artistic director. Completing the décor is furniture by Maxalto, lamps by FontanaArte and carpets by Altai.

## The Library

Located on the ground floor of the hotel and looking onto Via della Frezza, the Library houses an excellent collection of books that are entirely dedicated to the city of Rome – its history, architecture, traditions and major figures – in bookshelves designed by Albini for Cassina in 1956. The area is set up like a library and can also be used for events, and is open to the public upon request, especially the students of the Fine Arts Academy in Via Ripetta, to consult documents. That is an example of the inclusive approach, opens to the city, chosen by the Bulgari Hotel Roma.





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## ROOMS AND SUITES



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The Bulgari Hotel Roma has 114 rooms, many of which are suites, that celebrate the art of hospitality and offer an authentic and relaxed experience of luxury. Each of them makes full use of the best examples of handmade Italian craftsmanship and has two views over Rome: on one side there is the splendid view over Piazza Augusto Imperatore, and on the other the more intimate atmosphere of Via della Frezza, a small and charming street which links Via di Ripetta to Via del Corso.

Categories	Number	Floor area (sq. meters)
Superior Room	22	33
Deluxe Room	30	37
Premium Room	14	49
Junior Suite	30	51
Superior Suite	3	58
Deluxe Suite	12	81
Premium Suite	2	133
Bulgari Suite	1	300

The central theme of the interior design project is colour, a deliberate decision intended to recall its pioneering and free use in the jewellery that is a distinctive feature of Bulgari's history, and which at the same time evokes the identity of ancient Rome and another of Augustus's political intuitions. "*Inveni urbem roman lateres, revertor ad marmoris*" – "I found a city of bricks and left it a city of marble" – said the emperor, who imported coloured marble from all of the provinces of the Mediterranean into the capital, thus sending a signal of openness to cultural diversity and helping to promote a happy model of civilisation.

The inheritance of colour can be seen in the rooms through the use of four palettes and the use of various types of coloured marble in the bathrooms. This is marble that was selected outside Italy, in line with what Augustus taught: yellow Brocatelle marble from Middle East, red jasper marble from Sudan, green quartzite and Taj Mahal white marble from Brazil.



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The coloured marble in the bathrooms sets the tone for the entire room, and permeates the fabrics of the furniture, the bedheads and even Flos' Arco floor lamp, which was the product of the genius of Achille and Pier Giacomo Castiglioni in 1962. For the first time ever in the history of this legendary lamp, the iconic original base in Carrara white marble has been realized as a bespoke project in the same coloured marble used in the bathrooms.

Set into the bathroom walls there are large mosaic roundels which reproduce the designs of some vintage Bulgari brooches. The tesserae are with the same coloured marble as the bathroom. The theme of the project can be perfectly understood from that detail: putting together the coloured marble of ancient Rome with the gemstones used in Bulgari jewellery. The influence of the mausoleum can be felt in the circular shape of further details: from the plaster ceiling roundels to the appliqué work by Fontana Arte on the sides of the bed, up to the rounded mirrors in the bathrooms.

All of the furniture is made by Italian producers: the upholstered items by B&B Italia and Maxalto, the marble tables by Mangiarotti for Agapecasa, the wild silk carpets by Altai, the lamps by Flos and FontanaArte.

The décor of the rooms is completed with historic Bulgari advertising posters.

### **The Bulgari Suite**

Located on the second floor, the **Bulgari Suite** is a true oasis of peace in the centre of Rome, with a spectacular view over the Mausoleum of Augustus that can be enjoyed through ten imposing windows. Covering over 300 square metres, this imperial residence has been embellished with furnishings designed by Antonio Citterio, the most famous collections of the Flexform and Maxalto brands and with custom-made wall fabrics by Rubelli, the historic Venetian brand - including the fabric covering the lounge walls: golden silk echoing the pattern on a Bulgari powder compact from the Thirties. The floor mosaics reproduce designs from the Villa of Livia at Prima Porta and the middle of the room is presided by a large artistic photo by Irene Kung which shows the Borromini's cupola at Sant'Ivo alla Sapienza.





