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Dear Reader,

Japan is the focus of this year’s issue of “spaces” magazine. Urs Schoettli, an expert on Asia and the Tokyo correspondent for the Swiss newspaper *NZZ*, writes, “If you are trying to briefly explain to a visitor what is special about Japan in an insightful way, there is no better word than ‘aesthetics.’ Japan, the land of the rising sun, is the kingdom of aesthetics, of beauty.”

At the end of last year, USM launched a subsidiary in Tokyo, and it was there that we photographed the interiors of some of the most unique buildings for these pages – for example, the home of art superstar Takashi Murakami, who named his empire Kaikai Kiki, which translates as “elegant and bizarre.” After describing the Japanese post-war pop culture movement as “superflat” and breathing new life into the definition of “pop” (à la Andy Warhol), he created a sensation not just in Japan, but all over the world. With various works of art represented in collaboration with Louis Vuitton or the hip-hop artist Kanye West, Murakami has liberated our ways of observing and perceiving from the collective consciousness of established art movements. We also visited one of the most famous accounting firms in Japan, who furnished their offices according to a structured, black-and-white scheme.

“The Japanese aesthetic, which has its roots in the country’s ancient culture, is an aesthetic of the most minimal details,” writes Schoettli in this issue’s focus section. Japanese aesthetics and Swiss perfection converge in the beauty and functionality of the smallest of pieces: in the USM Haller ball joint.

As always, we conclude the magazine with updates from our showrooms and product news.

We hope you enjoy reading the new issue of “spaces.”

USM Modular Furniture



By Urs Schoettli, Tokyo

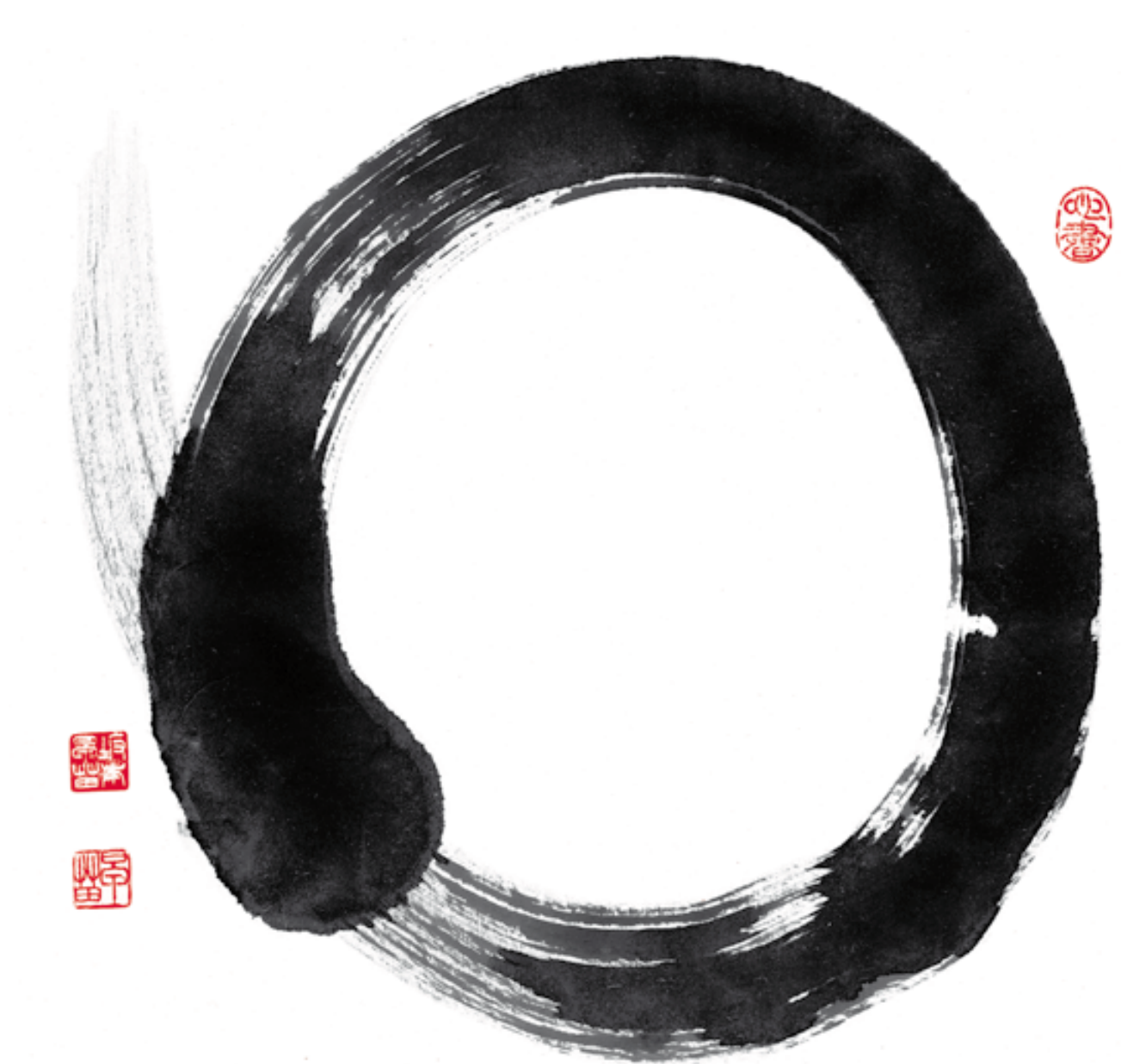
The current slowdown in the process of globalization harbors more than just risks. It fosters new opportunities that we can use to the advantage of our businesses and our economy. The positive legacies of the last 20 years include the fall of numerous barriers to peace and freedom. Less favorable, however, was the tendency to see the entire world as being the same. Today we should seize the opportunity to make an important and painful global break with this way of thinking and once again treasure the diversity of the world.

People understand modernization as having a lot to do with the outward, particularly urban, face of a community and with the day-to-day values of its members. Against this backdrop, globalization indeed seems to make the world consistent and uniform: Airports look the same everywhere, and the skylines of Shanghai and Tokyo look a lot like those in Frankfurt and New York. On weekends, people browse the bustling shopping malls of Beijing or Osaka, and you can only tell you are in Asia – not in Europe or the United States – by the faces around you, not by the clothing or the displays in shop windows.

This kind of Westernization is especially prominent in Japan. Due to the aftermath of World War II and the post-war economic boom, traditional architecture largely disappeared from big cities. Today you can only occasionally see women on the street dressed in kimonos. Western brands are ubiquitous and enjoy enormous popularity. Hotels, office buildings and shopping centers, even when designed by Japanese architects, look Western (i.e., European or American).

So what, then, is “typically” Japanese? If you are trying to briefly explain to a visitor what is special about Japan in an insightful way, there is no better word than “aesthetics.” Japan, the land of the rising sun, is the kingdom of aesthetics, of beauty.

Enso (the circle) – Japanese Calligraphy

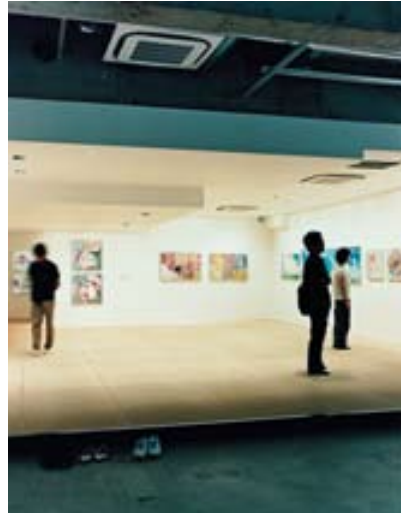


Kaikai Kiki Co., Ltd.,
Tokyo (Japan)

Takashi Murakami fuses art and commerce, pop culture and fashion like no other artist. Everything he touches becomes cult. He is regarded as the artistic successor of Andy Warhol, whom he also regards as his role model. Murakami's works are exhibited in the greatest museums of some of the world's biggest cities: New York, Paris, Boston, Frankfurt. Murakami, son of a taxi driver and a homemaker, dubbed his ultramodern company "Kaikai Kiki", Japanese for "elegant and bizarre." Murakami is creating a sensation through his collaborations with Louis Vuitton and hip-hop artist Kanye West. Moreover, since 2001, he has been holding large-scale art exhibitions called "Geisai", where roughly a thousand artist groups can show their work. Since 2007, similar group exhibitions have been taking place in Miami as well.

The headquarters in Tokyo, built in 2002, is used not only as office space, but also as a gallery. USM Haller storage and tables are designed intentionally in pure white. White, much like an unpainted canvas, pure white that will not distract the artists in their creativity. Perfect restraint in a neutral room.

The crucial factor for choosing USM Haller furniture was first and foremost its flexibility, with regard to both the structural as well as the geographical changes of Kaikai Kiki. Murakami also sees his company as a chance to help a new generation of artists integrate themselves in the art scene. His success as an artist and his role as a catalyzer and provocateur ensured him a place on **TIME Magazine's "TIME 100"** list of the most influential people in the world last year.





The Japanese aesthetic, which has its roots in the country's ancient culture,
is an aesthetic of the most minimal details.

This is obvious even in the way people interact. The way a salesclerk at one of the shops in Tokyo's posh Ginza district wraps a gift is a fascinating exercise in elegance. The way a chef presents a multicourse Kaiseki dinner is a work of visual art before it becomes a culinary delight. The way a bouquet of flowers is artistically arranged is no surprise here in the land of Ikebana.

The urban reality of Japan seems to contrast dramatically with all of these fine details and restrained examples of beauty. Even those who have lived in Japan for a long time are shocked by the urban wilderness of its cities every time they return from visiting one of Europe's historic cities. And yet, after a brief reorientation, one can discover the hidden beauty in this wilderness.

Just as the Japanese population has incorporated countless immigrant groups over the centuries, Japanese culture and civilization have also benefited from imports from the colossal Asian continent. Throughout its history, the island kingdom has been lucky enough to never have been conquered by another Asian empire. However, there have, of course, been formative influences on Japanese society from the Asian mainland. In addition to the ancient animistic religion of Shintoism, the overwhelming majority of people in Japan are adherents to Buddhism, a religion with foundations in India. Influences from the nearby Asian mainland can also be found in Zen Buddhism, bonsai and the kimono. And finally, Kanji, one of the sets of written characters of the Japanese language, was originally a Chinese form of writing.

