

POINT OF VIEW

Busts of Jules Verne and Gustave Eiffel in the restaurant's entry.



The dining room offers sweeping views of Paris.



1889

Four restaurants debut on the two-year-old Eiffel Tower's first floor. They are demolished in 1937.

1983

The Jules Verne opens on the second floor under chef Louis Grondard. The restaurant features its own elevator.

2007

The restaurant is renovated by designer Patrick Jouin. Alain Ducasse takes over the kitchen.

2019

The Jules Verne reopens under Frédéric Anton, with a luxurious new interior by Aline Asmar d'Amman.

was inspired by her upbringing amid adversity in war-torn Beirut in the 1970s and '80s.

"When you come from a place like Lebanon, you grow up believing that beauty can save the world," she says. "A ray of sunlight on concrete, a line from a book—anything can trigger something poetic."

At the Jules Verne, the harmony of measured opulence mixed with Gustave Eiffel's industrial aesthetic supported her vision for the restaurant,

which reopened last summer with a new chef de cuisine, Frédéric Anton, who holds three Michelin stars. Every detail, from hand-painted ceilings to custom circular light fixtures sculpted in plaster, plus commissioned works by women artists like Ingrid Donat and Marie Khouri, was drawn from

Asmar d'Amman's acute understanding of the tower's history as a feminine symbol of Paris.

The restaurant's three main dining areas feature plush velvet banquettes inspired by the furnishings from Eiffel's former apartment on the tower's top floor and custom-designed oak-and-mother of pearl tables, whose legs recall 1930s jewelry designs by Suzanne Belperron. Passageways were transformed into usable dining spaces, complete with intimate alcoves and a long bar that offers front-row perspectives on the elevator's mechanical yellow wheels.

"For this to be an homage to Paris, it had to be more than just about the location," Asmar d'Amman says. "It is a celebration of the arts, couture, and gastronomy." And above all, it's an ode to the restaurant's eponym. A presentation plate in velvet resin—inscribed with an excerpt from one of Verne's *Voyages Extraordinaires*—awaits guests. It is among the designer's favorite nods to the past. "It's a victory of culture," she says. A culture that Asmar d'Amman continues to protect. restaurants-toureffel.com ■

60 SECONDS WITH...



Doris Salcedo

THE FIRST **NOMURA ART AWARD** WINNER ON HER LIFE'S WORK.

You were recently named the first winner of the Nomura Art Award, which comes with a \$1 million check. How are you feeling?

DS: It's extraordinary to me that for the first time I will be able to make works that are important and ephemeral in remote, forgotten areas where art is most needed. *Places like where?*

DS: Small towns in my home country, Colombia, where war has left the worst scars on its victims. *Tell me about Quebrantos, your most recent work.*

DS: I invited 103 Colombian

activists who've received death threats or survived attacks to write, using 21 tons of broken glass, the names of community leaders who have been assassinated since 2016.

What project will you fund with the prize money?

DS: I'm researching a piece in the northeast of Colombia. It's an area that had paramilitary death squads committing terrible crimes from 1998 to 2004. This kind of violence has transformed the life of the people there. Their story is important.

Will it be large-scale?

DS: Yes. I'm thinking of making it in two parts. One part will be ephemeral, and the other will be a permanent building where the victims can work through their trauma.

A place for them to assuage their losses?

DS: To reflect and to think about the future.

Have the perpetrators been brought to justice?

DS: From 2004, all the paramilitary organizations were offered amnesty if they confessed to their crimes. So they confessed. —Charles Curkin



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