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Dear Reader,

The euphoria of the moment stands in contrast to the search for lasting values. Tradition, craftsmanship, and virtue are enjoying a renaissance. Quality, aesthetics and durability, both material and immaterial, are increasingly in demand.

This Zeitgeist and the simultaneous search for authenticity is the subject of this issue’s “Focus,” by guest writer Isaura Bolton. She concludes that tradition and legacies are only important if they point toward the future. “Doing what you do best is the best thing you can do,” she writes.

So, in this issue of “spaces,” we have emphasized fundamental values – the ability of USM furniture to fit into both professional and domestic worlds. Sometimes these worlds may be one and the same, as artist Michele Oka Doner’s sun-bathed loft in Manhattan demonstrates. When people talk about USM, they often use adjectives such as “time-less” and “authentic.” That is exactly why this furniture feels equally at home in the head-quarters of luxury luggage and bag manufacturer Goyard as in the Sèvres porcelain factory – or in Ernst & Young’s ultra-modern Zurich office.

Tradition and modernity, looking forward while looking back – the classic and the new meet in “Spotlight,” where you can read about the partnership between USM and the owners of one of the most beautiful examples of modernist architecture: Mies van der Rohe’s Barcelona Pavilion, which was designed for the 1929 International Exhibition and still feels surprisingly current. You can also read about the latest USM products developed in collaboration with the architect Ali Tayar: new designs that lead the way into the future in terms of flexibility, ergonomics and network connectivity.

We hope you enjoy browsing through the diverse world of USM in this latest issue of “spaces.”

USM Modular Furniture





Focus

Text by Isaura Bolton

A generation or so ago, people used to ask: do we live to work, or work to live? The implication was that we could either spend our lives hunched in an office chair without enjoying the world around us, or work as little as possible, sacrificing income in order to maximize free time and leisure. Work was not meant to be enjoyable, and our true passions were by force relegated to weekend hobbies. We were expected to have two distinct and separate personas: our professional selves, and our personal selves.

Today, things are considerably different. The objective is to seamlessly integrate work and play. Professional success is measured not just in terms of career advancement, but also in terms of personal satisfaction. The rigid nine-to-five workweek is largely a thing of the past; thanks to globalization and advances in technology and communications, we stay connected from virtually anywhere. This means that, increasingly, our personal and professional lives are becoming one and the same. What we do defines who we are, and vice-versa.

ABOUT TRADITIONAL VALUES AND THE SEARCH FOR AUTHENTICITY

The Spanish company Castey, known for its cast aluminum cookware for more than 400 years, merges the traditions of the past with the latest technological innovations. This imposing wall mosaic shows the workers of the company's Barberi Foundry with a sculpture they made for the fountain on the Plaça d'Espanya in Barcelona, on the occasion of the 1929 World's Fair. Read more about it on page 10.

In this context, the concept of “authenticity” – a buzzword of our current era – is more important than ever. At a time when our lives are more public than they have ever been in the history of humanity, every detail about us – where we live, how we dress, what we like – becomes more salient. We express our true, authentic selves through our possessions, our occupations, and our taste. Through social media, thousands of people can surmise in an instant who we are simply by studying these cultural cues.

It makes perfect sense, then, that all over the world consumers are gravitating towards products that are imbued with a sense of authenticity. In fashion, designers are turning to their houses’ archives, studying the basic essence of historical brands and refreshing it for a new generation. The best chefs make a point of serving locally grown, organic, simply prepared produce. And it is not a coincidence that the interior decor of so many new lounges and restaurants reminds us of a 19th century Parisian bistro or a hunting lodge in Montana. It is as if we were collectively pining for a time when things were what they seemed, with no pretenses or artifice.

Needless to say, there is a practical component to this return to core esthetic values. In an economy that is, to put it mildly, less than vibrant, it is logical for companies to focus on their key areas of competence. Sticking to what one does best is the way to go when people are clamoring for real value rather than conspicuous consumption. This is not to say that luxury is dead – quite the contrary. It simply means that we are embracing a more authentic definition of luxury. In lieu of flash-in-the-pan status symbols that will only be fashionable for a season or two, we are zeroing in on immaculately crafted items that have a history behind them and a future ahead of them. We are willing to pay a premium for objects, so long as we are confident that they will last and that they can be integrated into our lives in a meaningful way.

Still, heritage only matters inasmuch as it can be projected into the future. Like a Goyard bag or a Sèvres porcelain set, everything USM makes is meant to withstand the test of time. USM’s product is industrial and prefabricated, but it is also customizable by the user. This melding of cutting-edge technology and individuality is the key to creating a product today that has the ability to become a classic tomorrow: personalized items that can be intuitively reconfigured to suit our evolving needs.

Valuing heritage and authenticity has always been a part of USM’s DNA. The company, which started out as a producer of ironworks in Switzerland, has existed for more than a century. In 1963, Paul Schaerer, the grandson of the original founder, teamed with architect Fritz Haller to create the furniture that is now sold in over 40 countries. The ethos of the company, “Adaptability, Flexibility, Quality,” resonates as much now as it did then.

Authenticity, in the end, is about returning to a core set of beliefs. After years of frenetic consumption and its inevitable disappointments, we are ready to embrace solid and reliable values. This applies not just to the way we structure our professional and personal lives, but also to the people and things that surround us – our families, friends and, needless to say, our workplaces and homes.

Isaura Bolton is a writer specializing in design, architecture, fashion, and art. Her work has appeared in numerous international publications.

HERITAGE ONLY MATTERS
INASMUCH AS IT CAN
BE PROJECTED INTO THE
FUTURE

GOYARD

Paris (France)



For almost two centuries the Maison Goyard has cultivated a tradition and a savoir-faire à la française that have remained unchanged. Since its establishment in 1853 at 233, rue Saint-Honoré in Paris, it has asserted itself as one of the most prestigious malletiers of its time. Until being acquired by Jean-Michel Signoles in 1998, it was handed down from father to son. Signoles, truly a lover of Goyard trunks, was committed to reinventing the brand with respect for what it had always been. Fourteen years later, the Maison Goyard was one of the rare French houses to fit in perfectly with the times without having lost any of its values. Opening the door to the boutique Goyard is like taking a trip back in time surrounded by a decor of solid mahogany woodwork, reminiscent

of the legendary ocean liners of times gone by. Hard-sided trunks, soft valises, vanity cases, handbags, or accessories for pets offer you a glimpse of their timeless elegance. What remains indiscernible to the eye, though, are the special custom-made orders. Picnic baskets, a caviar box, a polo equipment trunk, etc.; each fulfills the unusual desires of a clientele who really understands that no dream is beyond its reach... at Goyard, perhaps more so than anywhere else. For, in these mythical places, authenticity and creativity have always been employed in the name of service to a unique and prestigious way of life. Recently, USM furniture succeeded in blending its style with the Goyard universe by furnishing one of its offices in the Place Vendôme.





This office cultivates an atmosphere of creativity and authenticity highlighted by the presence of emblematic symbols from the heart of the house. Thus, the very best quality leather or even the old tools are evidence of an exigency and a traditional savoir-faire perpetuated in the workshops where craftsmen follow the guidelines of the 19th century. Pure white in color, the USM furniture diffuses a serenity throughout the room that fosters creativity. High and low pieces, shelving, and even an imposing 3-meter-long table, designed for displaying prototypes and samples, all blend in perfectly with the decor. A timeless aesthetic added to the functionality, robustness, and modularity emblematic of USM. A little something to accompany the Maison Goyard into its magnificent future for a long time to come.



CASTEY GLOBAL SL

Riudellots de la Selva (Spain)



The Spanish firm Casteý makes high-quality pots and pans that professional chefs rave about, and recently launched a line of silverware, called Senso. The company was founded in 1996 by Ramón Casteý in Riudellots de la Selva, near Girona, the former center of Catalonia, and has since gained an international reputation. This success story, however, begins in 1544, when the three Barberi brothers, master bell-makers from Italy, arrived in the region, traveling from town to town plying their trade. The Barberi Foundry gradually gained a reputation for being one of the finest bell foundries in the region, and after several generations it began making pans and casting bronze statues. Even today the Barberi Foundry, which now belongs to Casteý, continues to produce bronze reproductions of works

by world-famous sculptors. On the ground floor of the Casteý headquarters, which were renovated in 2008, a yellow USM reception station and a magnificent wall mosaic (see page 2) create quite an impression. The mosaic depicts the workers of the Barberi Foundry alongside one of the monumental sculptures for the fountain on the Plaça d'Espanya in Barcelona, designed by a student of Antoni Gaudí for the 1929 International Exhibition. For the opening of the company's headquarters, Rosella Bisazza, whose Bisazza company is the biggest name in contemporary mosaic art, transformed an old photograph into this giant piece. Once again tradition meets innovation, and illustrious history meets cutting-edge technology.





