

# I LOVE PARQUET

magazine

INTERNATIONAL

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n. 3

September 2014

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The  
music  
of wood  
flooring







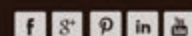
One system  
three locking methods

Alpen Parkett Contatto - Rovere Leera

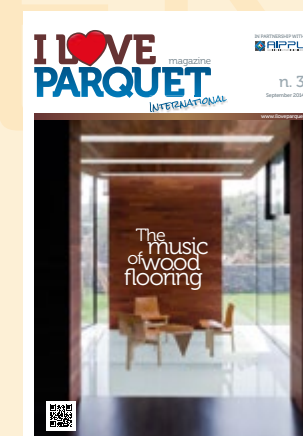
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Cover:  
Listone Giordano



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# Wood is sustainable. Let's sustain wood

FEDERICA FIORELLINI

One word that has been used (and abused) more and more in recent years is "sustainability", and it's been filled with an array of different meanings derived from different sensitivities, lifestyles, or the message to be delivered.

Easy to use, hard to define. What does being sustainable really mean? I asked a group of friends: "Set the washing machine to cold water washing only", "Don't let the water run while you brush your teeth", "Buy products with short supply chains", "Cut down on the power you use". Then I asked a few companies the same thing: "We make an effort to combine technology with eco-compatibility", "We're searching for products with very low environmental impact", "We use clean and renewable energy sources in our production"... "We build with wood".

The last one really made me think; all of us who work with wood in one way or another (from those who produce it to those who sell it to those who lay it) should.

Yes, wood is sustainable, and that makes it a precious resource. This is something we must never forget and something we must never let anyone else forget – least of whom our clients.

Wood is sustainable because it subtracts carbon from the atmosphere and stores it for a long, long time beneath its bark and inside the products it is made with (the average wood floor may contain 5 kg/m2 of carbon).

Wood is sustainable because unlike other building materials it does not require large consumption of energy during its production process.

Wood products are sustainable because less emissions are generated during their transformation and use than those produced using other materials.

It goes without saying that wood is sustainable only when the correct forestry management and territorial planning techniques are applied. This is why good sense 'aided' by the appropriate control activities (the European Due Diligence regulations can be very useful here) is a fundamental requisite.

Before I forget... What do I do that is sustainable? I have a wood floor!

Sustainability: the equilibrium between the possibility of present needs to be satisfied without compromising the possibility of future generations to satisfy theirs (1987 World Commission on Environment and Development Brundtland Report)

The factory of your parquet





## Management buyout at Junckers new long term financing secured



An investor group comprising the management of Junckers, headed by CEO Carsten Chabert, chairman of the supervisory board Holger C. Hansen and board member Asbjørn Berge, is acquiring the company from the owners, which are Axcel, LD Equity and a number of smaller shareholders. Together with a new three-year agreement for Junckers' credit facilities with its main bank, this has created a sound foundation for future operations. Junckers has faced difficult sales conditions since the onset of the financial crisis in 2008. In that time management and the supervisory board have gone to great lengths to secure the survival of the business by improving and streamlining operations. Although the many action have failed to achieve a positive bottom line, they have nevertheless secured a sound foundation for further developing the company. Now the investor group is taking over 100% ownership and provides additional capital at the same time. Following the change of ownership, equity will be strengthened by approximately DKK 45 million, debt reduced correspondingly and liquidity improved significantly. "We've been through some difficult years, but Junckers is now a stronger business with skilled employees and a solid market position, says Carsten Chabert, who has headed Junckers since 2008. Although our revenue of around DKK 430 million is more than 40% lower than in 2007, we've become more efficient and focused with a lower cost base. An incipient economic recovery can help get us back on track, and now we've laid the foundation with this agreement, which I'm extremely happy about."

## Bona AB receives the Export Hermes 2014 award



Bona AB, world and innovation leader within wood floor renovation and maintenance, has received the prestigious Export Hermes 2014 Award. The Award was handed by H.R.H Crown Princess Victoria at the World Trade Day at Grand Hôtel Stockholm on August 28th. The award is presented by the Swedish Fund for Export

Development, and awarded companies with notable export success. Bona received the award for its long-term commitment within innovative and sustainable products which have contributed to the growth of the company – today Bona is present in more than 100 countries through subsidiaries and distributors. Bona's complete range of environmentally sound products to install, renovate and maintain a wooden floor is used by professional craftsmen throughout the world. The Foundation's statement: "Bona has, with both feet on the floor, persistently and with longterm commitment built a successful international company with a modern environmental profile". "We are very proud and honored to receive this award! It is very

pleasing that the hard work that we have put into our product development, marketing activities and, not least, internal communication have proven to be successful! Already in 1979 Bona was pioneers in waterborne finishes and today, thanks to our long-term ownership and our passion for wooden floors, we are innovation and market leaders within the waterborne segment. 98 % of Bona's sales are outside Sweden thanks to our subsidiaries and distributors that are doing a fantastic job. Last year this resulted in all time high both in sales and profitability. In future we will continue to focus on innovation and sustainability, but also to grow our sales and brand awareness among consumers", tells Kerstin Lindell, President and CEO at Bona.

