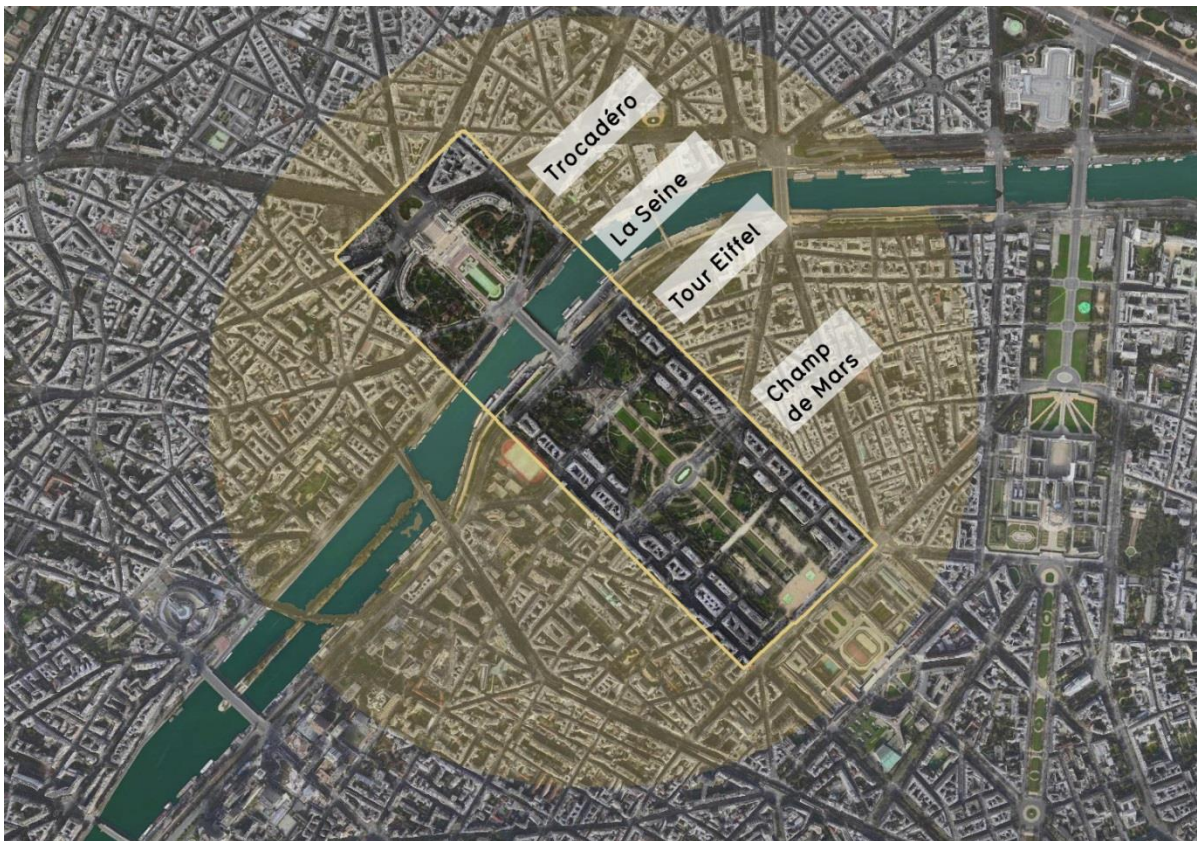


EIFFEL TOWER SITE

Discover – approach – visit



Note: Although this document has been translated into English, the competition's language remains French.

“Site Tour Eiffel – découvrir, approcher, visiter”

Project aspirations – briefing paper

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I. Introduction

A proper understanding of the new visitor reception for the Eiffel Tower entails understanding that it is a *grand site* – a “great site” in every sense of the term. Indeed, visiting the monument is much more than a vertical experience; the visit starts on first sight of the tower, or earlier still, in the imagination. According to Claude Nicolas Ledoux, people’s idea of architecture is as important as the architecture itself. There could be no better illustration of this maxim than the Eiffel Tower, the quintessential symbol of Paris.

