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"Never choose a career just for the money. Which clearly I followed since I'm a magazine editor, ha ha!"





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editor's note

Retail Pride



ALISON EMBREY MEDINA EXECUTIVE EDITOR alison.medina@emeraldexpo.com @dretaileditor

N JUNE OF 2013, two of my dearest friends said their vows to a justice of the peace, and were married in a New York courthouse. The impromptu ceremony was casual and completely on a whim-the Georgia natives went to bed one night on their New York vacation, and decided in the morning they would legally honor their 15-plus-year relationship.

I received the call announcing the marriage in the parking lot of my office here in Atlanta, walking to my car to run some errands on my lunch hour. After crying my eyes out, I of course asked the next logical question: "Can we throw a big party when you get back?" Slight disappointment followed, as they said they did not plan to celebrate the nuptials back in Georgia until their marriage was legally recognized in our state. Well that could take DECADES, I groaned.

After saying congratulations about a dozen more times, we ended the call and I immediately derailed my errands, heading straight to the mall for a wedding gift. No time for a registry? No problem. Gift giving is one of my secret joys. I beelined for Things Remembered, hoping to find something unique and unexpected.

I found the most beautiful (and slightly quirky, like their personalities) crystal champagne flutes, one ornamented with a pearl bridal neckline, the other with a dapper black bowtie and tuxedo look. I asked the sales associate if they might have a set with two of the tuxedo glasses instead. She quickly



shook her head no, but then gave me a knowing smirk. Without saying anything further, she grabbed two of the boxed sets beneath the display, opened them both, and rearranged two of the tuxedo glasses into one box. I asked her if she would get in trouble for that. She replied, "Would you like to add an engraving for the happy couple?"

I vividly remember walking away from that

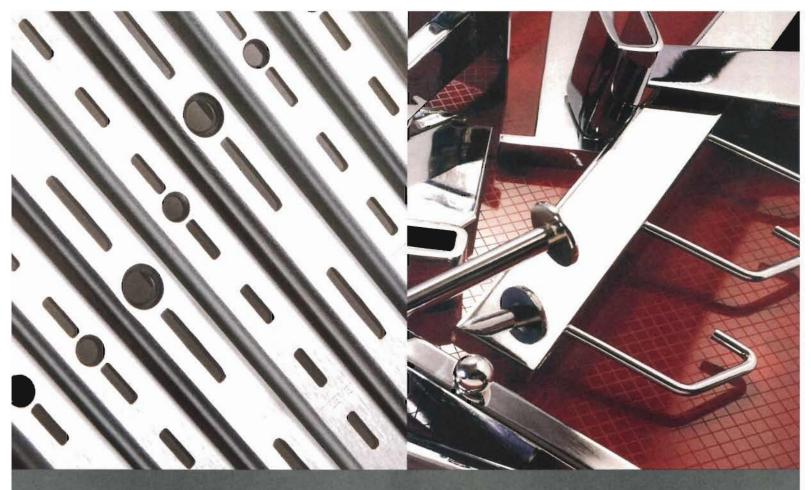
store, heading down the escalator with my purchase, and being proud of retail that day. Just like when a journalist friend of mine started a digital magazine, called "Equally Wed," and her first advertiser was Target Wedding Registry. I was proud of retail that day, too. And when I was touring San Francisco's Market Street area during the Prop 8 voting period several years ago, and Converse displayed an entire rainbow-themed T-shirt line reading, "WEAR WITH PRIDE." Or when the pristine and prestigious Tiffany & Co. featured a holiday window last year showcased the modern family-two dads and a little boy cozily roasting marshmallows over a wintry fire. I was extremely proud of retail then.

The outpouring of support that retail showed on the day of the June 26 SCOTUS verdict was beyond what any of us could have predicted. From Twitter feeds to window displays, retailers showcased their rainbowtinted #lovewins support for marriage equality in such amazing abundance. My cup of pride runneth over for the industry I love.

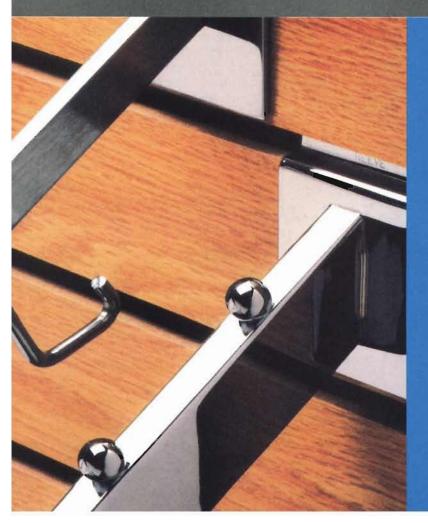
And in case you were wondering, l

have put my dear married friends on notice–it's time for that freaking fantastic party.

alion Medina



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show talk

Change Before You Have To



DOUG HOPE FOUNDER AND SHOW DIRECTOR, GLOBALSHOP doug.hope@emeraldexpo.com @globalshopshow

ACK WELCH, former CEO of GE, used to talk about the need to change, and he often repeated the "change before you have to" mantra both inside his company and at leadership events. That phrase sounds simple enough-make a move before it's too late, anticipate where the business is going and get there first. When Welch talked about change 10 or 20 years ago, it was no doubt tough to move fast enough to stay ahead, but certainly not as challenging as it is today. Nowhere is this truer than in retail.

As you might imagine, our GlobalShop team follows retail closely—as intensively as analysts and investors, but perhaps through a different lens than most. We keep a keen eye on trends in design, of course, but also on strategy, especially on retail and brand activity aimed at shoppers. We see that the need for the pace of innovation is downright daunting, as it continues to accelerate and complicate the industry. So, what does that mean for our tradeshow? Clearly it means we need to develop faster, too—perhaps even quicker than you do.

Outsiders may well believe that producing a



show is a mere few weeks or months of work. Not so-our intensive work cycle is 18 months per show. For us, we are answering the need to evolve by scrubbing the marketplace for new, cutting-edge products and solutions that will help you answer your need for transformative development.

You need new products, innovative services and up-to-date resources to answer your challenges. We carefully curate new means to do just that. Last year, we brought more than 200 new companies to the show floor for you. We now project that we will meet or exceed that number in 2016, affording you the ability to see, touch, and experience revolutionary products and services in greater number than anywhere else-all at one place and at one time.

To punctuate our commitment to fresh offerings, GlobalShop 2016 is purging its entire conference program and presenting brand-new-to-the-show speakers and content. We will provide you with the opportunity to hear new insights and opinions to help you drive the business forward and meet the future head-on.

We're fortunate to have so many advocates, both among our exhibitors and

attendees. If you'd like to see change at GlobalShop, we welcome the feedback, and are committed to exploring every suggestion and comment. We see the challenges you face, and we're evolving right along with you, because as Welch also said: "If the rate of change on the outside exceeds the rate of change on the inside, the end is near."

