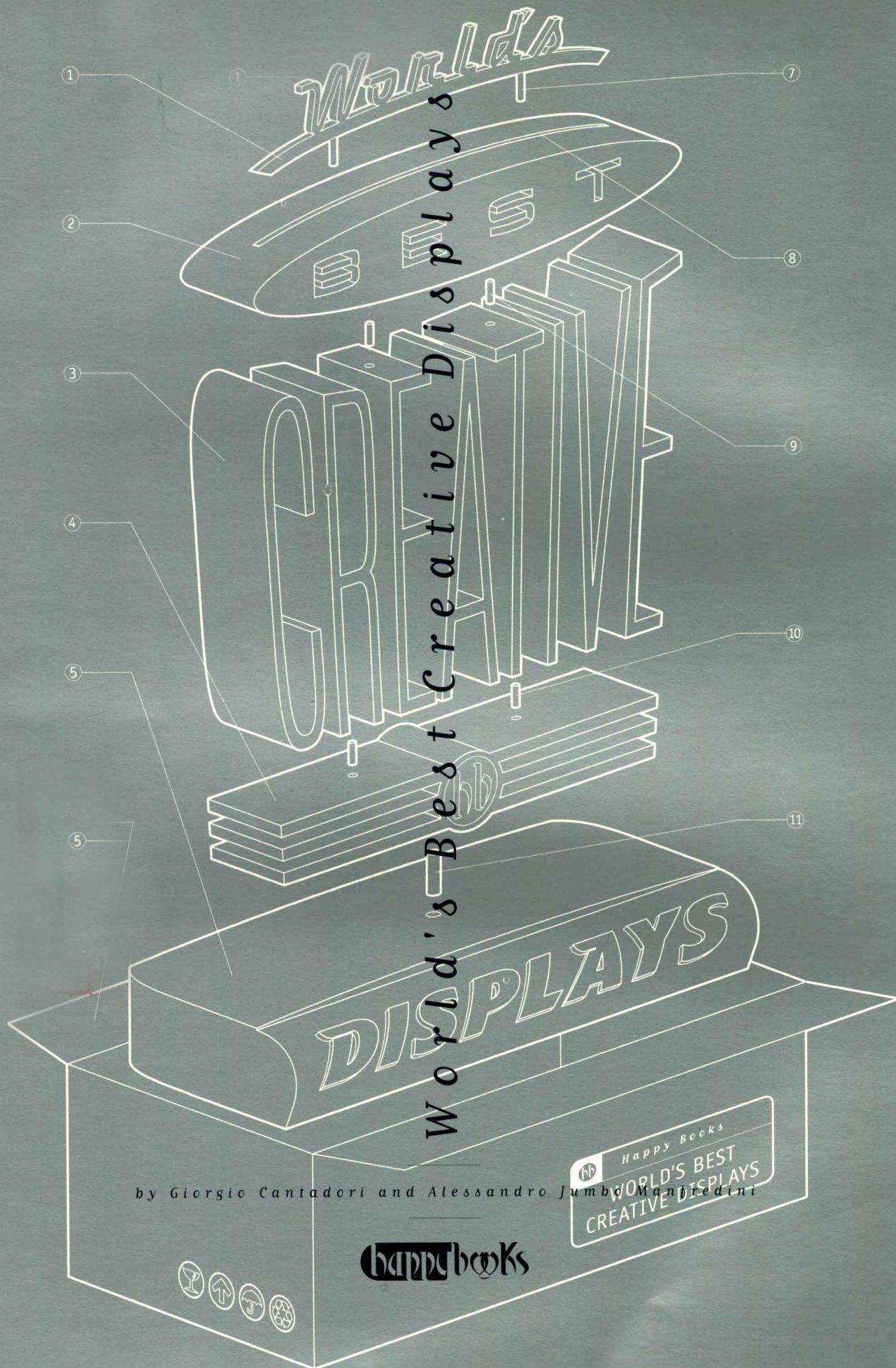




World's
BEST
CREATIVE
World's Best Creative
P.O.P. Displays
P.O.P.
DISPLAYS

by Giorgio Cantadori
and Alessandro Jumbo Manfredini

happybooks



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Happy Books
WORLD'S BEST
CREATIVE DISPLAYS



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I n t r o d u c t i o n

by Giorgio Cantadori
Cantadori Design Office
(Parma)

