

MIRAGE

海市蜃楼

For the first time in history, with the establishment of department stores, consumers begin to consider themselves a mass. Hence, the circus-like and theatrical element of commerce is quite extraordinarily heightened. With the appearance of mass-produced articles, the concept of specialty arises. Fashion is the predecessor – no, the eternal deputy – of Surrealism.

Surrealism was born in an arcade.

Well, that is a shop.

This enormous place made her heart swell, and kept her excited, interested, and oblivious of everything else. The high plate-glass door reached the first storey, amidst a convolution of ornaments covered with gilding. Two allegorical figures, representing two laughing, bare-breasted women, unrolled the scroll bearing the sign, "The Ladies' Paradise."

It seemed to her an endless extension, with its display on the ground floor, and the plate-glass windows, through which one could see the whole length of the counters.

She was absorbed by the display at the main entrance. There she saw, in the open street, on the very pavement, a mountain of cheap goods — bargains, placed there to tempt the passers-by, and attract attention. Hanging from above were pieces of woollen and cloth goods, merinoes, cheviots, and tweeds, floating like flags; the neutral, slate, navy-blue, and olive-green tints being relieved by the large white price-tickets.

Close by, round the doorway, were hanging strips of fur, narrow bands for dress trimmings, fine Siberian squirrel-skin, spotless snowy swansdown, rabbit-skin imitation ermine and imitation sable. Below, on shelves and on tables, amidst a pile of remnants, appeared an immense quantity of hosiery almost given away; knitted woollen gloves, neckerchiefs, women's hoods, waistcoats, a winter show in all colours, striped, dyed, and variegated, with here and there a flaming patch of red. There appeared to be an immense clearance sale going on; the establishment seemed bursting with goods, blocking up the pavement with the surplus.

The splendor of the department stores produced a new art of the street. The critical level is the eye.

We are influenced by first impressions: when we meet people, when we decide to go to a restaurant or not, or when we decide to buy something or not. Your window display is the first and best chance to make a good impression. It's your chance to turn a passerby into a possible client.

随着百货大楼的创立，在史上首次，消费者开始讲其自身视为一类群体。由此，商业中如马戏团般及戏剧化的要素被非比寻常地强化了。

随着大批量生产的商品出现，特产的概念也兴起了。时尚是超现实主义的前身——不，是永恒的代理人。

超现实主义诞生于拱廊。

啊！这么大的店铺！

如今蓦然见到的这个店铺，在她看来确很气派，使她的心潮澎湃，使她发生兴趣，简直都看得入迷了，把其它的事都忘记了。一扇全面是玻璃的高大的门，有种类繁多的镶金的装潢，一直升到夹层楼。两个人体模型——两个面带笑容的女人，露着胸部仰着脸，揭起一面招牌：“妇女乐园”。

她觉得真是大得无边，底层有许多陈列的商品，透过夹层上的玻璃可以望见柜台内部的全景。

她在正门口陈列的商品前面出神地站住了。在那里，在街道的露天下，就在人行道上，有一大堆廉价物品，将这些物品摆放出来是为了吸引一些过路的顾客顺便来买的。上方挂着一些毛织品和布料，美利奴呢，绵羊毛呢，麦尔登呢，从夹层楼上垂下来，像旗子似地飘舞着，有各种匀合的颜色——石板灰、海军蓝、橄榄绿，一些白色的标价牌子整齐地摆放在上面。

围着门道的边上，同样挂着一条一条的皮子，镶衣服用的窄条皮边，灰的像小灰鼠的灰背，白的像天鹅肚子那样雪白，还有充银鼠和充貂皮的兔子皮。在下面，架子里，桌子上，在一堆零头货物中间，堆满了价钱便宜的帽袜一类的东西，有毛线编织的手套和围巾，风帽，背心，充满了种类繁多的冬季陈列品，杂色的、黑白线的、条纹的，以及血红色带点子的。他们肯定是想要清仓处理掉这些东西，这店家似乎东西太多了，甚至要把装不下的东西扔到马路上去。

百货公司的辉煌创造了一种新的街头艺术。关键的水平面在于眼睛。

我们被第一印象所影响：当我们与人相遇，当我们决定是否去一家餐馆，或者我们决定是否买什么东西时。你的橱窗展示既是第一个，也是最好的一个机会去赢得好印象。这是一个把路人变成潜在客户的机会。

They followed the shop windows, stopping at each fresh display. At first they were captivated by a complicated arrangement: above, a number of umbrellas, laid obliquely, seemed to form a rustic roof; beneath these a quantity of silk stockings, hung on rods, showed the roundness of the calves, some covered with rosebuds, others of all colours, black open-worked, red with embroidered corners, and flesh colour, the silky grain of which made them look as soft as a fair woman's skin; and at the bottom of all, a symmetrical array of gloves, with their taper fingers and narrow palms, and that rigid virgin grace which characterises such feminine articles before they are worn.