The idea of a “great site” refers not only to a piece of major heritage – one of the most prestigious in the world – but also to one of the top sightseeing attractions. The *grand site* concept is the result of several years’ worth of strategic analysis of heritage sites of similar value, and marks a departure from a narrow understanding of what a monument is, as well as from the purely functionalist approach to visits of which the traditional ticket office is the embodiment.

Visiting the Eiffel Tower *grand site* should be viewed as a collective movement of people; a choreography of journeys in harmony with the monument itself. The Eiffel Tower experience must be enhanced by means of a routing system that is as fluid as the structure of the tower itself is uncluttered. As Roland Barthès observed, “pick up a pencil and draw whatever comes to mind, and the result is often the Eiffel Tower, expressed simply in terms of a line whose sole, archetypal purpose is to connect the base to the tip – or indeed heaven and earth”. On this site, which is “great” in terms of both physical and historic stature, the visit thus exists within a horizontal/vertical continuum.

Viewed thus, a visit to the monument is inextricably interwoven with the first sight of it and the approach to it. The upshot of this is that over and above the seven million visitors who climb it each year, the Eiffel Tower experience actually encompasses three times as many people, and potentially many more in the very near future: those who experience it from its esplanade, the Trocadéro Gardens, or the Champ de Mars. The challenge is to find a resilient way of dealing with the many multifaceted demands imposed on by the site by all such users.

Each visitor is engaged on a pathway: a movement involving both walking and beholding, at the same time. Here, the spectacle itself remains immobile; it is the spectators who move. With this in mind, it is inconceivable that the welcome to such an outstanding destination should be concentrated in a single, enclosed area; rather, it should be disseminated, and thought of as constant attentiveness permeating all the space and time devoted to the visit. Reception standards at many of the world’s leading tourist sites have changed with the times, but no major renovation has been undertaken to upgrade visitor reception at the Eiffel Tower for several decades now.

In an effort to avoid diluting resources, the focus of this project is the prioritisation of interventions. Once the various critical points (improving pedestrian thoroughfares, accessibility, traffic management, waiting times, etc.) have been dealt with along the lines of “urban acupuncture”, the project will enable new pedestrian routes to emerge, leading from all access points to the site, with less conflictual relations with motor vehicle traffic, and including visitor trail sequences featuring spectacular vistas. It will also help to reveal one of the French capital’s greatest parks, straddling the river Seine, interlinked with the *Rives de Seine* park along the banks of the river (a scenic walk which takes in most of the tourist sites in the world’s most-visited city). Indeed, this is a prerequisite for reconciling Parisians themselves with the site so that there is a social mix between local residents, other Parisians, and tourists – something that is rather lacking at present.

Last but by no means least, the project must address the major question of how the esplanade is to operate; how visitor queues and boarding are to be dealt with, making them as simple and uncongested as possible, whilst also rolling out visitor services, renovating SETE employees' working premises, and incorporating the structural operation and management aspects of this extremely busy site.

Improvement of visitor reception to the Eiffel Tower is thus a *Grand Projet* in the French style, but also one fit for the twenty-first century: in other words, a measured undertaking with the highest of aspirations, inspired by observation of lifestyles and habits, and delivering sensible improvement of visitor facilities and the various ways the Eiffel Tower is experienced.

The challenge is to examine actual practices, analyse the services provided, consider how both Parisians and foreign tourists conceive of the Eiffel Tower, and come up with a new proposal which is at once generous, frugal, subtle, and disruptive. The approach, which has to be both directive and open-ended, must draw on raw data and studies carried out by leading experts in the use of public space and service design, allowing designers to express their creativity to the fullest whilst factoring in the multiple challenges involved.

This outstanding heritage site calls for an “interstitial” architectural and landscaping approach, drawing on the context and topography, examining subtler, more ingenious solutions, perhaps involving temporary urban planning, or making use of concepts such as reversibility and transitoriness. All forms of contemporary creativity should find a place in such a concept, enriched by the context, history, and memory of the site – home to a whole range of urban experimentation during the course of several Universal Expositions. Rather than attempting to solve a set of problems, the way forward should engage a creative strategy that embraces challenge – and the delightful element of surprise inherent in the exceptional nature of the Eiffel Tower, as it should be experienced by Parisians and visitors in the future.

