

PRESS PACK

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MISS KŌ

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MISS KŌ

ART, FOOD
AND CURIOSITY

49/51 AV. GEORGE V
75008 PARIS

AT THE EPICENTRE OF PARIS' GOLDEN TRIANGLE, PHILIPPE STARCK AND CLAUDE LOUZON HAVE CREATED MISS KŌ, A SPECTACULAR RESTAURANT WITH A SPELLBINDING SETTING.



Along the very fashionable Avenue George V, Miss Kō stands out like a warp zone, the place in a video game that whisks you into a parallel dimension. Swept into a mesmerising world, visitors are invited to plunge into one of those crazy décors in which all codes are abolished, becoming actors in their own adventure where every sense is stimulated and astonished. For Miss Kō, Philippe Starck pushed the scripting of space to the absolute limit.

“Miss Kō is a place of freedom that, to some degree, is going to invent itself.”
Philippe Starck

It is more an evolving installation than a décor; he designed an immersive work in which every detail recounts the story of an imaginary heroine, Miss Kō.

A faceless Eurasian who reveals herself in modest nudity, a body entirely covered in tattoos. Miss Kō is a mystery that is blurred in the staging orchestrated by the designer. He cultivates an entire environment around her that stirs the senses and fires the imagination.

“Sometimes dreams are feverish, crazy, strange. You wake up, somehow changed, dazzled by what you experienced, relieved to come to your senses, yet sad to not be sure of going back. That’s what Miss Kō is. That’s all it is, and it is, above all, that.”

Philippe Starck



ART

A WORLD THAT IS STRIKINGLY
PHILIPPE STARCK

“Miss Kō is a fantasy created from scratch, an exquisite corpse, a crazy collage where you walk into a faraway ‘court of miracles’ on a street straight out of Blade Runner, steeped in limitless creative madness, where artists are freed of all boundaries, where technology shows an exciting tomorrow, where industry becomes art.” Ph. S.

Like an alley, stretched across 500m² of space, leading to the spectacle of a frenzied, frenetic kitchen, where the eye glimpses enigmatic montages and the nose follows inspiring odours, the inside of Miss Kō intrigues and challenges the mind.

“Miss Kō is an adventure in hospitality, one of the riskiest adventures, because it is totally phantasmagorical, sort of an insane recreation of a street somewhere in Asia.” Ph. S.

In the dining room, a few key elements are pivotal components of the interior design, like the massive screen bar, the spectacular fresco by David Rochline and the huge teapot-cum-lamp. Everywhere around signs that drip with Asian ambiance; grey collides with colours. The furnishings are a mix of contemporary items and Far East inspiration.

"A plethora of incomprehensible signs, perhaps Asian, perhaps not." Ph. S.

Large aluminium cabinets line the walls, like technical-looking masks or the oversized pigeonholes of a curio cabinet accumulating the kitsch of a Hong Kong bazaar. And, just like in that bustling neon city, light and video are central to an environment throbbing in perpetual pulsation.

"It is a place of freedom, humour, creativity, art, friendliness, openness. Miss Kō is a breath of madness, it's truly insane. A street out of Blade Runner: a cement parking-garage wall with Formica chairs, TV screens that spew out hundreds of images of live news coverage from Asia, a kitchen that smokes and smoulders." Ph. S.

The inner structure is multisensory, leading to a space of pure otherness in which boundaries are blurred by the play of light and dark. **LIGHTING DESIGNER JEAN-PHILIPPE BOURDON** uses neon to erase the notion of a ceiling and spotlights the focal points of the staging. And this staging, like any fiction worthy of the name, is also enhanced by original music composed by **ORSTEN KARKI, WHO DESIGNED THE MISS KŌ SOUNDTRACK** that is regularly played by guest DJs.

In this wonderland, it is clear that nothing was left to chance when it comes to triggering the mechanisms of emotion and memory, as surreptitiously called upon yet again in **THE OLFACTORY ORNAMENTATION OVERSEEN BY RAMI MEKDACHI**. A master of the genre who sets the tone and vibration of the space through the most impalpable of details.



CLOSE-UP THE BACKDROP OF A DAVID ROCHLINE FRESCO

"The David Rochline portrait of the enigmatic Miss Kō reigns over a anarchistic world of cooks yelling through the steam of their preparations, detergent bottles in Wonderland, aquarium frescoes on acid, monstrously large, too-bright teapots." Ph. S.