One of the most important aspects of the Castey SL headquarters is the colors. Red, yellow, green and white create a visual signature that runs through all areas. USM Haller shelves and sideboards provide the necessary chromatic variety and also frequently serve as partitions, since this 300m² building, in which all of the company's divisions are united under one roof, is almost entirely open-plan. The foundry still makes bronze reproductions of works by world-renowned artists – such as Antoni Tàpies, Rosa Serra, Soledad Sevilla, Xavier Corberó, and Juan Muñoz – in addition to bells.

CITÉ DE LA CÉRAMIQUE

National Manufactory of Sèvres
and Ceramic Museum,
Paris (France)



The National Manufactory of Sèvres was established in 1740 by two chemists who, in 1768, discovered the secret of kaolin, the clay used to make porcelain. The company quickly opened its doors to artists, putting its unique savoir-faire at the service of limitless creative possibilities. The factory has always considered itself the guardian of an exceptional artisanal tradition, and has carried on doing all work by hand; this has become its trademark over centuries. Since the 1950s, a number of well-known contemporary artists such as Alexander Calder, Jean Arp, Serge Poliakoff, Louise Bourgeois, Pierre Alechinsky, and Pierre Soulages have left their mark on the Manu-

factory de Sèvres. Today, the company gives carte blanche to a wide range of talent to work on the boldest of creations. In the Cité de la Céramique, artists, designers, and ceramists can exercise their prolific imaginations. At the same time, collaborations are being forged by the art director and production manager René-Jacques Mayer with large manufacturing firms like Baccarat, fine jewelers and even haute-couture houses, encouraging innovation and research. Thus, new fields of possibilities are constantly opening up. As if all this was not enough, USM's arrival on the premises confirms the Manufactory of Sèvres's pioneering and innovative spirit.





The pure white and red USM furniture is a perfect match for the offices of the Cité de la Céramique. USM's timelessness fits in wonderfully with the factory's emphasis on both traditional savoir-faire and contemporary creation, and provides the perfect backdrop for the pieces on display – among them a cobalt blue vase, whose rich hue is achieved by superimposing three different layers of color. Today, the collection at the Cité de la Céramique is comprised of more than 60,000 pieces, approximately 6,000 of which come directly from the factory itself.



From Hünenberg to Tokyo. What at first glance looks like a distinctive list of cities to visit on a round-the-world trip is actually a carefully chosen selection of places where USM Modular Furniture has been put to the most diverse uses. There is the towel rack in a private indoor swimming pool in Ingolstadt to the miraculous storeroom at a large-scale company with over a thousand employees in Zurich; in a centuries-old Frisian house on the island of Sylt; and a traditional wooden house in Yokohama. For this issue, we asked the owners of all these houses the same question: What does “home” mean to you? The answers are as different as the places they live in.

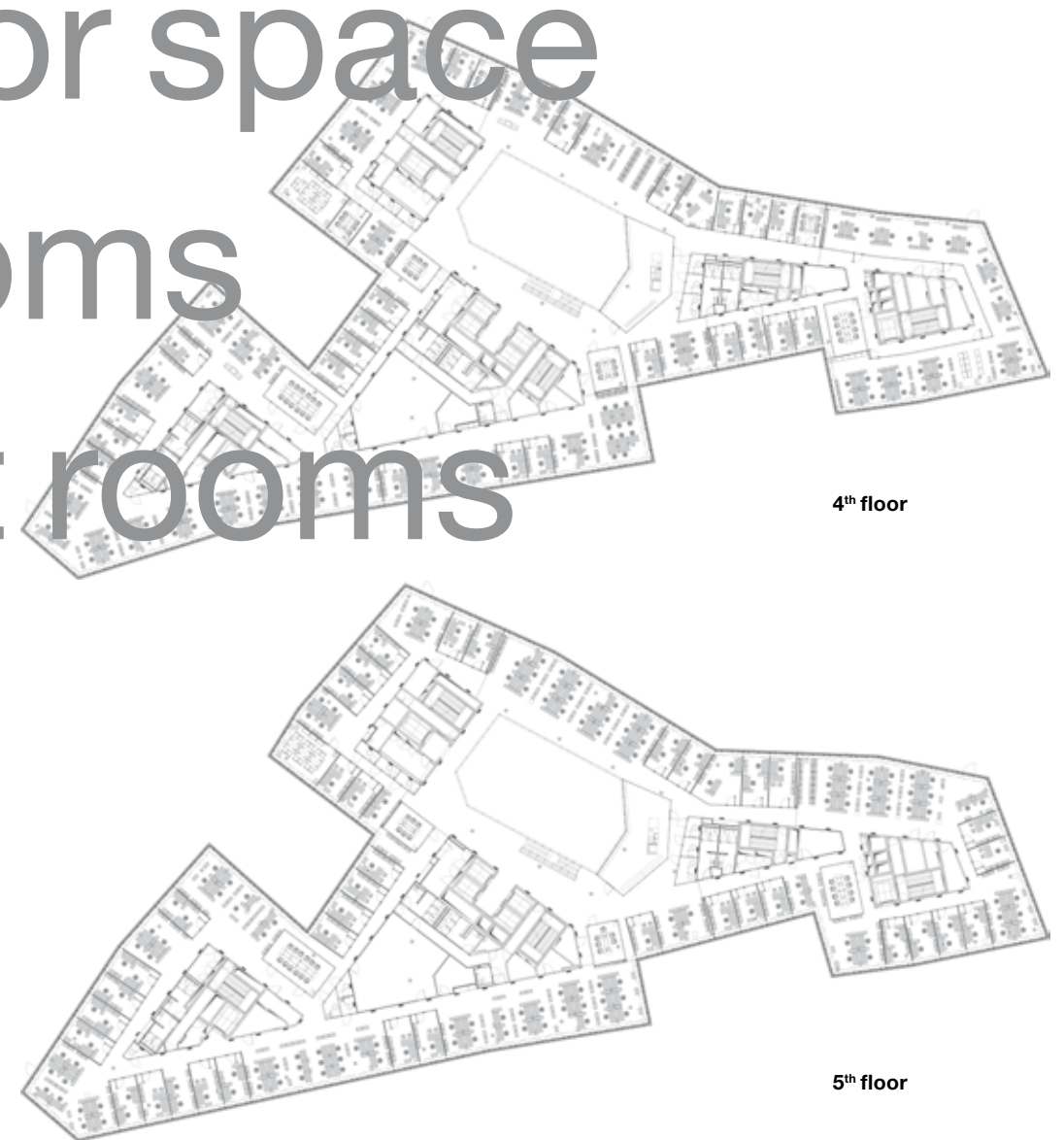
locations

Hünenberg Bamberg Solothurn Łódź Shelter Island Bern Ingolstadt Paris Zurich Wenningstedt New York Toronto Shanghai Wiesbaden Tokyo





space for 1,150 employees
6,600 m² ground-plan area
20,800 m² floor space
51 conference rooms
52 retreat rooms

