

ces

Room to live Business space Space of time Urban space spaces 2/2007



	Focus
2	Growing Cities
	Locations
	The Model Office
12	Hangzhou Nice Source United Real Estate Co., Ltd., Hangzhou (China)
	Masterpiece
16	Singhoff GmbH, Mannheim (Germany)
	Must-Have
22	Visionaire, New York (USA)
	Clear Vision
26	Weserbank AG, Frankfurt am Main (Germany)
	Growing into the Future
30	Robert de Sorbon University Library, Reims (France)
	Dockworker
34	Law Firm of Watson, Farley & Williams, Dockland, Hamburg (Germany)
	Heavenly Beauty
36	Curia Metropolitana de Granada, Granada (Spain)
	Classics Seek Out Classics
40	Henkel KGaA, Düsseldorf (Germany)
	Functional Elegance
44	AutoContact, Bordeaux (France)
	A Classic in a Fashionable District
48	Landmark Value Investments, New York (USA)
	Welcome
52	THE OMNIA Mountain Lodge, Zermatt (Switzerland)
	You Do Not Get a Second Chance to Make a First Impression
58	Agaciak and Merz, Beauty Salon, Berlin (Germany)
	Elegance on Water and Land
62	Alinghi Base, Valencia (Spain)
	Competence and Well-Being
66	ORL Center, Hirslanden Clinic, Zurich (Switzerland)
	Urban Living
70	USM in the home
	Spotlight
	Showroom
82	O.M. Ungers Exhibit, USM Berlin Showroom (Germany)
	Event
84	11 th Designers' Saturday, Langenthal (Switzerland)
	News
86	USM Haller and USM Kitos: New Wire Managment
88	Credits, Imprint

Dear reader,

Every hour 67 people move to the Nigerian capital of Lagos. Every hour! Three billion people already live in cities today, a number that is expected to double by 2030. The dynamics of urban development are breathtaking – especially in large cities outside of Europe.

This is why the development of urban space is the focus of this year’s issue of our magazine, ‘spaces’. After all, the magazine deals with space and spaces in both broad and direct senses. It is the magazine’s principal topic, its content and its name: ‘spaces’.

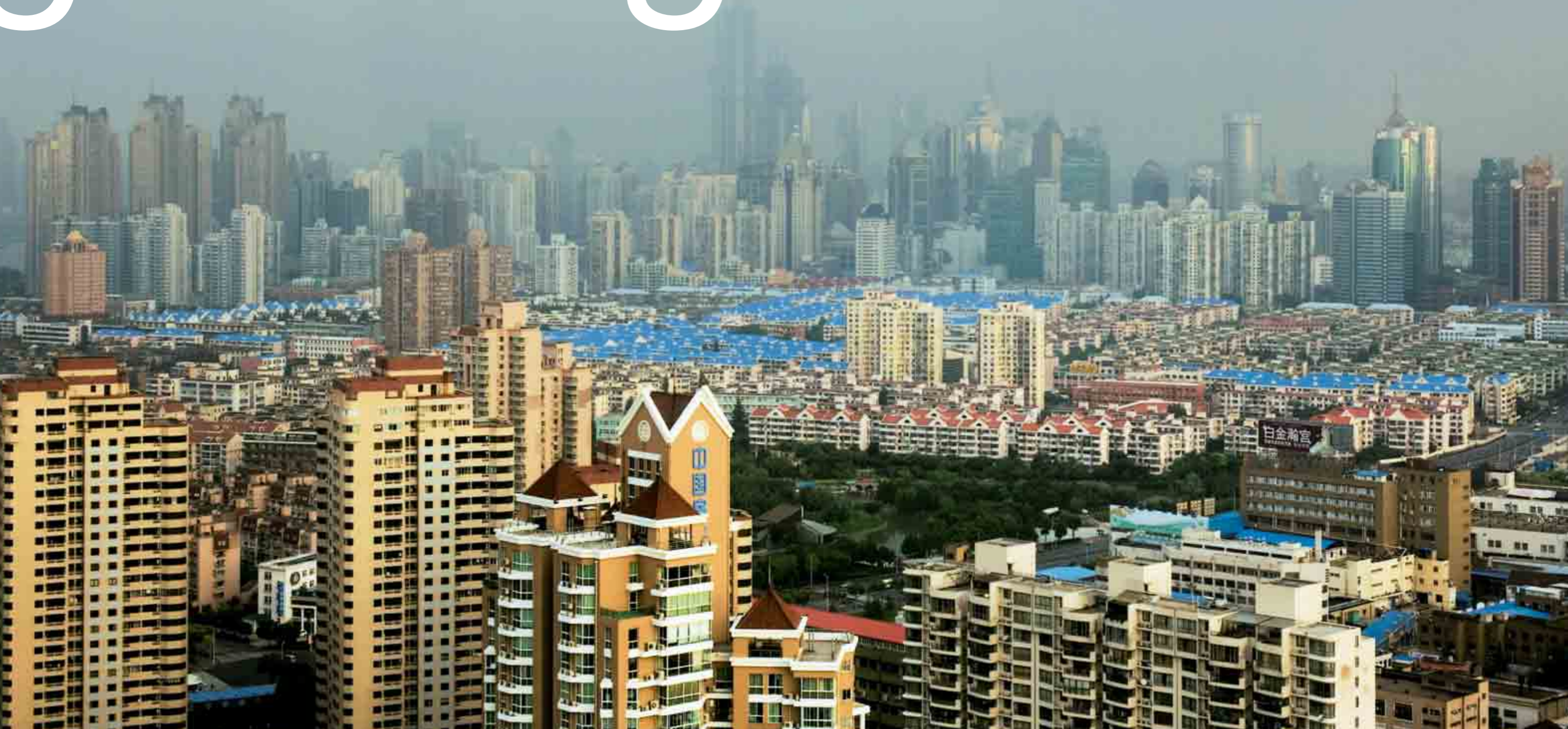
Space and spaces also play dominant roles here at USM. They define the way we think and act. This year, once again, we will show you how USM designs spaces worldwide. In this vein, we invite you to accompany us on a visual journey through global spaces, from Hangzhou to Hamburg and from New York to Berlin. See for yourself how USM Modular Furniture remains true to form and yet modifiable, how it manages to conform and yet remains independent. USM is a classic – always present but never dominant. This is in keeping with the company’s basic philosophy, which is that function must always come first.

If you turn to the ‘spotlight’ section, you will find the new products you have come to expect, as well as a look back at activities from the past year.

We hope you enjoy the new issue of ‘spaces’.

USM Modular Furniture

growing cities





1. Tokio-Yokohama (36°769'213)

Ranking of the world's largest cities and metropolitan areas (by population)*.
The image size is proportionate to the population.



2. New York (22°531'069)



3. Mexico City (22°414'319)



4. Seoul (22°173'711)

If the late 20th century was the age of economic globalization, then the early 21st century belongs to the city. Three billion people are already urban dwellers – a number that is expected to double by 2030. While many cities in the West – places like Liverpool (Great Britain), Detroit (USA) and Halle (Germany) – are shrinking, more and more people are moving to urban centers, especially in Asia and Africa. The Nigerian port city Lagos, for instance, is currently the world's fastest growing metropolis. Sixty-seven people move there every hour, searching for work and a better life. These global migration movements change our image of the world and will leave their traces in the geography and history books of our children. Because of Asia's rapid growth, the rankings of the world's biggest urban areas are constantly changing. Based on administrative city limits, the world's largest city in 2006 was in China. A little less than 32 million people live in Chungking, but on 82'000 square kilometers (50'952 square miles) – an area roughly the size of Austria.

Strong, rapid immigration, as well as the structural changes that many major cities in formerly emerging nations are undergoing today, are putting government agencies and urban planners to the test. The development and construction of infrastructure – roads, power lines and public transportation – often lag behind new metropolitan areas, some of which have developed without any prior planning. The demands and challenges that urban planners face have changed: The kind of urban planner in demand now is not so much a space-planning specialist as a generalist – someone who can coordinate housing policies, education, transportation and labor policies. This is no easy task, as working conditions are often dismal for the global army of migrant day laborers who follow the giant construction sites. Thousands of low-income workers with few rights are building the symbols of economic growth and the modern age – often during 12-hour workdays.

This unrestrained growth is more than just a social challenge for planners and authorities, but also an opportunity for cities. Many places with populations of a million

or more are taking advantage of this opening to position themselves soundly on the geopolitical map. Nowadays, Shanghai, Dubai, Sao Paulo and Lagos are mentioned in the same breath as New York, Tokyo, London and Paris. Architecture plays an enormous role in shaping the big-picture plans that help emerging cities develop international reputations. One-of-a-kind, colossal building projects staged in these new metropolises can be marketed worldwide. Suddenly the ability to recognize the shape of an urban development from space becomes a selling point. One example is the Palm Jumeirah, in Dubai, a man-made atoll in the shape of a palm leaf that real estate developer Nakheel Properties is reclaiming from the sea using 100 million cubic meters (328 million cubic feet) of sand and stone as landfill. Marketability is not just a factor when it comes to this urban extension for millionaires, but also an increasingly important impetus driving the global competition among cities.

Two especially tough contenders in the race are Dubai and Shanghai. A never-before-seen construction boom is



5. Mumbai (19°944'372)



6. São Paulo (19°357'485)



7. Jakarta (17°928'968)



8. Manila (17°843'620)

producing spectacular, prestigious structures on the Persian Gulf as well as putting Shanghai's glittering night skyline along the Huangpu River on the covers of magazines. The construction sites represent a dream come true for many architects and urban planners. 'It takes only a year to finish a building here!' says German urban planner Albert Speer, one of the many foreign architects currently planning and building new cities in China for tens of thousands of inhabitants. The rapid, dynamic pace at which planners can build in many big cities is tremendously appealing. Bureaucratic regulations and procedures are practically nonexistent. And the property rights of neighboring landowners? Unheard of! But the process is not always smooth. 'The terms of business are practically ruinous, payment policies are poor and negotiating tactics take some getting used to', says Meinhard von Gerkan, founder of GMP, another architectural firm with successful operations in China. But those who do not play the game are likely to lose out – and not just in Asia. Special economic zones, customs and tax incentives attract investors and urban adventurers worldwide.

Unfortunately, urban growth can have a negative impact on the ecological equilibrium. For example, currently no one uses more water worldwide than a citizen of Dubai. The luxury environments of this desert nation are being constructed at nature's expense. The so-called ecological footprint of a resident of Dubai – that is, the amount of land needed to maintain his standard of living – is 11,9 hectares (29,4 acres), compared to 4,8 hectares (11,9 acres) for the average European. Nevertheless, the mood among planners is euphoric, reminiscent of the days when New York City was breaking every growth record. Everything went relatively quickly then, just as it does today. In 1811, when city planners decided to impose a grid network of streets over Manhattan, they probably did not anticipate how quickly the fields would fill up with people. The city's population grew to 750'000 by 1850, jumped to 3,5 million by 1900 and by 1940, had more than doubled to 7,5 million. The miracle of New York's skyscrapers is a result of its unique topographic conditions. Because Manhattan is an island, surrounded by the Hudson and East Rivers, there is limited room for horizontal growth. For

this reason, and because of the population spike around the turn of the 20th century, the borough of Manhattan developed into the world's first skyscraper metropolis. Intentionally or not, planners and architects succeeded in making a distinct mark on the city's economic and population boom – an imprint that continues to set it apart from all others. Although it now has some competition as the ultimate skyscraper town, New York remains the undisputed champion.

