

☆☆☆
OMUS
GLOSSO
HOTEL



**PIAZZA
VENEZIA**

COLOSSEO

CELIO

**2 min
walking**



TERMINI

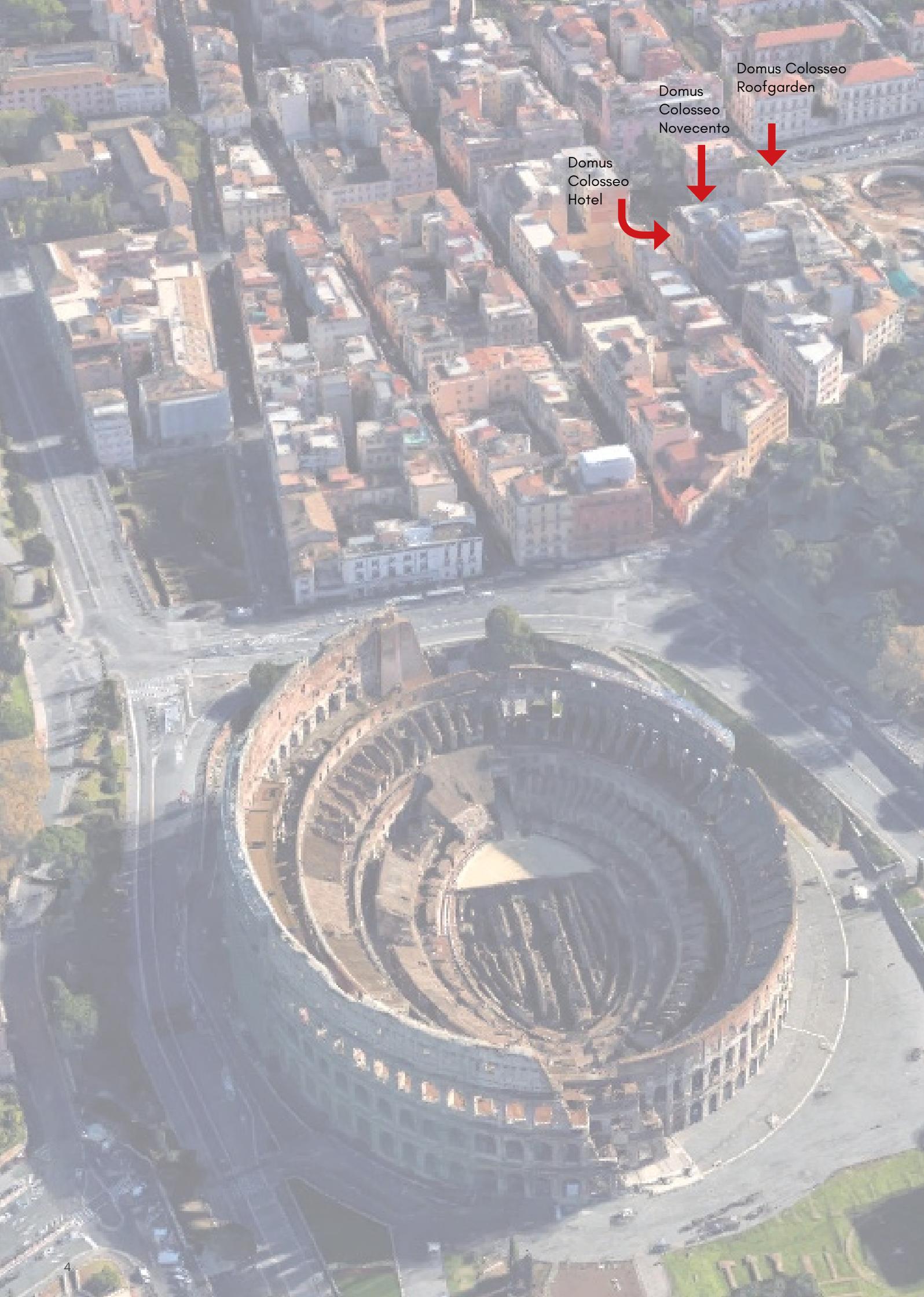
SAN GIOVANNI

Domus Colosseo Hotel Via Marco Aurelio 37/A, Roma

The 3-star “Domus Colosseo Hotel” has been refurbished in 2016 in order to convey the experience of a Roman house whose history unfolded next to the Colosseum. Reopened in 2017 it is available for management starting the 1st of February 2018 with lease of business branch on conditions to be agreed upon.

