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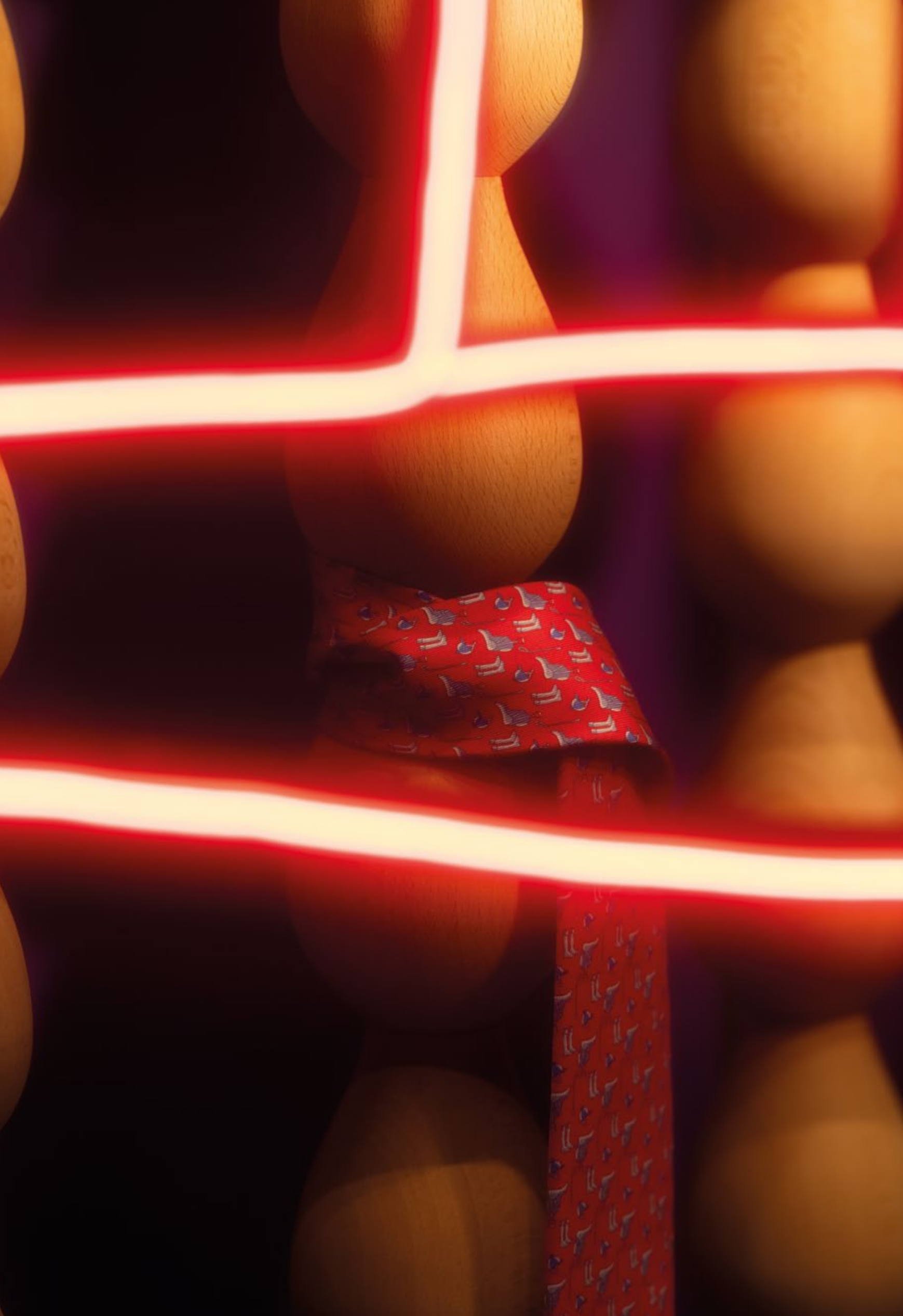
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*Hermès Windowland*

The kid who wanted to become a Hermès  
bag<sup>p. 36-46</sup> — Snapshots and footnotes on the  
fabled tradition of Hermès window displays  
in Italian stores<sup>p. 47-54</sup>





*I woke up from a long bright night - and lights were still there.  
As usual, lights are synched-in with my dreams.*