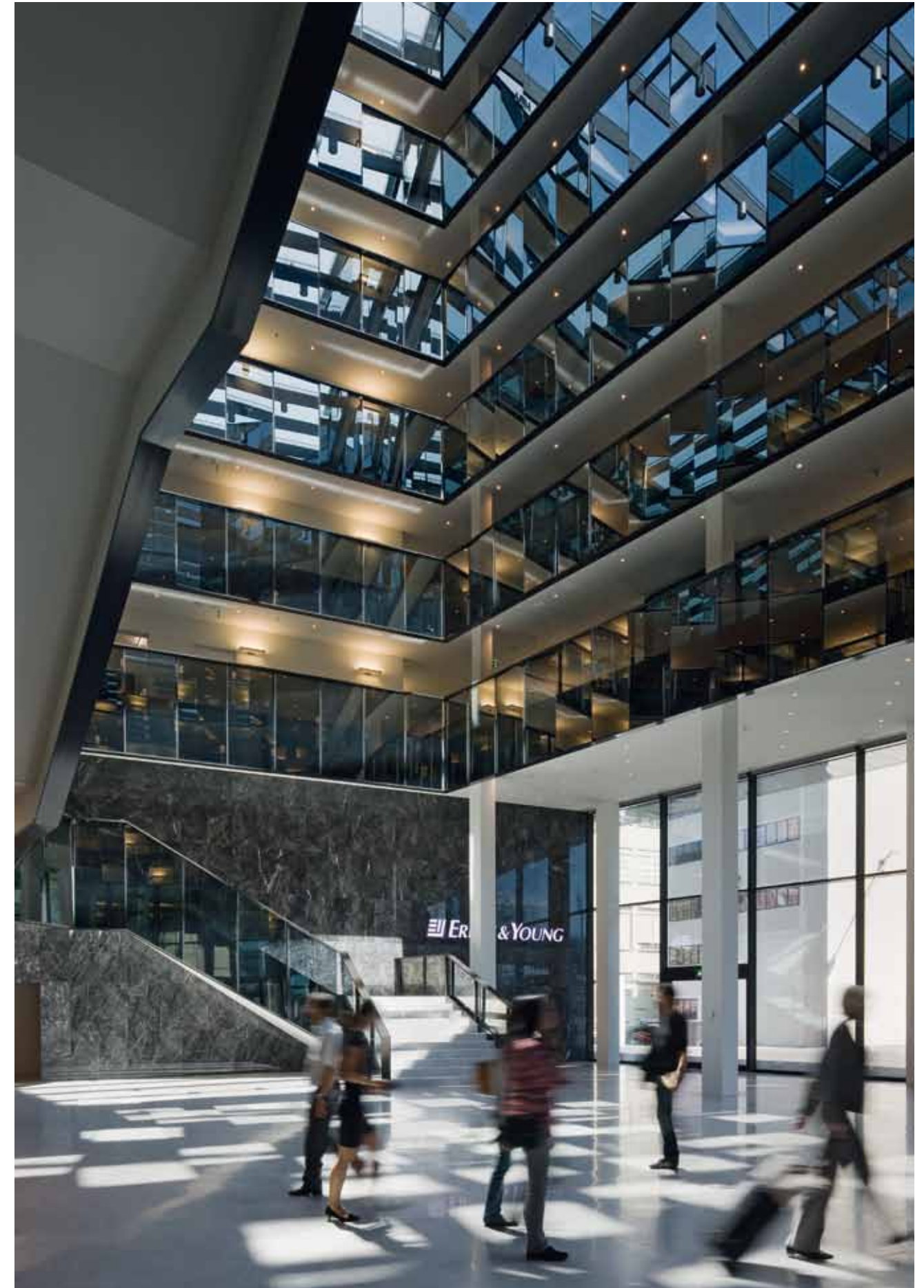


4th floor

5th floor



Clear the stage Lots of glass and hardly a right angle in sight – auditing and advisory firm Ernst & Young’s prestigious new “platform” building is an eye-catcher. Located directly adjacent to the Prime Tower, Zurich’s brand new vertical landmark, Ernst & Young’s headquarters in a sense represents its horizontal counterpart. During construction it was somewhat overshadowed by the tallest building in Switzerland today, but now the “platform” building dominates the view of the hundreds of thousands of commuters who pass by it every day. Aware that the available floor space would be limited from the start, the project managers gave maximum priority to layout planning. Space efficiency is the technical term: the spatial optimization of workspaces, conference rooms and communal spaces. This means that the more than 1,000 employees work in open plan offices, spread out over seven floors. One and two-person offices are rare. Approximately a quarter of employees share a desk, and that number is rising. Of course, the furniture should contribute to space efficiency as well. With its large storage capacity and modular structure, this is an easy task for the USM Haller furniture. The matte silver shelving units and pearl gray tables create just the right atmosphere: refined and dignified, like the company’s reputation, and at the same time light and fresh, characteristic of the company’s progressive work structure.



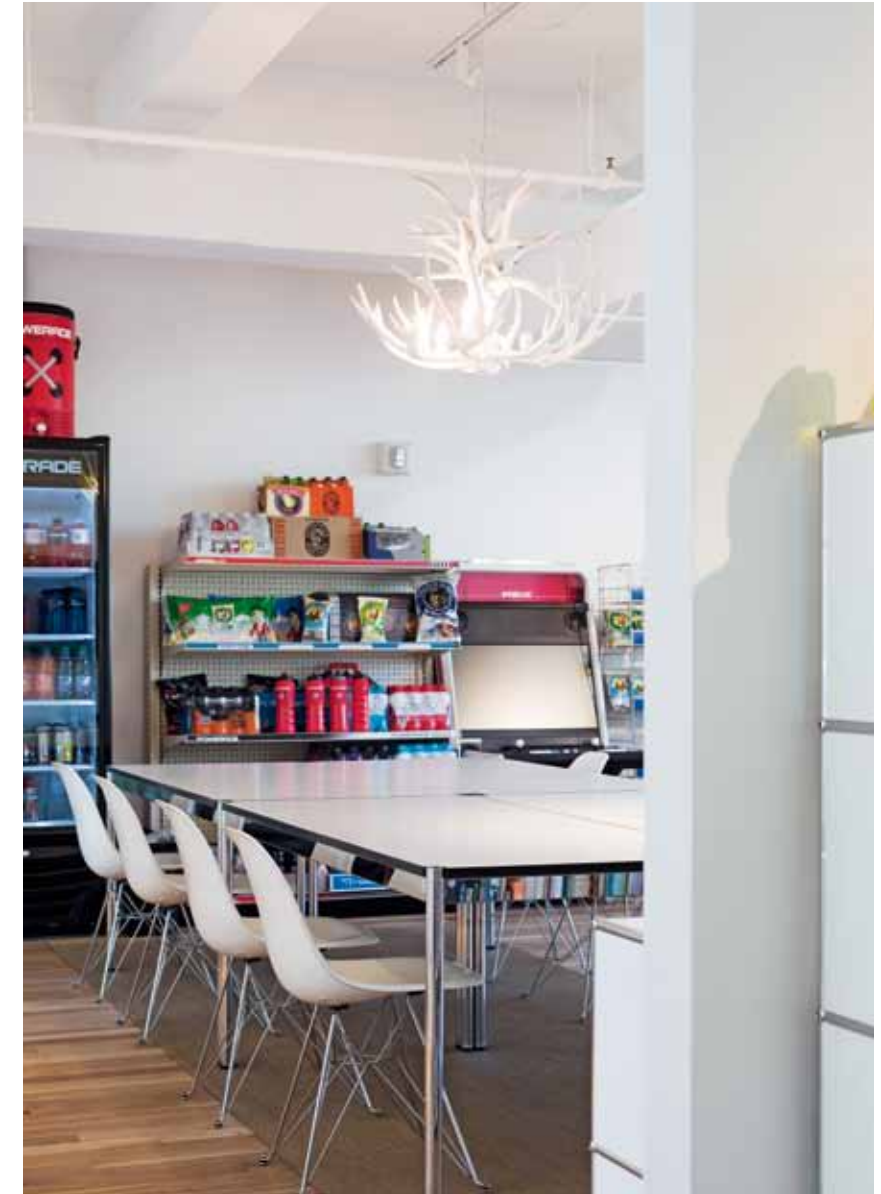




Great design
never looks like
it is trying too hard.

Like a clean, blank, functional canvas Ten years ago, when Matthew Ammirati founded his marketing agency, he invested in one piece of USM furniture, to share between 3 people. Ten years later, his company, which works with clients ranging from Smartwater to Kawasaki to Omega, has 72 employees – and the furniture has grown apace. Ammirati keeps a clean and uniform work environment using pure white USM components – except for his own desk, which is bright green. “A former cosmetics client believed deeply in how the colors that surround us can affect our path in life,” Ammirati explains. “She said the color green represented prosperity and growth... so I am definitely holding on to that desk!”



