

櫥窗設計 & 空間處理



Show Windows

編輯部 編譯

新形象出版事業有限公司

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mass reception 中的個性

木島俊介 [美術評論家]

產業革命的發生造成了紡績產業的大變化，之後經過兩期，當時任職於英國首相的羅勃特·比爾，於1832年的下院議會中發表了非常有趣的演說。若濃縮其議事錄，其所有的內容大多是敘述有關機械裝置，以及國外優越的競爭對手，但是很遺憾的是消費者的興趣並非在此方面，而是在工業製品的圖案(Pictorial design)面上，這方面的確比外國的工業家不如。因此，他主張議會必須保護並獎勵美術，並撥出予算設立國立美術館及美術學校。事實上，在倫敦創設的維克多利亞·安德·阿爾拜德美術館，以及國際美術館，另外，倫敦、巴米加姆、曼徹斯特等成立的美術學校，都可以說是發端於比爾的演說。

當時，維多利亞女王的丈夫，阿拉伯特公爵對於美術特別有興趣，且當時的英國正在流行美術熱。事實上阿拉伯特公爵，在1851年第一次的萬國博覽會中扮演著主導者的角色。然而，由於比爾演說引起的興趣，以及美術教育的實踐，引導了流形的開端。的確，在英國，比爾的提案加上產業革命之經濟力，再加上由當時文化先進國中的義大利或法國買進了第一級的美術品，由此可知倫敦的國際美術館的設立前身。

然而，收集優越的美術作品，及美術學校中產生的美術家，從此創造的藝術家創意 (Creativity或creative power)，產生了優良的工業製品、商業製品。古時的想法，至今實現。

Sir Robert Peel, a leading figure in the textile industry which developed along with the progress of the Industrial Revolution, and who would later serve two terms in the premiership of Great Britain, delivered an interesting speech to the House of Commons in 1832. In short, he said that as far as mechanical equipment was concerned, British industrialists clearly surpassed their rivals in other countries in all aspects, but that, unfortunately, they were far below the standard of their counterparts in pictorial design, an important element used to create consumer appeal and thereby promote consumption of British-made industrial products. His main point was that the Parliament should decide to allocate a due portion of the budget to establish national museums and art schools in light of protecting and encouraging art. As a matter of fact, the speech by Sir Peel triggered the founding of the

Victoria and Albert Museum, the National Gallery and a number of art schools in London, Birmingham, Manchester and other areas.

The British people in those days were so much affected by art fever that Prince Albert of Germany was said to have been chosen as the spouse of Queen Victoria just because he was well versed in art. Prince Albert, in fact, played a leading role in organizing the First World Exposition in 1851.

However, it is not in the question of art education that Sir Peel's speech is found interesting. As it is immediately sensed, Great Britain sought out first class art pieces from Italy and France. Both of which were recognized in the world of art as being the more highly developed countries of the time. Great Britain's search was driven by Sir Peel's proposal and supported by the economic power gained through the Industrial

現代美術家的創意，正面臨大量生產 (mass—production) 與大量受容 (mass—reception)。或者也可以這麼說。現代藝術家的性格須面對壓倒性數量的消費者之非個性 (antiindividuality)，或無個性 (non—individuality) 是否埋沒於自我閉塞的內在空間；或者是漂流於大眾無個性之解放外空間？所謂空間，若以需要 (needs) 來表現，則不夠清楚。那麼，衆所需要者是必須擁有何種個性，此時，讓我們再度由19世紀英國思想家之言論中複甦。1857年，約翰接斯基於產業革命都市中所進行的演講中指出，在都市巨大的變化中，預測於無機質組織中即將轉變的環境，以及在這種控虛之中，人類的日常生活已發出了無力感與狂暴性之警告。在人類的感覺中，若拒絕天然的實物，相反地，則會引起對其的慾望，在荒廢的市街中，雖然常會令人想像牧歌般的幸福。然



Revolution.

The concept supported at the time was that the collecting of superb art works and establishing art schools would lead to the production of promising artists, whose imagination and creative powers would ultimately bring superior industrial and commercial products into being. It, nonetheless, only appears to have been an innocent illusion of the good old Utopian era. Here lies the significance of Sir Peel's speech.