*In my dreams, I'm somewhere, hiding, and the green guys are chasing me.  
I'm a human who wants to become a bag.  
A Hermès bag.  
Nobody believes me.  
I'm dead serious in my determination.  
I want to transform.*





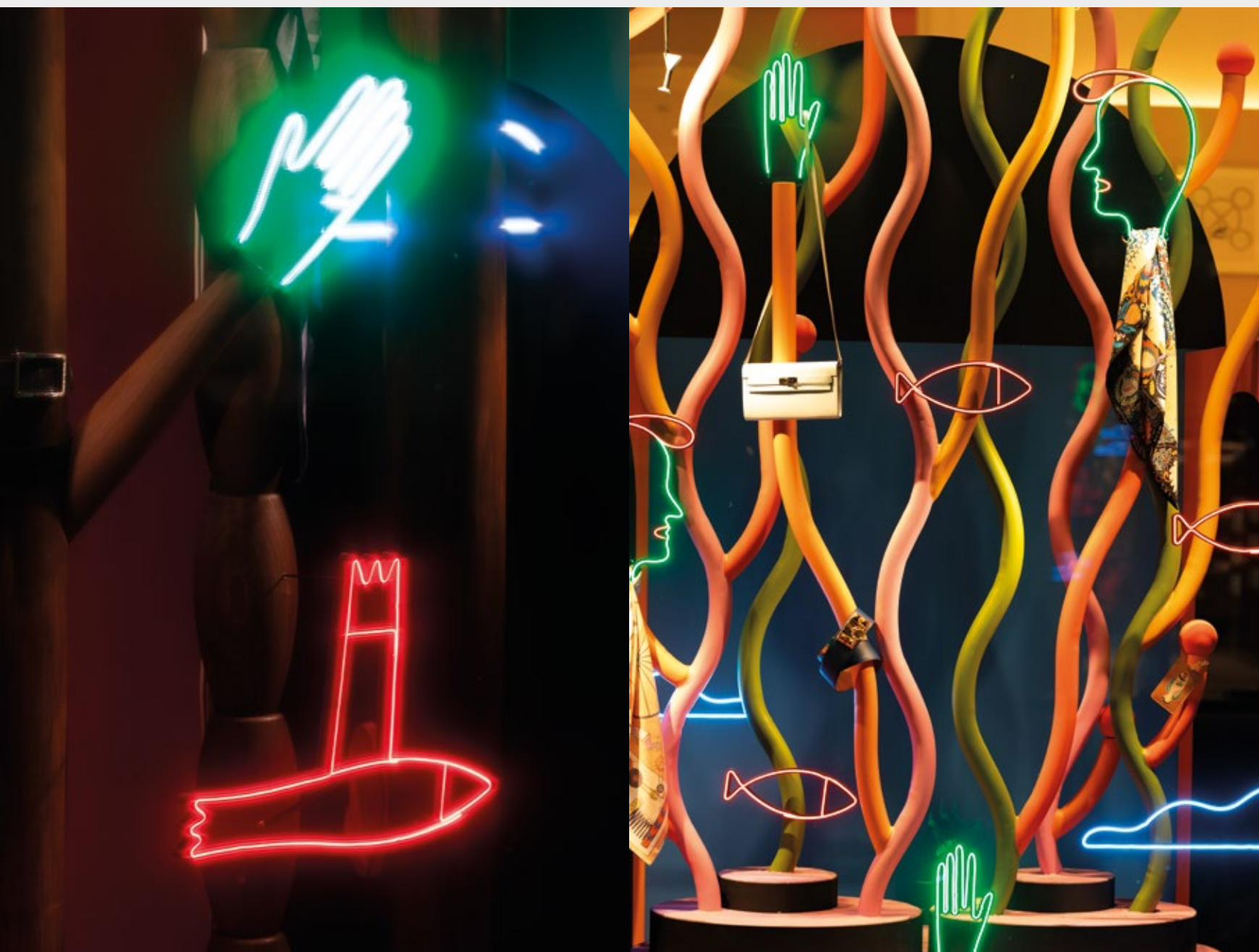




*They're representatives from the house of green and yellow, where I come from.  
They're sent here to chase me.  
Back there they don't like my idea of becoming a bag.*



*These people live in a world where everything is green and yellow, and they want to bring me back there.  
Maybe if I run and hide, I'll eventually become a Hermès bag before they find me.*









The art of the “open display” was born in the late 18th century with the awareness of seeking sophisticated marketing techniques along with a developing vocabulary stimulated by an increased turnover of fashionable goods. There was more than the simple need to display quantities of goods; these storefronts based their language on themes and narratives, seeking more significant visual impact. The storefront contextualized products, giving them precise domestic or cultural contexts and imparting qualities other than practicality and price.