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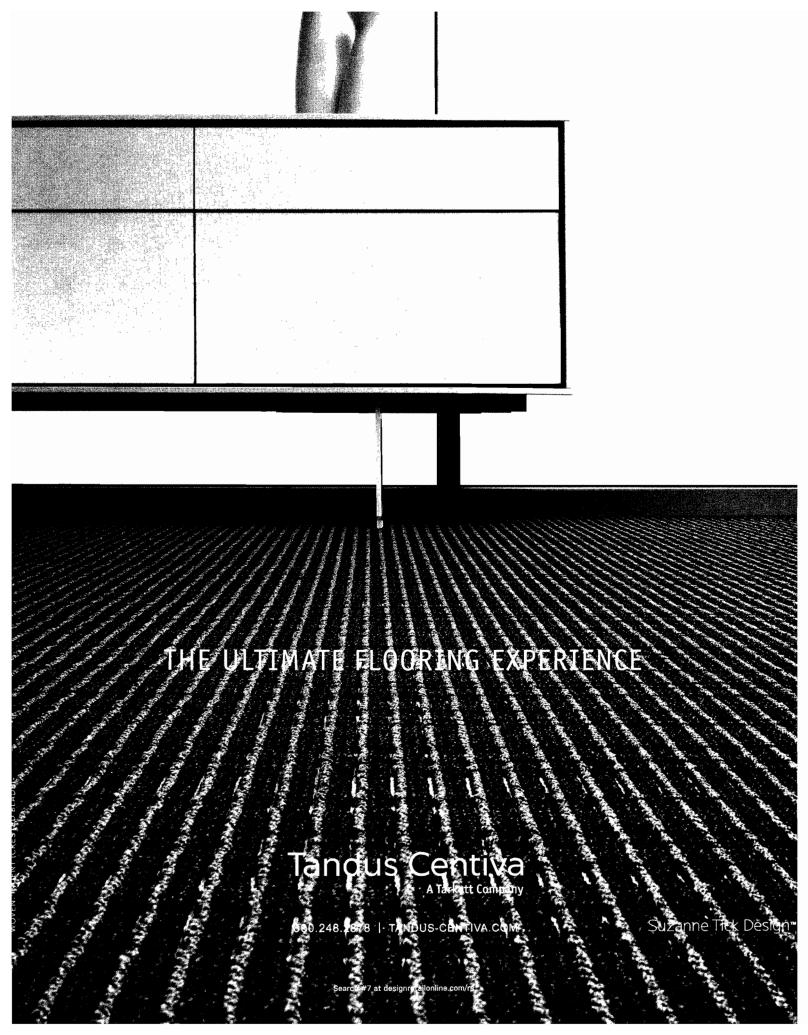
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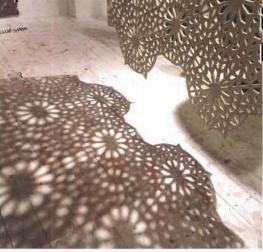
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Contemporary Cutouts



[2]

[5]

A new addition to the ETCH family, ETCH Web is a space-filling shade made from photo-etched sheets of pure brass, designed to cast atmospheric shadows when lit. tomdison.net RS #151

2.

These pendant lights and screens are available in a variety of shapes, colors and sizes from RAZORTOOTHDESIGN LLC, which merges digital capabilities with fabrication techniques. razortoothdesign.com RS #152

3.

Studio by 3 form introduces Trig, one of six new textures added to the Profile line of modular surfacing panels. All patterns in the series are available in more than 30 durable finishes. **3-form.com** RS #153

4.

PUNCH-LINE from SIBU Designs combines perforated, metallic surfaces given in 3-D effect with abrasion-resistant surface quality. sibulat RS #154

5.

Jacky Mannequin & Hanger Ltd. showcases its custom cutting ability with this male mannequin motif jackydisplay.com RS #155

6.

Made from BuzziFelt, Alhambra is one of six cutout patterns available from the BuzziFalls collection of decorative acoustic solutions from BuzziSpace. buzzispace.com RS #156

[1]

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on trend



Color Me Happy

HAT'S ON THE color horizon for 2016? Sherwin-Williams' colormix 2016 collection is predicting an optimistic spirit continuing for next year and highlights a passionate pursuit toward mindfulness, happiness, indulgence and well-being. Jackie Jordan, director of color marketing for Sherwin-Williams, along with a team of color experts researched global trends to come up with 34 colors, grouped into four palettes: "Pura Vida," "Trajectory," "Mas Amor Por Favor" and

"Nouveau Narrative." Vintage workmanship, social engagement and the possibilities offered by future technologies are reflected in the collection's four color stories.

"We're seeing people embrace advancing technology, while also returning to the quality, personal connections and handmade craftsmanship from years past," Jordan says. "This year, we forecasted colors that provide a range of inspiration for designers to create spaces that surround us with the things that ignite our passions and make us feel happy and healthy."

- Jessie Dowd

014

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inspirations

STREET ART

016

NSPIRATION HAS a habit of popping up in the most unexpected places. Designer Joey Shimoda's sat just outside his office window—in the gritty, urban surround-ings of eastern downtown Los Angeles.

Enlisting Mannington Commercial, Joey Shimoda and Shimoda Design Group sought to create a modern flooring collection inspired by the streetscapes of the Los Angeles Art District, where the design group's offices are located. "Joey shared his intrigue in how [the transportation culture touches] the ground, often using tread and leaving tracks—figuratively and literally," says Roby Isaac, director of commercial design, Mannington Commercial.

To translate Shimoda's idea of "how we tread" into the Traction Avenue collection, the Mannington design team began by creating patterns that "balanced ideas of grit and grace." These linear motifs were then intermixed with texture to create directionality, resulting in a collection of graphics evocative of urban California.

Made of Antron Lumena premium nylon, the textiles are available in a flexible palette system of 18 colors for creating bold or understated visual interest.

A great idea discovered outside of the office-that's enough reason to leave your desk at lunch. - Lauren Mitchell



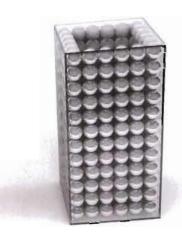












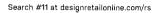














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FEEL THE FRUIT

RUTTARE IS THE worldwide frozen popsicle brand from multinational consumer goods company Unilever. It is a blend of juice or milk with fruit, typically coconut, fashioned into cone-shaped, lickable treats. In São Paulo, Fruttare has discarded its stick and has graduated into a spoonable Granita (a mix of fresh fruit, Fruttare ice cream and other tasty ingredients), dispensed in a lively and colorful shop.

To test the concept, Unilever tapped U.K.-based FormRoom (a sister division of Prop Studios) to design a pilot pop-up that would be rolled out worldwide. Located in São Paulo's Vila Madalena neighborhood, the pop-up, which opened in February and staged for three months, featured a white background and natural wood flooring to accent colorful graphics and details, plus a living green wall to emphasize the fresh fruits and ingredients on display. Suspended from the ceiling were light fixtures with shades shaped like lemons and limes. Both indoor and outdoor seating was available, including colorful hanging fabric chairs. Fruit slices set in backlit resin were on display on the bar front, while a wall behind it featured the Fruttare "FR" logo and an explosion of ice-cream sticks.

Vibrant hues and a fun design that is so goo dyou can almost taste it. - Vilma Barr





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designer picks

Five Key Retail Trends











[3]



JEAN-PIERRE LACROIX PRESIDENT & FOUNDER SHIKATANI LACROIX jplacroix@sld.com

S HIKATANI LACROIX SPECIALIZES in designing compelling at-purchase moments that connect with consumers in the blink of an eye. Here are five key retail trends we believe are shaping our industry.

1. Retail Channel Polarity

The majority of our retail assignments today focus around defining the right size and the right offering, because consumers shift their buying patterns and have significant online and mobile options. We are going to witness well-established retail brands exploring a broader range of store configurations, ranging from multi-level flagships to smaller urban stores and, ultimately, micro/pop-up units that capitalize on temporary opportunities. No longer will one-size-fits-all work.

2. 1:1 Retailing

The convergence of various technologies gives retailers the ability to customize experiences and products for each individual customer, and provides an opportunity to personalize how customers engage with the store–whether it is through capturing big data and linking it to individual customers, geofencing or smart digital signing that can read an individual identity.

Photo by LEONARD MCLANE/DIGITAL VISION/THINKSTOCK

3. Ubiquitous Digital

Today's digital signage means a seamless, interactive and engaging store experience—from storefronts with digital signs embedded as part of the architectural fabric, to interactive, integrated product signing that allows customers to navigate options and features without the help of staff, to clothes hangers that provide social media rankings of the given garment.

4. Sales Choreography

Retailers are rethinking their sales and engagement choreography in order to better engage customers and empower front-line staff. The majority of POS providers are offering tablet-enabled platforms that remove the conventional barriers of a cash desk, and POS systems that allow sales staff to better engage customers, and offer greater access to inventory and knowledge while making the transaction convenient.

5. Experiential Storytelling

To compete with online retailers that provide an over-abundance of offerings, bricks-and-mortar retailers need to provide consumers with unique experiences built around storytelling-and deliver the story by way of immersive experience. The customer becomes part of the experience, and the brands blur the lines between the real and the virtual.

