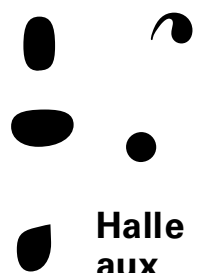


— press release



**Halle
aux
grains**

Bras — Paris



Press Release
Paris, May 17th 2021

**La Halle aux grains, the new
Café-Restaurant from the Bras
Family, in Paris, in the heart
of the Bourse de Commerce
— Collection Pinault, opens its
doors June 10th 2021.**

**Michel & Sébastien reveal an
extraordinary space with an unforgettable
vue. They offer you a look into their
unique cooking style, defined by grains,
by weaving a link with the history
of the building, a former granary for
the city of Paris.**

La Halle aux grains is a place inhabited by the breath of the Bras family. Michel and Sébastien Bras have imagined a place that has “a soul”, filled with attention at all times. This space suspended in the sky with a breathtaking views, inside, the work of Tadao Ando and the painted decor of 1889. It also opens up a new view of Paris that skims over the church of Saint-Eustache, flies over the Canopée des Halles and wanders towards the Centre Pompidou and, beyond, towards the roofs of the Capital.

It has a strong personality affirmed by the subtle design of Ronan and Erwan Bouroullec. The chefs also wished to link their desires with those of French designers and manufacturers for the realization of the graphic design, elements of tableware, the Laguiole knife, outfits, jewelry, accessories, and kitchen linen.

Rich with imagination drawn from the Aubrac and le végétal, the cooks from Laguiole wish to bring to the Halle aux grains a cuisine in which grains, seeds, seeds from all countries and all families, legumes, cereals, oilseeds, umbellifers, will bring their tone. “We welcomed more than fifty elements into our new culinary alphabet: amaranth, azuki, kamut, fava bean, alfalfa, peas of all kinds, fonio, millet, barley, flax, cumin, lupin...” explains Sébastien Bras. “We had to make the grain our own and understand it better. We tasted it, sprouted it, grilled it, puffed it, infused it, fermented it and cooked it in a thousand ways in order to compose this new script, sometimes spiced up by winks to the world. It will underline by small touches, magnificent French products.

Parisian mushrooms stuffed with mushrooms as they should be, a flock of ‘crystallized oats’ with black pepper; pollack glazed with ‘malted barley’, Pontoise cabbage just fallen & Niac lentils/orange; heart of purebred Aubrac beef ribeye, juice with a ‘lentil miso’; millefeuille of caramelized pumpkin seeds, cream & vanilla cookie...”

Our wine list covers the most beautiful vineyards of France and even beyond. Beyond this selection, the complicity with friendly winegrowers ready to put in the spotlight the grape variety (Fer Servadou, Piquepoul de Pinet, Langhe Nebiolo, Chenin Blanc, Négrette...), permitted us to create a new and exclusive wine list, composed of 30 “Cuvées de grain.”

The Restaurant is open to all, not just visitors of the museum, with an access cut-file from the main entrance of the museum. The circulation between the two spaces is possible and fluid. A living place from noon to midnight, open 365 days a year, the Halle aux grains welcomes you for three distinct services per day; lunch, afternoon, and dinner as well. Three services defined by the changing light of the day.

*Photo de couverture et portrait:
© Laurent Dupont, Bras/Halle
aux grains*

*Photo Bourse de Commerce:
© Maxime Tétard, Courtesy de
la Bourse de Commerce – Pinault
Collection © Tadao Ando Architect
& Associates, NeM/Niney & Marca
Architectes, agence Pierre-Antoine
Gatier*

**“Gather the best
of our region, the best of
the world, and cook
the grains at any time”**

— Michel & Sébastien Bras —

La Halle aux grains: a space with soul

Michel and Sébastien Bras have imagined a place that has “a soul”, filled with attention at all times. This space, suspended in the sky with a breathtaking views to both the interior and exterior, has a strong personality, as much in the design of the space as in the contents of the plates and glasses of our guests.