Talk to your target: Once you have decided what the target for your product is – for example, middle-aged customers or women – you must talk to them, you must speak their language. Every time you communicate something, be sure the message is addressed to them.

Colour is the quickest way to attract visual attention and create a memorable in-store moment. According to a study on the impact of colour in marketing, apparently people make up their minds within 90 seconds of their first interaction with the product. And 62-90% of that is purely based on colour.

But the last window especially attracted their attention. It was an exhibition of silks, satins, and velvets, arranged so as to produce, by a skilful artistic arrangement of colours, the most delicious shades imaginable.

At the top were the velvets, from a deep black to a milky white: lower down, the satins—pink, blue, fading away into shades of a wondrous delicacy; still lower down were the silks, of all the colours of the rainbow, pieces set up in the form of shells, others folded as if round a pretty figure, arranged in a life-like natural manner by the clever fingers of the window dressers.

The art of the shop window marks the point where the psychological appeal that aims at sales is able to reach the level of genuine art, and where commercial art outgrows its purpose and enriches the general principles of art.

Show the value of your product: This goes beyond the actual price, beyond the price tag – it's about caring about your product, the value you give it and the value the customer or passerby could give it. Be sure to communicate your product's value, no matter the actual price.

We are spending a lot more money on experiences. And so we are looking for places that are more unique, places that are visually exciting, that create memories for us. And of course, for the mobile obsessed generation everything is an opportunity to create hashtag content. It becomes their social currency. So it's really important for physical retail spaces to respond to that and to create spaces that they can come back to, to really enhance the social currency.

Most people walk in and turn to the right, or at least look to the right. And the presentation that you give at that point is critically important to create that first impression.

他们沿着橱窗走，每看到一堆陈列的商品就又停住脚步。首先他们被一片复杂的布置吸引住：上边，斜摆着几把雨伞，好像是一座四舍的屋顶；下边，几双丝袜，套在一些人体模型上，显出滚圆的小腿形状，有一些印着蔷薇花束，有一些是各种颜色的，黑色镂空的，红色镶边的，还有肉色的，如姑娘柔嫩的皮肤一样；最后，在铺着呢布的木板上，匀整地排列着一些手指细长手掌窄小的、拜占庭式的女用手套，表现出女性的精致用品在未穿戴以前所特有的如处女般令人着迷的优美。

你要和你的目标客户对话：一旦你确定了你的产品受众——比如说，中年顾客或者女性——你必须和他们交谈，你必须用他们的语言说话。每当你试图表达什么，确保你的信息是针对他们的。

颜色是吸引视觉注意力并创造出一种值得铭记的店内时刻的最快方式。根据一份色彩对营销影响的研究，人们在和产品互动的90秒内便已明确地形成看法。人们显然在与首次接触商品的90秒以内就会作出决定，其中的62%到90%纯粹基于色彩。

然而最后的一个橱窗深深地吸引住了。这里陈列的是绸子、缎子和丝绒，在一片柔和而颤动的色彩里，让人感觉到一种高贵雅致的醉人。

顶上头是丝绒，从乌黑色到奶酪色；下一层是缎子，粉色的、蓝色的，分得清清楚楚，逐渐淡下去，看上去无限柔和；再下一层是绸子，如彩虹般多姿多彩，卷成贝壳形，像是缠着弯曲的身体，由店员的巧手把它们布置得栩栩如生。

商店橱窗的艺术标志着旨在提升销量的心理性诱惑能够达到真正艺术的程度，以及商业艺术僭越了其本身的目的并丰富了普遍性艺术的准则。

展示你的产品价值吧：它超越了实际价格，超越了价签——它事及关怀你的产品，你赋予它的价值，以及顾客能够给予它的价值。一定要沟通你的产品价值，不论其真实价格为何。

我们花费了更多的金钱在体验上。由此，我们找寻那些独特的地方，那些给予我们视觉刺激的地方，那些为我们创造回忆的地方。当然，对于沉迷于移动网络的一代，一切皆可成为创造标签之事物。那是他们的社交本钱。所以，对于实体零售空间来说，去回应这一境况，去创造他们能不断重返的空间，去真实地强化社交本钱，尤为重要。

大部分人走进商店会向右转，或者至少会向右看。此时你展现的样貌对于创造第一印象无比重要。

From the very threshold it was a marvel, a surprise, which enchanted all of them.

