

# Turning on the Tile







our Let's Be Clear campaign – a very different approach, while maintaining core beliefs of giving nothing more, nothing less than the truth – we embarked on expressing it in a way that wasn't dry. 'We have a fashion element to this campaign – but underlying everything in there is the truth behind what we do,' Lynne agrees. 'It's questioning and it's about us trying to have a much more engaging and provocative conversation. For example, we have a CPD that has been accredited by the RIBA which sits just underneath this, and we also have the Environmental Product Declarations – so there's a lot of really 'hard' stuff under this.' So this evolution in marketing communication of flooring came from the desire for a fashion element.

We move back to talk about the fashion element. Michele, we learn, knows a thing or two about this sector, having worked with the likes of Louis Vuitton. 'I come from retail fashion,' he confirms, 'and retail fashion is all about taking a brand, turning it into products and presenting it to customers without losing anything from the start point to the end point – that's where I was coming from. My start point was Design, Innovation, Sustainability and my end point was a product catalogue, the website, articles in newspapers and magazines. Something was wrong in that process – I could not see all of that Design, Innovation and Sustainability, which was the start point of the products being fully translated through the communication, when I first joined this' >>>>

>>>> than waiting a year. Maybe that's the real risk we have taken. We already have the products, we already have the design – and this is coming through people who are so passionate and so committed.

When you have that true passion and commitment it doesn't always occur to you to 'scream it out' such as our sustainability message, which is our passion and commitment rather than a commercial message. I think we believed in it so much that we actually forgot about communicating it. Eventually that turned against us as people started getting mixed messages from others who were using sustainability as a commercial tool.'

Michele is spot on. Too many companies and individuals have turned this issue into a sales tool, rather than a genuine benefit. The irony, of course, is that only those who are passionate and committed can communicate that benefit in the correct manner and, as Michele says, these are the same people who are so immersed that they forget to do exactly that.

Moving on from the issue of sustainability (both in terms of this feature and the new InterfaceFLOR marketing focus), the genial Michele's fingerprints can be seen all over the fresh company literature; the photography is outstanding, the roomsets and backdrops dazzling, the ideas leftfield and the whole look and feel is punctuated with fun and attitude. We love it.

Impressive new collections Ambiance, World Textiles and Design Unlimited –

each far from the run-of-the-mill, average, volume products – have now been lifted further with the help of this inspiring campaign. Speaking of inspiring, where did the inspiration for the artwork, branding and themes come from? 'I've always said it's not easy to communicate design and innovation – you can only show the products. Earlier in the year we were innovative bringing an inspirational designer feel to communicating sustainability with





company. The inspiration was not truly working its way through to our customers in our collateral communication.

‘At the time I joined, one of the collections – World Textiles – was being completed. I saw that this collection was inspired by world and ethnic culture, fashion, fabrics and costumes – which I thought was fantastic. I saw the products and they were beautiful. Then I looked at the images and I said ‘This is how you’re going to present this story to customers? This is wrong.’ The story had been lost. We weren’t communicating it in the right way and had so much to offer from a design perspective.

‘The evolution we have embarked on is to communicate product in a way where nothing is lost. I wanted a seamless transition from our designers to marketing to customers.

‘We now have at least one designer at every single photoshoot. I wanted to know why each product looks like it does – so we are telling that story and nothing is lost in communication. It’s about taking the products and letting them tell their own story. Why put them under a table and a chair?’

Michele is, once again, spot on. The brilliant new InterfaceFLOR collections are now supported with high quality, vibrant, dramatic, fun and inspiring imagery. And, importantly, each image tells the story behind the product.

Now that’s inspiring ●

