



FONDS
POUR
PARIS
FOUNDATION



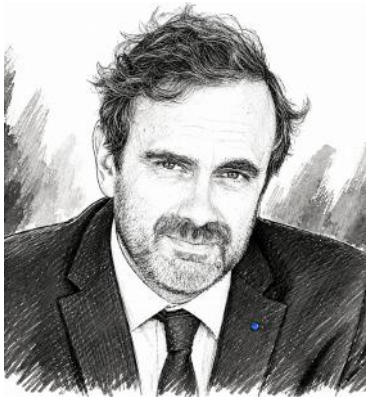


Created in May 2015, the Fund for Paris is a private-law entity that represents a new approach to fundraising in France. Paris is the first city in France to establish such an organization dedicated to seeking sponsors to finance the restoration of its heritage monuments. The Paris Foundation is governed by a Board of Directors composed of 11 prominent figures. Recognized as a public benefit organization, the Paris Foundation ensures that French donors receive the applicable tax deduction.

MISSION

The Fonds pour Paris works to restore and revitalize Parisian heritage through the integration of contemporary art into public spaces. Convinced of the impact of culture and heritage renewal on the quality of life for Parisians and community life, the Fonds pour Paris is dedicated to raising funds from corporations and individuals. To strengthen this international dimension, the Paris Foundation, an American nonprofit organization, has been operational since January 2016. It enables the organization to raise funds from American donors, who thereby benefit from the tax deductions in effect in the United States.

FONDS POUR PARIS: A CONVERSATION



Ten years ago, **Anne-Sylvie Schneider** founded the Fonds pour Paris, drawing on her experience as Director of Communications for the City of Paris under Bertrand Delanoë. As Director of the Fonds pour Paris, she knows the city inside and out, from its monuments to its vulnerabilities. **Arnaud Molinié**, who now chairs the Board of Directors, is a prominent figure in the media and business worlds: former Director of Strategy at Lagardère, CEO of Lagardère Entertainment, partner at Deloitte, and Director of Mobility at Renault, he now heads the Capitello Group. He shares with Anne-Sylvie Schneider a common passion for the capital and a conviction: that the beauty of Paris is a common good that deserves the private sector's commitment. Together, they form a duo as complementary as they are united, dedicated to an ambitious vision of French cultural patronage. A conversation.



The Fonds pour Paris is ten years old. What does this anniversary mean to you?

Anne-Sylvie Schneider. Ten years is both very short and very long. Short because we still have so many projects to carry out, so many monuments waiting to be restored or reinvented. Long because, when I founded the Fund in May 2015, alongside Anne-Céline Delvert, my deputy throughout these ten years, we were starting from scratch: nothing like this existed in France. Paris was the first city to establish a private-law entity entirely dedicated to seeking for its heritage. Today, we

have proven that this model works. We have carried out projects that have left their mark on the city, and the American mirror fund has been operational since 2016. It is a source of real pride.

Arnaud Molinié. This is this anniversary illustrates, is first and foremost Anne-Sylvie's tenacity. Creating something entirely new within a complex institutional context, bringing together business leaders around a cultural cause, convincing both French and American patrons—which is no small feat. I, on the other hand, arrived, convinced that Paris cannot afford to let its heritage age without imagi-

nation. My career has taught me that great causes need solid structures and teams that know how to engage with businesses. That is exactly what the Fonds pour Paris is.

Among the Fund's major achievements, which ones are particularly close to your heart?

Anne-Sylvie Schneider. I'm thinking of the fountains at the Champs-Élysées roundabout—the Marcel Dassault Fountains—which were inaugurated in March 2019. The roundabout, the beating heart of the most beautiful avenue in the world, needed to be reinvented.

We entrusted this project to Ronan and Erwan Bouroullec, two leading French designers. Patrons such as the Dassault Group, Swarovski, J.M. Weston, Galeries Lafayette, and the State of Qatar made this possible. And then there is Jeff Koons' Bouquet of Tulips, unveiled in October 2019: a sculpture gifted to Paris in memory of the victims of the 2015 and 2016 attacks, funded notably by American donors. Paris welcomes this work just as New York welcomes the Statue of Liberty. This is no small matter.

