

Cahners

# INTERIOR DESIGN

\$7.95

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A man and a woman are featured in a photograph against a vibrant red background. The man, on the left, is wearing a light-colored, textured jacket over a white t-shirt and dark jeans. He has short brown hair and is looking towards the camera. The woman, on the right, has long, wavy blonde hair and is wearing a dark red, sleeveless top and matching leggings. She is leaning her head against the man's shoulder and looking directly at the camera. A vertical yellow pole is visible on the right side of the image. The overall mood is modern and stylish.

fashion  
*Beyond the  
White Box*

start very generally: Camp is a certain mode of seeing the world as an aesthetic phenomenon. This is not in terms of beauty but in terms of the degree of emphasis style is to slight content, or to introduce style with respect to content. It goes without saying that Camp is aged, depoliticized- or at least apolitical. Only is there a Camp vision, a Camp way of looking at a quality discoverable in objects and the behavior of "happy" movies, clothes, furniture, popular songs, novels, books. The distinction is important. True, the Camp eye has the power to see. But not everything can be seen as Camp. It is a matter of taste.

Random examples of items which are part of the canon of Camp

*Arlene Phillips*

Tiffany lamps  
Copitone films

The Brown Derby restaurant on Sunset Boulevard in L.A.

*The Enquirer*, headlines and stories

Aubrey Beardsley drawings

*Swan Lake*

Bellini's operas

Visconti's direction of *Salome* and *'Tis Pity She's a Whore*

Certain turn-of-the-century picture postcards

Choedsack's *King Kong*

The Cuban pop singer La Lupe

John Ward's novel in wood cuts, *God's Man*

The Flash Gordon comics

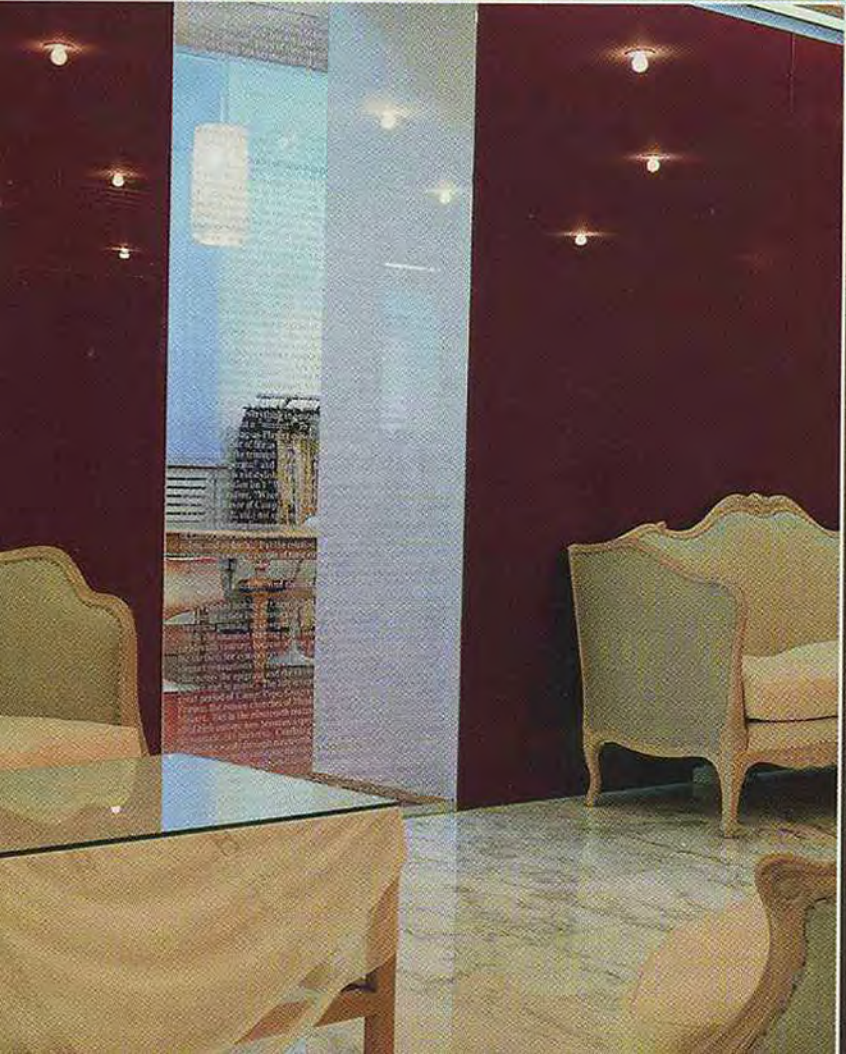
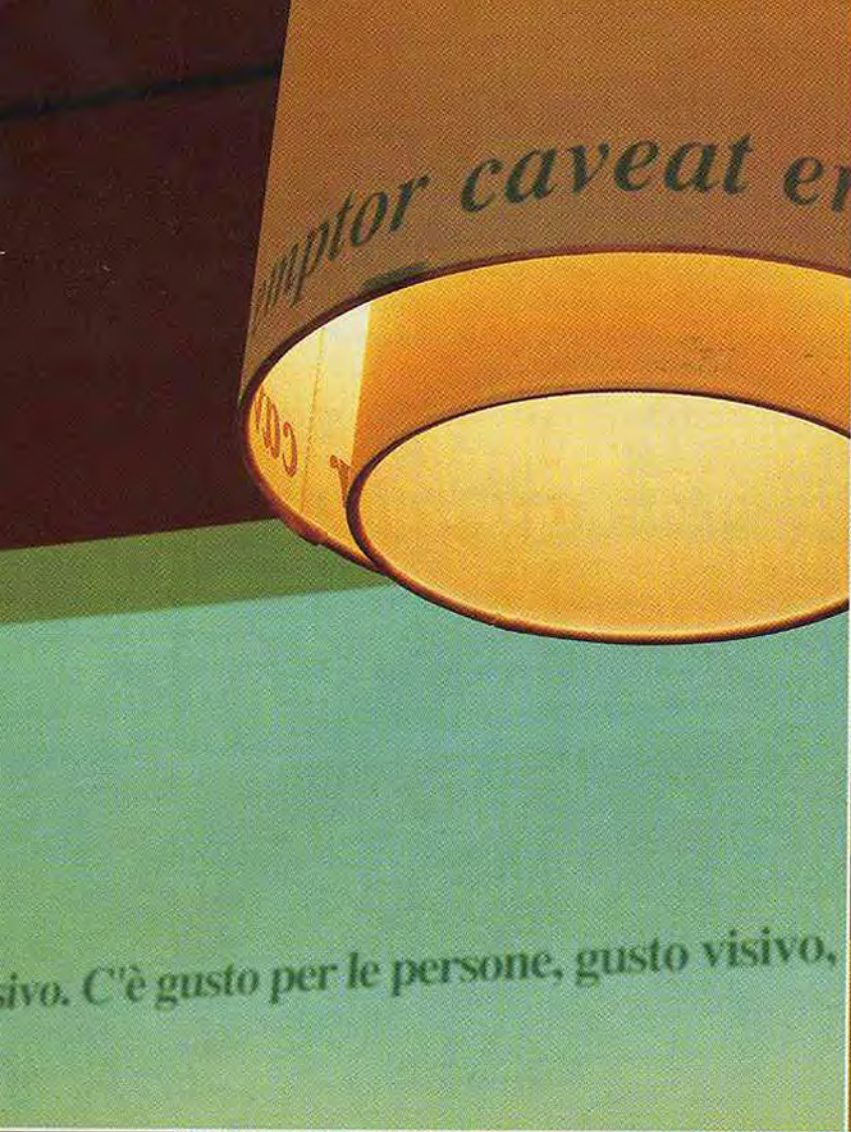
Women's clothes of the twenties (feather boas, fringed and beaded)

