

MONOCLE

A BRIEFING ON GLOBAL AFFAIRS, BUSINESS, CULTURE & DESIGN

OUR NEW
HOSPITALITY AND
TRAVEL SPECIAL

The art of hospitality: reap what you sew (and bake, make and brew)

The basics of being a good host: start in the home or a well-equipped Finnish classroom. Monocle gets a few lessons from battle-hardened GMs and some charming ambassadors. A new **MONOCLE SPECIAL**

Learning needs to be hands-on and heads-down

I'm part of a new generation that can actually...

The Hospitality Rule Book

1 Focus on the details 2 Lead from the front 3 Be authentic 4 Hire staff based on potential, not credentials 5 Speak with a consistent tone of voice 6 Turn the lights down 7 Figure out your signature soundtrack 8 Avoid fads and trends 9 Keep your plates and bowls round 10 Old school is more welcoming than new school

...run a household, lend a bar and mend uniforms



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- A AFFAIRS** Hostile hostels: check in at the world's most dangerous hotels
- B BUSINESS** Take a bow: how to be funky and gracious in a single move on the shop floor
- C CULTURE** Southern scene: the art world's other Louisiana
- D DESIGN** Panasonic makes a move into town-planning
- E EDITS** Nice meat in Lisbon, edgy living in Melbourne and perfectly printed invites

AT YOUR SERVICE

1 THE FINEST EMBASSY



Putting on a corking event for esteemed guests requires exemplary decision-making

2 THE SMARTEST AIRLINE



The well-designed airport lounge that makes you pray for a long delay

3 THE TASTIEST CHEF



Ruth Rogers of the River Café describes the menu for her perfect 'last meal'



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**Achieving
movie magic**

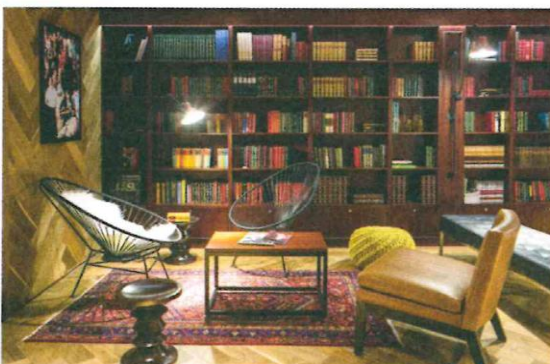
Afroditi Krassa

"Cinemas need to change to stay relevant to their visitors," says Central Saint Martins-educated designer Afroditi Krassa (pictured), briefed with revamping the UK's iconic Curzon Cinemas chain. With cinema in her blood – her grandfather designed and operated a pioneering outdoor cinema in Thessaloniki, Greece – Krassa was just the person to breathe new life into an entertainment industry facing a fight to attract audiences blessed with numerous streaming and rental options.

"Designers have played with cinema's visual language but not the whole experience," says Krassa, whose Curzon creations so far include the brand's flagship in London Victoria and an 1890s warehouse conversion in Canterbury. "Cinemas don't need to be designed in terms of burns on seats any more; there should be space to do other things."

For Canterbury, in came a far larger foyer, a basement bar and a mezzanine space that offers free access to the cinema's rich archive. "From retail to live music events and Q&As, my vision was to turn it into a cultural hub where people can come at different times of day and experience something for free."

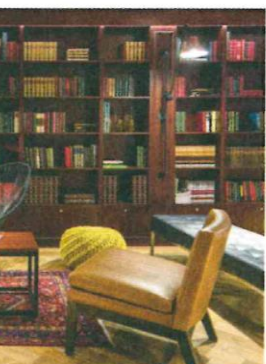
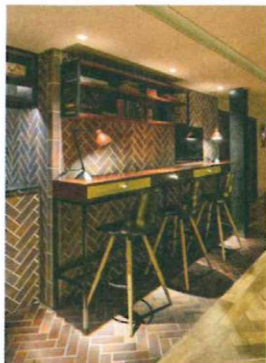
Creating an incentive to stay both before and after – or even in lieu of – the film has been central to the Curzon's new relationship with today's cinema-goer. The manager's office at the new flagship is now a private screening room and Curzon Canterbury has been turned into a homely environment with snugs and a cosy library area. "The furniture was chosen



ad hoc and not 'designed'," says Krassa. "It evolved to feel like a house."

Echoes of cinema's iconic heritage remain with red curtains, art deco styling and elegant tones playing a key part. To avoid the screening rooms having a "cookie-cutter" aesthetic, Krassa worked with a variable red palette and custom-designed seats were brought in: "They look like something out of *2001: A Space Odyssey*; their retro-futuristic feel has a proper cinema language to them." Tables, space for wine coolers and double seats complete the modern Curzon experience.

Set to take the idea further this summer is the



undoubted highlight of Krassa's Curzon Canterbury design: the planned outdoor cinema. It's an exciting step for the expanding cinema chain although when it comes to putting it in place, Krassa doesn't feel her touch needs to be too heavy. "The idea of being immersed in a film and feeling free is very powerful," she says. "You don't really need to design the experience." — BO afroditi.com

Hospitality lesson: With Krassa, the design language that has attracted generations of cinema-goers remains the star of the show.

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Modern-day Milanese style
Dimore Studio

"We start with one idea and then we add mistakes." Such is the unorthodox method of Dimore Studio according to Emiliano Salci, the Tuscan designer who heads the company with Britt Moran (pictured, on right, with Salci), from North Carolina. Since 2003 the pair have distinguished themselves with their uncanny combinations of diverse design styles distilled into elegant spaces full of drama and atmosphere. The "mistakes" – an industrial lamp over an antique settee perhaps, or a 1960s globe lamp with an art deco desk – are the mix-ups that make the interiors so successful.

Their unique alchemy of colour, material and form relies on an expert mix of ingredients. Vintage furniture is transformed with rich materials: burnished brass, copper, marble or lacquer. Reupholstered chairs in gem-toned velvets contrast with walls in deep, chimerical colours that shift with the light. Sculptural lights echo Prouvé and Ponti.

This elaborate mosaic of elements adds up to a studied and spare luxury that is ever more in demand and has

