



// I used to see the Eiffel Tower every day as I parked my car
on the opposite side of the Seine. The monument moves me
to this day, when I stand at its foot or look out
at its tangle of beams as the lift takes me upward.

A restaurant in the Eiffel Tower has
always been my dream,
and it's just as strong now
that it has become a reality.
It fills me with an immense
joy, a joy I would like to
share. I want to be a
purveyor of
souvenirs and
emotion, so
that moments
spent at
LeJulesVerne
remain etched
in the memories
of those who
experience
them //.

The place and name set the tone: the Eiffel Tower, a universally recognised icon, and Jules Verne, the visionary novelist. For someone like Alain Ducasse, who wants his restaurants to tell a story, one couldn't dream of a better point of departure. All aboard for a wonderful journey.

In late 2006, SETE, which operates the Eiffel Tower, selected L'Affiche (Groupe Sodexo) and ALAIN DUCASSE Entreprise to modernise the Eiffel Tower's restaurant services. Champion of the offering, Le Jules Verne was unveiled on 22 December 2007. Despite the legacy of its success over the past twenty years, the restaurant went back to its roots to reinvent itself, drawing inspirations for this renewal from two main visions.

// A UNIQUELY MODERN VIEW

// The conviction that something technical can create beauty and spark dreams. **Patrick Jouin**, a designer who works in synergy with **Alain Ducasse**, based his approach on this sensual use of technology.

// Assuming responsibility for the history of the Eiffel Tower means borrowing from the materials and techniques of today: a honeycomb wall through which glimpses of the wait staff can be caught moving about in an elegant, streamlined ballet; comfortably enveloping carbon fibre chairs produced by Pininfarina, a fibre optic network on the ceiling that recalls the interlacing streets of Paris. It also means a new visual identity, created by graphic designer **Pierre Tachon**, whose sleek, radical design is in keeping with the spirit of the Eiffel Tower.

// TAKING THE ART OF FRENCH LIVING TO HIGH PLACES

// Le Jules Verne's unique location on the second level of the Eiffel Tower, with a breathtaking view over Paris, makes it the Parisian venue par excellence.

// The restaurant's cuisine and service uses this basic principle as a base, reinterpreted with a contemporary twist. **Pascal Féraud**, the chef at Le Jules Verne, and Alain Ducasse created a decidedly French menu with a contemporary focus, reuniting all the basics of classic French cuisine: rigorously selected

quality ingredients combined with exacting preparation and cooking techniques. This is cuisine without artifice: each flavour is meant to be clearly discerned in recipes that seek to delight guests, not impress them. Generous, accessible cuisine with the sole aim to please – and is that not what it's all about?

A cuisine that wants to reacquaint the French with the incomparable talent of their culinary heritage and extends an open invitation to visitors from around the world to come discover it.

// In the same vein, the wine list at Le Jules Verne, created by **G rard Margeon**, chef sommelier of Alain Ducasse Restaurants, features a selection of the finest French wines from the country's greatest regions, with long-standing names sharing the limelight with young winegrowers who symbolise the dynamic nature of contemporary French wine-making.

// The service is in perfect tune with the restaurant, under the direction of **Francis Coulon**, guests are received right at the esplanade by the South Pillar, where the private lift whisks them away to the restaurant 125 metres above. The dining room manager and ma tres d'h tel are professional, but not overly formal, dressed in uniforms designed by luxury label **Lanvin 15 Faubourg**.

// The opening of the "new Jules Verne" is the accomplishment of an incredible adventure.

A real challenge due to the highly symbolic nature of the venue, but also for very concrete reasons: space on the second level of the Eiffel Tower is limited, and the weight of all the materials and equipment used had to be monitored with painstaking exactness, not to mention the safety constraints involved. Renovation works also took environmental issues into account, all within a tight 120-day schedule.

// In such a way, the “metamorphosis” of LeJulesVerne represents a technological feat in the spirit of Gustave Eiffel. To rise to the challenge, **SETE**, **L’Affiche** and **ALAIN DUCASSE Entreprise** worked in close collaboration. They brought in the best experts in the field and their teams rallied together with exceptional enthusiasm.