These imported traditions were not left unaltered; they were refined. Japan's unmistakable identity can be described as attention to the most inconspicuous detail of something that was once a derivative. On the streets of Tokyo or Kyoto, we once again meet the minimal, meticulous aesthetic. Nuances

Beauty in the smallest Details – Japanese Calligraphy





YOSHIMOTO KOGYO CO., LTD., Tokyo (Japan)
In the middle of Shinjuku, a district often described as the heart of Tokyo, there is a former elementary school that was once considered Asia's most modern educational building. Built in 1934, it currently houses the headquarters of one of Japan's most important entertainment corporations, YOSHIMOTO KOGYO CO., LTD. Here, approximately 800 artists are at work – including some of the country's most famous stars working in theater, television, entertainment and comedy. In addition to producing TV programs, plays and radio programs, YOSHIMOTO conducts training and continuing education for management positions in the entertainment industry. The architecture of the former schoolhouse, with its all-glass facades, was an avant-garde design in the 1930s and is still strikingly modern today. The east and west wings of the building are connected by two corridors, which open out onto a central courtyard. The building seems airy, bright and fresh, and was equipped with a steam heating system and a luxurious roof garden a good 70 years ago. Historically and architecturally, the building attracts just as much attention as with its furnishings. Particularly striking is the extraordinary USM Haller reception desk, made just for this building in a custom shape and colors.



differentiate a Japanese bonsai tree from a Chinese one. What sets the Japanese examples apart? Even the first Westerner to set foot in Japan in the mid-16th century noticed that the people there possessed an extraordinary level of discipline, honesty and cleanliness. These virtues are still part of what one could describe as the national character of Japan.

There is an explanation for this discipline, which rests on a pronounced respect for community and one's surroundings. In terms of the natural environment, Japan is one of the world's most inhospitable regions. The islands are often beset by earthquakes; even in the 20th century, severe earthquakes caused immense destruction. Every year, there are several dangerous typhoons, and the largely hilly and mountainous landscape makes it difficult to coax sufficient agricultural products from the earth, even in good times. Accordingly, a community can only survive if the people work together and comply with strict codes of behavior.

Self-discipline results in frugality, and from frugality comes an attention to proportion and small details. These qualities also influence the way people live and the conditions in which they work on a day-to-day basis. Land and space are expensive – and not just in the privileged residential and business districts in Tokyo but throughout the country. Correspondingly, one has to make do with tight spaces. If you try to furnish an apartment in Europe in the Japanese style, it becomes immediately obvious that the proportions are wrong, even if you were to buy original Japanese furniture, tatami mats and futons.

The coexistence of Japanese substance and values, on the one hand, and Western facades and appearances, on the other, is a sign of Japan's special affinity for role-playing or masquerade. Europeans rashly judge this, assuming it conceals dishonesty and double meaning. In fact, it has to do with the ability to take on certain roles as circumstances dictate. In Japan,

however, people strive to play different roles. This is especially true in people's professional lives. When Mr. Watanabe enters his open-plan office at Suzuki, he leaves his identity as Mr. Watanabe at the door and becomes Mr. Suzuki. This means that his behavior is no longer interpreted as that of a private citizen but rather as a representative of his company. At the end of his shift or his workday, he can resume his private life. This applies to how he interacts with clients and colleagues, as well as the way he behaves in ordinary retail environments and within the corporate hierarchy. Only in this way does it seem possible for people to operate in such small spaces and deliver top performances.

Urs Schoettli is the Asia correspondent for the newspaper *Neue Zürcher Zeitung*, NZZ. He has lived in Tokyo for several years and is an expert on Japanese culture and business. Schoettli has authored several publications, most recently *Erfolg auf Japanisch*, published by Orell Füssli, Zurich.

Self-discipline results in frugality,
and from frugality comes an attention to proportion
and small details.



Aoyama Sogo Accounting Office, Tokyo (Japan)

In 1999, three accountants founded the Aoyama Sogo Accounting Office. The firm quickly grew to become one of Japan's most important auditors. The successful group is active internationally and now owns several affiliated companies. Its headquarters are located at Kamiyacho Central Place in Tokyo. On the seventh floor of the twelve-storey building, built in 1985, 120 employees are at work. There is no room left for improvisation; rather, the office requires straightforward structures, precise proportions and optimal utilization of space. In a clever move, USM Haller shelves with glass showcases were used as room dividers, increasing light and visibility. The structured clarity continues with the clear partitioning of the work spaces from the conference rooms. To reinforce the visual distinction between these spaces, the USM Haller furniture selected for the offices is white, while black is used in the conference spaces. This stark contrast perfectly suits Aoyama Sogo's motto: innovation, speed and quality.



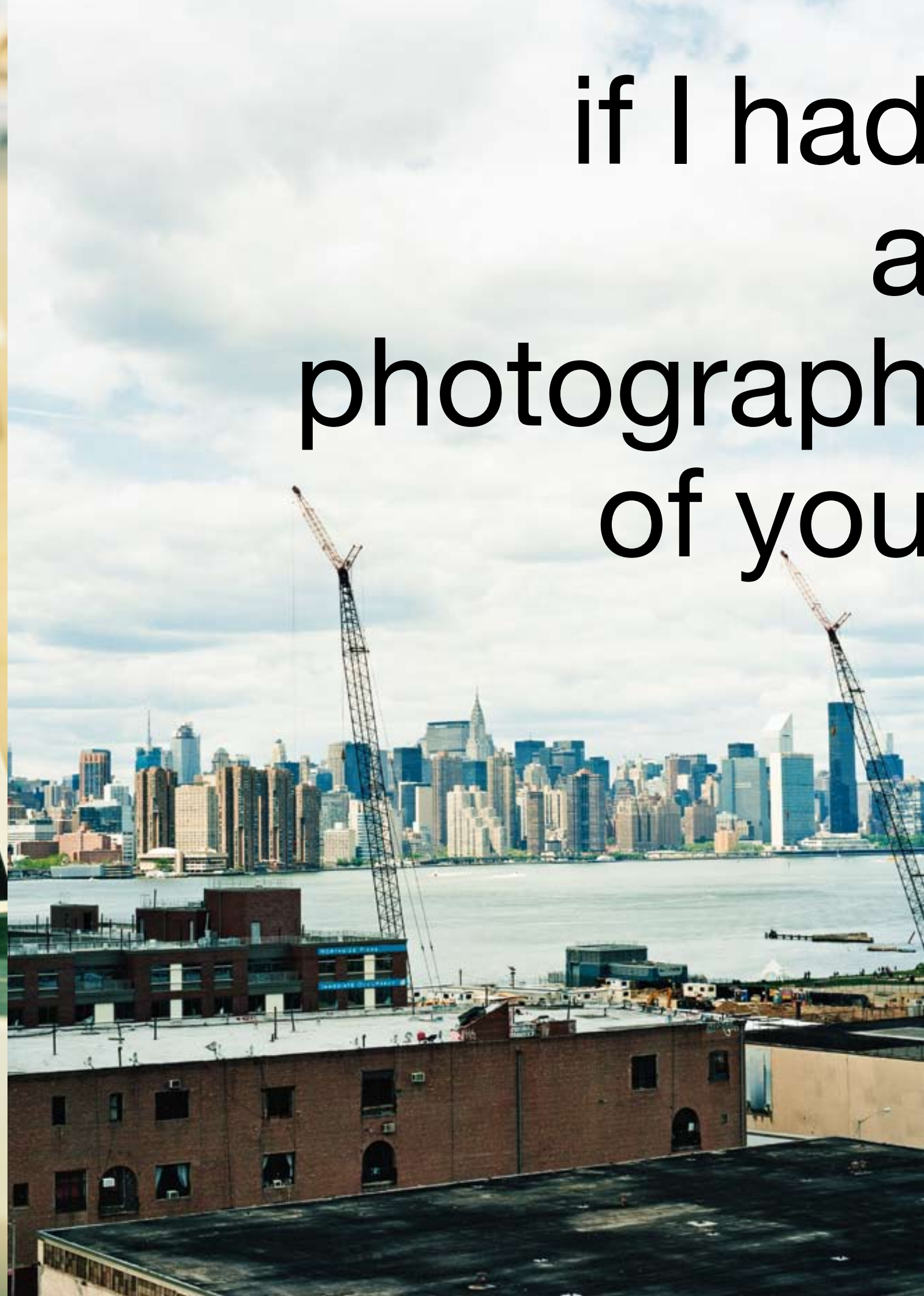
We were on the road again... traveling from artists' residences in Kehrsatz, Switzerland, to office complexes in Tokyo, where people work shoulder-to-shoulder with hardly any space. Two examples, two opposites. USM is always at home – whether in an unconventional private residence or a standardized, pared-down office space, – because function and design are equal partners, and the result is flexibility. Additional examples and applications can be found at www.usm.com under “Installations.”

locations

Tokyo New York Bern Munich Paris Reutlingen Prague Leipzig Essen Hamburg Kehrsatz Zurich Lyon



if I had
a
photograph
of you



Capturing Culture This brick building's rich and varied past is a reflection of the evolution of its surroundings – what is now the hip neighborhood of Williamsburg, Brooklyn. It began life as a spice mill in 1875, when the area was known for its condiment and household-product manufacturers. In the 1980s, the defunct factory was co-opted by artists, who were drawn to the neighborhood's affordable rents, large loft spaces and proximity to Manhattan. Though it was converted into condominiums in 2006, it is still home to creative types like photographer Justin Guariglia and his wife, artist Zoe Chen, who share this 200 square meters (656 square foot) space with their newborn son, Dashiell.

Guariglia, who was born and raised in New Jersey, met Chen in 2003 while on assignment in Tokyo, where she was then working for the famed Japanese fashion designer Issey Miyake. (Chen, who is originally from Taiwan, was the first foreign designer Miyake ever hired). Shortly thereafter, the two began collaborating on various projects, and in 2006, they moved to Brooklyn to prepare for the exhibition and publication of their first major project, "Shaolin: Temple of Zen," which examines the closed society of monks living in China's Shaolin Temple, the birthplace of Zen Buddhism and Kung Fu.

The couple's interest in Asian culture is evident in the objects that fill their apartment. The kimono displayed in the bedroom, for instance, was acquired in Kyoto. "I picked it up on the same assignment on which I picked up my wife," Guariglia laughs. The wooden bench below the bedroom window was bought in Shanghai while he was researching his 2008 book *Planet Shanghai*. The USM Haller furniture, Guariglia says, fits with the couple's practical nature and roaming lifestyle.