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SPORT INTERACTIVE

UBAI-BASED Sun & Sand Sports wanted to make a splash for its newest store and global flagship at The Dubai Mall. With more than 200 stores, Sun & Sand Sports is the Middle East's largest

retailer and wholesaler of sporting goods.

To reimagine its brand, the retailer asked Birmingham, England-based design consultancy Green Room to reinforce its position as "champions" of the latest in sports and fitness.

Opened in May, the new store's interactive journey helps customers make informed purchasing decisions via dedicated digital hubs. The latest touchscreen technology features buying guides, get-the-look style advice and product videos from 90 of the world's leading brands, including Nike, The North Face, Timberland and Columbia.

The store's centerpiece is a 75-sq.-ft. raised radius floor with a suspended circular digital signage band that leads customers to an event space for showcasing new products and up-and-coming sports. Combined with a state-of-the-art tracking application, Sun & Sand Sports has access to a realtime store heat map, demographics and route data, which delivers customer insights the retailer can

use to make content decisions. Interactive buying guides and video highlighting product benefits have been further brought to life by three immersive experience zones for running, football (soccer) and basketball.

Customization is another unique offer-the store boasts a new CRE-8 station staffed with in-store artists who help visitors personalize products from football boots and jerseys to T-shirts and caps. Surfers and skaters can tailor designs for their boards, allowing them to express their creativity.

And that's not all. Women's fitting rooms also are equipped with 360-degree mirrors and feature digital stylists that recommend products and styles to customers, accompanied by a personalized playlist.

"Retailers need to engage with their customers in new ways," explains Miquel Pancorbo, president of Sports Division, Gulf Marketing Group, owner of Sun & Sand Sports. "The U.A.E. market has a growing need for more urban retail environments that reflect the lifestyle and demands of customers. We have invested in the latest technology, design and service concepts to create something truly unique." - Janet Groeber





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postcard

Mile-High Retail

ENVER MIGHT CONJURE up images of snow-capped peaks and ski-laden cars headed for the mountains, but the Mile High city also is home to a growing art scene, vibrant culinary

community and locally owned businesses. The Old West city, which happens to hold bragging rights to more than 10 percent of the nation's craft breweries, is full of western charm and a relaxed vibe, rich with distinctive neighborhoods to explore like the Art District on Santa Fe, LoDo, Larimer Square, Riverfront, South Pearl and Uptown, to name a few.

Memories of the Gold Rush are easily recalled thanks in part to magnificent transformations of historical buildings, like The Source and Union Station. The rumored 360 days of sunshine, dry climate and beloved Rocky Mountains beckon outdoor lovers who value good food, independence in business, and the warmth and casual elegance of brick, big windows, old wood and high ceilings. - Robin Enright



Island Farm

Get your ocean fix in land-locked Colorado at Boulder's Island Farm. located just 30 miles north of Denver inside a 150-year-old vintage interior inspired by the ocean farms of New England and California. Driftwood tables and walls, cottage benches and quaint pictures complement the retailer's effortlessly chic merchandise.

Photo by ROBIN ENRIGHT

The Source

North Art District (RiNo), a formerindustrial and manufacturing neighborhood, The Source was developed to blend local craftsmen and artists into a new generation public market via a light-filled, community-oriented design that highlights the construction process of the businesses inside. Phote by TIMOTHY HURSLEY



Historic Union Station is located in Lower Downtown Deriver and recently underwent extensive renovations to preserve the 1914 Beaux Arts building. Colorado's official transit hub is a go-to spot for locals and travelers alike, housing the one-of-a-kind Grawford Hotel modeled after Pullman train cars. Deriver's own Tattered Cover Book Store. (launched in 1974) and a Terminal Bar featuring more than 30 varieties of Colonado cruft beers. Photo by ELEN JASKOL





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New Store Watch

Davidoff Basel Switzerland Opened: June 2015 Photo courtesy of DAVIDOFF AG

2. larley Davidson, Reading, England Opened: May 2015

3. Verizon Wireless Destination Store, Boston-Opened: April 2015 Photo courtesy of VERIZON WIRELESS

Grove Salon, Albany, Calif. Opene:d: September 2014 Photo by BRUCE DAMONTE

Check out additional images of these stores and more at design retailon line.com/projectgallery.



[1]



[2]





[3]



[4]

TOP 100 U.S. RETAILERS RANKING

HE ANNUAL RANKING of the Top 100 U.S. retailers by domestic sales has been released by STORES magazine. Featured in the July issue of STORES, the ranking-completed by the magazine and Kantar Retail-found a common denominator among this year's top retailers: a customer-centric, omnichannel-focused business model.

"The biggest retailers continue to get bigger because they embrace change," says Susan Reda, editor, STORES Media. "Every one of the top companies maintains a razor-sharp focus on addressing

TOP 🚺 U.S. RETAILERS			
1	Walmart	6	Target
2	Kroger	7	CVS Caremark
3	Costco	8	Lowe's
4	The Home Depot	9	Amazon.com
5	Walgreens	10	Safeway

shifting consumer behaviors and is embracing changes in technology-in particular the digital landscape."

The top 10 have largely held onto their spots in recent years, likely due to their efforts to connect with savvy customers, according to the report. The purchase of U.S. luxury brands Saks Inc. and Lord & Taylor put Hudson's Bay Co. (No. 80) on the list for the first time.

Casual dining chains Domino's (No. 94) and Chipotle Mexican Grill (No. 96) also joined the Top 100 list for the first time. - Lauren Mitchell





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Healy Cypher Former Head of Retail Innovation, eBay Inc.



Alison Embrey Medina Executive Editor, design:retail



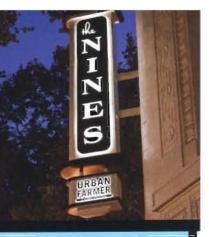
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have you heard? 028

RDI SELECTS STUDENT DESIGN WINNERS



[First Place]





[Second Place]

[Third Place]

HE RETAIL DESIGN INSTITUTE (RDI) recently announced the winners of its 2015 student design competition, with Laura Stargala, a third-year student in design and environmental analysis, human ecology, at Cornell University, taking first place.

The competition, co-sponsored by Helzberg Diamonds, saw more than 100 projects representing individual and group submissions from design schools, colleges and universities across the country. This year's challenge called upon students to redesign and launch a new mid- to high-end, sustainably conscious and technology-savvy jewelry store prototype. Stargala's winning design, called "Lux: A Gallery of Jeweled Light," is a luxurious gallery space for high-end jewelry using glass, light and rough materials to create a subtle yet grand environment. "Lux," meaning "light" in Latin, inspired handcrafted glass balls that form droplets of light from the ceiling, each containing precious stones. The space also offers personalized luxury via interactive technology, such as touchscreens that allow employees to assist customers.

The 2015 winning projects included:

FIRST PLACE (\$10,000 PRIZE)

ED LIGHT" Laura Stargala Cornell University, Ithaca, N.Y.

SECOND PLACE (\$4,000 PRIZE)

Rebecca Thompson Florida State University, Tallahassee, Fla.

THIRD PLACE (\$2,000 PRIZE) **Austin Gauley**

Florida State University, Tallahassee, Fla.

MERIT RECOGNITION

Jessica Bosworth

California State University-Long Beach, Long Beach, Calif.,

- Lauren Mitchell

GROUP WINNER (\$1,500 PRIZE)

Maira Vega and Zenidey Saavedra California State University-Long Beach, Long Beach, Calif.

For more information or to get in touch with one of the student winners, contact



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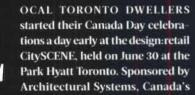
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Best Store Fixtures, GH+A, Somerville and SO Showcases, the event drew a fantastic crowd of designers, architects and retailers with a great view overlooking the city.