// **Jean-Bernard Bros**, President of SETE and Deputy Mayor of Paris in charge of tourism, declared: “We wanted the new Jules Verne to be part of the dream of the Eiffel Tower experience. The restaurant’s new formula is a magnificent example of French expertise and Parisian hospitality.”

// Le Jules Verne offers a one-of-a-kind experience. Not only does it still boast the most beautiful view over Paris, but now it also lays claim to one of the most intimate and inviting dining rooms in the city, playing with the natural light of day and the city lights at night.

// **Le Jules Verne is the essence of Parisian elegance today – steeped in tradition, extremely open-minded and exceedingly generous**

// WHEN PARISIAN ELEGANCE MEETS CONTEMPORARY CUISINE

// Alain Ducasse is a man of his times. Like most creatives, he thrives on observing how his contemporaries live and offers in return creations that reflect them. “The 21st century is fascinating because it has brought about a completely new order in terms of behaviour,” says Ducasse. “Where we once had a single model, we now have a vast variety.”

// There have been two drastic changes in the past few years, according to Ducasse, the first and foremost being globalisation. For a long time, European cuisine, and particularly French cuisine, reigned over the world of cooking. When this “hegemony” was challenged by the transfer of culinary know-how to other countries, some thought that this movement would bring about a homogenisation of taste. But, in reality, we are witnessing just the opposite.

Never before have gourmets sought genuine flavours as much as they do now. What would be the point of travelling if all the landscapes were the same? The same goes for cuisine: people are looking for cuisine that expresses the culinary traditions from which it stems.

// The second major change is the emergence of new forms of consumption. “Luxury used to be exclusively vertical. The most expensive, full stop. This vision is becoming more ‘horizontal’ today: everything we consume is exceptional because it adds something of a dream.” Alain Ducasse finds the analogy with fashion enlightening. Furs and tuxedos have become just one of many ways to be elegant. But we can just as easily be elegant dressed in an endless variety of styles and fabrics. Elegance is born of contrast.

// LeJulesVerne illustrates this approach beautifully. In today’s diverse global culinary culture, he brings French cuisine that bears its heritage with pride, fully capable and more than happy to express it with a modern touch. Noble ingredients and fine wines are there. Great techniques are used, great recipes proposed (Chicken with crawfish, Seabass à la Dugléré), but this cuisine is free of superfluous conventions: pan juices, sauces and broths are flavourful but light, tastes are clear and precise, plate presentation is sleek and pure. Appropriately contemporary cuisine that is neither academic, nor futurist.

// He adds, “Le Jules Vernes’ sole ambition is to be itself: the most beautiful place in Paris to savour the pleasure of modern and accessible French cuisine.”

// CUISINE

// **French cuisine?** Most certainly. Even punctuated with references to the posh Parisian tradition of fine cuts of beef and plump poultry. And fully French suppliers, too. Ingredients hail from our regions, some are even local, like the potatoes and mushrooms from the market gardens of Ile-de-France.

// **Contemporary cuisine with passion.** An outstanding achievement when you consider that most of the dishes on the menu have a long history behind them and belong to the apparently untouchable heritage of our country. Alain Ducasse and his young chef **Pascal Féraud** have managed to give them just the right “modern touch”.

// To do so, they began by intensifying flavours and lightening recipes: the turbot is cooked in a stock reduction to obtain the maximum flavour, and only a very small amount of cream is added at the end of the preparation. Beef tournedos are roasted, then glazed in their juice, accompanied by pan-fried foie gras and the famous triangular pommes soufflés, inspired by the shape of the Eiffel Tower.

// They then put a slight twist on the flavours: for example, the tomatoes that traditionally enter into the preparation known as “à la Dugléré”, after the prize student of Carême, are slowly stewed to create a confit. Or Bresse chicken cut into three pieces, each prepared in a different way: the breast is roasted, the leg is slow-cooked in the oven, while the wing, deboned and stuffed, is first poached and then roasted, thus producing three different flavours and three different textures to make this great classic a unique taste experience.

// Reinterpreting recipes also involves a more modern approach to plate presentation. Cuts of meat and fish are clean and sleek, light sauces are marbled – like the brown of the crayfish sauce with the white of the cream added just prior to serving – **a few delicate strokes of béchamel across a grenadin of veal.**

// With exceptional ingredients and proven techniques, LeJules Verne’s menu is rooted in French tradition, while demonstrating its capacity to change with the times. Flavours are more easily discernable; elegance is conveyed in a contemporary light.