Lush and fantastic, teeming and saturated, the monumental fresco by David Rochline is his interpretation of Miss Kō. The iconoclastic artist fulfils his long-held wish of collaborating with Philippe Starck, who says of him:

"He (David Rochline) has long been a very mysterious character, like someone out of a novel, the Cocteau of our time." Ph. S.

Though nonconformist and disconcerting, this work is first and foremost poetic. The abundant images fascinate, it underlines the horror of the void, homage to the strange-yet-beautiful so revered by Baudelaire and Rochline. Together with Philippe Starck, he sketched the broad strokes for this backdrop, the canvas for which was carefully produced using a technique combining watercolour, pencil and gouache. The work spans a 15-metre-long wall and looks as much like wallpaper as it does a futuristic manga, covering the surface like so much dense ivy, with not a single pattern repeated, punctuated by fantastical characters who interact by gaze and glance. This visual curiosity, designed to serve as a purely visual tale, is admirably striking both in its least detail and its broader artistic vision.



CLOSE-UP BREAKING NEWS

"Miss Kō is a kind of neo-Asian madness that comes right to the brink of being very humorous, especially in a neighbourhood that really isn't." Ph. S.

An assumed reference to the cyberpunk atmosphere of the movie Blade Runner, Miss Kō is burgeoning with images and screenings.

"An exaggeration of news screens and misinformation..." Ph. S.

The cascade of inaudible messages tells the story of a modern muse, a rebel poet in the exquisite districts of Paris. Like flashes, these screens heighten the magical character of the alley.

The backbone of the space is a double bar of screens stretching a full 26 metres. It is the signature piece of the place, the embodiment of its frenzied fomentation, friendly sharing and hypnotising dazzle, an original creation by Philippe Starck that juxtaposes on its surface hundreds of monitors that ceaselessly broadcast Asian channels, punctuated by the nonchalant passage of a dragon designed by **LABEL DALBIN**. A fully-fledged video oeuvre in which each programme becomes a pixel in a broader vision meticulously composed by the designer.

On the concrete walls are grains of rice that move and faces that morph, attracting the eye and ensnaring the focus, humanising the environment that shakes loose of limits, escaping the boundaries of the walls.



ASIAN MIX AND TWIST

With guidance from Linda Rodriguez and Martin Swift (Nobu NYC & London, Bond Street NYC), experts in Japanese cuisine, Fabrice Monot finds his own flair in interpreting and revisiting traditional Asian cuisine. He blazes new trails in culinary creation. He reinvents sushi, jiaozi, bo buns, spring rolls and yakitori, composes salads and dishes with contrasting flavours and textures. From burger buns tinged with cuttlefish ink to Roquefort with tuna in the “Red Baron” sushi, the menu piques curiosity and causes taste buds to wriggle in delight. It is a new undertaking for Fabrice Monot and he surprises with sashizzas, an explosive hybrid pairing Japanese pizzetas and tuna sashimi.

At Miss Kō, the Niçoise salad takes on airs of the Far East, the bouillabaisse is unabashedly Asian, the foie gras dons spring garb and the boeuf bourguignon fashions a custom kimono from pot-sticker dumpling dough. Meanwhile, the sushi rocks and rolls from sweet to savoury, tender to crispy.

And the Orient-Express style continues in the desserts, with Western classics like cheesecake and chocolate cake, cheek by jowl with chocolate-banana-filled dim sum, tapioca with coconut mousse and fresh mango, special shu-shus and a Himalayan imperial, already having established the reputation as the ultimate indulgence. For those who like to cosy up in their consumption, Miss Kō also serves family-style desserts to share, like the rice pudding of the week, and Sunday brunch. An unknown land of melting-pot specialties unfurls for the palate. Everything is different at Miss Kō, starting with the menu.

Who hasn't dreamed of sampling a bubble tea on Avenue George V? The concept was to forge a place of freedom, a funny, irrational place, and that's what the team endeavoured to create: an ensemble that scrambles codes and shakes up senses, that rejects all dictates of fashion and the polished airs of the quarter...Miss Kō is where you have fun, and this comes about with help from the completely original and markedly off-beat cocktail menu. Rye whiskey shares space with Japanese liqueurs and Thai spirits, while iced jasmine tea competes fiercely with aloe vera juice. Behind the screen bar, Miss Kō's bartenders master mixologies of revolutionary flavours that overwhelm those who let them pass their lips, leading them into the very centre of this dream-like world that is Miss Kō.