Over and above the client, the ultimate arbiters of the success of the project will be the users themselves. This relatively straightforward aspiration is underpinned by a paradigm shift. The project manager should see the programme as a kind of “search engine”, helping it to identify the relevant information to ensure contemporary creativity enhances user experience. Each contribution by architects, landscape architects, service designers, digital designers, and design firms must enhance the comfort of visitors and passers-by, their safety, their enjoyment, and their surprise as they simultaneously experience the monument in cognitive, sensory, aesthetic, physical, and digital terms.

II. Project background

A. Context and goals

For several years now, Paris City Council has been committed to improving visitor reception and public safety at the foot of the Eiffel Tower. In November 2017, in decision 2017 DFA 10, the Paris Council entrusted the public service contract (*délégation de service public*, DSP) for operation of the Eiffel Tower to *Société d'Exploitation de la Tour Eiffel* (SETE) for a period of fifteen years, accompanied by an ambitious investment plan, devoted in part to preservation of the monument (lift works, illuminations, painting, etc.), and in part to improving the welcome and safety of visitors:

“Engaging works designed to enhance the architectural quality of the Eiffel Tower, and make it an impeccable showcase for the high quality of the Parisian welcome.”

“Improving visitor reception facilities [...]:

- ▶ *ensuring their safety*
- ▶ *creating new reception facilities*
- ▶ *optimising ticketing and traffic management*
- ▶ *improving visitor access to the structure*

[...] and doing so within the highly restrictive landscaped environment of the Champ de Mars, whilst also taking into account recommendations by Government departments, the site regulations, and security considerations.”

Security works were commenced as a matter of absolute urgency, as a result of which the new security enclosure is currently under construction, with SETE as the contracting authority; this is due to be completed in summer 2018.¹

B. Contracting authority and project coordination

SETE’s contract includes the goal of improving reception at the Eiffel Tower, but the scope of the project under consideration here extends well beyond the remit entrusted to SETE, encompassing the Trocadéro and the Champ de Mars (see the following chapter).

The City of Paris is acting as the contracting authority in the initial phases of this undertaking. During this phase, the Department of Public Constructions and Architecture’s Eiffel Tower Unit (*Mission Tour Eiffel de la Direction Constructions Publiques et Architecture*, DCPA) is overseeing the overall “*Site Tour Eiffel: découvrir, approcher, visiter*” project (‘Eiffel Tower Site: discover – approach – visit’) and coordinating the large number of stakeholders involved²: in addition to SETE, these include government departments (*Bâtiments de France* architects, Site Inspectorate, Police Prefecture), the offices of deputy mayors of Paris, the Paris *arrondissement* councils concerned (the 7th, 15th and 16th districts), City of Paris General Services, and other City of Paris departments (Finance and Purchasing, Green Spaces and Environment, Highways and Travel, Attractiveness and Employment, Planning), and so on.

The findings of the preliminary studies conducted between July 2017 and January 2018 by the Eiffel Tower Unit provide an overview of the current state of affairs: a summary of previous studies, an analysis of the present-day situation, and an assessment of the needs: premises for visitors and staff; benchmarking; pedestrian traffic (metering); modelling light vehicle and pedestrian traffic; quality survey; semiology; service offerings for visitors; observation and analysis of how public space is used; a site accessibility study; a guidance plan of the gardens drawn up by the Green Spaces and Environment department; etc. These studies will be appended to the designers’ tender documentation to be supplied to the candidates shortlisted to take part in the competitive dialogue for design³. They will offer more detailed insights into the urban planning and landscaping aspects of the “great site”, including details of its potential and constraints, and highlight the issues that need to be resolved during the dialogue process, in particular as regards the quality of visitor experience and managing on-site throughput.

¹ See appendix 1 - Security measures

² See appendix 2 – Stakeholders.

³ See Appendix 3 – Provisional schedule for the dialogue process

III. The “Eiffel Tower Site”

A. Description of the site and its components



The “*Site Tour Eiffel*” area covered by this project lies either side of the river Seine, between the Trocadéro and the Military Academy, and along the river embankments between Bir-Hakeim and Alma Bridges. The Eiffel tower itself is located at the centre of this site.