The architectural miracle on the Hudson may be unique, but in the feverish, worldwide race to build the tallest building, the Big Apple can no longer keep up with Asia. The Taipei 101 Tower, 448 meters (1'469 feet) tall without an antenna, has been the world's tallest building since 2004. The Shanghai World Financial Center, 492 meters (1'614 feet) tall without an antenna, will be the world's tallest building next year. But it will not be holding that record for long. The Busan Lotte Tower, which, at 494 meters (1'620 feet), will be two meters (6,6 feet) taller than the Shanghai skyscraper, will be dedicated a few weeks later. Scheduled for completion in

2008, the Burj Dubai Tower, 808 meters (2'650 feet) tall (with antenna), will likely serve as a benchmark and put at least a temporary stop to the heated rivalry.

But the fast-paced growth of cities cannot be addressed merely by building skyscrapers and high-rises. Most of the time, a city's problem areas exist not downtown but along its edges. On the fringes of urban agglomeration, a sea of distinctive buildings often morphs into a sea of dreary slums and shantytowns. Mexico City is a good example. The city has grown farther and farther beyond its municipal limits and will soon fill the entire valley – 60 kilometers (37 miles) wide and 100 kilometers (62 miles) long – where it was established in the early Middle Ages at the southern end. Today just under 20 million people live in the region's nearly 10'000 square kilometers (6'214 square miles). How can such a seemingly endless expanse of buildings be developed and maintained? This is why one of the greatest challenges – not just for the Mexican capital but for many cities worldwide – will be the coordinated, cross-jurisdictional project planning and implementation of urban



9. Los Angeles (17°767'199)



10. Delhi (17°753'087)

Tokio-Yokohama (36°769'213)

New York (22°531'069)

Mexico City (22°414'319)

Seoul (22°173'711)

Mumbai (19°944'372)

São Paulo (19°357'485) Jakarta (17°928'968)

Manila (17°843'620) Los Angeles (17°767'199)

Delhi (17°753'087)

Osaka-Kobe-Kyoto (17°524'809)

Cairo (15°707'992) Shanghai (14°871'156)

Kolkata (14°681'589) Moscow (14°520'800)

Buenos Aires (13°470'240) London (12°524'316)

Teheran (12°183'682) Karatschi (11°969'284) Dhaka (11°918'442)

Istanbul (11°912'511) Rio de Janeiro (11°826'609)

Rhein-Ruhr (11°793'829) Paris (11°633'822) Beijing (11°537'036)

Lagos (11°153'863) Bangkok (9°996'388) Chicago (9°464'886)

Kinshasa-Brazzaville (9°343'416) Hongkong (8°855'399) Nagoya (8°798'583)

Taipeh (8°136'572) Washington-Baltimore (8°117'327) Bogotá (7°941'955) Lima (7°857'121)

Khartum (7°830'479) Bagdad (7°724'982) San Francisco (7°627'247) Chongqing (7°572'198)

Johannesburg (7°092'375) Chennai (6°957'669) Randstad (6°595'393) Shenyang (6°545'021) Kuala Lumpur (6°527'057)

Lahore (6°485'175) Tianjin (6°354'345) Philadelphia (6°262'182) Bengaluru (6°158'677) Boston (6°149'196) Toronto (6°141'895)

Madrid (6°070'754) Dallas (6°034'858) Hyderabad (6°012'368) Detroit-Windsor (5°905'764) Bandung (5°729'199) Algier (5°723'749)

Guangzhou (5°680'870) Singapur-Johor Bahru (5°331'235) Houston (5°299'946) Ho-Chi-Minh-Stadt (5°117'366) Belo Horizonte (5°081'789)

Ahmedabad (5°080'566) Abidjan (5°060'858) Santiago (4°893'495) Barcelona (4°864'007) Sankt Petersburg (4°853'240) Atlanta (4°843'183)

San Diego-Tijuana (4°804'806) Xi'an (4°785'324) Harbin (4°757'265) Shantou (4°721'117) Pune (4°683'760) Miami (4°680'930) Wuhan (4°648'376) Busan (4°617'188)

Chengdu (4°610'820) Rangun (4°572'948) Hangzhou (4°541'393) Ibadan (4°535'894) Cape Town (4°503'063) Sydney (4°444'513) Riad (4°328'067) Alexandria (4°320'129)

Milano (4°282'280) Fukuoka-Kitakyushu (4°273'637) Manchester-Liverpool (4°189'154) Nanking (4°071'600) Guadalajara (4°056'684) Berlin (4°010'470) Surabaya (3°942'701) Medan (3°927'188)

Kano (3°927'003) Phoenix (3°907'429) Luanda (3°849'015) Porto Alegre (3°812'571) Seattle (3°810'856) Napoli (3°803'753) Chittagong (3°795'034) Caracas (3°786'553) Melbourne (3°780'871) Nairobi (3°778'742)

Athens (3°776'370) Monterrey (3°745'120) Roma (3°695'467) Ankara (3°625'597) Montréal (3°624'444) Recife (3°587'059) Salvador da Bahia (3°515'073) Accra (3°404'507) Jinan (3°386'691) Guayaquil (3°348'250)

Medellin (3°313'230) Hamburg (3°277'237) Daegu (3°271'668) Durban (3°244'028) Kanpur (3°243'745) Birmingham (3°240'327) Minneapolis-Saint Paul (3°200'507) Fortaleza (3°192'891) Taschkent (3°190'085) Casablanca (3°177'281)

Tel Aviv-Jaffa (3°127'554) Curitiba (3°123'650) Kabul (3°120'963) Rhein-Main (3°112'627) Cali (3°109'430) Santo Domingo (3°089'252) Surat (3°044'731) Rawalpindi (3°039'550) Changchun (3°035'368) Kiev (3°007'197)

Total population of the continents:

Asia (3°968'000'000), Africa (924'000'000), Europe (732'000'000), North America (520'000'000),

South America (378'000'000), Australia (33'000'000)

infrastructure, a view shared by the organizers of the Urban Age Conference, held last year in Mexico City. When the urban planning specialists at the conference analyzed the metropolitan region, they concluded that it spreads across five states and one district and comprises a total of 249 jurisdictions: México (99), Tlaxcala (52), Puebla (36), Hidalgo (31) and Morelos (31). This means that if the overcrowded settlements in the valleys spill over and can no longer expand horizontally, the authorities will be forced to condense urban areas and increasingly coordinate their activities. Only if such coordination is successfully achieved at the political and bureaucratic level will commuters and workers continue to flow smoothly through the city in the future. According to one of the conclusions reached at the conference, the leviathan can only be saved from collapse by a cooperatively managed transportation and supply infrastructure.

Text:
Roderick Hönig is a certified architect at ETH Zurich and the editor of Hochparterre, an architectural publication based in Zurich, Switzerland.

Links and references:
www.urban-age.net, www.skyscraperpage.com,
www.shrinkingcities.com, www.wikipedia.org

Right side:
List of the world's largest cities and metropolitan areas (by population). Metropolitan areas include the actual city and its surrounding suburbs or, in some cases, several core cities.

*(The figures used may vary in terms of precision and currentness. A lack of comparability in defining the boundaries of the cities included in a metropolitan area as well as errors and inaccuracies in the recording and extrapolation of population figures can lead to variances in the data for metropolitan areas.)

Source: <http://de.wikipedia.org>

High quality, timeless design and modular construction – these are the cornerstones of USM Modular Furniture. The basic idea behind its development has always been to combine function and design in such a way that the furniture also copes with flexible infrastructures.

On the following pages you will see how this looks in practice, for example, in a fashion business or at a hairstylist's, in private as well as public areas.

locations

Hangzhou Mannheim New York Frankfurt Reims Hamburg Granada Düsseldorf Bordeaux Zermatt Berlin Valencia Zurich



The Model Office Despite a staggering economic growth rate of nearly ten percent, anyone who hopes to prevail in China's hot real estate market has to fight for customers. Buyers and renters have long lost their confidence in attractive blueprints and highly realistic renderings. These days, they want to see construction projects on a 1:1 scale before buying or renting. For this reason, investors often have exhibition and sales pavilions the size of multifamily houses built on the construction sites of their future projects. These pavilions allow potential customers to get a climate-controlled view of the dust-free future, while workers high above the building continue to lay bricks, hammer and weld away, often 24 hours a day.

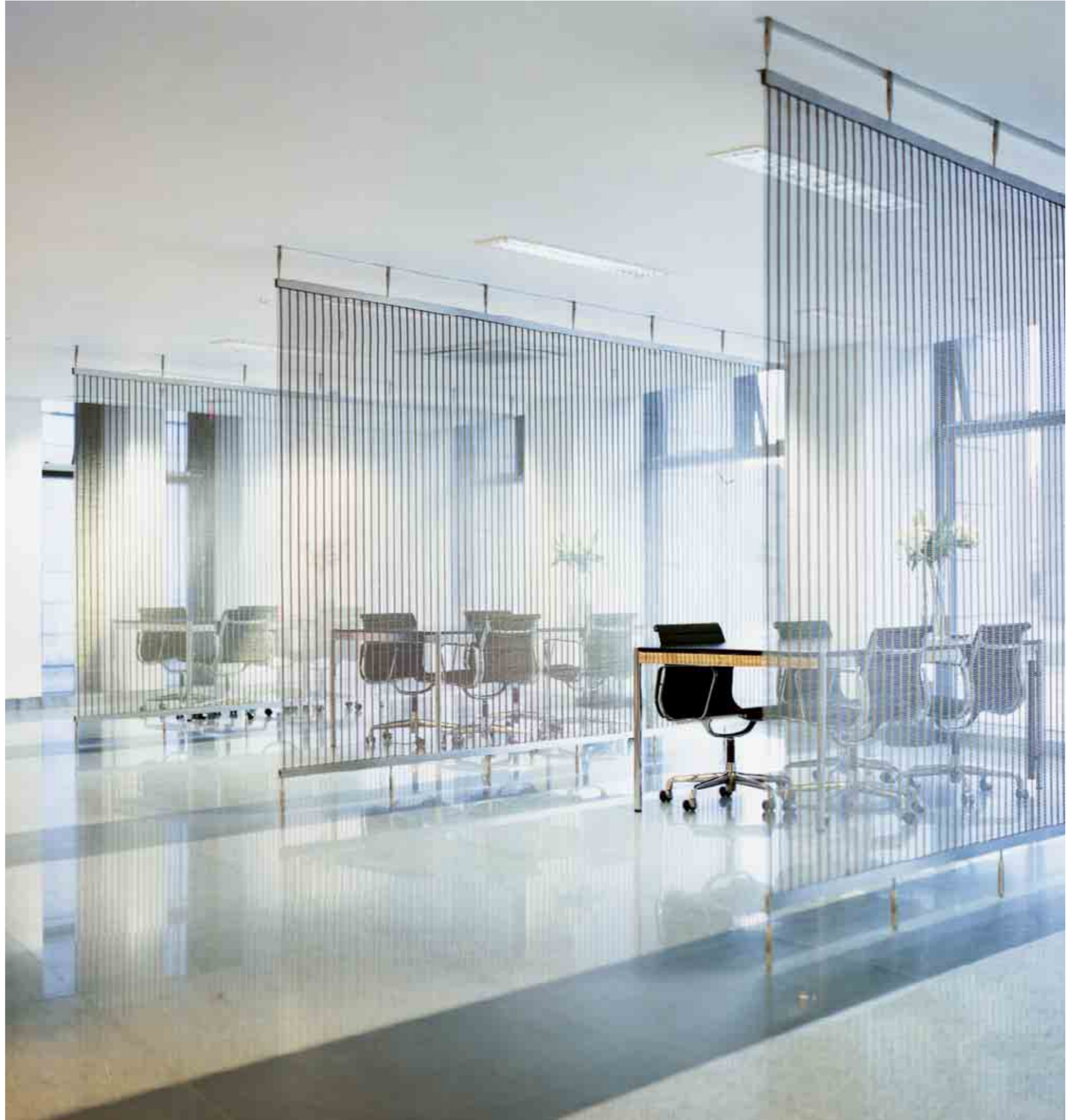
The real estate company Hangzhou Nice Source commissioned the German architecture firm GMP to build a group of high-rise buildings as well as the sales pavilion, which is to provide a taste of what is to come. The ambience of the development's 123'000 square meters (403'543 square feet) of office space is presented in this elegant 500 square meter (1'640 square foot) space: large rooms, high construction standards, expensive workmanship, luxurious materials – and USM Haller.