“Miss Kō is a fantastic project that gives me license to prepare dishes with diverse tastes that are simultaneously mild, more intense, and more aromatic. It's truly a flavour clash. It is absolutely essential for me to make the Miss Kō restaurant the gold standard in culinary renewal.”

Fabrice Monot



FOOD

FOOD STREET

The vision of a globalised future, in which Asia is the new centre of gravity, this interpretation of an incandescent alley offers as many appropriation scenarios as there are viewpoints. The 200 seats spread throughout the joyous atmosphere of this “*court of miracles*” Ph. S. are divided between the terrace on Avenue George V, around the spectacular screen bar, facing the sushi counter, around the table d'hôte and in tables for two. They let everyone experience the space at his or her own pace while sampling dishes from a menu that mirrors the location. Miss Kō thrusts customers into astonishing gastronomy that seeks and finds its bearings in both Asian tradition and French cuisine, serving a melange born of a new culinary order.





CURIOSITY

A POLYMORPHOUS PLACE

“A true social centre, with guest artists, movie nights, guest chefs, a kind of bustling Asian street. That’s one of my visions for the world, what the world will become, a melting pot, a blend of all cultures, all ethnicities, all ways of eating and doing.” Ph. S.

Miss Kō is as much an object of curiosity as a call to curiosity. From the décor to the menu, everything here stimulates and piques it. The place is polymorphic, designed to be a non-stop happening. A gallery of free-flowing, fleeting impressions, an encapsulation of intense meetings and moments.

“At Miss Kō, 1 + 1 = 3.” Ph. S.

It is a celebration of conviviality, sharing, generosity; Miss Kō is a place where you question what you know, what you think, like the Rochline fresco that shakes the established order to the core.

Miss Kō surprises, Miss Kō fascinates. The **LA CLIQUE** group handles the artistic direction and schedules original events each week.

Regular new collaborations with great chefs add new texture and variety to the menu, alongside mind-blowing events structured around the five senses, ever in the spotlight here... from brunch to the evening’s first cocktail, Miss Kō is a showcase for a perpetually reinvented alternative world.

“Nothing is normal in the world of Miss Kō, not even us. It’s contagious. Ph. S.



© Sophie Delaporte



CREDITS
DESIGN AND STAGING
PHILIPPE STARCK

“Subversive, ethical, ecological, political, humorous: this is what I believe I need to be to fulfil my duty as a designer.”

Philippe Starck

His thousands of projects, both completed and to come, his global reputation, his tireless protean inventiveness, should not mean the fundamentals are forgotten. Philippe Starck has a mission, a vision: for creation, in whatever form it takes, to make a better life for as many people as possible. Starck believes that this eminently poetic and political, rebellious and benevolent, pragmatic and subversive duty should be shared by all and is summed up with the humour found in his approach since he first began this career: *“No one has to be a genius, but everyone has to take part.”* His early vigilance with respect to ecological implications, his deep understanding of contemporary changes, his enthusiasm in imagining new lifestyles, his determination to change the world, his commitment to positive decline and constructive streamlining, his passion for ideas, his desire to defend the intelligence of utility – and the utility of intelligence – have buoyed him from iconic design to iconic design...

Products found in our daily lives, from furniture to juicers to revolutionary megayachts, from inspiring hotels to sites that are stimulating, fantastic, and intensely alive, from individual turbines to electric cars, he has ceaselessly pushed the envelope and the criteria of contemporary design.

His technological miracles are thus vectors of a democratic ecology that is action-oriented and respectful of the dual heritage of man and nature. Foreshadowing the phenomena of convergence and digitisation, Philippe Starck has always designed objects that embody “less is more”.

His visions are so vital, result in such essential solutions that he was the first Frenchman to be invited to take part in the famed TED Talks (Technology, Entertainment & Design), joining the ranks of renowned speakers like Bill Clinton and Richard Branson.

Inventor, creator, architect, designer, art director, Philippe Starck is indeed all that, but he is also an honest man in the untainted tradition of Renaissance artists.