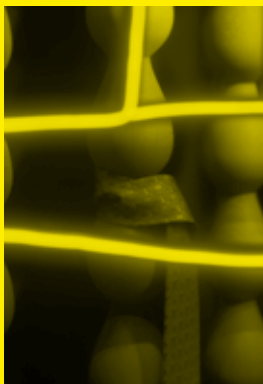
The professionalization of these open display designs was developed thanks to the theories of L. Frank Baum, an American writer and film producer, who, in 1900, gave the famous novel of children's literature “The Wonderful Wizard of Oz” to print. At Baum's initiative, the first magazine intended for the display trade, “The Show Window,” was born in 1897, and in 1898 he founded the National Association of Window Trimmers, which marked a decisive moment in the emancipation of a new designer figure: the display manager.

Also of great theoretical importance was the work of pioneering consumer psychologist Walter Dill-Scott, author of *Psychology of Advertising*, published in 1908. His theories were based on the use of particular colors to appeal to the customers' hidden desires, images, and information in advertising layouts.

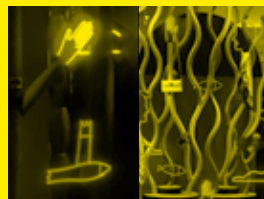
From an iconographic point of view, the work of photographer Eugène Atget was fundamental as well, as he documented the best Parisian storefronts as early as 1890. These images turned out to be very influential for later generations of artists and for Surrealists in particular. Mass cultures, including the storefront, had become the subject of artists such as Léger, Max Ernst, and Salvador Dalí. Both Kiesler and Dalí used the Showcase itself as a frame in their commercial work, and in England, commercial exhibitors such as Misha Black, Edward McKnight Kauffer, and Tom Eckersley also worked.

Honoring the tradition of referring the image of products to the poetic interpretation of artists, the Hermès group, thanks to the happy intuition of Annie Beaumel, starting from 1961 entrusted the creative direction of the shop windows at 24 Rue du Faubourg Saint-Honoré, home of the Hermès flagship store in Paris, to a true champion. She is Leïla Menchari, a sophisticated dreamer and storyteller of Tunisian descent. Her inventions never ceased to arouse curiosity, amazement, and surprise in passers-by: hers were not mere window displays, but rather windows opening onto other worlds.

The most refined exoticism has since then found a happy and permanent home in the Hermès store windows. The selection of projects set up between 2022 and the current year tells of a new course and new attitudes. Young artists with versatile profiles, characterized by languages ranging from painting to sculpture, illustration, graphics, and self-made design. True to the cultural imprint and tradition of Hermès group, these projects open new paths: sustainability, circular economy, freshness, and great irony. They are exemplary style exercises that confirm the great quality of Hermès' research, which since its birth has unconventionally affirmed the values of fine craftsmanship and the new cultural values of beauty.



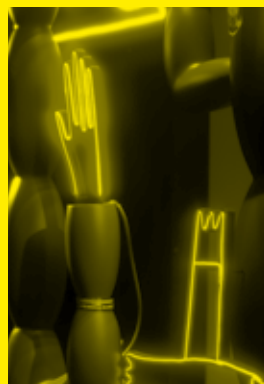
Agostino Iacurci, detail of the setting up *Four landscapes plus one*, Hermès boutique at Montenapoleone 12, Milan, summer 2023. Photo Serafin Gerber.



Agostino Iacurci, view and detail of the setting up *Four landscapes plus one*, Hermès boutique at Montenapoleone 12, Milan, summer 2023. Photo Serafin Gerber.



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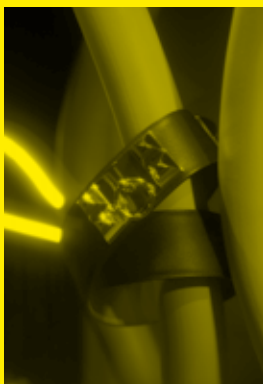
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