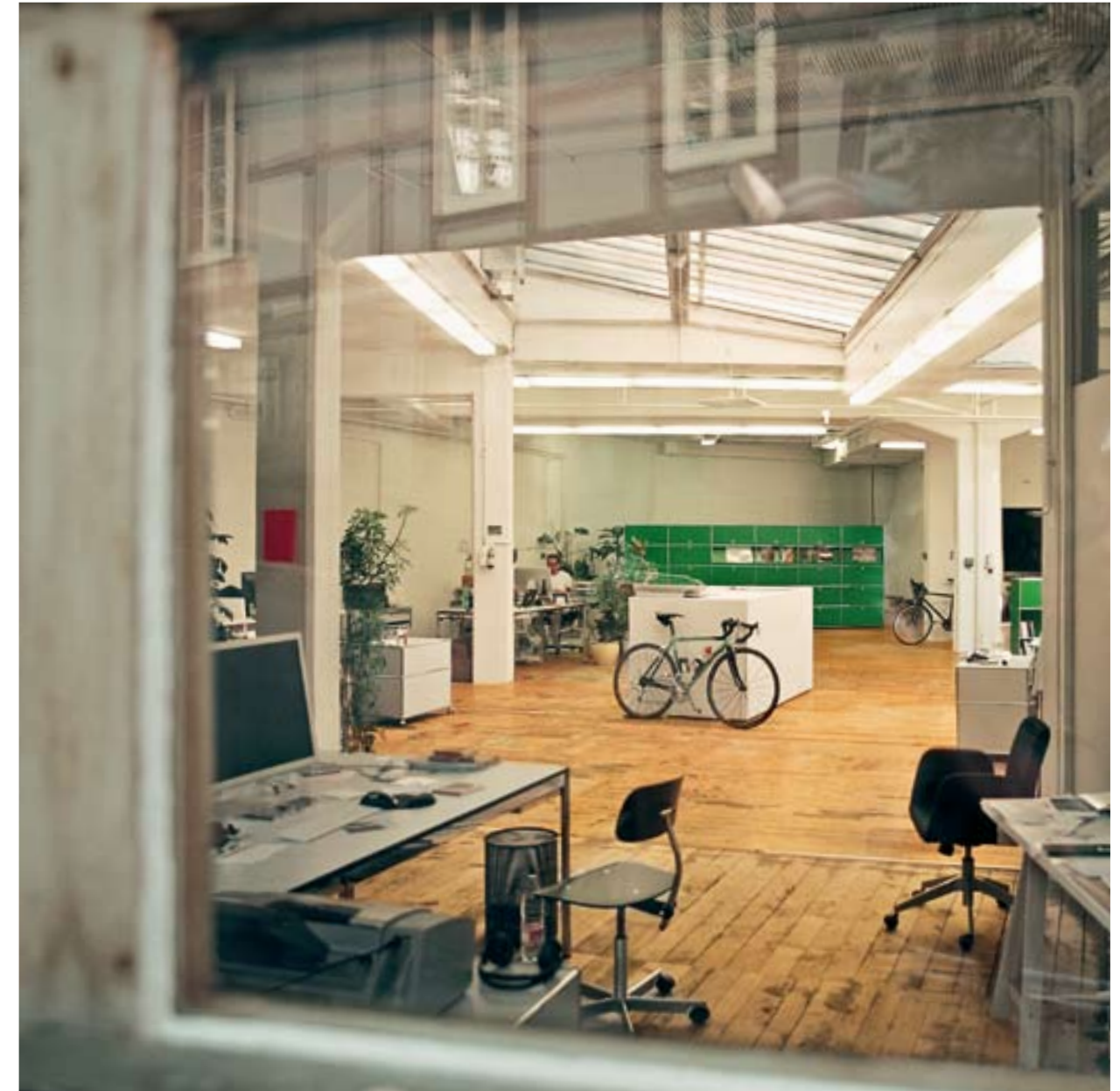
"I bought USM knowing that if I needed to move back to Tokyo or to Shanghai next year, I could have them disassembled and reconfigured to a different space in another country."





Housed in a 134-year-old former spice mill, the loft retains some of the building's original features, including the sturdy wooden beams and weathered flooring. The USM Haller bookcase in pure white contains the couple's ample collection of art, photography and fashion books. The top of the shelf is lined with figurines from Cambodia and Vietnam. A stereo system sits atop the low USM Haller console in black.

Interdisciplinary Alliance “No,” says Philippe Castellan, it does not have a particular name. It is simply called Studio Coalition. Eight people in one space. Most are architects, one is a culture manager, another is a psychologist and visual designer. Castellan, who is an architect, says he fell in love with this space at first sight – 250 square meters (820 square feet) of bright, wide-open space, skylights and wood floors. He and graphic designer Andrej Marffy did not hesitate for long before renting the urban property, a former training workshop for carpentry apprentices in downtown Bern. It is obvious that this room has a history, and its current occupants are happy to show it off. They have furnished it precisely the way they want it to look. USM Haller in green provides colorful accents and structure to the space, together with sideboards in light gray and USM Haller tables in pearl gray laminate. Only after the furniture was in place were the other tenants added. The members must comply with certain rules. The only thing they are allowed to bring into the space is an office chair. Everything else is predetermined. Dogmatic? “Perhaps,” says Castellan, noting that there are some rather heated discussions once in awhile. “But everyone feels comfortable.”



From visual design to architecture: Eight people work in a single, large space that was once a training workshop for future carpenters. The core is a 4.5 meter (15 foot) green

“wall” by USM Haller. Each member of the Studio Coalition is entitled to the use of one-eighth of the wall. It also serves as a room divider for the conference area.





Uncompromising Clarity Clarity is what unites Baldessarini and USM Haller: elegance, the reduced language of design, the commitment to uncompromising style, as well as a passion for quality and love of detail. This is why the luxury menswear label has USM Haller furniture at its headquarters in Munich – in stylish black, of course.

In 1993, Werner Baldessarini established his label with the highest standards. Unusual materials, innovative creations and perfect workmanship are his trademarks. Or, to quote the designer himself: “Taking everything that is precious to the limit.”

The Baldessarini headquarters – with management offices and design, sales and show-room facilities – is located in Parkstadt Schwabing, which gets its name from its proximity to the famous Schwabing neighborhood that dates back to the Gründerzeit, or Wilhelminian, period. The new district covers about 450,000 square meters (280 square miles) and is considered an exclusive part of town. At its core is a parklike axis, the “green lung,” which is surrounded by ultramodern residential areas as well as office and administrative buildings, shops, restaurants and hotels designed by well-known architects. All of the streets are named after important architects and artists of the Bauhaus era.

The Baldessarini headquarters stands on Wilhelm-Wagenfeld-Strasse, at the northern end of Parkstadt Schwabing, forming an urban bookend to the vaunted neighborhood. Wagenfeld, one of the pioneers of industrial design, was both a student and a teacher at the Bauhaus.



The Baldessarini headquarters in Parkstadt Schwabing, in Munich: From design to sales, from individual to open-plan offices, the work spaces are defined by a crystalline lightness and transparency, and shaped by an atrium with trees.



Mobile Real Estate Did somebody get the address wrong? Those visiting the INEA office (a real estate company listed on the Paris Stock Exchange) will not see any suits, ties, oriental rugs or antique furniture, but instead find an impressive light installation that illuminates a silkscreen of city skyscrapers. Amazing! Here and there are USM Haller pieces, in ruby red and light gray. In this office, the people deal with real estate, but it could just as well be a design firm. At INEA, the usual rules are casually avoided. The company's new spaces are in the pleasant business district of Palais-Royal, outside the posh Champs-Élysées neighborhood.

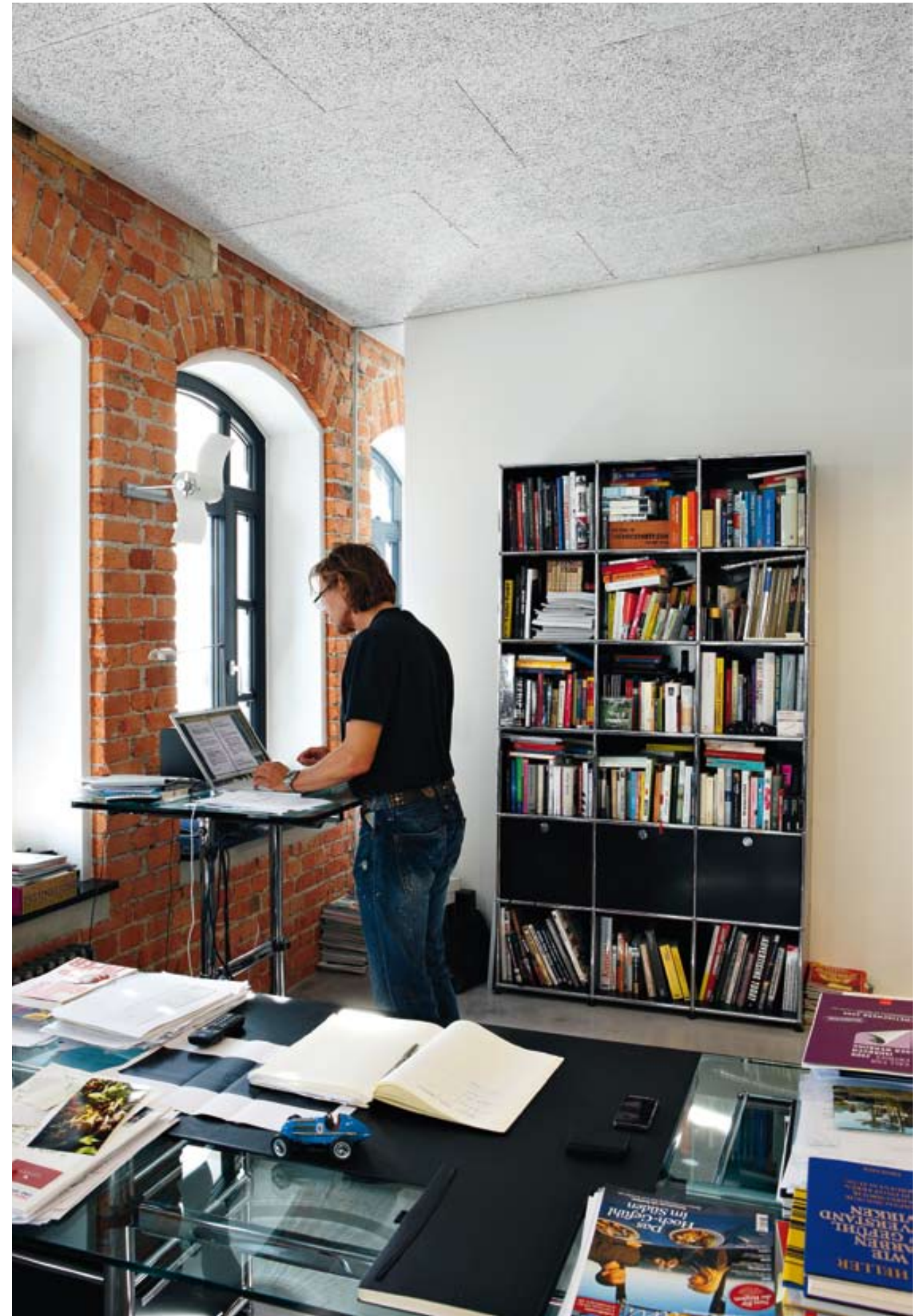
Unconventionally relaxed: The office spaces also reflect this attitude. INEA management and the architect David Thibaut did not hesitate in selecting the USM Haller system. Because the connection between down-to-earth design, functionality and solidity of the modular system should be unique. These characteristics are essential for a company with a bright future.