Arnaud Molinié. I would like to add the Orangerie de Bagatelle, restored

and inaugurated in 2021. This gem of the Bois de Boulogne, built in 1835 on the model of the Orangerie at Versailles, was in danger of falling into disuse. It has become a vibrant space, dedicated to music and horticulture. That is the Foundation's philosophy: not simply to preserve the past, but to breathe new life into it. To restore in order to revitalize, not to mummify. What I love about this approach is the conviction that contemporary art and heritage are not opposed to one another: they enrich each other.

Your current major project is the artistic lighting of the Arc de Triomphe. Why this monument, and why now?

Anne-Sylvie Schneider. The Arc de Triomphe is one of the iconic monuments of France and its history. And yet, its current lighting is obsolete, faulty, and energy-intensive. The attic and cornices are plunged into darkness. The Fonds pour Paris has been commissioned to restore the prestige that time has eroded. Anne-Céline Delvert and I approached Olafur Eliasson, the world's most celebrated Danish contemporary artist, also known for his commitment to the fight against climate change. His proposal is stunning: a dual lighting system, both heritage-focused and artistic. At nightfall, the monument is first illuminated by a warm light that reveals its entire architecture. Then, gradually, this light-

ing gives way to a work composed of thousands of points of light—a metaphor for the departed, a celestial vault. It is poetic, it is powerful, it is respectful. And this project has been approved by the President of the Republic and the City of Paris.

Arnaud Molinié. What strikes me about this project is that it perfectly embodies our vision: to create a dialogue between heritage and contemporary creation in the service of promoting France's influence. The Arc de Triomphe represents national memory, soldiers who died in battle, the well-known Flame of the Unknown Soldier, and the nightly rekindling of the flame. Olafur Eliasson has understood this and has designed a work that honors this memory while projecting it toward the universal. It is a project that is at once artistic, heritage-focused, and ecological. And the first sponsors—Icade, GHM, EDF—are already on board. Others are joining us.

The Fund for Paris also has an international vision. How do you talk about Paris to the world?

Arnaud Molinié. Paris is a global brand. Not in the commercial sense of the term—but in the sense of a place that belongs to the imagination of billions of people. When we launched the Bouquet of Tulips project, American donors immediately understood why

they were participating: because Paris had, at some point, touched them. Our Paris Foundation, created in 2016, allows American donors to benefit from tax deductions in effect in the United States. It is a concrete bridge between two cultures of philanthropy. France still has much to learn from Americans when it comes to private philanthropy — and I believe that we, at the Fonds pour Paris, are helping to write this new chapter.

Anne-Sylvie Schneider. What we are building is also a model. Paris is the first city in France to have established such a structure—a private-law entity recognized as a public-benefit organization—capable of mobilizing French and international patrons, both corporate and individual, —around projects of significant heritage and artistic value. When I host delegations from other major cities wondering how to finance their heritage, I realize that we have created something that extends beyond Paris. It's a way to make an impact differently, by setting an example.

Finally, a word about the partnership you've formed. What unites you in this venture?

Arnaud Molinié. A love of Paris, without a doubt. But also a certain sense of commitment: the belief that we can put the tools of the business world—networks, fundraising, strategy—

to work for what is beautiful and sustainable. Anne-Sylvie and I share this conviction that the private sector can, and must, play a role in preserving what transcends us. We have different temperaments, different backgrounds; that is precisely what makes our partnership so strong. She knows Paris from the inside—its institutions, its key players, its inner workings. I bring an outside perspective, that of an entrepreneur accustomed to rallying people around ambitious projects.

Anne-Sylvie Schneider. What unites us is a kind of impatience—benevolent but real. We don't want Paris to age poorly. We don't want monuments to fade away due to lack of resources. And we deeply believe that philanthropy is not an act of condescending generosity, but a civic duty. The companies and individuals who support us aren't writing a check to Paris. They are part of Paris. That is the philosophy we champion. But a civic duty. The companies and individuals who support us aren't just writing a check to Paris. They are part of Paris. This is the philosophy we have championed, together, for over 20 years. And we're not done yet. ■

FONDS POUR PARIS **THE BOARD**



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Arnaud Molinié

President of the Board.