Mouret was the first to buy at very advantageous rates, a collection of old and new carpets, articles which up to the present had only been sold at curiosity shops, at high prices; and he intended to flood the market with these goods, selling them at a little over cost price, simply drawing from them a splendid decoration destined to attract the best class of art customers to his establishment.

From the centre of the Place Gaillon could be seen this oriental saloon, composed solely of carpets and door curtains. The ceiling was covered with a quantity of Smyrna carpets, the complicated designs of which stood out boldly on a red ground. Then from each side there hung Syrian and Karamanian door-curtains, speckled with green, yellow, and vermilion. There were carpets which could be used as door-curtains and hangings—long rugs and larger Schoumaka and Madras carpets, a strange florescence of peonies and palms, the fancy let loose in a garden of dreams.

On the floor were more carpets, a heap of greasy fleeces: in the centre was an Agra carpet, an extraordinary article with a white ground and a broad delicate blue border, through which ran violet-coloured ornaments of exquisite design. Everywhere there was an immense display of marvellous fabrics.

This sumptuous pacha's tent was furnished with divans and arm-chairs, made with camel sacks, some ornamented with many-coloured lozenges, others with primitive roses. Turkey, Arabia, and the Indies were all there. They had emptied the palaces, plundered the mosques and bazaars. A barbarous gold tone prevailed in the weft of the old carpets, the faded tints of which still preserved a sombre warmth, as of an extinguished furnace, a beautiful burnt hue suggestive of the old masters. Visions of the East floated beneath the luxury of this barbarous art, amid the strong odour which the old wools had retained of the country of vermin and of the rising sun.

If you close your eyes to enjoy the kaleidoscope in all its turns, you are left with the realization that the consciously produced part of these stimuli – which is the total of all signals that the department stores, shop windows and advertisement have created and continue to create anew every day – really comes from the strange intermediate realm of the subconscious, where eros and art are inseparable.

In the middle of the department, an exhibition of summer silks lighted up the hall with an aurora-like brilliancy, like the rising of a star, in the most delicate tints possible: pale rose, tender yellow, limpid blue, the entire spectrum of Iris. There were silks of a cloudy fineness, surahs lighter than the down falling from the trees, satined pekings soft and supple as a Chinese virgin's skin.

There were, moreover, Japanese pongees, Indian tussorees and corahs, without counting the light French silks, the thousand stripes, the small checks, the flowered patterns, all the most fanciful designs, which made one think of ladies in furbelows, walking about, in the sweet May mornings, under the immense trees of some park.

一走进门，就是那么令人叹为观止，所有的人都被迷住了。

这是慕雷想出的主意。他第一个以低廉的价格在东方部选购了一些古代的和近代的地毯，这些稀有的地毯到至今只有古董商人才卖，而且价钱很贵；他存心用这种货物充斥市场，售价差不多与进价相等，纯粹拿它们当作华丽的装饰品，把那些品味较高有情趣的顾客吸引到他的店里来。

从盖容广场的中央可以看到这个东方厅，厅里一律是在服务员按照他的指示悬挂起来的毡毯和门帘。首先在天花板上，张着士麦那城的毡毯，红色的底子上绣着复杂的图案。其次，在周围，挂着一些门帘：叙利亚和喀拉马尼亚的门帘，上边有绿色、黄色和银珠色的斑点；还有一些可以悬挂的毡毯——叔玛卡和玛德拉斯更大型的毡毯，有芍药和棕榈等较少见的花卉，仿佛是在梦想的花园里随意的幻想。

在地下又是一些毡毯，如一片油光撒散的羊毛：正中央有一方亚格拉的毡毯，这块东西很不平常，底子是白色的，有柔软的蓝色宽边，穿插着堇色装潢，表现出十分雅致的样子；到处陈列着美妙的名产。

