

D*The Art Of* DESIGN

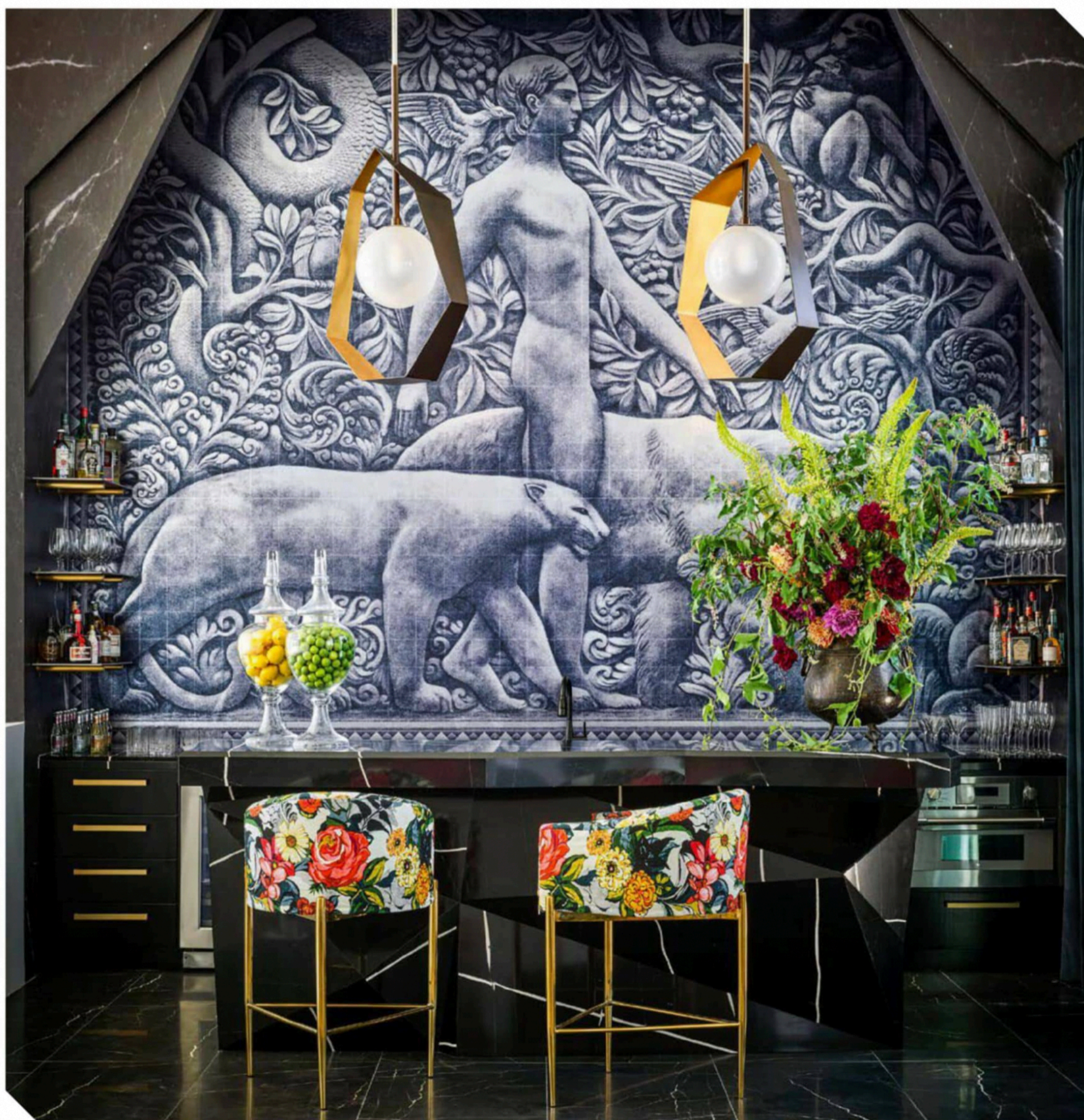
Issue 48 £4.95

Interiors

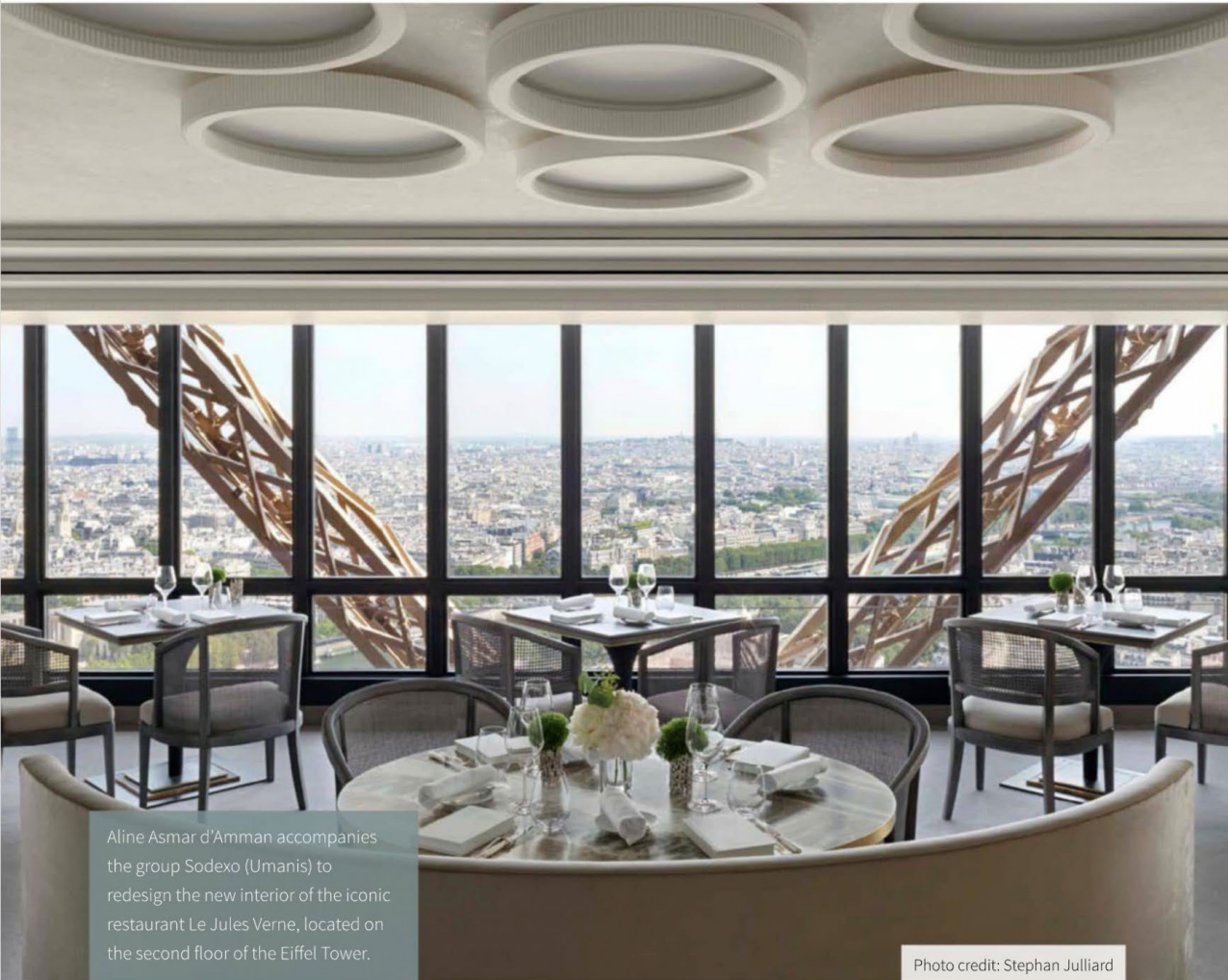
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CULTURE IN ARCHITECTURE - JULES VERNE



Aline Asmar d'Amman accompanies the group Sodexo (Umanis) to redesign the new interior of the iconic restaurant Le Jules Verne, located on the second floor of the Eiffel Tower.