He manages Capitello Group which operates in several fields of activity including: healthcare, with the companies Doxamed and Teledok, and new mobility with Capitello Move. He is also a consular judge at the commercial court of Bobigny and board member of Urssaf Île-de-France.

Previously, he was notably: Director of the Jean-Luc Lagardère Foundation, Executive Vice President Strategy and Development of Lagardère SCA, Chairman and CEO of Lagardère Entertainment, partner at Deloitte and SVP Global Mobility of the Renault Group.

He was also SVP communication of Genopole (national program in genomics and genetics) and board member of the French Muscular Dystrophy Association (AFM – Telethon)

He wrote two novels.

Decorations: officier de l'ordre national du Mérite, officier des Arts et des Lettres and chevalier des Palmes académiques



The annual financial statements of the Fonds pour Paris, presented by the board of directors, have been certified by Jean-Paul Séguret, the independent auditor.



Marianne de Battisti

Consultant. She is an administrator of Companies & Media, SCET administrator and ASC certified (IFA 2012). She is a member of the board of the RICS (Royal Institution of Chartered Surveyor) in her capacity as FRICS. Member of the Cercle des femmes de l'immobilier, of the Association of Real Estate Directors, Vice-President of Alter Egales, and chair of the IEIF's orientation council.

Decoration: chevalier de l'ordre national du Mérite.



Nathalie Bellon-Szabo

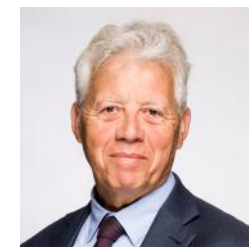
CEO Sodexo Live! Worldwide Worldwide, partner of the CNOSF.



Laurent Dassault

Chairman of the Supervisory Board of Immobilière Dassault SA, co-manager of Artcurial Développement and manager of Château Dassault.

Decorations: chevalier de l'Ordre de la Légion d'honneur, chevalier de l'ordre des Palmes académiques, officier de l'ordre des Arts et des Lettres, officier de l'ordre de la Couronne de Belgique.



©Cyril Bruneau

Gérard Déprez

CEO and main shareholder of the Loxam group, one of the world leaders in the rental of equipment for the construction industry.



Dominique Hazan

General Director of Apostrophe – Georges Rech.



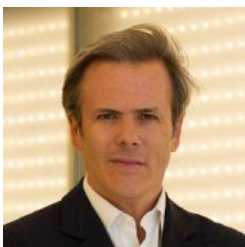
Flore Larger

Head of Communications for Lazard's investment banking business in Europe, the Middle East and Africa, she also oversees the firm's Engagement initiatives in France.



Philippe Journo

CEO and founder of the Compagnie de Phalsbourg. Great Patron and Great Donor of the Ministry of Culture. Grand patron of the Ecole Nationale Supérieure des Beaux-Arts (ENSBA), administrator of the Association pour le Rayonnement de l'Opéra de Paris (AROP) and of the Fondation de l'Opéra de Paris. Decorations: chevalier de l'Ordre de la Légion d'honneur, commandeur de l'Ordre des Arts et des Lettres.



Guillaume Houzé

Executive Board member and Chief Image and Innovation Officer of Galeries Lafayette group ; President of the Fondation Galeries Lafayette.



David Lelièvre

President of the Agora Makers Group, founded in 1837. Oldest and last French industrial group mastering all the know-how in its fields of activity: public and urban lighting furniture, smart-city solutions. Leader in France and Italy, the Group has several locations around the world.