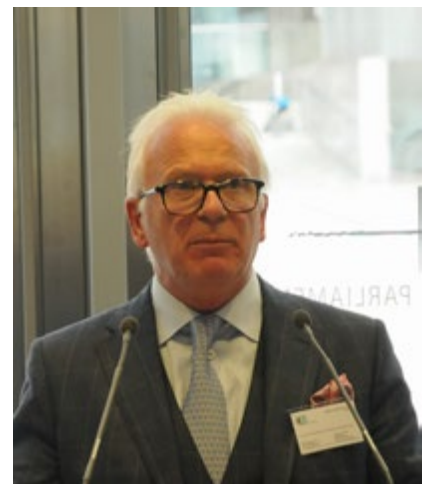
## Wood Floors Improve Indoor Air Quality

According to the Asthma and Allergy Foundation of America, that represents 60 million people in the United States alone, nearly one in four Americans suffers from asthma and/or allergies. A study conducted by Harris Interactive indicated that the vast majority of US homeowners believe that their family's health is directly related to the cleanliness of their floors. The same study indicated that of all the flooring alternatives available, the majority of homeowners believe that wood floors are most effective at improving indoor air quality. The Life Cycle Analysis of solid wood flooring conducted by the University of Wisconsin supports this idea. The study compared five different floor coverings in regard to four substances considered to be harmful to the atmosphere: carbon dioxide, methane, nitrogen oxide and particulate matter. All these substances contribute to atmospheric warming and human respiratory ailments. The results of the study show that wood flooring had no emissions for methane, nitrogen oxide and other particulates, and minimal emissions for carbon dioxide. Wood floors also have the added benefit of not harboring allergens, microorganisms or harmful pesticides that can be tracked in from outdoors. In addition, dust, mold and animal dander contamination is minimal in homes with wood floors, which can significantly improve indoor air quality. Source: woodfloors.org

## The European Woodworking Industry launches its manifesto to the elected members of the European Parliament

On 22 september 2014 Marc Michielsens, Chairman of CEI-Bois (<http://www.cei-bois.org/>), officially presented the Manifesto 2014-2019 of the European Woodworking Industry during the opening ceremony of the Brussels Wood Action Days, which are jointly organised from 22 to 24 September by the European Confederation of the Woodworking Industries (CEI-Bois), the European Panel Federation (EPF) and the European Organisation of the Sawmill Industry (EOS). After congratulating all new and returning Members of the European Parliament, Mr Michielsens stressed that in the present European and global context, the five years that lay ahead will certainly bring numerous challenges. Fortunately, he added, the European woodworking industry can support many policy goals. As EU's fifth largest manufacturing industry, contributing € 218bn to the European economy and generating over 2.1million jobs, mostly in rural areas, the European woodworking and furniture industries look forward to play an important role in helping Europe achieve its goals in both economic and environmental terms. Resource and energy efficiency,

climate change and carbon storage, Roadmap 2050, raw material policy, sustainability policies are just some of the areas where wood can make a real difference and a major contribution. However, Mr Michielsens insisted that, in order to reach its full potential, a favourable operating climate is essential to continue to deliver the jobs and the positive economic impact that comes with growth. To achieve this goal, the members of the European Parliament were invited to support the various policy priorities set forth in the manifesto as regards competitiveness, environment and climate as well as rural development. The objective of this renewed dialogue is to define a clear framework of actions and priorities to allow the sector to develop and contribute to European industry.



Marc Michielsens, Chairman of CEI-Bois

9 – 12 October 2014  
Mumbai (India)  
**Index Furniture**  
<http://ubminindexfairs.com>

22 - 25 October 2014  
Bologna, Italy  
**Saie**  
[www.saie.bolognafiere.it](http://www.saie.bolognafiere.it)

17 – 20 January 2015  
Hannover (Germany)  
**Domotex 2015**  
[www.domotex.de](http://www.domotex.de)

21 - 25 January 2015  
Basilea  
**Swissbau**  
[www.swissbau.ch](http://www.swissbau.ch)

18 – 21 March 2015  
Milan (Italy)  
**MADE expo**  
[www.madeexpo.it](http://www.madeexpo.it)

April 28 – May 1 2015  
St. Louis  
**Wood Flooring Expo**  
[www.nwfaexpo.org](http://www.nwfaexpo.org)

Agenda



## MADE expo: the trade show of the future

# MADE<sub>expo</sub>

Milano Architettura Design Edilizia

The organisers of MADE expo, the biennial architecture and building construction show, are thrilled to announce MADE Virtual, a service based on Google Maps Business View technology that takes users from all over the world into the exhibition booth, gives them an on-line tour in multiple languages, plus video clips, and allows them to interact with client companies. And all it takes is one click.

