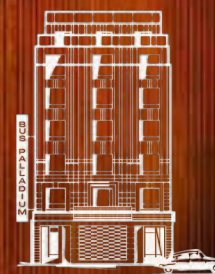
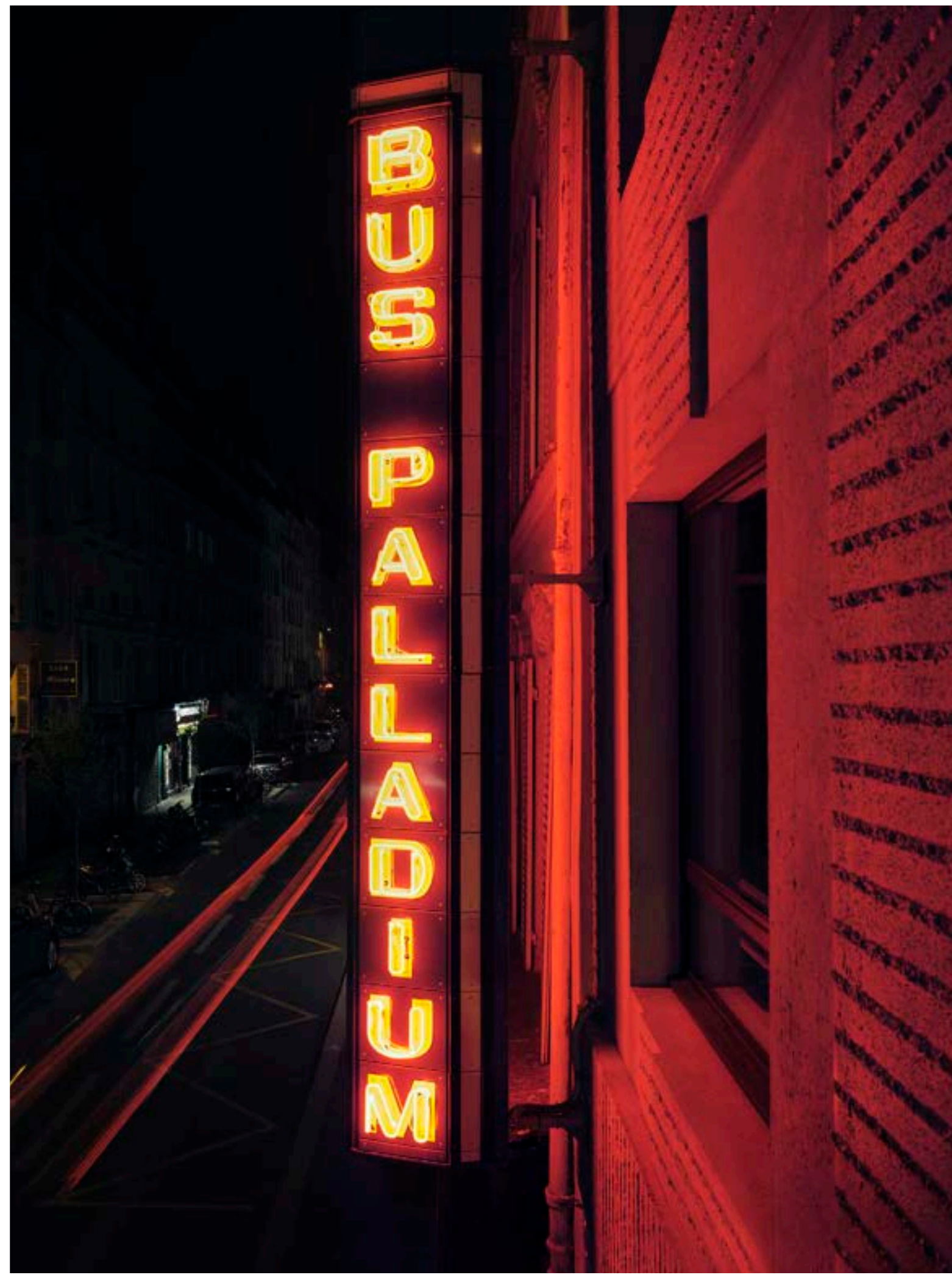