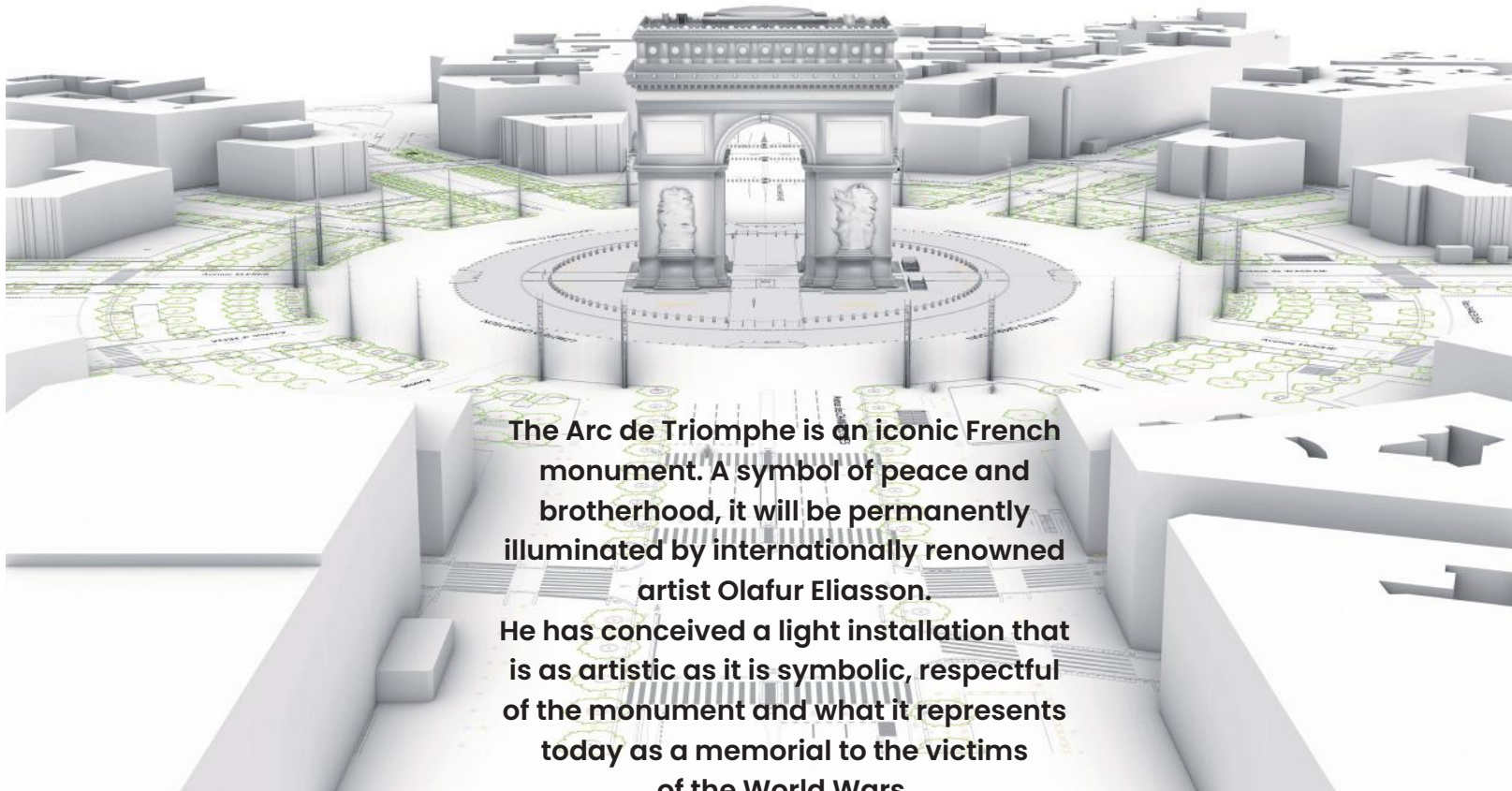


François Vauglin

Representative of the City of Paris.
Advisor of Paris.

FONDS POUR PARIS **THE CURRENT PROJECT**

ARC DE TRIOMPHE **ARTISTIC LIGHTING OF THE MONUMENT**



The Arc de Triomphe is an iconic French monument. A symbol of peace and brotherhood, it will be permanently illuminated by internationally renowned artist Olafur Eliasson.