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The master bedroom of the Bulgari Suite has an elegant walk-through cupboard, a spacious bathroom with vanity corner, steam shower and a beautiful bathtub made from a single block of arabesque Corchia marble whose shape is inspired by the two basins from the Baths of Caracalla which are now in the two fountains in Piazza Farnese. The large bed, which is 2.40 metres wide and is surrounded by panels padded with Dedar fabric, lulls into deep sleep, waking up with the sun light filtering through the cypress trees which encircle the Mausoleum of Augustus.

The suite also has a private kitchen, its own bar counter and a large dining room dominated by the marble table from Agapecasa which was designed by Mangiarotti and which is enhanced by the original plates from the 1930s Ginori series created by Gio Ponti. The enjoyment of the suite is made uniquely special by the lighting roundels in the ceiling as they acquire gold hues to make the evening light even more beautiful.

The Bulgari Suite can easily be enlarged by joining it to the adjacent suites.

### **Suites 604 and 606**

Located on the top floors of the hotel, the duplex suites 604 and 606 have been designed to span two levels and can be combined to create a single princely dwelling of nearly 300 square metres in complete privacy. They have a large terrace that looks onto the different sides of the building, with a magnificent view over the rooftops of Rome, with Trinità dei Monti and the cupola of San Carlo al Corso. The décor's impressive original details include the bathrooms in green quartzite and the dry bar, a tailor-made piece of furniture that is covered in vellum.



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## DINING



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The dining and refreshment options at the Bulgari Hotel Roma are entirely curated by Niko Romito, the chef at Reale in Castel di Sangro – a restaurant that has been awarded three Michelin stars and which regularly features as one of the The World’s 50 Best Restaurants – and who has been in charge of culinary experiences for Bulgari Hotels & Resorts since 2017. The food and refreshments on offer are available in various locations and accompanied by different experiences within the hotel, conceived to suit every moment of the day. The executive chef of the hotel is Claudio Catino, who first headed the kitchen at Bulgari Hotel Beijing and then moved to Bulgari Hotel Milano for many years.

**Niko Romito**, Head Chef of the Reale Restaurant and head of culinary experiences at Bulgari Hotels & Resorts, comments: *“Rome is my second home as I have lived here for many years. Opening my restaurant here, in a venue that is unique in the world, is a great milestone and an extraordinary emotion. It is a project with enormous potential, both from an international and also a local viewpoint, in which we can enjoy the significant experience that has been acquired over the past few years in the other restaurants of the collection. Through the five different kinds of dining and refreshments that we offer, we wish to transmit Italian values and identity, and produce authentic cuisine which reworks the great traditional classics in a contemporary key.”*

### Il Caffè

Il Caffè with its spacious outdoor area beneath the monumental porticos of Piazza Augusto Imperatore, is the first of its kind in Italy and the first created by Niko Romito. It was conceived as an Italian bar offering food: elegant and informal, it has 72 places inside and 54 outside, and a varied and versatile menu that appeals to a wide range of people so that it can become a point of reference for the local area and the entire city.

The menu was designed by Niko Romito to deliver an authentic experience from breakfast to dinner, and to pay tribute to the iconic dishes from the cuisine of the city of Rome and the Lazio area, through extensive research into the quality of ingredients, sourced from the best suppliers in the region.



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In the morning, the breakfast menu includes coffee, organic extracts and freshly squeezed juices along with the classics of Italian pastry – a *maritozzo* currant bun with cream, or a ricotta and sour cherry cake – and other tasty possibilities including *zabaione* with toasted *pandolce*, eggs prepared in a multitude of ways, crêpes with organic hazelnut and chocolate cream, porridge, honey and wild berries and toasted sandwiches with Red King Alaska wild salmon and avocado. The lunch and dinner menus are a homage to the traditional flavours of the capital, with the *tonnarelli* pasta with cheese and black pepper, *parmigiana di melanzane* (aubergine and parmesan), Roman-style *saltimbocca* veal, cod with red peppers and chargrilled lamb ribs.