Arranged on 3 floors (basement, mezzanine, first) connected by an elevator, it is air-conditioned and offers 11 rooms for a total of 24 beds (with simplified fire prevention legislation): 8 doubles between 34.4 sq ft and 47.5 sq ft, 1 quadruple (64 sq ft, used as a triple), 1 triple (49.2 sq ft, used as a double), 1 single (31.1 sq ft). Each room has a state-of-the-art Samsung smart TV. Free wi-fi is available in all hotel spaces.

Two additional tourist homes are also available in the same block for short rentals.



Domus Colosseo
Roofgarden

Domus
Colosseo
Novecento

Domus
Colosseo
Hotel

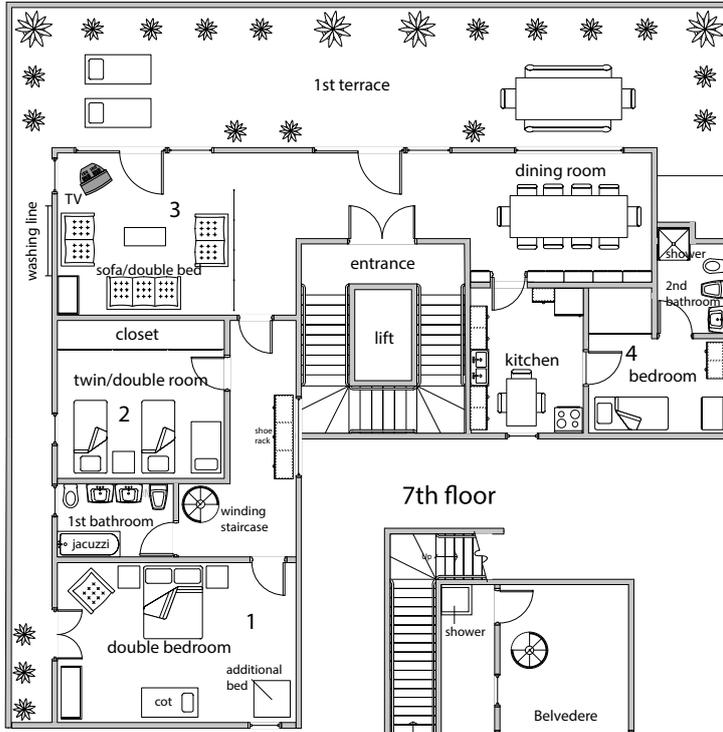


The Hotel Strengths

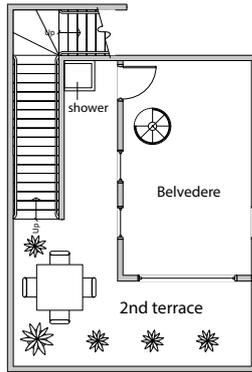
The strengths of the hotel are:

- the **location**, 200 yards from the Colosseum, within the most beautiful and uppermost area of the Celio district, which, in the historical centre of Rome, is without a doubt one of the most pleasant and best served by both public (metro A / Colosseum, B / Piazza Vittorio) and private transportation. The district does not sit within the blue (restricted) zone;
- the **view**, in some rooms, overlooks a garden with century-old Lebanon cedars belonging to the neighbouring villa, built by the Counts of Pontalto between 1909 and 1912;
- the **architectural quality** of the building where the hotel is located, built too by the Counts of Pontalto shortly after their villa was built;
- **security**, being the building located next to the Celio Police station;
- **parking**, the entrance to which is adjacent to the hotel;
- the **US University "Notre Dame du Lac"**: located in the said villa, which envisages potential clients for the hotel as regards families and foreign professors linked to university life;
- the headquarters, right in front of the hotel, of **"Lazio Innova"**, the in-house company of the Lazio Region which promotes economic growth, access to credit, land development and support for innovation thus producing a constant flow of economic and institutional operators;
- the availability, in the same block, of two short rentals tourist homes: **"Domus Colosseo Novecento "** and **"Domus Colosseo Roofgarden "**.