// Light, technical, in keeping with the seasons, desserts are yet another illustration of this approach. French pastry classics are reinterpreted with delectable flavours: **a generous savarin served with a flask of armagnac, a delicate soufflé of seasonal flavour.** At LeJulesVerne, **the Chocolate tower bolt and praliné croustillant vies with the « Strawberry Vacherin Mara des bois, lemon-thyme»**

// The decorations are cleverly worked on the orange and grapefruit **“Fine tarte”** with hints of tea. The tart is created by covering a disc of short crust pastry with a thin layer of citrus fruit and ginger marmalade then a layer of cream infused with fruity green tea. To finish it off, fresh citrus fruit-pink grapefruit, orange and blood orange, lemon zest and comfit oranges. The tart is served accompanied by a citrus-vanilla granité and a crispy tea flavoured tuile. The association of textures is a delightful surprise.

// LA SOMMELLERIE

// “ There are 100 days from flower to harvest” so the winegrowers say. **G rard Margeon**, chef sommelier of Alain Ducasse Restaurants, made this number the namesake of the theme that inspired LeJulesVerne’s selection of 430 wines: **100% FRANCE.**

// The wine list is an invitation to journey to France’s most beautiful winegrowing regions, such as Burgundy, the Rh ne and Bordeaux. Of the first two regions, wine lovers will discover little-known premier estates, since their production is generally reserved for export. These seasoned professionals invite us to rediscover France through outside eyes by treating us to magnificent and unexpected surprises. Also hailing from Burgundy and the Rh ne, excellent wines produced by a new generation of young winegrowers who represent the great estates of tomorrow and show French winemaking tradition from a new perspective.

// The Bordeaux selection branches out into three directions. First, a range of Premier Crus, represented by several vintages. Then, the “ cadets ” that introduce the finest second wines of the vineyards. And finally, rediscovering forgotten labels such as Listrac-M doc, C tes de Castillon, C tes de Bourg and Lalande-de-Pomerol.

// Champagne could not be left out on this tour of France’s wine heritage. It is represented by the greater names of the region and also by smaller productions to be discovered or rediscovered. A selection of white and ros  champagnes are served by the glass or in a demoiselle (two glasses of 6cl each) allowing you to compare the two different vintages.

Each season, a country is invited to introduce its most beautiful productions. Tonic and dynamic, the wine list frequently evolves.

// When comes time for dessert and coffee, the sommelier presents a selection of bottles, three beautiful Armagnacs, one of which dates from 1987, as a tribute to the 25th anniversary

//The bar also holds surprises, particularly a French single malt whiskey from Haute-Champagne, aged in Burgundy barrels. Irish, Scottish, Welsh and even Japanese whiskeys are on offer, as well as rare Polish vodka and a Californian gin. In beverages as in cuisine, a devotion to French produce does not exclude discoveries from more distant regions.

// WINE CONSOLES

// To preserve the elegance of the tables and to avoid clutter, customer’s bottles are maintained at an ideal temperature in perfectly integrated consoles throughout the restaurant.

// THE TEAM

// **LeJulesVerne** brings together men and women driven by passion, the very essence of talent and professionalism.

// A well-equipped team of 105 staff members whose strength lies in their complementary nature: on one hand, the expertise of those who knew LeJulesVerne before and wanted to pursue the adventure and, on the other, the desire of those who were trained under Alain Ducasse and are now discovering it. At the head of the kitchen, dining room and sommellerie is the "Ducasse generation" of thirtysomethings: a young crop of enthusiastic, ambitious, talented, devoted people trained in the Chef's philosophy and values.