这个豪华的土耳其总督的天幕，布置着用骆驼囊作成的安乐椅和躺椅，有的刻着五颜六色的花纹，有的栽着野生的蔷薇花。土耳其，阿拉伯，波斯，印度全都在这里。人们把那些皇宫抢完了，把那些伊斯兰教寺院和东方市场抢光了。这些陈旧无色的古代毡毯，透出浓重的黄色，暗淡的色泽还保留着一股温暖的情调，好像不再燃着的火炉的灰烬里还保持着美丽的色彩，使人想起古代的巨匠。在野性的奢华笼罩下面，在古老的羊毛所保留着的毒虫和烈日的国土的强烈气味中间，漂浮着东方的遐想。

如果你闭上眼睛去享受那万花筒般的千变万化，你将意识到这些刺激中有意为之的部分——它们是百货商店、商店橱窗、商业广告业已创造且每日不断推陈出新的全部信号——真正地来自于潜意识中奇特中间地带，那里是爱欲与艺术不可分割之地。

在这一部中间，一片夏季丝绸的展览发出的耀眼光彩将厅房照亮，仿佛是在最纤美彩色的光辉里升起的明星，有清淡的蔷薇色，柔和的黄色惬意的，浅蓝色，有霓虹所浮现的五颜六色。这里有一些如云霞一般细致的薄缎子，有一些比树上飞下来的柔毛还要飘逸的斜纹绸子，有一些如中国少女的柔软皮肤一般的北京缎。

而且还有日本的茧绸，印度的野蚕丝和软绸，千奇可状的条纹，各种小棋盘格子的，各样花形的，令人充满向往的图案，使人想起一些穿着华丽裙饰服装的贵妇人于五月的清晨时光散步在公园里高大的树木下。

A public exhibition made with the elements of an established taste. A theater performance ...or a constantly changing permanent exhibition.

For your main displays in your store, you need to change those once a week whether they need it or not. It's not a living room where you can leave it to sit for four weeks at a time. If the customer comes in once and twice and three times and sees the same displays, they don't have the perception that the store is alive. It's the same old same old, which is very dangerous.

Instead, you need to create the impression that it's a living breathing entity, a living breathing brand. You're selling excitement and beauty and a story and nothing can compete with that, especially if you keep that constantly in flux, constantly moving, constantly fun.

There are three key segments on your sales floor, we call them lakefront property. When you walk in the front door, whatever you see straight ahead, that is the Vista. That's the single most important selling area of the floor. The second is the right, ninety percent of the people will turn to the right. The third is the left side of the store. Make sure that those three areas are set absolutely correctly.

What caused the ladies to stop was the prodigious spectacle of the grand exhibition of white goods. In the first place, there was the vestibule, a hall with bright mirrors, paved with mosaics, where the low-priced goods detained the voracious crowd. Then there were the galleries, plunged in a glittering blaze of light, a borealistic vista, quite a country of snow, revealing the endless steppes hung with ermine, the accumulation of icebergs shimmering in the sun.

There they found the whiteness they had seen in the window shops, but vivified, colossal, burning from one end of the enormous building to the other, with the white flame of a fire in full swing. Nothing but white goods, all the white articles from each department, a riot of white, a white star, the twinkling of which was at first blinding, so that the details could not be distinguished amidst this unique whiteness.

Colour is easily interchangeable. It's very easy for retailers to paint walls, as well as to provide really good visual images for Instagram.

Interesting colour application can help to influence the customer's mood and feeling. Chromotherapy is something that is growing these days, Chroma Yoga in particular. They use lights and sound and colour to tap into a consumer's state of mind. This wellness trend can be translated into a strategy for the store.

The idea is to give customers a different experience, it's not just about the product, it's about bringing them into the store.