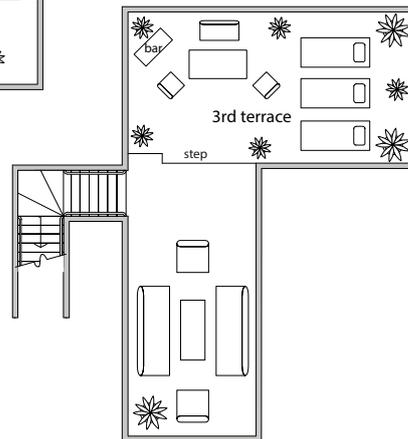
6th floor



7th floor



8th floor



Domus Colosseo Roofgarden



Domus Colosseo Roofgarden is in Via Annia, in the adjacent (to the hotel) building erected in the years 1952-53 by Franco Buffa, Engineer. It is a penthouse on 3 floors (6th, 7th and 8th) with plenty of windows and rich with light, typical of the 1950's, with dimensions of 125 indoor sq meters (7 beds) plus 125 outdoor sq meters distributed between the terraces and the exclusive roof garden on the 8th floor which offers a breath-taking 360 ° view over the Colosseum and all of Rome.

The tourist-home management has already one decade of experience in the field of short rentals, as the numerous positive comments on the web attest together with reports by both National Geographic and the Wall Street Journal that can be checked at the www.domuscolosseo.com web site.





Domus Colosseo Novecento



Domus Colosseo Novecento is at the top floor of the hotel building and can be reached via the same elevator. It has 2 connecting spaces (4 beds), living room / kitchen, bathroom and it is furnished with period furniture of the first and second half of the 20th century, including the original 1909 bedroom.





Story of a family

The hotel is located in an ideal location within the most famous archaeological area of the world. The family's story inspired the refurbishment carried out by Elena Buffa, Architect, in 2016. The protagonists are Carolina Caveglia, Painter, and Mario Buffa, Engineer, who lived between the late 19th and early 20th century and whose story has been narrated by their great-granddaughter Elena, graduated in Civil Engineering at the University of Rome Sapienza, currently associate partner in a London studio. Inspired by the Liberty style, the refurbishment covers the halls with curved lines that respond to the numerous arches of the original vaulted-ceilings spaces. Through paintings, installations, furniture and lighting Elena Buffa explores the artistic and scientific passions of Carolina and Mario, her great-grandparents, whom she could not know since they passed away in the middle of the 20th century.





Domus Colosseo Hotel

We are in a historic building overlooking the garden of a villa. Charming statues adorn its terraces. The people are welcomed in the living room of this Roman house where a unique daily story is told: the story of the engineer and the painter (the 1800s sofa and fratino and the “desk of the engineer” of the early twentieth century both belonged to them); and of many other presences; of today’s hotel too. All stories adding up and in some way building the mosaic typical of every historical place.

This is the meaning of the name Domus given to the hotel: a Domus from another time, not opulent but where one can feel at home. For, paradoxically, what most people need going elsewhere, traveling around the world, is just feeling at home, possibly immersed in a distant atmosphere in space and time. And this is exactly what you can have at two hundred steps from the Colosseum.



The Hall BEFORE



The Reception BEFORE



The breakfast room BEFORE

Elena Buffa, Architect, has refurbished the existing hotel meeting the need to maintain and reuse what is possible within the choices already made in the previous renovation. Particular constraints had to be met in the rooms distribution throughout the hotel and in the decor of the bedrooms, while major changes were possible in the hall, reception and breakfast spaces.

Her restyling aim was to give value again to the original spaces and relive the old days of the building, the early 20th century. Her project has therefore highlighted, on one hand, the architectural characteristics of the spaces, and has brought to life, on the other hand, the family stories that have passed through them. Considering the size of the hotel (5060 sq ft) the perfect choice was the domestic dimension of a boutique hotel.

The Refurbishment

The previous business tenants used a heavy baroque style of decoration. Elena Buffa has stripped back the unnecessary clutter, retaining choice pieces of furniture to create a light and authentic space.

In interweaving history and modernity, the refurbishment affirms the value of reuse with restoration of authenticity with original documents and objects, on one hand, with new creative imagination in reinterpreting them through new materials and drawings, on the other hand.