The creativity of modern artists hesitates in the face of mass production and mass reception. Or, it should be rephrased this way: The individuality of modern artists is fanatically hidden in their creative expressions, while confronting the anti-individuality or non-individuality of an overwhelming mass of consumers. In other words, individual creativity is drifting nonchalantly in an external space which is apparently wide

The Show Window
as a Tool of
Communication

Individuality in Mass Reception

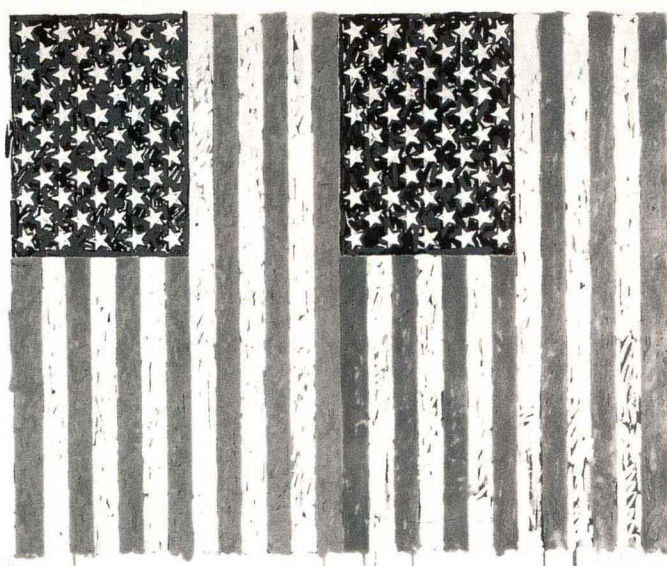
Shunsuke Kijima

而在大都會之中，人們不也是經常在追求刺激，或難以得到的東西。

消費者的無力感或古怪，藝術家的不在乎或狂信感，等等，這種話經常重疊反覆出現。人與人之間的連繫溝通是必須的，不論是一個人或是多數人，有個性或普遍性，有時爲了滿足各種須求是非常困難的工作，這不僅是指美術而已，現實的社會中也存在著類似的問題。

然而1960年代時，爲最大量生產與最大受容國的美國中，所謂帕普藝術已改變了當時形態，而帕普藝術的根也是源於這個新興國家的父母英國。

帕普藝術家們究竟做了什麼不需要再詳述了吧！帕普是popular的簡稱，有「流通」，「衆所皆知」的意味，這方面聞名的藝術家門，例如安迪·沃荷爾，常畫有美元紙幣，以及湯罐，並且賈斯伯·瓊茲也畫有好幾張合衆圖星條旗，而羅伊·利克泰斯坦因畫有當時流行的漫畫 (comicstrips)。



and liberated and composed of the masses lacking individuality.

Such a space is an ambiguous entity which cannot be expressed rightly other than with the word "needs." When the nature of the "needs of the masses" is questioned, words by a British philosopher in the 19th century come to mind.

In his lecture given in 1857 in Manchester, the central city during the Industrial Revolution, John Ruskin, predicting that the human environment could be transformed into an inorganic system in a gradually expanding city, warned that the people's daily life, in such a void, would be nothing more than spiritless and eccentric. It is commonly conceived that the human senses will incite a desire for natural foods when they are not allowed to eat such food. Likewise, a devastated urban landscape might be thought to produce a

dream of pastoral peacefulness. But according to Ruskin, reality is not like that.

He argues that a socially controlled urban populace cannot enjoy themselves other than with the stimuli they are accustomed to.

They are absorbed more intensely, sometimes even to excess, in their familiar stimuli.