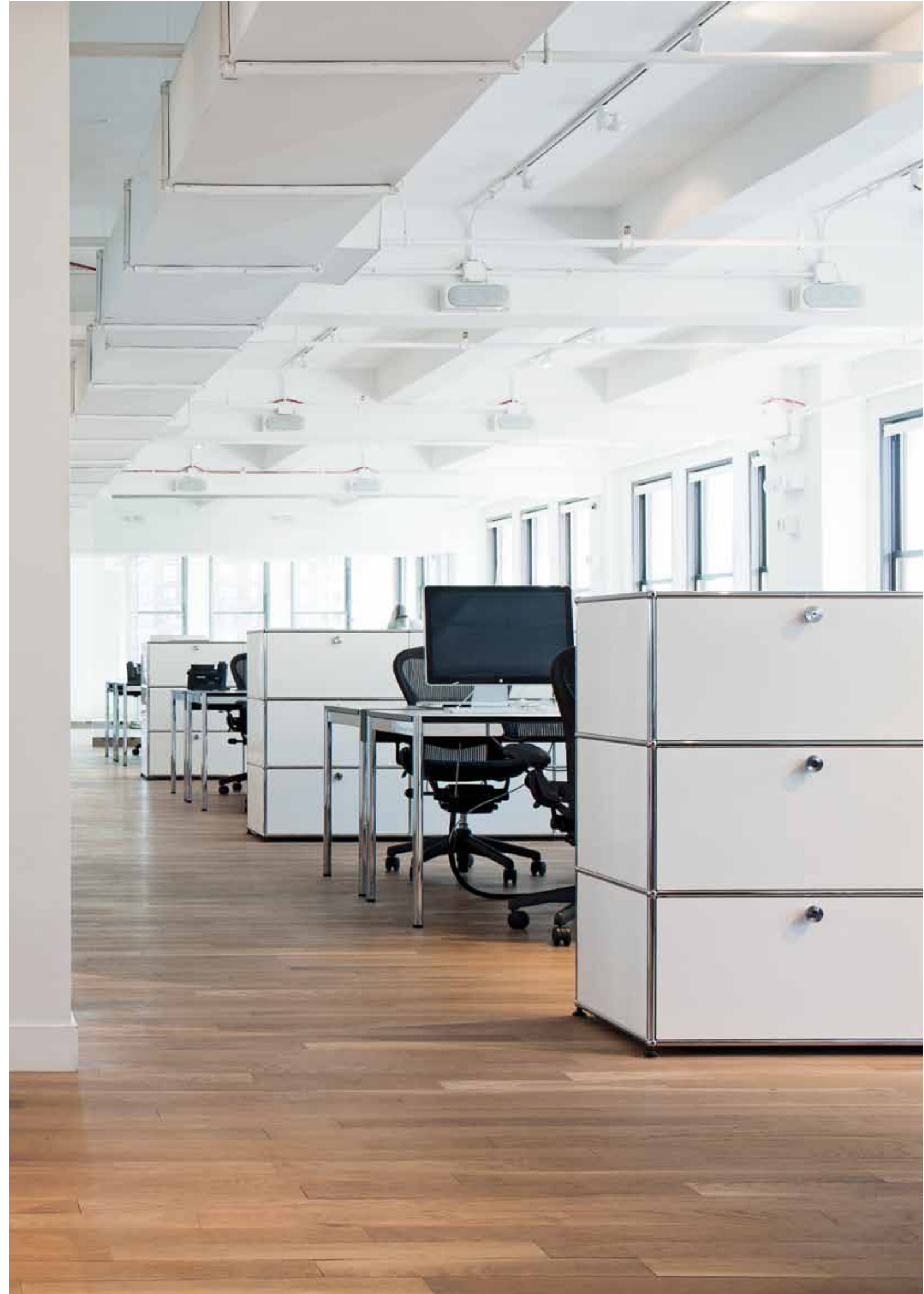


Ammirati says USM units provide a clean, blank, functional canvas that allows his clients' products to shine. The same applies to his own prized objects, which he routinely displays in the office: Ammirati collects everything from vintage typefaces to model

cars, radio-controlled helicopters and airplanes, and racing memorabilia. "For me it is all about the hunt for the objects rather than their value," he says. "And about all the people that you meet in the process."



The pure USM reception station is a warm welcome to the clients visiting the Ammirati offices. The uniform and open plan workstations for the growing number of employees allows room for further expansion in this elegant loft space located in New York's Union Square area.





Made in Switzerland The Minsheng Art Museum, located in a former steel-working district in Shanghai, houses 30 years of contemporary Chinese art. The institution is named after Minsheng Bank, China's first and most successful private bank, which was the first Chinese financial institution to invest significantly in contemporary art. In April 2011, Swiss Interior Minister Didier Burkhalter opened an exhibition by the artist Yves Netzhammer, and the occasion marked the inauguration of a permanent "Room of Switzerland" at the museum.

Here, videos and exhibits show what Switzerland has to offer in terms of art, design, science, technology, and innovation. In addition, the room also serves as a space for workshops, lectures, and roundtable discussions. In front of a mural by Yves Netzhammer there are amusing stools from the École cantonale d'art de Lausanne (écal), a

Nespresso coffee maker, and USM Haller sideboards and tables. There was no doubt in the minds of the museum directors that a world-famous brand such as USM also belonged in this "Room of Switzerland." As Minister Burkhalter said in his inauguration speech, Switzerland is not just "Heidi Land," but also "High-Tech Land."

medical banking





Talk to your banker – not just about your finances, but also about interior design. This elegant 19th century Art Nouveau villa, located in one of Wiesbaden’s most exclusive residential areas, houses a branch of apoBank, a bank founded over 100 years ago in Gdansk by the local pharmacists as a mutual self-help establishment offering affordable loans. Over the years doctors have joined in, the headquarters have moved from Gdansk to Berlin to Düsseldorf, and the bank’s name has changed. Today it is known as the “Deutsche Apotheker- und Ärztebank eG,” or apoBank for short, and thanks to its steady growth it has become one of the most important financial service providers for healthcare professionals. In deliberate contrast to the magnificent architectural splendor of the building – with its ornamental stucco ceilings and herringbone parquet floors – the interior furnishings, with USM Haller, are stark and modern, discreetly highlighting the grandeur of the space.





white cube





The exterior of the interior When Kazuyo Sejima designs a building, the goal is delimitation without separation; to create spaces that are completely open to the outside, thus creating unconventional channels of communication between inside and outside. “The point is to make the boundary between the interior and the exterior as thin as possible, like a membrane that is just solid enough to signal that the space is being divided,” is how the Swiss newspaper “NZZ am Sonntag” defined her style. Sejima is best known because of her collaborations with fellow architect Ryue Nishizawa, with whom she founded the firm Saana. In the 15 years they have been together, Saana has designed such buildings as the futuristic campus library at the ETH Lausanne in Switzerland and the New Museum in New York. The latest work of the famous architect can be found in the up-and-coming Shibaura district in Tokyo. The seven-story commercial building, which includes facilities for workshops and various other events, was commissioned by printing and publishing house Kohkoku Seihan and opened in July 2011. The company wanted a park-like, translucent structure: building that united business, social interaction, art, design and lifestyle. Sejima suggested USM in light gray for the office furnishings. Following a discussion with the client, they ultimately decided on pure white.





“medienreaktor” in Bamberg:
Daniel Kestler and Jonas Lindner
combine tradition and
innovation. Successfully.





Core competence The UNESCO World Heritage town of Bamberg, where young entrepreneurs Jonas Lindner and Daniel Kestler painstakingly renovated the upper floor of a stately villa built in the 1880's, was one of the most important hubs for the Franconian hops trade, which explains the flourishes in much of the architecture. "medienreaktor," the advertising agency the duo founded in 2004, has a portfolio of over 200 clients in the mid-size industry and service sector, and they offer everything from brand development and classic media communications to online marketing and application development. For five years, says Jonas Lindner, they had their eye on this magnificent villa near Bamberg's famous cathedral. Then, a year and a half ago, they finally got the chance to own it, and they seized it with both hands. It was clear from the start to both partners that with all this decorative opulence – one of their offices is painted pink – the best furnishings would be black USM Haller units. According to Lindner, USM's signature spherical edges complement the interior design. "And even if everything else changes, there will still be USM. Who knows where our offices will be thirty years from now?"





functional
wear





From acronym to global brand In 1946, sports fan Odd Roar Lofterød Sr. founded the ODLO company in Norway. At the time, he would never have dreamed that, decades later, his company's headquarters would be in Switzerland, equipped with Swiss furniture. But there are significant parallels between the two heritage design houses: ODLO and USM. For example, the founders of both companies each chose a concise and catchy brand name based on their own names – **O**dd **L**ofterød and **U**lrich **S**chärer **M**ünsingen. Functional sportswear is the textile company's core business. Functional is also a word that applies to USM Modular Furniture in every respect. The heads of ODLO chose USM because of its adaptability and quality. Today, the company is 100% Swiss, but they still love to reflect on their Norwegian roots. "Scandinavian Swissness" is a term you could use to characterize their guiding principle: innovation and quality combined with simplicity and style. This is also expressed in their headquarters, which impresses with its size and elegance. Designed by the architect Nils Lofterød, the grandson of ODLO's founder. Long live family tradition.



The bright colors of the oak floor and the white USM Haller Modular Furniture lend a refreshing lightness to the offices. They harmonize perfectly with ODLO's light blue corporate color. Optimum conditions for the creation of new sportswear collections.



Black Numbers Carlos Vidal has always worked with numbers. He was a banker for years, today, he is a trustee and an entrepreneur. As a trained business economist, he runs his own trust company and has a major stake in a real estate company. Vidal had one floor of an older property in Solothurn, Switzerland completely rebuilt to accommodate his corporate headquarters. When it came to the furnishings, his wife had good advice: “The only thing that is constant in life is change,” she told him.

And so Vidal decided on flexible USM Haller Modular Furniture, with its timeless, high-quality design. The choice was clear. Even the color was determined quickly. Vidal chose black, to highlight the brightness of the offices, which are decorated in Le Corbusier colors.

Employees keep their current dossiers in the long, black unit running in a straight line past the offices. Thousands of numbers are stored there. Whenever possible, those numbers are black as well.



Small space, huge impact Frisian-style houses are famous on the island of Sylt – some of them date back to the 17th century, the golden age of Sylt seafaring. The ceilings are low, the walls crooked, and the roofs heavily thatched. These abodes were generally built facing East-West, in accordance with the prevailing wind direction, to protect them from violent storms. Built in 1695, the house where “Sylter Appartement Service GmbH,” or SAS, has its headquarters, is one of the oldest structures on the island. For a quarter of a century, SAS has been the leading leasing company for five-star vacation apartments and homes on Sylt. Over the years they have had over forty thousand satisfied guests, including some big names from media and politics; naturally, they maintain complete discretion with regard to the identities of their clients. SAS renovated its space from the ground up and, in cooperation with Gärtner Möbel GmbH, a furniture distributor from Hamburg, chose to furnish it with USM Haller. The combination of the product’s right-angled lines in the small rooms with the crooked walls is refined and elegant – not to mention functional. Because if there is one thing an old thatched-roof house does not have, it is lots of room.





The exposed beams are the basic structural foundations of the thatched-roof houses on Sylt. Often they are made from old ship masts held together with hand-forged nails. At SAS' headquarters, they have been renovated with as much care as if they were rare, antique

Delftware. USM glass display cases, reception desks, and white sideboards furnish the entrance hall, giving a sense of lightness to the room. The pearl gray USM Haller tables function as workstations for the 40 employees.