He has conceived a light installation that is as artistic as it is symbolic, respectful of the monument and what it represents today as a memorial to the victims of the World Wars.

The Paris Foundation has been commissioned to restore the Arc de Triomphe to the prestige and visibility that time and events have gradually eroded.

The Fonds pour Paris approached the world's most celebrated contemporary artist in the world: the Danish artist Olafur Eliasson, also renowned for his unwavering commitment to the fight against global warming.

Inspired by the extraordinary symbolism this monument represents for France, he conceived a dual-purpose lighting solution: both heritage-preserving and artistic.

At nightfall, the monument lights up, shifting from a warm white to a cooler white that replaces the current obsolete, faulty, and energy-intensive lighting. The attic and cornices, which are currently shrouded in darkness, are revealed.

This heritage lighting gradually fades away, revealing a true work of contemporary art.

Inspired by his Nordic heritage, Olafur Eliasson has conceived a work composed of thousands of points of light as a tribute to the deceased. This metaphor is particularly powerful when applied to the Arc de Triomphe, a monument commemorating soldiers who died in battle. But beyond that, it symbolizes today's citizens who form the national community.

Thus, as one walks up the Champs-Élysées, the Arc and its historic reliefs become visible, slightly softened, and then, like a pointillist painting, fade away to make way for a stunning monumental work. The dreamlike vision it evokes also evokes the celestial vault.

This project has been approved by the President of the Republic and the City of Paris.



Warm-toned heritage lighting. Every evening, at dusk, until the end of the Flame Rekindling Ceremony.



The heritage lighting fades gently, giving way to artistic lighting.

Vision by Olafur Eliasson

It goes without saying that the Arc de Triomphe is one of the most iconic monuments in Paris and, perhaps, in the world. As symbols, monuments help us reflect on our identities—not for the original intentions of their patrons and creators, but because they are reimagined for future generations. Today, the Arc de Triomphe must speak to people from all walks of life, regardless of their origins, and from all backgrounds. In order to embrace multiple identities and encourage identification with the unique values of democracy, it is necessary to present monuments in public spaces in a different way. However, one of the crucial aspects of how the Arc de Triomphe is presented concerns its lighting throughout the night.

To create this new lighting for the Arc de Triomphe, it is essential to install new, state-of-the-art light sources on the masts that will be constructed for the purposes of my artwork. Installing the lighting fixtures on these same masts will yield long-term financial and energy savings, while providing the monument with an aesthetic illumination that is both contemporary and faithful to its history.

For the artwork, the obsolete masts will be replaced by new masts with a sculptural design that enhances and respects the space. These masts will be accessible, easy to maintain, and attractive.

The use of softer lighting to create less dramatic shadows on the monument will transform Place Charles de Gaulle at night into a more welcoming and inviting place. Viewed from a distance, the monument,

with this new lighting, will offer a moment of contemplation away from the abundance of light in the neighboring streets. It will allow everyone to recharge. It can inspire a sense of belonging and community and offer a space not only conducive to personal reflection but also to living together, reminding us of our interconnectedness.

In my view, lighting plays a key role in unlocking the Arc de Triomphe's potential. Rather than being marked by dramatic shadows, it should shine as a sculpture that is accessible and open to the public. The Arc's illumination takes full advantage of the new infrastructure put in place, which reduces waste and gives a sense of unity and cohesion to the project, while minimizing quantities and resources. This significantly reduces the number of lights needed, thereby conserving resources and materials.

In summary, this new lighting system requires fewer lamps than the current one and could reduce energy consumption by one-third. Although private funding is being sought for the art installation and the lighting, the energy costs and maintenance of the lamps must be covered by taxpayers. This lighting is not only better suited to showcasing the monument's aesthetic appeal, but it is also more environmentally responsible.