// **Pascal Féraud**, executive chef, has given to the Jules Verne its letters of nobility and has created a modern and contrasted menu. Pascal began at the Negresco in Nice before joining the Lucas Carton restaurant in Paris, where he was promoted to chef de partie just seven months later. He then worked in the kitchens of the Elysée and declined an offer to be restaurant chef at the Lucas Carton, opting instead to accept Alain Ducasse's offer as commis at the Louis XV in Monte Carlo in 1996. A difficult challenge, but a tremendous and decisive learning opportunity. Pascal then decided to branch out and gain international experience. He travelled to the United States as executive sous-chef at L'Orangerie in Los Angeles, which, in one short year, received countless awards. Back in France in 2001, he became restaurant chef at La Maison Blanche in Paris. Alain Ducasse called him back to his side for the position of executive chef at Spoon at Sanderson in London, where he remained for more than four years, until one fine day in January 2007... "I didn't hesitate a second when Alain Ducasse asked if I was interested in the position at LeJulesVerne. How did I feel? Extremely proud, obviously. Two weeks later, I was back in Paris and starting work."

// Pascal Féraud's sous-chef for over 3 years, **Jemmy Brouet** was appointed head chef in October 2010. In 1994, he joins the ranks of Michelin Starred chef Marc Meneau at the restaurant L'Espérance in Vézelay. This training, a real career boost, confirms his fondness for haute cuisine.

At the end of this experience, Gérard Boyer, former patron of his culinary school, invites him to join him at the restaurant Les Crayères in Reims. Step by step he rises through the ranks. From commis he becomes chef de partie, then sous-chef with Didier Elena. Didier then introduces him to Alain Ducasse who opens the doors of the Eiffel Tower to him in February 2007.

At the head of a brigade of 50 people, this young chef of 36 years of age puts all his knowledge to the service of the most discriminate pallets. «Each day I feel the same pleasure, even marvel, to see Paris wake up and go to sleep; it's magic!» Laëtitia Rouabah operates as his sous-chef.

// Desserts were entrusted to 28-year-old **Christophe Devoille**. Trained as pâtissier-chocolatier-glacier, Christophe acquired a wealth of experience in different restaurants, working at La Côte Basque in New York among others. In 2004, Alain Ducasse asked him to work with **Nicolas Berger** (Head Pastry Chef of ALAIN DUCASSE Restaurant et Hospitalité) as Pastry Chef of the restaurant Alain Ducasse au Plaza Athenee in Paris. Since 2006 he was working for Buerehiesel of Antoine Westermann.

// The dining room is orchestrated and overseen by **Francis Coulon**, who has been first maître d'hôtel at LeJulesVerne since 2001, after having forged his experience in fine establishments such as Le Clos Longchamp in Paris, L'Oasis in Mandelieu-la-Napoule, the Beau Rivage in Condrieu and the Gavroche in London.

// **Francis Coulon** sets the tone for the modern service he describes as "courteous, elegant, and attentive without being overbearing," adding, "we attend to our guests, but above all we want them to fully experience the present moment."

// FINE TABLEWARE

// At the table, where soothing white prevails, it is all about clean lines, pure colours and back-to-basics décor

// French porcelain is given pride of place with **J.L. Coquet** plates. Some of the pieces were specially designed for LeJulesVerne, like the plates created by **Pierre Tachon** of Soins Graphiques. The base of the "Structure" presentation plate has an organic shape that calls to mind the architecture of the Eiffel Tower, symbolising the encounter between the structured world of Gustave Eiffel and the fantasy world of Jules Verne. More than just a presentation plate, it is a genuine sculpture that gives the table a magical and mysterious quality. Extremely technical, as much for the creation of the mould as for the removal of the cast and enamelling, this achievement is a first. Two serving plates, more **Pierre Tachon** creations, are also technical feats for the 21st-century porcelain manufacturer: one features LeJulesVerne's monogram pierced in the rim of the plate using a titanium mould, much like an engraver's punch; the other features an embossed monograph and the slant-cut rim is graced with a stroke of orange, all in keeping with the shape and style of LeJulesVerne's new graphic identity.

// Two other representatives include **Bernardaud**, in Limoges, with a surprising sardine plate given a new twist. **Pillivuyt**, in Le Berry, with a series of serving plates made from a new, finer and more resistant paste called Millénia. Drôme-based ceramics manufacturer **Jars** completes the selection with a plate and a bowl featuring a pearly blue enamel décor that has a delicate moon-like quality about it.

// LeJulesVerne is also the place to discover a few rare pieces from the legendary **Orfèverie Béard** in Montreux. All of the soup bowls, tureens, caviar sets, sauce-boats, ice cream bowls and candy dishes found by Alain Ducasse have been so beautifully restored you would think they had always been there.