一场公共的展览是由已然确立的品味要素造就的。一场戏剧表演…… 或者一场持续变换的常设展览。

对于你的商店中的主要陈设，不论是否必要，你都需要每周对其进行调整。那不是你能一次把它放在那四星期的客厅。如果顾客进来一次、两次甚至第三次仍看到如出一辙的陈设，他们不会对商店留下生动的印象。总是一副老样子，可就太危险了。

相反，你需要创造一种它是活生生地在呼吸的实体的印象，一个鲜活的、呼吸着的品牌。你在售卖激情、美丽和故事，如此它将所向无敌，特别是如果你使其持续流转，持续运动，持续有趣。

在你的销售层面有三个关键区域，我们称其为湖畔财产。当你走入前门，不论你迎面看到的是什么，那是一幅盛景。那是平台之上最为重要的销售区域。其次是在右侧，百分之九十的人都会转向右侧。第三是在商店的左侧。确保着三个区域被绝对正确地陈设。

白色物品大展览的豪华场面让这几个贵妇人停下脚步。首先在她们的四周，是那间前厅，那是一间用镶木细工铺地、用明亮的玻璃砖构成的厅房，里面的低价展示品吸引了贪婪的人群。其次是淹没在灿烂白光的几道走廊，如北极光的狭道一般，完全是一片雪的世界，展现出悬挂着银鼠的漫无边际的大平原，展现出在太阳下闪耀的冰堆。

人们又看见了外面橱窗里的白色，更有生气，更广阔，发出熊熊的白色火焰，从这个庞大内厅的这一头烧到那一头。一切都是白的，每一部的白色物品全集中在这里，这是一片白色的泛滥，一颗白色的星，它那眩目的光辉首先令人眼花缭乱，使人在这一片的白色中间分辨不出细节。

颜色是可以轻易互换的。零售商粉刷下墙面再容易不过，为 Instagram 提供优质的视觉图像也是如此。

有趣的色彩应用能帮助影响顾客的情绪与感受。光谱疗法在当下变得愈发流行，具体来说像是“光疗瑜伽”（Chroma Yoga）。他们使用光、声音与颜色深入到顾客的精神状态中。这一健康趋势可以被转化为一种商店策略。

这一个想法是为了给予顾客不同的体验，不仅仅是为了产品，而是为了将他们招徕进店内。

Round the iron columns were twined flounces of white muslin, looped up now and again with white silk handkerchiefs. The staircases were decorated with white drapings, quiltings and dimities alternating along the balustrades, encircling the halls as high as the second storey; and this tide of white grew wings, hurried off and lost itself, like a flight of swans.

And the white hung from the arches, a fall of down, a snowy sheet of large flakes; white counterpanes, white coverlets floated about in the air, suspended like banners in a church; long jets of Maltese lace hung across, seeming to suspend swarms of white butterflies; other lace fluttered about on all sides, floating like fleecy clouds in a summer sky, filling the air with their clear breath.

And the marvel, the altar of this religion of white was, above the silk counter, in the great hall a tent formed of white curtains, which fell from the glazed roof. The muslin, the gauze, the lace flowed in light ripples, whilst very richly embroidered tulles, and pieces of oriental silk striped with silver, served as a background to this giant decoration, which partook of the tabernacle and of the alcove. It made one think of a broad white bed, awaiting in its virginal immensity the white princess, as in the legend, she who was to come one day, all powerful, with the bride's white veil.

You have to put the merchandise in an environment that starts to tell a story. This is the art and the science of merchandising, how you lay out and what you lay out at certain points in the picture.

It's not a sell-one-item business. Cross-merchandising is critically important, when you are merchandising a product on shelving or a gondola, instead of putting things horizontally – that makes no sense, because if the customer only looks at the middle shelf, they only see one assortment or product. If you do it vertically, they're looking up and down as well as forward, that increases eye level as by-level, and they see everything.

They never tired of this song in praise of white that the goods of the entire establishment were singing. Beneath the flow of all this whiteness, in the apparent disorder of the tissues, fallen as if by chance from the open drawers, there was a harmonious phrase, the white followed up and developed in all its tones, springing into existence, growing, and blossoming forth with the complicated orchestration of a master's fugue, the continual development of which carries away the mind in an everincreasing flight. Nothing but white, and never the same goods, all styles outvying with, opposing, and completing one another, attaining the very brilliancy of light itself.

Starting from the dull shades of the calico and linen, and the heavy shades of the flannel and cloth, there then came the velvet, silk, and satin goods—an ascending spectrum, the white gradually lighted up, finishing in little flames at the breaks of the folds; and the white flew away in the transparencies of the curtains, becoming free and clear with the muslin, the lace, and above all the tulle, so light and airy that it was like the extreme and last note; whilst the silver of the oriental silk sung higher than all in the depths of the giant alcove.

The place was full of life... A whole nation was moving about in these regions covered with the snowy fabrics.