↑
Heritage Lighting by Olafur Eliasson

↑
Current Lighting

Technical setup

Beyond aesthetic and ecological considerations, Olafur Eliasson, in collaboration with the Fonds pour Paris, the City of Paris's operational departments, and French service providers, has worked on the technical implementation of the project, which also includes the public and urban lighting of the Place de l'Étoile. Twenty-four new poles (twelve special poles and twelve standard poles) will replace the current deteriorated poles. They will support all lighting sources—heritage lighting, artistic lighting, and public lighting—without altering the current character of the Place de l'Étoile.

Advantages of these new poles:

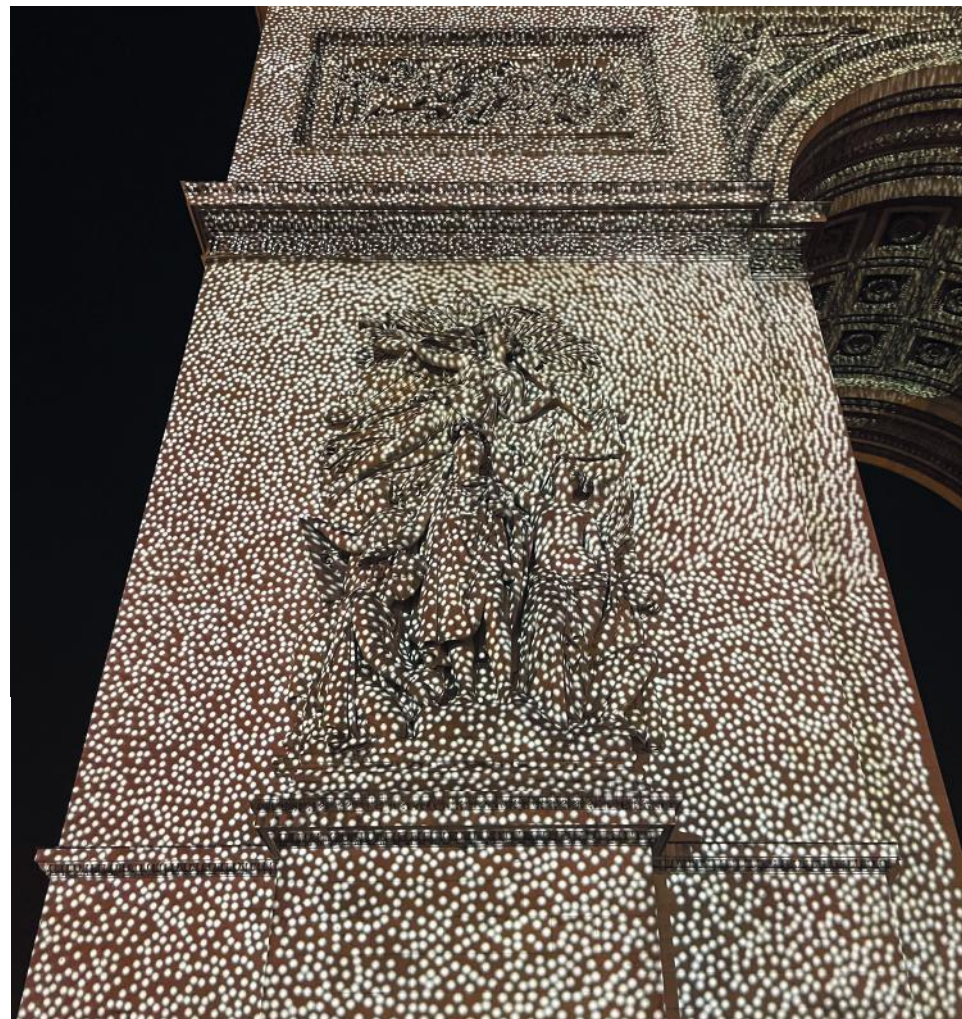
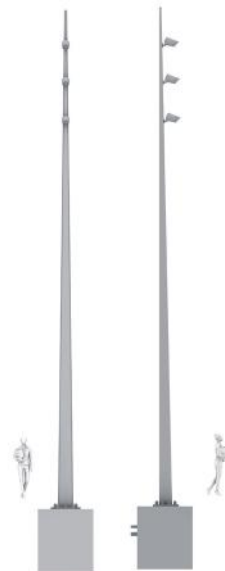
- improved aesthetics thanks to a design created by the artist and approved by the relevant authorities;
- public lighting that improves pedestrian traffic;
- overall lighting that is significantly more energy-efficient and less polluting (10 times lower CO₂ emissions);
- reduced light pollution.