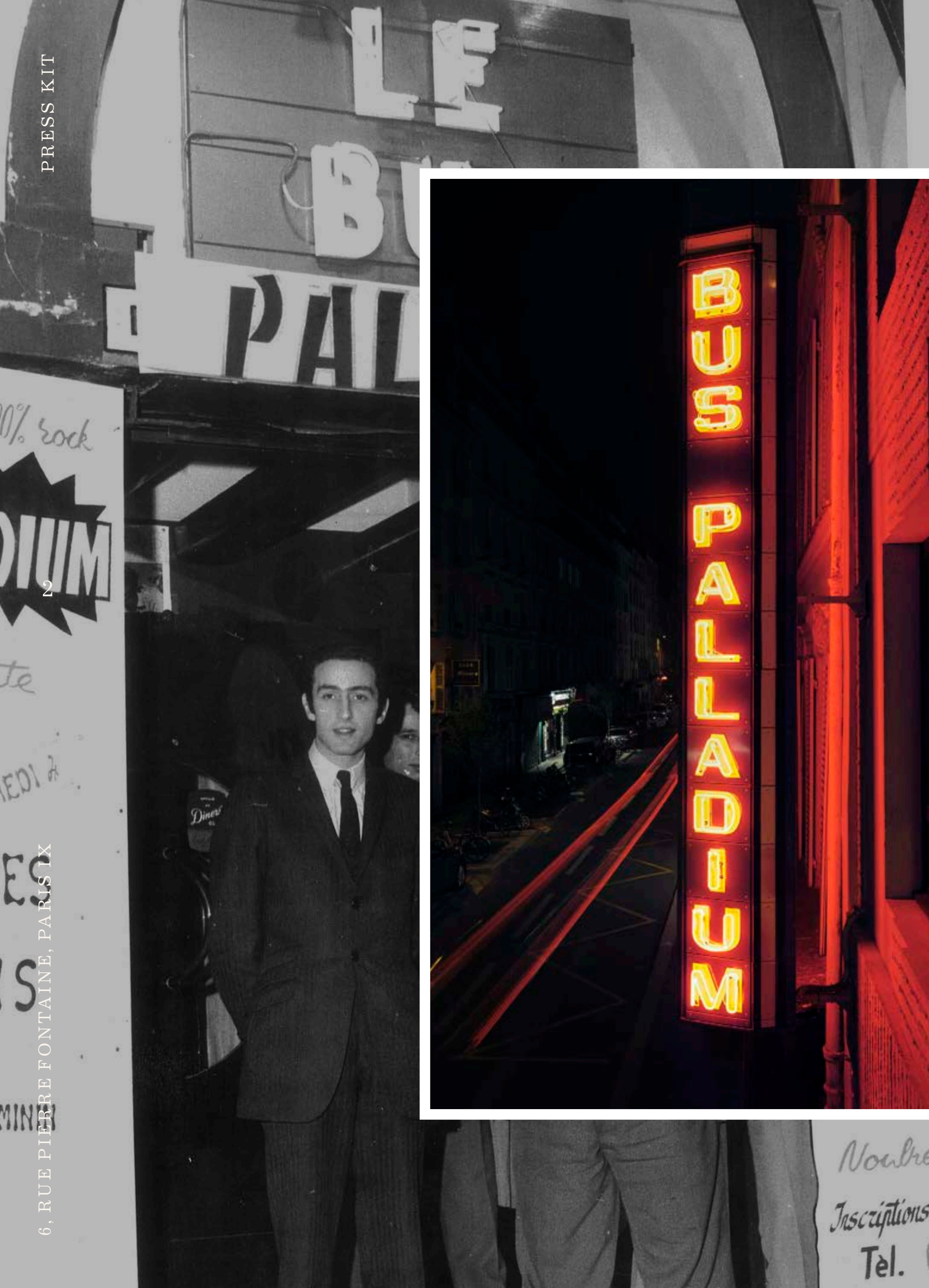