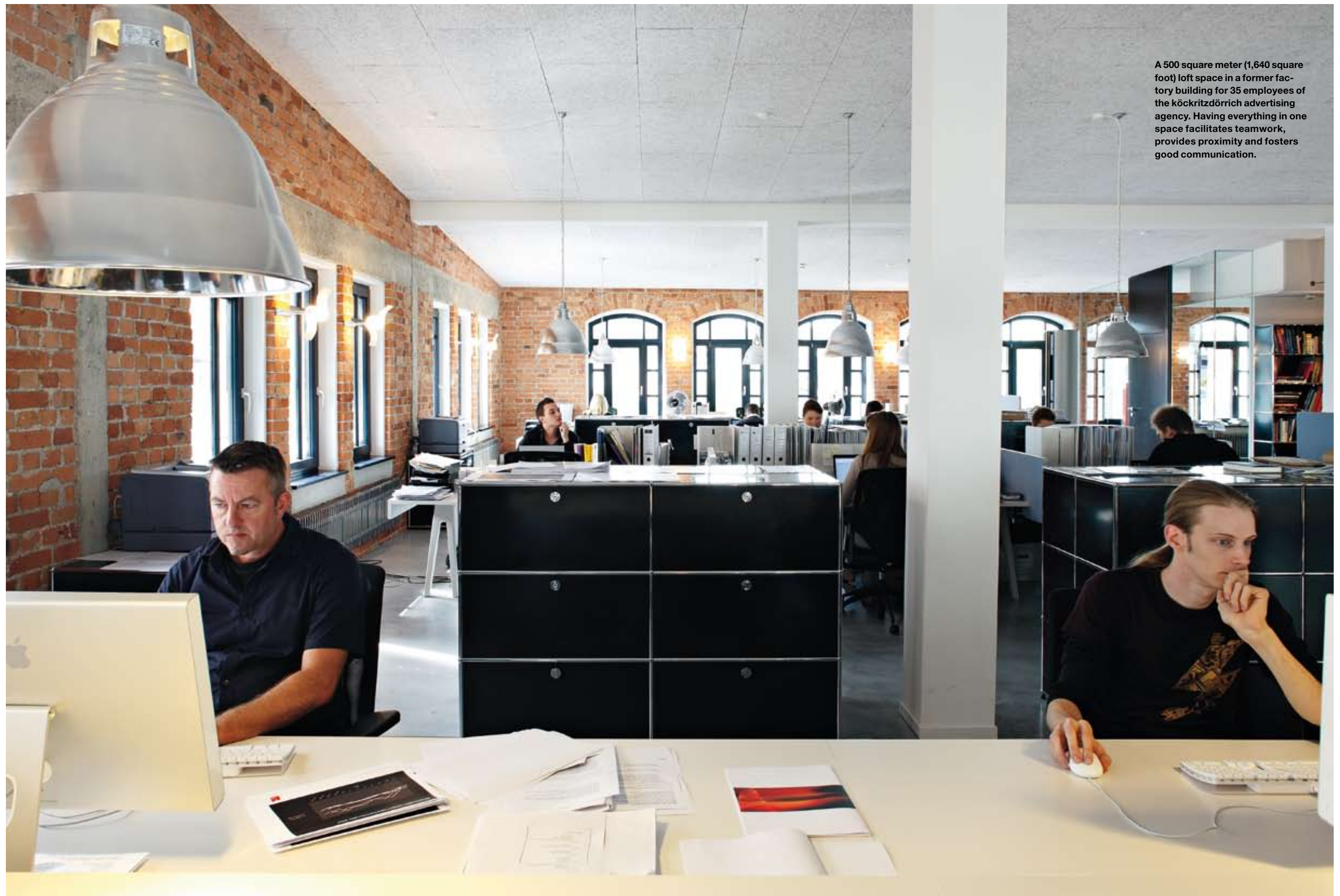
The result is gorgeous. People and furniture have plenty of room to move in this open space. The light plays against the large background, showing the way from one office to another and out into the wide world. Nonconformity in about 200 square meters (656 square feet).





Mobile Perfection An Italian tractor maker strikes it rich and buys a Ferrari. He discovers a few defects and promptly notifies Enzo Ferrari. The Commendatore arrogantly gives him the brush-off. This prompts Ferruccio Lamborghini to build his own sports car. That is the way the legend begins. Lamborghini's cult automobiles have remained the epitome of luxury and sportsmanship to this day. And *Lamborghini Magazine*, published twice a year since 2006, is poised to become equally sought-after, with each issue winning multiple awards. The köckritzdörrich advertising agency is behind this exclusive customer magazine as well as other international and domestic corporate publishing projects. Its creative talent has also been intensely involved in the European launch of Infiniti, Nissan's luxury brand. Michael Köckritz and Martin Rebstock started their agency in 1998 and were joined by Berthold Dörrich in 2004. They have already moved twice, as they have expanded and needed more room. The second move was from an Art Nouveau mansion to an enormous 500 square meter (1,640 square foot) space in a former factory building in downtown Reutlingen, just outside Stuttgart. Perhaps the contrast between the many rooms of a three-story mansion and the loftlike expanse of a factory building was deliberate. The black USM Haller furniture and the USM Kitos tables were equally at home in the historic mansion as they are against the factory's brick walls, which, incidentally, were uncovered through difficult manual labor. Perfection and purity are clearly held in high regard here. To reduce everything to a common denominator, mobile perfectionists and USM Haller fans have joined forces.



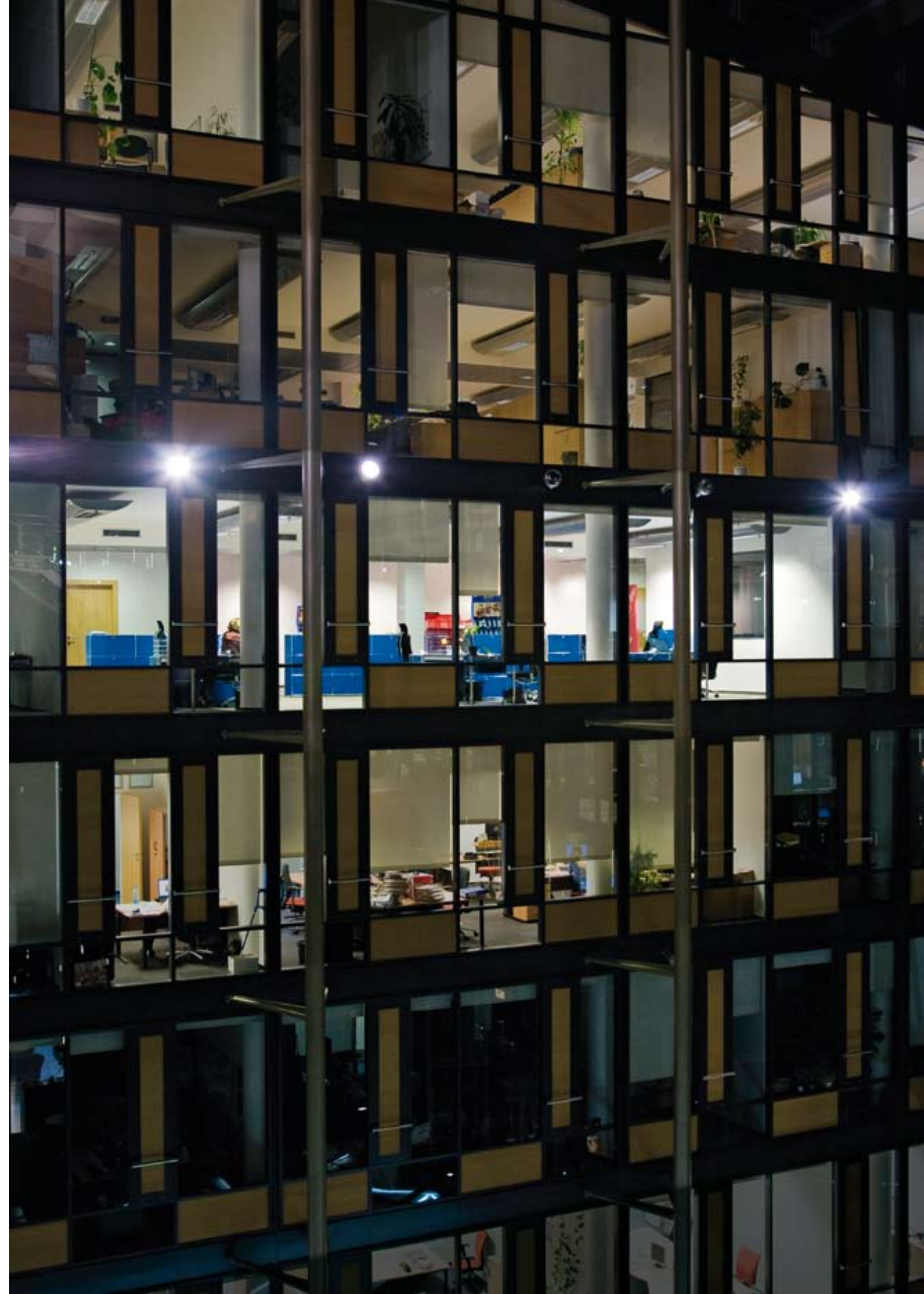


A 500 square meter (1,640 square foot) loft space in a former factory building for 35 employees of the köckritzdörrich advertising agency. Having everything in one space facilitates teamwork, provides proximity and fosters good communication.