Photo credit: Stephan Julliard

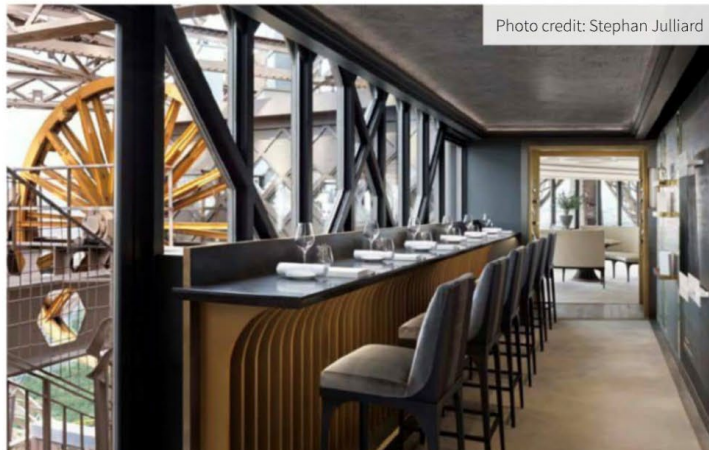


Photo credit: Stephan Julliard

Her design studio, Culture in Architecture, and Michelin-starred chef, Frédéric Anton, bring this gastronomic venue into a new era, where the culinary and decorative arts embrace the femininity and admiration of the legendary "Iron Lady", whilst fusing a precious bond between the interlacing streets of Paris as seen from the sky, the lavish legacy and history of the 1900s and the timeless modernity of the French elegance.



Photo credit: Stephan Julliard

"The Eiffel Tower is a quintessential monument. It embodies the French spirit and is a symbol of femininity, boldness, lightness and irreverence. The three pillars of my work have always been culture, architecture and emotion;

The Jules Verne's new decor expresses these three fundamentals through a strong narrative rooted in the rich history of the tower, a timeless decor - both refined and streamlined - and through intricate details holding a rare legacy. As the Eiffel Tower acts as a bridge between heaven and earth, Le Jules Verne aims to link the past with the future.

The interior of the restaurant is like a soft and delicate heart, transformed through a certain abstract radicalism, a design philosophy specific to industrial architecture which is by essence divergent, timeless and streamlined.

"Paris and the "Iron Lady", veiled in lace, are the first sources of inspiration for the holistic décor envisioned for the Jules Verne. The interiors will capture the delicate balance between the raw and the precious, an echo to the creations of star chef Frédéric Anton. The creative and sensory walk begins at the south entrance of the ground floor where the scenography of the pillar welcomes you in by emphasizing the gesture of the hand both in architecture and in the culinary art. On the second floor, caught between the clouds and the graphic abstraction of the Parisian streets, the space has been revisited to offer new perspectives on Gustave Eiffel's engineering treasures whilst also providing an exciting intimacy complimenting the tailor-made culinary journey imagined by Chef Anton."