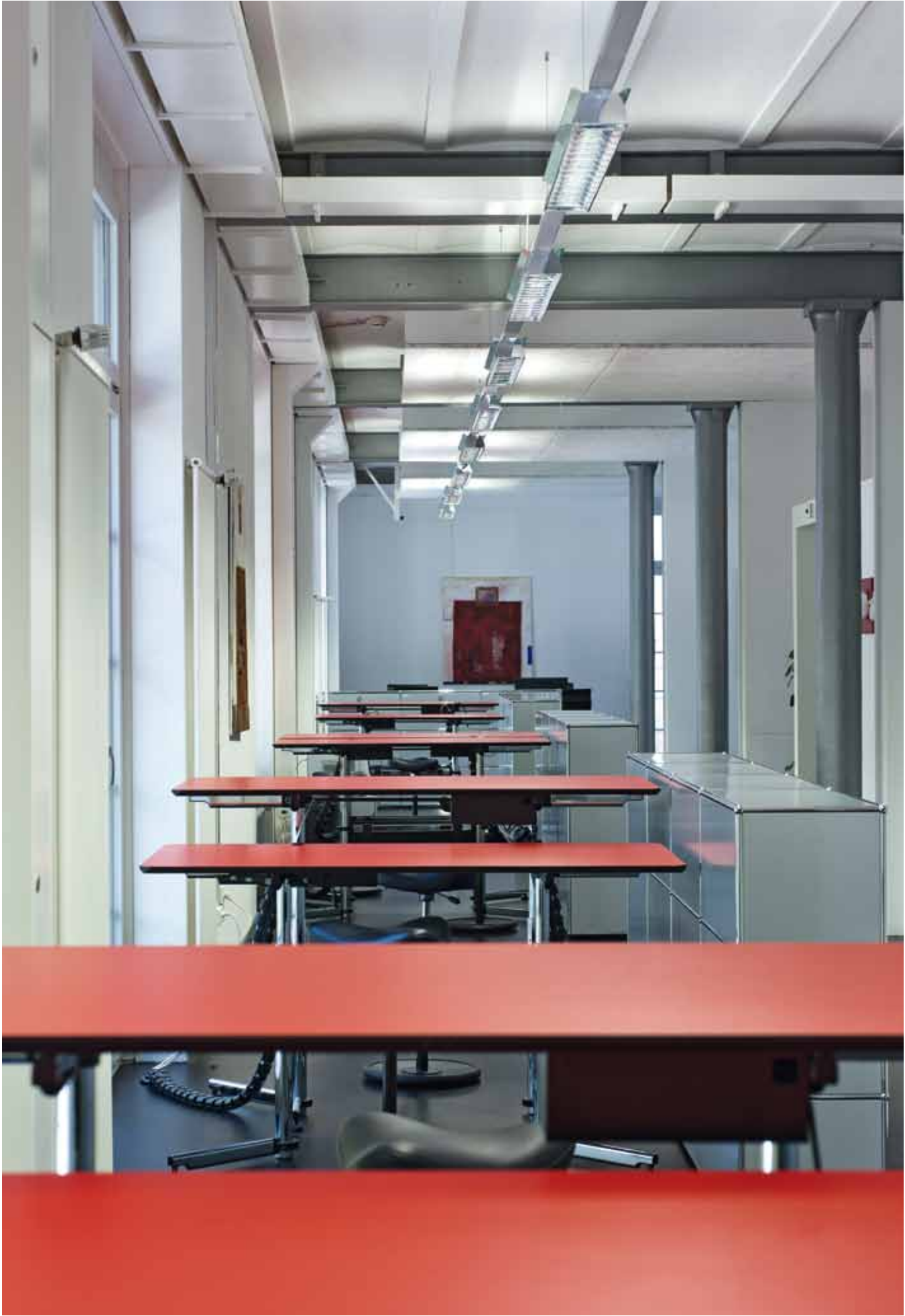
Good research is half the battle When two greats come together, a giant is born. That is what happened in 1962, when the Japanese firm Fuji Photo Film formed a joint venture with the British firm Rank Xerox. Today, Fuji Xerox is the market leader for multi-functional printers and copiers, and the company has over a dozen branches in Japan alone, as well as several research and development departments. With a view towards centralizing these divisions, the new Fuji Xerox R&D Square began operating in April 2010. This complex came into being after two years of construction, with space for 4,500 employees across 20 stories. A great deal of importance was placed on client interaction – and, due to the extremely diverse needs of the clients, the furniture had to allow for a maximum degree of flexibility. Nothing is better suited to the task than the USM Haller storage together with the USM Kitos tables that lend a highly representative note to this busy client area.



insights

NOVO Business Consultants AG,
Bern (Switzerland)

This is where corporate consultants brainstorm, generate ideas and come up with new concepts. NOVO Business Consultants AG leads the field in IT and management consultancy. The employees love the open-plan work environment and have flashes of inspiration at the height-adjustable USM Kitos tables with red linoleum surfaces.





Rosyy Entertainment, Tokyo (Japan)

At Rosyy Entertainment in Tokyo, creativity is pure and straightforward – like the long table on which this lifestyle creation company's projects are developed. At the end of the workday, all documents disappear into the accompanying USM Haller sideboard, clearing the way for new creative ideas.





Triemlisipital, Zurich (Switzerland)

Green is at the heart of the cardiology department at Zurich's Triemli hospital: Everything needed for a pacemaker implantation is readily available on this USM Haller unit. Thanks to its casters, the station can be easily rolled into the other room for the next operation. Every second counts. The next patient is waiting.





Living with USM

Home, Sweet Home

Konrad Grodzinski, Interior Designer, Łódź (Poland)

I do not have a home – My home is where my family is

Konrad Grodzinski, Interior Designer, Łódź (Poland)



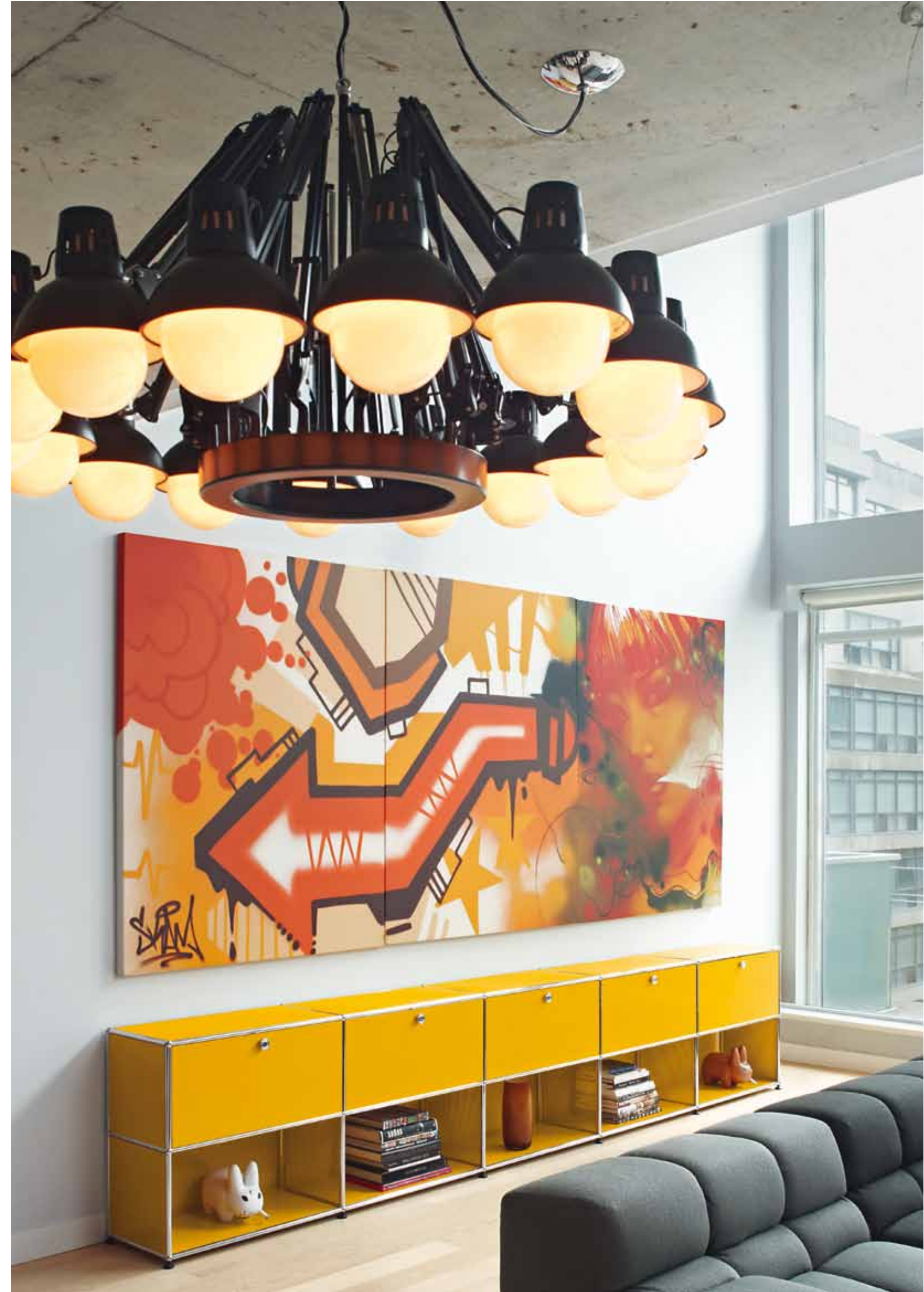
When Konrad Grodzinski picked up his three-year-old daughter from the kindergarten and said, “We are going home,” she replied, “Which home?” Last year, Grodzinski, his wife and two daughters moved four times. Why? That is his business: Grodzinski gives old, dilapidated houses a new lease on life. He renovates them, furnishes them down to the last, most minute detail, and lives in them – until he finds a buyer. Then the Grodzinskis move on to their next project. USM is an absolute favorite of his because, he says, the system is incredibly versatile and multi-functional. “Which makes it wonderful for moving and, if necessary, it can easily be stored in a small space.” Grodzinski’s last home was a red brick house in Łódź dating from the early 20th century, built by a German family before the First World War, when the city was known as the “Manchester of Poland” and the textile industry was booming. The house has been sold. The Grodzinskis are moving.