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→ ALL PERSONS LISTED FROM LEFT TO RIGHT 1. Gerard Laldee, GJL Marketing LLC; Debbie Kalisky, GH+A; James Loppie, CAO Dezign Workz; Andrew Cooper, Architectural Systems 2. William MacGowan, Cisco Canada; Lynn Brown MacGowan, Best Western Intl.; Gabriela Estrada, Core Architects 3. Jean-Paul Morresi, Watt Intl.; Sharon Eugene, Shikatani Lacroix



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4. Samantha Koss, Maria Gvozdeva and Kimberly MacFarlane, Comley van Brussel Design + Management 5. Marie Horton, Ontario Lottery & Gaming Corp.; Cheryl Anne Muzyka and Kyle Sitta, Somerville Merchandising 6. Alex Whitlow, Quinine Design; Gina Hermida, Rogers Communications 7. Dave Sprunt, Canada's Best Store Fixtures; Mauro Passarelli, MPASS Retail Design Consultants



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 Neal Claassen, SO Showcases: Tracy Pepe, Nose Knows Design
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the visual eye

Souvenir Savvy



PETER-TOLIN BAKER VISUAL MERCHANDISING SPECIALIST P-T B DESIGN SERVICES ptb(@ptbdesignservices.com

VERY SUMMER, MILLIONS of people "hit the trail" for vacations to any number of tourist destinations the world over. The call of the open road is particularly embedded in the all-American summer road trip–and shopping for souvenirs is synonymous with the experience. From national parks, zoos, museums and monuments to amusement parks, airports and sports arenas, it is difficult to visit most tourist destinations and not have to walk by– if not through–a souvenir shop.

In the United States alone, massproduced souvenir sales account for a significant portion of the more than \$20 billion annual sales in the Souvenir-Gift-Novelty retail sector-selling in more than 30,000 locations, each averaging less than 1,500 sq. ft., with nearly 75 percent operated by four or less employees.

The benefits of souvenir sales include improving the local economy, providing mementos for visitors, marketing the local attraction via branded product and providing valuable revenue streams for the local organization. Be it a pair of Mickey Mouse ears or a Grand Canyon T-shirt, souvenirs are part of the material culture of travel.

Frankly, this is nothing new, as the souvenir industry with its long and illustrious history proves. It has been noted that roaming Egyptians brought home mementos from their travels, and during the Middle Ages, arts and crafts were brought back by European explorers, crusaders and conquering armies from faraway lands. The 1400s experienced a rising demand for religious relics as a result of pilgrimages to Holy Roman Empire sites, including gathered bits of stone, wood and cloth, as well as soil, bone and water from venerated sites. Such was the demand that Medieval caretakers, concerned with looting and



vandalism, produced tokens-mementos that symbolized the sacred nature of the locations-thereby starting the manufacturing and trade in souvenirs particular for travelers.

During the 17th and 18th centuries, colonialists waved the flames of desire for exotic cultures and products from the Caribbean, Africa and the Americas, and Italian antiquities were all the rage amongst wealthy aristocratic travelers as part of the popular European Grand Tour circuit.

The expansion of National Parks and large public events, such as the Chicago World's Fair in 1883, all helped to fuel a demand for souvenirs for a more mobile, curious and growing population.

Political campaign souvenirs were early popular mass-produced items, and by 1903, it was reported that more than 30 souvenir shops lined Pennsylvania Avenue between the Capitol and the White House. Cheaper airfare and the expansion of airport retailing fueled further growth in the late '70s and '80s, and online sales, "retail-tainment" destination malls and theme parks added even more growth in the 1990s to present day.

Souvenir shops represent a unique role in the retail landscape. The range of what constitutes a souvenir shop is wide–as is the product and clientele base. From the fine art gallery stores for serious collectors to the slat-wall shops crammed with shot glasses, every tourist's taste and whim seems to be covered.

And, while the challenges for effective souvenir store design and merchandising are similar to other retail sectors, there are a few exceptions given the transient nature of the customer base, including generous shop entrances, extra aisle room for strollers and luggage-wielding shoppers and flexible limited space for a disparate range of both high- and low-end priced product.

For some souvenir shops, it also is important that the store environment speaks to the integrity of the featured institution or organization's aesthetic and mission. And as always: location, location, location.

Being attentive and responsive to souvenir trends is equally important with new generations of travelers interested in both mass- and non-mass product, with an emphasis on unique, locally made, environmentally friendly products.

So, the next time you find yourself in a souvenir store, perhaps both dazed and dazzled by all the products, remember that you are participating in one of the greatest ongoing chapters in retail.

BASED IN NEW YORK, PETER-TOLIN BAKER IS ACTIVELY INVOLVED WITH RETAIL DESIGN AND VISUAL MERCHANDISING VIA P-T B DESIGN SERVICES (OWNER), THE FASHION INSTITUTE OF TECHNDLOGY (ADJUNCT PROFESSDR), RETAIL DESIGN INSTITUTE NY CHAPTER (BOARD PRESIDENT), AND AS A REGULAR CONTRIBUTOR TO DESIGN:RETAIL.

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The Bright Lights on Main Street



ROBERT HOCKING RETALE MATTERS robert@retalematters.com @rhockinguk

They have a vested interest in its health, supporting local people with wages who, in turn, reinvest locally. The intimacy of this relationship, and the passion you find in places like Goes, is miles away from the investorreturn-obsessed environments of so many companies l've worked with.

Too much of retail has become about acquiring stuff rather than the more interesting sociological fabric it used to contribute to. There is too much sameness, too much "on sale" and too little emotional engagement.

But, what the shop owners in Goes failed to see in themselves was the true essence of what people increasingly want-a friendly face, something new and something they can count on. It was their uniqueness, their independence, that gave them an edge. They weren't professional PR people or social media strategists. They woke up every

The Netherlands, as they, in turn, had been called to help a small town in the southwest corner of the country, called Goes (pronounced *Hoos*), plan a retail strategy that would keep their town center from becoming obsolete. The cry for help was quite ominous: town leaders felt they needed a plan for the future to keep them alive–a town down the railway tracks had collapsed, and they didn't want the same result. Under normal circum-

RECENTLY received a call

to consult from Philips in

Under normal circumstances, by the time a call like that is made, it's often too late. Coming from the U.K.–where there's so much written on the death of "Main Street"–I expected to arrive in a place with tumbleweed (or the Dutch equivalent) and boarded up storefronts. Or worse still, chicken joints and gambling shops. Instead, what I found was one of

the most delightful, thoughtful small town centers I'd seen in a long time. It was historic, prosperous and, for a town of 30,000 people in a relatively unknown part of the world, had retailers that practiced the very principles that retail needs to get back to.

You probably won't be surprised to find out that in America between 2007 and 2012, traditional independent retailers (think florists, bookstores, pet shops and art galleries) lost 20 percent of their number. While at the same time, retail sales rose by 8 percent—indicating that people seem to be walking away from independents and instead are spending money in chain stores. This is shockingly sad.



In the course of the project, I interviewed some of the store owners—and let it be noted, the store owners were actually *in* the store. Many people complain about poor retail service, but the reason we complain is because of absentee owners that don't pay the people taking care of their customers particularly well, nor do they invest much in them.

The beauty of the stores in Goes was that the owners were all there. They had a direct relationship to the content on the shelf, and a direct relationship to the people who shop the storeincreasingly a forgotten art.

These independents are part of the community.

morning, and their lives were about creating a store experience, curating content and building the kind of business that people will travel to.

As we think about designing for retail, we need to think more about the individual, about the thing that makes a time and a place unique. And as much as possible, we need to remember that cookiecutter approaches are great for the bottom line, but terrible for the heart of a community.

ROBERT HOCKING IS A LONOON-BASEO RETAIL BRAND CONSULTANT WHO LOVES RETAIL BUT HATES SHOPPING—AND CONTINUES TO SEARCH FOR STORES THAT WILL CHANGE HIS MIND.



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A Gentleman's





American menswear designer **Joseph Abboud** brings the gentile sophistication of a Savile Row haberdashery to Madison Avenue

By JENNY S. REBHOLZ

Photos by ADRIAN WILSON



You never want a guy's suit to walk in the room before him, it shouldn't overpower a man... Likewise, we wanted a masculine environment that's appealing yet not overpowering, but really beautiful."