The German architects proposed using the modular furniture because, 'Firstly, we have USM Haller in our own offices, and secondly, it is a timeless and modern system that can be customized to every possible situation', says Magdalene Weiss at GMP's office in Shanghai, 190 kilometers (118 miles) away. Once the two office towers were completed, the USM Modular Furniture survived the first litmus test: When the sales team moved into one of the towers, it was able to outfit the new offices with the same components it had already used to furnish the pavilion.





The building model shows three towers that are rented out by the real estate company and that also serve as a base for the company itself. The rooms in these towers are unusually large by Chinese standards – but spacious premises are a must for a real estate company. The USM Modular Furniture Haller in graphite black fills these oceans of space in a meaningful way.



masterpiece





Is this the stuff of legends? In the fall of 1989, a young woman displayed three T-shirts in a hotel room. Dorothee Schumacher-Singhoff, then in her mid-20s, had just reinvented the everyday fashion staple: witty, charming, sporty and relaxed yet always chic. She chose Schumacher, her maiden name, to brand her creations.

When asked about the beginnings of Schumacher, Dorothee Schumacher-Singhoff likes to say: 'It was really just a T-shirt, a little different from the rest'. The press celebrated the newcomer's surprise success and the wealth of ideas coming from a woman who had never even studied design. Over time, other pieces followed, including sweaters, skirts, jackets and dresses. Eventually, they developed into a complete line – and Schumacher became a label with an unmistakable style. Now, each collection comprises 300 pieces.

Jörg Singhoff handles the business end of the company, which has grown substantially. The Schumacher brand is sold on all five continents, in more than 600 shops in 32 countries. It has been said that Dorothee Schumacher-Singhoff's fashions reflect her own personality: playful, charming, discerning and surprising. She characterizes her designs as delicate and discreet, never loud and brash. When it comes to clothing, her philosophy can be summarized as follows: Never limit yourself. Let your own personality out. Fashion should stroke the ego.

Where does this successful company with its clear and open-minded philosophy reside? In a former cardboard-box factory on the banks of the Rhine River in Mannheim. In 1989, French architect Yves Bayard turned the factory into a transparent building with a broad axis of windows. His motto was: 'Ideas

need space'. Approximately 45 workstations – together with studios with cutting tables, two conference rooms, two showrooms and a kitchen – are arranged on two floors. The rooftop terrace, with its glorious views, should not be overlooked. Although both Dorothee Schumacher-Singhoff and Jörg Singhoff have individual offices, the company headquarters is basically a light-filled, open loft space with barely any walls, few boundaries and plenty of space for exchanging ideas.

The Singhoffs discovered USM Modular Furniture Haller (shown here in black) with their architect. 'It offers the perfectly structured frame for our creative chaos', says Dorothee Schumacher-Singhoff, explaining their choice of furnishings. 'USM Haller is like us: multifaceted and modifiable. Schumacher is growing, and the system is growing along with us'.

Twenty women gather ideas, design and sew. Fabrics, yarns, material samples, magazines, books and patterns take up room, and the company's space requirements change on a daily basis. 'USM Haller is a counterbalance to the emotional and playful creativity at Schumacher', says the company's founder. When asked whether she has the same furniture at home, she laughs. 'In my private life, my four children provide plenty of flexibility, a solid basis and creative chaos. A counterbalance is not necessary in that case'.





In the heart of Schumacher creation: USM Haller in black is a resting point flanked by USM Haller workstations.



Must-Have Visionaire magazine is an art-world bible, still a must-read and must-buy for fashionistas 50 issues into its lifespan. Visionaire has been dubbed ‘paper and ink as performance art’ for its quirky format, as far from a traditional paper magazine as possible. Instead of traditional journalists, each issue is the product of a creative collaboration between the Visionaire in-house team and boldfaced names, from Karl Lagerfeld and Mario Testino to David Bowie. Each so-called issue of Visionaire comes in genre-defying form instead of glossy pages. Take issue 24, which just comprised a Tom Ford-designed light-box with visual slides; or the chest of odd perfume bottles for the Scent Issue 42 – one was ‘Fear’ by author Stephen King, another director was Gus Van Sant’s take on ‘Drunk’. Whatever format it takes, Visionaire has become such a collectors’ item that a complete, mint condition set of issues 1 through 48 was recently auctioned at Sotheby’s for \$35,000. ‘I think our main audience is people who are interested in design, who love photography, fashion designers, artists’, notes cofounder, model-turned-editor Cecilia Dean, ‘A lot of ad agencies look at what we do as trend forecasting’. Dean’s the day-to-day driving force behind Visionaire; she and her team initially worked from an apartment, but as the magazine’s reach grew, needed to expand to a new, all-white office in Manhattan’s SoHo. ‘After researching several companies, USM’s furniture was the best match both aesthetically and functionally’, Dean continues. ‘With its modern, clean design, USM perfectly marries beauty and function. And since it is modular, as our business grows so can our furniture’.





A white heaven for magazine lovers: Visionaire's publishing treasures are shown off in the USM Haller glass showcases. Sitting at the white lacquered glass tables, you can escape from the urban chaos for a little while and take the time to browse or discuss ideas.



Clear Vision Perhaps this bank, set under a glass roof, can set its sights higher than most. Weserbank occupies the seventh and eighth floors of a new building constructed on a site previously occupied by a parking garage and parts of the Hessische Landesbank. The glass roof under which the bank resides was set on top of the original building, creating two additional floors. While architecturally significant elements of the façade were retained, the interior was completely gutted and redesigned by the Frankfurt-based architectural firm Schneider & Schumacher.

Weserbank was founded in 1912 as an independent regional private bank headquartered in Bremerhaven. The branch on Junghofstrasse in Frankfurt has been up and running since July 2006. A large open-plan office space occupies the seventh floor, and the eighth consists of one large conference room and three smaller ones. The bank employs 34 people, who spend half their time working on ‘normal bank business’ in Bremerhaven and the other half in the Frankfurt branch, dedicated to investment banking with a particular focus on initial public offerings – in other words, bringing companies to the Frankfurt stock exchange.

The new workplace was furnished using USM Haller in graphite black and light gray. Why? Weserbank is brief but clear on this subject: An evaluation showed that many other institutions in Frankfurt use USM furniture and that it is also visually appealing. Two new USM accessories worth noting are the acoustic elements and privacy screens. A relatively high number of people work together in one large glass room, with just 16 square meters (52 square feet) allotted to each employee and the carpet functioning as the only noise-dampening element. The privacy screens support the acoustic elements to ensure spatial division and additional sound absorption.





Transparency over the roofs of Frankfurt: The new desk panels give colleagues some private space without detracting from the open communication culture.





6'500 m² of public space

4'000 visitors per day

130'000 books

1'000 periodicals

More than 1'000 USM bookshelves

Growing into the Future Last September, the 21,000 students at the University of Reims received a new first-rate library. The recently opened University Library was designed by Lyon Architects Chabanne & Partenaires. The building is named after Robert de Sorbon, the French theologian and court chaplain who, in 1257, founded the Collège de Sorbonne, which later became Sorbonne University. Carine El Bekri Dinoird, the director of the new library, is proud of where she works and pleased with this architectural gem. The interior architecture has brilliantly avoided the typical problems of such large spaces by creating a comfortable atmosphere where users can concentrate, contemplate and conduct their research. In choosing furnishings, USM's timeless design, modularity and quality tipped the scales in the company's favor. More than 1,000 bookshelves extend along the two open floors that constitute the heart of the building. Despite its size, this building, with its color-coded internal organization system, is anything but a labyrinth.

The library has been classified in France as a 'bibliothèque verte' ('green library') because it was constructed according to the strict environmental requirements of the Haute Qualité Environnementale (HQU). These criteria range from the positioning of the building in relation to incoming sunlight to the heating system and the choice of materials used to regulate temperature – naturally, without air-conditioning. The built-in acoustic elements also meet HQE requirements. The construction of the new Robert de Sorbon Library at the University of Reims undoubtedly represents a view of the future.





Dockworker When the employees of the law firm of Watson, Farley & Williams go to work, they do not just roll up their sleeves – sometimes they roll up their pant legs. That is because their office is literally standing in the water – in one of Hamburg’s most spectacular office buildings, on land that, as ‘Die Welt’ wrote when the building was officially opened on January 31, 2006, ‘did not even exist’. The office building, named Dockland, ‘floats’ in the Elbe River in close proximity to Hamburg’s container port. The land on which it rests first had to be built.

This office building with its ocean-liner shape, may not exactly be setting sail, but it certainly is creating a stir. Towering 40 meters (131 feet) above water, it offers approximately 9’000 square meters (29’520 square foot) of office space on seven floors. It was designed by Hadi Teherani, who was born in Tehran in 1954 and emigrated to Hamburg in 1960. The architect and designer has been celebrated as a ‘tamer of light’, because he designs his structures to be closer to the sky than those of anyone else.

The Hamburg office of the international law firm of Watson, Farley & Williams, with offices in London, New York, Paris, Rome, Piraeus, Singapore, Bangkok and Hamburg, was involved in the project from the very beginning. The firm had 30 employees when it first moved into the building and has since increased that number to 35. As the law firm expands, so does its office – thanks to flexible room divider systems, the rooms can be modified in terms of their area and their divisions. The USM Modular Furniture Haller, featured here in anthracite gray, has no trouble keeping up.



The workstations are grouped around the sitting room in the center. Room-long sideboards and counters lead the eye through the office spaces out onto the water.



Heavenly Beauty In the heart of the Spanish city of Granada – facing a Renaissance cathedral culminating in a splendid Baroque façade and the Iglesia del Sagrario (Church of the Tabernacle) – sits a Renaissance structure called the Curia Metropolitana (Metropolitan Court). In addition to housing the workers who assist in governing the archbishop's diocese, the Curia contains an exhibition hall and a conference room on its ground floor.

Closed due to a fire in 1982, the Curia Metropolitana was reopened in late 2005 after an extensive restoration effort overseen by architect Pedro Salmerón, the Andalusian expert on cultural heritage and the restorer of the Granada and Jaén Cathedrals.

In furnishing the building, the Archbishop had very clear, precise, and quite worldly ideas: He wanted top-quality pieces in a contemporary style. In response, Salmerón proposed USM Haller in matte silver. Haller's classic lightness combined with the stone floors and the history-studded walls, which still contain period inscriptions, create the effect of heavenly beauty.