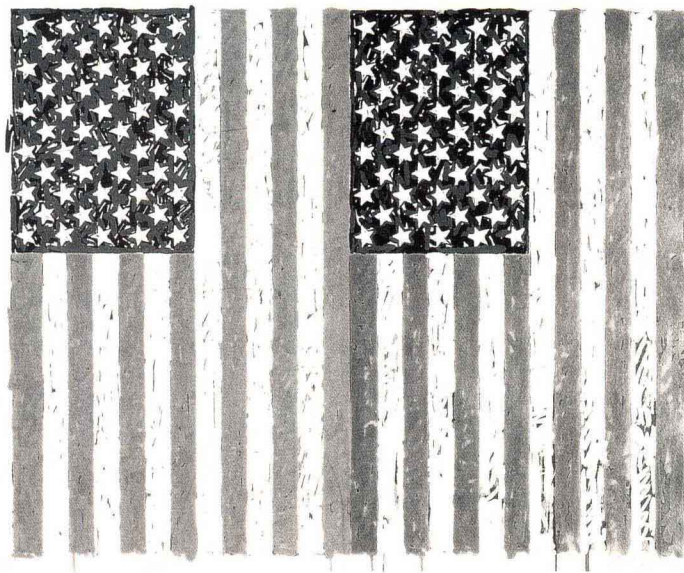
The spiritlessness and eccentricity of consumers and the nonchalance and fanaticism of artists are relatively clarified with these words. While admitting the necessity of people-to-people communication, it is difficult to form a consensus which is satisfactory to both individuals and masses, or individuality and universality. It is a struggle not only among those who are related to art, but of modern society as a whole.

The most simple answer to the question "for whom do you make products?" would be "for many people."

總之，他們已經做到了大量生產、大量流通，並以這些大量的消費物品為主題，以藝術家之名來創造藝術作品，這就是他們的創作。在19世紀的畫家，大家都非常熟悉，他們不但常以花或蘋果為主題，而且也創作了極富個性的藝術作品，然而，沃荷爾描繪的湯罐或瓊茲的合眾星條旗，其與花或果實等自然物不同，這與其說是人類作品，不如說是工場所生產的東西。總之，若使用羅勃特·皮爾的說法，把優良的圖案 (pictorial design)

做大量的生產，即是工業製品。

因此，工、商業時代中的產物，不僅無關到大量的接受者，也與藝術作品扯不上什麼關係。而且，這也與誰製作無關，為什麼呢？由於生產技術與商業主義的發達，而且從中生產物品的製造過程極為複雜，因此，無法以某特定個人的創意為依歸。例如：電影或電視節目，或者是商業TV。這裏面大多是製作多數人均能瞭解且熟悉的人物，而幾乎不可能把描繪蘋果等僅有少數人知道的歐任奴藝術家做為宣傳主題。



Would artists give the same answer when asked for whom they create their works? At least, artists in the 20th century might answer “for myself.” Take for example, Matisse whose emotional explosion was made merry over as “fauve” (beast), and the intellectual humor of Picasso whose works were criticised as “souvage” (vulgarism).

The act of painting for both artists was meant for themselves, and they had no intention of communicating with others, at least in the ordinary sense of the word. Did Gogh paint for the sake of others? How about that arrogant Gauguin? Close questioning would prove that even Monet and Cézanne painted for themselves in their dream to be selected for the Salon. Such artists’ attitudes find their origin in the 19th century.

Strangely, such attitudes inherited by the followers

of Monet and Cézanne and those inspired by Matisse and Picasso were rarely questioned until after World War II.

In the 1960s, however, the situation dramatically changed with the advent of what is called “pop art” in the United States, which was then a country typical of mass production and mass reception. Pop art originated in Great Britain, though.

No explanation about the achievements of pop artists may be necessary as “pop” is the shortened form of the word “popular.” Andy Warhol illustrated US dollar notes and Campbell’s Soup cans in his works, while Jasper Johns illustrated the Stars and Stripes. The motifs of Roy Lichtenstein were scenes from the most trendy comic strips.

They created art works, in the name of art, out of consumer products which were mass-produced, mass-

若問，人爲了誰在製作東西，而答案可以說是爲了多數人。然而，藝術家在創作時，究竟是爲誰呢？20世紀的藝術家他們一定會回答是爲了自己。

「野獸 (fauve)」是鄒喻馬帝斯的感情暴發。

「野蠻 (sauvage)」是比噶畢卡索的知識諸謔

以上，這些都是以自己的立場來考慮自己的感受，完全不理念一般普通人的想法。葛荷這幅是爲了別人而畫的嗎？那麼葛荷又是爲什麼呢？爲了自己而做畫，可以說是源自於19世紀。

