

USM
Modular Furniture

MAKE IT
YOURS!
EDITION **N°1**

Dear reader,

In 2015, the USM Haller modular furniture system celebrated its 50th anniversary. The milestone has sparked reflection at USM: How did it all begin? And what does the future have in store?

Of course, we can argue that USM Haller's simple aesthetic design has not aged one bit. But is it still as appealing to our young, and not so young, customers? It would appear so when reading this new magazine. Both at home and in the office, the tubular system fits in, stands out, takes over or blends in discreetly with its surroundings.

From appetizing recipes to comfortable workplace solutions, USM shares its secrets for a harmonious life. Focus on what matters, live your dreams and take care of yourself – plenty of good advice for getting the most out of the next 50 years.

**Enjoy the read,
Your USM team**



BE ICONIC

A piece of USM furniture is a statement. As a design icon, it is timeless and it draws in your eye without distracting your focus.

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KEEP IT SIMPLE

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4
BE ICONIC

ICONIC ARCHITEC

... and USM is a part of it



TURE



In *Learning from Las Vegas*, Robert Venturi and Denise Scott-Brown's classic book about architectural theory, "I AM A MONUMENT" appears in large letters on a drawing of an inconspicuous office building that would like to be more than it is. This is the dream that drives many builders and architects: to overcome, for once, the banality of everyday life; to create a monument, an icon, a landmark that makes its way into architectural history because it has become a meaningful symbol for an cultural institution or company, or because it forever defines a city.

In the past, only great rulers were able to express their power by constructing prestigious buildings. This is how the first iconic structures such as pyramids, chateaus and castles were built. In addition, churches, especially huge, gothic cathedrals, represented a powerful moment in the world of architecture. Later, in the 20th century, self-confident entrepreneurs also discovered how architecture can be used to create symbolic value. An early example of a building exemplifying corporate identity is the Woolworth Building in New York. The American businessman F. W. Woolworth had this high-rise erected in 1913, based on plans created by the architect Cass Gilbert. It was the tallest building in the world for a long time, inspiring other builders to engage in a race to seize its coveted status.

There are companies nowadays that cause something of a stir, not just with their products but also with their structures, with symbolic value being much more important than height. The Swiss company Ricola, for example, has been working since the 1980s with the renowned Basel firm Herzog & de Meuron, who designed the unique, translucent façade of the company's packaging and distribution center in Mulhouse featuring a leaf emblem. Rem Koolhaas has a long history of designed structures for Prada and, in his latest project for the fashion house in Milan, he clad a building's exterior entirely in gold leaf. And Steve Jobs' legacy in architecture will be the donut-shaped Apple campus building designed by the British architect Norman Foster.

The Office Group are a UK based serviced office provider with a difference – occupying levels 24 and 25 in the Shard. They emphasize the working culture of their serviced spaces rather than creating routinely branded corporate interiors. Passionate about innovative, design-led spaces that embrace the new ways of working, The flexibility, distinct styling and quality of design of USM Haller furniture fulfilled the demanding criteria. The Office Group were looking for in this their iconic flagship office.





Frequently, the identity of cities edges into our memories through milestones of architecture: Who does not associate the Eiffel Tower with Paris? The Empire State Building with New York? What would Sydney be without its opera house? And what could Bilbao thank for its rise from an ordinary city to a cultural metropolis if not the Guggenheim museum?

It is most certainly not a coincidence that we see USM represented in so many influential structures built in the last few years. What would be a better fit for an architectural icon than a classic and timeless design icon? For this reason, USM furniture can be found in the offices of the redesigned Museum of Modern Art in New York (by architect Yoshio Taniguchi), the Twin Towers in Vienna (by Massimiliano Fuksas), and the Swiss Re Tower in London, nicknamed the Gherkin” for its resemblance to a pickle, also built by Foster and Partners. Two other great masters were just added to this list: Both Frank Gehry’s Fondation Louis Vuitton in Paris and Renzo Piano’s 310-meter-high Shard skyscraper in London feature USM Haller.

However, despite all the eye-catchers mentioned above, we should not forget that icons can also be quite subtle. These icons do not stand out because they are higher, bigger or louder, but rather due to their special and novel designs. They may even appear conservative and unimpressive at first glance. Although the Barcelona Pavilion by Mies van der Rohe, the Villa Savoye by Le Corbusier, and Fallingwater by Frank Lloyd Wright do not dominate skylines and are situated far away from tourist areas, they are also tremendous architectural achievements.

USM is also honored to be represented in the delicate structure of the Shibaura House designed by Japanese architect and Pritzker Prize winner Kazuyo Sejima in Tokyo. Her project is not a landmark but a gentle monument with an architectural design that is easy to overlook – a quiet structure that does not show off but blends into its environment. Being an icon does not have anything to do with extravagance, neither in terms of architecture nor design.

The features of the USM Haller furniture system blend perfectly into the expressive, different-shaped rooms of Frank Gehry’s Fondation Louis Vuitton Foundation in Paris. They provide colorful accents in the administrative offices for the private art collection and anchor workstations in the flowing space.

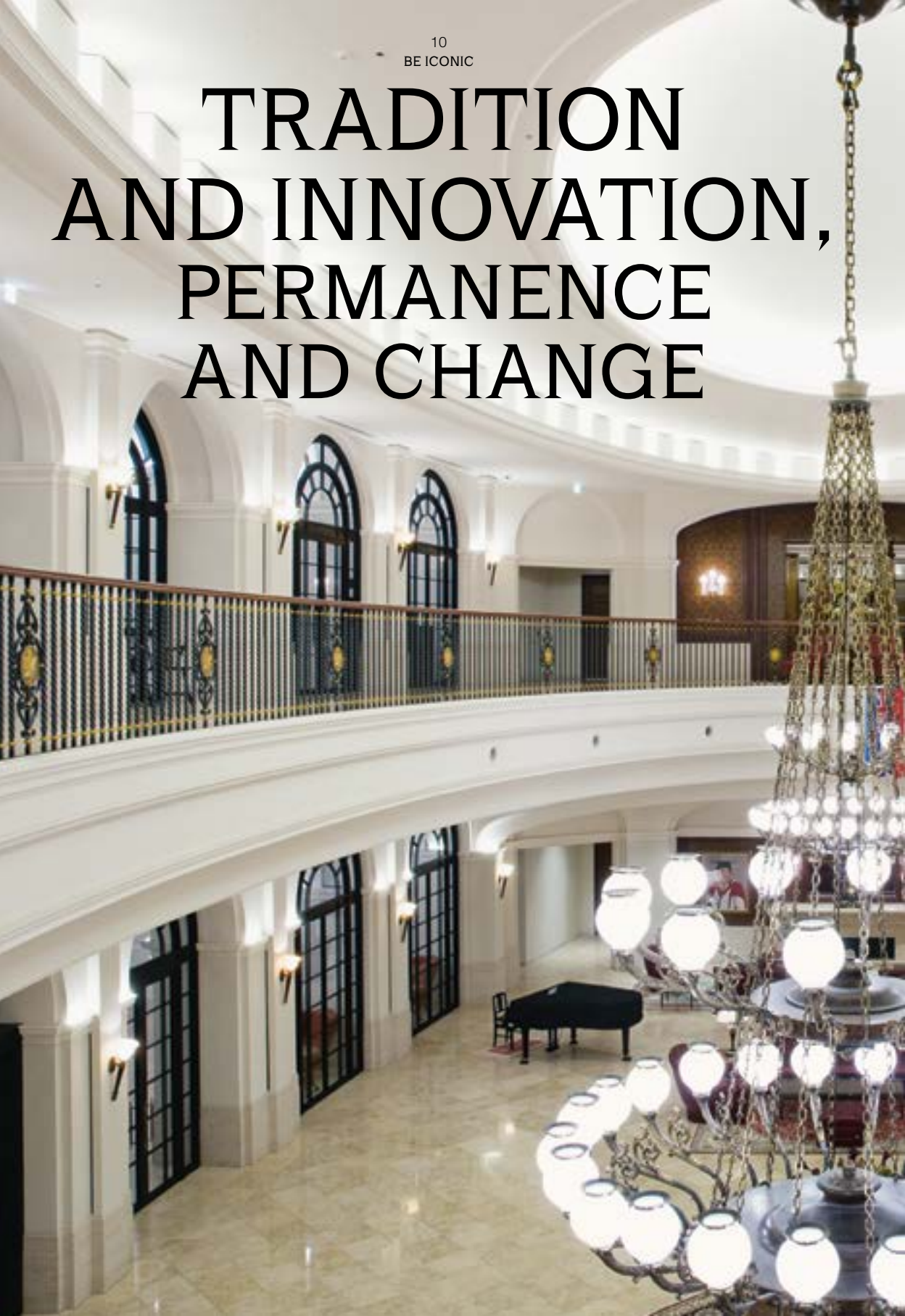




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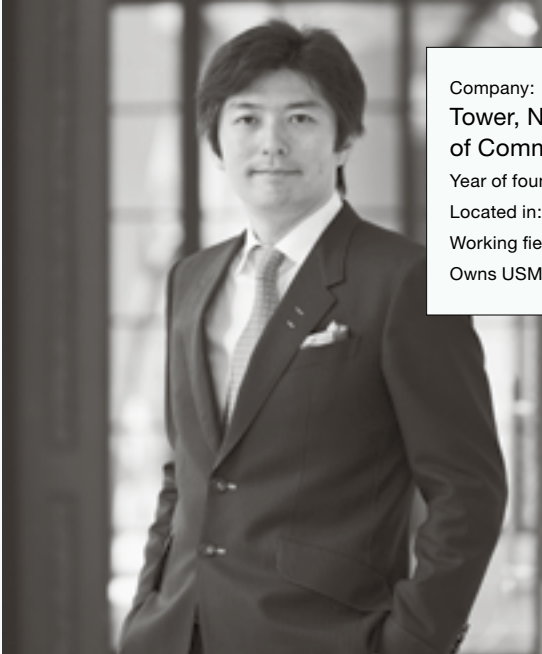


TRADITION AND INNOVATION, PERMANENCE AND CHANGE



**To celebrate its 80th anniversary,
the Nagoya University of
Commerce & Business (NUCB) –
part of the Kurimoto
Education Institute – completed
the Nagoya Marunouchi
Tower in Nagoya’s Naka district.**





Company: Nagoya Marunouchi
Tower, Nagoya University
of Commerce & Business
Year of founding: 2015
Located in: Nagoya, Japan
Working field: Business School
Owns USM since: 2011

ABOUT

“Inside an educational institution where tradition and innovation merge, USM is the iconic link between past and future.”