At any time throughout the day you can enjoy sharing a courgette, potato and mint focaccia as a tasty aperitif, have a snack with a stuffed doughnut *bomba* - for example the one with veal with tuna sauce, one of the chef's creations which has become famous. The food is intentionally simple and accessible, and is linked to local tradition, but always developed in accordance with the precept of delivering the same precision and values that characterise Niko Romito's cuisine.

The design is inspired by the Belle Époque cafés and links directly with the exterior: the large wall mirrors reflect the imposing travertine marble columns of the portico and the remains of the mausoleum, increasing the feeling of space. Precious details faithfully recreate the joyful, elegant and exotic mood of the good old days: the antique mirrors on the model of the *cabinets des miroirs*, the flooring in arabesque marble, the walls in Marmorino marble plaster, the long banquettes, the wicker furniture from Bonacina 1889, the tables with cast iron legs inspired by the Parisian cafés, the star-shaped glass *appliqués* and the luxurious vegetation.

The china service was produced exclusively for Il Caffè by Ginori 1735, just as they used to do for luxury hotels and liners in the Thirties. Making the experience even more immersive are the puffs of steam and the smell of roasted coffee which rises up from the legendary Venus Bar, the vintage hammered-copper coffee machine produced by Victoria Arduino, inspired by the Greek goddess of beauty.







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The atmosphere is exquisitely welcoming and intimate, the space is punctuated by large curved screens, a pattern that recalls the *opus incertum* used by the Romans, and curvy sofas that encourage socialising. The walls are embellished with “Le mie donne”, a collection of vintage plates, designed by Gio Ponti for Richard Ginori.

Il Ristorante – Niko Romito has a long terrace with 66 places, and is shaded by steel pergolas with flowering creepers and enclosed by a long wall that is interspersed with open squares that frame some of the most iconic and fascinating views of Rome. Il Ristorante – Niko Romito also offers guests a private dining room with eight places. The walls in the room feature padded upholstery similarly to Renaissance Roman palaces. The fabric, made by the historic Rubelli manufacturing company, reproduces the twelve signs of the Zodiac, which are also pictured in the terracotta tiles which decorate the ceiling of the loggia outside, an exclusive terrace for the private dining room. The room is graced with a marble table and seats by Maxalto, and is lit by two Barovier&Toso blown glass ceiling lights.

### **The Bulgari Bar**

On the same floor as the restaurant, the fifth, there is also the Bulgari Bar. It can welcome 33 guests indoors and 108 outside. Cocktail lovers can make themselves comfortable on the stools at the sumptuous black marble bar top, which is finished with 110 Murano glass swirls that are hand blown with gold dust by Barovier&Toso: precious jewels that create an intriguing lighting effect.

The cocktail list includes great mixology classics and signature numbers made by the head bartender Desirée Verdecchia, including the Pinea, with pine-infused Tanqueray Ten gin, absinthe, lemon and dill syrup, the Cleopatra (Hennessy XO cognac, PX sherry and apple syrup clarified with asses’ milk and Venus, with Altos tequila, Campari, lime and fermented passion fruit soda. Niko Romito has created an informal menu to accompany the drinks with a series of bar bites and light dishes that are suitable however much you want to eat, including *suppli* (Roman rice balls), salads, raw meat *carpaccio*, burgers and also his celebrated toasted sandwiches.



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The design of the Bulgari Bar includes the same finish as Il Ristorante – Niko Romito with walls of Italian walnut inlaid panelling and floors in Venetian “terrazzo” flooring with antique black marble inserts. For fine weather there is an outside bar and two large terraces, one that looks onto Via di Ripetta, and the other onto Piazza Augusto Imperatore. The flooring fits perfectly with the tiles of the mausoleum and the rooftops of Rome: it was made by the artisan kiln firm Sugaroni, on Lake Bolsena, using the ancient Roman opus spicatum technique and with clay from the same mines used in the past by popes and emperors to build Rome. And here the theme of colour continues, through the Rubelli fabrics in the outdoor furnishings and the plants and flowers that further intensify the visual and sensory experience.