PRODUCER
CLAUDE LOUZON

With thirty years as a restaurateur, Claude Louzon is the force behind many successful concepts, including Le Paradis du Fruit, Moutarde Street, Il Naturelle and many others. Strengthened by this experience, he is now a creator of catering concepts and trends. He wanted to open the dining world to more sharing, art and novelty. For this man, Miss Kō is a new and ambitious challenge; a new place that expresses a cosmopolitan and revolutionary world.

Original screenplay: Philippe Starck and Claude Louzon

DISTRIBUTION



LEADING ROLE

MISS KŌ

She is an uprooted Eurasian who has travelled extensively. She is beautiful, bewitching and sensual. She opens her culinary and artistic “world” to Parisians. Through inspired dishes from Asia and other lands, as well as her own artistic discoveries, she wove a world of her own. An offbeat universe in a realm of colour and contrast. It was only after three years of development and countless meetings with artists and designers that the Miss Kō project was born...



GUSTATIVE IDENTITY

FABRICE MONOT

After being classically trained in the culinary arts, Chef Fabrice Monot gleaned vast experience with a *Meilleur Ouvrier de France* at the *Centre de Recherche et d'Études des Chefs* in Jouy-en-Josas. He could then be found at the helm in the kitchens of the *River Café* and in the pages of *Gault et Millau* after just a year and a half.

He then dazzled at Le Bar Fly, then at Le Bound, before taking up the reins as Executive Chef at Miss Kō, where his twenty years' experience will let him practice his gift of generating dialogue between culinary cultures, as well as collaborate with greatest names in gastronomy.



FRESCO

DAVID ROCHLINE

Painter, illustrator, designer, singer, actor, David Rochline has more than one string to his bow. Singing to the music of Alain Bashung

on a 45rpm called *La Règle du Jeu* (The Rules of the Game) in 1973, his artistic and theatrical work remains partly inspired by the rock spirit of his early days, but also explores many other worlds. Worlds that merge in five shows for which he is composer, author, principal performer, set and costume designer, and stage director.

The first, entitled *A toutes les gloires de France* (To all the Glories of France), was performed in 1975. Followed by *Gabriel ou le néoclassicisme à la portée de tous* (Gabriel or Neoclassicism for Everyone) and *Coulisses-cocktail* (Cocktail in the Wings) shown at Le Palace. In 1987, his new international creation, *Paris-Gypsy*, was put on at Paris' Festival d'Automne and the Festival de Saint-Denis. Lastly, in 2009, the play *Pouêt Pouêt (Beep beep)*, *Monsieur Milord* enchanted audiences at the Théâtre du Rond-Point.

As a visual artist, David Rochline designs movie sets and costumes (including for Jean-Michel Ribes), music videos, photographs, fashion photography, and exhibition scenography (Ray Ban, Andy Warhol, Salon du Design, and others.). His drawings and paintings are exhibited regularly.



SOUNDTRACK

ORSTEN KARKI

Orsten Karki is a one-of-a-kind Finnish artist. A music lover since he was a child, he has a penchant for film scores, accompanied by the mechanics of hip-hop, over nearly classical melodies on the piano... in short, a very original gem.



VISUAL IDENTITY

ERIC DALBIN

Paris-based Label Dalbin, founded in 2003 by Eric Dalbin, pairs visual arts with music. Dalbin's creations are used by cultural institutions, luxury brands and collectors.

Innovation is the impetus and research focus of Label, where work is structured by savoir-faire as applied to the quest for excellence. Label crafts creative encounters; it is an independent firm working in creative consulting and production and publication of contemporary creation: artwork, live entertainment and branded content.



LIGHTING

JEAN-PHILIPPE BOURDON

Director of photography for French television, including the *Taratata* show since 1995, Jean-Philippe Bourdon specialises in “light design” through which he creates dimension and relief, generates suspense and interferes in phantasmagorical worlds like that of Miss Kō.



OLFACTORY IDENTITY

RAMI MEKDACHI

Rami Mekdachi is a tremendously discriminating perfumery specialist. Artistic Director for Costes perfumes, Eau de Colette, Chloé candles, Roger Vivier eaux de toilette, Bensimon colognes, Lacoste candles, and Van Dinh candles and...the Miss Kō room fragrance. In his words, a place without fragrance is a place without memory. “Perfume is an essential accessory, a kind of symbolic link between a moment, a place and a feeling.”

OPENING
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