My home is my sanctuary

"At work I have to be very social, but I am also a very private person," says Sergio Senatore, a partner in Kleen Media, the Toronto-based firm specializing in marketing, event planning, and nightlife. When Senatore moved into a building designed by Philippe Starck a little over a year ago, he wanted to create a place where he could relax and be himself. That meant white walls and black and gray furnishings punctuated with a bright yellow USM Haller sideboard and a graffiti-inspired canvas by Canadian artist Jay Skam, which Senatore specifically commissioned to match the sideboard's sunny hue. "The color felt really youthful, and I loved the way the unit popped," he says. "Otherwise the apartment would have been too conservative for me."

Sergio Senatore, Marketing Consultant, Toronto (Canada)





Home is always wherever I am living



Shinji Kimura, Director, Yokohama (Japan)



Traditionally, Japanese homes are made of wood. "And they are generally smaller than European houses," says Shinji Kimura. This means that imported furniture is often too big for Japanese houses, which is why Kimura particularly appreciates the flexibility of USM. "It allows me to come up with my own original creation." He decided on glass "because it feels light; it opens up the space." Home altars are commonplace in Buddhist houses because in the traditional Japanese philosophy of life and

death, the house is a temporary residence in this life, before the next life comes – In addition to an image or a statue of the Buddha, the altar often features a scroll with calligraphy, photographs and other mementos of the deceased. Usually, says our host, this is all placed in a shrine. Kimura decided to make his altar partly visible in a USM glass cabinet. "Because it is far too beautiful to be kept hidden behind the doors of a shrine."

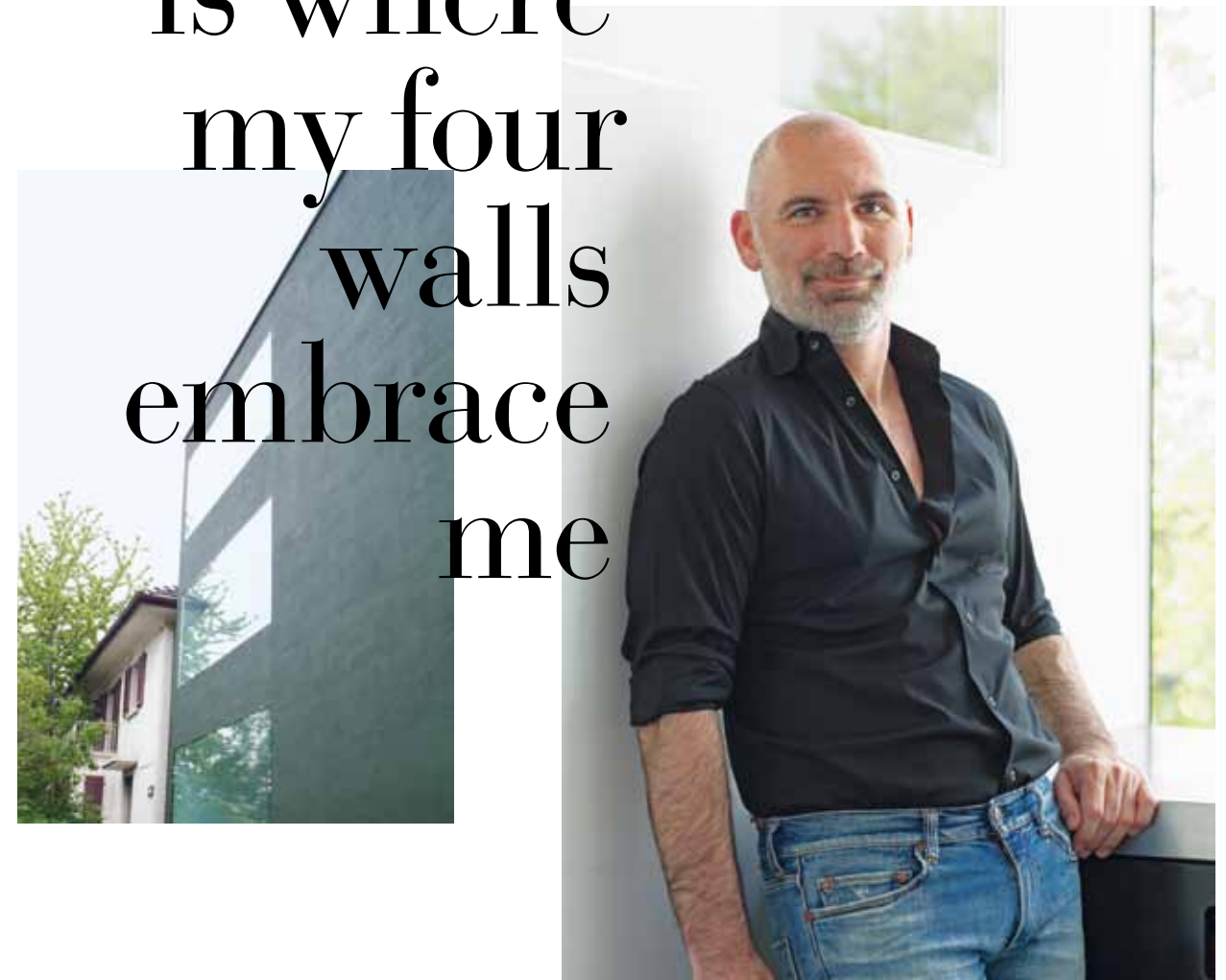


Yvan Pietro Mangili, Managing Director, Zurich (Switzerland)



Cooking with a view is important to Yvan Pietro Mangili, who has a floor-to-ceiling window in the spacious kitchen of his second-floor apartment in a condominium designed by Ladner-Meier Architects in Zurich. "I have always wanted to have USM furniture in the kitchen," says Mangili, who likes to be at home and loves to entertain guests. His first piece was white, then he got a black one, and now he has opted for beige, although he also toyed with the idea of brown. Black, white, and beige are Mangili's favorite colors except for the bathroom, which is bright green.