// Other treasures of the kind include silver-plated nickel-silver cutlery designed in pure and simple lines by the Orfèverie de France, and the ebony carving knife crafted by the **Coutellerie Chambriard** in Thiers.

// Attesting to the vitality of contemporary French creation, beautifully proportioned wine glasses designed for Alain Ducasse by **MD Crystal** and carafes from the **Vallerysthal** glassworks in Lorraine, reissued by **Portieux** in a limited edition using traditional wooden moulds that produced only twenty copies each.

// This tour de France of contemporary and traditional arts and crafts also pays tribute to a few creations from outside our borders. Close European neighbours bring the "chopstick" presentation cutlery created for Alain Ducasse by designer **Paulo Vale** from Porto, and the very trendy picks for spearing chocolates at the end of the meal or the caviar set by **Carl Mertens**, based in Solingen in the Düsseldorf region. From far-off countries come the sleek and delicate bowls by Japanese artist **Sugahara**.

// **For that, too, is contemporary French elegance, welcoming influences from around the world to create a harmonious blend.**

// DESIGN

// “You climb aboard the Eiffel Tower as if you were embarking on a journey,” says **Patrick Jouin**, the designer who shares his native city of Nantes with a certain Jules Verne... Jouin was entrusted with the project to redesign the restaurant’s décor, an impressive challenge since the Eiffel Tower is one of the most emblematic and dream-inspiring monuments in the world.

// “In Gustave Eiffel’s day, taking to the skies was no everyday occurrence. It was an experience that aroused emotions. As for the construction of the Tower itself, it was a genuine technical feat, a work of extremely bold engineering. That is what inspired my work for LeJulesVerne. I imagined a scenario of emotions comprised of several high points and a décor that fires the imagination, all integrating the techniques of today that can also create beauty.”

// Customers feel that first wave of emotion when they enter the pillar and the private lift begins its ascent to the restaurant. The Tower slowly reveals itself against the backdrop of the city. And then the door opens to a vivid image: a window onto the kitchen, showing glimpses of the ballet of white chef’s hats behind the pass.

// **Patrick Jouin** has created a contemporary, elegant décor, designed to make guests feel good, regardless of where they are sitting, even back from the bay windows. The space draws the eye around. The designer’s goal was for the restaurant to be as beautiful and pleasant at lunch as at dinner. Natural light floods the restaurant and illuminates it during the day, while the atmosphere at night is cosier and more sensual

// A luminous glass wall at the centre of the restaurant is the key feature of the “new Jules Verne” visual layout, encircling the kitchen to create a “turning serverly” behind which the kitchen and wait staff circulate. The wall encloses an aluminium honeycomb that lets through glimpses of shadows moving and all the energy driving the mysterious bustle of activity. Guests will also notice obliques that clearly call to mind the architecture of the monument, even if they are nothing more than shelves for the serverly.

This partition, which casts changing light, provides a counterpoint for the panorama as an extension of the horizon line. Similarly, the fixtures hanging from the dining room ceiling match the Paris streetlamps and seem to prolong the light they shine

// In addition to a purely visual experience, LeJulesVerne also gives the body a truly unique sensation. Transported 125 metres above ground, you get the impression of floating in space, much like in the fantastic vessels invented by Jules Verne. To make it a lasting effect, the colour schemes of the décor play with warm shades of beige and chocolate in the spirit of the monument, and the lighting, entrusted to **Hervé Descottes** of L’Observation International, provides the essential touches of luminosity.

// Carpeting by **Tai Ping**, a contemporary French carpet creator, procures a soft sensation.

// LeJulesVerne is a cosy retreat where technology and elegance come together in perfect harmony. A perfect illustration of this is the chair designed by **Patrick Jouin** and specially manufactured by Matra-D3, a member company of Groupe **Pininfarina**. A blend of leather and carbon fibre, this light and fluid object is the result of eight months of research and development. The leather bench seats opposite the armchairs are equally comfortable, extended by a “sky” to create an enveloping cocoon.

// The hallway that leads to the entrance of the restaurant is covered with fabric that is part of the new generation of textiles. Designed by **Pierre Frey**, its three-dimensional texture creates unique optical effects.