At least that's what American menswear fashion designer Joseph Abboud believes and has put forth in his first New York store, where men's fashion comes alive on Madison Avenue between 42nd Street and 57th Avenue. The hustle and bustle of businessmen going to lunch, having meetings and passing through Grand Central Station amid this mecca of menswear is the perfect location for the first freestanding Joseph Abboud retail store.

"Since 1987, we have been a modern American brand," Abboud says. "But, we are not just the typical American Ivy League. We are a more sophisticated collection that is American in origin with an international appeal."

The design directive for the project was to reintroduce the Joseph Abboud brand–which is owned by parent company Men's Wearhouse–in an engaging environment, a store that showcases the full Joseph Abboud collection in a setting that is true to his design aesthetic. Inspired by London's Savile Row, Abboud wanted to replicate this bespoke, handcrafted energy, but with an American twist, so that the end-result was a relaxing and approachable environment.

"Through many discussions with Joseph, we kept circling back to the idea that we needed to create an exceptional experience for the fashion-focused Madison Avenue man," says Jeffrey Hutchison of Jeffrey Hutchison & Associates LLC (JHA), a New York-based luxury retail architecture and design firm. "To do this, we took inspiration from Savile Row, because it represents the best of the best; it's



→ Floor-to-ceiling windows and a natural flowing space plan create an open and relaxed environment. a place that perfectly straddles the modern and the traditional, where the customer is front and center, and walks away feeling special."

From the street, the store's exterior communicates the brand. The team wanted the façade to catch the eye of men heading home from the office, a street presence that would entice them into the world of Joseph Abboud. In order to stay true to the brand's strong and unique identity, the team created a stone brown façade to complement the interior finish palette. Gray tweed fabric awnings and refurbished bronze metal storefronts are finishing touches that add to the sophisticated exterior presentation.

The building itself, an early-20th-century bank, provides the perfect foundation for the store design. This historic setting exudes masculinity and presented the team with a backdrop of inspiring architectural details. When customers enter the 4,300-sq.-ft. retail space, an iron staircase highlighted by a 15-ft.-high ivory Venetian plaster vaulted ceiling commands their attention. Large brass decorative lights and hand-blown glass chandeliers reflect off the beautiful vaults and create an interior glow.

The team also took advantage of floor-to-ceiling windows on two sides of the building in order to create an open, relaxed environment. Ample daylight filters through the store, adding a softness that combines with the mix of decorative sconces and pendant lights for a residential appeal. Other elements infuse the store with residential touches, such as area rugs, limestone busts and round decorative mirrors. In addition, hand-drawn charcoal illustrations by Bill Rancitelli are framed and mounted on cashmere, further adding a vintage feel.



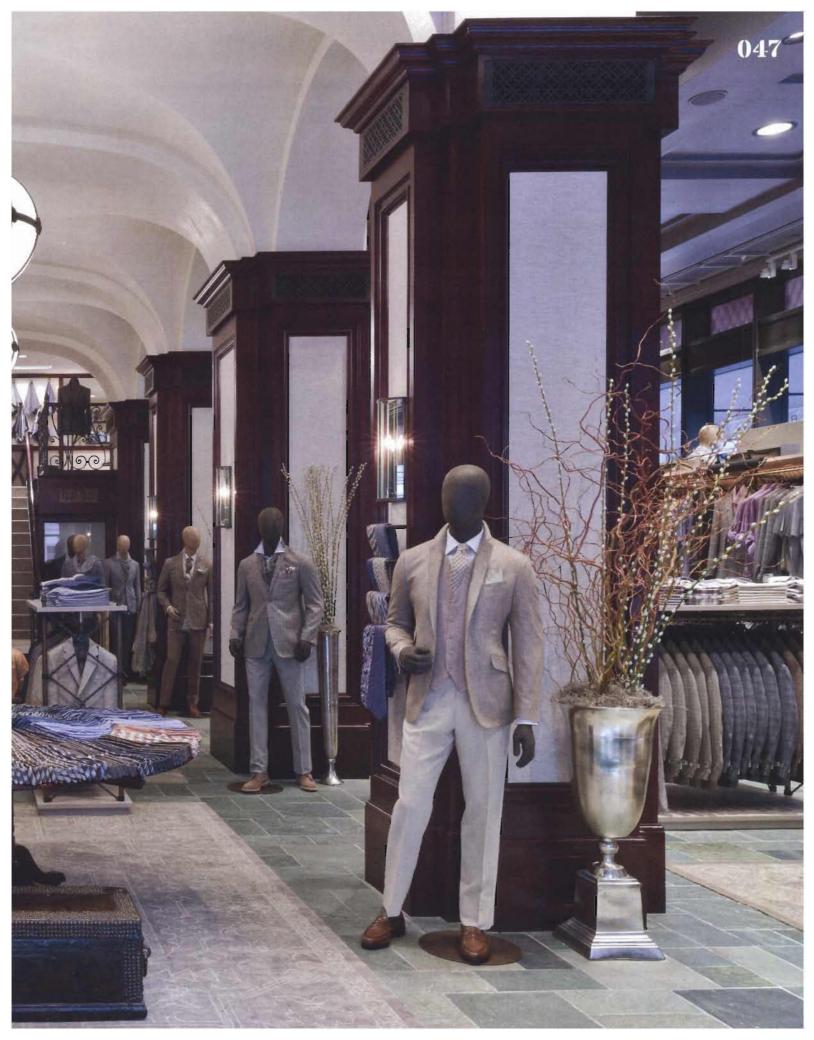
The first level features suiting, accessories and sportswear in three main sections, while a dramatic staircase leads customers to a mezzanine level that overlooks the entire space. This boutique-like setting houses the Joseph Abboud Custom offer. Here, customers can engage with a specialist for a personal shopping experience. A wall display presents more than 250 of the finest Italian fabrics. These oversized swatches displayed on custom bronze hooks allow the specialist to help customers choose options for suit silhouette, fabric and lining, as well as stitching and buttonhole details.

Housing the full breadth of Abboud's designer collection, from sportswear to the new Joseph Abboud fragrance, the store was designed to reflect Joseph Abboud's "New American" design sensibility, taking cues from the brand's suiting fabrics and textured textiles, like linen, twill and cotton. "Joseph is a master at combining textures and colors. He uses classic shapes and forms, and then gives them modern updates by adding new twists and interpretations" Hutchison explains. "The longer you study his clothes, the more you become aware of the thought and craft he has invested into them. We adopted this approach and brought it to life in the store."

Classic design elements, such as a gray slate floor in an ashlar pattern and mahogany paneling and moulding, were juxtaposed with modern touches like blonde herringbone and hemp grass cloth, nail-head detail wallcoverings and linen drapes. A masculine appeal was added with touches of dark bronze, washed gray and black oak, as well as aged leather, and then layered with warm, rich textures. Finely crafted details, such as hammered steel and stitched leather tabletops, add exquisite finishing touches to the interior. Abboud wanted a neutral color palette that supports the merchandise. The material selections create an ethereal and soothing color experience. Some of the fabrics from his collection were even incorporated, allowing the clothing to truly find its way into the décor.

The strength of the architecture combined with the warmth of the material and finish selections required a carefully considered visual merchandising strategy. With the help of Earth City, Mo.-based manufacturer idX Corp., the team was able to seamlessly integrate displays and fixturing in order to present sophisticated brand stories. "We were able to draw the customer through the space, highlighting each individual piece of merchandise in a really flattering way," Hutchison describes.







The striking columns throughout the store were used as unique displays. Belt and sock fixtures made of pickled oak millwork with bronze trim, as well as antique bronze vitrines, were inset within the columns (in other areas antique bronze hang bars were attached to existing columns). LED lighting was integrated into some of the column displays and in areas such as the shirt wall–a charcoal stained oak unit with pickled oak shirt cubes. The lighting adds a soft glow that subtly highlights the merchandise and attracts shoppers.