The new campus now houses NUCB Business School's MBA program. The tower is designed around to the concept of merging innovation and tradition. As part of the design process, venerable business schools around the world were closely analyzed to identify elements that would be subject to changing times and those that would remain spatially and temporally unchanged. The key architectural characteristics of a business school were also taken into account. Combining traditional European and American styles with their own ideas, the designers fleshed out the theme for the new school. The first two floors are characterized by a gothic arcade reminiscent of a cloister, which merges with the very contemporary upper floors.

On the one hand, a business school requires traditional room arrangements, such as lecture-room desks arranged in the shape of a horseshoe. On the other hand, it is obvious that the equipment used in research labs, libraries, rooms for group work, individual workstations, conference rooms and common spaces are subject to changing times and will need to adapt accordingly. The versatile furniture of USM is particularly suited to this requirement, since it is used in countless areas requiring innovative custom concepts.

“A piece of furniture is not like a dress. I want furniture to last as long as possible.”





Name: Pietro Russo
Lives in: Milan, Italy
Occupation: Scenographer /
designer

He says:

“There is unconditional style, and there are trends. Trends have a limited life, while true style is long-lasting.”

ABOUT

SETTING THE STAGE IN STYLE

Pietro Russo is a Milan-based scenographer from Ostuni, Puglia, who designs interiors and furniture in the same way that an old-school architect might. He takes a sensitive and harmonious approach to his work, believing that houses, like sets, should be designed with care, longevity and historical accuracy in mind.

After all, a specially designed space or piece of furniture carries symbolic meaning that differs from those designed without context.

WHAT IS TYPICALLY SWISS?



Oeschinen Lake with the «I de Fründe» Coombe and Blüemlisalp, Oeschinenhorn, Fründenhorn, Doldenhorn mountains, BE

Aspects of Swissness.
Photographs by Bruno Augsburger,
interpreted with the iconic USM Haller.





Farmhouse at Stoffenbach, Thörigen



Farmer, Appenzell





I DOWNSIZE, THEREFORE I AM

There is a picture in Sebastian Küpers' kitchen. The photo – of his grandfather – is the only picture in his apartment. It is also the only object he owns that does not perform a specific function.



The average German owns around 10,000 things; Küpers possesses a small fraction of that number. He uses most of his belongings daily. He threw out everything that he had not used in three months and ended up with fewer than 100 things. Now he has a couple more. And after living in Airbnb apartments for a while, he returned to his own home and the things he owns. He feels content. But his longing for simplicity remains.

This longing is shared by many people living in societies where consumerism and excess are the norm. With her book, *The Life-Changing Magic of Tidying Up*, the Japanese author Marie Kondo tapped into an issue reflective of our times. Inspired by the limited space in Japan's apartments, the book became a bestseller – not only in Japan but also worldwide. The need to get rid of clutter seems to be widespread. According to Kondo, the key to keeping or throwing something away is the question of whether it gives you joy – if it does not, get rid of it.

Küpers chose his belongings according to their function. However, the picture of his grandfather serves as a reminder. During his grandfather's funeral, the saying "You can't take it with you" suddenly popped into his mind. This was his aha moment. He wondered what would be left behind of him when he died. Only memories should be left behind, he decided, not things. He began weeding through his belongings, and it felt really good.

His grandfather was a postwar child and experienced growing up in times of hardship. Then the economic miracle happened. He collected and hoarded, and left behind a lot of things.

Küpers says that he has never owned much. In his own words, "One will not achieve happiness by working harder and harder to buy more things." He felt relieved after getting rid of most of his possessions. And he is not alone. There is an increasing number of people who feel the same longing and choose a minimalist lifestyle. It is not about deprivation but about the principle that less is more. It is about finding out what really matters in life.

The founders of *TheMinimalists.com* define minimalism as a tool to liberate humankind from the excesses of life. This allows people to focus on the things that matter the most and find happiness, fulfillment and freedom. It is about nothing else than living the good life. But what is the good life?

Küpers' top priority is having more time. He has to make fewer decisions every day, such as what clothes to wear, and he has been able to free up more time for things that really matter to him – the people he loves and exploring his creative abilities.

Creativity is also part of his job. He is a full-time employee at an advertising agency and does not think his profession contradicts his lifestyle. He is not against consumerism as long as it is approached with care and discernment. And money is still important to him. In this sense, he represents part of a movement that has nothing to do with living an ascetic life. Rather, it has to do with conscious consumerism, an approach to slowing down and reaching fulfillment through travel and interaction with people.

“One will not
achieve happiness
by working harder
and harder to
buy more things.”

When asked what his most valuable possession is, Küpers responds, “My laptop.” Nowadays, material possessions are increasingly found in the digital world – things like photo albums, books and CDs, which used to be strewn about the apartment, are now found in compressed form on the laptops of digital nomads. For Küpers, his laptop is a symbol of utmost flexibility – first and foremost as a work tool. With his laptop, he can work from anywhere. Frequently, people like him are referred to as “digital minimalists” – those who simply replace physical objects with digital ones.

However, not even someone like Küpers is completely insulated from new physical things. When his mother visited a short while ago, she brought him a box of dinnerware, full of plates and cutlery. She thought he did not have enough of these. Küpers is still uncertain what to do with it all – right now the box is still sitting in the kitchen, unpacked.



THE SOUND OF SILENCE

Whether we live in the quiet countryside or a bustling urban center, many of us try to create homes that are personal sanctuaries, both set apart from and at peace with their surroundings.







For Ed and Barbara Parker, their sanctuary is Park Slope, a family-friendly neighborhood in Brooklyn, where they have meticulously renovated a two-bedroom apartment using a binary palette of black and white. They are devoted minimalists: every item in their white-walled home is of mutual importance, and if they decide to add an object, they must discard another. In that way, the architect couple – Ed is a principal at 1100 Architect, Barbara is an associate at Perkins Eastman Architects – keep clutter from intruding on their tranquility.

The neighborhood also helps create some distance between their personal and professional lives. Says Ed: “A reason why we like to live in Brooklyn – we both work in Manhattan – is because there’s that physical separation that helps us make that transition to calming ourselves down and regenerating. It’s a mini vacation every time I come home.”



usm.com/keepitsimple

Architects Ed and Barbara Parker delight in the juxtaposition between old and new. In their minimalist Brooklyn apartment, they store their extensive and diverse vinyl collection in a three-unit-wide USM Haller cabinet in pure white, whose modern, clean lines contrast with the original picture-frame details. Says Ed: “You have this old shell of the house, then this crisp, brand-new, beautiful abstract shell of USM, and then inside it the warmth of the things that we use to live.”





Farther still from the hubbub of Manhattan is Hudson Woods, a collection of 26 architect-designed houses spread over 131 acres in Kerhonkson, New York, about two hours from Manhattan. Each home, by Lang Architecture, blends seamlessly into its environs of forest, meadows and sweeping mountain views. Every home features a mix of hand-crafted finishes – such as quarter-sawn white-oak floors, concrete countertops, and cedar siding – although prospective homeowners can personalize their design from preselected choices of colors and locally sourced, sustainable materials. By narrowing the selection, the architects ensure

that the process is fool-proof and headache-free for buyers and the resulting house is aesthetically consistent with its neighbors.

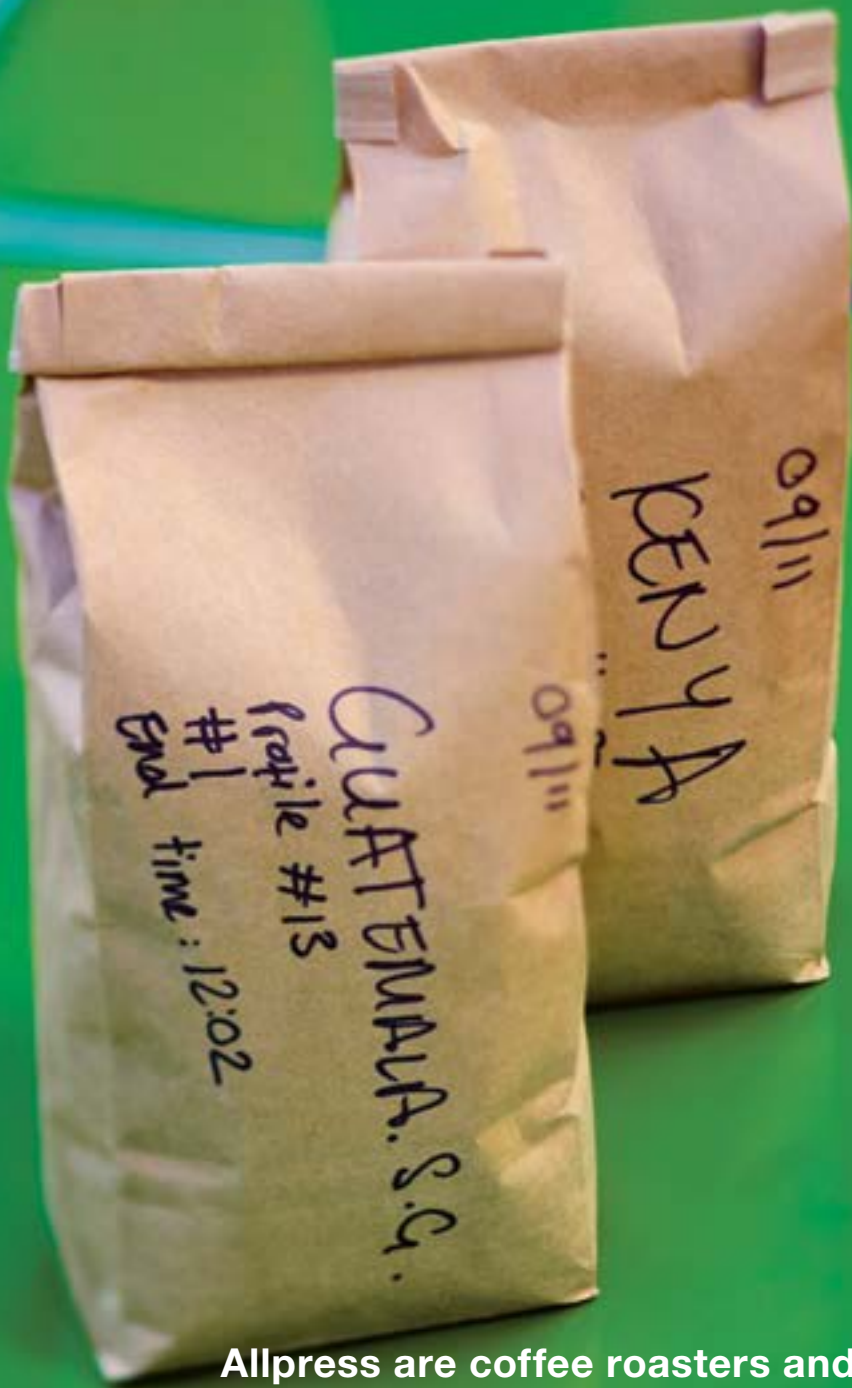
Think of it as a modern enclave set in the woods. But if that seems too far from civilization for you, there's always the tree-lined streets of Park Slope.