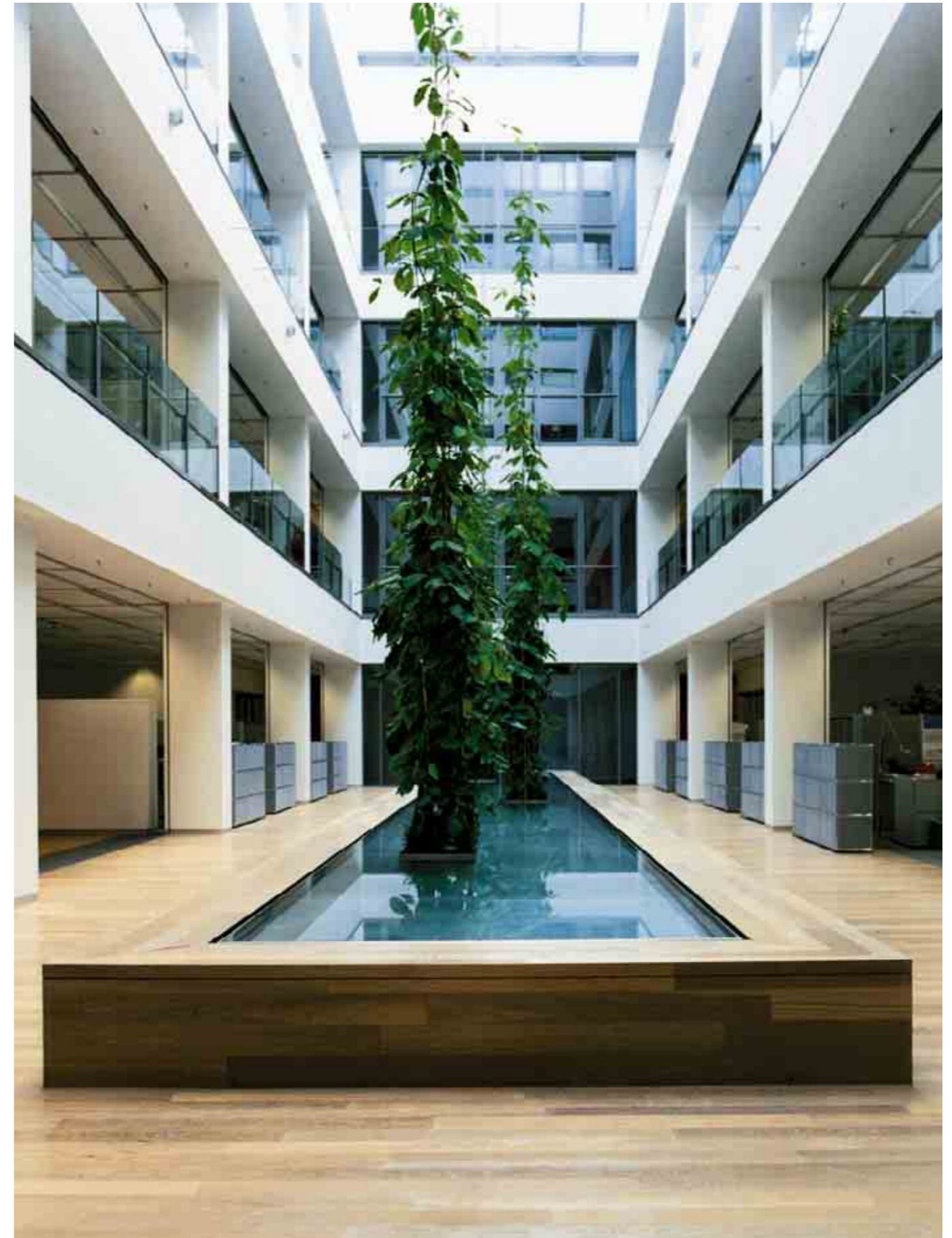
Surprise inside: Behind the Baroque walls, the everyday administrative work of the Catholic church of Granada is kept in order by USM Modular Furniture.

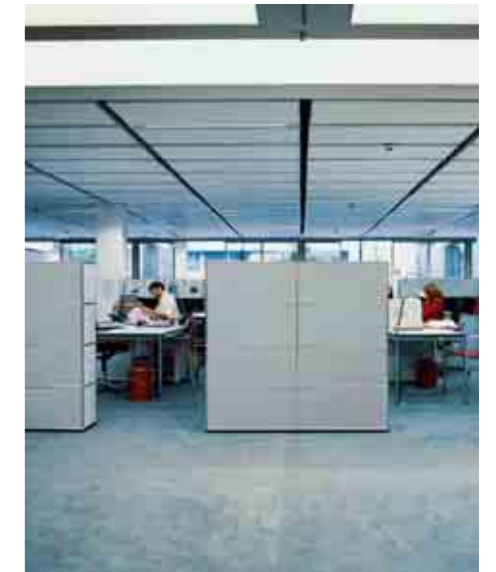
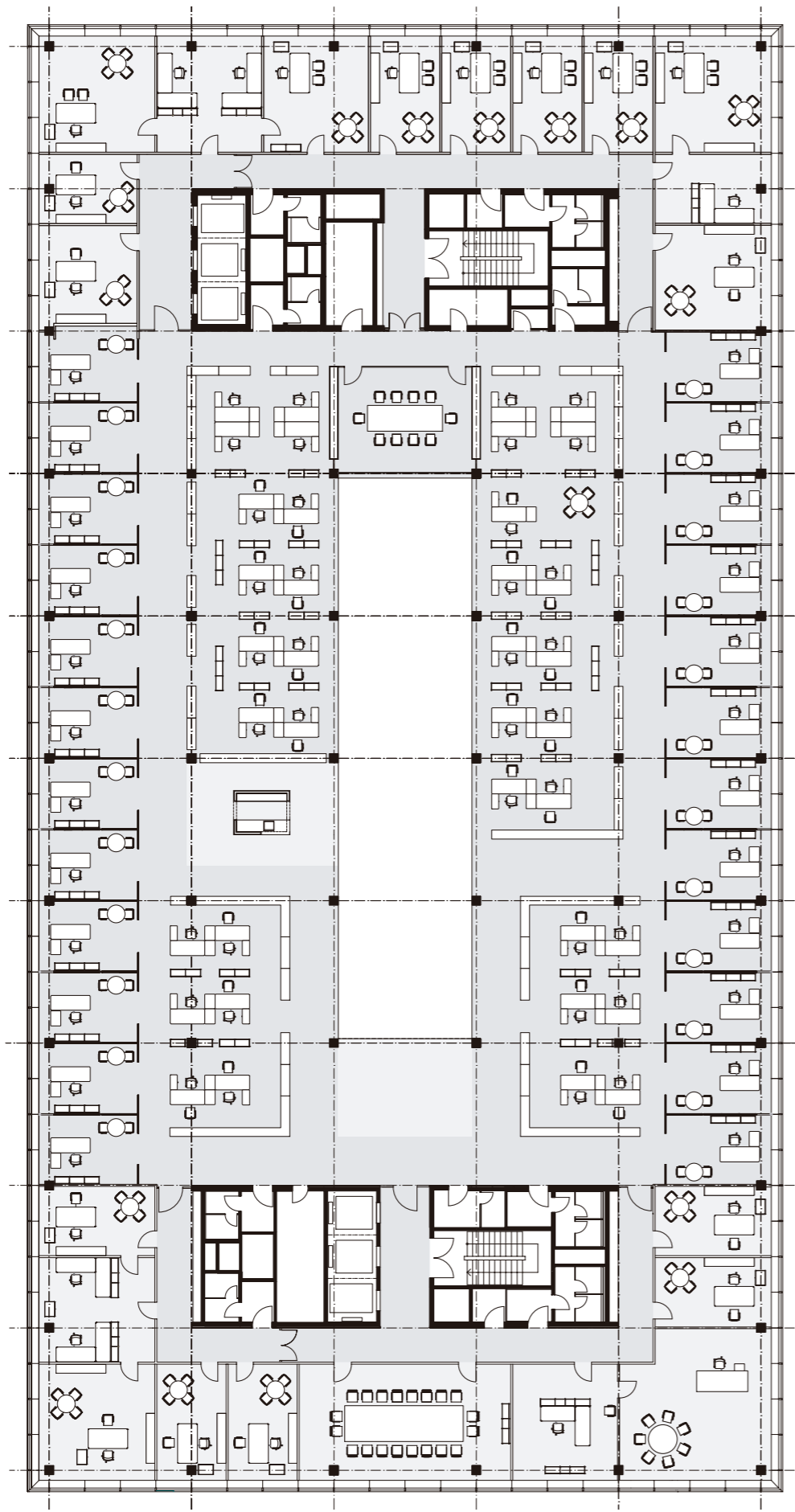


Classics Seek Out Classics For a company that owns brand names like Persil, Perwoll, Pritt, Fa and Taft, moving fast is not exactly the name of the game. Consumer goods conglomerate Henkel celebrated its 130th anniversary in 2006. Düsseldorf is Henkel's home port, or Düsseldorf-Holthausen, to be exact. Holthausen and Henkel have been together since 1899.

The consumer goods manufacturer has its headquarters in Holthausen, where about 6'500 employees work. About 600 people work in Building Z30 at Polystrasse 67. This building, with its matter-of-fact name, is a 'thinking center' – designed in 1973 by Ullrich Kämmerer, an employee in Henkel's construction department, and, as Günter Geising, another architect at Henkel, says, 'revitalized' in 2006. The reconstruction and renovation took 20 months, and even a new atrium was incorporated into the existing structure. Amazingly, the six-story building never had to be closed completely during the entire 'rejuvenation phase'.

Architect Geising remembers the first time, 25 years ago, that Henkel got to know USM Modular Furniture, when the Aok cosmetics firm joined the group and brought the USM program along with it. The classic, timeless modular furniture system was accepted enthusiastically. And to this day none of that has changed. The fact that it can be reused again and again, that it can survive a few moves, renovations or revitalization projects without damage, that it fits perfectly into the openness and transparency, into the communicative, flexible office environment in the renovated Henkel building – these are only a few of the advantages praised by employees and planners alike.





Climbing plants in the new atrium unite the six stories of the renovated Henkel building. With a total of 600 workstations in the building, the USM acoustic panels are given an excellent opportunity to show what they can do.



Functional Elegance The setting: a beautiful old building that was once a riding school. The ambiance: clear, timeless elegance staged by architect Pierre Clavier and interior designer Lilian Lambert. We are in Bordeaux, at the headquarters of AutoContact, a distributor and service provider for automobile manufacturers. Although approximately fifty people work here, breaking up the magnificent space with interior partitions was never an option. Instead, the emphasis was on playing with the site's perspectives and highlighting its splendid architectural volume. Besides, ease of cooperation and communication were of paramount importance to Serge Cazaux, the company's director. Furniture by USM, distributed throughout the entire space, delimits the workstations and constitutes the main feature of the interior décor. Low sideboards placed along both sides of the 'main traffic artery' ensure that people circulating through the building do not disturb workers at the surrounding desks. This configuration simultaneously preserves the majestic dimensions of the site and provides privacy for employees. It may seem like a bold step to use a furniture system that is fundamentally intended to create order as the central element of the interior décor, but, as demonstrated in this former riding school in Bordeaux, function and elegance need not be rivals.





The main objective was to preserve the spaciousness of this unique building, a former riding school in Bordeaux. The old wooden structure was carefully restored. A central skylight provides natural light during the day, and; in the evening, the two large columns are illuminated. USM's sideboards function as both delineating and organizing elements.