"Retail can be a social study, and I like to watch the natural flow as people interact with the space. I didn't want any barriers interrupting the path to the product," Abboud says. "Guys are simple, so the lifestyle displays are important. When presented with the right display, the male shopper will buy the whole outfit. I wanted to make this experience comfortable and easy for them; I wanted it to be memorable."

For Abboud, the New York flagship store is about the rebirth of the great men's specialty store with an emphasis on service, quality and style. "I wanted an experience that clearly communicates the DNA of the brand even without clothes in the space," Abboud describes. "I wanted to provide the whole package, the environment, the product and the service--everything."





↑ [Top] The boutiquelike setting for custom clothing features a wall display of 250 Italian fabrics. ↑ [Bottom] The store is infused with residential touches, such as area rugs, round decorative mirrors and charcoal illustrations that add a softness to the decor. Joseph Abboud's "New American" design sensibility comes to life in this Savile Row inspired retail store.



"Retail can be a social study, and I like to watch the natural flow as people interact with the space. I didn't want any barriers interrupting the path to the product."

-JOSEPH ABBOUD

049

← The striking columns throughout the store provide unique display opportunities.



Joseph Abboud New York

RETAILER

Joseph Abboud (parent company Men's Warehouse) CONTRACT DESIGN FIRM Jefftey Hutchison & Associates ARCHITECT Tricarico Architecture and Design

GENERAL CONTRACTOR M. Cary Inc. STORE FIXTURES/MILLWORK idX Corp.

MANNEQUINS/FORMS CNL mannequins LIGHTING Tarrant Lighting, Urban Electric FLOORING

Nourison (area rugs) SIGNAGE/GRAPHICS

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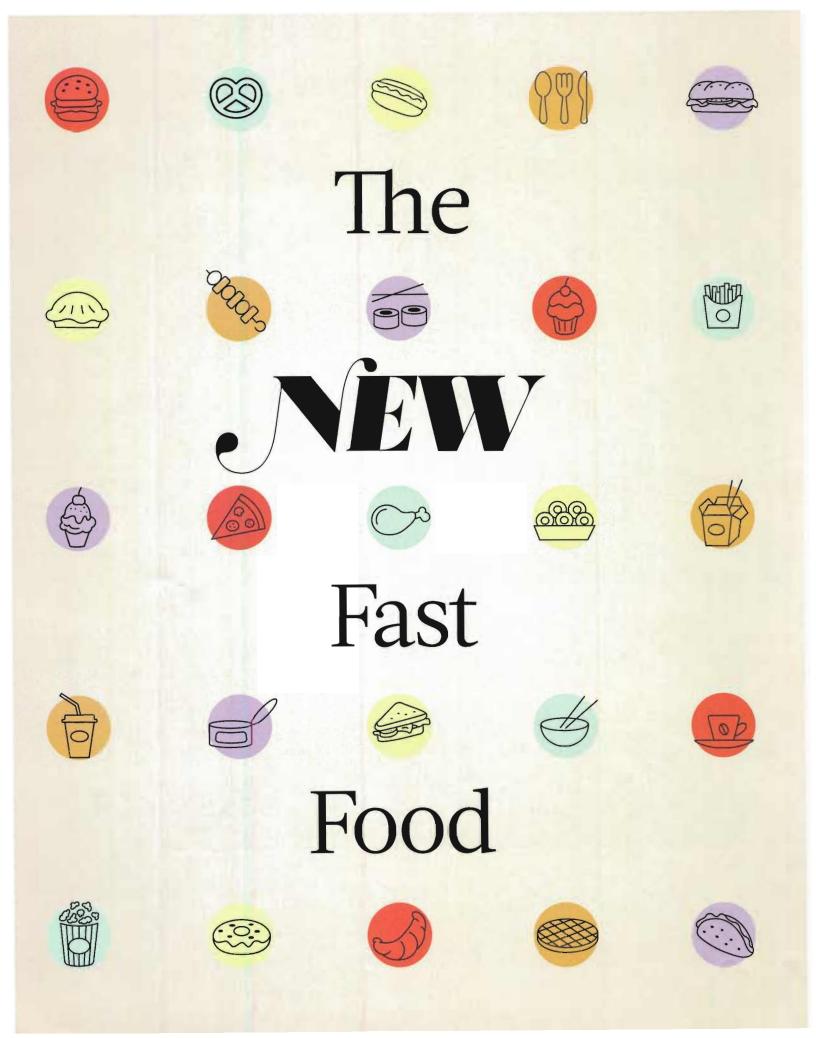
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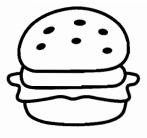
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Benjamin Moore

Information in the project file is provided by the retailer and/or design firm.





Sure, they are convenient.

And, yes, still fast.

But quick-service restaurants are upping the design ante the world over, and customers are taking notice.

By ERIN M. LOEWE





ll over the world, it appears fast-food companies are in transformation mode. Gone are the days when cheap and fast fare were the only things needed to lure repeat customers. Today's consumers want an elevated experience—whether it's fresher food, a modern dining environment, stellar customer service or all of the above. Here are some companies that are driving the evolution.





TE



KFC restaurants are doing an about-face abroad. Since 2014,

Istanbul-based CBTE Architecture has been working with parent company Yum! Turkey and the KFC global design

team to overhaul and modernize the brand in Turkey. All new and remodeled stores there are being based on a sleek design concept that encourages patrons to linger.

"Most brands certainly hope their customers spend long hours in their restaurants, and that it is reflected in sales growth," according to Cagdas Belen and Tanem Eren Belen, co-founders of CBTE. "As a result, restaurant brands like KFC try to renew their concepts in this direction, satisfying customers' preference for spending time at places where they feel relaxed, where they perceive the place as part of their daily lives with the materials, colors and lighting. Today, the design of fast-food restaurants should meet these needs and remove the perception that it is fast and cheap." Photos by GÜRKAN AKAY CHICKEN IS HAND DED AND COOKED BY COOKS IN THIS AURANT EVERYDAY. PRETZELS

Snack Savvy



In 2014, fresh pretzel purveyor **Auntie Anne's** unveiled its first store redesign ever, facilitated by San Francisco-based Tesser. Since the new concept was unveiled in Park City, Pa., there are 100 stores as far away as California sporting the fresh look. Brent White, design director of environments at

Tesser, says that focus groups thought the old design of copious white tile was too cold and sterile for the brand. "Auntie Anne's started in Anne Beiler's kitchen, so we wanted to bring back a little bit of that warm story through the environment," he says. "We looked at the brand positioning to highlight the hand-craftedness of the ingredients and the fact that the store makes pretzels from scratch all day long."

Beyond creating an upscale kitchen feel, the team at Tesser modified Auntie Anne's iconic blue and worked it into some of the kitchen equipment and the ordering area, where a translucent counter emanates blue from within.

"Overall, we wanted to be authentic and true to Auntie Anne's heritage, so we reoriented the design to bring the pretzel-making process to the forefront," says Dana Zipser, director of business development and marketing for Tesser. The result is an interactive, brand-making experience that ties customers directly in to the process of making the product they love. Photos by DONOVAN ROBERTS WITMER







Local Flavor

PPI

Chick-fil-A used to only have restaurants in the Southeast, but it has been expanding into new territories over the last decade. One of its newest locations in Pasadena, Calif., was designed with pedestrians in mind and is located on the Rose Parade route.

"The tastes and expectations of fast-food customers continue to evolve, but one thing never really changes—they want food they feel good about, served by people who care, and they want it fast," says Dwain Cox, director of innovation and design at Chick-fil-A. "We're laser-focused on caring for our guests personally in every aspect of our business, whether we're adding healthier menu items, introducing mobile ordering or localizing a restaurant design to meet the needs of the community."

Photos by VICTORIA JONES PHOTOGRAPHY

"We're laser-focused on caring for our guests personally in every aspect of our business."

-DWAIN COX, CHICK-FIL-A





055

056

Customizing a Classic

Perhaps no other fast-food company has been more closely watched regarding its changing looks and business model than internationally renowned McDonald's. Peter Rivera-Pierola, manager of strategic concepts for U.S. restaurant design

with McDonald's U.S., says that while the brand is constantly striving to modernize its environments to exceed customer expectations, it is also piloting innovative customer interactions.