// Opposite the bar and its cushiony sofa, a showcase features restaurant memorabilia that makes for marvellous gifts or souvenirs. The “Structure” presentation plate by **Pierre Tachon**, or a selection of books by Alain Ducasse. Also on display are numbered porcelain dolls created by **Alber Elbaz** for Lanvin.

// The leather-clad lacquered wood service consoles blend discreetly into the décor

// KITCHEN

// Creating the kitchen at the heart of LeJulesVerne is a remarkable feat. Space is limited – 90 sq.m in all, of which 45 are devoted to the cooktop and pass – every square centimetre is accounted for. The natural movements of the Tower, affected by the wind and changes in temperature, create unique constraints. Even the weight is restricted, and of course there are draconian safety measures to comply with. To rise to the challenge, ALAIN DUCASSE Entreprise called upon **Paul Valet** Consultants for the design, and ECHR, under the direction of **Serge Hairabetian**, for the production.

// Almost all of the kitchen materials and equipment were manufactured by **Electrolux**, while the two pianos were custom-made by **Molteni**. The retractable heating element installed over the pass, however, was designed by Paul Valet.

// The result is on a par with their ambitions. Innovative solutions were found for a multitude of problems, like air evacuation (hoods, extraction, circulation). Highly resistant and no-slip tiles were laid. Very thick marine stainless steel, similar to what is found on boats, provides both strength and a modern look, emphasised by the slate on the walls. The choice of resin can withstand the mechanical constraints tied to the movement of the Tower.

// Safety regulations prohibit the use of gas. Never mind. All other cooking methods are to be found: electric, induction, Therma, teppanyaki and steam.

// Finally, to optimise the use of space in LeJulesVerne kitchen, a 70-sq.m prep room was created in an existing building beneath the Champ de Mars, around a 100 metres from the South Pillar. Equipped with the latest technological innovations, this is where the first phase of transformation of raw materials takes place, particularly for fish and vegetables, ensuring that only clean and ready-to-use products are sent to the kitchens of LeJulesVerne, ensuring impeccable hygiene standards are met.

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// **SLH** – a national group comprising 220 architects, engineers and specialised technicians – played a pivotal role in the renovation project, carrying out design and engineering consultancy for all phases, project management and work site supervision.

// Founded in 1942, **ROSSI Entreprises** is a family company that was responsible for six major phases of the project: wall lining and partitions, tiling, soft floor coverings, painting, suspended ceilings and joinery.

// **ECHR** (Equipement Construction Hôtellerie Restaurants), a long-standing partner of ALAIN DUCASSE Entreprise, created the finishing kitchen for LeJulesVerne, as well as the prep room below the Champ de Mars. The kitchen designer custom-made all the stainless steel equipment and supplied the refrigeration units. MRG (Moderne Restauration Gestion) supplied and installed all of the Electrolux and Molteni kitchen equipment.

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// SOUND ATMOSPHERE & AN EXCLUSIVE FRAGRANCE

// Created by **Guillaume Sorge** for La Mode en Images, the sound atmosphere at LeJulesVernes evokes early 20th-century Paris and the image of the timeless capital popularised in large part by American cinema. The elegant audio identity, at times retro, at times contemporary, is a natural extension of the exceptional restaurant's world.

// A scented candle was created exclusively by the perfumers at **Givaudan**, the age-old Swiss company (founded in 1796) renowned the world over for its fragrance creation. They teamed with chef Pascal Féraud to invent the "Nuage Lacté" (milky cloud) fragrance, inspired by one of Alain Ducasse's favourite desserts: whole milk and fleur-de-sel ice cream accompanying a caramel croquant with ewe curd cheese. The candle will be available for purchase at LeJulesVerne in February 2008. The candle is available for purchase at the Jules Verne.

// VISUAL IDENTITY

// To represent its new face, LeJulesVerne is unveiling a new visual identity. The clean, elegant lines of the restaurant's monogrammed initials reference the elongated silhouette of the Eiffel Tower with subtlety. The logo was created by **Pierre Tachon** of Soins Graphiques, a graphic designer ALAIN DUCASSE Entreprise has turned to several times in the past for its other establishments.