At Hudson Woods, an enclave of 26 architect-designed houses two hours outside of New York City, the airy interiors are defined by sustainable materials, locally sourced wood, and large windows providing mountain views and ample sunlight. In a small niche, a bright yellow USM Haller cabinet on castors turns a simple wooden desk into a home office.



SIMPLICITY IS NOT JUST A WORD





Allpress are coffee roasters and espresso specialists. Founded in New Zealand by Michael Allpress in 1986, the Auckland-based business has always taken an innovative approach to sourcing and roasting great-tasting coffee.

Company: Allpress Roastery
and Cafe in Dalston
Year of founding: 2015
Located in: London, United Kingdom
Working field: Coffee roasters
Owns USM since: 2015

ABOUT

Tony Papas says:

“We have regenerated this wonderful 1930s joiners’ building and rebuilt it to last for the next 20 years, furnished with materials that will age gracefully.”



“The modular units help us divide a large open-plan space without having to put up walls, while the units and desks are multifunctional where we move desks into great meeting spaces, then a cupping lab or an office space.”



After a successful expansion into Sydney, Allpress’ lifelong friend, Tony Papas, opened the Allpress Roastery and Café in Shoreditch, London, in 2010.

Their overriding philosophy of “Designed simply to be trusted completely” has led Allpress to open its flagship roastery and café in Dalston, London. It took a couple of years to find, but a converted joiners’ factory gave Papas the space to build a roastery with efficiency at the core of the design. “We have a very simple offering,” Papas says.

“We roast delicious coffee and give our customers exceptional technical support and training. Everything in this building is designed to help us provide that.” From the automated silos that store the green coffee beans to the custom-built hot-air roaster designed by Michael Allpress and engineer Mike Scobie, the Dalston roastery is a functional building that first and foremost helps the company concentrate on roasting great-tasting coffee.

The working areas of the building are intended to be seen. The roastery is partitioned by a glass wall that runs the length of the building, allowing customers in the café to see the Allpress team at work. Similarly, the second-floor café is nestled among the training room, cupping lab and open-plan office. Papas says the visibility aims to build trust and pride in what they do. Making a home for everything is essential to making the space presentable.

“It is important that our spaces are functional and aesthetically beautiful in equal measure, so that they mind their manners.”

USM features on the second floor, providing functional storage for customer files and coffee-sourcing documents essential to the wholesale arm of the business.

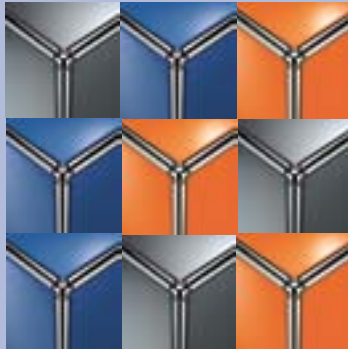
The units have been deliberately installed away from the desks to stimulate movement in the office. The green Haller units bridge the office space into the oak-framed cupping labs housing Allpress’ coffee library and green bean samples from coffee-growing regions across the globe.

The background of the page features two koi fish swimming in dark water. One fish is in the foreground, showing its tail and back with vibrant orange, red, and black patterns. Another fish is visible in the background, slightly out of focus, with orange and white markings.

BE YOU:
MIX IT
AS YOU
LIKE!



COLOR BLOCKING: THE TREND IS IN USM'S DNA



“Color blocking” means that different strong colors are combined over a large area. It’s an inevitable trend at USM, considering USM’s 14 standard colors and unlimited range of possibilities for arranging the modular furniture system. Color blocking breathes life, style and color into everyday office life and spices things up at home. It is uncomplicated and works well with multiple pieces of monochrome furniture or with individual multicolor accent pieces.





ABOUT

Company: asobism Company
Limited – Jinbocho Branch
Year of founding: 2005
Located in: Jinbocho, Tokyo, Japan
Working field: Game production
company
Owns USM since: 2015

ABOUT

“A room where the timeless appeal of vintage furniture and the classic beauty of USM blend together.”

VINTAGE MEETS TIMELESSNESS

The developers at asobism often tinker with new game ideas late into the night. This fact was kept in mind when designing the office, which was furnished with cozy and comfortable items. Like an inviting café, the office is open to the street and the ideal spot to linger. Simple materials, warm colors and many residential accessories create a relaxed atmosphere for employees.

The USM furnishing system perfectly blends into these familiar surroundings and shines with its combination of high-quality materials and timeless beauty.



NEW- FASHIONED GLAMOUR





Name: Ryan Rudd
Located in: Orlando, USA
Occupation: Attorney
Owns USM since: 2010

He says:

“USM Modular Furniture just works well with what I like. It’s clean, modern. It comes in great colors that you can mix and match. They’re just very unique pieces of furniture.”

ABOUT





Old Hollywood glitz meets new-fashioned glamour: Orlando attorney Ryan Rudd opens the doors to an elegant oasis that towers above the noise of the city streets. His space combines design classics with modern comforts – a stately dresser in the bedroom blends in against a backdrop of black velvet; in the living room, a clean-lined credenza keeps media equipment and accessories hidden. Says Rudd, whose love of color, fashion and pop art is as evident in his dress as it is in his decor: “If I’m leaving work and I’m stressed, I want ‘home’ to be exactly what I like – and this is it.”





www.personalities-by-usm.com

Find out more about the architect and the unusual way
he discovered USM's Haller modular furniture.

DISCOVER THE USM BLOG

Julius Kranefuss
Architect
Berlin

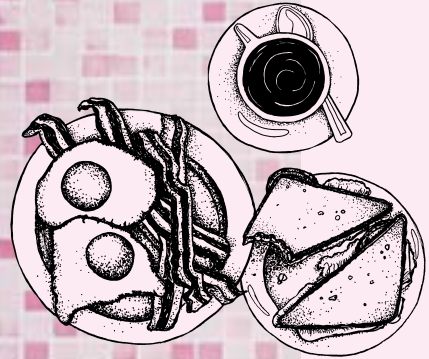
The entrance to subway line 8 at Rosenthaler Platz in Berlin Mitte has special meaning for Julius: here he once handed a Club-Mate Vodka to the woman who is now his wife and asked for her phone number.





www.personalities-by-usm.com

Find out more about the artist.



Ana Strumpf
Illustrator & designer
São Paulo

Strumpf frequently visits the Museu da Casa Brasileira and especially enjoys the design exhibitions and events like craft fairs. There's also a nice garden for the kids and a restaurant, Santinho, which is great for a weekend brunch.

WHAT A TRANSFORMATION:





BEFORE ...





... AND AFTER ...



“The combination of cool materials and natural textures create a poised, urbane atmosphere.”



“The office is like a well-designed black suit, with a minimalist aesthetic that conveys an understated yet elegant seriousness.”

When a Manhattan law firm occupying an entire floor at a prime Midtown address had outgrown the traditional layout of its offices, the lawyers were beyond reluctant to leave. The attorneys' offices were fully enclosed, and the administrative staff was situated in the middle of the floor, which was devoid of natural light. But what could top a 1920s landmark building on East 57th Street? Another floor in the same building, one fully renovated by New York-based Ghiora Aharoni Design Studio according to their client's specifications.

The firm's principal asked Aharoni – known for polished, minimalist residential projects – to bring a similar sensibility to his established law practice specializing in the arts and entertainment fields. The designer's response was to create an office that, in his words, “was like a well-designed black suit,” displaying an “understated yet elegant seriousness.” A limited color palette (predominantly black and white) and only a few materials create a crisp, bright atmosphere that acts as an ideal backdrop to the firm's impressive contemporary art collection.

Company: Law office
Year of founding: 1996
Located in: New York, USA
Owns USM since: 2014

ABOUT



The law firm's new home was delivered to Aharoni as a raw canvas: 5,000 square feet of gutted space. The designer left the beams exposed to amplify the feeling of expansiveness. As there are windows on three sides of the floor, he used glass walls to delineate offices around the perimeter and allow sunlight to suffuse the rest of the interior. The entry wall facing the elevator is also glass, producing the effect of an office nestled inside a glass box.