"A great example is the Create Your Taste custom burger and kiosk ordering experience that we're testing in select restaurants in the United States, Australia and other markets," Rivera-Pierola says. "It demonstrates how we're evolving and experimenting with new techniques of serving our customers in more modern and relevant ways, coupled

with new interior design concepts and restaurant layouts."

One of McDonald's newest restaurants in The Netherlands has been receiving plenty of rave design reviews. Formerly dubbed "the ugliest building in Rotterdam," the remodeled McDonald's features a sweeping spiral staircase and glass façade. Iconic gold radiates from the perforated sides, which feature pixilated images of a smiling crowd (the images continue on the interior as well). Designed by Rotterdambased Mei Architects, it is a showstopping addition to Coolsingel, one of the city's busiest shopping streets.

Photos courtesy of MCDONALD'S (unless otherwise noted)





Photo by JEROEN MUSCH →

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At **Steak 'n Shake**, quick table service is giving way to a fast-casual hybrid concept at its Third Street Promenade location in Santa Monica, Calif. The sleek new design is a bit more upscale than previous renditions, merging modern touches with large-scale black-and-white vintage photographs

from Steak 'n Shake's archives.

Sherif Ayad, president of Fort Lauderdale, Fla.-based ID & Design Intl., says his firm was responsible for the interior design and environmental branding of the new prototype, while Cincinnati-based FRCH Design Worldwide was responsible for the exterior. Both firms collaborated with Steak 'n Shake's in-house team at Biglari Holdings to create the updated brand image and concept store. Other remodeled and new stores may retain more sit-down service, fast casual or hybrid service, depending on each unique location.

"The new design connects with today's consumers having higher expectations than ever before for quality product, innovation, value and bold innovation," Ayad says. "The new format delivers these objectives while still expressing the brand's rich heritage in bold architectural interpretations."



Photos by JAIME GUILLEN

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FORTINA

replicating wood stats and louvers with aluminum and a hyper-realistic w surface in a multitude of wood species.

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Congratulations To All Our Friends at Kit and Ace!

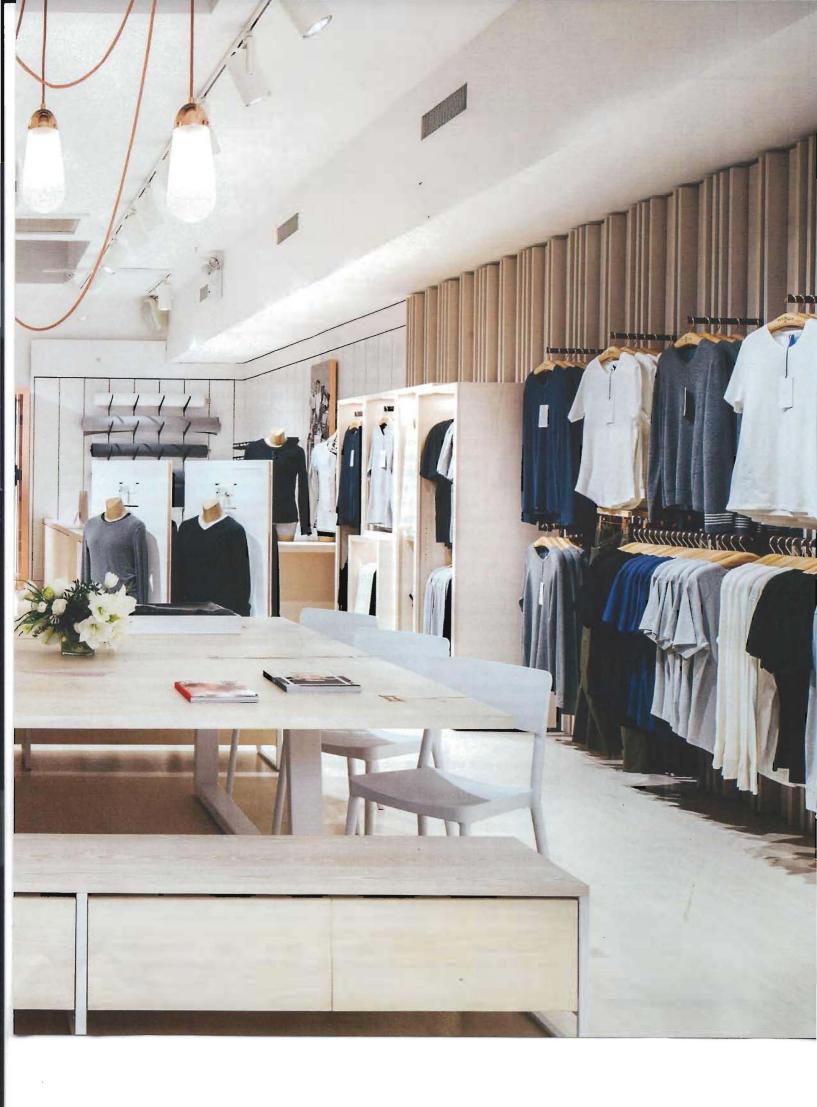
B+N INDUSTRIES, INC. 👔 🕒 📿 🗇 🖨

Canadian retailer Kit and Ace expands its fashionable and functional clothing stores to New York and beyond

THE T

By ERIN M. LOEWE Photos by THOMAS STORY (unless otherwise noted

TIC





↑ Kit and Ace strive to offer fashionable ad comfortable clothing in "technical fatters" like Qemir, a way bele cashmere blend at doesn't shrink oppill.

→ Photography from local artists on the day reflects the importance of the "ct = we class" to Kit and = ...

thleisure"

wear is a relatively new concept, and its explosive growth over the past few years shows no signs of abating. However, while many people prefer to live in their yoga pants, a comfortable, more sophisticated alternative may soon get their attention.

Enter Kit and Ace, a new and growing Vancouver, British

Columbia, Canada-based retailer co-created by Shannon and JJ Wilson, the wife and son of lululemon Founder Chip Wilson. Shannon and JJ are merging their knowledge of textiles and retail to offer "technical fabrics"—most notably their trademarked cashmere blend called Qemir–that are comfortable, durable and fashionable.

What started as a concept store beneath the Kit and Ace offices in Vancouver in July 2014 is poised for quick international expansion. The new single-story, 1,851-sq.-ft. store in New York's trendy Nolita neighborhood is considered a flagship for the brand, upon which many new store designs will be based. Kit and Ace has been opening an average of one store per week since the Nolita store opening last November.

To create a store with a sleek, urban aesthetic that was easily transferrable, Kit and Ace partnered with Vancouver-based Evoke International Design and Burlingame, Calif.-based B+N Industries.

"Passionately, we design our shops with a strong sense of place, but the nature of our rollout program requires us to have a large pre-fabricated component," says Jordi Morros, head of shop development at Kit and Ace. "In collaboration with B+N and (Surrey, British Columbia, Canada-based) Divert Millwork, the Kit and Ace shop development team has produced a unique fixture package that is the foundation for our custom-built shops, with flexibility for future growth and economies of scale. Basically, we've ended up with transformable spaces, installed in minimal time, at a quality level you would expect to find in a high-end home."

The Nolita store exudes a relaxed yet modern vibe. Reclaimed redwood planks flank the exterior of the store, and inside, warm white ash floors and white extruded metal wall panels brighten the space. The simplicity is broken up by splashes of Kit and Ace's signature blue, as well as copper accents.

"The materials used were intended to be representative of a simple West Coast modern design aesthetic," says David Nicolay, principal and lead designer at Evoke. "We started working with white ash as the material for the walls; it complements the refined nature of the clothing. The combination of stained white ash, white panels, black 'hot walls' and copper accents were to ensure the product had an interesting background to sit upon, but still allowed the product to be the feature of the store and not compete with its surroundings. The added touches of copper throughout the store design were to further enhance the feeling of luxury."