围着铁的小圆柱子，缠着一些起泡泡的白洋纱，各处系满白色的薄绢。楼梯罩着白布，交替使用白棉布和斜纹布，沿着栏杆，绕着厅房，一直升到三楼去；而且这个白色的阶梯装上了翅膀，如同天鹅在飞翔，转瞬即逝。

然后是从穹隆上落下来的白色，一片垂落的绒毛，一片大团的雪花：一些白色的被头和脚垫子，像是悬挂在教堂的旗杆上，在空中飞扬；横越过去的长射程的镂空花边，像是挂着的嗡嗡叫着一动不动的几群白色蝴蝶；各种花边在四处颤动着，像是飘浮在夏天空中的游丝，让空气中充满了它们的白色气息。

而且最让人惊叹的，成为这个白色宗教的祭坛的，是在正厅中丝绸部柜台上方从玻璃天窗垂落下来的白帷帐的天幕。洋纱、棉纱和富有艺术性的镂空花边像微波一般流动着，同时富丽堂皇的刺绣的绢网和撒上银箔的东方丝绸，为这个匠心独运的装潢打底，托出幕屋和寝室。真可以说，这个宽阔的处女的白色大床，就像在传说中那样，在等待着白雪公主，她总有一天要披着新娘的白纱风风光光地到来的。

你必须将商业置入一种准备好讲述故事的环境中。这便是做买卖的艺术与科学，你如何在一种景象中铺陈设计以及在特定的点位铺陈什么。

这不是一锤子的买卖。当你在货架或货车上销售时，把商品一字排开是不合理的，相反交叉销售极为重要，因为如果顾客仅能看到中间的货架，他们只能看到一种类别或产品。如果你把商品纵向排列，他们能向上、向下以及向前看，此举使得视平线成为变动之线，由此他们能看到所有的事物。

她们不厌其烦地诵唱着整个店的料子所唱出的白色的赞歌。在这种如铺天盖地的白色下面，在这种像是从裂开的盒子偶然落出来的显然无秩序的织物中间，有一种和谐的节奏，白色在它的一切调子里追随着发展着，它随着一个大师的复杂演奏法诞生了，扩张了，喜气洋洋了，它的不断的发展带着人们的灵魂进行一次持续高扬的飞翔。一切都是白色的，而且绝不是一色的白色，是各种各样的白色，一种比一种好看，互相排斥，互相竞赛，形成一种光彩，它就是光明的本身。

开头是白洋布和麻织品的无光泽的白色，是法兰绒和布料子的不鲜明的白色；其次是丝绒，绸子，缎子，一种上升的音阶，白色逐渐点着了火，终于在折叠的边缝上燃起了小小的火焰；而且这白色从透明的窗帘里飞走了，带着那些洋纱，花边，尤其是那么轻飘的绢网——它们像是尾音含糊的音符——变成了自由的火花；同时几段东方丝绸的银箔，在巨人的寝宫里，唱得格外嘹亮。

这个地方生气盎然……一大群的人在这一片雪白的空间里游来游去。

At last, the handkerchief counter, the ingenious decoration of which delighted the crowd; there were nothing but white columns, white pyramids, white castles, a complicated architecture, solely composed of handkerchiefs, an entire city, built of white bricks, of infinite variety, standing out in a mirage against an Eastern sky, warmed to a white heat.

Generation Z Yellow is taking over as the colour of the year, as the new Millennial Pink. It's not one shade only, it's a spectrum of colours. Yellow is actually the first colour perceived by the human retina, so it's really attention-grabbing. Obviously it's quite a statement colour.

Chroma blur effects are very trendy at the moment, they are great visuals for your store interiors, particularly when used with iridescent finishes. They can instantly transform a space. It's not as bold as Gen Z Yellow, but it's very effective in a much more subtle way, a little bit more sophisticated, especially for the older demographic.

Don't just jump on the bandwagon, colour is really important and should support your brand identity rather than detract from it. Make sure you align the colours with your target market as well as your demographic.

The daylight decreasing outside was gradually forsaking the covered galleries. And in this daylight, barely extinct, was commenced the lighting of the electric lamps, the globes of an opaque whiteness studding with bright moons the distant depths of the departments.

Then, when all were lighted, there was a delighted murmur in the crowd, the great show of white goods assumed a fairy splendour beneath this new illumination. It seemed that this colossal orgie of white was also burning, itself becoming a light. The song of the white seemed to soar upward in the inflamed whiteness of an aurora.