Photo credit: Anthony Saroufim



Photo credit: Stephan Julliard

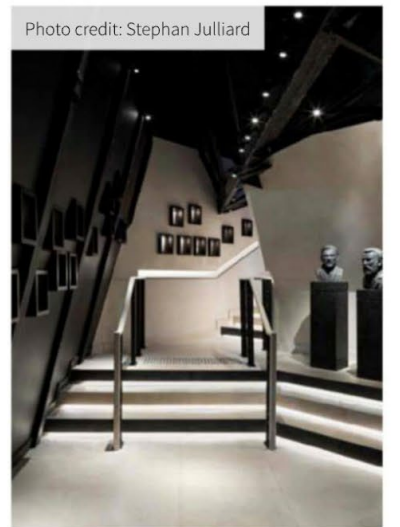


Photo credit: Stephan Julliard

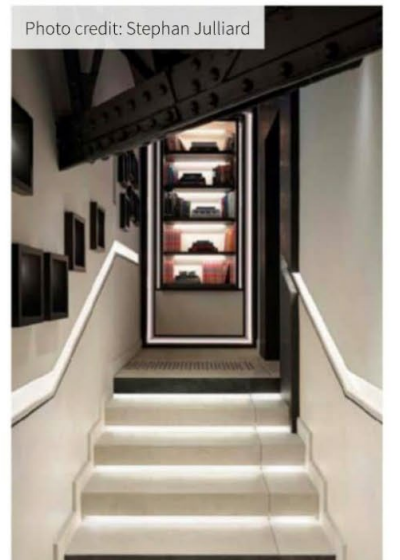




Photo credit: Stephan Julliard

“I imagine the Jules Verne to become a manifesto of French chic; a state of mind, synonym of a certain classicism, combined with a slight irreverence. The Tower is an embodiment of a balance between industrial aesthetics and high metal workmanship. The graphic and refined culinary aesthetic of chef Frederic Anton, who himself advocates the femininity of his cuisine, is a whimsical inspiration for the holistic décor. Our fusional exchanges between the plate and the décor are closely imbued in every material, volume, colour scheme, light and details of the Jules Verne, reflecting the emotion of the place ”

“My goal is to invite for elegance and attitude at the Jules Verne restaurant through contemporary decorative arts and the broad talent of French artists. To weave links between space and taste making the guests participates in a unique cultural conversation between the decorative and culinary arts of the 21st century and this timeless masterpiece, a symbol of the French spirit, the Eiffel Tower.” – quotes by Aline Asmar d’Amman

Aline Asmar d’Amman is the architect and interior designer behind Culture in Architecture, a design studio based in Beirut and Paris. It was founded in 2011, with a deep belief in the power of beauty to elevate the soul and create joyful memories of places, in the fields of architecture, interior, furniture design and artistic direction.

Culture in Architecture has an array of international projects ranging from high end residential to luxury hospitality and bespoke furniture. Recent projects include the art direction of Hôtel de Crillon’s renovation, a collaboration with Karl Lagerfeld on his ‘Grand Apartments’ decor, the interior design of the palace’s historical salons and signature suites.

Seeking spaces with an intense resonance, Culture in Architecture cultivates narrative statements born from intricate dialogs between the raw and the precious, with a specific attention to the use of primary stones and handcrafted materials combining heritage with innovation and borrowing constant inspiration from the art and fashion world to every creative expression.

Culture in Architecture believes in bridging cultures and their know-how with a forward-thinking re-interpreting the past to the future.



www.cultureinarchitecture.com

‘THE MEMORY OF STONES’ IS A COLLECTION CENTRED AROUND THE IDEA OF CONCRETE POETRY, A QUEST AS ANCIENT AS THE WORLD.



THE MEMORY OF STONES

Beautifying the scars left on the Vicenza stone slabs where the marble is cut and tailored, the brutalist fragments, often unseen, are elevated to the status of noble material. The scorched surfaces become objects of desire; they are used to make a series of unique pieces with transplanted marble inserts. Transformed and grafted, the marble continues the invisible relationship with the Vicenza stone where its alteration occurred, inducing a certain ‘mystique of materiality.’

The functional sculptures, made from the combination of elementary shapes and tailored rough surfaces, integrate an upcycling approach, revealing the raw beauty of stone extracted from the quarry and combined with handpicked discarded marble fragments.

The collection is a play between scarification and primary constructions, where texture and time bind together man-made memory and spontaneous beauty, echoing the connection between man and nature itself, like an abstract calligraphy. The material conversation evokes a contemporary poetic vision with elements of the past.

The title, ‘The Memory of Stones’, echoes the texts of Roger Caillois ‘The Writing of Stones’ and ‘Reading the Stones’, and his original vision infused with surrealism, science, aesthetics, myths and literature, transcending his fascination for the mineral world, a passion shared by architect Aline Asmar d’Amman.

‘The Memory of Stones’ is born from an inspirational complicity between two

women, architect Aline Asmar d’Amman, founder of Culture in Architecture and marble tailor Deborah Morseletto, third generation of Laboratorio Morseletto, in Vicenza, during one of their numerous collaborations and endless conversations around the scorched beauty of stone and marble.

The pieces were photographed in the heart of the quarry where the Vicenza stone was extracted from, Cava Arcari, in the Berici hills of Vicenza, Veneto, northern Italy.



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