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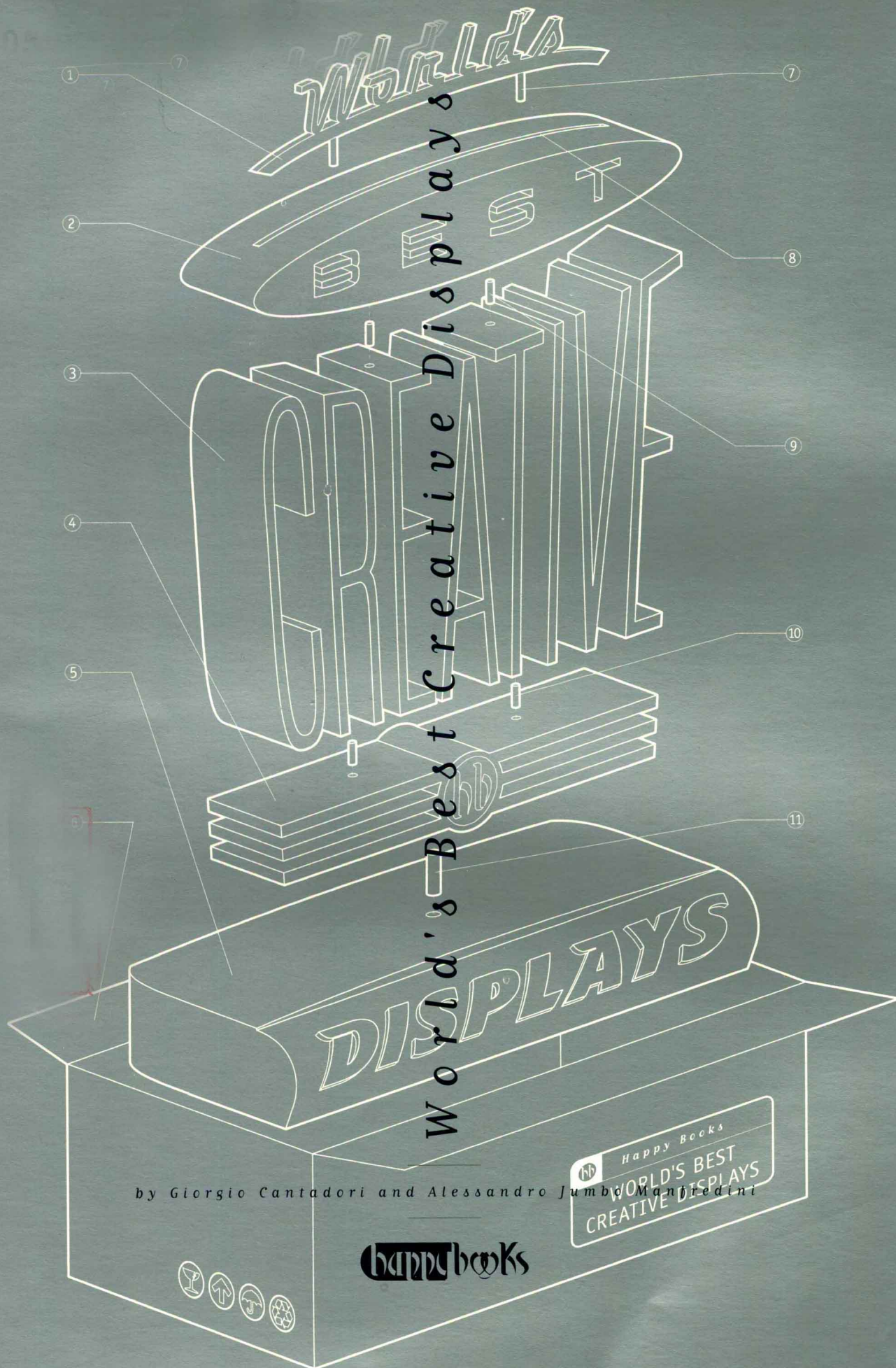


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Cantadori Design Office
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Until a few years ago, displays were

merely an accessory of an advertising

campaign for which they provided the

finishing touch to a coordinated image.

Only recently have they acquired their

own autonomy, becoming the preferred

medium for design experiments which in

some cases have an existence independent

of the product to be promoted.

This book provides a selection of the best

displays produced in the fields of fashion

and accessories. It aims to trace their

historical development and highlight their

transformation from a simple extension

of advertising to completely independent

objects. This is a display medium open

to all possibilities and free from

marketing laws and because of this it

is a perfect witness of the continuous

renewal of the fashion world, a universe

which in recent years has been the most

ready and willing to try out and distribute

leading edge products to a receptive

public eager for novelty.

Display designers, sensitive to the

suggestions and stimuli of art and new

technologies, have adopted disparate

styles and unexpected materials, giving

life to objects characterised by great

expressive freedom and which are able

to communicate the fantasy and

inventiveness of their creators.

Produced with great care and attention

to detail, the displays presented here have

an explosive, hypnotic visual impact which

is so strong as to have imposed itself in

shops and stores, where the displays

constitute a fundamental aspect of the

furnishings whose form and functions they

have modified.

This book, therefore, is unique in its

category, and this aspect becomes all the

clearer if one considers the specific nature

of the subject and the duration of the

period examined (20 years), which made

finding pieces to photograph especially

difficult.