This “great site” comprises a number of locations:

- a) the Trocadéro Square, the Trocadéro Esplanade and the related facilities;
- b) the Trocadéro Gardens, including the stairs, the Fountain of Warsaw, gardens, roads, and pavements;
- c) part of the river Seine, including Iéna Bridge, the two adjacent junctions, the terraces, and the upper and lower embankments as far as Bir-Hakeim and Alma Bridges;
- d) the secure perimeter around the Eiffel Tower esplanade and the esplanade itself;
- e) the Champ de Mars.

B. Multilevel impact

While this “great site” as defined above is readily apparent in terms of mobility, approaches, and landscaping perspectives, the perimeter includes a large number of urban interstices, particularly in terms of cultural and tourist offerings. In view of its privileged geographical location and extraordinary popularity, the Eiffel Tower deserves to be better-connected to other tourist sites and a broader cultural offering, at a number of levels:

- Immediate vicinity: Quai Branly Museum, Cité de l’Architecture et du Patrimoine, Palais de Tokyo, the Aquarium, the Museum of Modern Art, Palais Galliera, etc.
- At the scale of Paris itself, in particular via the *Parc des Rives de Seine*, a scenic walk that includes most of the city’s tourist destinations: the Tuileries Gardens, the Louvre, the Grand Palais, the Champs Elysées, the Ile de la Cité, etc.

- At the scale of Greater Paris and nationally: the Eiffel Tower has direct links to major airports and other destinations, including Versailles Château, the Disneyland theme park, and, via tour operators, to Mont Saint-Michel and elsewhere.

All of these interstices may be seen as being in orbit around the Eiffel Tower, and should be taken into account as a whole. For this “great site” to be integrated into its environment in the long term – and, ultimately, for this remarkable, must-see heritage attraction to serve as a catalyst for other sites – wider geographical considerations are called for.

C. Multiple ways of accessing the site

Due to its geographical extent and the large number of components the site comprises (including green spaces, road and river access, and so on), there are a large number of ways it can be accessed. While most visitors to the Eiffel Tower area use public rail transport (metro to Bir-Hakeim or Trocadéro and, to a lesser extent, the RER express metro network via Alma and Champ de Mars-Tour Eiffel), a non-significant proportion arrive on foot, in particular via the lower left embankment, but also along the right bank and Avenue d'Iéna.

Some ten or so RATP bus routes serve various points of the site, from Trocadéro to the Military Academy. In addition, there are of course a large number of tour buses – over 300 a day in the high season; indeed, the parking spots on Avenue Joseph Bouvard, Avenue de Suffren, the lower left embankment, and on Avenue des Nations Unies have some of the highest turnovers in the whole of Paris. Drop-offs and pick-ups take place at many points across the site, with little coordination, and result in significant disruption for local residents and to views of the site, which are constantly obstructed by coaches. Regular tourist routes (Opentour, Cars Rouges, and Hop on hop off) also cross the area.

In summer, almost 150,000 pedestrians a day visit the site as a whole, 50,000 of them by crossing Iéna Bridge. The high traffic levels measured between the upper and lower embankments are indicative of the success of the port service offering, with transport to other sites across Paris, dinner cruises, etc.

Green mobility access is constantly increasing, particularly for bikes: this will be further improved in the near future with the establishment of the left bank Bike Express Network (*Réseau Express Vélos*).

This project aims to redefine all of these modes of access and routes, some of which are presently congested and uncomfortable, and make the site fully accessible, with the aim of obtaining a “Tourism and Disability” label. A decrease in the number of large diesel-engine coaches in favour of new, innovative, non-polluting modes of access should also be anticipated.

D. Integration: the regulatory environment and the Council's cross-disciplinary policies

The secure perimeter (on which works are in progress, due to be completed in summer 2018, under project managers Dietmar Feichtinger Architectes) lies at the interface between the broader Site and the Eiffel Tower itself – between its horizontal and vertical components – and is a given for the project. Combining the need for security with an exemplary welcome is one of the major challenges in renovating reception at the Eiffel Tower. The secure perimeter constitutes the gateway to the Eiffel Tower; visitors should find everything they would expect in the airside area of an airport there.

Proposed solutions must deliver astute, decisive answers to a range of regulatory considerations:

- the Eiffel Tower is listed as a Historic Monument;
- the area includes two French Environment Code (*Code de l'environnement*) listed sites: the Trocadéro Gardens and the Champ de Mars;
- the site's listing as a UNESCO World Heritage Site;
- much of the site is wooded and listed as such in the Local Planning Document (PLU).