// THE EIFFEL TOWER RESTAURANTS

// From the very beginning, the first level of the Eiffel has always played host to good food. The history of the Eiffel Tower's restaurants is closely tied to its "grand hours" and begins with the opening of the Tower to the public in 1889.

// Stephen Sauvestre created four majestic wooden pavilions on the platform of the first level for the World Fair. Each restaurant could accommodate up to 500 people. The kitchens were attached beneath the platform and, until 1900, the restaurants were lit with gas lamps.

The Trocadéro side had a bar known as "Flemish", although the establishment served Alsatian cuisine with waitresses dressed in regional costume.

This restaurant was then made into a very popular theatre. During the 1900 World Fair, it went back to being a restaurant, although this time it was called Dutch. The theatre ran until the war of 1914.

A typical Russian restaurant served visitors between the East and North Pillars.

Visitors who wished to follow the fashions of the time could meet at the Anglo-American bar managed by Englishmen, located between the South and West Pillars.

On the Champ de Mars side, visitors to the Tower could eat in the French restaurant run by Brébant, which enjoyed a long-standing reputation for chic dining.

// These four establishments were torn down for the 1937 World Fair, when the first level of the Tower was fully renovated. Only two restaurants were rebuilt, one on the site of the Russian restaurant, the other on the site of the Dutch. The architect Auguste Granet, who married Gustave Eiffel's grand-daughter, presided over their construction in the 1930s style.

// In the early 1980s, these restaurants were replaced as part of a large-scale renovation project: "La Belle France" and "Le Parisian" thus became the two new gourmet venues the Eiffel Tower.

// 58 Tour Eiffel

// 57 meters above the ground, then add a meter, the height of the cooking range, and you have arrived... 58 Tour Eiffel. Its trademark: a double life. Designed to accommodate Eiffel Tower visitors in groups or as a family at lunchtime, by night it transforms itself into a chic brasserie, an original experience for tourists as well as Parisians seeking new sensations.

SETE and Sodexo accepted Patrick Jouin's proposal (designer of the Jules Verne) and their team worked together to metamorphosis the first floor restaurant. The project combines the legacy of vibrant and effervescent brasseries with the pure metallic lines of the monument to create a demonstrative design.

// GOURMET DINING 125 METRES ABOVE THE CAPITAL

// In 1983, construction of a gourmet restaurant called LeJulesVerne was completed on the second level of the Tower, a tribute to the famous novelist and defender of literary, scientific and industrial progress. Diners benefit from direct access via private lift from the South Pillar

// LeJulesVerne

KEY INFORMATION

// OPENING DATE // 22 December 2007

// ADDRESS // Eiffel Tower / Avenue Gustave Eiffel / 75007 Paris

// LOCATION // South Pillar, 2nd level of the Eiffel Tower,
at 125 metres above ground Private lift with direct access to the restaurant
from the South Pillar of the Eiffel Tower
Valet service

// RESERVATIONS
by internet// www.lejulesverne-paris.com

// OPEN DAILY
Lunchtime: from noon to 1:30 pm
Dinner: from 7:30 pm till 9:30 pm

// CAPACITY // seats 120

// PRICE
At lunch, 88 euros menu from Monday to Friday (125 euros including wine)
At dinner and weekend, a tasting menu of 210 euros drinks not included.
Weekend menu 165 euros drinks not included.

// STAFF / 105 people, including 47 in the kitchen
Operations Manager / Delphine Héraud
Executive chef / Pascal Féraud
Head Chef / Jemmy Brouet
Sous chef / Laetitia Rouabah,
Dining Room Manager / Francis Coulon
Chef Sommeliers / Amar Cherbrek, Roberto Amadei
Pastry Chef / Christophe Devoille

// CUISINE FRANÇAISE CONTEMPORAINE
SCALLOPS A LA PLANCHA, cauliflower "sommité" in light cream, others raw, browned butter.
FRICASSEE OF BRESSE CHICKEN with crawfish, cooking juice.

// SOMMELLERIE
A wine list including 430 names "100% FRANCE",
Representing the most beautiful regions of France.
In the place of honour, Burgundy, Rhône and Bordeaux. .

// DESIGN / Patrick Jouin

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