In this regard, thanks are due to all the

companies which placed their archives

and warehouses at our disposal, and to

all the design studios and agencies, as

well as to those shop proprietors who

with farsightedness preserved the old

displays, recognizing in them a value

which went beyond their immediate one-

off promotional use.

(My) Life is a display



J o s e p h R o s s i

Joseph Rossi s.r.l.
Graphic First Aid
(Thiene - Vicenza)

Just as others witnessed the arrival of the bicycle, tinned meat or, more simply, the first atomic bomb, my work and so my life were spent with all of the recent phases of Mr. Display: first, as one-off interior signs, then a creation with its own personality, and continuing, to become an independent tool in the crowded galaxy of communication media and, finally, at a time when advertising campaigns and TV commercials dissolve into nothing, a cult object in the market for neo-neo-modern artefacts.

Let me explain...

The gradual diffusion of the "window display" started during a period of commercial euphoria in the early 80s, and this transformed these objects from simple reminders of brand names into veritable tools of communication. With its enormous potential unrecognized or merely underestimated, the display became an independent medium, rather than a simple appendage to other campaigns. Slowly, this transformation moved away from the world of jeans which created it and

influenced other aspects of the fashion system, before invading all of fashion. It then departed and broadened out, expanding into cosmetics where its dimensions increased drastically, making sacrosanct the notion "big is beautiful". Finally, it embraced everything from electric drills to soy sauce, sofas and computers. A new awakening now awaits torpid minds, and Prince Charming in the guise of merchandising gives a kiss of creativity to the many Cinderellas, relegated to dusty design studios, who used to cast melancholic, envious glances at the castle-agencies which were busy with account-managers, buyers, senior and junior art directors, copywriters... It's no coincidence that leafing through this book, one finds that many of the graphic designers in it are unknown; they are not used to talking about budgets, plans, billing. The only string to their bow is their creativity and their only battlefield the window display.

This is how we were, how we have been and how we are: our eyes are open to all that is new and receptive to trends as they appear, and our memories are

full of images captured from cinema, television, newspapers, books... anywhere. Each sector of design anticipates and communicates, in different languages, transformations that are still at an embryonic stage. Trends hover in the air and sensitive minds can gather desires and give them form, whilst different designers send out messages using the codes which fall into their field of expertise.

The display has drawn its own language from these meetings of minds and applications (the very forms have become a language unto itself!); its penetrative force has increased, its suggestive power has become appetising (not only for medium-sized companies but also for the big budget "grand accounts") and, little by little, it has distilled a pure essence of its own which in turn has been alchemized to form new materials.

In my personal experience, my relationship with the Diesel fashion designers has been a determining factor: they are individuals of great sensitivity, sharp intelligence and insatiable curiosity. In an almost osmotic relationship with them, I would transfer into the body of the display the inspirations which lay at the basis of

their collections, allowing "consumers" to perceive the spirit instantly. At other times, it was designs taken directly from garments or the labels (which I created) that were highlighted on these objects.

In the beginning, the material was almost always paper-based: laminated card, die-cut card, curved card. Designs and colours moved over two dimensions. Then a desire for richness extended the planes and depth was added using various levels: little boxes concealed behind coloured shapes, multiple layers obtained with transparent plastic materials. At this point, attention shifted to the materials: new papers and cards, acetates, PVC, wood, metal, rough canvas, resins, Plexiglas, glass... during the '90s, technology influenced collections and window displays, new modelling techniques in terms of form and construction opened new areas for creativity... here's the Third Dimension! But it's not enough: we seek interior Illumination. Window displays with integrated lighting provide a strong signal, shining with interior light even in the most out of the way of earthly window displays. We continue to dream: we use liquid crystals, holograms, moving images... now the digital display captures the attention of shoppers with the hypnotic power of its magic.

But we have already moved on...



G i a n c a r l o B r u z z o n e

Studio Bruz
(Milan)

Creating a "display" means going
on ... a journey. Few words are needed
to describe it: from feeling to form,
and from form to feeling.

I observe and study the product, receive
impulses, outline volumes;

I transmit energy to those working with
me, coordinate, create relationships
and, finally, find the forms.

Samples, prototypes, modifications,
variants, harmonies, colours, the search
for innovative materials that are light
and solid, also for modular structures
such as can reduce and adapt the
volumes and can easily be put
together... then yet more modifications.

Time is often a great enemy, but it can
also be a friend when it stimulates
creativity. Overcoming barriers has
always been a passion.

I think of "displays" as a stage for the
product, one created to highlight and
express it, and to show it in its various
forms and sizes whilst leaving room for
imagination, for fantasy, and therefore
subject to change.

Everyday things fascinate me, even
things which are quite simply banal,
things which attract us so easily:
it is only a question of "good taste".

Everything revolves around the
requirements of the product and only
then can the unique, delineated
form appear which takes life and
expresses itself.

Selecting the "displays" to present in
this book meant tracing the history of
a product, its image, its voice, but also
to revive instants and forms which have
marked out moments of life.

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