A Classic in a Fashionable District Sebastian Stubbe is one of three partners who runs Landmark Value Investments, in Manhattan; he and his team specialize in managing funds for high net worth individuals worldwide. But though their business is traditional, the firm's setup is anything but: It is stashed in a 435 square meter (4,700 square foot) loft in the trendy Meatpacking District.

'We were probably the first financial services firm to move to the backwaters of the district', he explains. 'It was a wonderful space, and terribly refreshing to be outside of the bustle and homogeneity of midtown'. Stubbe did have some reservations about the still-gentrifying area when he first arrived three years ago. 'It was unclear whether this would appeal to our clients, some of whom are very conservative and come from all over the world'. The solution was USM: Its timeless furniture would not only fit with its new, funky surroundings, but also reassure traditionalists. 'You can have USM in a hyper-modern building or put it in a townhouse – it works either way', says Stubbe. 'It adds a certain level of sophistication and professionalism to the space, while still maintaining a bit of humor and vibrancy'. The USM Haller system's modular versatility was also a major draw: Since first taking over the space, the Landmark team has almost doubled. 'It is hard for a firm like us to make long-term projections as to our space and layout needs, but USM is ingenious because we can reconfigure things in so many ways, and even dismantle certain parts of our setup'. And though initially enthusiasm for the furniture came from Stubbe, now his two partners are equally invested. 'We all have some of the pieces at home too', he laughs, 'We drank the Kool-Aid'.





There is a luminous green
Andreas Gursky photograph
in the conference room and the
finest of fine art in the offices –
silkscreen prints by Damien
Hirst and photographs by Scott
Peterson, for example.
The workspaces consist of USM
Haller credenzas in black and
ruby red, and Haller tables in
black oak veneer, supplemented
according to the user's needs
by mobile pedestals.



The image shows a modern interior space, likely a lounge or hallway, with large windows and glass railings. A warm, orange-toned lamp is prominent in the foreground. A leopard print coat is draped over a railing in the background. The word "welcome" is overlaid in large white letters.

welcome

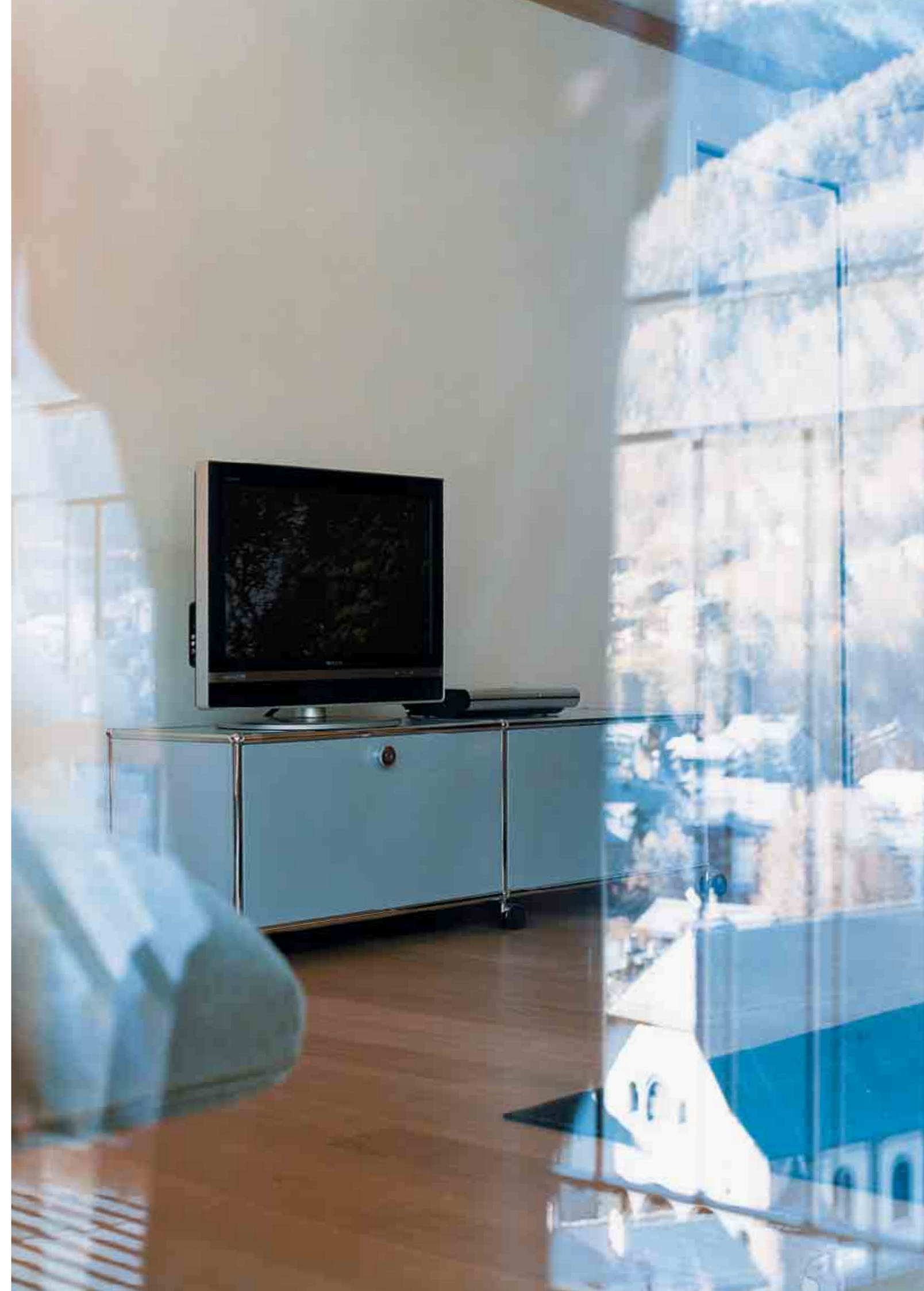


In the end everything finds its way back to its source and the various individual elements come together to form a magnificent whole. This is the basic philosophy behind THE OMNIA in Zermatt. The impressive Mountain Lodge perches on a cliff in the centre of the village, right next to the renowned mountain called the Matterhorn. Anyone who visits here has the impression of being connected with the elements and being a bit closer to heaven.

The New York architect and designer, Ali Tayar, comes originally from Istanbul and studied in Stuttgart and at the Massachusetts Institute of Technology (MIT). For his journey into the Swiss Alps, Tayar brought along the concept of the original American lodge, which he then adapted to the regional and local surroundings. The interaction between these two cultures was the starting point for the interior of the hotel, which has thirty rooms, twelve of them suites. 'THE OMNIA is the contemporary interpretation of the classic mountain lodge', says Tayar. 'The idea of the American lodge is combined with European flair. The materials and skills of the craftsmen are rooted in the Swiss canton of Wallis. Against the backdrop of the Matterhorn, this hotel's interior reflects both classic design history and current trends.' Tayar created most of the interior furnishings himself, combining work from a group of designers whose European roots

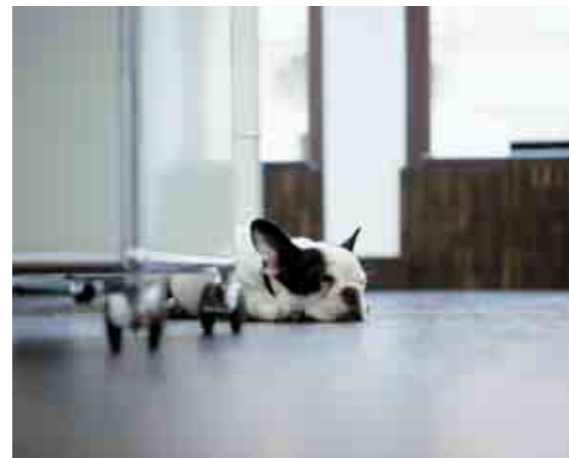
are clearly stamped on American design: Mies van der Rohe, Raymond Loewy, Vladimir Kagan and Eero Saarinen and USM Modular Furniture offers a perfect fit for this environment; matte silver was chosen because it harmonizes with granite as well as with white oak.

The lodge lives up to expectations. It is not only the location and interior that are unique but the overall impression is completed with a wellness program that is matched to your own personal requirement, impeccable service, heaps of home made chocolate and Wallis specialities. The products in the bathroom are from Kiehl's and Marc Jacobs is responsible for the clothing of the lodge team. You may indulge yourself here in a time far removed from the fusses of everyday life. You feel like you are visiting good friends – American friends maybe.





The rooms in the Mountain Lodge are exceptionally large: In the lobby, with its USM Haller counter in matte silver, guests are welcomed with a glass of champagne. From there they are taken to the light-flooded rooms and suites or can immerse themselves in the restful wellness area. All rooms have a select piece of USM Haller furniture.



You Do Not Get a Second Chance to Make a First Impression Check it out!

These two hairdressers are in fact women. Licensed master hairdressers, to be exact. Their names are Ramona Agaciak and Carolin Merz and they launched their own small business in May 2006. According to Carolin Merz, this old 19th century building at Luisenstrasse 39 in Berlin Mitte was once home to a sushi restaurant. It was, diplomatically speaking, not exactly in the best condition. Agaciak and Merz did an excellent job cleaning up and clearing out the place. Then they enlisted the help of Berlin architect Ralph Mehler to plan their renovation.

Although the two young entrepreneurs offer only four workstations in the 65 square meter (213 square foot) space, everything is of the highest quality. The smoked oak floor – oiled, not sealed – is a perfect backdrop for the individual pieces from USM Modular Furniture. Fashion trends, including hairstyles, are short-lived. The two master hairdressers prudently selected classic furnishings for their ever-changing business. Opposites attract. Or, as they put it: ‘You do not get a second chance to make a first impression. That is what they say in communication psychology. At a time when good looks are not just a gift from heaven, but also a question of personal marketing, our business philosophy is this: individual design from head to toe’. And that undoubtedly also applies to the furnishings in their shop.



Noble white reflected in the transformation. Mobile USM Haller pedestals conceal the tools used by the two hairdressers. This is possibly the smallest and most beautiful salon in Berlin.





The lounge impressively receives the VIP guest with a ruby red USM Haller counter and coffee tables with white lacquered glass tables.