Bras spirit

La Halle aux grains is a place inhabited by the breath of the Bras family. A family where every detail, every attention is filled with meaning, where the guest is first invited before being a customer. A place where the welcome should not be impersonal, but accompanied by a gesture from the staff, a smile, a surprise on the table, signs of a way of being. A spirit of which the teams, on both sides of the pass, are guarantors. The Aveyron accent of some betrays the link of filiation that Michel and Sébastien wanted to establish between the Halle aux grains and the Suquet restaurant in Laguiole, where some of them were imbued with the Bras spirit for several years. “We want the Halle aux grains to have a soul,” say the chefs. A soul that should encourage conversations rather than muffle them, accelerate good times rather than inhibit them, accessible every day of the year from noon to midnight.

Hanging in the sky

A circular arc that follows the form of the Bourse de Commerce, the Halle aux grains is located on the 3rd level of the Bourse de Commerce. A rainbow linking the interior and exterior of the building, it offers breathtaking views. An interior view of the heart of the restored historic building, magnified by the architect Tadao Ando, and of the original painted decoration depicting the five continents that surrounds the vast rotunda. It also opens up an unprecedented view of Paris that skims the church Saint-Eustache, flies over the Canopée des Halles, and wanders towards the Centre Pompidou and beyond, the roofs of the capital. The main space, with nearly sixty seats, stretches out below a long glass

roof, a luminous backbone that serves four small private lounges facing each other (each able to accommodate ten to twenty guests). Majestic staircases lead up to the restaurant on both sides. The first one is for those who wish to go there directly, without waiting, from the main entrance of the Bourse de Commerce. The second is dedicated to visitors to the museum.

The place by Ronan and Erwan Bouroullec

Vocabulary of material, color and light

Defined by the architects of the NeM agency, Lucie Niney and Thibault Marca, the space and its objects were then created by the designers Ronan and Erwan Bouroullec. They imagined a vocabulary of materials, colors, and light to create a place of comfort that is far from the established codes, but which conveys a soft atmosphere. Textiles have a special place. Starting with the guipure curtains, openwork grid that cuts the room with a vibration, but dispenses with walls, revealing the space without closing it by letting light filter and flirt with looks. The textile, useful/apropos also to warm the whole, dress the armchairs of a wool felt, precise, tense or the grounds of a raw cotton carpet, weaved of linen, particularly weft, woven by a centenary company of the North. A radical piece, rough, rustic, but delicate.

Contrast and monochrome

A contrast sought by the designers for the tables and seats with sober lines and wrought iron legs whose hammering can be heard and seen, a praise of both simplicity and refinement. The same elegance can be seen in the cast glass vases, where you can feel the firing of the paste. Touches of brilliance and color that reinforce the monochrome of the whole which oscillates between gray, silver and pale blue. The atmosphere is decidedly more intimate in the evening, giving way to the surrounding natural scenery. Long suspended blown glass tubes, surrounded by a metal cage, follow the rhythm of the pillars supporting the glass roof. Small lamps punctuate the tables with a halo, highlighting other creations, this time from the kitchen.





A new writinh of Bras: the grain in watermark

Rich with imagination drawn from the Aubrac and their travels across the world, the cooks from Laguiole add to their repertoire a dialogue around grains; bringing an original tone to their cooking of the most essentiel ingredients.

of the Bras, and are intended to bring that extra touch of intensity that will shake up an aroma, challenge taste buds, and highlight the ingredients in a thousand ways by a stroke of contrast or texture. Thus, a miso of lentils can bewitch a piece of Aubrac beef, a crust of roasted cumin refreshes a stuffed cabbage, while three turns of sprouted seeds will stun a char from the Larzac hillsides.

Commitment

“Our ambition is to gather the best of our region, the best of the world, and to cook the grains at any time,” summarize Michel and Sébastien Bras. “We will choose magnificent French products, sometimes spiced up with nods to the world, in view of the 1889 painted decor that encircles the dome in a tribute to the riches of the five continents”. A few territories naturally attract attention. Aubrac, Aveyron and its surroundings put Laguiole, Roquefort and Rocamadour on the map for their cheeses or Aubrac beef, or La Planèze and its golden peas. Brittany and its gwell, milk from Breton cattle, fermented with leaven. “The Île-de-France region will not be forgotten,” reassures Sébastien. Another strong commitment: priority to seasonal products, responsible channels, virtuous producers, and respect for biodiversity.