The operation thus feeds on memory and shows that research on the past, even a family one, can be carried out to say something new; it shows that a truly sustainable architectural artistry is possible in reclamation and reuse; it confirms the idea that detail is much more than an accessory.



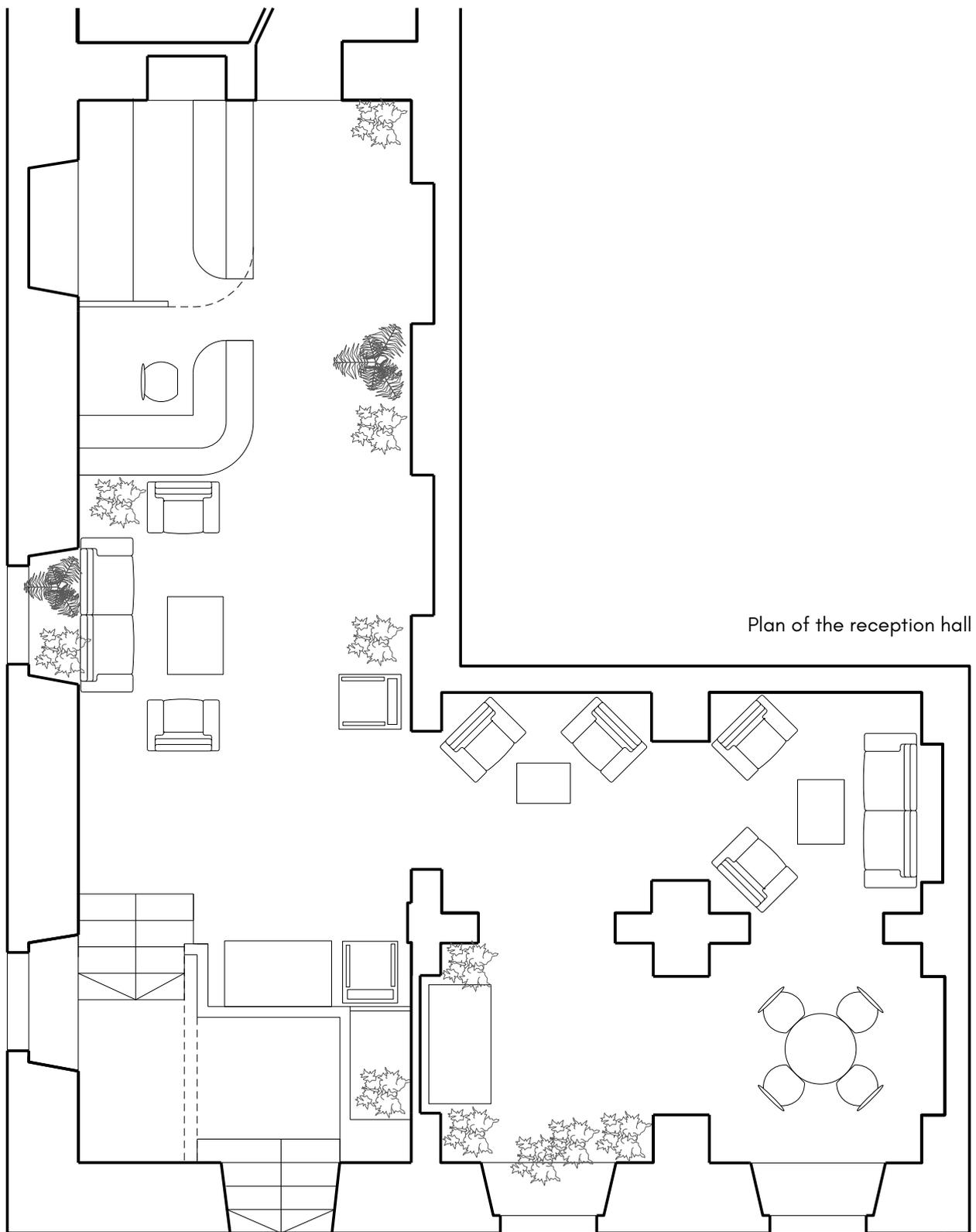
The Hall AFTER



The Reception AFTER



The breakfast room AFTER



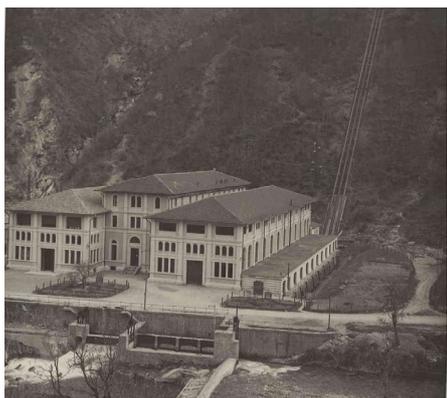
Plan of the reception hall

The Drawing Room



A marble staircase introduces visitors to the drawing room of a family of the old times, to the life of a painter and of an electrical engineer who in their own way interpreted the passage from the 19th to the 20th century, both inspired by light: she looked for it in her