BUS PALLADIUM

HÔTEL • RESTO • CLUB



OPENING
APRIL 10, 2026



“IT IS HIGH TIME TO REKINDLE THE STARS”

Guillaume Apollinaire.

There is something slightly mad in every project that begins with a flash of brilliance, an idea whose glow can shift an era. James Arch experienced it firsthand. An idealist and a dancer in the music halls of Saint-Germain-des-Prés, an assistant to filmmakers of the Nouvelle Vague, he was 22 when he dreamed of bringing together, step by step, worlds that had never met.

Rue Fontaine has a long memory. In the early 1900s, café-concerts followed one another: the Princess, the Alcazar Fontaine, the Cotton Club, headquarters of the Surrealists, where Sidney Bechet played clarinet and Alberta Hunter sang the blues. At number 19 lived Toulouse-Lautrec. At number 21, Degas set up his studio. At number 10, Django Reinhardt played at the dancing hall La Boîte à Matelots. At number 42, Breton, Éluard, Aragon and De Chirico invented Surrealism. There is something electric about the street, a way of concentrating Paris’s creative energies like few others can.

It was on this very street that, on September 30, 1965, the year of Satisfaction by the Stones and Help by the Beatles, a 22-year-old man lit a red neon sign on the façade of a white building. His name was James Arch. A dancer in the music halls of Saint-Germain-des-Prés and assistant to Nouvelle Vague filmmakers, he took over a dusty dancing hall called L’Ange Rouge, its façade adorned with a winged angel, and installed his dream: a free place where worlds that never meet would finally come together, dancing.

To name it, he borrowed a glamorous word, “Le Palladium,” referencing a New York club frequented by partygoers, beat poets and visionary artists like Andy Warhol and Jean-Michel Basquiat. To this evocative name, he added the image of a “Bus.” Born in Asnières-sur-Seine, he had the whimsical idea of organizing a shuttle service so that suburban youth could come to his club and mix with a colorful crowd, for a ticket costing two francs. The neon flickered until dawn. The Bus Palladium opened.

THE STORY OF THE BUS PALLADIUM

THE ANTI-PRIVATE CLUB

“LE BUS PALLADIUM WAS QUITE A MIX: SUBURBAN YOUTH, BEATNIKS, ARTISTS AND PEOPLE FROM PARIS’S UPSCALE NEIGHBORHOODS, BUT ALL WITH AN INCREDIBLE FREEDOM OF MIND.”

James Arch

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What James Arch imagined had no equivalent at the time. The era belonged to the golden age of Régine and Castel, to the Bilboquet and the Drugstore on the Champs-Élysées. But the Bus was a different promise: a rock paradise where social barriers collapsed at the door. Far from a private club reserved for a handful of VIPs, this eclectic temple gathered a crowd drawn to turbulent pleasures.

On the dance floor, long-haired beatniks returning from Asia, young women in Courrèges minidresses, musicians in pointed boots, well-heeled angels and suburban youth danced the jerk, rock or moonkiss, a convulsive dance launched by Eddie Barclay, under the relentless sequences of DJs or the drive of a live band. The anti-private club.

Ten days after opening, Salvador Dalí arrived arm in arm with his wife Gala, his secretary Captain Moore walking a black panther on a leash. The painter danced beneath a midnightblue ceiling covered in stars, wandered through the charmingly worn décor, and declared: “James, whatever you do, don’t change a thing. You have here an exceptional work of kitsch art.” A few evenings later, he hosted one of his memorable parties within the Bus. The tone was set.



THE MYTH

Serge Gainsbourg set the tone. He frequented the Bus almost every night, seated at a table surrounded by the smoke of his Gitanes, and it was there that he wrote the lyrics of *Qui est in ? Qui est out ?*, with the Bus as its central character. Léo Ferré dedicated a song to it. Michel Delpech wrote another. Brian Jones of the Rolling Stones played harmonica there all night. Jimmy Cliff and Gloria Gaynor performed on its small stage. Jane Birkin captured it precisely: “I see it as a mental laboratory. One of those places where an artist immediately feels inspired without quite knowing why.”

“DO YOU LIKE NITROGLYCERIN?
THAT’S WHAT YOU LISTEN TO
AT THE BUS PALLADIUM.”