The centerpiece is a USM Haller storage unit that conceals the administrative workstations without diminishing the feeling of openness. "When you step off the elevator," Aharoni says, "it reads as a sleek black rectangle floating in the middle of the floor." The rectangle is echoed in the black stone tile directly underneath the USM piece, as well as by the light fixture suspended above it. "This rectangular form is used throughout the office – in the glass wall and door frames, the conference table, the banks of filing cabinets, and the custom-made, grooved cherry wood wall at the entry – to create a subtle geometric order and visual continuity that unify the space," the designer says. Aharoni chose Jasper

Morrison's Monopod chairs and Mies van der Rohe's Brno chairs, both with curved silhouettes, to create a counterpoint to the rectilinear motif.

Through high-quality materials, design, and craftsmanship, the office conveys a subtle sophistication to visitors and clients – just like a custom-tailored black suit.

KIDS AND THE CITY





For a family of five in New York’s Chelsea neighborhood, designer Damon Liss created a reading nook with comfy, soft-cornered seating and a modern, clean-lined USM Haller wall unit in golden yellow. The space feels homey to the three boys as well as their parents, who can use the space, now stocked with kids’ books and toys, as a grownup library once their children leave the nest.

In New York’s competitive real-estate market, stories abound of families creatively cramming themselves into one-bedroom apartments. For those who can afford separate bedrooms for their offspring, there is a less pressing design challenge: How to create appealing kids’ rooms that are at once playful enough for young children yet versatile enough

“When you’re designing for children, you’re not just designing for now; you’re designing something people can live in for a long time, and those parameters change,”

says New York–based interior designer Damon Liss, who has worked on kids’ rooms throughout the city, including a custom, oversized Thatcher sofa from Room (pictured at left) for a family with three boys aged five, seven and nine in Manhattan’s Chelsea neighborhood. “When you’re just designing for adults, it’s a little different, because their parameters probably don’t change very much.”

Liss combined soft, modern seating with a golden-yellow USM Haller wall unit, which currently

functions as storage for kids' books and toys but can become a library for adults later on. Says the designer, "It's a place that both a parent reading to a child or a teenager – or even an adult, for that matter – could curl up in and be comfortable."

Sara Story, another top New York interior designer, also places an emphasis on creating a tranquil environment for kids as a refuge from the city's frenetic pace. For a family with two children, a seven-year-old girl and an 11-year-old boy, in Manhattan's Gramercy Park, she outfitted a playroom (right) with vibrant, cerulean-blue carpeting and a USM Haller storage unit in white, which is modern, serene – and indestructible.

"It's smart to choose materials that are not age specific and can be easily maintained," Story says. "And since bedrooms in the city tend to be smaller, it is important to have a strong plan for organization and storage."

While building a calming space, Story also wanted to connect to the neighborhood's historic legacy. In the playroom, she constructed a custom cityscape sculpture from Lego, and in the son's bedroom, she installed a wallpaper backdrop made from the original 1920s elevations of the family's Neo-Gothic apartment building. After all, the occupants may be children now, but they'll always identify themselves as city kids.

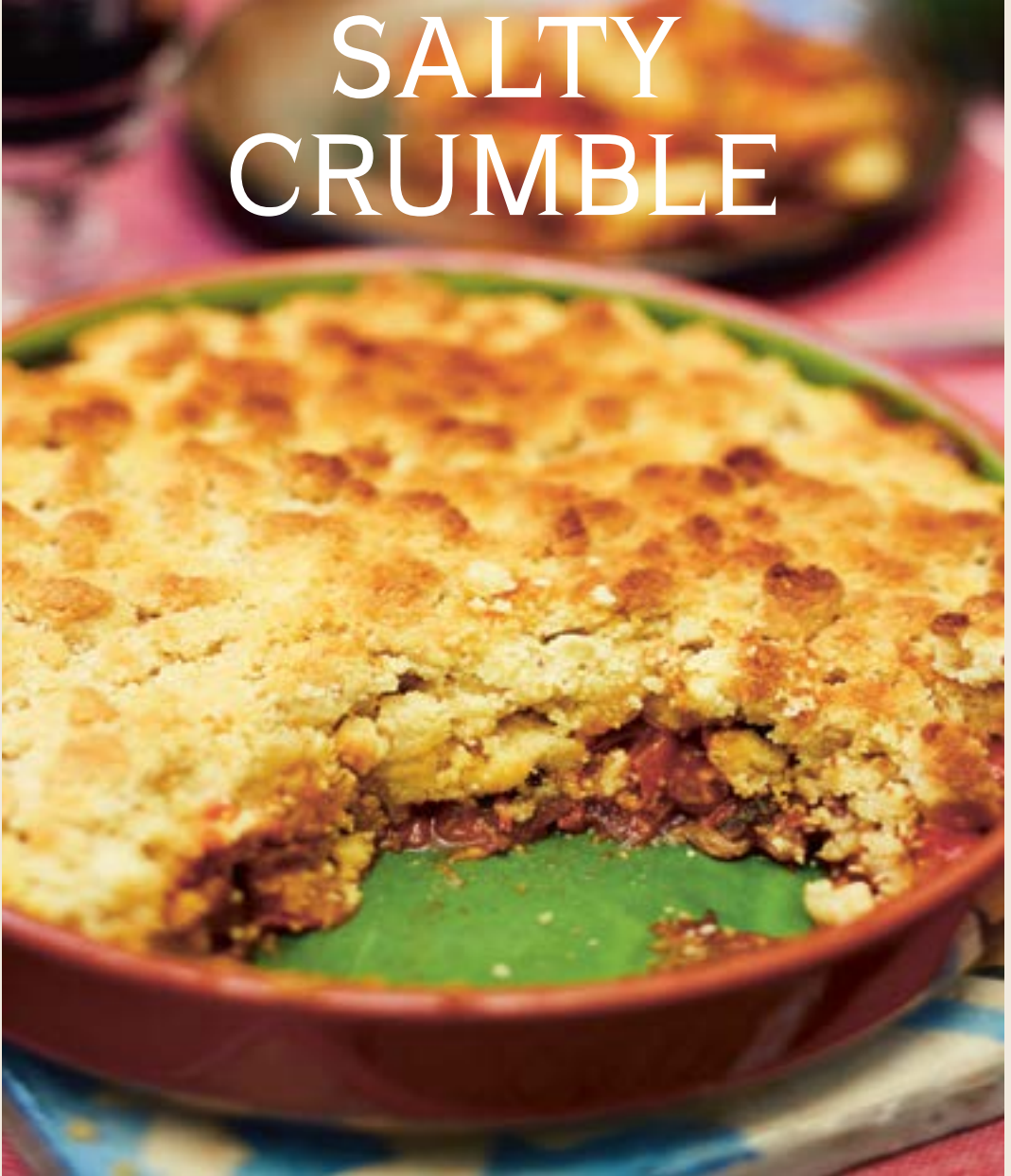


In a playroom for two children, interior designer Sara Story framed cityscape wall sculpture made of Lego with a white USM Haller storage unit. Story appreciates the sleek, contemporary and indestructible shelving that also serves a very practical purpose as a display case for toys, games, and books. In the bedroom above, wallpaper features the Neo-Gothic building's original architectural elevations, and a USM rolling cabinet functions as a bedside table.

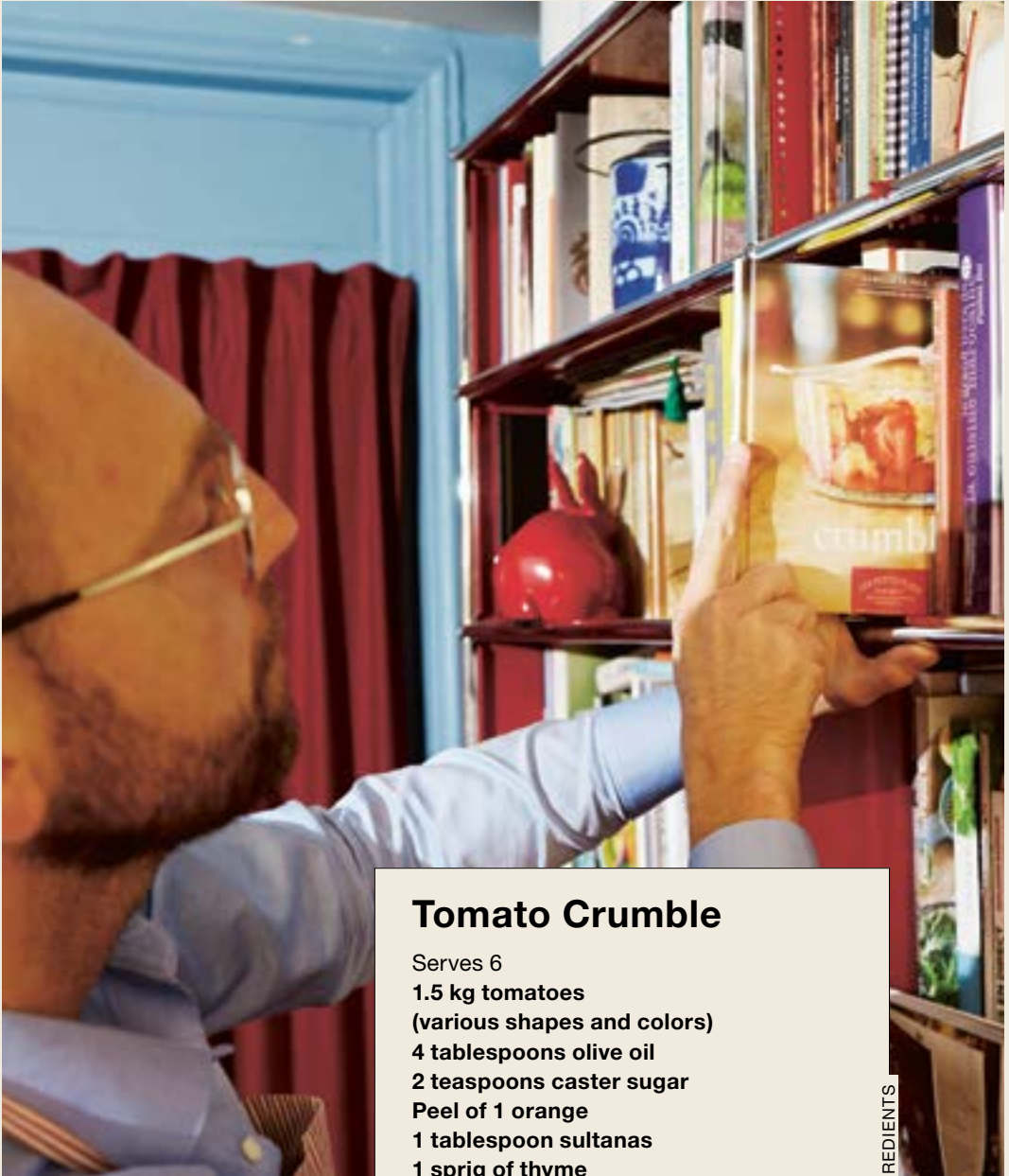




THE SALTY CRUMBLE



**A Parisian cook allowed USM
to taste his favorite recipe
while USM transformed his kitchen
credenza into a bookshelf.**