### **The Champagne Bar**

This intimate and private space is dedicated to champagne lovers: here they can enjoy a special Dom Pérignon trolley with the best vintages of the maison from Épernay. The atmosphere pays tribute to the Roman tradition of garden frescoes, of which the most celebrated example is the one that decorated the summer dining *triclinium* at the villa at Prima Porta owned by Livia, the wife of Augustus. This style of decoration magically dissolves the physical limits imposed by walls and creates the illusion of being surrounded by a lush garden. In partnership with Pictalab, an imaginary Roman landscape has been created, dotted with pines, peacocks and ancient ruins against the background of the Tiber valley. All of the wicker furniture has been supplied by Bonacina 1889.

### **La Terrazza**

La Terrazza is the spectacular rooftop terrace with a commanding view over the whole of the old centre of Rome, from Villa Medici and Trinità dei Monti to the Tiber and the Janiculum Hill. The atmosphere changes as the day goes on: it is a place to take the sun during the day, and the perfect place for a glamorous aperitif at sunset and a romantic and exclusive hideout to sip a cocktail under the stars after dinner. The same food is served as in the Bulgari Bar.

The landscaping was designed by P’arcnouveau as quintessential Roman terrace, with over 200 enamel pots and a large variety of local plants and flowers. Inspiration was taken from the



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gardens at the villas of ancient Rome, such as the Livia's and Hadrian's. The flooring has been entirely made using the *opus spicatum* technique and a mosaic fountain with the Bulgari star – the hotel's symbol – pays tribute to the numerous fountains in the city around which Romans like to sit and chat. La Terrazza has 76 dining places and 11 comfortable pergolas which recall the curved corners of Borromini's Palace of the Propagation of the Faith.

### Bulgari Dolci

On the ground floor, with access from both inside the hotel and also independently from Via della Frezza, is the first Bulgari Dolci boutique in Italy where you can buy and enjoy delightful Bulgari chocolates. There is also the Pasticceria – Niko Romito with a selection of traditional Italian pastries and sweets, such as Sicilian *cannoli*, Caprese cake and *millefoglie*.

The pastry store is entirely decorated with mosaics by Bisazza and the historic "Liberty" era Bulgari logo in 24-carat gold tesserae. The signs on the glass door are made in gold leaf with a prismatic effect, a technique that was fashionable for luxury companies to use in their signs during the Thirties and Forties.





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## SPA AND FITNESS





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## ARCHITECTURAL HIGHLIGHTS

The restoration and interior design has involved a large number of craftsmen, both local and from other Italian regions. This choice is a recognition and celebration of the remarkable intangible heritage of skill, rituals and techniques of the finest Italian craftsmanship.

### **Mosaic roundels**

Amongst the finest decorative elements in the architectural project, there are the 60 mosaic roundels on the walls of the bathrooms in some of the rooms. They feature reproductions of archive designs of Bulgari jewels and were made by Friul Mosaic, the artisan workshop in San Martino al Tagliamento, in the province of Pordenone. The region of Friuli is the proud custodian of one of Italy's most important mosaic traditions, especially at Spilimbergo, which has always been the home to great mosaic and terrazzo artists who have exported their great skill and worked all around the world. It was there that in 1922 a mosaic school opened, which still offers three-year courses in this ancient art to students from every corner of the globe. A district of very high-level artisanal companies has arisen around the school, including Friul Mosaic, where students work after finishing the course.

The school produced the model for the roundel using the technique of the reverse method on paper, which was invented by a craftsman from Friuli. In partnership with the marble workers, slabs of marble from the bathrooms were used to produce tesserae in the same colour for some of the details of the design. The pieces were made using a mason's hammer, breaking the stone on a wedge. It is the same technique as was used in ancient Rome and it creates the traditional irregular shape, which differentiates hand-crafted mosaics from industrially-produced work.