Serge Gainsbourg, *Qui est in ? Qui est out ?*, 1966

SIX DECADES

James Arch’s adventure was meant to last only until March 1966, when Prefect Maurice Papon shut the club down for noise disturbances. A meteoric success, reminiscent of Studio 54 in New York. But the dream embedded in those walls was too vivid to disappear. Taken over by several artistic directors, including journalist Sam Bernett and his friend Richard Ermann, who revived it in 1974, the year of *Rebel Rebel* by David Bowie, the Bus passed from hand to hand while remaining faithful to the same thread: a rock spirit, a thrilling music program, concerts alternating between underground newcomers and French and international icons. Alain Bashung, Indochine, Étienne Daho, Mano Negra, Rita Mitsouko, Noir Désir, The Strokes, Pete Doherty. “The Bus Palladium is one of the reasons I wanted to move to Paris,” the latter would say in 2024.

Over the decades, the soul of the Bus was embodied by extraordinary figures. Josy, Josiane Foichat, a spirited night owl, lived through its entire golden age, from the cloakroom to managing the venue. “In May 1979, during the second reopening, I was the DJ at the Bus Palladium,” recalls Jean-Charles Dupuy, also author of *La nuit va nous perdre*, a book retracing the Bus’s life from 1979 to the 2000s. “At that time, Paris nightlife revolved around three places: Le Palace, the Élysée Montmartre, and the Bus Palladium. But only the latter embodied the rock spirit.” Dupuy played vinyl records of rock, funk, soul and jazz for a dancing crowd where Al Pacino and Robert De Niro, John McEnroe and Yannick Noah could be seen. Unforgettable concerts took place there, including Patti Smith’s, as well as the French rock awards, the *Bus d’acier*, launched within its walls.

In 2010, Franco-American director Christopher Thompson dedicated a film to it. The soundtrack by Yarol Poupaud was nominated for a César Award. In July 2022, after 57 years of existence, the legendary venue closed its doors.



2026, THE REBIRTH

To rekindle the spark of this legendary address and relight its red neon sign more than sixty years after its creation: the ambition matches the story. In 2026, the Bus Palladium is reborn as a five-star hotel with 35 rooms and suites, infused with music 24 hours a day. A bar, a restaurant, a rooftop, and underground, its legendary stage with a 200-seat mezzanine. Behind this revival: Nicolas Saltiel and Christian Casmèze, Studio KO, Caroline de Maigret, Valentin Raffali and Lionel Bensemoun. A place conceived not as a setting, but as a living organism where hotel, celebration and creation become one.

THE ORIGIN OF THE PROJECT

“TO ME, A HOTEL IS A NARRATIVE. A STORY THAT AWAKENS THE SENSES, UNFOLDS A PALETTE OF EMOTIONS AND, IF SUCCESSFUL, ELEVATES YOU.”

Nicolas Saltiel, co-owner and managing director of Bus Palladium

One evening in 2019, over a game of backgammon, Christian Casmèze, owner of the building inherited from his family since its purchase by his grandfather in 1924 at the Foire du Trône, met Nicolas Saltiel, founder of the hotel group Chapitre Six. He proposed an idea: to transform the Bus Palladium into a five-star hotel connected to art, music and culture. “I want a hotel that diverges from the classic five-star model,” he said. In his mind, the new Bus should resemble what the Chelsea Hotel represented for New York: chic, welcoming, a creative laboratory where artists, musicians, writers, filmmakers, visual artists, and ordinary people would all want to stay.

Nicolas Saltiel knew the Bus from the inside. Before founding Chapitre Six, he had worked there alongside Benjamin Patou, during the MOMA group years. Passionate about theatre and storytelling, he seeks in every project a narrative thread and a story to tell. At the helm of iconic addresses, Hôtel La Ponche in Saint-Tropez, the former headquarters of Boris Vian and Brigitte Bardot, Cap d’Antibes Beach Hotel, where Picasso, Bonnard and de Staël stayed, Hôtel Hana, Hôtel Saint-Georges, he has mastered the art of reviving places steeped in history without betraying them.