A white glimmer gushed from the linen and calico department, like the first bright gleam which lights up the eastern sky.

But the central nave especially was filled with a blaze of white: the puffs of white muslin round the columns, the white dimities and other stuffs draping the staircases, the white lace flying in the air, opened up a dreamy firmament, the dazzling whiteness of a paradise, where was being celebrated the marriage of the unknown queen.

The tent of the silk hall was like a giant alcove, with its white curtains, gauzes and tulle, the dazzle of which protected the bride in her white nudity from the gaze of the curious. There was now nothing but this blinding white light in which all the whites blended, a multitude of stars twinkling in the bright clear light.

最后她进了手帕部，这里的巧妙的装潢使人群拥挤得透不过气来：这里只有白色柱子，白色金字塔，白色城堡，全都是用手帕建成的复杂的建筑，这完全是一座用有无穷变化的白砖造成的城市，它在一片白得发热的东方天空上呈现在海市蜃楼里。

“Z世代黄”正接替“新千禧年粉”成为年度色彩。黄色实际上是人的视网膜首先接收到的颜色，因此它十分吸引注意力。显然，它堪称宣言般的色彩。

色度模糊效果非常流行，它们为你的商店内装提供美妙的视觉，尤其配合彩虹色饰面时。它们可以即刻转变一个空间。尽管不会和“Z世代黄”一样醒目，但它会以一种更加微妙的方式生效，看起来略微更显格调，尤其对于年长的人群来说。

不要不假思索地涌入潮流中，色彩十分重要并且应该支持你的品牌调性而非减损。你要确保让色彩和你的目标市场以及目标人群保持一致。

外面的日光消散了，渐渐地照不到里边的大厅。在这还没有消散尽的日光里，一盏又一盏，电灯亮了，那些不透明的白色球体如明亮的月亮分布在各个柜台的遥远的深处。

然后，当全部灯光亮起来的时候，人群中发出一阵狂欢的响动，在这灯光的照明下，白色的大展览发射出神圣的仙境般的光彩。好像是这片奔放巨大的白色也变成了光辉在燃烧了。白色的歌曲飞舞曙光般燃烧的白色里。

一道白色的闪光从麻布和白洋布的蒙西尼大厅里喷射出来，就像是从东方的天边最先点亮天空的一条光亮亮的带子。

但是中央的内堂最能唱响冒着火苗的白色歌曲：围着柱子波动的白洋纱，罩着楼梯的白色斜纹布和被褥料，像旗帜那样卷起来的白色床垫子，在空中飞舞的白色花边和镂空花边，犹如一片如梦境的青空，又如在天国般炫目的白色上的一条通路，那里正在庆祝一个未知的女皇的大婚。

丝绸部大厅的天幕像是巨人的卧室，白窗帘、白纱和白绢，炫目的光芒遮住了人们好奇的目光，以免人望见新娘洁白的身体。再没有比这更让人眼花缭乱的了，这是一片由各种白色形成的白色光辉，这是一片如在白光里下雪似的星光的粉末。

The graduated rainbow effect is a highly instagrammable look. It can be used in shops, but also in tradeshow booths. This works really well for ceiling installations, particularly at the entrance of the store or close to mirrors. It offers a good opportunity for customers to take selfies. They work better when they are against a kind of neutral background, which makes the rainbow effect stand out.

Show more than one product: Show a variety of products that can be used together, that can be worn together, that can be purchased together. Tell a story, make it pretty, construct different levels. Why sell just one item, when you can sell two or three or seven?

We're not in a commodity business, we're in a story business that builds emotions in the displays.

The mechanism of modern commerce... the exploitation of woman. Everything depended on that, the capital incessantly renewed, the system of piling up goods, the cheapness which attracts, the marking in plain figures which tranquilises. It was for woman that all the establishments were struggling in wild competition; it was woman that they were continually catching in the snare of their bargains, after bewildering her with their displays.

In increasing their business tenfold, in popularising luxury, they became a terrible spending agency, ravaging the households, working up the fashionable folly of the hour, always dearer. And if woman reigned in their shops like a queen, cajoled, flattered, overwhelmed with attentions, she was a lover, on whom her subjects traffic, and who pays each fresh caprice with a drop of her blood.