These regulations call for careful consideration of the spirit of place: existing landscaping arrangements, and the preservation of the generally open, planted nature of the space; the existing overall balance between occupied and vacant space should be maintained.

In addition, the site will host some of the planned facilities for the 2024 Olympics; this will mean thinking in terms of pooled resources and anticipating the legacy.

In addition, the Green Spaces and Environment department is currently drafting a guidance plan for the Champ de Mars and Trocadéro Gardens. Based on studies examining historic, landscaping, architectural, and environmental aspects, as well as changes in habits, traffic, and upkeep, this comprises the following:

- a heritage analysis of the site (appraised in terms of authenticity, coherence, and ecological characteristics),
- a framework document for the implementation of landscaping, ecological, and heritage guidelines (works to be carried out and day-to-day upkeep guide)

The coherence appraisal will identify intangible heritage groups, as well as areas that could reasonably change and/or offer possible room for manoeuvre. The *Site Tour Eiffel* project must be carried out in line with this guidance plan.

All developments must fully reflect Paris City Council's⁴ strategies to promote tourism (2022 Tourism Strategy), resilience (Resilience Strategy), green mobility (Bike Plan, 'Pedestrian Paris'), and accessibility (2021 Universal Disabled Inclusion and Accessibility Strategy).

The project as a whole must be conducted with due regard for climate concerns as reflected in the Paris City Council's Climate Plan, Circular Economy Plan, Biodiversity Plan, and Resilience Strategy, taking into account overall resource-effectiveness and proper management of the project's total carbon balance.

E. Eiffel Tower visitor traffic

The Eiffel Tower is open 365 days a year; visitor traffic reflects tourist seasonality:

- a high season in summer, from June to September, with some 150,000 persons per day on the site and 20,000-30,000 persons per day visiting the Eiffel Tower itself;
- a mid-season at Christmas and Easter, with 15,000-20,000 persons per day visiting the Tower;
- a low season for the rest of the year, with 9,000-15,000 persons per day visiting the Tower.

The visit to the monument itself forms a continuous whole with the first sight of it and the approach to it. 7 million people actually climb the Eiffel Tower every year, but over 30 million claim to have visited it. This implies that in addition to actual Tower visitors, there are between three and four

⁴ See Appendix 4 – Paris City Council cross-functional policies

times as many visitors to the site as a whole who experience the Tower without ever climbing it – from its base; from the concourse; from the Trocadéro Esplanade or Gardens; or from the Champ de Mars. The Champ de Mars is also an urban park in which local residents and walkers can enjoy a moment's relaxation, gaze at the sky and the landscape, enjoy nature, and practice sports, games, or cultural activities at neighbourhood level.

In addition, some forty major events take place every year on the Champ de Mars in particular: this high demand contributes to its role as an iconic green space in Paris, visited by Parisians as well as visitors from all over the world. This in turn entails a high level of upkeep.

F. Visitor reception on the Eiffel Tower esplanade

The Eiffel Tower esplanade is currently the location of the interface between functionality offered to visitors and core operation of the monument by its personnel. The area is mostly given over to ticket purchases (at present, 80% of ticket sales take place on site and are not timestamped), queueing to access stairs and lifts, and some reception services for tourists (Salon Eiffel reception, retail premises, and toilet facilities), with very few seating areas.



It is occupied by spaces given over to guided queues (some fixed, some movable) for access to ticketing, security checkpoints, and the lifts. There are also isolated cabins, basic food services (sandwiches and drinks), reception facilities for reserved areas of the Tower (Gustave Eiffel Lounge, etc.), some other services (cash machine, etc.), and a souvenir shop. In addition, the lift cages and stairs up the pillars, operating personnel offices, and information points occupy spaces directly adjacent four pillars of the Tower at ground level.

At present, these functions are partially housed in premises dispersed in the pillars, on the esplanade, or in ancillary premises around the Eiffel Tower, totalling some 1,500-2,000 sqm of poor-quality space.