From the “halle au blé” to the Halle aux grains

Michel and Sebastien found the inspiration for their newest project in the history of building. Built in 1763 and originally the “halle au blé”, or granary of Paris, was the premier market place and storage facility for all the grains of Paris. As Arthur Young wrote in his Voyage en France: “In the arena, peas, beans and lentils are sold. In the surrounding divisions there is flour on the benches. One passes by double staircases turning one on the other in spacious apartments to put rye, barley, oats”

A new dialogue about grains

The cooks wish to infuse the Halle aux grains with a cuisine in which grains & seeds, from all countries and all families, legumes, cereals, oilseeds, umbellifers, will have their place. Their meticulous work began with an inventory of this rich gustatory heritage. “We welcomed more than fifty elements into our new culinary alphabet: amaranth, azuki, kamut, fava bean, alfalfa, peas of all kinds, fonio, millet, barley, flax, cumin, lupin...”, explains Sébastien Bras. “We had to make the grain our own and understand it better. We tasted it, sprouted it, grilled it, puffed it, infused it, fermented it and cooked it in a thousand ways in order to compose this new script. Beyond that, it has led to some very nice encounters with grain growers, artisans and processors,” adds Michel Bras.

Niac and grains

With a few exceptions such as in a buckwheat and vanilla millefeuille, a flock of ‘puffed grains’ with Timut pepper, where it is majestically displayed in 4 different forms, the grain does not always have the leading role on the plate. More often than not, it is used to support a vegetable, to liven up a juice, to enrich a stuffing and to be used as a condiment or rather...a Niac. Niacs are essential elements in the vocabulary



Photos: © Laurent Dupont, Bras/Halle aux grains

'Les cuvées de grains': thirty new and exclusive 'cuvées'

Our relationships with friendly winegrowers ready to go beyond the appellation to the benefit of the grape varietal, have allowed us to create a wine list of new and exclusive bottles: 'les cuvées des grains'.

Bottle Shock

The name "Halle aux grains" must have sounded different to Sergio Calderon, the sommelier of the restaurant 'Le Suquet' in Laguiole. His challenge, to elaborate unique bottlings, with different winegrowers, with whom he and the Bras family have established strong relationships over the years. To build this collection of varietal based wines unique to France, he crisscrossed the vineyards of France & Europe in 2018 to convince winemakers to go beyond appellations to focus on the essential: the grape varietal. The winemakers he approached were immediately seduced by this unusual, stimulating adventure and by the desire to venture into the unknown with Michel, Sebastien and Sergio.

Wine mapping

In Pomerol, Denis Durantou – now deceased – proposed a Merlot, Château Latour in Pauillac a Cabernet Sauvignon, Anne Vatan a Sauvignon Blanc from Sancerre, the Cros family in the Côtes de Thongue a Viognier... Grains of Fer Servadou, Piquepoul de Pinet, or even Langhe Nebiolo, Chenin Blanc, Negrette and a few others will be able to assert their identity alone. Some winegrowers, on the other hand, have experimented with blending, such as Elian Da Ros in the Côtes du Marmandais, who is delighted to combine his Abouriou with Cabernet Franc, or Olivier Julien and his "mescladis," composed of what his land and the vagaries of time have offered to his skill. The generous and eco-responsible work of these men and women, have made it possible to build, a new wine list of unique bottles from 30 varietals. To be drunk in all simplicity as a tribute to the sincerity of those who have created them.



Three distinct moments: lunch, afternoon, dinner

A lively place from noon to midnight, open 365 days a year, the Halle aux grains offers a welcome defined by three distinct moments: lunch, afternoon and dinner. Three services defined by the changing light of the day.

Lunch: 3 séquences

Between noon and 3pm. A three-sequence menu (appetizer, main course, dessert), served only at lunch, allows you to learn about the cuisine of Les Bras en pointillé, without lingering. The five- or seven-sequence menus, served for the entire table, as well as the a la carte menu, will bring further discoveries.

Afternoon: Suspended in Time

A break made easy for visitors and others

—
Visitors who wish to enjoy the museum in a different way and take a break are welcome. They can then simply continue their journey, without any formality. The more curious or the more knowledgeable can also directly access this insider's delight, without a museum ticket or queue, to get away from the city while contemplating it. It will be possible for them to join the museum space after their break, from the Halle aux grains, by simply paying the access fee. The reception from 3 pm to 7 pm is without reservation.