paintings, he brought it to houses through the transformation of water energy carried out by various plants of his SIEL (Società Idro Elettrica Ligure) operating in Liguria and in North Tuscany.





Family Story: the Engineer

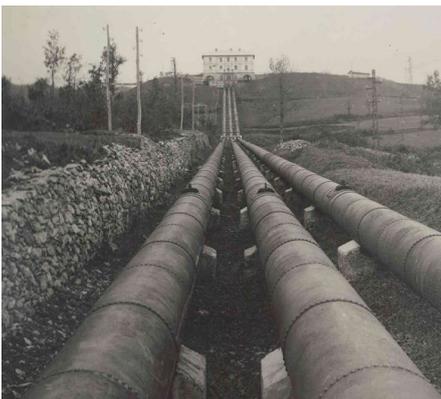


Thanks to SIEL's proceeds Mario Buffa for the sum of 600,000 liras purchases in January 1936 from the counts of Pontalto the palazzetto in via Marco Aurelio.

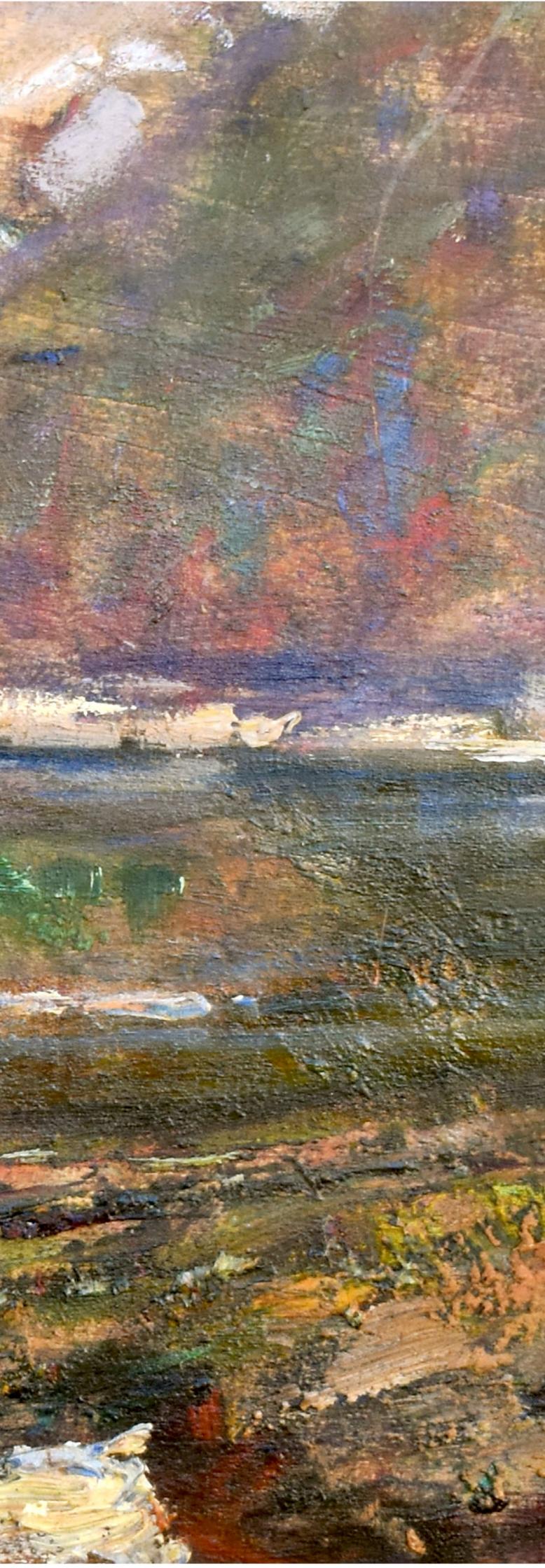
A far-seeing investment in an area at that time, and for the whole length of the 20th century, underrated. Entrepreneur, he immediately conceives the construction of a building on the parallel Via Annia, but then gives the idea up the following year. It will be his son Franco to realize it in 1952-53.