B+N provided the bulk of the fixture package, all the way to the peg hooks, which display the thread in the store's tailor shop–an area that features an in-house trend designer who helps with monogramming and other customization services.

Gary Somberg, architectural representative at B+N, says the combination of the company's 1224 and Fortina louvered upright systems was totally unique to Kit and Ace. "The perimeter walls were designed as almost a clean slate," he explains. "You could completely redesign the interior of the store; put any face-out or any T-shirt box anywhere. It's kind of neat how they can rearrange the stores by simply moving a wall bracket."

The centerpiece of the store is a white-ash 8-ft.-by-8-ft. square table with copper logo inlays, topped by copper pendulum lighting (both

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Kit and Ace has been opening an average of one store per week since the Nolita store opening last November.



designed locally in New York). While the table acts as a workspace for employees and a gathering place for customers, its main function is to host the store's invite-only supper club, where creative types can meet and converse.

"The supper club tables are unique to each shop, as they are created by a hyper-local artisan," Morros says. "Being square is key, as it allows everyone to be engaged in one conversation...in short, it's a way for us to engage with the local creative class and start some real, organic conversations."

Whether its shopping for an upgraded comfy tee or the feeling of community that shoppers seek, Kit and Ace will try to meet their needs by expanding rapidly in the next two years. Morros says the company is eyeing many spots in North America, Australia, Japan and Europe.

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- De la de la
- ← [Opposite page] Clean lines and a minimalist design are the perfect backdrop for Kit and Ace's functional yet technical clothing. Photo courtesy of KIT AND ACE

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- ∠[Opposite page] As it's considered a "tailor store," the Nolita Kit and Ace offers in-house alterations and clothing customization. Peg hooks creatively display threads, adding color and dimension.
- ↑ Kit and Ace's dressing rooms also have a Zenlike feel, with white ash wood and white walls, punctuated by copper accents, Phote courtesy of KIT AND ACE
- ← "Real Talk" cards are used to stimulate conversation at monthly invite-only "supper clubs." Photo courtesy of KIT AND ACE

"The added touches of copper throughout the store design were to further enhance the feeling of luxury."

-DAVID NICOLAY, EVOKE

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PROJECT FILE

Kit and Ace New York

RETAILER Kit and Ace CONTRACT DESIGN FIRM Evoke International Design Inc. ARCHITECT The McIntosh Group

GENERAL CONTRACTOR Corcon Construction STORE FIXTURES B+N Industries LIGHTING Apparatus Studio FLOORING TAJ Flooring Inc. FURNITURE Uhuru Design MILLWORK Divert Millwork Ltd.

Information in the project file is provided by the retailer and/or design firm.

The copper pendant chandelier by Apparatus Studio is a focal point at the center of the store.

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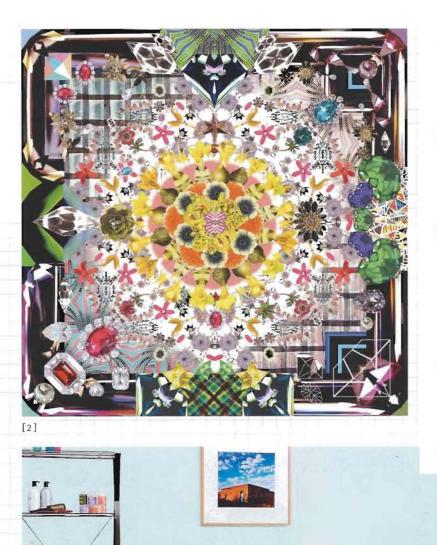
products

FLOORING

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[1] Milliken's Naturally Drawn features free-flowing designs and gentle nuances of pattern. Shown here, the line's "Watercolor Lesson," "Hand Sketched" and "Drawing in Ink" designs are paired with the company's wood-patterned "Fissure Oak" luxury vinyl tile. millikencarpet.com RS #191

[2] Jewels Garden by Christian Lacroix Maison for Moooi Carpets recalls an imaginary garden, with vibrant flowers blooming against a jeweled backdrop. christianlacroix.com or moool.com RS #192

[3] Mohawk Group's Moving Floors carpet collection, designed in collaboration with Innocad's 13&9 Design, was inspired by the individuality of nature with varying patterns that are designed to move dynamically based on the viewer's changing point of view. mohawkgroup.com RS #193

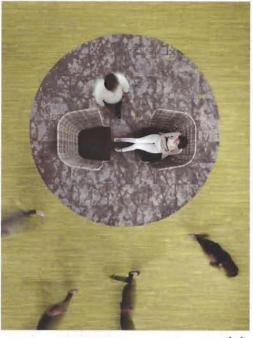
[4] Smith & Fong Co. has updated its Stiletto strand bamboo flooring line to include a click-lock fastening system in 10 proprietary stains and finishes. plyboo.com RS #194

[3]

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[4]

5 DESIGNRETAIL





[5] The Park collection from Shaw Contract Group was inspired by how people move, gather and connect within different areas of a park. Featuring carpet tile, hard surface and broadloom, the collection is designed to redefine boundaries, and enhance the mood. shawcontractgroup.com RS #195

[6] Daltile's Yorkwood Manor tiles replicate the authentic look of painted and aged floors with Reveal Imaging technology. Details, such as water stains and wood striations, produce a unique, rustic look. daltile.com RS #196

[7] Designed by Suzanne Tick, Asymmetric from Tandus Centiva visually shifts the planes of the floor using precise computergenerated imagery with metal-based neutrals and vivid brights. tandus-centiva.com RS #197

[5]



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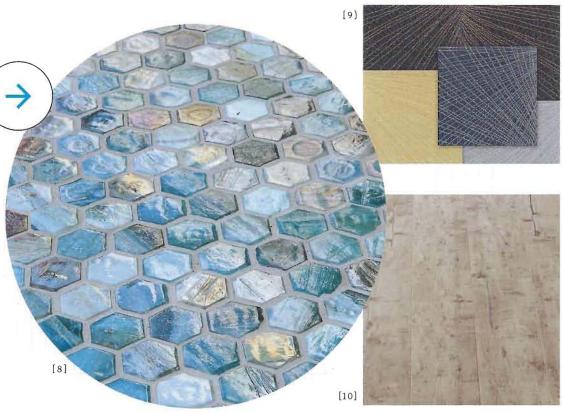
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products

[8] Lunada Bay Tile's Agate Hexagon offers a modern interpretation of this classic shape. The banding of the glass tiles was designed to visually combine the solidarity of the semi-precious stone, the fluidity of water and the translucency of air. lunadabaytile.com RS #198

[9] ASPECTA by Metroflor introduces a new abstract collection, featuring 24 LVT designs. The range–which includes Tarnish, Hexi, Careen (shown), Fracas and Piermont–embraces a creative portfolio of colors, textures and shapes. aspectaflooring.com RS #199

[10] Patcraft's EcoWorx Resilient features Shaw EcoWorx technology, offering a sustainable alternative to vinyl. The broad range of designs includes a split wood pattern with metallic inlay, a patina pattern reminiscent of weathered concrete, and various tonal and textured patterns. patcraft.com RS #200



MARKETPLACE

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backstory



ITH THE RENOVATION and expansion of the campus bookstore at the University of British Columbia (UBC) in Vancouver, British

Columbia, Canada, local firm Office of Mcfarlane Biggar Architects + Designers (omb) wanted to involve the community and help celebrate the

072

store's 95th anniversary. The architects invited professors, students, administrators and tourists to name their favorite book. Taking inspiration from the character of Lotaria in Italo Calvino's "If on a Winter's Night a Traveller" (who read books by having a computer sort the words in order of frequency of occurance), omb gathered the first sentence of page 95 of each chosen book and sorted the words alphabetically to create a text-inspired window frit. This, according to the company, allows each word to be enjoyed in isolation, as sunlight streams through and reflects them around the bookshelves and seating areas.

Visitors are left to speculate as to possible themes, and also wonder about the origins of such words as "heather-stepper" and "salaison-fumaison."

A word lover's paradise, indeed. - Michelle M. Havich

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Photo by EMA PETER

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