Tomato Crumble

Serves 6

- 1.5 kg tomatoes**
(various shapes and colors)
- 4 tablespoons olive oil**
- 2 teaspoons caster sugar**
- Peel of 1 orange**
- 1 tablespoon sultanas**
- 1 sprig of thyme**
- 1 large clove of garlic**
- 200 g flour**
- 100 g freshly grated parmesan**
- 100 g butter**
- 50 g breadcrumbs**
- 1 tablespoon pine nuts**
- 1 pinch fine salt**
- Ground pepper**

INGREDIENTS



usm.com/samebutdifferent



RECIPE

Wash and then roughly chop the tomatoes. Heat the olive oil in a pan and sauté the peeled, crushed garlic clove. Add the tomatoes, sugar, orange peel, sultanas and thyme on a high heat. Season and simmer for about half an hour.

Make the topping by rubbing the chopped butter, flour, breadcrumbs and parmesan together with your fingertips until crumbly. Add the pine nuts.

Heat the oven to 120°C (250° F) / 100°C (200° F) fan/Gas Mark 1/2.

Take the tomatoes off the heat. Remove 2/3 of the cooking juice, the sprig of thyme and the orange peel. Put the tomatoes in a greased ovenproof dish and cover with the crumble topping. Place under the grill until the topping turns a lovely golden brown.

Then bake in the oven for 30 minutes. Remove from the oven and serve hot with a green salad.

THINKING AHEAD





Name: Mr. N.
Lives in: City of Morioka, Iwate
Prefecture, Japan
Occupation: Pediatrician
Owns USM since: 2013

ABOUT

He says:

“The concept was to forego built-in furniture entirely. The main reason for using USM Haller furniture systems was that they offer a high level of flexibility.”

The house had to be flexible. For this reason, a pediatrician in Morioka, Japan, chose not to use permanent installations or built-in furniture. Instead, the two architects he hired created an intelligent floor plan and chose timeless furnishings. If the house is passed on to his son one day, he can change the furniture according to his own style. Without the high level of flexibility offered by USM modular furniture, it would have been much more challenging to make this multigenerational project a reality.

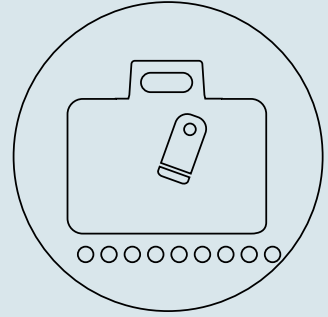
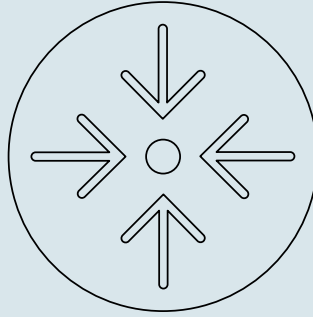




“The timeless furniture of USM Haller integrates into the overall aesthetic and harmoniously blends with other furnishings.”



FROM PILOT PROJECT TO FREQUENT FLYER



Airport Ålesund, Norway



Airport Ålesund, Norway

It all began about ten years ago. The operators of Leipzig/Halle Airport wanted to begin installing USM Modular Furniture in the flight and passenger areas; their own offices had enjoyed using USM for a long time. They began with the information desk, followed by the boarding-pass checkpoint counter, the boarding gates, the lost-and-found office, the car-rental service area, and finally the administrative offices and conference rooms. Now, the entire airport is a cohesive unit, impressing passengers with its modern look and high-quality appearance.

Word about this amazing transformation traveled fast, even reaching the far north. As a result, the Norwegian airport operator Avinor decided to equip 46 of its airports with USM Airportsystems counters. Thanks to its benefits – which include simple IT integration, fire resistance, durability and, of course, modularity and adaptability – USM Airportsystems is really flying high! Realizing global projects with a similar concept affirms the successful (flight) trajectory.



Airport Leipzig/Halle, Germany

70
SAME BUT DIFFERENT

SAILING IN SAINT-TROPEZ







Originally a fishing village, Saint-Tropez has been a seaside resort beloved by international jet-setters and celebrities since the 1950s, primarily thanks to its unique South of France charm and atmosphere.

For about the last fifteen years, it has also been an essential spot for the sailing world. Prestigious competitions like the Giraglia Rolex Cup, one of the biggest yacht races in the Mediterranean, and Les Voiles de Saint-Tropez, which combines the latest sailboats with ones over a hundred years old, are organized with style by the Société Nautique de Saint-Tropez. Founded in 1962 but truly reinvigorated by its current president, the society, which includes approximately 500 members, recently moved to a brand-new club house, completely financed by the city and elegantly decorated with USM furniture.

A brand-new
club house
for the Société
Nautique de
Saint-Tropez.



ME
↕
WE

Karin Frick, head of research at the Gottlieb Duttweiler Institute, believes that Uber-ization will be one of the biggest trends. Cars will become taxis, apartments will become hotels, and offices will become Co-Working Spaces. In this shared economy, we will be able to decide every morning where we want to work. But that is not the only trend.

WHERE WOULD I LIKE TO WORK TODAY?

When the computer simply does a better job ...

Even though we do not like to hear it, artificial intelligence will take over our offices. Computers simply do a better job scheduling appointments and analyzing large amounts of data. “Human intelligence will be left to draw the right conclusions and make the right decisions,” Frick says.

Mine is yours – if you pay for it

Admittedly, the word “Uber-ization” has an awful ring to it. It refers to a new way of organizing our economy – a shared economy in which consumers or users share material and mental resources through apps. Cars, apartments, private jets, or private lectures on effective e-mail marketing or on brewing the perfect cup of coffee – there is nothing that cannot be exchanged for money. So why should office space be used only by a company’s employees?

From project to project

In the modern working world, one project drives the next. Regardless of whether a large project follows another or several occur simultaneously, projects determine the organizational principles of the working world. For this reason, we will be working together in ever-changing teams (internal, external or mixed) in the future. Stationary desks with flower pots and family photos will be a thing of the past. We will be working here sometimes and there sometimes, and we will meet in person or online. Those working in this novel way, feel at home in the office, and at the office when at home. Thanks to laptops and Wi-Fi, work and leisure time are often intermixed. Our workplace is always in the here and now. And that is not limited to 9 to 5.

Where fantasy and entrepreneurial spirit meet

According to Frick, automation, Uber-ization and project-ization create “different biographies” characterized by fantasy and entrepreneurial spirit. The “creatives, freelancers and self-employed” meet in co-working offices for short or long stints of time. These offices may be accessible to everyone or only to a company’s employees. And any combination in between is possible.

The right way of working

Where would I like to work today? Work becomes a way of living, the office an accessory. The key to selecting a workplace is its design, equipment and ambiance: creative exchange, social interactions, focused work, access to printers, Internet and food – all have to be possible. The co-working office provides the right zone for each need: groups of sofas, desks, conference rooms, kitchen and quiet nooks – in a mix of styles, from comfortable to functional.

Flexible with systems

According to Frick, in the co-working office “the experiment is a part of the program” and constant changes are expected. This calls for furniture that is in line with an overall concept and that can also adjust temporarily or as required by the situation – in other words, temporary solutions for long-term use. The focus remains on people and their desire to design their work space based on individual preferences, even if it is only for today.

And in ten years?

Will co-working be the norm in 10 years? “I think so,” Frick says.



THE CREATIVE HUB:
WHERE
IDEAS
MEET
FRIENDS







Factory's Co-Working Space is a communal think-tank and a home for work. Spanning 1,000 square meters, there's more than enough room to turn ideas into reality. In the former brewery, freelancers, founders and "old economy" artisans work side by side. It's a workplace of the future that celebrates the community – highly adaptable, interactive and extraordinarily productive for everyone.



Company: Factory
Year of founding: 2014
Located in: Berlin, Germany
Working field: Co-Working Space
Owns USM since: 2014

Anna Sophie Rickmers,
interior designer, says:

"A workplace of the future."

Alexander Lancelot Wordel,
service designer, says:

**"We created a home
for work."**

ABOUT



“A place for possibilities.”



“Anyone who didn’t party here before would never guess that this place was once a club.”



FROM NIGHTLIFE TO WORK DAYS

CO-WORKING
IN A FORMER CLUB



Company: **Workspace**
Year of founding: 2015
Located in: **Bern, Switzerland**
Working field: **Co-Working Space**
Owns USM since: 2015

ABOUT

Christoph Haller says:

“Anyone needing some extra energy can watch the bears play across the way.”

“Co-working should feel completely natural, not forced.”