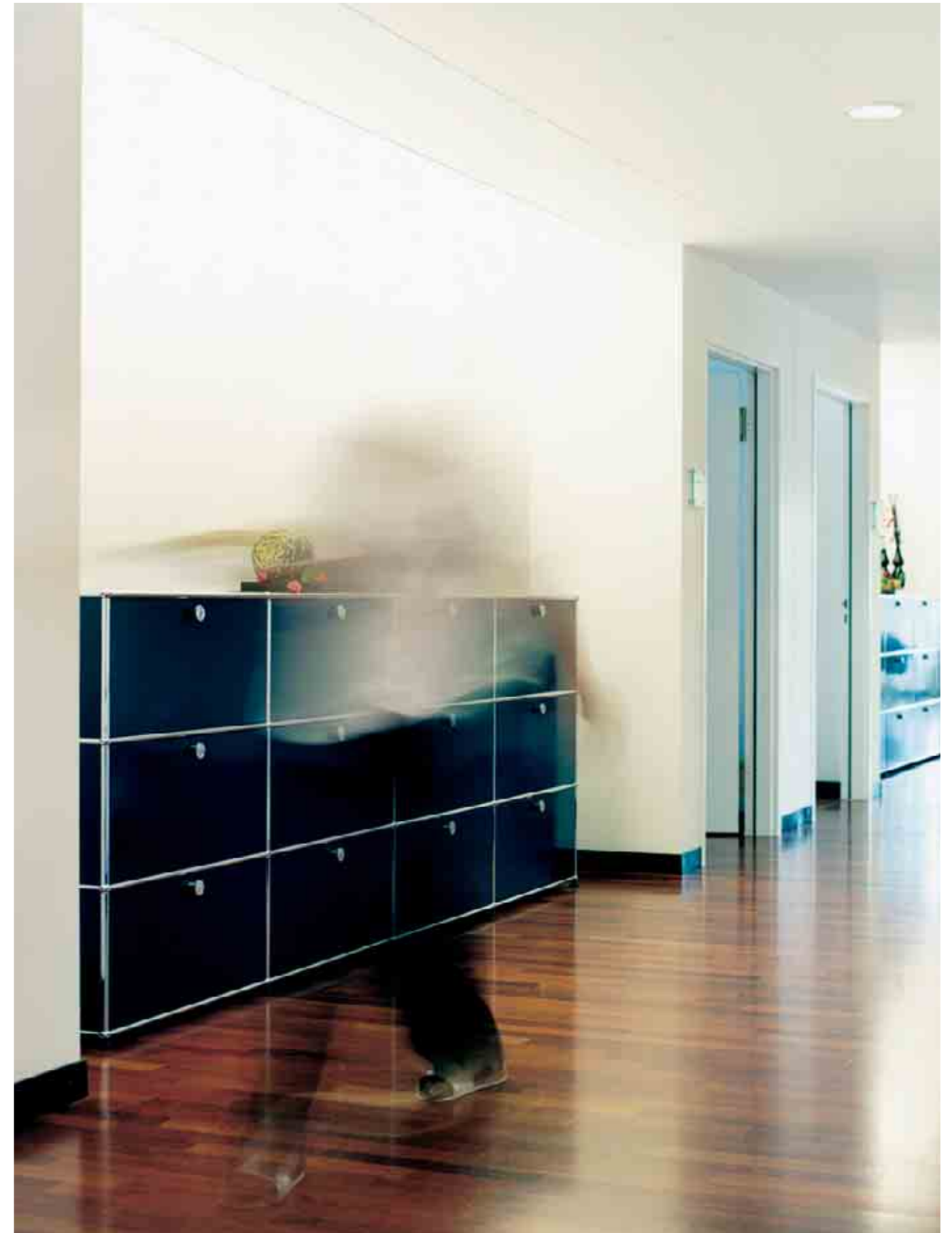
Elegance on Water and Land On March 2, 2003, Alinghi clinched a 5-0 victory over Team New Zealand, capturing the world’s most prestigious sailing trophy: the America’s Cup. This year, when Team Alinghi defends its title in Valencia, Spain, USM will once again be its official supplier. As part of its sponsorship, the Swiss company has furnished the team’s entire Valencia base with USM Modular Furniture. USM (it is an open secret, by the way, that there are several sailing fans at the company’s headquarters in Münsingen) has been sailing along with Alinghi ever since the team emerged victorious in Auckland. Back then, USM had furnished its temporary headquarters. And when Alinghi opened its new base at the Ecole Polytechnique Fédérale de Lausanne (EPFL), USM was at its side once again. The next stop was Valencia, where the team was initially and temporarily housed at the Real Club Nautico yacht club before moving to its own base. From the cafeteria to the massage room, from the reception area to the bookkeeping offices, and from the marketing offices to the VIP lounge, the new base was furnished with the USM Haller and USM eleven22 furniture in matte silver. Special-order designs were created for the retail shop and the sail tailoring area. And because the exception confirms the rule, the supreme command center is not in matte silver but in classic black.



The love of water is noticeable everywhere: the combination of USM Haller in matte silver with the blue walls creates a very fresh feel in the shop. And in the office – of course – you find boats.



Competence and Well-Being A slender wooden giraffe stands playfully beside a real cactus, while the shelves of the USM Haller furniture in elegant steel blue display an assortment of books, photos and memories. The entire room appears open, pleasant and full of humor, which is exactly what Daniel Simmen, founder and university lecturer specializing in rhinology and facial plastic surgery, intended. Together with Annika Stern, Hans Rudolf Briner and Peter Herrmann, as well as the employees in administration and the medical practice assistants, he formed the ORL Center for Ear, Nose, Throat and Facial Plastic Surgery at the Hirslanden Clinic in Zurich. When the Center for Otorhinolaryngology was founded six years ago, Simmen already knew that, as far as the interior architecture went, he wanted a concept that would convey to patients that ‘this is where a competent team of specialists works’. But he also wanted a facility that would exude warmth. ‘After all, hardly anyone feels relaxed when they go to the doctor’, the doctor says. From the reception area and the lobby – with its elegant setting of sofas, USM Haller units, pictures and sculptures, it is far away from a common waiting room – to the examination rooms there is nothing reminiscent of a traditional doctor’s office. Even the ‘endoscopy tower’, a customized USM Haller design based on Simmen’s plans, looks more like a game console than what it really is: a high-tech instrument for nose imaging and X-rays.





Patients should feel they are in competent hands. That was the brief. USM Haller in steel blue is part of the solution.



urban living

The living room of Tattfoo Tan's sprawling Staten Island, New York loft doubles as a personal, and occasionally public gallery space. The USM Haller sideboard was tailor made for the Malaysian born artist, who chose ruby red to match his painting 'United We Stand' (pictured on the far right) and for the color's feng shui properties – red symbolizes luck, energy, and prosperity. 'I collect furniture that is simple and functional', Tan says. 'USM is the red punctuation mark among the other carefully curated pieces in my home'.



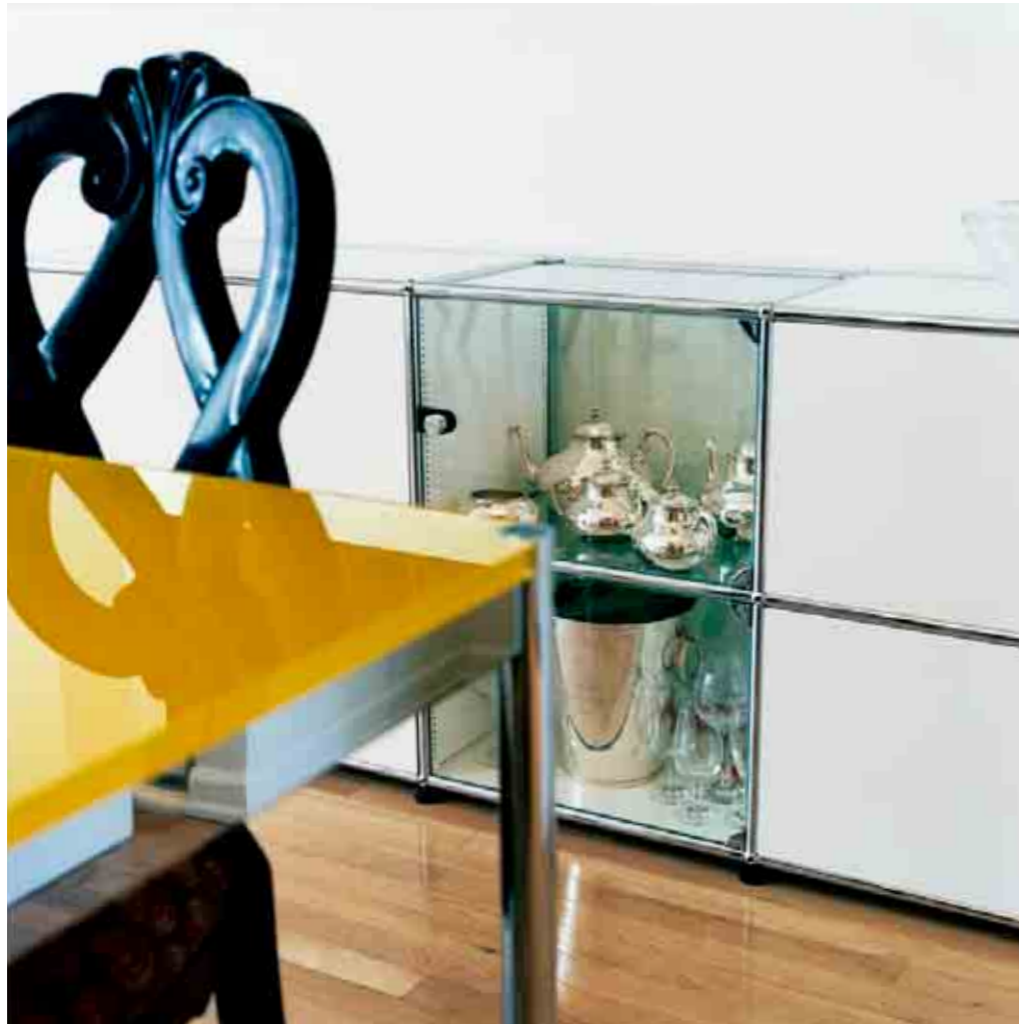


Christian Schoop has been familiar with the USM Haller furniture system 'from time immemorial'. His USM pieces have been trusty companions, surviving all his moves without a hitch. His most recent residence – a 160 square meter (520 square foot) loft outside Zurich, which used to be an artist's studio proved especially difficult to furnish. Overly massive pieces would have destroyed the expansive feel of the room. But aesthetics aside, things had to go somewhere. As it turned out, the sideboard, which matches the white walls, was exactly the right place for storing shoes. According to Schoop, the best thing about USM Haller is that 'it creates, rather than taking up, space'.