### **Opus spicatum**

A flooring technique from ancient Rome has been used for the flooring in the terraces. It is known as *opus spicatum* on account of the way it is laid out, reminiscent of fish scales. This flooring was made with 2x10 cm hand-made clay bricks. They were produced by Sugaroni



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on Lake Bolsena, a kiln company which was founded in 1685, chosen because it is the official supplier of the Archaeology, Fine Arts and Landscape Authority of the City of Rome. The company produces clay bricks upon request for restoration work on Roman monuments and hence uses the same clay mines that were exploited in antiquity. Because it is the kind of clay that determines the final colour of the bricks, this choice has ensured that the floor is in complete tonal harmony with the Roman rooftops and the bricks used in the mausoleum.

### **Venetian terrazzo floors**

Venetian terrazzo flooring has been used in various areas of the hotel. This flooring technique is a combination of marble fragments bound together by cement: the mix is very easy to work and is spread so as to create effects with the colours of the marble and to make patterns, some of which are very complex. In Venice, where the buildings suffer considerable deformation since they are built over water, this kind of flooring was extensively used from the Renaissance on because the material's flexibility prevented cracks from appearing in the flooring. The origin of these Venetian floors actually goes back much further, to ancient Rome and in particular the city of Segni, which gave its name to what became known as *opus signinum*. It was Andrea Palladio, who having studied ancient monuments during his time in Rome, understood the benefits of this technique and advocated its use in his buildings, finding it particularly suitable for dealing with construction issues around the Venetian lagoon. The terrazzo flooring in the hotel was made by Vicenza-based firm Cancian and enriched with chips of black Aquitaine marble. These were hand-cut with pincers to ensure that the four sides are irregular, showcasing the full extent of the craftsmanship.

### **Walnut Inlay**

The wooden panelling in the Bulgari Bar and in Il Ristorante – Niko Romito is made with an inlay of Italian walnut with a shellac finish which creates a look similar to fabric with warp and weft. This old technique goes back to early medieval times and was then developed during the Renaissance, when it became a true form of figurative art. The technique calls for an inlay of thin strips of different types of wood glued onto a support so as to create designs and graphic effects that also exploit the direction of the grain. In the corridors





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connecting the bar and the restaurant the technique has been applied on the curved barrel vaulting. The decorative pattern on the curved screens of the restaurant suggest the old Roman floor paving known as *opus incertum*, which is made of irregular polygonal pieces.

### **Venetian Crown Glass**

Before the emergence of industrial production, glass was hand blown in furnaces. This artisanal technique meant that there were some very precise size limitations, and a number of pieces of glass joined together by a lead framework were required to make an entire window. The master glassworkers turned this restriction into a creative opportunity, by making magnificent designs with glass of various shapes and colours.

The most well-known composition is that of the Venetian crown glass, which is a feature of all of the historic palaces in the lagoon area. The crown is basically a glass circle, of around 10cm in diameter, which is joined by lead with other crowns to make a whole window. The Venetian crown glass technique has been reinterpreted in the Bulgari Spa to create square crowns like those which make up the design of the floor of the Pantheon. It also features the eight-pointed Bulgari star, made in gold leaf.

### **Marmorino Plaster**

Marmorino plaster has been widely used since the Renaissance and owes its name to the fact that the paste is made of natural chalk used as a binder and marble powder as the inactive ingredient. The kind of marble used determines the final colour of the plaster. The mix is spread by hand using a spatula and finally given a wax polish. It is a very laborious process, but the result is very decorative and glossy.

All of the walls at the Bulgari Caffè have been treated with this technique, using travertine marble dust in the paste in order to match the colour of the large columns in the portico opposite.