The overriding challenge of this project is to redesign visitor reception on the esplanade up to the foot of the tower, possibly including parts underground or beneath the natural lie of the land, installing services and toilet facilities, seating areas, shelters from the weather, and so on, whilst also revisiting the link to the gardens below. At the same time, reception and operating staff must be provided with satisfactory working conditions and premises.

Overall analysis and specific studies concerning operation of the monument must be carried out, looking at repurposing the space available within the pillars themselves (shaded in orange above), as well as around the secure enclosure (two pavilions are to be requisitioned, shown in yellow above). A balance must be found between the functions devoted to reception, security, and new visitor services, and those relating to operational aspects – bearing in mind that by 2021, 80% of all tickets will be presold, online, and timestamped. The remaining 20% will be sold on site. Obviously, the security enclosure and its new mode of operation must be taken as a given in this respect.

Various trade-offs and compromises therefore need to be found between addressing visitor needs on the one hand and operations on the other; this issue, along with the potential offered by the esplanade and the surrounding area, will have to be worked out as the competitive dialogue process progresses, working iteratively and taking into account regulatory, budgetary, programme, and project considerations in such a way as to achieve stakeholder ownership.

IV. “Discover – approach – visit”

A. A semiotic approach

The three verbs “discover – approach – visit” constitute a leitmotif for the design and improvement of the welcome to this site. In narrative form, these verbs may be understood as a chain of successive sequences: “discovering” the object begins ahead of time in the realm of expectations; actually “approaching” the object then leads to these expectations changing; lastly, “visiting” it constitutes the final fulfilment. However, analysis reveals that these actions are in fact interlinked, and supports the idea that in fact discovering, approaching, and visiting all interact with each other. The entire journey, including both its horizontal and vertical components, right up to the third floor of the Eiffel Tower, involves approaching and (re)discovering – throughout the time spent visiting. The

coexistence of these three actions in the tourist experience is further supported by analysis of each of these verbs, supplied here in an appendix.⁵

B. The notion of “welcome” to a tourist site

The mission statement of the “*Site Tour Eiffel*” project is “*Making the Eiffel Tower an impeccable showcase for the high quality of the Parisian welcome*”. The symbolic impact of this project for Paris and its image means that it has a far-reaching ambition, as noted in the tourist development master plan: “*Making Paris the city that not only welcomes the most visitors in the world, but also offers the best welcome in the world*”.

In recent decades, many major monuments and cultural venues have undergone significant renovation work to improve the conditions in which their visitors are welcomed. As stated earlier, the “*Site Tour Eiffel*” project faces a significant challenge: attaining and exceeding new, more demanding international standards, whilst also re-examining the notion of “welcome” itself; making the most of feedback from such sites, whilst also standing out in terms of the approach adopted. Indeed, this project does not consist solely in setting up appropriate reception facilities prior to a visit to the Eiffel Tower, or on or below its esplanade, but to make the entire visit to the Eiffel Tower welcoming – this visit being understood as encompassing the continuum between the site’s full horizontal and vertical dimensions.

Aside from the lessons to be learned from similar landmark achievements elsewhere in the world, this project has more to gain by drawing inspiration from other, similar analysis of the twin themes of welcome and hospitality, such as the work done in this respect by Jacques Derrida. The benefit of such analysis is that it will raise awareness of the challenge of welcoming large numbers of people – and help take up this challenge. It defines welcome as an interactive relationship within a given territory, in which identities – respectively, that of the territory and that of the person being welcomed there – come into play. Since this relationship involves issues of identity, it must necessarily be conducted at the level of the individual. Given massive levels of traffic, with the number of people being welcomed running into the millions, as is the case on the overall Eiffel Tower site, the issue of “welcome” thus becomes all the more significant – and all the more complex. Welcoming a large number of people involves treating each as an individual if there is to be any meaningful interaction. There is thus an initial problem in terms of social arithmetic, plus the challenge of interpersonal relationships.

The crux of this project is to solve this twofold problem in an innovative manner, and in doing so address the aims set out by Paris City Council. This thinking permeates the drafting of the general programme for a new welcome to the Eiffel Tower site as a whole, and it is this challenge that designers must rise to during the course of the competitive dialogue process. The programme is based on long-term quantitative traffic scenarios, to which have been added quality criteria concerning individual visitors.