Note that the historic streetlights will be retained and restored to their original condition.

Special profile and single-sided mast



Single-sided mast with profile



**THE FONDS POUR PARIS
THANKS THE INITIAL SPONSORS OF
THE «ARC DE TRIOMPHE» PROJECT**



FONDS POUR PARIS **GREAT ACHIEVEMENTS**

FONTAINS *DES* **CHAMPS** — **ÉLYSÉES**

RESTORATION AND ARTISTIC CREATION

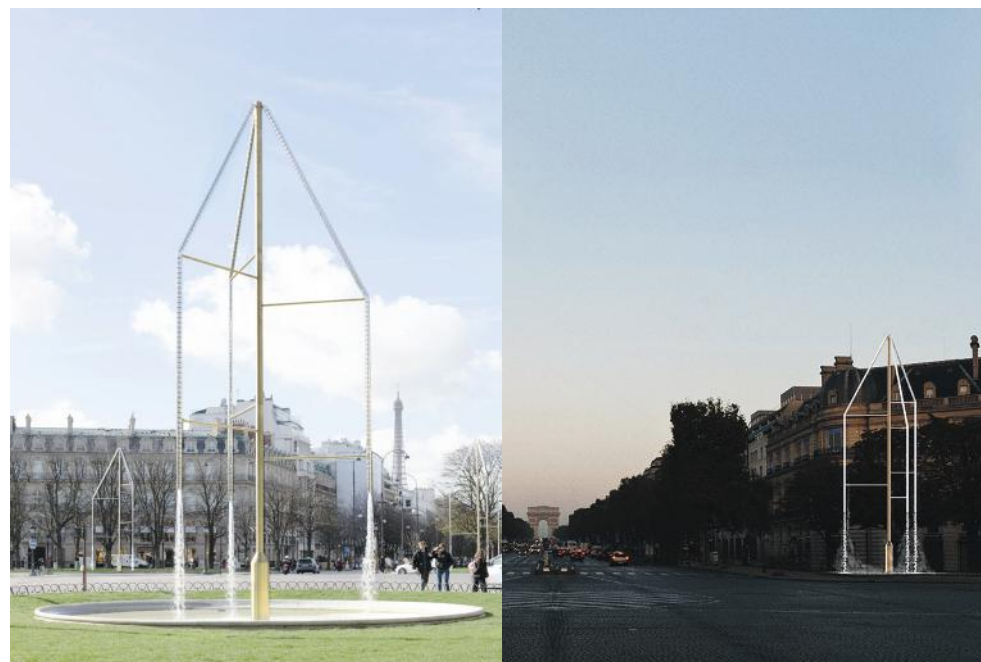
The *Rond-Point des Champs-Élysées* is located at the center of the world's most prestigious avenue. This circular space, a testament to 19th-century urban planning, consists of six flowerbeds adorned with fountains. Erwan and Ronan Bouroullec, renowned French designers, have proposed a modern design to breathe new life into these fountains.

THE PATRONS WHO MADE POSSIBLE THE
RESTORATION OF THE SIX FOUNTAINS ON THE
CHAMPS-ÉLYSÉES



SWAROVSKI

EPI J.M. WESTON



Project type: restoration and creation
Artists: Ronan and Erwan Bouroullec
Inauguration date: March 21, 2019

© Studio Bouroullec

A SYMBOL OF REMEMBRANCE

The artwork Bouquet of Tulips, donated to the City of Paris by renowned contemporary artist Jeff Koons, is a symbol of remembrance and optimism following the terrible terrorist attacks that struck Paris and France in 2015 and 2016. Paris welcomes this iconic work, which has become part of the city's heritage just as the Statue of Liberty has become part of New York's heritage.