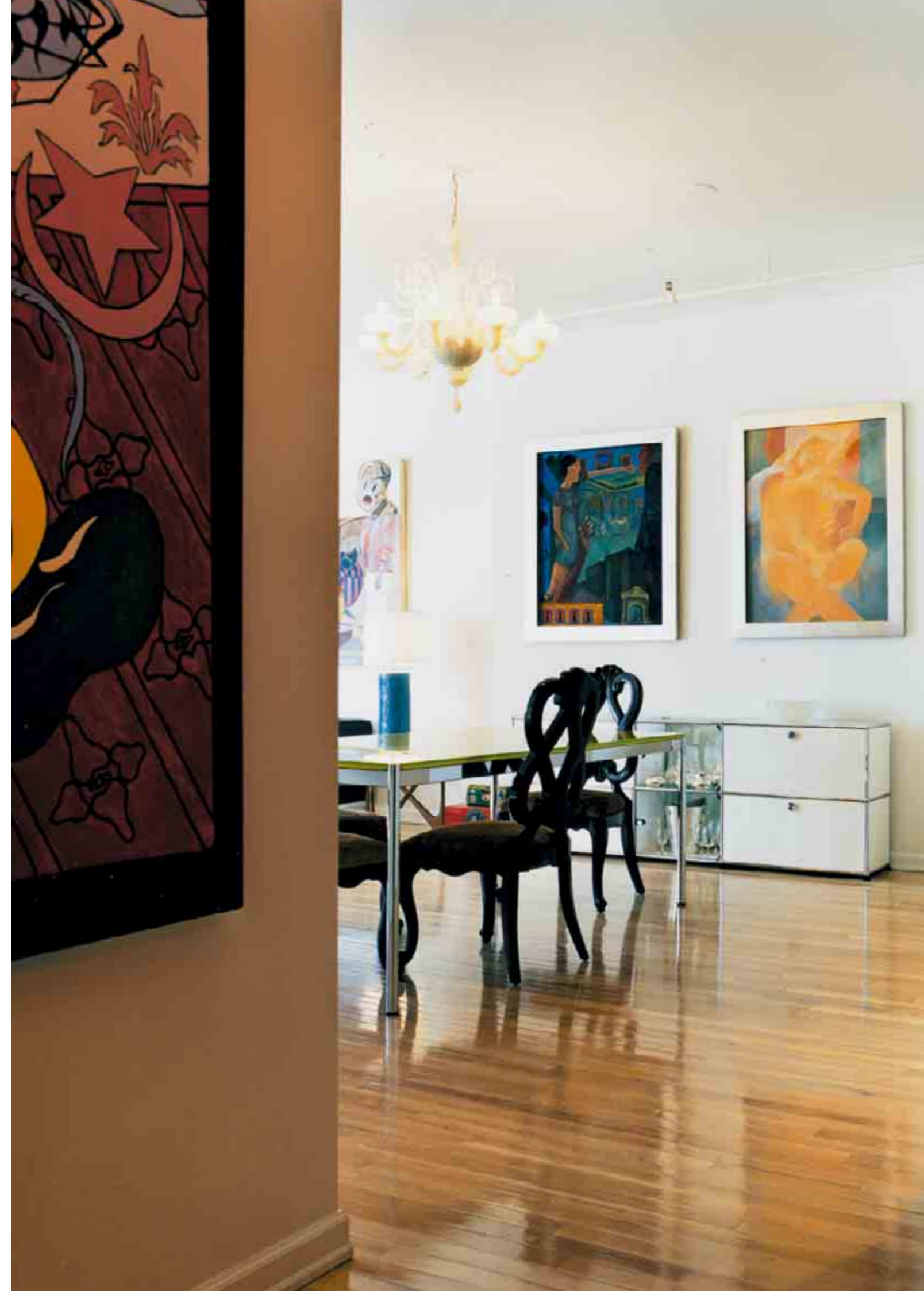
This 33 square meter (350 square foot) apartment, home to a SoHo-based marketing executive, calls for furniture that is space saving and multifunctional. Here, USM Haller pieces provide essential clothing storage and room for HiFi equipment. The understated elegance of the white finish offsets the owner's diverse art collection.

Artist, lover, traveller, workaholic, single, friend, musician, family man, partier – USM for each individual in a private space.



Jorge Orvananos searched for a suitable dining table for more than six months before finding the USM Haller table in yellow lacquered glass. For him, it was the perfect complement to his colorful and playful art collection – which includes a few of his own paintings – and the iconic furniture pieces the investor

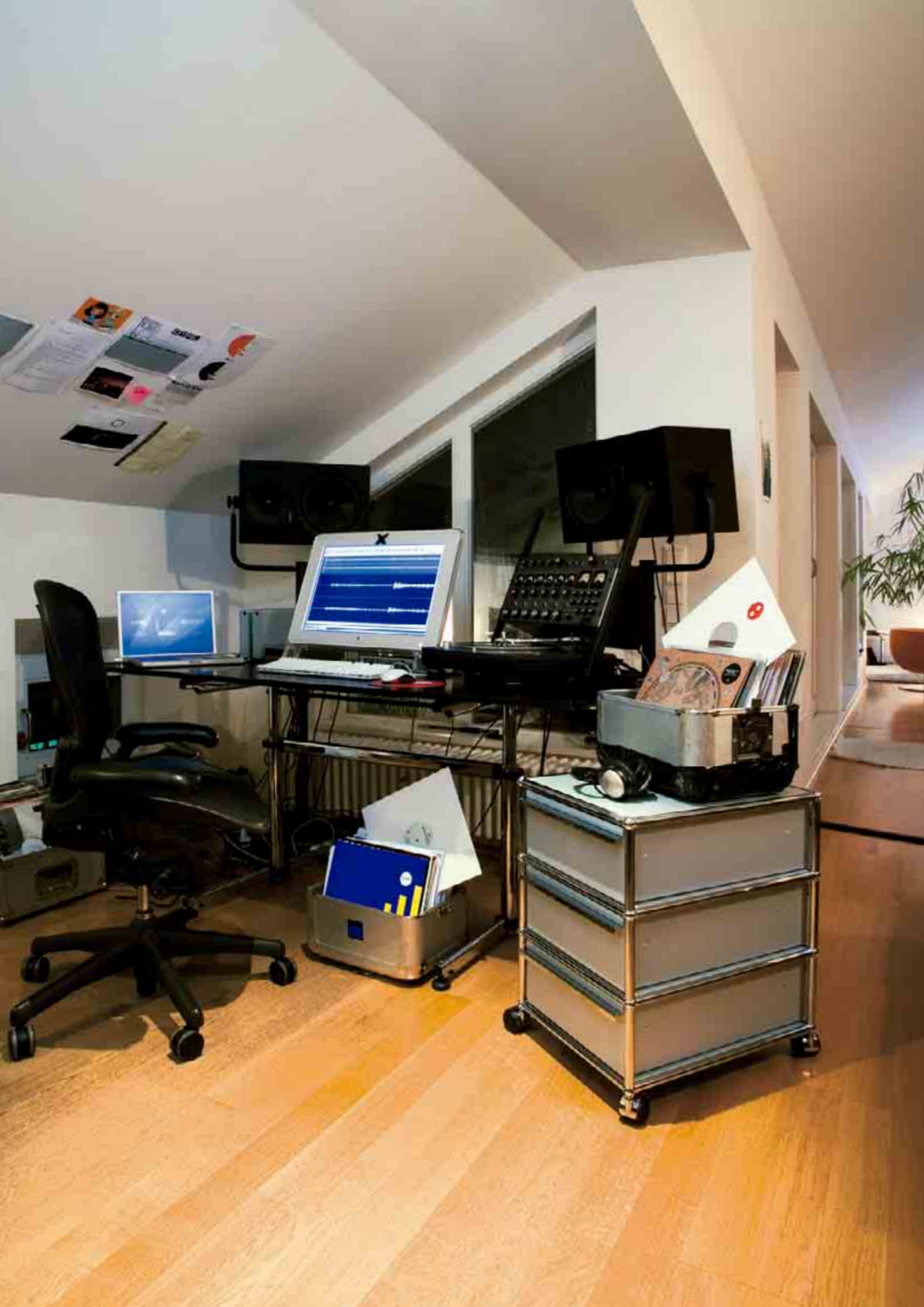
and his wife already owned. The white sideboard houses a silver tea set the couple received as a wedding gift as well as the family's fine china. 'Mixing the traditional and modern is not a problem because USM furniture is a classic just like the Le Corbusier sofa is a recognized classic', Orvananos says.





Gordon Kipping, head of New York-based architectural firm G Tects, designed this Upper Westside apartment around a simple theme: white and chrome. In keeping with that concept, USM offered the modularity, clean lines and consistent look the architect was looking for in the space. In the kitchen area, a USM Haller dining table and a round USM Kitos occasional table, both with glass tops, provide ample

surface space. A white sideboard in the bedroom keeps clothing organized and discreetly tucked away in drawers under a flat-screen monitor. Kipping's client, venture capitalist Ben Levin, is equally pleased with the aesthetic. 'Ben says it is the most beautifully designed product he has ever seen', Kipping says. 'His BMW M3 feels cheap in comparison'.



‘USM Modular Furniture
is as minimal as my sound’.

Richie Hawtin, DJ and producer, Berlin

Anyone who applies the principle ‘minimize to maximize’ to his work is unlikely to make coziness a priority at home. Hawtin is renowned as a DJ, musician and producer of Techno, a style of music he was instrumental in developing. The instruments for his work can be found on his favorite pieces of furniture: the USM Kitos table and the USM Haller stereo credenza.

In standstill lies the danger of recess. USM Modular Furniture is a companion for life, and yet changes. In the 'spotlight' we show you what is new in the world of USM. The range of USM Modular Furniture is continually being developed and adapted to the latest state of the art and to the constantly changing requirements of users. The demand for highly functional furniture for the most diverse applications and with a longer life remains constant.

spotlight

[showroom](#) [event](#) [news](#)





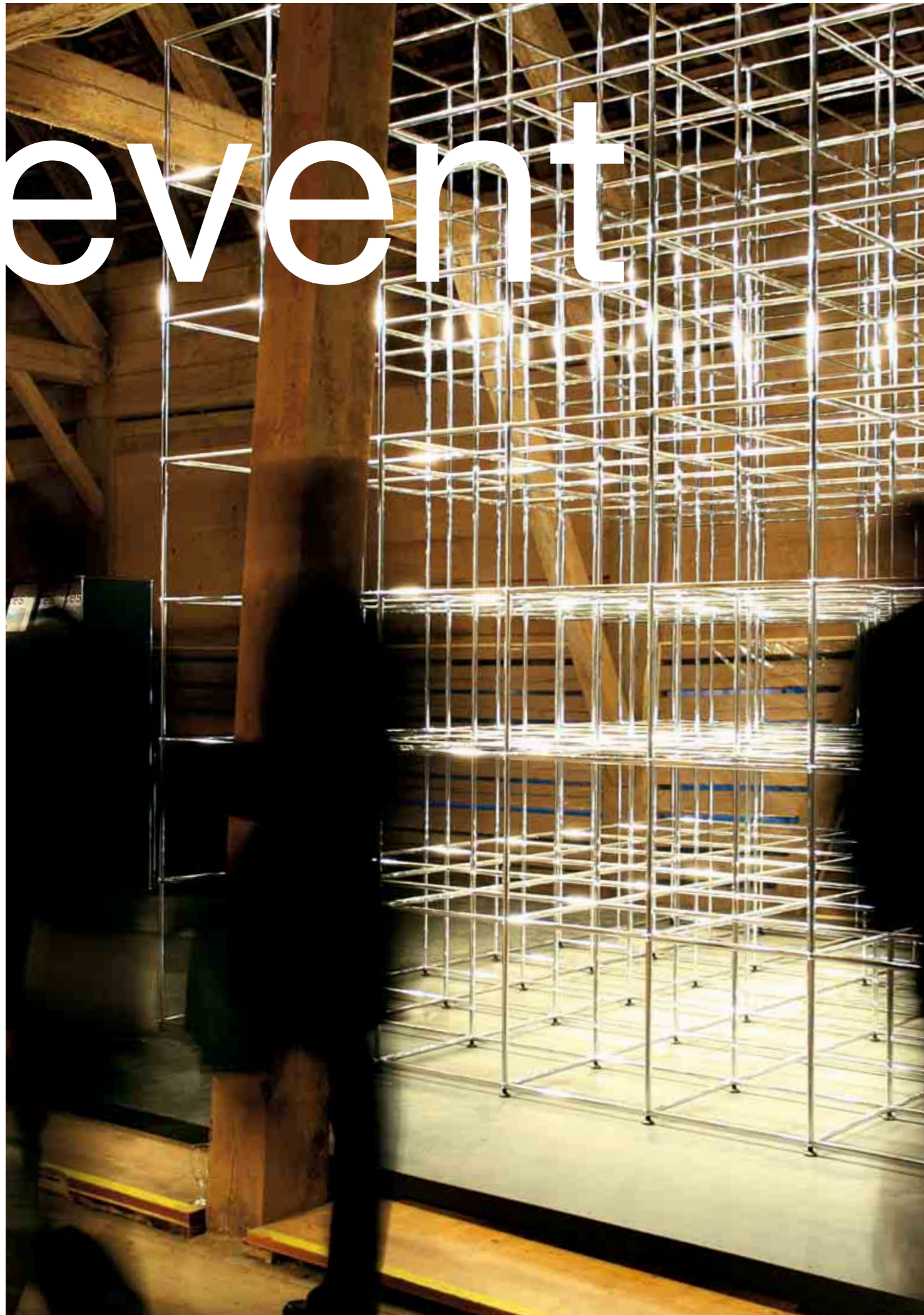
O. M. Ungers Exhibit, USM Berlin Showroom (Germany)

Architect, Collector, Cosmopolitan Oswald Mathias Ungers is one of Germany's most influential architects. His principles, beyond fashion trends, are closely tied to the visual arts: 'Art and architecture have the same roots; they are inscribed with the same codes and systems', he says. 'Separating them would mean destroying their value, eradicating them'. For decades, O. M. Ungers has been assembling a unique private art collection, ranging from antique sculptures and outstanding paintings of the 16th through 19th centuries to important pieces of Classical Modernism, such as paintings by Piet Mondrian and Josef Albers, and contemporary works by Gerhard Richter, Markus Lüpertz, Gerhard Merz and Donald Judd.