Blue Temptations on the Vltava River The opening scene of *Casino Royale*, the first James Bond movie starring Daniel Craig, was filmed here. The boat-shaped Danube House, on the banks of the Vltava River near downtown Prague, offers a magnificent view of the city. Designed by the global architecture firm Kohn Pedersen Fox, the structure is made of red sandstone and glass and equipped with an innovative, energy-saving heating-and-cooling system. The striking ten-story building has won several awards.

The Lindt & Sprüngli (Czechia) s.r.o. distributorship, which handles the marketing and sales of the company's delectable temptations in the Czech Republic and Slovakia, has been renting 300 square meters (984 square feet) of office space on the sixth floor since July 2008.

The company is just as young as its 17 motivated employees (including sales reps). To furnish their offices, they selected USM Haller furniture in gentian blue. Why? The furniture, they say, stands for quality, tradition and Swissness, just like the creations of Lindt & Sprüngli. Besides, says the master chocolatier in Prague, gentian blue is fresh and unspoiled and almost identical to the world-famous Lindt blue.



The transparent interior of the famous Danube House can be seen on the banks of the Vltava River in Prague. The Lindt & Sprüngli premises are located on the seventh floor (bottom). Three closed offices and open space with enchanting views into the atrium. A meeting room with the USM Haller tables in the new natural walnut veneer surfaces (right).

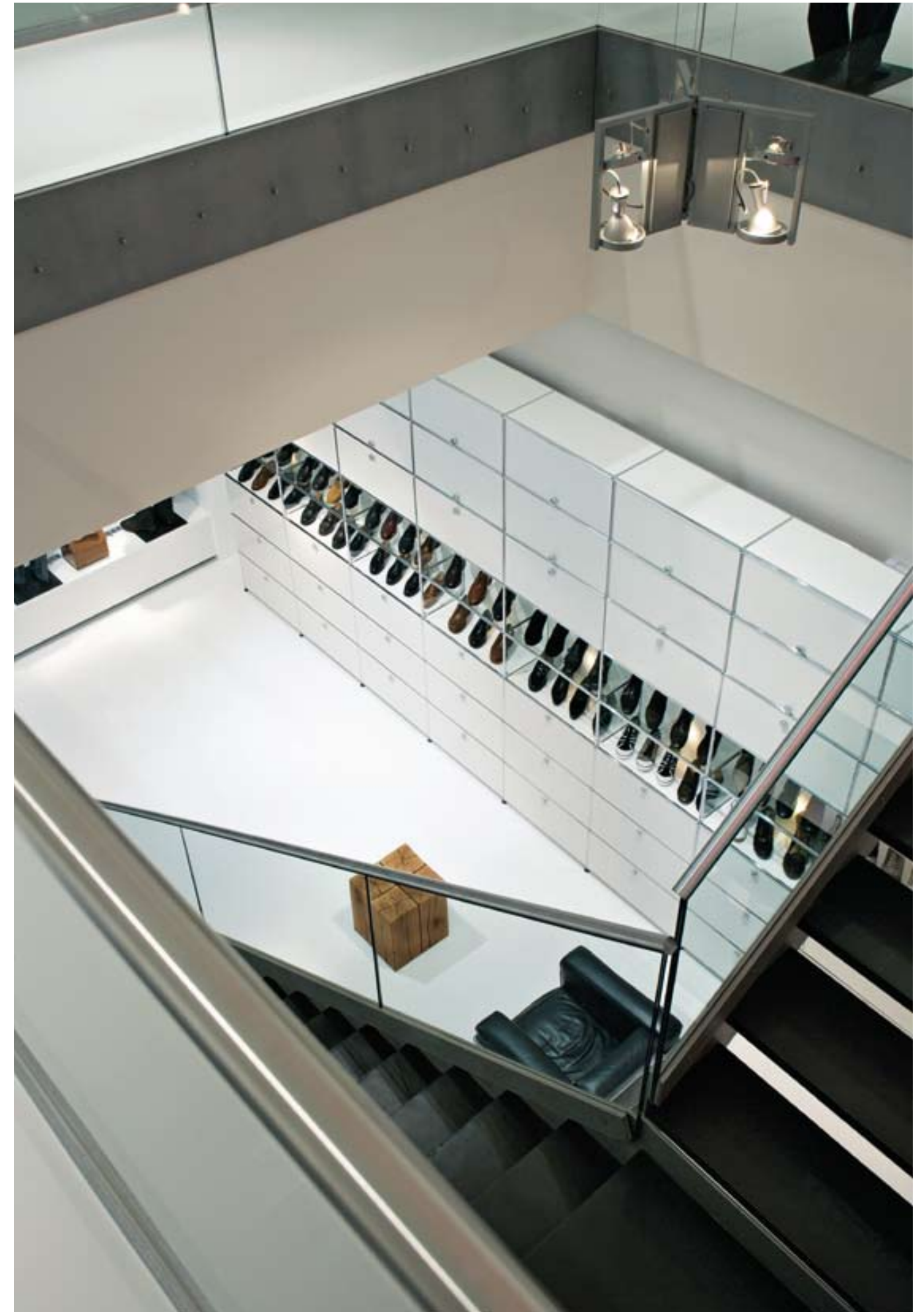
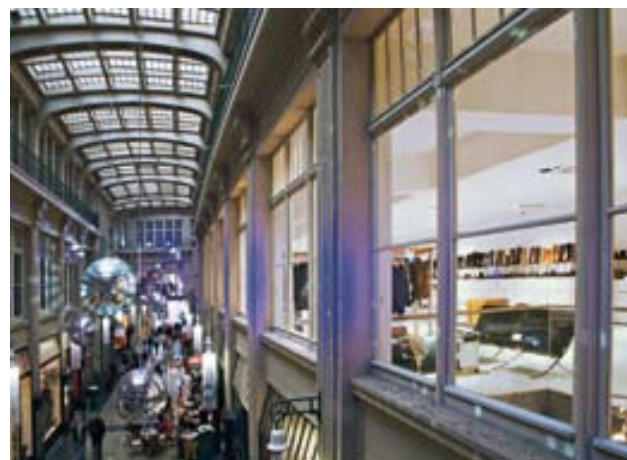


A Production with Style Is this what paradise looks like? For shoe fetishists, women and men alike, this certainly is not far from it. Leipzig's most exclusive shoe store occupies 300 square meters (984 square feet) on two floors in one of the world's most beautiful shopping centers: Capitale, by Solveig Olek, in Leipzig's Mädler Arcade. The history of the Mädler Arcade begins in 1525, with the wine bar owned by Heinrich Stromer von Auerbach, the rector of Leipzig University. It was a successful business. On the same spot, he built an imposing new structure, the Auerbachs Hof convention hall. Thanks to Goethe's *Faust*, the wine bar would go down in literary history as "Auerbach's Cellar."

In 1911, Anton Mädler, the owner of the Moritz Mädler luggage factory, purchased the entire building complex as well as the adjacent properties. The Mädler Arcade was used as a convention building for porcelain, wine and leather goods. After Germany's reunification, the entire property, including Auerbach's Cellar, was renovated according to its original design. Today it is once again one of the loveliest and most popular arcades in the world.

Capitale brings together every leading name in the shoe business – from Baldessarini and Ermenegildo Zegna to Roberto Cavalli and Stella McCartney – all assembled for a major production. The stage: USM Haller shelving in pure white. One set of shelves, on the ground floor, is about 14 meters (46 feet) long and serves as an elegantly discreet frame for showing off what really counts here: the shoe-ting stars.

Additional images can be found at www.usm.com under "Installations."



Sustainable into the Future The structure that MAN Ferrostaal AG built in Essen was groundbreaking for 1977. And the interior decor – all-steel Mauser green furniture and beige carpeting – were distinctly of their era.

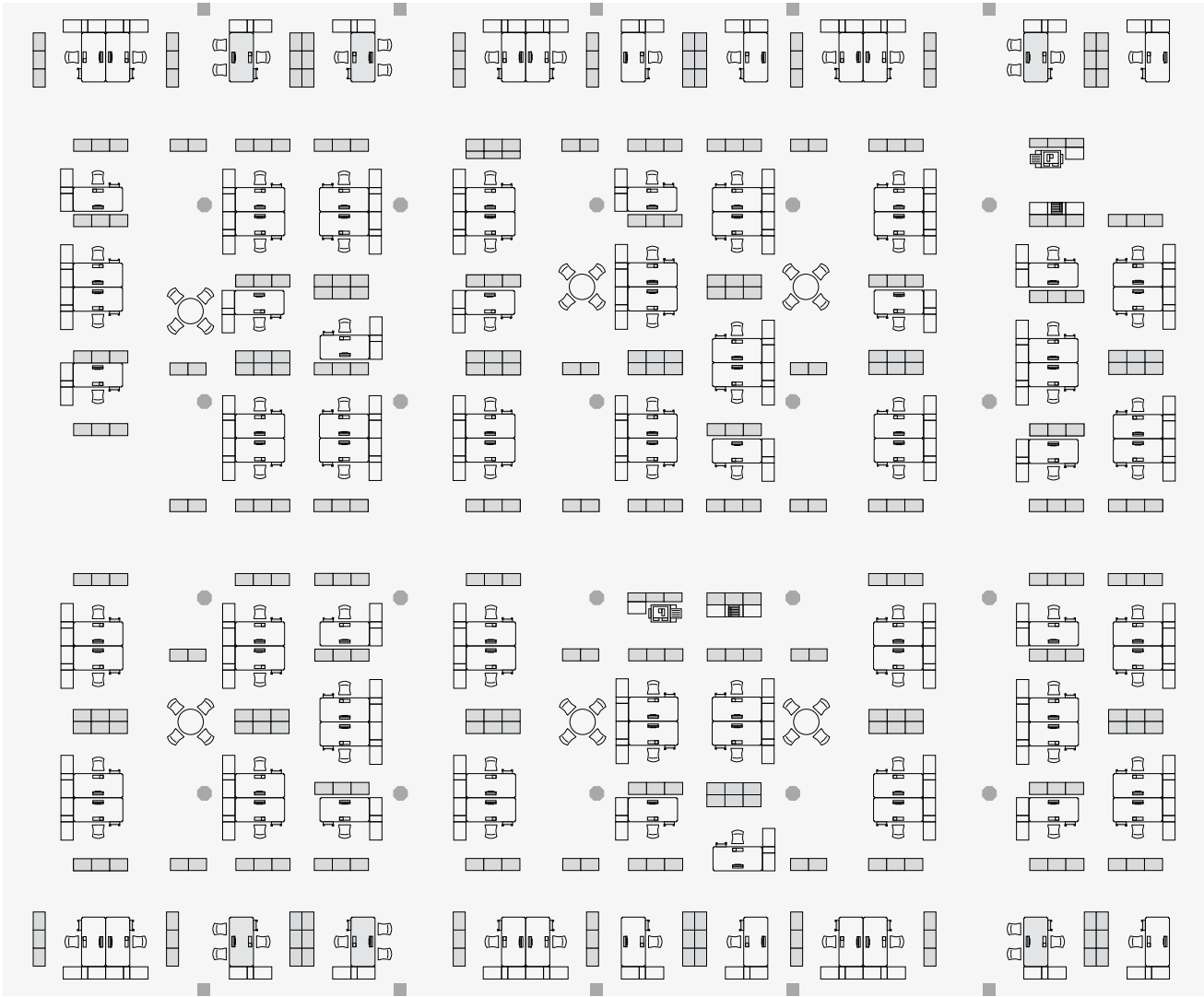
Naturally, 30 years later, the aesthetic looked dated. The building was renovated from top to bottom, with special attention paid to sustainability – an obvious choice for a company that focuses on petrochemicals, oil and gas, energy and fuel and, logically, on alternative energy sources and biofuels.