Times are difficult and the engineer has also other passions to devote himself to. A polymath, pioneer of airship flying, etruscologist, in love with Rome and its antiquities.

A succession of images shows a few moments in the history of his life and of SIEL, an innovative company that offered at its headquarters, already in the 1920s, in addition to instalment credit, an experimental showcase on the phenomenon of light as in science museums that in the early decades of the century were spreading around the world.







Family Story: the Painter

Between art, science and technology we enter a world of lights where, in the reflections of ancient crystals and current micropismatic lenses, past and present blend. We are in the hall, that is in the drawing room where some original family pieces of furniture dialogue with the works by Carolina, the painter.

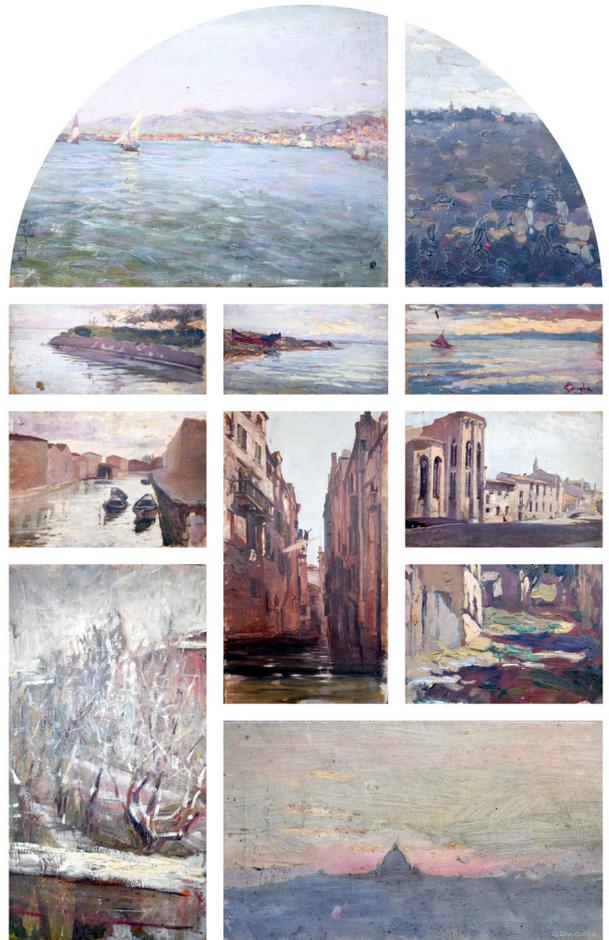
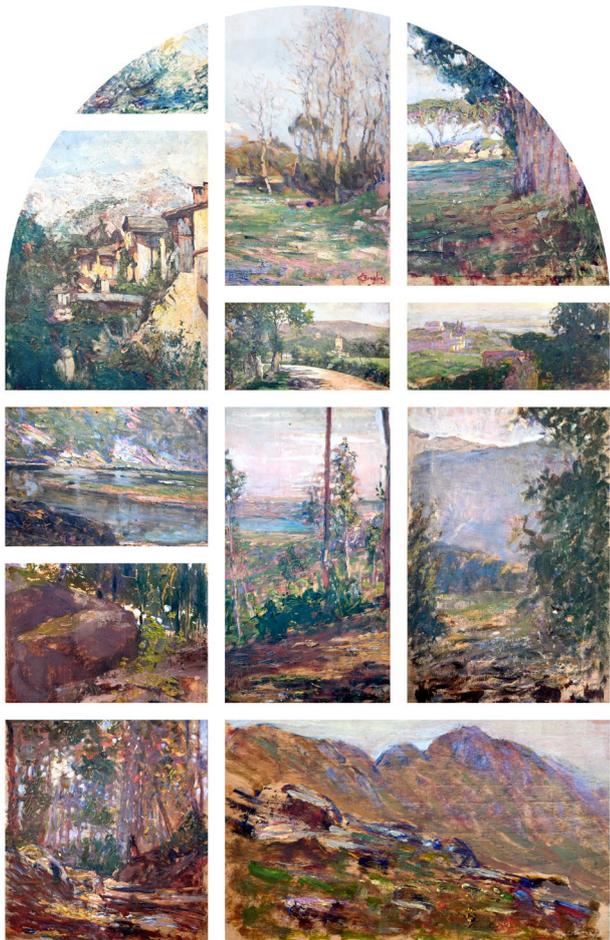
Born in 1879, Carolina grew up in Turin with her grandparents, since her father, Crescentino Caveglia, General, had moved to Rome with his wife Tullia De Giorgis for a position at the Army Corps of Engineers. Carolina often comes to Rome to visit her parents, where she attends schools or painters' workshops over time. When she got married in 1909 she moved to Carrara and La Spezia, then to Rome in 1934, where she died in 1958.