To mark his 80th birthday, Ungers was honored with the exhibition 'O. M. Ungers – Cosmos of Architecture' in the upper hall of the Neue Nationalgalerie, in Berlin. Along with a selection of his buildings and projects, the show included important pieces from the architect's collection. The exhibition book, which bears the same title, was published by Hatje Cantz and made possible by USM U. Schärer Söhne GmbH.

O. M. Ungers and the National Museums of Berlin are currently planning the reconstruction and expansion of the Pergamon Museum on the Museum Island. To document the project, 'O. M. Ungers: Project Pergamon Museum' was shown as part of the main exhibit in the USM Berlin Showroom at Französische Strasse 48. Ungers won the competition to renovate the Pergamon Museum in 2000. Construction is set to begin in 2011.

show
room



event

Program of Contrasts Forty national and international exhibitors, primarily from the furniture industry, as well as designers, design agencies and universities, displayed their latest developments, prototypes and visions at the 11th Designers' Saturday, in Langenthal, Switzerland. The designers revealed insights into their creative processes and presented interpretations of the exhibition's theme, 'Designing with your hands'. 'The environment in which design develops is constantly changing. Ultimately, however, design remains in essence the discipline which is concerned with inventing things', writes curator Sergio Cavero in his introductory comments. And he goes on: 'Good design – design that has the potential to become classic – almost always leaves a very special impression. You have the feeling that you are holding a piece of materialized intelligence in your hands'.

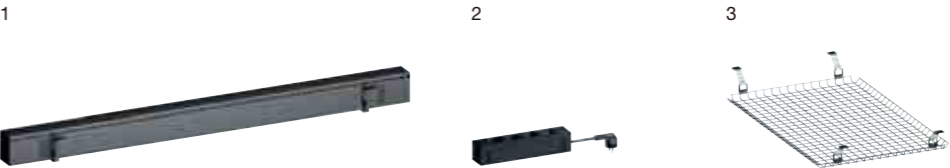
At the geographic focal point of Designers' Saturday, USM demonstrated how well the antique beams of the barn next to the Alte Mühle (Old Mill) harmonized with a transparent USM Haller cube construction. The spectacle, which captured the interest of visitors, is a wonderful representation of the idea that 'opposites attract'.

www.designersaturday.ch



On the Ball There is always something that looks out of place on a table, takes up too much space or is simply offensive to the eye. Cables, in particular, can truly get in the way of order and aesthetics. To put an end to unsightly cable spaghetti, the black aluminum cable channel (1) was recently designed for the USM Haller and USM Kitos tables, replacing the existing cable channels. The larger size now makes it possible to completely and invisibly enclose a multi-plug unit (2) with inserted plugs and to close the cover, which can be opened on both sides, to make it flush with the table surface. Upon request, a cutout for the multi-plug unit can also be integrated into the cable channel cover so that the outlets remain easily accessible from above. This type of cutout is also available for outlets that have been specifically configured to suit customer requirements (e.g. more than four outlets, country-specific data flow and power supply). Another new option available for the USM Kitos table is the cable basket (3). An extension element ensures that, in addition to the cables, the multi-plug outlet can be kept out of sight on the cable rack underneath the tabletop. An attachment set for the USM multi-plug was created to ensure a flexible, mobile supply of electricity to temporary workstations. It is screwed manually onto any tabletop, and the multi-plug unit – which is magnetic – is simply placed on top.

Detailed information and case study at www.usm.com



Hangzhou Nice Source United Real Estate Co., Ltd., Hangzhou (China)
Sales rooms and showrooms
Work space for 5 employees
Furniture: USM Haller graphite black
Sales partner: Asia View Ltd., Shanghai (China)
Architect: GMP of Gerkan Marg and Partner, Shanghai (China)

Singhoff GmbH, Mannheim (Germany)
Work space for 70 employees
Furniture: USM Haller graphite black
Sales partner: Leptien3, Frankfurt am Main (Germany)
Architect: Yves Bayard, La Colle sur Loup (France), Wurm+Wurm Architekten GmbH, Bühl (Germany)

Visionaire, New York (USA)
Work space for 15 employees
Furniture: USM Haller white
Sales: USM U. Schaerer Sons Inc., New York (USA)

Weserbank AG, Frankfurt am Main (Germany)
Work space for 30 employees
Furniture: USM Haller graphite black, USM Haller tables pearl gray laminate
Sales partner: Spielmanns Office House, Kronberg (Germany)
Architect: Schneider&Schumacher, Frankfurt am Main (Germany)

Robert de Sorbon University Library, Reims (France)
Library with 1'000 racks
Furniture: USM Haller ruby red
Sales partner: Ligne et couleur, Paris (France)
Architect: Chabanne et Partenaires, Lyon (France)

Law Firm of Watson, Farley & Williams, Dockland, Hamburg (Germany)
Work space for 35 employees
Furniture: USM Haller anthracite
Sales: USM Haller, Hamburg (Germany)
Architect: Hadi Teherani, Hamburg (Germany)

Curia Metropolitana de Granada, Granada (Spain)
Work space for 25 employees
Furniture: USM Haller matte silver
Sales partner: Tools mobiliario S.L., Granada (Spain)
Architect: Pedro Salmerón Escobar, Instituto Andaluz del Patrimonio Histórico, Sevilla (Spain)

Henkel KGaA, Düsseldorf (Germany)
Work space for 600 employees
Furniture: USM Haller matte silver
Sales partner: rüsing+rüsing GmbH+Co. KG, Düsseldorf (Germany)
Architect: Ullrich Kämmerer, Düsseldorf (Germany)

AutoContact, Bordeaux (France)
Work space for 40 employees
Furniture: USM Haller ruby red
Sales: USM U. Schärer Fils SA, Paris (France)
Architect: Pierre Clavier et Lilian Lambert, Bordeaux (France)

Landmark Value Investments, New York (USA)
Work space for 15 employees
Furniture: USM Haller green, ruby red, graphite black, white
Sales: USM U. Schaerer Sons Inc., New York (USA)

THE OMNIA Mountain Lodge, Zermatt (Switzerland)
Furnishing 30 hotel rooms and suites, reception and back office
Owner: USM U. Schärer Söhne AG, Münsingen (Switzerland)
Furniture: USM Haller matte silver
Architect: Ali Tayar, Parallel Design, New York (Switzerland)

Agaciak and Merz, Beauty Salon, Berlin (Germany)
Work space for 2 employees
Furniture: USM Haller white
Sales: USM Berlin, Berlin (Germany)
Architect: Ralph Mehler Architekten, Berlin (Germany)

Alinghi Base, Valencia (Spain)
Sales area and work space for 1'000 employees
Furniture: USM Haller matte silver, graphite black, ruby red, USM eleven22
Official furniture sponsorship by USM U. Schärer Söhne AG, Münsingen (Switzerland)
Architect: Benedikt Wendelin, Olivier Flahaut, areas ingeniería y arquitectura, Valencia (Spain)

ORL Center, Hirslanden Clinic, Zurich (Switzerland)
Furnishing of 4 practice rooms, back office, reception and physiotherapy
Furniture: USM Haller steel blue
Sales partner: Wohnbedarf, Zurich (Switzerland)
Architect: Schnebli Menz sam Architekten und Partner AG, Zurich (Switzerland)

USM in the home
Private apartments Zurich (Switzerland), New York (USA), Staten Island (USA);
Work environment/studio for 2 persons, Berlin (Germany)

'spaces' magazine by USM U. Schärer Söhne AG is published yearly with a total printing of 112'500.

Concept
P'INC. AG, Langenthal (Switzerland)
USM U. Schärer Söhne AG, Münsingen (Switzerland)
USM U. Schärer Söhne GmbH, Bühl (Germany)
USM U. Schaerer Sons Inc., New York (USA)
USM U. Schärer Fils SA, Paris (France)

Editors
P'INC. AG, Langenthal (Switzerland)
USM U. Schärer Söhne AG, Münsingen (Switzerland)
USM U. Schärer Söhne GmbH, Bühl (Germany)
USM U. Schaerer Sons Inc., New York (USA)
USM U. Schärer Fils SA, Paris (France)

Design
P'INC. AG, Langenthal (Switzerland)

Photography
Bruno Augsburger, Zurich (Switzerland): Visionaire; Weserbank AG; Landmark Value Investments; THE OMNIA; USM in the home; spotlight

André Morin, Paris (France): Robert de Sorbon University Library; AutoContact
Ragnar Schmuck, Berlin (Germany): Singhoff GmbH; Richie Hawtin

Daniel Sumesgutner, Hamburg (Germany): Law Firm of Watson, Farley & Williams; Agaciak and Merz

Daniel Sutter, Zurich (Switzerland): Cover; Curia Metropolitana de Granada; Henkel KGaA; ORL Center; USM in the home

Text
Gaby Labhart, Zurich (Switzerland): Singhoff GmbH; Weserbank AG; Law Firm of Watson, Farley & Williams; Curia Metropolitana de Granada; Henkel KGaA; THE OMNIA; Agaciak and Merz; Alinghi Base; ORL Center; USM in the home; spotlight

Mark Ellwood, New York (USA): Visionaire; Landmark Value Insvestments; USM in the home

Roderick Hönig, Zurich (Switzerland): Growing Cities; Hangzhou Nice Source United Real Estate Co., Ltd.

Cécile Maslakian, Paris (France): Robert de Sorbon University Library; AutoContact

Lithography
Denz Lith-Art AG, Bern (Switzerland)

Printing
Fischer AG für Data und Print, Münsingen (Switzerland)

Switzerland:
USM U. Schärer Söhne AG
Thunstrasse 55
CH-3110 Münsingen
Phone +41 31 720 72 72
Fax +41 31 720 73 33
info@ch.usm.com

Germany:
USM U. Schärer Söhne GmbH
Postfach 1653
D-77806 Bühl
Phone +49 72 23 80 94 0
Fax +49 72 23 80 94 199
info@de.usm.com

France:
USM U. Schärer Fils SA
Paris Showroom
23 Rue de Bourgogne
F-75007 Paris
Phone +33 1 53 59 30 30
Fax +33 1 53 59 30 39
info@fr.usm.com

USA:
USM U. Schaerer Sons Inc.
New York Showroom
28–30 Greene Street
New York, NY 10013
Phone +1 212 371 1230
Fax +1 212 371 1251
info@us.usm.com

All other countries
contact USM Switzerland

www.usm.com

space

Meeting space

Room to talk

Room to relax

R