A sweet and savory menu: from chocolate coulant to «croque-mœlleux»

—
Take a coffee, a tea, a hot chocolate, a refreshment, of course. But it will more likely be accompanied by a sweet. A fruit tart of the moment, with candied pineapple and plain, a dash of fruity vinegar and pepper puffed rice? A pastry? Like these kasha and chicory dragee crusts sweetened with amaranth milk, or perhaps the spectacular original chocolate coulant from 1981, which celebrates its 40th anniversary this year, a Michel Bras creation to warm bodies and hearts? It is possible for latecomers or disoriented gourmets to fall on the savory side at snack time, with small well-crafted dishes and a few nods to the territories that will vary according to the seasons: sweet onions from the Cevennes, in a pie of the moment, grated melanosporum truffles and rye flakes with Sichuan pepper or ravioli of blond peas from the Planèze, or in the pure Parisian tradition, a croque-monsieur, except that this one has been transformed into a tender croque-mœlleux in which the ham comes from the Aveyron and the cheese from Laguiole.

Dinner: An Intimate Moment of Discovery

Dinner, served from 7:30 pm to midnight, is a privileged moment. The brightness of the early evening gradually fades the spaces of the restaurant. It's time to take your time and linger over the menu or the two menus, served for the entire table, in five or seven sequences of pure discovery, the best way to learn about the culinary lexicon of Michel and Sébastien Bras. Late-night ordering, until 10:30 p.m., also invites all those who wish to brighten up a second half of the evening with a successful dinner in the heart of Paris.



Guarantors of the Bras spirit

They have long deployed their talents at the Suquet restaurant in Laguiole, and are today the pillars of the Halle aux grains.

Mathieu Muratet,
director of the Halle aux grains

Mathieu Muratet, after studying hotel and restaurant management, has climbed the ladder from clerk to maître d'hôtel in the Laguiole restaurant. It certainly took a lot of responsibility to work with the Bras family on an exciting project that kept him on the edge of his seat for nearly three years. At the head of a team of about sixty people, his unstoppable sense of organization will help him to lead this beautiful ensemble with the main satisfaction of watching the guests delight in everything that has been meticulously assembled to honor the Bras signature.

Maxime Vergely,
head Chef

For the third time in the already long and experienced professional life of a young man born in 1993, Maxime Vergely will join the Bras family, this time as head of the kitchens. Son of farmers and breeders, the Lozerian, not surprisingly, has always had this sense of the product, its origin, its taste, its season. "It's not the chef who dictates the recipe to the product, but the opposite" he likes to repeat.

Tableside with the artists and creators

In order to create a rich, sensitive environment, which prolongs the emotion aroused by the discovery of the museum, Michel and Sébastien Bras have linked their desires with those of French designers and manufacturers to create the identity of the Halle aux grains and its table.

Élise Fouin: tableware

Back to Earth

What kind of setting for the Bras family's culinary compositions? Michel and Sébastien Bras asked designer Élise Fouin to imagine the various ceramic pieces that make up the tableware, plates, bowls, cups and milk jugs. (As if it were obvious), the designer wanted to connect the earth to the earth. A nourishing one in which the plants that will give the grains will germinate and the one that will be the material of these essential pieces of the table.

The Furrows of inspiration

The designer, shares with Bras strong links with the rural world. As a child, she saw her father tracing furrows in the fields at the wheel of his tractor, and she wanted to continue his work on a plate from the eponymous collection. The plates of the Sower series, for their part, bear the memory of the notched wheel used to split the earth before the seeds are deposited. The clay chosen is sandstone, which reveals a subtle relief to the eye.

The Taste for Experimentation

From the idea to the realization, the path is long, for the great pleasure of the designer whose material has always been the starting point of her imagination and the subject of her experiments. She thus shaped the first models, removing here a few grams of plaster, digging a little harder there, taking care to leave the imprint of the work of the hand, without erasing its irregularity, as a witness of her sensitivity. A work prolonged by the talent of the craftsmen of the ceramist Jars who know

like no other how to preserve the identity of the creators.