She was a pupil, in Rome, of Filiberto Petiti, a Piedmontese painter who, when Turin was not the national capital anymore, moved first to Florence in 1867 (where he joined the Macchiaioli group) then to Rome from 1874 onwards: Petiti's choice as a teacher was probably due to his Piedmontese origins.

Young Carolina also learns in the Capital the art of painted tapestry in Erulo Erolì's workshop in via del Babuino and, during a 1905 voyage to Constantinople where she visits her Uncle, Emilio De Giorgis, Pascià, she meets Fausto Zonaro, the last painter of the imperial court.

Like her teacher Petiti Carolina cultivates a passion for lyrical and romantic landscapes; like other contemporaries, she is influenced by impressionism; as it was the custom amongst most women of her time she does not make painting a profession and her works remain unknown.





Family Paintings as Glass Windows



The works by great-grandmother Carolina are now presented in four large collages (7,8 ft x 4,9 ft) on nature, city and animals created in 2016 by her great-granddaughter Elena. Printed on perspex and placed in four of the arches within the spaces at the hotel entrance, such collages are like present-day "windows" to old family stories: natural and urban landscapes (Piedmont, Lazio, Rome), travels (Venice, Constantinople), portraits of animals.





Hotel Logo



The hotel logo itself, inspired by the Liberty style, blends into Carolina Caveglia Buffa's works within reflections of lights that, all diverse, evoke the early 20th century in its drive towards the future as well as in its 19th century inspiration.





The Breakfast Room: lights, arches and exposed brick

Lights of ancient and contemporary re-use together with 18th century carteglories and Liberty sconces lead through the arches into a space where exposed brick highlights the beauty of Roman building materials and the solidity of the load-bearing walls of the past.

The exposed brick walls are framed by precise cuts and signs, always favouring curved lines in order to draw leaves and the D of Domus.





The Breakfast Room: lights, arches and exposed brick

Through the spaces adjacent to the hall, lights arches and exposed brick lead us to the breakfast room where Giovan Battista Nolli's map displays the magnificence of 1748 Rome.

The decor goes on narrating the ancient even with the beauty of today's materials: natural, as the olive wood of

the tables, artificial as the polycarbonate of the chairs. The tables' flared supports made of polycarbonate evoke Liberty and are supported by cast iron bases, as well as the contemporary chandelier which, by multiplying the light of the source in many small reflections via many lenses recreates the magic of traditional crystals.