The novels of Ronald Firbank and Ivy Compton-Burnett

Tag movies seen without lust

Camp has an affinity for certain arts rather than others. Furniture, all the elements of visual décor, for instance, make up a

sensibility. This is not to say that



Going to the heart of the matter, i.e., the design plan's evolution, Sean Dix, the American member of the creative triumvirate—the others are Jo Ann Tan from Malaysia (she's been on the Moschino design staff since 1994), and Per Soderberg from Sweden—first touches on the threesome's modus operandi. Ideas were hatched jointly, and execution was a matter of teamwork, too. The agreed-upon concept, he goes on, was one of "irony and juxtaposition," the old being teamed with the new, formal with frivolous, modern with traditional. Dix calls it baroque minimalism.

Examples are everywhere. There is the collection of 375 small gilt-framed photos and drawings from the company's archives, randomly displayed so that no one item stands out; the aim was to tell the whole story, not pick out selective snippets. Then there is the red-dyed parquet floor in lieu of red carpeting, and the red glass walls subbing for ruby velvet draperies. Elegant seating pieces posing as antiques actually are volume-production frames of raw wood; upholstery is of jute and canvas, materials ordinarily buried under more respectable rich fabrics. The imposing reception desk is a distant relative of a 1930s model whose wood members were converted into molds for casting translucent polyester-resin forms; it's a bit startling to be a faced with a yellowish see-through construction whose modesty panel, just for good measure, is positioned so that the pretty receptionist's knees are never quite concealed. Thus a bit of the naughty linked with the nice joins the list of juxtapositions.

Continuing the pairing of opposites are the big display room's seven robust cherry tables keeping company with gently used Eero Saarinen Tulip chairs bought from a Swedish cruise ship. Pendants carry caveat emptor warnings, this in a room devoted to buyers. The lineup of non sequiturs culminates in the scriptures of Susan Sontag's *Notes on Camp*, sandblasted onto mirror or glass.

Soderberg, speaking from Stockholm, notes that the smooth putting-together of diverse elements was the team's most important accomplishment. Tan points out that in spite of the spoofing, the design clearly respects the career of Moschino, the man and his company. To her, that's a key factor. All three give credit to Arturo Caprio, the project engineer.

The job was done in three months between collections and, best of all, the trio has been asked to design some new Moschino retail stores, one of them to become the prototype for outlets worldwide. —*Monica Geran*



*Opposite, clockwise from top left: Adhesive-lettered caveats fill inside of lamp shades in buyers' showroom; one of seven display tables; a dress that spells out what it is; and a glass-topped coffee table that is draped with baptismal gowns bought at a flea market.*

*Above: Five of seven second-hand tables and Saarinen chairs set against wall of scrim-covered windows alternating with display racks. Wooden screens hide radiators. Parquet floor is painted red.*

SANDBLASTED GLASS WALLS: SICE PREVIT. CUSTOM TABLES: CASÉ. SEATING FRAMES: FRATELLI ALLIEVI; BRIANZA. UPHOLSTERY CANVAS: FLOREX. RECEPTION DESK FABRICATION: ZOOI. AUBUSSON RUG: CAMPANA SRL. PENDANT LIGHTS: BJORN DAHLSTROM.