To do this, a suitable indicator capable of measuring whether this new reception solution is a success must be determined. An increase in the number of tourists going to see the Eiffel Tower is not good enough, since this would only measure indirect outcomes. Paradoxically, the number of Parisians and residents of Greater Paris visiting turns out to be a better indicator: unlike tourists, they are not a

⁵ See Appendix 5 – The semiotic approach

captive clientele. If the “reception relationship” established manages to embrace local people, that will be indicative of a positive change with respect to everybody else as well. At present, Parisians have abandoned the Eiffel Tower to the tourists, even though they readily identify with it as an icon. Indeed, this is perhaps the reason why they no longer come to visit. If one looks at the relationships involved in reception from the perspective of the underlying identity issues, it would appear that Parisians identify not so much with those needing to be welcomed, but rather see themselves as those who should be doing the welcoming. Contrariwise, visitors are increasingly reluctant to be subjected to the ‘separatedness’ inherent in mass tourism, because it devalues the tourist experience. In its Tourist Development Master Plan, Paris City Council is thus aiming to promote urban tourism that makes Paris “*a welcoming city, open to the world [...] whose inhabitants are stakeholders in the tourist experience*”.

V. Summary of project aims

A. A site to be discover and rediscovered, revealed, and preserved

1. A **major heritage site, covering 54 ha and three dimensions**, with multiple perspectives to be reconciled (Trocadéro/Iéna/Champ de Mars/Military Academy; the river Seine; the Eiffel Tower), and the need to re-establish continuity.



2. A site that **distils and aggregates a wide variety of expectations**; these must all be fulfilled to increase its attractiveness for all-comers: the 100,000 people who walk around the site, mostly Parisians, and mostly regulars – and the 20,000 visitors to the Tower, most of them international.
3. A **wealth of history and heritage to be rediscovered**: a **smorgasbord of visitor experiences**, featuring a wide range of tourist and cultural offers and trails, interlinked with neighbouring museums and monuments, sensory trails, virtual visits, and more.

4. A site offering a **breath of fresh air for all ages and lifestyles** for local residents and Parisians: travel, walks, sport, events, and access to the gardens, engaging in a dialogue with a renovated Champ de Mars in which the quality of the landscaping arrangements is preserved.
5. A design **incorporating the requirements for optimum ongoing upkeep and facilitated maintenance** of the site and the structures to be built (for operating personnel for SETE, the gardens, roads and footpaths, waste collection, etc.) such that it is respectable and respected at all times, **and capable of hosting major events in the future** (including the 2024 Olympics).

B. The need to re-examine approaches and visitor routes

1. **Rebalancing public space in favour of pedestrians** by creating **pleasant, self-evident routes, accessible to all, from all arrival points** (public transport, buses, metros, coaches, boats, etc.), in a less conflictual relationship with motor vehicles.
2. A **service offering (in terms of both form and content), understood as spanning the entire route, exploiting all the potential right up to the foot of the Eiffel Tower lifts**, suitable for existing and future uses, **high-quality and innovative**, blending in with the heritage ethos of the site, in a way that is both seasonal and forward-compatible: toilet facilities, waste collection, reception point, seating areas, shelters, catering, information, etc.
3. **Urban and landscaping vistas** by day and night, incorporating events, activities, artistic compositions, etc., as well as seasonal and temporary events, allowing the site to be constantly refreshed whilst preserving its identity, sightlines, and its overall and heritage consistency.
4. A **“Visit 2.0” solution delivering continuity of information before, during, and after the visit**: ticketing, how to access the site, real-time queueing times and information, events, etc.

C. From reception to boarding

1. **Security measures coupled with friendly reception facilities**, anticipating visitors and attentive to their varying needs and expectations; these are to be **gradual, efficient, and integrated** along the entire route.
2. A **redesigned, uncluttered Tower esplanade, suitable for the traffic, linked with the gardens**, and offering queueing and boarding areas in the open air but sheltered from bad weather.
3. More **spaces available at the base of the Eiffel Tower and immediately around it** to accommodate a renovated visitor offering (rediscovering spaces at the foot of the monument) or retail services for visitors.
4. **Working premises that are suitable, properly lit, and well-positioned** for reception, security, operations, and logistics for Eiffel Tower staff.