Everything, from the air-conditioning system and lighting to the floors and ceilings, was rigorously renovated, optimized and updated to conform to state-of-the-art standards. The concept behind the interior furnishings was to bring a breath of fresh air and a sense of change into the open-plan spaces. The management, construction management, works council, as well as the companies Enzenauer Architekturmanagement, from Düsseldorf, and designfunktion Gesellschaft für moderne Bürogestaltung Essen (two leaders in their fields in Germany), reviewed various furniture systems and chose USM Haller in matt silver.

The USM Haller shelves also serve as visual screens and room dividers. However, they are arranged with great care, because too much separation would impair one of the most important functions of the overall concept of an open-plan office, namely, the free flow of communication. The acoustic problems posed by ringing telephones and potentially distracting conversations are solved by new sound-protection walls and so-called pink noise – an electronically generated, barely perceptible carpet of sound that swallows the din produced by employees.



The ground floor contains a reception area, a restaurant for personnel and guests, so-called casinos for eating and gathering in small groups, a large kitchen and a smaller kitchen. Above that are five floors of office space with more than 500 workstations. Each 2,400 square meter (7,874 square foot) floor follows an open plan, which also applies to supervisors and the chairman of the board. Only the roughly 50 conference rooms are closed off.



From Eye Windows to Ball Joints “Is he allowed to do that?” TAS’s sleek office building, on Hamburg’s Aussenalster, has made waves in the local architecture community with its spectacular facade. The Berlin-based architecture firm Jürgen Mayer H. has dared to challenge Hamburg’s strict “dress code.” Of course, Mayer is in compliance with the building code for new structures along the Alster; he simply stretches it to the limit, clearly enjoying himself in the process. The result is a modern gateway for the Hanseatic City that pulls in wonderful views and dramatically pushes out nine walk-in “eye windows.” The Berlin native, born in 1965, would not live up to his reputation as the John Galliano of architecture if the building’s interior did not speak the same fashionable language as the much discussed exterior. The difference is simply that Mayer intones the interior more softly. Elegant curves and light-colored plaster convey a 1970s lounge atmosphere. Even the edges of the imposing concrete coffered ceiling have been polished. “Of course, as the owners, we wanted the furnishings to match the elegant building,” says Melanie Graw, who is in charge of managing the property for TAS. For this reason, she says, the real estate and investment company chose the USM Modular Furniture Haller – “in anthracite gray, which, in our opinion, creates the most elegant impression.”

Detailed information can be found at www.usm.com under “Installations.”



In the interior, a hard box is transformed into a soft spatial sculpture. Only a few elements shape the flowing white-and-gray office environment: a striking coffered ceiling, which also contains the heating system; amply glazed conference rooms, which bring the curves of the facade into the interior; and an inconspicuous break area and restroom section in the center.





The USM Modular Furniture Haller, with its ball joints and tubular structure, perfectly complements the rounded shapes of the architecture of Jürgen Mayer H. But the parallels are not just formal in nature; the modularity of the system makes it possible to work effectively with the large office space on the Aussenalster. The high 8.1 meter (26.6 foot) ceilings and 1.4 meter (4.6 foot) expansion grid allow for almost any open-plan office layout – tables for four along-side or perpendicular to the outside wall, a row of tables for one or two or any combination of the above.



A Smorgasbord with a System The artist Claude Kuhn is an exhibit designer at the Museum of Natural History of the City of Bern and an internationally renowned poster designer. He lives outside of the city, in the town of Kehrsatz, with his wife, Marianne, their dog, Bambi, and two goldfish in a converted truck garage designed by Bernhard Jäggi (saj Architekten AG, Bern). Their house is a smorgasbord of objects, such as “The Ostrich Bouquet,” a preserved ostrich head in a turquoise vase that Kuhn created for his wife. The clear sense of reduction, the “art of omission” and the idiosyncrasy of Kuhn’s posters do not dominate his private space. When asked about this, the 60-year-old artist laughs and says: “I do not tolerate things being too sterile.”

What does that mean? This “junk” in my own home is the breeding ground for my creativity.

Do you work at home? Inspiration does not come to me at a specific location. Sometimes I develop a design for a poster or an exhibition at the museum, sometimes at home and sometimes just anywhere.

Is that a second dog in your living room? Yes, that is Bambi’s predecessor, an homage to Pongo. It is a work by artist Ada Tanner.

Does USM Haller bring order into the environment? USM Haller gives us first and foremost a structure for our smorgasbord, and it does so in a functional, appealing way.

You have the furniture exclusively in black and anthracite gray. Yes, black and anthracite gray, a timeless way of dressing up our treasures.







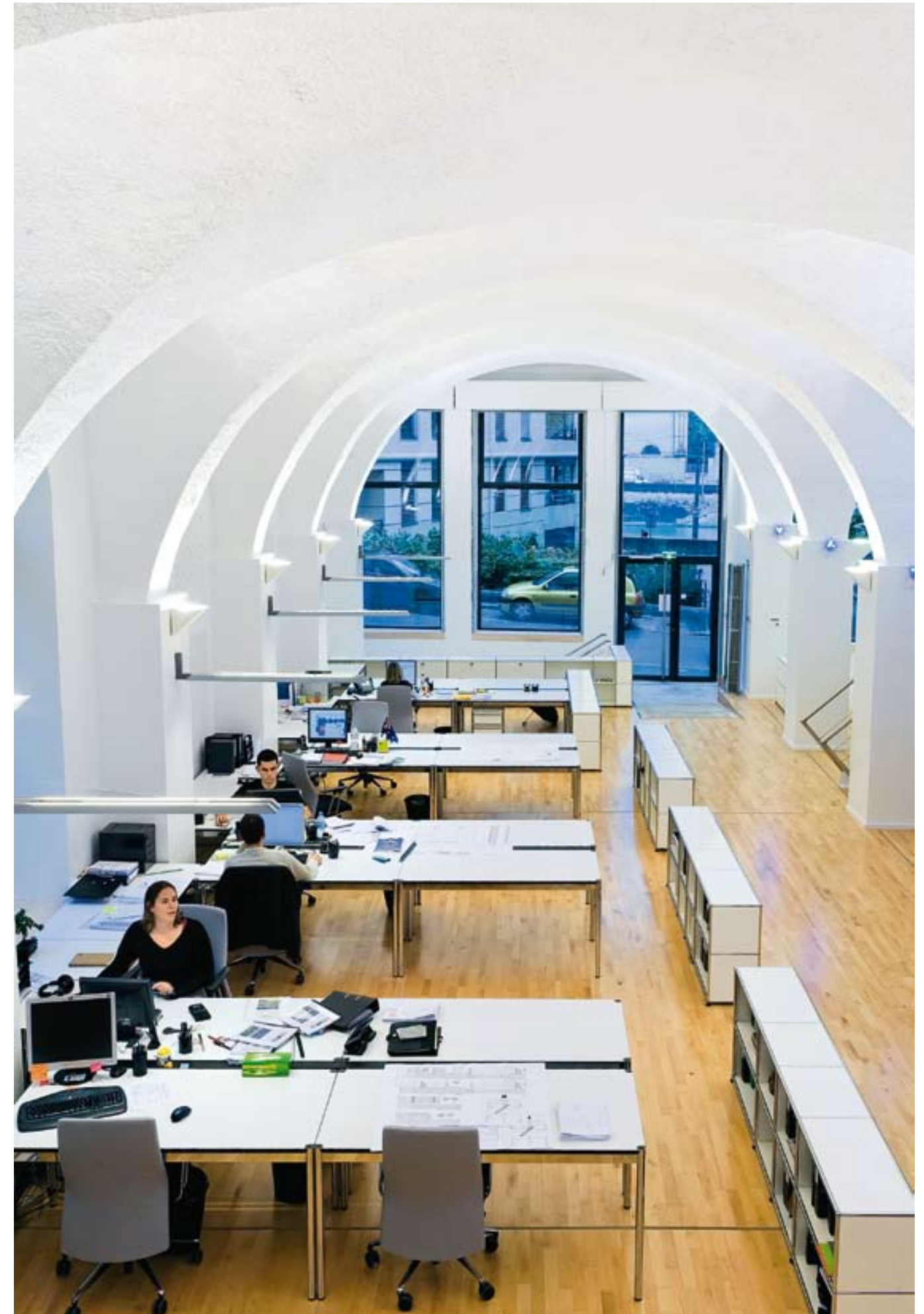
High-Tech under Landmark Protection Clariden Leu is an exclusive private Swiss bank. It was created in early 2007 as a result of the merger of five subsidiaries of Credit Suisse – a merger that drew attention to the selection of suitable furniture for the various buildings, including the Leuenhof headquarters on Paradeplatz. The project involved bringing together 12 different furniture programs under one roof. After extensive evaluations, employee surveys and test runs with four different manufacturers, USM Haller was chosen. The decision was based on the classic furniture's ability to retain its value and its durability. By choosing USM Haller, Clariden Leu marries high-tech with tradition. The bank has several hundred years of experience in private banking, which is also evident in its historic headquarters in the Leuenhof and Peterhof buildings. The southern facade facing the Paradeplatz, with its neo-Gothic elements, is world famous. The building's exterior, stairwells, various rooms and individual structural elements are under historical landmark protection. Anthracite gray was selected for the USM Haller furniture in the landmark-protected offices, and light gray was chosen for the remaining premises. With this choice of colors, Clariden Leu underscores its goal of using USM Haller over the long term and in a timeless way.



