



MODERN SHOW WINDOW

美国现代橱窗设计

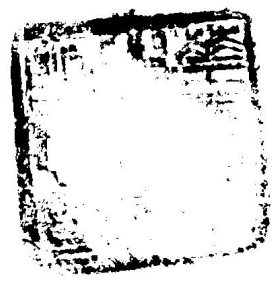
DESIGN IN AMERICA

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美国现代橱窗设计

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**MODERN SHOW WINDOW
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序

PREFACE

初识邓尔威先生是在十年前,那时我在《中国妇女》杂志任职,选用过他的照片作封面,后得知他去了美国,我也转向了广告界。今天,我们在这本书中重逢,可谓是殊途同归。不能否认,这是改革大潮中的一种趋势,否则我想邓尔威先生的镜头会更多一点地盯住大洋彼岸的风土人情。

商业橱窗是一种社会文化,它既具有当时物质文明和精神文明发展水平的属性,又受不同地域政治、文化和习俗的影响和制约,这就形成了不同社会中不同商业橱窗的不同造型个性和文化意趣。据我所见,巴黎和伦敦的商业橱窗富有美学情趣,纽约的则更多些新奇色彩。从狭义来说,商业橱窗又是每个商店的商品档次、经营特色、管理水平和商店文化的反映,或雅或俗,或文或野都与营销策略有关。

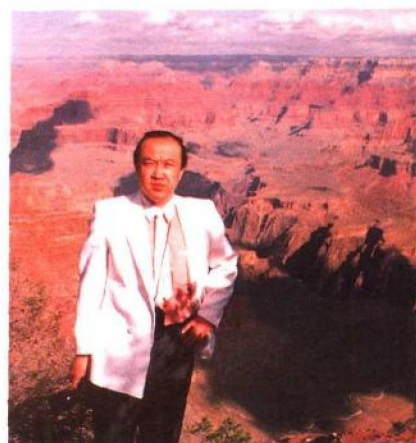
一般而言,橱窗大致可分为几类:一类是高档百货店或专卖店,他们历来把橱窗看作是自身的形象,是身份,是广告,因此大多聘有专职的橱窗设计师,对创意、设计、加工工艺和最终效果都颇为严格。另一类是连锁店,他们的企业形象都由总部设计,包括在统一的视觉形象识别系统中,但各店都会依据自身的条件对商品的陈列作适当的调整。再一类是各种小商店,通常面积都不大,橱窗常常随着季节或商品变化来变更陈设,以突出主要销售品种。还有一些商店根本就不设橱窗,而是代以落地窗,让消费者从店外对整个购物环境和商品一目了然。实际上,美国人有时也很怪,有的偌大一个商场根本不设橱窗,比如以尼加拉瓜大瀑布闻名的水牛城的一个大超级市场就是一例,一座四四方方的封闭式建筑,甚至连大门都是小小的,我们这些“老外”绝对不会想到里面竟然会藏着一

个几万平方米的很现代化的大商场。

我国改革开放后,市场繁荣,商品充足,橱窗也逐步向多样化、现代化发展,其中虽不乏力作,但与欧美相比其水平还有相当差距。从当前看,真正肯在橱窗上舍得下功夫的商店或厂家似乎不多。记得日本资生堂化妆品橱窗设计师伊藤肇道曾说过:“由于东西方民族在文化上的差异,导致了东西方人两种迥然不同的观点,东方人不重视橱窗展示的宣传效力,而注重电视和报纸杂志广告,消费者也认可了此种观点,这就使设计进一步突破遇到了障碍。我们东方人要多观摩,多接触各种艺术,并经常审视比较欧美的精彩橱窗设计作品,才会有所进步。”他的话虽然是针对日本人讲的,但对今日的中国商界也是极深刻、极恳切的告诫。要改变这种观念,即需要一批具有远见卓识的人士去倡导,去作先行者,同时还需要不断地把欧、美、日先进的、优秀的广告橱窗作品介绍给我国广大商店的经销者,让他们有所借鉴,在渐悟中提高。

本书中就收入的橱窗设计看,大多以精巧为主(因为其中未见到气势恢宏之作),但它们主题明确,布局精美,商品突出,在小小空间中对创意的概念和情感都作了最佳展示。它们大都具有:定位准确,主题鲜明,视觉冲击力强劲的特点。尤其值得一提的是有些橱窗将整体空间、道具(包括模特儿)、灯光融为一体,使一切都起到了信息诉求的作用。写实,则大胆地把重点放在要宣传的商品上,以强烈的对比与渲染,造成气氛吸引观者;写意,则运用比喻、夸张、情节表现等手法,以一种奇异、怪诞、反常态的意趣和构成来抓取视线。

这只是我的有感之言,也许看完画册的读者还会有更高明的领悟。



邓尔威, 1953年生于北京。

1979年在北京市工艺美术研究所专事摄影。

1979年应文化部、文学艺术研究院美术研究所委派, 拍摄中国美术史全集部分卷册。

1981年10月, 他拍摄的以反映新疆克孜尔千佛洞为主的《新疆壁画》大型画册在日本隆重出版。

1986年9月离京赴美, 在美国麻省汉普夏学院研究摄影专业, 同年举办个人影展。

1993年移民美国, 从事广告及婚纱摄影, 参与创办了纽约360°摄影室。

现为中国摄影家协会会员, 美国专业摄影师协会会员。

Deng Erwei was born in Beijing in 1953.