Home
is where
my four
walls
embrace
me





Home –
the space
where
everyone
comes
together

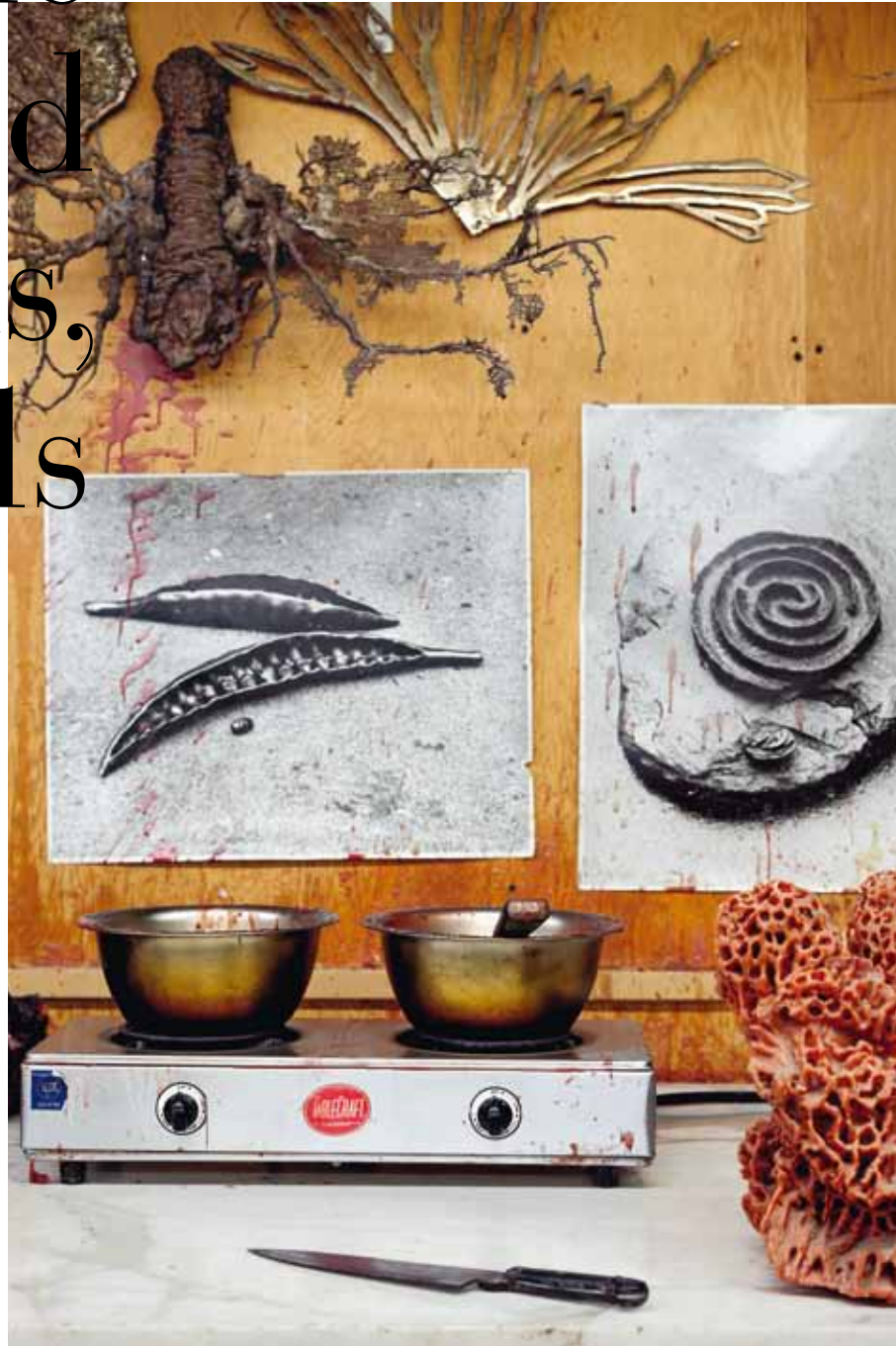
Vacation residence, Shelter Island (USA)

Sara Story Design specializes in “mixing different time periods with high and low references in a fun and modern way,” says Pamela Duque, the senior designer at the New York-based firm that oversaw the décor of the Shelter Island vacation residence seen here. One of Duque’s challenges was to create a children’s playroom that would also double as a space where adults could

decompress. Her solution was to anchor the room with a bold red USM wall unit, which can stylishly store toys while accommodating a TV set, enabling the whole family to gather. “The client wanted everything in the house to be livable, with no off-limits areas,” says Duque. “USM fits the bill because it is super sturdy for the kids – but beautifully designed for the adults.”

My home is defined by ideas, not walls

Michele Oka Doner, Artist, New York (USA)



The artist Michele Oka Doner, known for her public art commissions like "Radiant Site," in New York's Herald Square, has lived in the spacious Manhattan loft she shares with her husband, Frederick, for 30 years. "It is a laboratory of ideas," she says. "I work like a mad scientist here." That means, among other things, gathering organic materials like tree stumps, roots, and seeds, and casting them into beautiful sculptures, or transforming them into whimsical jewelry. "This apartment is a container for a living, breathing train of thought," says Oka Doner. "It is in constant evolution, and it acknowledges the fluid nature of life."





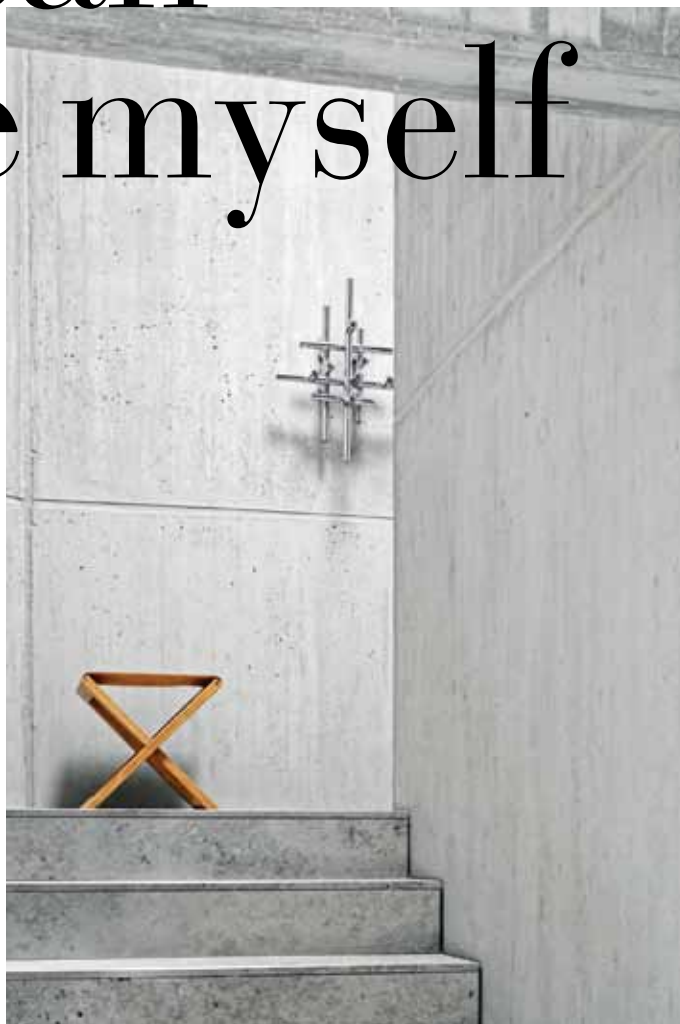
While Michele is making art downstairs, Frederick is in charge of business upstairs, in his pristine, USM appointed office. "The furniture is perfect because the white makes it an extension of the room itself," says Michele. "He is surrounded by this beautiful metal – it is almost as if the walls function." She also appreciates the contrast between the neatness of that room and the controlled chaos in the studio. "In the office there are no varnishes, indigo pigments, or gold leaf," Oka Doner says with a smile.



Home is where I can be myself

Thomas Biswanger, Design Consultant and Creative Director,
Ingolstadt (Germany)

Fortunate are those who are able to turn their hobby into a profession. Thomas Biswanger, who was once described by a major interior design magazine as a “professional aesthete,” had this good fortune – and then he fell in love with the house that fit him perfectly. In 2007, after waiting for 10 years for the property to become available, Biswanger moved in with his partner into a two-story “seventies fortress” in Ingolstadt, where he found plenty of room for his offices as well as their home. The owners give free rein to the visual power of the exposed concrete: curtains are taboo; white, gray and black are allowed. No bright colors disturb the basic ambience of this “monolithic house,” as Biswanger calls it.



This large USM shelving unit in mid gray houses the architecture and design library, as well as books about the two owners' favorite travel destinations. At the very top stand two gold and platinum-plated porcelain vases by Rosenthal. One look at his swimming pool is enough to prove that Biswanger is not just an aesthete in theory: he designed and built the towel rack himself – out of USM Haller components. The view of the office: one of the outer walls had to be removed so that the room could open out into the garden. The furniture is USM in light gray – color is out of the question.



USM Modular Furniture is designed to be a lifelong companion, thanks to the company's commitment to consistency, which establishes a set of essential added values. Consistency also holds the possibility of change, in order to evolve with the world around us. You can read more about this in the "Spotlight" section: looking back and looking forward, events and developments. In other words, everything dynamic at USM.

spotlight

showrooms review essential topics evolution



USM Showrooms Seven international showrooms – in Bern, Berlin, Dusseldorf, Hamburg, Paris, New York and Tokyo – display the USM products and philosophy. The exhibitions, which are updated regularly, are characterized by content and color; left is a view of the "Green Matters" installation in New York; below, the gentian blue "Vision" exhibition in Tokyo.



Class reunion Two classics of the modern age meet in Barcelona: USM Modular Furniture is presented to an exclusive audience in the Ludwig Mies van der Rohe pavilion. For many years USM has supported the Fundació Mies van der Rohe, which, in addition to conserving and disseminating knowledge about Mies van der Rohe and his architecture, also encourages debate and fosters awareness of themes related to urban planning, contemporary architecture and art.



review



essential topics

Essential Added Values The only constant is change. Work philosophies, furnishing trends and technological change constantly alter the ways in which we work, and furniture solutions must keep pace with these changes. That is why it is essential to not only build on flexible systems but also to build on solid values. Swissness, modularity, service, sustainability and certification – find out what kind of relationship USM Modular Furniture has to these keywords and what kind of long-term advantages they offer in the “essential topics” document. We also examine solutions for issues like space efficiency, acoustics, cable management and ergonomics.