Bands like The Prodigy and the Roots used to perform here – the Werkspace was a club for twenty years. “Anyone who didn’t party here before would never guess that this place was once a club,” says Christoph Haller, Werk-space’s founder. His desk now sits where the stage once stood. Five companies are behind the Werkspace project: Kung Fu Burger, the club Bonsoir, the event agency Rebelmind Syndicate, the bar Propeller and the consulting agency Yuhzimi, which all work here side by side with entrepreneurs and freelancers. Joint ventures and partnerships develop quite naturally. For example, the reea Group Switzerland AG, which rents two desks in the Werkspace, recently launched a web-site for the experience platform Young Swiss, which is led by a Werkspace co-founder.





DIVIDING
SPACE,
CONNECTING
PEOPLE



FSB @ allgood

BOLON

Spinneybook

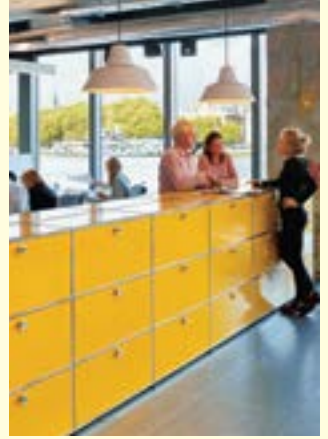
DALSOUPLE

Total Office Design

fabrics 03
by vescom curvtech

VESCOM

The Zodiac Collection



BDG is an award-winning design and architecture consultancy specializing in workplace environments. Using research, creativity, and technological solutions, BDG delivers stimulating spaces for people to thrive in and enjoy.

BDG's strategic work is based on its process of ASSESS – AUDIT – ALIGN, in which they use a combination of tools, ranging from observation and interview techniques to analytical software, to gain a complete picture of how a work space is being used. These insights inform the development of future workplaces, with the understanding that buildings are first and foremost about the people who inhabit them.

When BDG swapped its Clerkenwell home for a spectacular new studio at Sea Containers, this process led to the implementation of agile working. The resulting design involved many changes for them beyond that of view and neighborhood.

Sea Containers is an iconic building located in the vibrant creative and art scene of London's Southbank. BDG had begun to work on this building for the Ogilvy & Mather Group Worldwide when it became apparent that there was room for a wonderful new studio for themselves.

The aesthetic of the space is honest, authentic, simple and beautifully composed. As well as being unique, this studio enables BDG to demonstrate to their clients many of the theories of effective office environments and workplace methodologies.

As one arrives at BDG's stunning studio, two things have an immediate uplifting impact. One, of course, is the uninterrupted view of the River Thames through a floor-to-ceiling double-aspect window. The other is the striking line of glossy yellow USM lockers running through the center of the studio against a backdrop of raw concrete surfaces and steel flooring.

The studio is an open and bright environment. One long bench of workstations offers varying degrees of flexibility, from fixed desks to unassigned setups, and an array of seating, from task chairs to soft armchairs. BDG's brave approach to office design proves that organizations can be bold in how they create spaces that really work for them and truly represent their brand.

Beyond being a magnificent statement piece, USM performs a number of functions in BDG's studio. The storage unit includes lockers for employees on one side, and shelving for



housing samples and research publications on the other.

The countertop has also proven to be a perfect “bar” for serving guests during evening presentations, forums and events.

The move to Sea Containers coincided with a rebrand that included a new identity by San Francisco-based branding agency Manual Creative. The radically different look, style and approach are a fresh and re-energized expression of creativity for this established and successful business.

The new logo is a series of shapes that work together when arranged into a whole but can also be reconfigured and moved around. This is a true reflection of BDG’s approach to its clients: the designers take the elements that work and fit them together.

This synergistic approach could also describe USM, as there is no doubt that, when it comes to modularity, the whole is greater than the sum of its parts.

“It seems only fitting that our studio, in a landmark London building, was complemented by a storage system that has long been a landmark in office environments for organizations that appreciate the longevity and quality of good design.”

Colin Macgadie, Creative Director
BDG architecture + design

FREE- FLOWING IDEAS AND FLAT HIERARCHIES







When it came time to expand their design studio, George Yabu and Glenn Pushelberg embraced an open-concept layout as a way to foster communication and community.

There are no private offices in Yabu Pushelberg's freshly renovated headquarters. The renowned Toronto design firm abolished them – even for the principals, George Yabu and Glenn Pushelberg – to promote the exchange of ideas and foster a sense of community. Now the entire staff is more accessible and plugged into the day-to-day activities of a studio whose design credits include the Park Hyatt New York, Lane Crawford Shanghai, and the Miami Beach EDITION.

In place of traditional offices, the principals designed a variety of meeting spaces, from formal to casual. Boardrooms accommodate up to 16 people and are equipped with video-conferencing to connect easily with both clients and Yabu Pushelberg's New York studio. Each team also has a dedicated meeting area, allowing them to leave in-progress materials in place and pick up the creative process where they left off.

The open-plan office is a new concept for the established firm. For 23 years, Yabu Pushelberg had been comfortably housed in an unassuming, low-slung building in downtown Toronto. But when its neighbor move to another location nearby, the studio seized the opportunity to expand and redesign. Not only was the space in need of a makeover – the last comprehensive design was done in 1993 – but the office's previous broken-up layout was out of step with the collaborative way the designers were working together. Now the airy, white-walled 13,000-square-foot workplace allows for better communication flow and more opportunities for teams to cross-pollinate ideas.



“Yabu Pushelberg’s operating philosophy has always been based on a flat organization. The new office design reflects and promotes that.”

The kitchen is one such hub for collaboration. Outfitted with four custom oversized picnic tables and benches from Dutch designer Marlieke Van Rossum, the dining area invites staffers to informally share thoughts and ideas as well as food. Then there’s the “salon,” where guests encounter an eclectic mix of furnishings, including Yabu Pushelberg-designed pieces, other furniture and art collected over years of travel, and designer table-tennis and foosball tables.

Yabu and Pushelberg founded their studio in 1980 and have since become an award-winning, sought-after design duo for restaurant, hotel, and residential projects. The principals take an “anything is possible” approach to their work, experimenting with new materials and forging relationships with artists to create layered interiors that transcend trends. For their own workplace, however, they opted to create a pure, neutral space as a respite from the overwhelming arrays of colors, materials and patterns they use in their work.

USM features prominently in the skylit space. “We’ve always admired USM’s rational aes-

thetic,” Yabu and Pushelberg write. “As young designers in the seventies and eighties, we remember being aware of USM, but then, it seemed exotic, European and somehow unattainable.” Now, in their own office, each designer has a USM Haller pure-white workstation, complete with a rolling storage unit, alongside a fully adjustable Keilhauer chair and a Tolomeo lamp.



“There is a seriousness to USM and a quietness to the design that we appreciate.”





"Quiet,
please..."

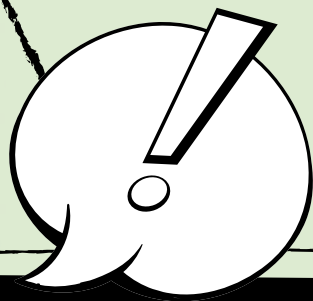
Health, well-being and good acoustics in the workplace

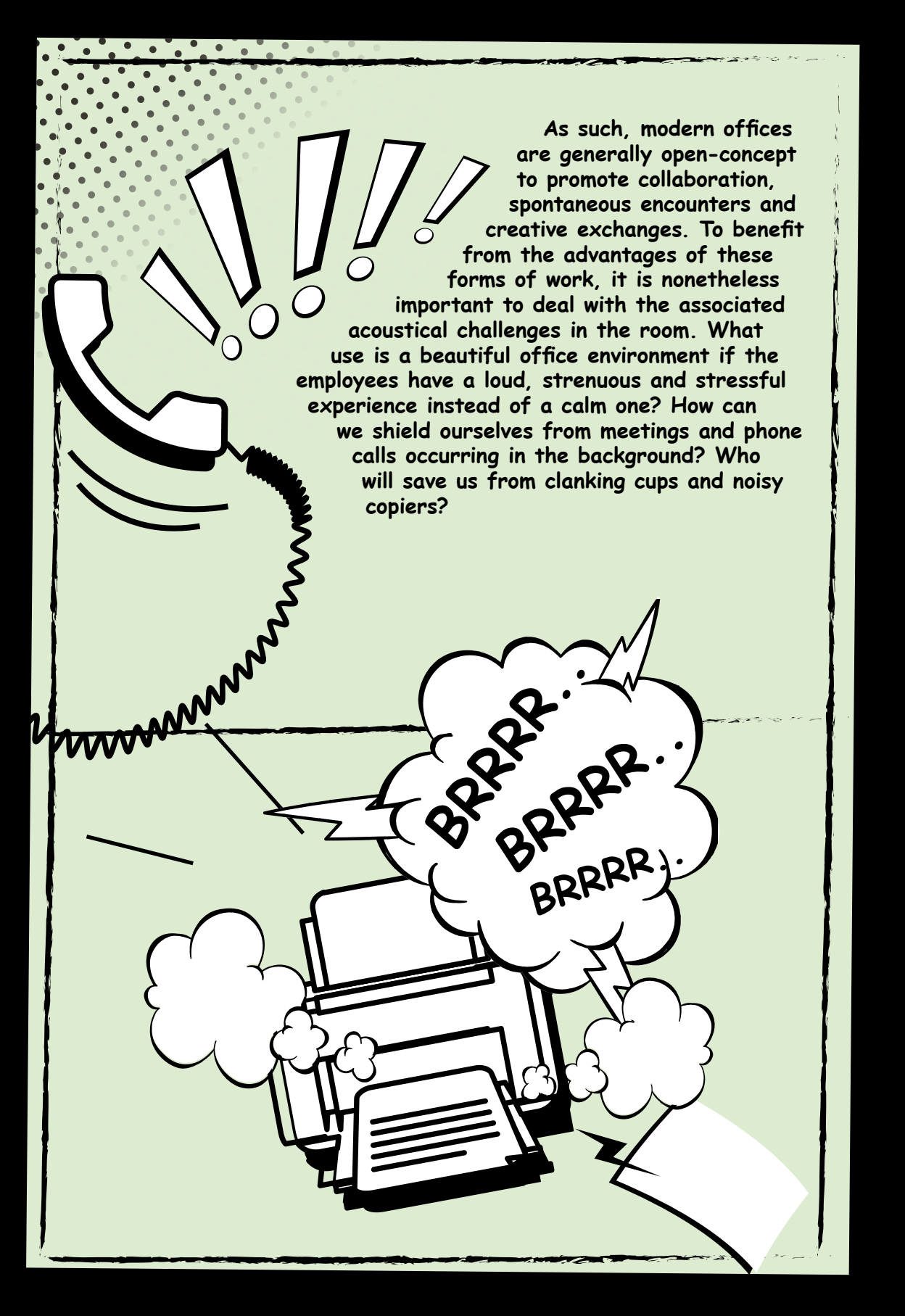
We can hardly count the hours of our lives spent at work, mostly in an office in front of a computer. How well we are doing - whether we feel comfortable, how focused and productive we are - depends not only on our respective roles or the team atmosphere. The quality of our work can also be a direct result of workplace conditions. Accordingly, pleasant conditions increase work satisfaction and maintain the health of employees. Furniture, lighting and ventilation are essential factors - but above all, room acoustics are critical. And since new ways of working and open-concept structures prevail more and more in modern office environments, this topic is of growing importance.