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## The spouts in the swimming pool

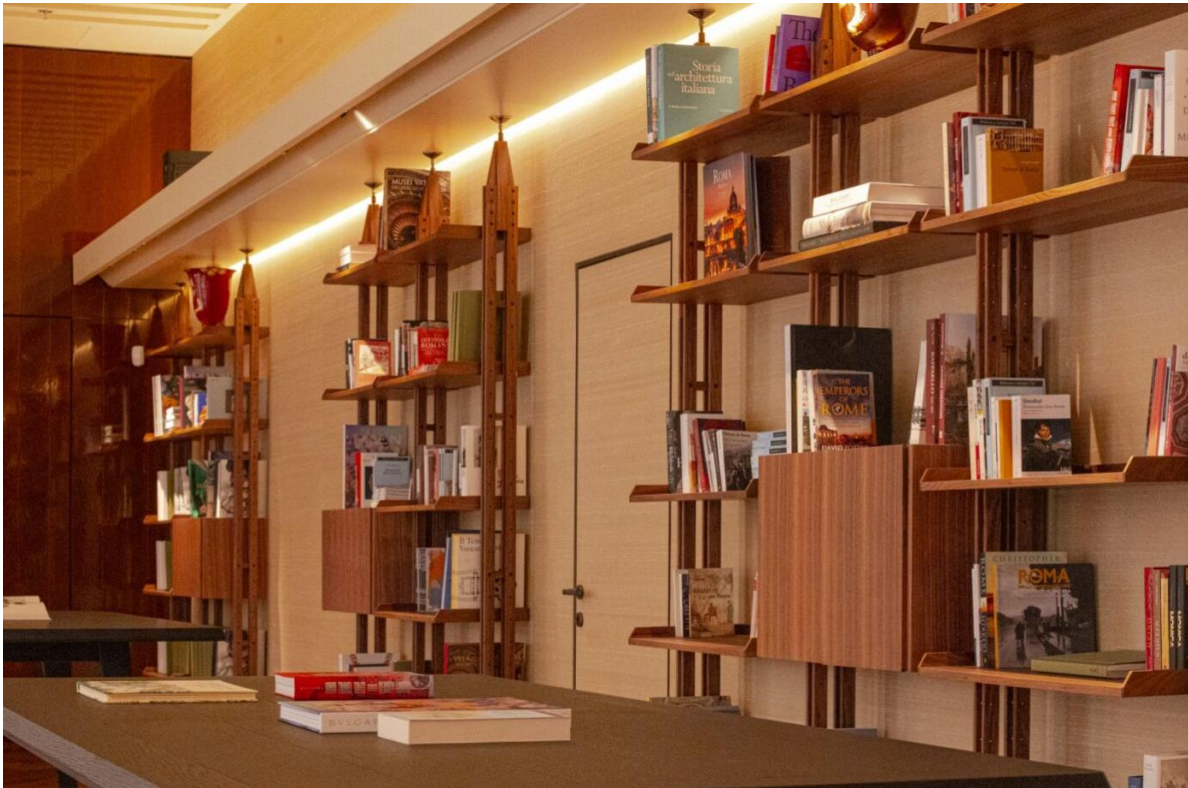
The façade of the Bulgari Hotel Roma features a fountain fed by four bronze openings made with the lost wax technique. This method was perfected in ancient Greece to make bronze statues. The sculptor would make a model in clay, spread it with a thin layer of wax on which some of the details would be finalised, and then a second clay model was made above the wax and this became a negative of the statue.

Melted bronze was then dripped between the two clay models and the interlaying wax layer melted, giving way to the bronze. Once the metal had cooled, the clay was cleaned off, leaving a bronze statue. The four spouts were subjected to three-dimensional laser scanning to produce a digital model of the original which was then used to create a scale copy with a 3D printer. The scale model has been used exactly like the clay models made by Greek sculptors to reproduce the bronze fountain openings. These replicas are now used to supply the pool at the Bulgari Spa.



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## SUSTAINABILITY



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The approach behind the Bulgari Hotel Roma is deeply influenced by sustainability and social responsibility best practices, from the interior design and restoration, to the wine and dining options, and including sponsorship and activities geared towards social inclusion.