ARCHITECTURE STUDIO KO

“THE IDEA WAS TO CREATE CONTRASTS AND MAKE IT A PLACE CONNECTED TO ITS DNA, MARKED BY A CERTAIN IMPERTINENCE.”

Karl Fournier, Studio KO

The two-story building at 6 rue Fontaine was a gap in a line of taller constructions. Karl Fournier and Olivier Marty, cofounders of Studio KO, known for the Yves Saint Laurent Museum in Marrakech and the renovation of the Château Marmont in Los Angeles, designed a minimalist sandblasted façade engraved with discreet geometric patterns, echoing the language of the original building. The work was colossal: they dug 14 meters underground to create 12 levels, including 4 below ground, ensuring that layers of past and present overlap.

The interior carries a cinematic language inspired by the 1960s and 70s. In the rooms: raw concrete ceilings, enveloping cork walls, a material Studio KO had already explored in Francis Ford Coppola’s New York apartment, powder-pink carpeting. The bathroom, entirely tiled in Klein blue or dusty pink, appears behind a semi-transparent veil. Corduroy curtains recall the uniforms of seventies crews. Everywhere, small details extend the musical metaphor: switches reminiscent of vintage amplifiers, micro-perforated door handles inspired by microphone grilles.

Bedside tables are transparent cubes containing works by contemporary artists and found objects: stacked old audio cassettes, book collections, miniature buses. The curation was entrusted to Ballade Sonores, the neighborhood’s iconic independent record shop, L’Œil de KO, a decorative arts and crafts gallery, and collector Antoine Billore. No two rooms are alike. Each piece was chosen to live here, not to be displayed.

In the Dalí Suite, the modular DS-600 De Sede sofa, sourced like most of the hotel’s furniture, fully embraces the seventies spirit. The foldaway bed set within a mirrored alcove, and its original balcony overlooking the neon sign, embody the place: an effervescent space to recharge as much as to celebrate.

In the restaurant, a carpet patterned with psychedelic crystals creates the impression of viewing the world through a kaleidoscope. At its center, a glass cube encloses a fragment of untouched forest, a green lung of towering plants, to be admired and cared for.





THE SENSORY EXPERIENCE CAROLINE DE MAIGRET

*"I WANTED UNIFORMS THAT EVOKE MUSIC,
MOVEMENT, A PLAYFUL FORM OF ELEGANCE."*

Caroline de Maigret, artistic director

Former model, Chanel ambassador, co-author of the bestseller *How To Be Parisian Wherever You Are*, Caroline de Maigret serves as artistic director and curator of the hotel. She engages the sense of hearing through four exclusive playlists broadcast on Ojas wooden speakers in each room:

IN THE MOOD FOR LOVE

Intimate and sensual

(Fleetwood Mac, Bill Withers, Frank Ocean, Marvin Gaye...)

BOOGIE NIGHTS

To get ready to go out

(Prince, Grace Jones, Run DMC, Rita Mitsouko...)

THE FRENCH CONNECTION,

Dedicated to French music from the 60s and 70s to contemporary bands,
from Jacqueline Taïeb to La Femme

ROUND MIDNIGHT

Languid, to be listened to in the dark

(Miles Davis, Alice Coltrane, Julie London...)

She awakens the sense of smell with an amber-woody accord, sandalwood, cashmere and copper notes, subtly enveloping the hotel's spaces. Toiletries are by Diptyque. Teas are sourced worldwide by the founder of the Parisian boutique Conservatoire des hémisphères. She designed staff uniforms in partnership with Husbands: corduroy, precise cuts, slightly flared high-waisted trousers, slim ties and lacquered red belts, a deep red running throughout the hotel like a leitmotif of its sign and its past.