You're not only selling the product itself. You're not selling a shirt or a pair of trousers, you're selling the idea. That means you're suggesting to people where to use the product, what is the right occasion to use it. You're selling the idea to have that product and to feel better by having it.

You have to do more than just sell stuff, you don't have to improve the product, but you have to improve the experience.

Use their feelings. Every time a customer comes to your shop to buy something, try to understand the reason behind that. That means they're not buying to have something, they're buying to feel in a certain way. They're buying to be considered in a certain way. When you set up a window you must remember that.

分层彩虹效果具有高度 Instagram 风格的面貌。它能够被使用在商店中，但也可以被应用在贸易展的展台。这一方式对天花板装置尤其有效，特别是在商店的入口或是靠近镜子的地方。它为观众自拍提供了绝佳的机会。当它们以纯色作为背景的时候效果更好，这样彩虹效果能够凸显出来。

展示不止一件产品：展示能够被放在一起的各类产品，展示能够被穿戴在一起的产品，展示能够被一起购买的商品。讲述故事，使其优美，构造不同的层面。当你能卖掉 2 件、3 件或是 7 件商品的时候，为什么只卖 1 件呢？

我们不是在做商品生意，我们在做建造展示中情绪的故事生意。

现代商业的运行机制.....女人的利用价值。所有的事情都与这紧密联系：财富的不断投资，囤货机制，诱人的廉价，使人安心的明码标价。女人使各家店铺激烈竞争，而同样也是女人，被陈列品弄得眼花缭乱，不断陷入它们的便宜货陷阱。

为了十倍的提高营业额，为了使奢侈品大众化，它们成了可怕的消费机构，破坏了许多家庭，造出了各种无聊的时髦货色，而且是越来越贵重。如果说女人在店铺里是一个皇后，弱点外露，为受崇拜和奉诚，被殷勤款待所围绕，那么，她的统治也像是一个多情的皇后，她的臣民在她身上作着买卖，她为自己的每次恣意任性都付出了血的代价。

你并不仅仅在贩卖产品本身。你不是在贩卖一件衬衫或是一条裤子，你在贩卖一个观念。这意味着你在暗示人们在哪里用这个产品，什么是合适使用的时机。你在贩卖一个拥有这个产品并且拥有这个产品乃是一桩美事的观念。

你不必改进这个产品，但你得提升体验。

利用他们的感受。每当有顾客来到你的商店买些什么的时候，试着理解潜藏在这一行为背后的缘由。那意味着他们不是在买什么东西，而是以特定的方式通过购买去感受。他们通过购买以希望被以某种特定方式被看待。当你架设橱窗的时候，可务必记得这些。

Fashion always stands in opposition to the organic. Not the body but the corpse is the most perfect object for its art.

It defends the rights of the corpse before the living being, which it couples to the inorganic world. The fetishism that succumbs to the sex appeal of the commodity is its vital nerve. On the other hand, it is precisely fashion that triumphs over death. It brings the departed with it into the present. Fashion is contemporary with every past.

In fashion, death is annihilated by releasing the sex appeal of the anorganic.

Fashion was never anything other than: provocation of death through the woman. Here, with the victory of death, this provocation has ended.

Text

Walter Benjamin, *The Arcades Project*, 1927-40

Émile Zola, *The Ladies' Paradise (Au Bonheur des Dames)*, 1883

Visual merchandising advice, source: YouTube

Music

Erik Satie, *Gnossienne No. 1*, 1893 (Piano: Mark Hensley)

Gotan Club, *Perfect Make Up Look*, 2018

Voice Actors

Michael Coniff — Walter Benjamin; Visual Merchandising Advisor

Sadie Margaret — Émile Zola

时尚总是站在有机的对立面。尸体，而非身体，是其艺术最为完美的对象。

在有生命之事物面前为尸体的权力辩护，它连接着无机世界。屈服于性吸引力的拜物主义是其至关重要之神经。另一面，这恰是战胜了死亡的时尚。它将往生者连同其自身带入当下。时尚是附着着每一个过往的当代。

在时尚中，通过释放非有机物的性吸引力，死亡被战胜。

时尚只能是通过妇女进行的死亡挑衅。在此，随着死亡的胜利，这一挑衅终结。

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音乐

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Gotan Club, *Perfect Make Up Look*, 2018

配音

Michael Coniff — 瓦尔特·本雅明；商品视觉顾问

Sadie Margaret — 埃米尔·佐拉