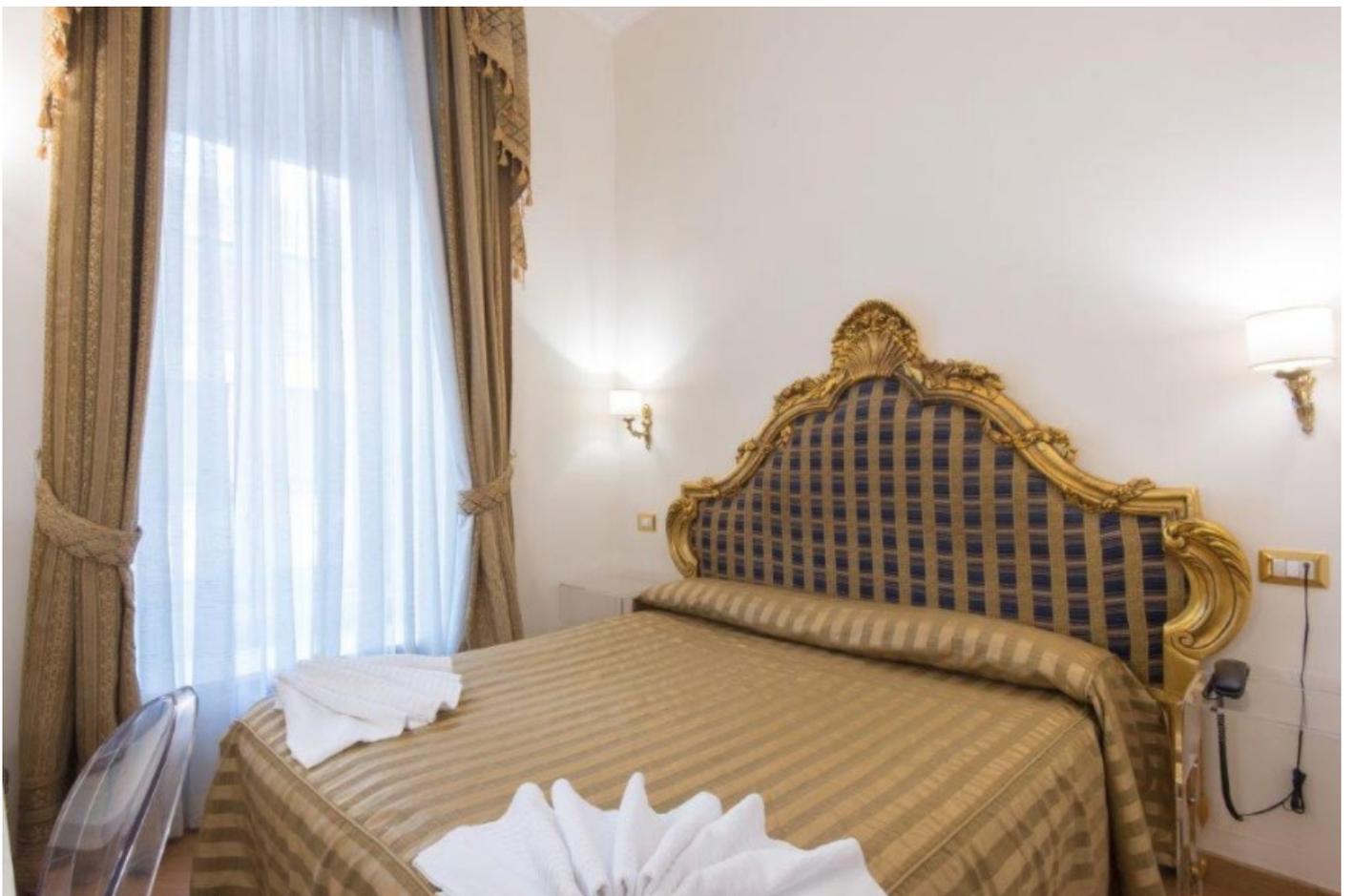




Rooms

On the upper floors we find ourselves among decorations and tapestries typical of Roman historical buildings: classic decor and damask walls deliberately creating environments of yesteryear. The presence of the past is lightened by contemporary transparencies revisiting the baroque: chairs, armchairs or table lamps in the style of Philippe Starck, along with original bedside tables expressly created by local artisans and designed by Domus Colosseo.





Rooms

Each room has its own distinct character given by a different colour (green, cardinal red, yellow, old-rose) or due to more minimalist white walls blending classic decor and modern design.





View from the upstairs rooms onto the lush garden of US University, "Notre Dame du Lac"



Rooms

As elsewhere in the hotel the rooms invite us to settle down in the historical atmosphere. Here too we can feel at home just a few steps from the Colosseum and are enabled to live our Roman experience before resuming the journey.