LA TABLE VALENTIN RAFFALI

*"I WANT TO PROVE THAT IN A HOTEL, YOU CAN USE ETHICAL PRODUCTS.
THAT IT IS POSSIBLE TO WORK WITH A LOCAL ECONOMY,
WITHOUT INTERMEDIARIES."*

Valentin Raffali, chef

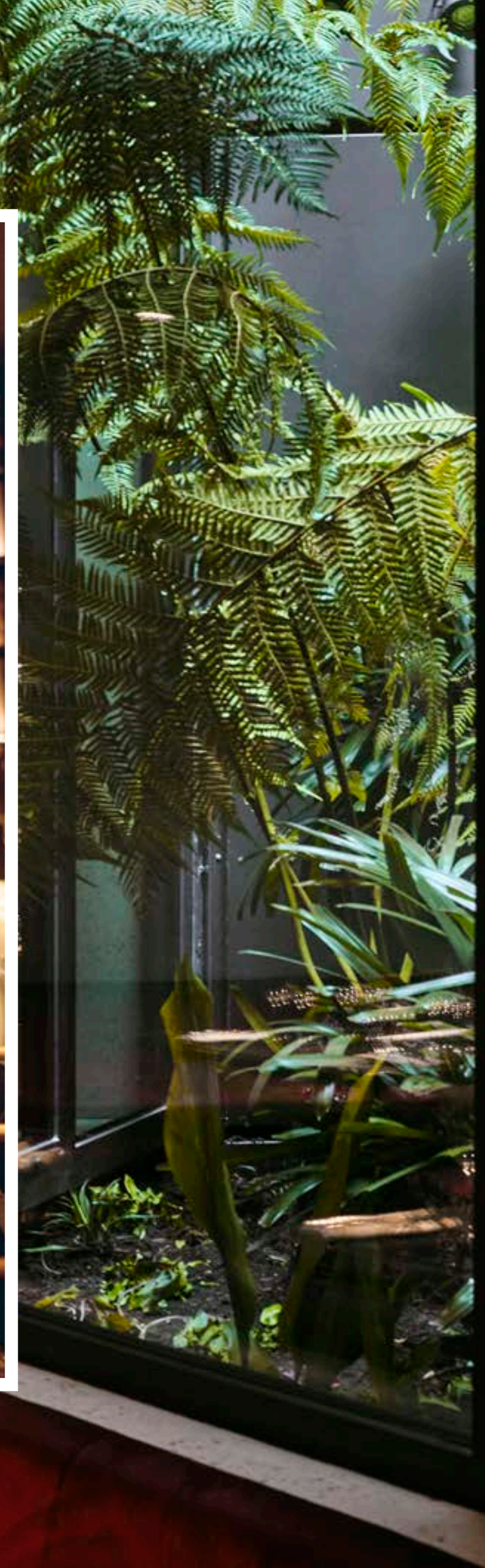
There is something musical in Valentin Raffali's cuisine: the freedom of improvisation, the counterpoint of flavors, the modern beat and the love of harmony. There is also a kinship with the architects of the place. Just as Studio KO blends rawness and refinement in materials, Raffali seeks the same tension on the plate between elegance and honesty. The finest ingredients, sourced as locally as possible, Fishmonger Viot, Butcher André, Terroirs d'Avenir farm, Vessières citrus orchards, treated directly, like selecting a beautiful material and letting it speak.

8 Trained alongside leading chefs and Meilleurs Ouvriers de France, this young chef embodies a generation marked by joyful culinary independence. The menu is deliberately concise and clear, supported by carefully chosen ingredients. Smoked white asparagus with sweet vernal grass, amberjack with sorrel, barbecued red mullet with tartar sauce, Lozère lamb saddle, morel vol-au-vent.

From breakfast to the late hours after a night at the club, the restaurant and its bar are open Monday to Saturday from 7 pm to 10:30 pm. A full wall of vinyl records, including the historic collections of James Arch and Jean-Charles Dupuy, sets the tempo.



Photographs by Eva Lopez





LE CLUB LIONEL BENSEMOUN

“THE BUS PALLADIUM MUST BE A CLUB WHERE YOU DANCE WITHOUT SHAME, WITHOUT NEEDING ARTIFICE. A GENEROUS PLACE TO MIX GENERATIONS, STYLES AND WORLDS.”