Round-trip

This genesis was also fueled by a permanent dialogue and round-trip between the Bras, their kitchen and the studio. Michel Bras wanted to put his own stamp on the plates. The recipes influence the creation of the containers, while the design of the containers can be a fertile ground for the culinary imagination. The fusion is sometimes total between the two universes, like this small furrowed piece of field intended to receive some seeds to awaken the papillae, initially imagined in ceramic, but which will be manufactured in buckwheat. Custom design and ready to eat.

Studio Voiture 14: graphic design

Immersion and singularity

Imagining the graphic identity of a place is a delicate exercise that lies between seduction and evocation, between concision and communication. Aware of these challenges, the ambition of Anne Piscaglia and Guillaume Bullat of the Voiture 14 studio was to follow the graphic codes already established for the Pinault Collection project at the Bourse de Commerce, while developing a singular universe.

Typographic seed

Then it was a matter of dialoguing with the place, revealing the singularity of the restaurant: the grain. Words and their typography were the graphic designers' breeding ground. They first harvested the vocabulary of Michel and Sébastien Bras' culinary repertoire of grains: oats, fennel, spelt, azuki, fenugreek, mustard... Then, they patiently pruned the letters to collect here the eye of an o, the accent of an e, the punctuation of an i, there, the tear of a g, the stalk of an r. Between counter-forms and typographic refinements came to life this surprising grain library that became a graphic system. First applied to the word "grain", the germinations revealed drew the logo of the restaurant. "We had the impression of going back to the genesis of the formation of each letter," the designers said.

Graphic swarming

A discreet and infinite universe is declined, scattered in dotted, punched, printed, woven, embroidered, pixelated. This grain library settles in the landscape, adorns the bottles of the "grains" vintage and the menus, animates the pages of the website, takes place on the tableware and the jackets of the cooks who proudly display this plant coat of arms. The graphic designers have been working together to design this exercise, under the watchful eyes of Michel and Sébastien Bras, with whom they have been collaborating for many years.

Catherine André: textile design

Weaving a link with the history

Catherine André defines herself as a textile designer and stylist since 1995. Of course, she is part of the world of fashion, but above all, she is part of time, she says, as she insists on the durability of her collections, which each year complement the previous ones more than they erase them. Weaving a link with another time, that of the history of the original halle au blé for the creation of the service uniforms as well as the aprons and kitchen towels, seemed obvious. For the shirt, a slightly wide and ample cut, topped with a straight collar, recalls that of the clerks who once officiated in the place. A pleat behind and a false wallet buttoning in front give it a remarkable contemporary feel, as do the oblong buttons that evoke grain. Sleeves at ¾ for women and 7/8 for men ensure an essential practicality.

A smooth silhouette

For the pants, the idea was born to use hemp. This incredible vegetable material, comfortable, solid and thermo-regulating, is adorned with all the virtues. The designer, thanks to the complicity of the company Tuffery, the last manufacturer of Denim in France, has cut in the material a jean, elegant, city, with the idea, the first models which were used as overpants which one carried for the work on its daily clothes. This navy blue ensemble is a fluid silhouette, destined to fade away in all elegance to the benefit of the place in which it will move, even if an invisible.

Invit plants

To make the textile for the dishcloths, bedspreads and aprons of the cooks, Catherine André has created a unique Jacquard fabric using the know-how of the weaver Moutet and working with Anne Piscaglia for the graphic motifs. Reflecting a natural universe as much by the borrowings from typographic seeds as by the tender colors, they invite in the kitchen the vegetal, so dear to Michel and Sébastien Bras.

Atelier Tuffery: denim

A responsible model, with locally sourced materials

"We are the oldest French denim brand," says Julien Tuffery, who, along with his wife Myriam, represents the fourth generation at the head of the company, which was founded in 1892. A story of transmission that has inevitably seduced the Bras family and the stylist Catherine André. All the more so since they also rely on their territory, the Cevennes. "We are in the middle of nothing, but a great nothing!" claims the Lozerian who also relies on a responsible model, controlled in its entirety up to the direct sale.

Rebirth of hamp

The choice to use hemp for the uniform pants of the hall staff made sense. This plant, forgotten for a while, has been revived thanks to its great agricultural qualities. Particularly robust, not very exposed to diseases, not requiring weedkiller, and it consumes little water. All the more so as the stems are cultivated by farmers around the Lot, woven in the Tarn, cut and assembled in Floirac. The material also guided the design here. This thick, rustic fabric has taken the form of a pair of fairly wide, high-waisted jean, which Julien Tuffery imagines looking like a drawing of the restaurant's tables. From the stalk to the edible seed, which chefs don't want to let go, hemp is definitely everywhere at La Halle aux grains.