雖然有點奇怪，摩尼或歇冉恩怒？及馬帝斯或畢卡索的後繼者都對這種的藝術家態度提出疑問，但在第二次世界大戰以後均無此類情形發生。

現代是高科技、高商業、高消費的時代，也是大量生產，大量傳播、大量接受的時代，在此給與者與接受者均無關緊要。因爲，大眾在政治宣傳時代中幻想，並無一定的方向，且給予多量的情報祇會給予人方便。

那麼，究竟帕普藝術的誕生與流行，說明了什麼呢？是指藝術家迎合大眾的口味嗎？還是，馴服消費者成爲無個性、非個性的人，而使其個性的熱情不會覺醒。

我再次地想到拉斯基的「古怪特異」，積極地埋頭追求。今日的社會，遠在150年前就被拉斯基料中了，產

生了有系統化的環境。即使以法記理論試圖拯救，也無法使我們的環境從高科技的系統化中逃脫出來。在這裏，是否人的「古怪特異」是唯一的解救之道嗎？因此，若藝術家祇於唯一的精神面中，把這種人類的「古怪特異」用於物質面上，並將高科技結合在藝術的流行上，那麼世界上不論是精神上或物質上都會更加的豐腴了。

我認爲所有的精神與所有的物質互相消長，生產者與接受者之間互相和解，個性與非個性之間互相連繫而完成的陳列藝術，才能給予人更深刻強烈的感覺。然而在產生與他們的陳列有適度的共感時，恐怕已做到了彼此間默契的溝通了。



marketed and mass-accepted. It was like painters in the 19th century creating art pieces of individual originality out of common motifs such as flowers and apples.

What makes a definite difference between Warhol's Campbell's Soup can and Jones's Stars and Stripes and Monet's lotus flowers and Cézanne's apples is that the soup can and the national flag are made by somebody (or, manufactured in a factory) and not naturally occurring products as flowers and fruit. In the words of Sir Robert Peel, they are industrial products which could be mass produced as a result of their excellent pictorial design.

These products of the industrial and commercial ages, despite the fact that they gained mass reception, were entities which were far from being questioned as to whether they were art works or not. Needless to say, no one cares about who made them.

The further technology and commercialism develop, the more complex the production process becomes until it is impossible to trace who is the original designer. TV programs or TV commercials, for example, can name the director as the symbol of a team, but not the individual artists playing a particular part in it.

Anonymity is of imperative importance for both suppliers and receivers in these modern times of high-technology, high-commercialism, high-consumerism, mass production, mass communication and mass reception. The masses do not have a definite character as illusionally conceived during the age of dissemination of political ideologies and propaganda, but are a pronoun for people who find a spiritual home in the affluence of information. They are the "spiritless" people that John Ruskin referred to.

What, then, does the birth and prevalence of pop art relate? Is it adulation by artists to the reception by the masses? Or, is it an indication of the awakening of consumers seeking a flight of individuality out of their acclimated situation of anti-individuality and non-individuality?

"Eccentricity" as Ruskin said, meaning intense immersion sought in the accustomed stimuli, is remembered here. The society of today has produced systematized environments far beyond the level of what Ruskin predicted 150 years ago. Any attempt to revert to a fuzzy theory cannot change the systematization of our technology-built environments. Here, the "eccentricity" of people alone may present a relief. Artists alone may have potential to transform both "eccentricity" and systematized high technology into the fictitious world of art. Being illusionary, the world of art is harmless as a physical entity, yet, is capable of eccentricity.

I strongly feel this when looking at the versatile work of display designers. As intermediaries between the producers and receivers, they consciously digest all media and materials, and work to reconcile individuality and non-individuality. In the age of mass-reception, perhaps true communication would be achieved when a noticeable number of consumers would sympathize with their displays.