In 1979, he engaged in photographic work professionally in the Research Institute of Industrial Art of Beijing.

In 1979, designated by the Fine Art Research Institute of the Academy of Literature and Art of the Ministry of Culture, he shot part of volumes of the Complete Works of History of Chinese Fine Art.

In October of 1981, his photographic works "Xinjiang Frescoes", a large size album of paints, which mainly reflects the Kizil Thousand Buddha Cave in Xinjiang was published solemnly in Japan and got favourable comment from the Leipzig Books Exhibition.

In September, 1986 he left Beijing for the America to study in Photography Faculty of the Hampshire College. He held a personal Photographic Exhibition in the same year.

In 1993, he emigrated to the America. There he engaged in ad and wedding photography. He took part in establishing the N.Y. Studio 360°.

Now he is the member of the Chinese Photographers' Association and the member of the Professional Photographers Association of America.

It was ten years ago that I acquainted Mr. Deng Erwei for the first time. Then I worked for the magazine "Chinese Women" and selected and put his photo works on the cover of that magazine. Afterwards, I was told he had gone to the America and I myself transferred to the advertisement circles. Today we both met when publishing this book, that is just like the saying "to the same destination from different ways". There is no denying that this is a trend in the tide of reform. Otherwise I think Mr. Deng's camera would be pointed more on local conditions and customs of the other bank of the Pacific Ocean.

The commercial show window is a kind of social culture. Broadly speaking, it is of the attribute of development level of material civilization and spiritual civilization of the present time and at the same time it is influenced and dominated by different regional politics, culture and customs, thus forming different moulding individuality and cultural interest and charm of different commercial show windows in different societies. As I saw before, show windows in Paris and London are full of aesthetic charms, while those in New York are more colorful in novelty. In narrow sense, for a store, commercial show window is also a reflection of its commodity grades, management features, control level and its culture, either refined or popular, either civilized or rough, but all of them are related with strategies of management and marketing.

General speaking, show window can be classified into several categories. One is that of high grade of department store of monopoly store. They have always maintained the idea that show window is the image of their own, is the capacity and the ad. Therefore, most of them employed professional designers of show windows. They set critical demands for planning, design, processing and final effects. The other is that of chain stores. Their enterprise images are designed by the headquarter, included in the unitary

identification system of visual images, but each store will make proper adjustment of the commodity display according to its own conditions. Still others are those of various small stores. Usually they own not large an area. In their show windows, display is always changed according to changes of seasons and commodities so as to highlight main varieties for sale. Some stores even do not set show windows but set French windows instead so that customers can take in the whole environment of shopping and commodities at a glance out of the store. These are only several samples of show windows. In fact, the Americans sometimes are so strange that they even do not set a single show window in so large a market. For example, a large super market in Buffalo where the well-known place for sight-seeing is the Niagara Falls is just like this. It is a square enclosing building, even its gate is very small. We foreigner visitors can not imagine that inside it there is a large modern market with an area of several decade thousand square meters.

After reforming and open to the world, in our country, the market is brisk with varieties of commodities, and show windows are marching step by step towards diversity and modernization. There are excellent ones, but in comparison with those in America and Europe, we still have a long way to go in the level. At present, there seems only a few stores or factories who really make efforts in show windows. I remember the words said by a famous Japanese show window designer for cosmetics: "The difference in material culture between the East and the West causes two kinds of view points which are totally different. The East does not emphasize the propaganda effects shown by show windows but lay stress on ads on TV and newspapers and periodicals. And consumers also accept this view point, thus further breakthrough in design met barriers. We East people should inspect and learn and contact more of various kinds of art, and frequently

look closely at and compare excellent American and European show window designing works, then we can make some progress." His remarks pinpointed to the Japanese, but are very deep and sincere exhortations to today's Chinese commercial circles. To change this concept, we need a number of persons with foresight and sagacity to initiate and to be forerunners, and also it is necessary to introduce advanced and excellent advertisement show window works to sellers of vast stores so that they can have something to make use of and make progress in gradual realization.

So far as show window designs collected in this book are concerned, most of them are exquisite (because there is no imposing works), but they have definite subject, elegant layout and have the commodities highlighted. Each has its best display of creative idea and emotion in its small space. Most of them have features as accurate position, distinct theme and strong visual momentum. In particular, what merits mention is that some show windows merge the whole space, commodity, props (models included) and lights into an organic whole, making all function as information delivery. Realistically or boldly put emphasis on commodities to be propagated, strong contrast and playing-up heighten the atmosphere to attract attention of viewers. With freehand, brushwork or expressive skills as metaphor, exaggeration and plot, and by a kind of queer, unusual and abnormal interest and charm and composition, the line of sight is grasped.

I think those who have read this book will have more brilliant enlightenment than my aforesaid words.

刘立本
Liu Libin