Moutet: kitchen fabrics

The Specialists of jacquard in France

Tissage Moutet is one of the last 3 companies specializing in jacquard in France. The smallest and the most ready to venture into the most atypical projects, Catherine Moutet, director of the structure claims not without a touch of mischief. The textile designer Catherine André, Michel and Sébastien Bras, have thus entrusted it without hesitation with the weaving of the fabric of the aprons and dish towels of the cooks.

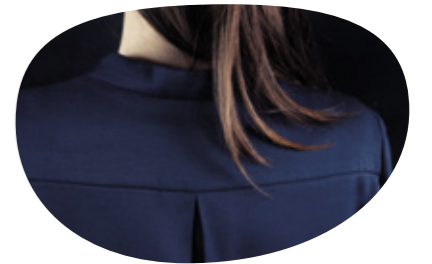
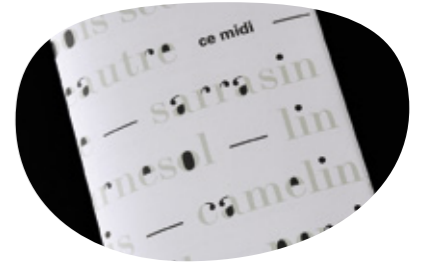
Three threads to weave endlessly

Three threads to weave endlessly: one lengthwise, one crosswise, and one between the warp and the weft. This allows you to draw patterns and compose your colors with brush and paint threads. An ancient and mastered technique, but one that requires cunning and imagination. Talents that had to be deployed to tame the loom so that it delivers this canvas with precise plant motifs, enhanced by a faithful coloring, with a natural look.

Jars: ceramics

All glazed stoneware

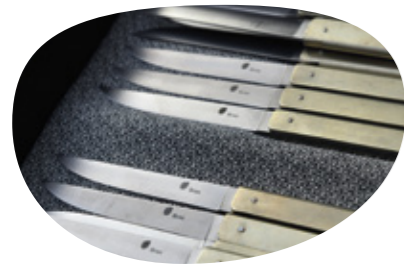
From horticultural pottery to contemporary collections for the table, the history of the ceramist Jars already counts more than a century and a half. With a specificity: all the pieces are made from A to Z by their care, and in a single material: glazed stoneware. It offers a wider range of textures and colors, for those who know how to handle them with talent. This age-old know-how has earned Jars the rank of French Living Heritage Company. Over time, a collaboration was established with Michel and Sébastien Bras and the designer Élise Fouin. This collaboration has led to the creation of collections - bowls, plates, dishes - that will meet the desires of cooks.





Secret recipe

The manufacturing process of Jars ceramics is reminiscent of the world of cooking. This time, the clay is made of earth, and the secret of its recipe is well kept. The molds, made on site with great patience and delicacy, give their shape to the raw pieces. Once dry and polished, they are glazed. To obtain an enamel that will give its color to the pieces after vitrification, we grind, mix, check the consistency and add a little water if necessary. However, there is no question of tasting before the crucial stage where the elements will undergo the test of fire, by passing to the oven for a firing known as "Grand feu" at 1280°C. The magic operates then to sometimes mistreat the intentions, to play with the colors and to reserve some surprises, by creating pieces which will remain always unique, "neither quite the same, nor quite other."



A+B Designers & Forges de Laguiole: the knife

The knife, symbol of transmission

Sons and grandsons of blacksmiths, originally from Laguiole, the knife is an essential and visceral subject for Michel and Sébastien Bras, for whom transmission is the thread of a life and Aubrac a source of inspiration. At the Suquet as well as at the Halle aux grains, it is entrusted to each guest for the duration of the meal. From a simple utensil, it becomes a companion. Les Bras entrusted their intentions to the design duo A+B, Hanika Perez and Brice Genre.