BLA...
BLA...
BLA...

The silent loner in a private office has long been a rarity. Meanwhile, free-flowing communication is regarded as essential to the twenty-first-century workplace, because it fosters creativity, links teams together and produces innovation.

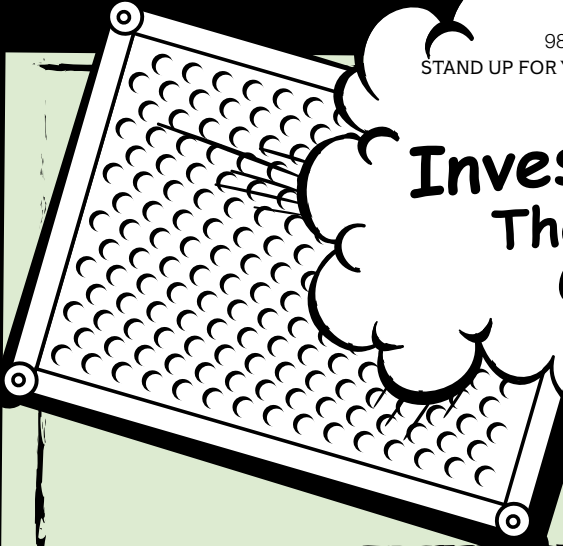




As such, modern offices are generally open-concept to promote collaboration, spontaneous encounters and creative exchanges. To benefit from the advantages of these forms of work, it is nonetheless important to deal with the associated acoustical challenges in the room. What use is a beautiful office environment if the employees have a loud, strenuous and stressful experience instead of a calm one? How can we shield ourselves from meetings and phone calls occurring in the background? Who will save us from clanking cups and noisy copiers?



Investments That Pay Off

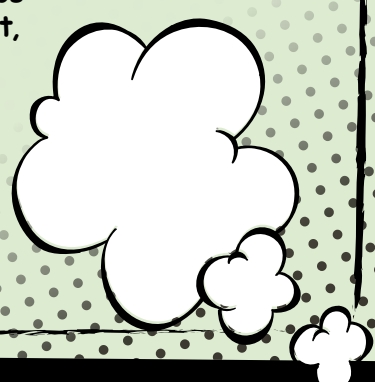


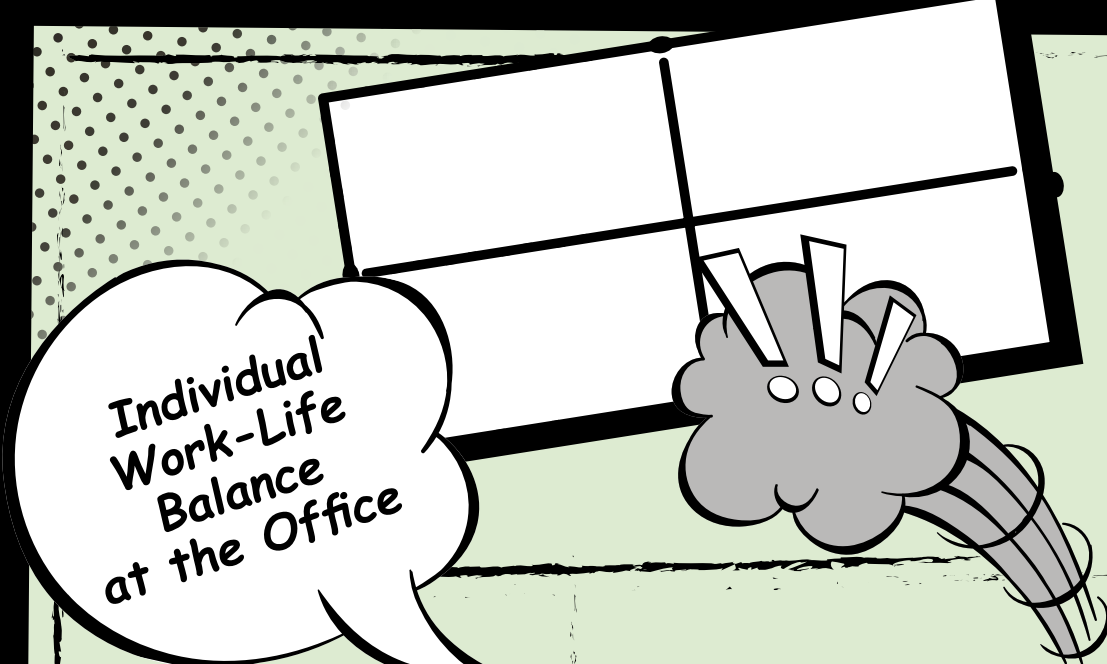
With good room acoustics - stabilizing, among other things, low reverberation times and high speech intelligibility in the room - the aforementioned stress factors cease to be an issue. Various components can be used to effectively improve acoustic conditions in the workplace, either individually or in combination: sound-absorbing carpets, wall or ceiling panels, room dividers, or even acoustically optimized furniture. With their USM Privacy Panels and perforated acoustic shelves,

USM Modular Furniture is also making a valuable contribution here. Investment in sound-absorbing surfaces, and thus in pleasant room acoustics, are a direct investment in the satisfaction, health, ability to concentrate and, therefore, efficiency of employees. Money spent on good acoustics pays off immediately and shows long-lasting effects.

By contrast, there are numerous recent studies that can quantify how expensive each sick day or disruption of the work process is.

It's wise to develop an awareness of these relationships, because for a while now, applicants have been factoring workplace comfort into their decision when choosing an employer. In the so-called war for talent, good working conditions are important, since they ideally increase brand identification and contribute to the positive perception of a company.





Individual Work-Life Balance at the Office

Just a few years ago, very clear boundaries could be drawn between work and private life; one had very little to do with the other. It was important to have a good amount of free time to cope with work-related stress. Today, the boundaries are more fluid - if only because we all carry our work around with us on our laptops and smartphones. In turn, it's natural for an employee to also expect a high-quality, enjoyable workplace.

There is a nice-sounding term for the optimal conditions for speaking and listening: good audibility.


Today, this is fortunately no longer at odds with the modern working world and has many concrete examples to draw from. Between measurement values, return on investment, and design and performance, this wonderfully old-fashioned word points back to the most important measure of good room acoustics: people. They lie at the core of it.

German writer Kurt Tucholsky once lamented that we do not have "earlids" to protect us from unwanted sounds. So the environment has to help us: it is a blessing for every person when materials and surfaces absorb sound in the office and the world around us calms down. Then, a positive attitude toward life in the workplace sets in.





WORKING IN THE LIVING ROOM




People who spend half of their lives in the office deserve to work in comfort. Using tasteful interior furnishings and matching accessories, a management consulting firm is able to re-create a living room atmosphere. High-quality ergonomic workstations also play an important role here. USM's modular furniture system was instrumental in giving form to this environment.





Stylish wall fabrics, high-quality flooring, classic upholstered furniture and splendid flower arrangements – all in subtle, warm colors. People feel good here and like coming back. One can easily imagine furnishing one's own apartment in the same way. This is the exact intention of Brand Trust GmbH. Employees working extended hours in the office deserve to be in a place that feels comfortable – just like at home.



Denise works here at a USM Kitos M desk with mechanical height adjustment. With a single movement and little effort, she can adjust the desk from sitting to standing height and back in seconds. These ergonomically beneficial desks support the health of employees – one more way in which Brand Trust strives to create an oasis of well-being with first-class equipment. In return, its staff performs at peak levels and are extremely loyal.





If multiple employees work together in one room, some problems such as privacy and noise levels are bound to arise but are mitigated by using USM Privacy Panels. Brand Trust knows that privacy and noise reduction are very important for the well-being of employees. By choosing USM, Brand Trust’s “brand workers” can not only count on excellent quality but also on a strong brand that maintains its value – true to its own philosophy.



WATCHING THE RADIO





Company: Energy Group
Year of founding: 2003
Located in: Zurich, Switzerland
Working field: Radio, events and
entertainment
Owns USM since: 2003

ABOUT

Dani Büchi (CEO) says:
“Energy is entertainment.”

“We wanted to create a completely new world of radio,” says Dani Büchi, CEO of Energy Group in Switzerland, about the head office in Zurich. The 80 employees have recently started working in freshly designed facilities – a design challenge because the building and floor plan are from the 1970s. Energy didn’t just incorporate state-of-the-art equipment into the redesign; it took a holistic approach to the health of its employees. Height-adjustable work surfaces are just the beginning. Fruit and water are available at all times, and there’s a fitness center and a personal trainer available for scheduled workout sessions. “Nobody needs to use this service – but everyone can, and that’s what makes the difference,” Büchi says. In that way, a group dynamic arises in which employees motivate one another. And that, in turn, has a positive impact on each individual’s work.