© Jeff Koons - Photos Luc Castel

Project type: Artistic creation
Artist: Jeff Koons
Inauguration date: October 4, 2019

BOUQUET OF TULIPS

THE PATRONS WHO MADE THE CREATION OF «BOUQUET OF TULIPS» BY JEFF KOONS POSSIBLE

Mr. Kenneth C. Griffin
Mr. Chaille B. Maddox & Mr. Jonathan A. Knee
Ms. Jane Hartley & Mr. Ralph Schlosstein
Ms. Debra & Mr. Leon Black
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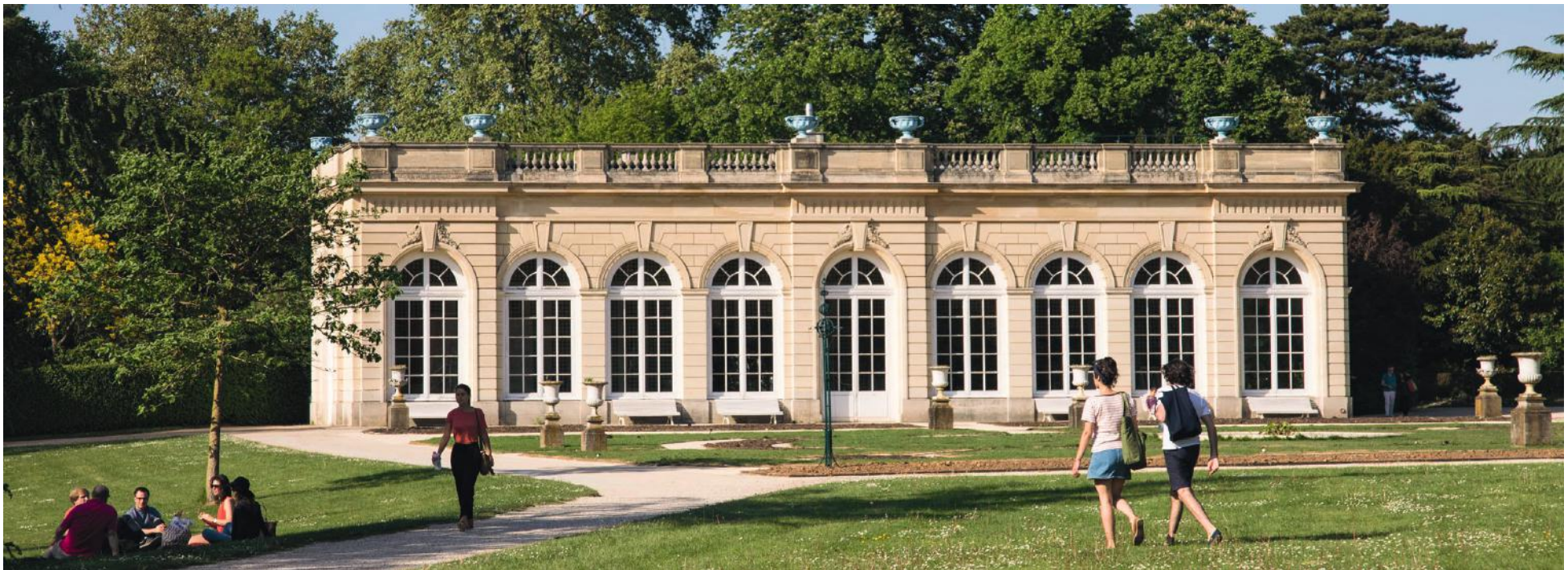
J.P. Morgan

ORANGERIE DE BAGATELLE

HERITAGE RESTORATION

The *Orangerie de Bagatelle*, built in 1835 and modeled after the Orangery at Versailles or the one in the Luxembourg Gardens, required extensive restoration work.

Now restored to its former glory, this historic site has become a new venue dedicated to music and horticulture.



Project type: restoration
Opening date: 2021

The Fonds pour Paris extends its warmest thanks to its operating sponsors.

Mr. François Pinault
Mr. et Mrs. Patrick and Dominique Hazan



Capitello Group



DIRECTOR

Anne-Sylvie Schneider

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