Praise of simplicity

For the Halle aux grains, the designers imagined a knife as a praise of simplicity. They wanted to keep any expression of technical sophistication at bay while confronting the extreme complexity of the simple. It is not a question of "purity", but of a simple harmony in its own conception. A simple piece of metal made of nickel silver, an alloy of copper and zinc, ostensibly folded, forms a handle that extends the blade. They claim a peasant and working-class design, efficient, solid, which stands out. Without cutting into the elegance of this monochrome tapered piece.



Les Forges de Laguiole, an old friend

After collaborating with André Bras for the prototyping, they turned to the Forges de Laguiole for the manufacturing. A true Aveyron institution and long-time partner of the Bras, this workshop was finally able to give life to this soulful blade.



La Rochère: glass

Founded in 1475, the company, managed by the 7th generation of the same family, can pride itself on a history and know-how of glass that does not run out of steam. Located since the beginning on the border of the Vosges and the Haute-Saône, La Rochère has been able to develop its skills, which has allowed it to reach an industrial status, but not without having preserved the mastery of its glassblowers. They are the ones who, swollen with their skill, have given shape to the various jugs, glasses and even champagne buckets that will punctuate the tables with all their transparency and will make what they contain shine.

Pascale Lion: jewelry and decorative objects for the table

From the architecture to the jewelry

After large-scale installations for architectural applications, Pascale Lion, interior architect and designer, develops simple objects, both in form and in use, which invite the material into our daily lives. Jewelry is an extension of this research. And metal is her favorite material, whose grace she quickly perceived by diverting it from its primary applications in the building industry to sublimate it on a smaller scale, that of chain mail, with which she dresses women and interiors.

From the jewelry to the table

Michel and Sébastien Bras entrusted her with the task of designing a cuff and a necklace, made in France, to complete the outfits of those who work at the Restaurant - Café. To complete the landscape that Michel and Sébastien have sketched in the place, she has imagined, from the delicacy of stainless steel silk, a metallic fabric of an invisible and almost transparent mesh, a bread basket as well as a poetic centerpiece, a real cloud that adapts well to the altitude of the Halle aux grains.



Photos pages 13 et 14:
© Eïse Fouin
© Voiture14
© Catherine André
© Vincent McLure
© Laurent Dupont
© Moutet
© Bras/Halle aux grains
© La Rochère
© Pascale Lion

Photos page 15:
© Eïse Fouin
© Moutet

La Halle aux grains
Restaurant — Bourse de Commerce
2 rue de Viarmes — 75001 Paris
T +33 (0)1 82 71 71 60
halleauxgrains.paris@bras.fr
www.halleauxgrains.bras.fr



Practical Information

Access

The Restaurant-Café la Halle aux grains is located on the 3rd level of the Bourse de Commerce.

Direct access

independently of the visit: through the main entrance of the Bourse de Commerce, 2 rue de Viarmes, 75001 Paris, with no admission fee.

Access for the museum visitors from the third floor of the museum.

Opening

The restaurant welcomes you, from noon to midnight, every day of the week (except on Tuesday, open only for dinner from 19:30), 365 days a year.

— Subject to more restrictive sanitary constraints:

Lunch: Noon to 3pm (except Tuesdays)
Afternoon: 3:00 pm to 7:00 pm (except Tuesday)
Dinner: From 7:30 pm to midnight (last order at 10:30 pm)

Reservation

We recommend making a reservation for lunch and dinner.

— Online reservations for lunch or dinner are available 24/7.

Our telephone reception at +33 (0)1 82 71 71 60 is open from 9am to noon and from 2pm to 7pm, every day except Tuesday.

— No afternoon reservations are available

Menu prices

3 sequences menu: served only at lunchtime
starter – main course
dessert at 54€.

— Menus discovery, for all the guests:
5 séquences at 78€
7 séquences at 98€.

A la carte prices

Starter from 18€ onwards
Main course from 36€ onwards
Desserts from 15€ onwards
(lunch, afternoon, dinner).

Starter – main course
dessert from 69€.

Media contact

PR Communication :
Agence Design Project
Benjamin Girard
— Benjamin.Girard@bras.fr
— T. +33 (0)6 64 37 09 62

Photo:
© Vladimir Partalo Courtesy de la Bourse de Commerce – Pinault Collection © Tadao Ando Architect & Associates, NeM/Niney & Marca Architectes, agence Pierre-Antoine Gatier