



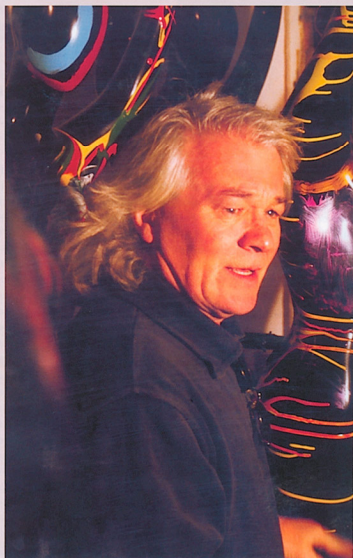
# STYLE GUIDE

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### BUSINESS

#### „WE WANT TO SHOW THAT WE ARE THE BEST“

A STYLE GUIDE interview with the sculptor, artist and owner of the traditional Italian shop window manufacturer La Rosa from Milan, Gigi Rigamonti.



Gigi Rigamonti

**STYLE GUIDE:** Mr Rigamonti, how did you become the president of the company La Rosa?

**Gigi Rigamonti:** My mother bought in 1970 the company La Rosa. Then, I was 21 years old and studied economics...

**STYLE GUIDE:** ...economics and creativity, does it match?

**Gigi Rigamonti:** When I still studied I already worked as a photographer. I maintained that for another 10 years. I was always very interested in arts.

**STYLE GUIDE:** ...but back to our question, when did you finally join La Rosa?

**Gigi Rigamonti:** Already at the beginning of the 1980ies, I worked in the company of my mother. At the end of the 1980ies, my mother transferred the company to me and from that moment on I managed La Rosa...

**STYLE GUIDE:** ... with regard to that, the studies of economics were very helpful, didn't they?

**Gigi Rigamonti:** Of course. However, I more or less committed myself to the artistic field, the sculpting. During that time, we realised many creative projects.

**STYLE GUIDE:** Which?

**Gigi Rigamonti:** We developed new typologies of shop window figures, we introduced among others the „Versace-Torso“ and the headless figures.

**STYLE GUIDE:** How did you then sell your figures?

**Gigi Rigamonti:** We opened offices in Paris, Düsseldorf and New York and worked there with representatives who sold our figures. During that time, it was also very important to have show rooms. That is why we opened one in Paris. There, our complete artistic and creative experience is still today integrated.

**STYLE GUIDE:** Apropos creativity: What is the secret of a good figure draft?

**Gigi Rigamonti:** The fit and the position are the most important features for a good shop window figure.

**STYLE GUIDE:** Which factors are important when you create a new figure?

**Gigi Rigamonti:** We do not only consider the current fashion trends, but the wishes of the customer. When the customer knows what he wants, it is the easiest way for us. We provide the customer then with customised figures. It happened like that during the cooperation with Nina Ricci...

**STYLE GUIDE:** ... what was this cooperation like?

**Gigi Rigamonti:** The responsible ones from Nina Ricci came with their living model to our company. There, we made a plaster copy of her face and presented the customer after one day a prototype which the customer immediately accepted after some smaller corrections. Then we started the production. That was relatively simple as the customer exactly knew what he wanted.

**STYLE GUIDE:** How many persons are employed in the sculpture?

**Gigi Rigamonti:** Including me, there are 5.

**STYLE GUIDE:** You staged extraordinary EuroShop performances. For example „Il Circo by la Rosa“ in 2005 in 2005 or the „Tango/West side story“ in 2008. Where did your inspirations for that come from?

**Gigi Rigamonti:** Firstly, we wanted to show that we are the best. With the „Cirque du Soleil“, we found a topic which enabled us to present the complete creative and technical scope of the company. You have to imagine that a figure, like an acrobat, is very difficult to realise. Such a sculpture is very complex. Everything must fit; the make-up, the perukes and above all the position. The Cirque du Soleil had very huge success. In principle, the circus became an artistic installation...

**STYLE GUIDE:** ... and what about the West Side Story?

**Gigi Rigamonti:** Here, the same concept was realised. But one may hardly believe it, the West Side Story was even more elaborate to be realised than the circus...

**STYLE GUIDE:** ...why?

**Gigi Rigamonti:** there, everything had exactly to match. Here, we had to pay attention that the dancing pair could also hold the balance.

**STYLE GUIDE:** Did you produce figures from the West Side Story also in a larger number?

**Gigi Rigamonti:** Of course. That is the sense of EuroShop participation. Trade fair visitors who have seen these figures made later also orders. By the way, with our new factory we are able to produce more innovative, faster and very large numbers of elements.

**STYLE GUIDE:** How does the shop window of the future look like?

**Gigi Rigamonti:** I think that there will be more and more three-dimensional presentations. By the way, I am an admirer of the holography. Diesel lately applied this technique in a shop window. Furthermore, I am convinced that the shop window will again achieve in the future a larger value. You will again see more eye-catchers in the shop window. That includes of course the shop window figures...

**STYLE GUIDE:** ... when they are correctly shown to advantage...

**Gigi Rigamonti:** ...that is frequently the problem, because many persons are not able to handle the figures the correct way. They are not able to correctly dress or position them. That is why we at La Rosa offer workshops where we make figures available to future visual designers with which they may work under professional instructions and by means of that may learn the professional handling.

**STYLE GUIDE:** Mr Rigamonti, we know that you as artist are very busy. Which projects will be coming?

**Gigi Rigamonti:** A lot. On April 15, an exhibition will be opened where works of mine will be shown. Another exhibition is planned in Madrid. Moreover, we exhibit with „Sturm und Plastic“ on April 22, 2009 at the Milan trade fair for furniture in the field of design.

**STYLE GUIDE:** Mr Rigamonti, thanks a lot for that detailed conversation.

(Interview: Helmut Lippl; translation from Italian language: Andrea Winkles)