Learn more about these issues and order a free copy of the “essential topics” brochure from our website:
www.working.usm.com

Certification
Certified quality



Modularity
Planning “without limits”

Cable Management
Future-oriented networking

Ergonomics
Classic and functional beauty



Swissness
Investing in the future

Services
Performance beyond the day



Sustainability
Sustainable for more than 45 years

Space efficiency
Space in space



Acoustics
Integrated acoustic solutions

Room for the future “How is USM preparing for the future?” The newest USM product developments answer this question – and in doing so they focus on expandability, electrification, ergonomics and elegance. “You have to go back to the origins of the company and try to evolve something from its past that can become the solution for the future,” says designer Ali Tayar, who worked in close collaboration with USM to develop a new version of the successful USM Haller and USM Kitos table product lines. “The idea was to create a sort of vessel – a container that allows both the USM Haller as well as the USM Kitos tables – to accommodate all new and future applications. This way, the tables become three-dimensional platforms in which various functions can be incorporated and inserted. Over the years, new products will come along and the needs of the users will be constantly changing,” explains Tayar. “The space under the table surface is made to be very easily accessible: The users can simply pull the surface out, put the electrical and network cables inside and push the tabletops back in place. No one has to crawl under the table or go around it.” In addition, two adaptation points are inserted into the table surface, allowing up to four accessories to be plugged in. Cable channels guide all electrical connections from the table surface to the cable tray.

Go to www.usm.com to listen to the conversation between Thomas Dienes, head of product development at the USM Group, and architect/designer Ali Tayar.

1 The new version of the USM tables arose out of a close collaboration between designer Ali Tayar and USM Product Development. Tayar was born in Istanbul in 1959 and studied architecture at the University of Stuttgart and at the Massachusetts Institute of Technology. In 1993, he founded Parallel Design Partnership in New York, for which he currently designs furniture and products.

2 USM Haller Table Advanced
A step forward in practicality – Nothing has changed about the sleek classic design of the USM Haller table, but its functionalities have: now there are two adaptation points for various accessories and cable channels; a hidden cable tray under the tabletop for easy access to wires and technical equipment thanks to the sliding tabletop with an optional table height adjustment. You will notice the difference. The new cabling solutions make furnishing with USM even more design and space efficient.

3 USM Kitos E
Maximum functionality and captivating design – USM Kitos E caters to all the requirements of a modern workplace. The new table includes two adaptation points for various accessories and cable channels; a hidden cable tray under the surface with easy access to wires and technical components thanks to the pivoting top; along with a continuous height adjustment feature and a maximum table stability.

evolution



2



3



More information can be found in the “Products” section at www.usm.com

Goyard, Paris (France)

Workspace for 1 person
Furniture: USM Haller in pure white,
USM Haller tables in pearl gray laminate
Sales partner: USM U. Schärer Fils SA,
Paris (France)

Castey Global SL,
Riudellots de la Selva (Spain)

Workspace for 9 people
Furniture: USM Haller in pure white,
golden yellow, ruby red and green,
USM Haller tables in pearl gray laminate
Sales partner: BD, Girona (Spain)
Interior architecture: Interior Design Team,
BD, Girona (Spain)

Cité de la Céramique,
National Manufactory of Sèvres
and Ceramic Museum, Paris (France)

Workspace for 12 people
Furniture: USM Haller in pure white and ruby red,
USM Haller tables in pearl gray laminate
Sales partner: USM U. Schärer Fils SA,
Paris (France)

Ernst & Young, Zurich (Switzerland)

Workspace for 1,150 people
Furniture: USM Haller in matte silver,
USM Haller tables in pearl gray laminate,
USM Kitos in pearl gray laminate
Sales partner: wohnbedarf wb ag,
Zurich (Switzerland)
Architect: Gigon/Guyer Architekten,
Zurich (Switzerland)

Ammirati, New York (USA)

Workspace for 72 people
Furniture: USM Haller in pure white,
USM Haller tables in pearl grey laminate
and green lacquered glass
Sales partner: USM Modular Furniture,
New York (USA)
Architect: CCS Cass Calder Smith (USA)

Minsheng Art Museum, Shanghai (China)

Furniture: USM Haller in graphite black,
USM Haller tables in pearl gray laminate
Sales partner: Asia View Ltd, Shanghai (China)
Architect: Approach Architecture Studio,
Shanghai (China)

Deutsche Apotheker- und Ärztebank eG,
Wiesbaden (Germany)

Workspace for 17 people
Furniture: USM Haller in graphite black,
USM Haller tables in black linoleum,
USM Kitos in transparent glass and pure
white lacquered glass
Sales Partner: by USM Düsseldorf (Germany)
Architect: Oberdörfer, Kreutzer und Partner
Architekten, Düsseldorf (Germany)

Kohkoku Seihan Inc., Tokyo (Japan)

Workspace for 25 people
Furniture: USM Haller in pure white
Sales partner: Inter office ltd., Tokyo (Japan)
Architect: Kazuyo Sejima & Associates (Japan)

medienreaktor, Bamberg (Germany)

Workspace for 4 people
Furniture: USM Haller in graphite black,
USM Haller tables in black linoleum
Sales partner: büro spies GmbH,
Bamberg (Germany)

ODLO International AG,
Hünenberg (Switzerland)

Workspace for 100 people
Furniture: USM Haller in pure white,
USM Haller tables in pearl gray laminate
Sales partner: Bruno Wickart AG,
Zug (Switzerland)
Architect: LOFTERØD STOJANOVIC
ARCHITEKTEN, Zurich (Switzerland)

Carlos Vidal & Partner Trust AG,
Solothurn (Switzerland)

Workspace for 6 people
Furniture: USM Haller in graphite black,
USM Haller tables in black oak veneer
and natural beech veneer
Sales partner: Zaugg & Zaugg Büroplanung +
Inneneinrichtung, Derendingen (Switzerland)
Architect: sattlerpartner architekten +
planer AG, Solothurn (Switzerland)

SAS (Sylter Appartement Service GmbH),
Wenningstedt on the island of Sylt
(Germany)

Workspace for 35 people
Furniture: USM Haller in pure white,
USM Haller glass showcases,
USM Haller tables in pearl gray laminate
Sales partner: Gärtner Internationale
Möbel für Büro und Wohnen GmbH,
Hamburg (Germany)

Fuji Xerox, Tokyo (Japan)

Furniture: USM Haller in mid gray,
USM Kitos in red linoleum
Sales partner: inter office ltd., Tokyo (Japan)
Architect: Shimizu Corporation, Field Four
Design Office, Tokyo (Japan)

NOVO Business Consultants AG,
Bern (Switzerland)

Workspace for 100 people
Furniture: USM Haller in matte silver,
USM Haller tables in pearl gray laminate,
USM Kitos in pearl gray laminate and
red linoleum
Sales partner: Zaugg & Zaugg Büroplanung +
Inneneinrichtung, Derendingen (Switzerland)
Architect: Daniel Nyffeler, Bern (Switzerland)

Rosyy Entertainment, Tokyo (Japan)

Workspace for 40 people
Furniture: USM Haller in pure white
Sales partner: inter office ltd., Tokyo (Japan)
Architect: good design company,
Seiwa Business. Co., Ltd, Tokyo (Japan)

Triemlispital, Zurich (Switzerland)

Operating room at the City Hospital
Furniture: USM Haller in green
Sales partner: USM U. Schärer Söhne AG,
Münsingen (Switzerland)

Konrad Grodzinski, Interior Designer,
Łódź (Poland)

Living space for 4 people
Furniture: USM Haller in pure white,
golden yellow and green
Sales partner: ATAK DESIGN, Łódź (Poland)

Sergio Senatore, Marketing Consultant,
Toronto (Canada)

Living space for 1 person
Furniture: USM Haller in golden yellow
Sales partner: Avenue Road,
Toronto (Canada)

Shinji Kimura, Director, Yokohama (Japan)

Living space for 1 person
Furniture: USM Haller in pure white,
USM Haller glass showcases
Sales partner: inter office ltd., Tokyo (Japan)

Sebastian Stubbe, Hedge Fund Manager,
New York (USA)

Living space for 2 people
Furniture: USM Haller in green
Sales partner: USM Modular Furniture,
New York (USA)

Yvan Pietro Mangili, Managing Director,
Zurich (Switzerland)

Living space for 1 person
Furniture: USM Haller in beige
Photography: Sabrina Rothe/Bergdorf AG

Vacation residence, Shelter Island (USA)

Living space for 4 people
Furniture: USM Haller in ruby red
Sales partner: USM Modular Furniture,
New York (USA)
Architect: Josh Brandfonbrener,
New York (USA)
Interior designer: Sara Story Design,
New York (USA)

Michele Oka Doner, Artist, New York (USA)

Living and workspace for 2 people
Furniture: USM Haller in pure white,
USM Haller table black oak veneer
Sales partner: USM Modular Furniture,
New York (USA)

Thomas Biswanger, Design Consultant
and Creative Director, Ingolstadt
(Germany)

Living space for 2 people
Furniture: USM Haller in mid gray and
light gray, USM Haller tables in pearl
gray laminate
Sales partner: Herkommer und Gutbrod,
Ingolstadt (Germany)
Architect: Helmut Stich, Ingolstadt (Germany)

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