“We wanted
to create
a completely
new world
of radio.”









RECOVERY WITH COLOR

“Like in a hotel, a friendly reception
and a positive atmosphere
are important in a hospital.”

ABOUT

Company: Iwakura Clinic
and Hospital
Year of founding: 1922
Located in: Nagoya, Japan
Working field: Health care
Owns USM since: 2013





At the Iwakura Clinic, welcoming patients in a friendly manner is the top priority. That is why the new building is more reminiscent of a hotel than a hospital. It's worth noting that the words "hotel" and "hospital" can be traced back to the same Latin root: hospitalitas, which basically means hospitality. Light, air and color were the essential design elements during the conceptual phase. Strong colors chosen from the USM Haller palette were used specifically to promote recovery. The USM Haller color palette played a major role in this.

“The comprehensive color palette of USM Haller enables anyone to find the perfect hue.”

ALL THE
THINGS
BEHIND
THE BEAUTIFUL
SURFACE

We asked owners and admirers of the classic USM Haller to allow us a glimpse behind the all-concealing USM doors.



WHAT DOES Frank Bodin Chairman and CEO at Havas Worldwide

KEEP IN HIS
USM UNIT?
FOR EXAMPLE:

- 4 My new book – inspiration for a happy workday
- 6 The dream car of my youngest daughter, Ayleen
- 13 The latest album by my wife, Emel

Discover the full story
and more personalities:
www.usm.com



1



2



4



3



5



6



7



8



9



10



11



12



13



14

WHAT DOES

**Martino
Gamper
Designer**

KEEP IN HIS
USM UNIT?

FOR EXAMPLE:

- 2 Persol 649 folding glasses, very good for traveling
- 7 Talmeter tape measure
- 11 Pfeil wood sculpting knife, cuts wood like butter

Discover the full story
and more personalities:
www.usm.com





9



11



10



6



8



7





THE GREEN CENTRAL UNIT

Almost like the central processing unit of a computer, the striking, green USM Haller pieces form the basis of interaction at the offices of Grofield, a web agency in a suburb of Toyama, Japan. Just as they divide a room, they also connect people. Arranged in the middle of the hallway, they serve as a communication hub for informal meetings. Since the company does not use paper and there aren't many other materials to store, Grofield purchased only as many shelves as were absolutely necessary. A benefit of USM Haller is the modular design of the system, which allows the company to add shelves in the future as the number of employees grows. The decision to consider only furniture and tables from USM was made from the start: the basic frames and shells match the corporate color, green, and tables in oak and walnut complement the flooring.

Company: Grofield
Year of founding: 2008
Located in: Toyama, Japan
Working field: Web design
and production
Owns USM since: 2014

**“Since USM is offered
in a wide range of colors,
we chose Grofield’s
corporate color.”**

ABOUT



CLASSICS AMONG CLASSICS



In its own Toronto office, Mazen Studio displays its signature approach of combining timeless vintage, bespoke, and modern designs to create a residential feel. Classic furnishings, Creative Director Mazen el-Abdallah says, are “a constant reminder that good design has a long lifespan and can adapt to cultural and lifestyle changes.” USM Haller is one such

enduring design, and its modular parts guarantee that it can evolve as the studio grows. “I didn’t want to invest in a system that would be discontinued in 15 years,” el-Abdallah says.



Name: Mazen Studio
Year of founding: 2010
Located in: Toronto, Canada
Working field: Interior design
Owns USM since: 2011

He says:

**“I didn’t want to invest
in a system that would
be discontinued in
15 years.”**

ABOUT

“Our scarves, shawls and bags should bring as much joy to the people making them as they do to the people who buy and wear them.”

Michael Schnabl, CODELLO CEO





CODELLO
*... ist Tradition und
Handwerkskunst*

THE STUFF
DREAMS
AND ACCESSORIES
ARE MADE OF

**Loving what you do and who you do it
for – the values of the Bavarian
family business CODELLO – read like
a singular declaration of love for
fashion, the people who wear it and the
people who make it.**

CODELLO

... liebt Farben
und Drucke



“What company founder Rinaldo Codello strove for in the 1920s with his first printed silk scarves has remained our goal to this day: to tell stories with a consistent focus on quality, sustainability and craftsmanship, to awaken emotions and give joy,” says Michael Schnabl, who leads the second-generation Schnabl fashion house with his sister.

The passionate duo cares equally about the environment and their environs. Only materials that can be processed with an environmentally clear conscience are

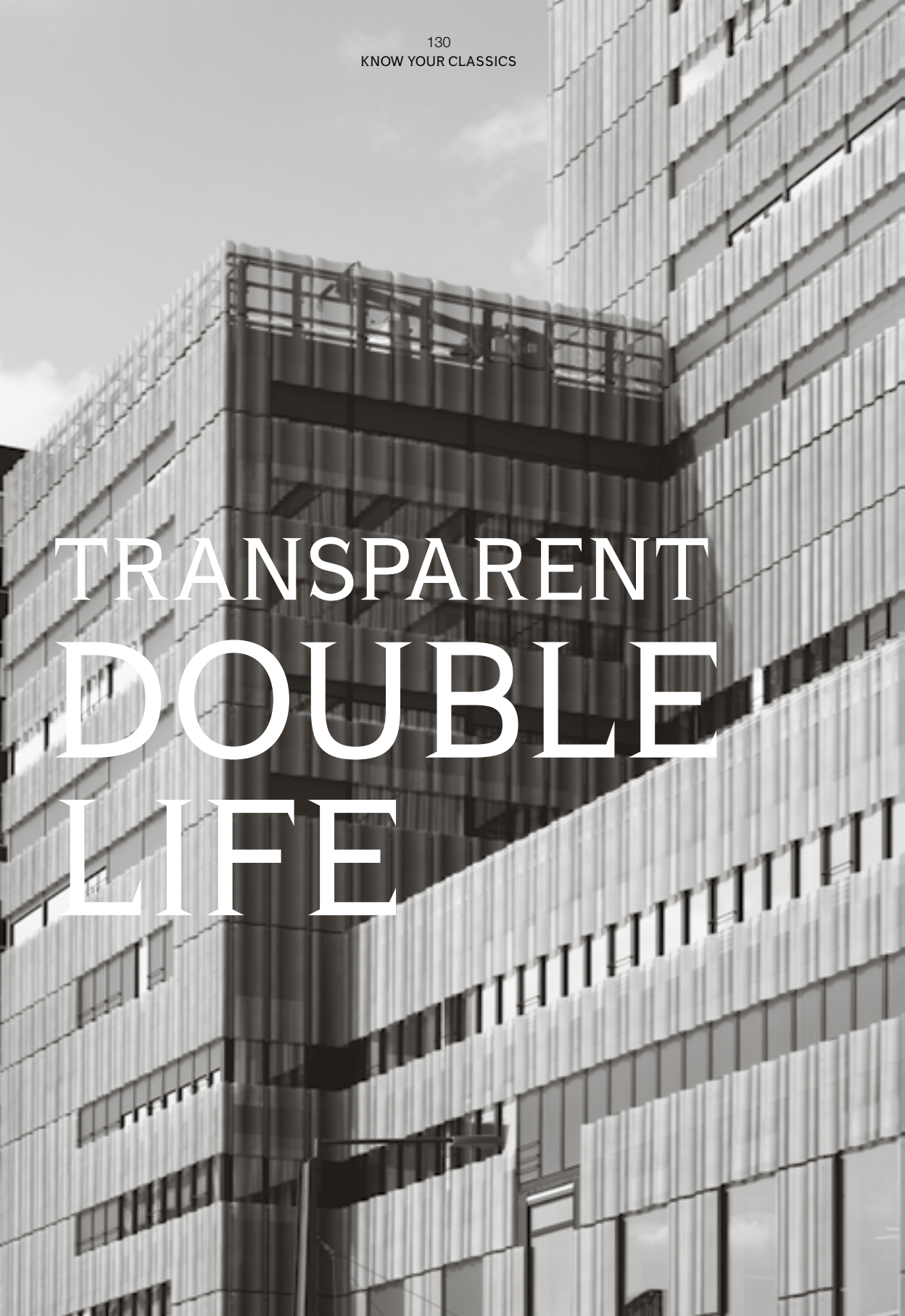
used to make scarves, shawls and bags. Employees can also count on respect and fairness, whether they are working at the headquarters in Inning am Ammersee or in any of the collaborating suppliers’ plants.

The siblings believe that inspiration should be at the heart of each CODELLO story, and that the story should end happily for every person involved. Just like at USM.

... ist Tradition und Handwerk



TRANSPARENT DOUBLE LIFE





What might be construed as a character flaw in everyday life is, for USM, a high distinction: its double life. How so? When the renowned Museum of Design Zurich moved its public collection into the remodeled Toni-Areal in September 2014, it chose USM as its new office furniture – the very same USM that made its way into the museum’s collection long ago.



Visitors to the public collection encounter USM Modular Furniture’s two functions: as a mundane consumer good and as a highly venerated museum piece. A very nice compliment for a design object.

Name: Museum of Design Zurich

Year of founding: 1875

Located in: Zurich, Switzerland

Working field: Museum of design and visual communication focused on collecting and preserving design, graphics, decorative arts and posters; research and education

Roman Aebersold, director, says:

“At the Museum of Design Zurich, we appreciate the long lifespan, the multi-functional, adaptive system and the innovative corporate culture.”

ABOUT







MAKE IT YOURS:
EXPLORE
THE NEW
CONFIGURATOR

**The fastest way to your favorite piece of furniture:
you can now configure your individual USM pieces.
Discover the modularity of USM Haller in our Configurator tool
and design a solution to meet your needs. Or choose
from the preconfigured combinations. Easy, fast and convenient –
there's nothing standing in the way of your dreams!**

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USM

Modular Furniture

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