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TAMAGAWA TAKASHIMAYA	
高島屋 大阪店	035
TAKASHIMAYA, OSAKA STORE	
新宿伊勢丹	038
SHINJUKU ISETAN	
阪急百貨店 有樂町阪急	042
HANKYU DEPT. STORS, YURAKUCHO BRANCH	
有樂町西武	044
YURAKUCHO SEIBU	
名古屋三越	052
NAGORA MITSUKOSHI	
三越 銀座店	054
MITUKOSHI GINZA BRANCH	
三越 新宿店	055
MITUKOSHI SHINJUKU BRANCH	
三越 札幌店	055
MITUKOSHI SAPPORO BRANCH	
松屋銀座	056
MATSUYA GINZA	
東武百貨店	060
TOBU DEPT. STORE	
大阪 ● 阪急百貨店	064
HANKYU	
銀座松坂屋	065
GINZA MATSUZAKAYA	
大丸京都店	068
DAIMARU KYOTO	
小田急百貨店 新宿店	069
OKAKYU DEPT. SYORE SHINJUKU BRANCH	
近鐵阿倍野店	072
KINTETSU ABENO STORE	
崇光大阪店	073
SOGO OSAKA STORE	

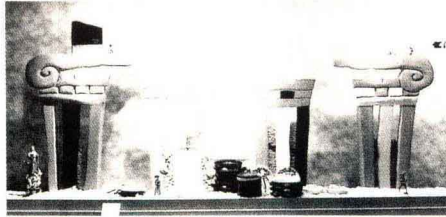
百貨公司的展示櫥窗，表現了其百貨店的「世界觀」。這裏所表現的主題與告知的內容，都來自展示櫥窗的機能，以及經營戰略上所賦予的定位。而且，市街中流傳著這10年內百貨店的展示櫥窗似乎減少了。這結論並不單純。樓面本身視點的變化即可說是展示櫥窗化。而且，也可說是改變了形態，而向店內四處分散。即所謂展示櫥窗的概念與機能的變化，且其中的一個原因是百貨店「商品政策」的改變。

在最新的商品政策概念中，已納入店鋪中的展開法中了，而且，這也已成為不可或缺的命題了。這10年之間有關開店、製作賣場，其西洋理論與東洋理論交錯進行，並進行多次的修正。其中，西洋的方法「明確區分商品政策與商品容易看」，及在日本漸行定點發展的Know how都在急速的普遍化。

在機能扮演方面，有關主要展示櫥窗的做法，以及店內各個角落表現展示櫥窗的機能與各種陳列的關係，大致上已有共通的認知。這即是瞭解展示櫥窗的階層化，並清楚連鎖角色所扮演的部分。

例如：為了吸引人們的注意力，店面的展示櫥窗陳列必須要有管控技術（impact），另外，店內的陳列，為了使其清晰明瞭，必須給予其適當的定位。並把其各別機能做整理、體系化。

另外百貨店中所適用的西洋理論思考中，分類的概念，並不會對視覺上有多大的影響。此關鍵是種類、同類性、層次、型態。在其表現上，最重視整頓與清潔。然而，若追根究底徹查結果，結果類似，而視覺上的差異卻很大，這又造成了另一



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1. 以義大利為主題，做階層區隔的陳列。這是大型店面的櫥窗。是店內的重點所在。
2. 店面與店內的陳列一目瞭然，方便選購。
3. 義大利商品的整理整頓例。屬易看、易懂、易比較、易選購的商品陳列。

Evolution of Show Window Design of Department Stores

Akitoshi Sato

[A Decade of Functional Change]

The show window of a department store represents the view of the market of that store. The subject and the art of expression within the window frame convey how the store management recognizes the function of the window, and at what position the window is placed in the store's management strategy.

Have show windows of department stores decreased in the past decade as it is widely said? It cannot be concluded so easily.

Seen from a different angle, floor space itself can be said to have been turned into a "show window." Show windows, in other words, are placed at key locations all over the store in different shapes. That is to say, the concept and function of show windows have changed, a part of which is caused by the change in the merchandising policies of the stores.

In recent merchandising concepts, how to present products is incorporated in the policy as an indispensable part. During the decade of 1980s, western logic and oriental sensitivity crossed each other. Many trials and revisions were made. The western style of merchandising and ways to "show merchandising policy and products in an easy-to-understand manner" took deep root in Japan, and the method and know-how became universal among department stores in a short period of time. The division of functions between the main show window and various other display devices serving as sub-show windows within the store has been established as a common principle. It is a recognition of the stratification of show windows, and the division of functions of "show window" of various strata which are, yet, linked with each other.

For example, for the purpose of attracting the attention of passers-by, strong impact is required of the front show window. Point-of-sale displays, on the other hand, should be made to be easily understood. Thus, the function of each type of display became systematically categorized.

Among the western logical thinking adopted by department

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