Lionel Bensemoun, directeur artistique

An iconic figure of Paris nightlife, former owner of Le Baron and Petit Palace, Lionel Bensemoun did not accept the role simply to revive a mythical space. He believes our era needs places where music is played, felt and transmitted. “We need moments where we don’t look at a screen, but into someone’s eyes, because the night has changed,” he says. For this new chapter, he is joined by Gary Gillet and Eddie Megraoui.

The programming has no fixed style, and that is precisely its strength. Neither too commercial nor too niche, it is based on a love of music: open, varied, with the promise of a sound that makes you dance. Before the club opens, another life begins: once or twice a week, the venue transforms into a stage, hosting discovery concerts, international musicians, and even cabaret evenings blending dance, performance and striptease. All this in the early evening, before the turntables take over.

Underground, the club is the true beating heart of the place: a scenography capable of turning the night into theatre. A stage designed for live performance. An L-Acoustics system among the best in Paris. A monumental screen. Sculpted lighting.

Open Thursday to Saturday, midnight to 5 am. Privileged access is reserved for hotel guests.

The Bus Palladium is not a hotel with a club. It is not a club that opened a hotel. It is a place that breathes at every hour, where you can sleep above the dance floor, dine facing a wall of vinyl, go down to dance in your pajamas or head upstairs to bed at dawn while Paris still sleeps. A place where nothing is fixed, where the night begins whenever you choose, where music is not an atmosphere but a reason to exist. The red neon is lit again. The Bus is back.

PRACTICAL INFORMATION

ADRESS

6, RUE PIERRE FONTAINE, PARIS IX

HOTEL

35 ROOMS INCLUDING 5 SUITES

- 13 Superior Rooms: from €490
- 9 Deluxe Rooms: from €600
- 8 Prestige Rooms: from €690
- 2 Junior Suites with balcony: from €800
- 1 Terrace Suite: from €1,000
- 1 Prestige Terrace Suite: from €1,200
- 1 Dalí Suite: from €2,000

RESTAURANT

Monday to Saturday, from 7:00 pm until late
70 seats

CLUB

Opening soon, Thursday to Saturday, from midnight to 5:00 am
Capacity: 200 people



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EDITORIAL

Nicolas Satiel, *founder of Chapitre Six*

Chapitre Six brings together a collection of singular hotels, from the Mediterranean to Paris, by way of the Alps. Hôtel La Ponche in Saint-Tropez, once a haunt of Boris Vian and Brigitte Bardot. Cap d'Antibes Beach Hotel, where Picasso and Bonnard stayed. Hôtel Monsieur George, Hôtel Hana, La Folie Barbizon, Hôtel Saint-Georges in Megève.

Each time, a place steeped in memory, reawakened without ever being betrayed. Houses you step into as if they were your own, and never want to leave. A discreet kind of luxury, shaped by craftsmanship, exacting standards, and the glory of small things.





HÔTEL HANA
Paris 02

FR Un écrin inspiré du Japon, imaginé par Laura Gonzalez, où l'art du contraste mêle raffinement, minimalisme et sérénité au cœur de Paris.

EN *A Japanese-inspired jewel box imagined by Laura Gonzalez, where the art of contrast blends refinement, minimalism, and serenity in the heart of Paris.*



MONSIEUR GEORGE
Paris 08

FR Un palais mystérieux aux accents british niché au cœur du Triangle d'Or imaginé par Anouska Hempel, où l'esprit d'un dandy voyageur flotte comme un parfum d'ailleurs.