Examples of virtuous behaviour include the presence of over 4500 plants which have transformed the hotel into a real urban oasis, the reduction in the use of plastic, the choice of energy providers who use renewable sources, the sourcing of organic and local raw materials in the kitchen, a wine list specialising in “heroic viticulture”, the partnership with the Torlonia Foundation to preserve the most important collection of ancient art in the world, the donation of over a million euros to restore the Mausoleum of Augustus and for the Ara Pacis Museum, the transformation of 400 shutters recovered from the original building and entrusted to the Tuscan artist Rodolfo Lacquaniti for the creation of a work of art, maintaining the gardens in the piazza, the support of craftsmen and historic workshops in the local area, employing people through Save The Children and providing staff housing for over 100 people.





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## BULGARI AND THE TORLONIA COLLECTION



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The five-yearly exhibition in the foyer of the hotel of a group of works from the Torlonia Collection, restored by the Torlonia Foundation with the contribution of Bulgari, is inaugurated by the Statue of seated Augustus, an original Roman sculpture, in Pentelic marble, portrayed as Jupiter with the traditional attributes: a globe held in the right hand and the scepter originally held in the left.

In ancient times, the representation of the *Princeps* as Jupiter, father of the Olympians and lord of all men, was very common. Sharing their passion for art and collecting, the Torlonia Foundation and the Bulgari maison continue their long-standing collaboration for the conservation of the most important private collection of ancient art in the world: together for a new restoration of masterpieces of classical art.

The project, which will lead to the exhibition of five works from the Torlonia Collection, aims to restore representative images of the Augustan dream, in the foyer, an area visible from the street, of the Bulgari Hotel. The display of the works which have been restored seeks to involve the public by developing a narrative on the essential work of study and conservation of ancient sculptures that has been done by the Torlonia Foundation in the Torlonia Workshop. Bulgari's backing is just one of the numerous programmes run by the Maison to protect and showcase Rome's artistic heritage. It is now being renewed with a new project for the city, a tribute to its Greek and Roman roots and to the classical notion of majestic beauty which, thanks to the passion for art of various generations of the Torlonia family, has always permeated its creativity.

It was in Rome that the Torlonia Collection grew and was developed through various acquisitions and archaeological digs. Thanks to an agreement with the Torlonia Foundation, Bulgari has already contributed – as main sponsor – to the restoration of the collection's 90 Greek and Roman statues which were put on public display on the first stop of the "Torlonia Marbles. Collecting Masterpieces" world tour, which was the result of an historic agreement made by the Ministry of Culture and the Torlonia Foundation. It went on display at the Capitoline Museums in Rome, before making a second stop at the Gallerie d'Italia in Milan. This was a vital contribution to the effort to preserve the Torlonia Collection, which is now being renewed in a new project for the city of Rome.



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## BULGARI “OSPITALITÀ ITALIANA” NECKLACE



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The magnificence of Rome, the brand's hometown and the muse which has always driven Bulgari's creations, has inspired the creation of the "Ospitalità Italiana" necklace, a white gold tubogas choker embellished with precious stones, each symbolising the locations of the Bulgari Hotels & Resorts collection.

To reflect the opening of the hotel in Rome, the ninth in the Bulgari Hotels & Resorts collection, the necklace has acquired a new treasure: a rare ancient coin from the first century bearing a portrait of Augustus. This work of art, which embodies *joie de vivre* and eternal beauty, is a unique piece that will be made to order.



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## HOTEL FACTSHEET

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<b>Hotel Opening</b>	June 9, 2023
<b>Category</b>	Five Star Luxury
<b>General Manager</b>	Vincenzo Falcone
<b>Architectural Design</b>	ACPV Architects Antonio Citterio Patricia Viel Project director / Architect Roberto Mariani
<b>Guest Rooms</b>	114 rooms including 48 suites (7 different categories) 1 Bulgari Suite of 300m2 (can also be combined with adjacent suites)