Anthracite gray storage is the color in these landmark-protected rooms at the headquarters of the private bank Clariden Leu. Additionally in this space, the USM Kitos rectangular, height adjustable table transforms into a standing desk (right). For the other office areas, USM Haller in light gray was chosen. The sights at the Peterhof, which constitute the southern portion of the building complex, are also protected and include the Moorish-style octagonal stairwell, open to the ceiling and covered with an enormous glass dome (first double page).



Lightness in White B.E.S.T., a general construction contractor, primarily creates large-scale structures; among the company's references are media centers, convention centers, schools, stadiums, indoor swimming pools and hospitals. In a prime location in Lyon, 25 people share about 900 square meters (2,953 square feet) of office space in a converted warehouse with huge arches, painted in a cool white. The golden parquet floors create warmth. The former storage rooms were dark and dreary, but the installation of large windows on the building's facade and the inner courtyard now let the light in. USM Haller in pure white perfectly complements this new brightness. Why USM? It was obvious. The B.E.S.T. team works with architects, many of whom have USM furniture in their offices. The architect responsible for the conversion of the warehouse also appreciates the system for its durability and modularity. Likewise, B.E.S.T.'s management was impressed by the straightforward design and ease of use. The result: The spaces appear clear, and their furnishings are reserved, with large USM Haller tables in pearl gray laminate and low storage units, allowing for unobstructed views and open communication throughout the space. It would be unthinkable to divide this vast space with walls. However, there still needed to be a place to hold meetings. So now, the ground floor with the huge arches is the place where ideas circulate and thoughts are exchanged. In the basement, people can hold meetings without disruption in a quiet atmosphere, and on the mezzanine level, niche-like alcoves inspire meditative concentration.







the
things
that
surround
us



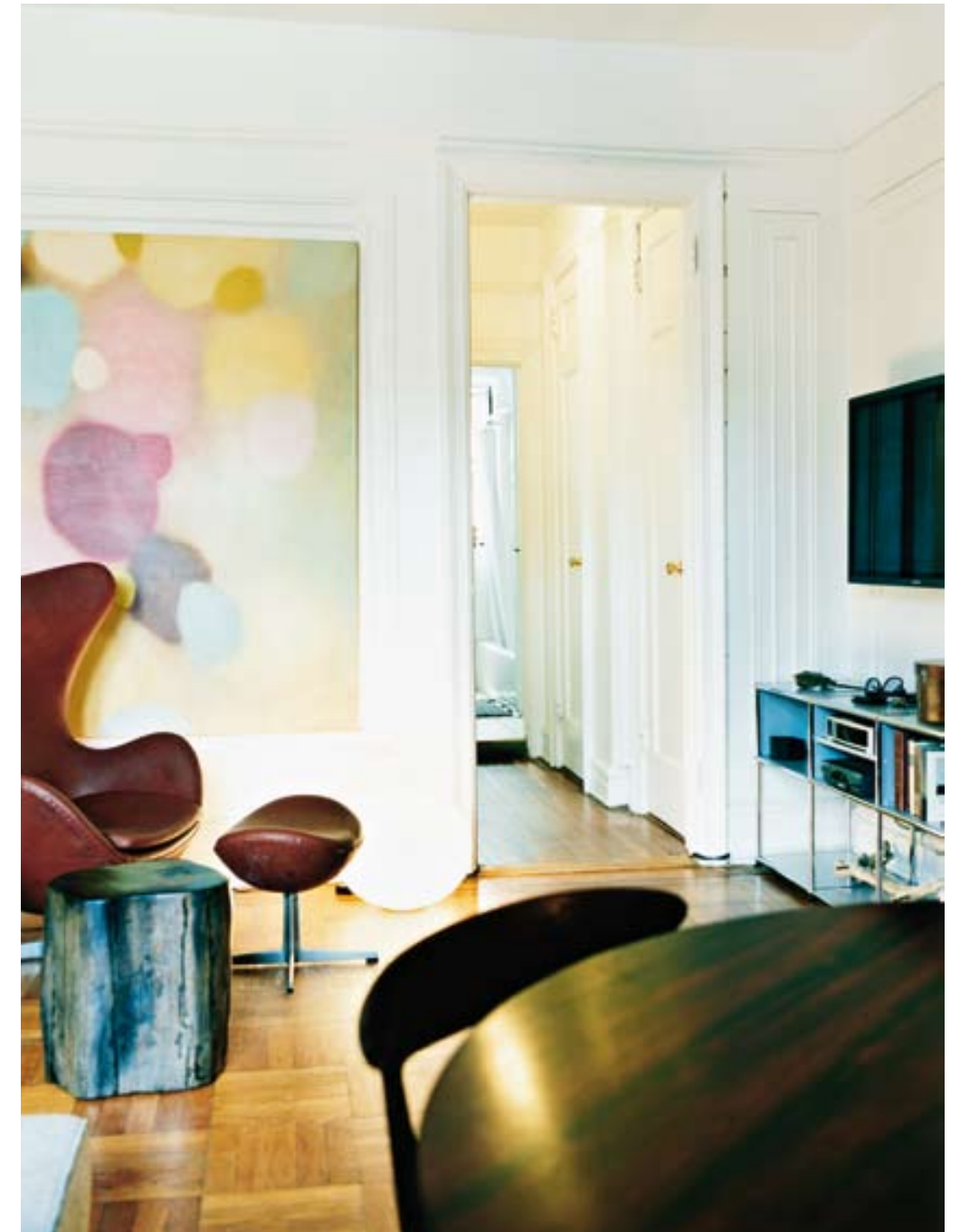
The view from this four-family house at the foot of the Uetli Mountain across Zurich's sea of lights is spectacular. The exciting structure, owned by the architects Andreas Fuhrmann and Gabrielle Hächler, is a masterpiece that has won multiple awards for its unconventional, complex internal structure. From a two-story entry hall, internal staircases lead into and through the four apartments. The Fuhrmann-Hächler live on the top floor. No, green is not the architects' favorite color, but it is a good choice for the USM Haller furniture, says Fuhrmann, whose shelves have traveled with him wherever he has gone for the past 20 years.





The eclectic mix of furnishings in this Prospect Heights, Brooklyn, home hints at the varied tastes and individual backgrounds of its owners. Susanne Frenk, the creative director of the advertising agency McCann, is originally from Germany; her husband, Jean Louis Frenk is a ceramic artist from Switzerland. Together, they have decorated their apartment with pieces that speak to them, whether through their beauty, history, or craftsmanship.

In one room, a Louis XV secretary desk, 1950s chandelier, and a USM Haller bookcase in pure white come together to form a cohesive whole. Likewise, Arne Jacobsen's Egg Chair, a classic example of mid-century design, sits harmoniously next to a piece of petrified wood from Arizona. "Our apartment and furniture is an extension of ourselves," Susanne says. "USM has become a part of our world and our history."

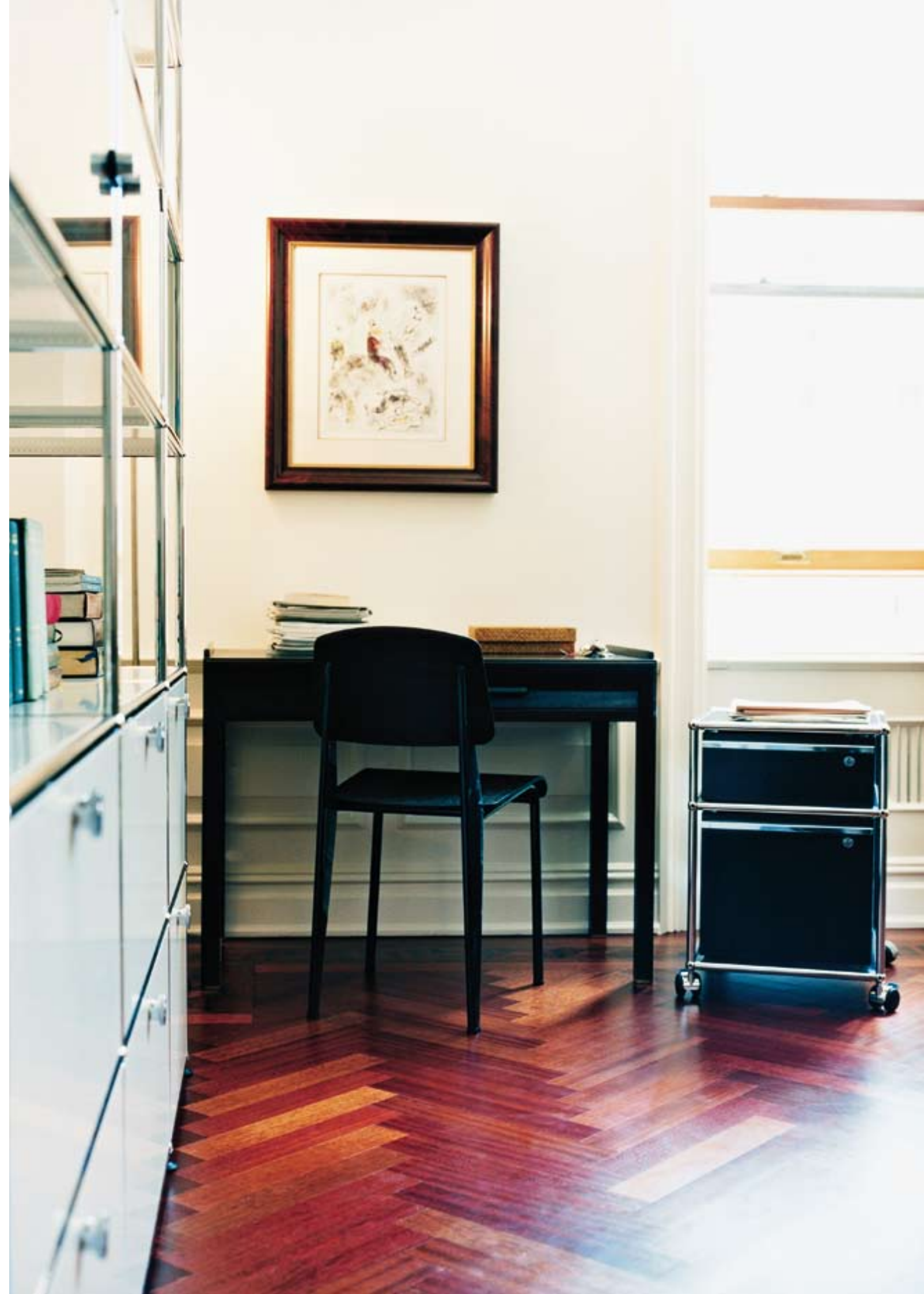


The photographer Stefan Huber moved from a castle on Lake Starnberg to a loft in downtown Munich. Only a few pieces of his furniture have managed to look at home in two such different residences. They include the long sideboard by USM Haller in the living room, the black cube for his CD collection and, in the photographer's study (which also serves as a guest room), the white cube. Huber, an aficionado of great furniture classics, prizes USM Haller for its flexibility and pure appearance.