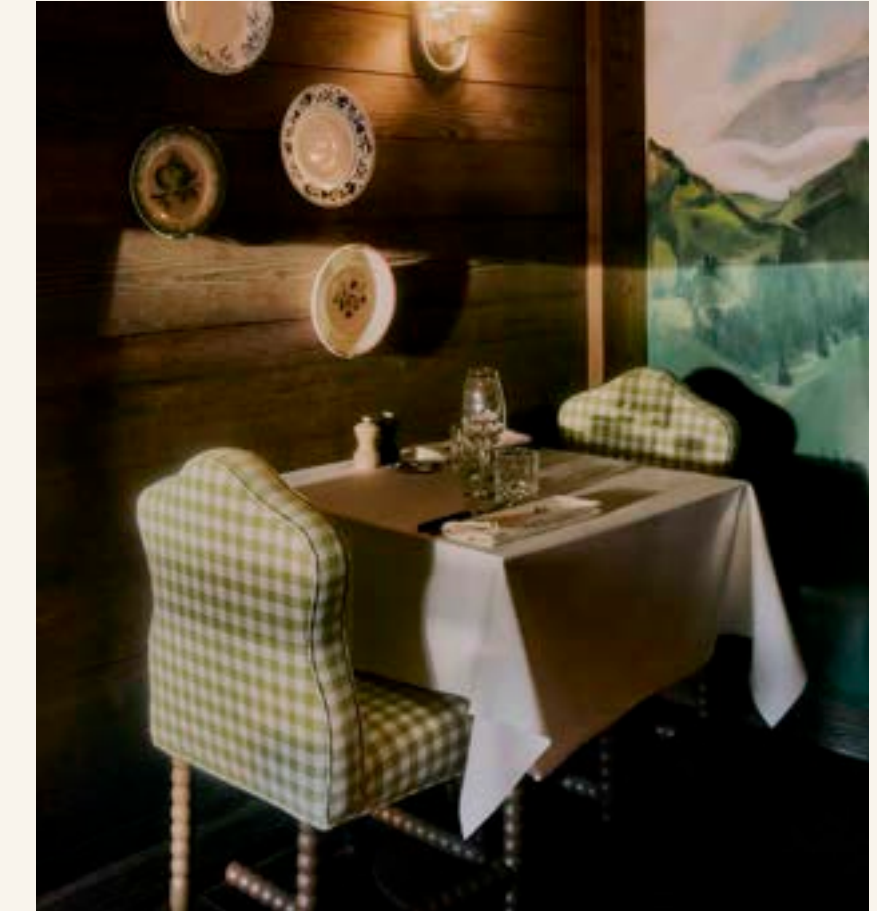
EN *A mysterious palace with British accents nestled in the heart of the Golden Triangle, imagined by Anouska Hempel, where the spirit of a travelling dandy lingers like a distant perfume.*



HÔTEL LA PONCHE
Saint-Tropez

FR Une maison iconique du village, réinventée par Fabrizio Casiraghi, entre mémoire des lieux et art de vivre tropézien.

EN *An iconic village house, reimagined by Fabrizio Casiraghi, where memory and the Tropezian art of living intertwine.*



HÔTEL SAINT-GEORGES
Megève

FR Un refuge théâtral au cœur de Megève, imaginé par Luke Edward Hall, où l'esprit chalet rencontre une fantaisie contemporaine.

EN *A theatrical retreat in the heart of Megève, imagined by Luke Edward Hall, where chalet spirit meets contemporary fantasy.*



LE BUS PALLADIUM
Paris 09

FR Un mythe en renaissance, réinventé par Studio KO, où hôtel, musique et nuit parisienne ne font plus qu'un.

EN *A myth reborn, reimagined by Studio KO, where hotel, music, and Parisian nightlife become one.*



MONSIEUR ARISTIDE
Paris 18

FR Une maison bohème à Montmartre, pensée par Marion Collard, ouverte sur une terrasse cachée entre esprit cabaret et douceur de vivre.

EN *A bohemian house in Montmartre, designed by Marion Collard, opening onto a hidden terrace where cabaret spirit meets the art of living.*



CAP D'ANTIBES BEACH HOTEL
Cap d'Antibes

FR Une adresse iconique posée au bord de l'eau, repensée par Bernard Dubois, dédiée à la Méditerranée et à l'art de vivre en plein air.

EN *An iconic waterfront address redesigned by Bernard Dubois, devoted to the Mediterranean and the art of outdoor living.*



LA FOLIE BARBIZON
Barbizon

FR Une maison de campagne créative, imaginée par Marion Collard et Sarah Valente, entre forêt, art et liberté, à moins d'une heure de Paris.

EN *A creative country house imagined by Marion Collard and Sarah Valente, between forest, art, and freedom, less than an hour from Paris.*