USM is the unifying element in this family's classic prewar apartment on New York's Upper West Side. Guy and Lory Spier chose USM Haller pieces for their ability to complement a Marc Chagall print and also withstand the roughhousing of the couple's three young children, aged 4, 3, and 1. Here, a vibrant green USM Haller cabinet in the playroom not only stores art supplies and displays a

rotating array of toys, but serves as a small desk when the top panel is flipped down. "It is so easy to keep clean, which is super important since it has sticky fingers all over it on a daily basis!" Lory says. In the living room (right), a USM Haller shelving system in pure white is entrusted with the family's most valued treasures.



Built in 1869 as a horse ranch in Katonah, New York, this stately home now houses its owner's diverse collections – from Italian Renaissance sculptures to antique globes and rare books. The creative director and brand architect uses this room as a gathering place for family and friends. "I did not design it," he says, "but rather collected it from many times in my life as a memory, a diary, a record of experiences and desires."





This single-family home by the Cologne-based architect Alex Steudel was built for three people and a table – or, as the owner, an avowed collector of modern classics, jokes: “The house was built around the table. The table is massive, made of cherry wood and over 3.2 meters (10 feet) long. It seats 18 comfortably.” The sideboard, a USM Haller composition by the owner himself, is just as striking and unusual. USM Haller, in ruby red, is also used in the nursery (below right).



In the USM showrooms around the world, the furniture systems are being exhibited, people are meeting, thoughts are being exchanged and projects are being realized. The showrooms are platforms where culture acts as a catalyst for creativity. The spectrum is intentionally wide open. The star architect Mario Botta introduced his new book at the Milan showroom. The newest USM showroom in Düsseldorf (one of three in Germany) showcases approximately 50,000 USM Haller balls. As always, our “spotlight” section closes with the latest product news.

spotlight

showrooms news



show rooms

New York

On Greene Street, in the middle of Soho, the cast-iron building known as "The Queen of Greene Street" houses the USM showroom. On the occasion of the 2008 International Contemporary Furniture Fair (ICFF), in New York, the Milanese photographer Armin Linke installed his large-format photographs from around the world in the space. This exhibit was one of a series that had previously been shown in the USM Milan and Hamburg showrooms. In 2009 it will finish its run in Paris.



Hamburg

The research project “Concept, Model, Material” is based on the model as a tool for design and material transformation of spatial visions in architecture and urban planning. USM supported this interdisciplinary

project and – together with the sponsors of the postgraduate colloquium “Art and Technology” and scholars from the HafenCity University Hamburg – presented the results of the research project in a special exhibition.



Düsseldorf

As of March 5, 2009, the world of USM Modular Furniture can be discovered in a new German city in addition to Hamburg and Berlin. For the launch USM's Düsseldorf showroom housed 50,000 USM Haller balls, collected on a slanted platform, which cast their reflections in the space.



Paris

In honor of the 2008 Designers Days in Paris, all 25 exhibitors reflected the same theme – “Material, Color” – with anamorphoses spread across entire spaces: divided among walls, floors and furniture. The result was seemingly unconnected

surfaces of color that created a complete image when viewed from the right spot. The fresh green is just one of eleven standard colors that have been a part of the USM Haller line for more than 40 years.



Milan

The USM showroom in Milan proudly hosted the launch of the new book from Mario Botta, *Luce e Gravità – Architetture 1993–2007*, published by Editrice Compositori of Bologna. More than 120 guests – architects, designers and USM fans – listened intently to a talk given by the renowned architect. Afterward, he signed copies of his book, hot off the presses.





Let There Be Light USM is now using the most innovative lighting technology available to illuminate the USM Haller glass showcases, replacing halogen bulbs with LED lamps. LEDs (light-emitting diodes) offer a significant advantage over traditional incandescent bulbs. They produce very powerful light while generating no radiant heat, so there is no risk of melting any plastic items on display. LEDs do not produce ultraviolet or infrared radiation and therefore will cause yellowing of books, valuable manuscripts or other documents. Last but not least: They consume significantly less electricity. LEDs are not sensitive to vibration, last a very long time and are manufactured from environmentally friendly materials that are recyclable and free of toxins. The electrification concept for the USM Haller glass showcases (modularity, +/- inverse polarity protection, etc.) remains unchanged. Also, the existing sockets and connecting hardware will continue to be used; only the transformer has been adjusted accordingly. Like all new options, these LED lights can be installed in existing USM Haller glass showcases.

Detailed information – www.usm.com



Kaikai Kiki Co., Ltd., Tokyo (Japan)
Furnishings: USM Haller in pure white, USM Haller tables in pearl gray laminate
Sales partner: inter office ltd., Tokyo (Japan)
Architect: Nobuo Araki / The Archetype, Tokyo (Japan)

For the two images of Kaikai Kiki Gallery on page 2 (foldout):
Takashi Murakami: Prints “My First Art” Series July 16 – 26, 2008 at Kaikai Kiki Gallery, Tokyo
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For the image of the office on page 2 (foldout):
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Hiroshi Fujiwara “Piano”
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YOSHIMOTO KOGYO CO., LTD., Tokyo (Japan)
Work environment for 286 people
Furnishings: USM Haller in graphite black, pure white and custom colors, USM Haller tables (various tabletops)
Sales partner: inter office ltd., Tokyo (Japan)
Architect: Nobuo Araki / The Archetype, Tokyo (Japan)

Aoyama Sogo Accounting Office, Tokyo (Japan)
Work environment for 120 people
Furnishings: USM Haller in graphite black and pure white, USM Haller glass showcases, USM Haller tables, USM Kitos (various tabletops)
Sales partner: inter office ltd., Tokyo (Japan)

Zoe Chen and Justin Guariglia, New York (USA)
Furnishings: USM Haller in pure white and graphite black
Sales: USM U. Schaerer Sons Inc., New York (USA)

Studio Coalition, Bern (Switzerland)
Work environment for eight people
Furnishings: USM Haller in green and light gray, USM Haller tables in pearl gray laminate
Sales: USM U. Schärer Söhne AG, Münsingen (Switzerland)
Architect: Philippe Castellan, Bern (Switzerland)

Baldessarini GmbH, Munich (Germany)
Work environment for 25 people
Furnishings: USM Haller in graphite black, USM Haller tables in black oak
Sales partner: PARTNER Unternehmens-gestaltung GmbH, Munich (Germany)
Architect: Kupferschmidt Architekten, Munich (Germany)

INEA Foncière, Paris (France)
Work environment for six people
Furnishings: USM Haller in ruby red and light gray, USM Haller tables in pure white lacquered glass
Sales: USM U. Schärer Fils SA, Paris (France)
Architect: David Thibaut, Paris (France)

köckritzdörrich GmbH, Reutlingen (Germany)
Work environment for 35 people
Furnishings: USM Haller in graphite black, USM Kitos with black oak veneer
Sales partner / Design: WohnDesign Enzmann, Reutlingen (Germany)
Implementation: Raumplan Handels GmbH, Reutlingen (Germany)
Architect: Jörg Seidenspinner, Metzingen (Germany)

Lindt & Sprüngli, Prague (Czech Republic)
Work environment for nine people
Furnishings: USM Haller in gentian blue, USM Haller tables, USM Kitos (various tabletops)
Architect: Kohn Pedersen Fox, New York (USA) and London (Great Britain)

Capitale, Leipzig (Germany)
Work environment for four to six people
Furnishings: USM Haller in pure white
Sales partner: dasbüro GmbH, Jena (Germany)
Design (concept): Thomas and Solveig Olek, Leipzig (Germany); dasbüro GmbH, Jena (Germany)

MAN Ferrostaal AG, Essen (Germany)
Work environment for 500 to 600 people
Furnishings: USM Haller in matt silver, USM Haller tables (various tabletops)
Sales partner: designfunktion Gesellschaft für moderne Bürogestaltung Essen mbH, Essen (Germany)
Architect: Enzenauer Architektur-management, Düsseldorf (Germany); designfunktion Gesellschaft für moderne Bürogestaltung Essen mbH, Essen (Germany)

TAS, Hamburg (Germany)
Work environment for ten people
Furnishings: USM Haller in anthracite gray, USM Haller tables in pearl gray laminate
Sales: by USM Hamburg (Germany)
Architect: Jürgen Mayer H., Berlin (Germany)

Claude Kuhn and Marianne Longatti-Kuhn, Kehrsatz (Switzerland)
Furnishings: USM Haller in graphite black and anthracite gray
Sales partner: Teo Jakob AG, Bern (Switzerland)
Architect: saj Architekten AG, Bern (Switzerland)

Clariden Leu AG, Zurich (Switzerland)
Work environment for 1,800 people
Furnishings: USM Haller in light gray and anthracite gray, USM Haller tables, USM Kitos (various tabletops)
Sales partner: wohnbedarf projekt ag, Zurich (Switzerland)

B.E.S.T., Lyon (France)
Work environment for approximately 25 people
Furnishings: USM Haller in pure white, USM Haller tables in pearl gray laminate
Sales: USM U. Schärer Fils SA, Paris (France)
Architect: Société centquatrevingtsix, Lyon (France)

The things that surround us – USM in the home
Private homes in Zurich (Switzerland), New York (USA), Munich (Germany), Katonah (USA), Cologne (Germany)

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