After the real show ends, MADE expo client companies will be able to activate Made Virtual, an interactive tour they can embed in their own websites and social media pages, as well as in a special section of the [www.madeexpo.it](http://www.madeexpo.it) website.

The exciting and increasingly popular concept creates a rich interactive and immersive experience for users and combines it with enhanced visibility and accessibility for client companies, straight from the pages of search engines. An interactive experience with a 360 degree perspective, available to users 24/7, anywhere, any time.

In short, it's a new communication tool that enhances and deepens the trade fair experience, making it even more indispensable.

## Cast a new light on your ambient

Progress Profiles presents a new concept of profile with customisable light effect: Proled Systems reinvent the idea of profiles focusing on the lighting systems as the creative solution for a new world of furnishing and living. Proled Sytems - realized in collaboration with a young architect, G. Toneguzzi- include three different products, that'll guarantee a creative solution for a new world of finishing and living. Proskirting Giled is an innovative profile, easy to install and with great esthetic qualities. Available in silver anodized aluminum or polished aluminum chrome, it has an integrated LED illumination system generating soft and indirect light. The LED can be applied to the top wall of aluminium or on the inclined PVC profile, depending on the effect of light that you want to achieve. Proskirting Giled can be used instead of the classic skirting board and, rotated 180°, installed

along the perimeters nearby the ceiling. The light produced by the LED creates a very charming effect. Prolistel Led is an original profile equipped with an integrated LED lighting system, developed for the illumination of tiled walls. After all there's the Prostair Led, an aluminum profile in silver anodized aluminum and polished chrome aluminum, with a LED lighting system: a creative solution to cast a new light also on your stairs.

[www.progressprofiles.com/](http://www.progressprofiles.com/)



## Garbelotto opens new office and showroom

A busy day of celebration and the crowning moment of years of sacrifice, last Saturday, September 20, we took part in the official inauguration of the new administrative headquarters and showroom of the Garbelotto-Master Floor Factory in Via Mescolino 12, Cappella Maggiore (Treviso). This company with over

60 years of activity (from small sawmill to company specialized in industrial floor production) invests in state-of-the-art machinery and highly-trained personnel every year. Garbelotto is firmly rooted in this territory, believes in its work, works with zeal, and has no fear of investment. The company is holding strong and instead of de-locating, continues investing in its native land and hometown with a new, futuristic headquarters in which art and technology are channeled together in the beauty of wood. Thanks also go to Architect Tiziana Peccolo, who signed the interior design: elegant, refined spaces studied to the finest detail that host the offices and the suggestive showroom.



*Following the success achieved in the Interior Decor sector, "Zebrano" has become a highly-desired species of wood also in the world of parquet thanks to its particular structure that grants truly unique chromatic effects. Here we see it in its pure, solid wood version.  
[www.lisstonegiant.it](http://www.lisstonegiant.it)*

Photo of  
the month



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Perfetto livellamento finale grazie alla ghiera di regolazione millimetrica e al correttore di pendenza EasyFlat che permettono spostamenti millimetrici in altezza.

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# THE WEIGHT OF WOOD AND ITS RELATIONSHIP WITH MOISTURE

TEXT  
GAETANO  
CASTRO

Because these two questions lie at the heart of many protests, they deserve more-detailed attention



How much does wood weigh? A wood’s weight is usually indicated by its bulk density, a ratio between its weight and its volume that expresses the weight of a determined volume of wood. We all know that the volume (but also the weight) of a piece of wood changes in relation to its moisture content: for this reason, we need to know the moisture value to which the bulk density value refers. Without going into too much detail on humidity conditions (to be discussed on another occasion), we can say that the moisture content reference percentage usually adopted is 12% (referred to the wood’s water-free weight), in other words, the closest percentage to the one at which wood stabilizes under “normal” atmospheric conditions – the average conditions found in

homes located in the world’s temperate climate zones: approx. 20°C temperature and 65% relative humidity. In reality however, temperatures are often slightly higher in our homes, and especially in winter, relative air humidity values are decidedly lower, and this brings the wood to stabilize at moisture content values of around 9-10%. Leaving water content aside for the moment and taking only “wood” content into consideration, it is interesting to note that **wood’s bulk density is always more or less the same: 1.53 g/cm3, regardless of its variety.** This value regards the bulk density of the cell walls: the fact that at equivalent humidity conditions certain

types of wood have widely differing bulk density depends nearly exclusively on “how much cell wall it contains”, in other words, the ratio between ‘solid’ and ‘hollow’ space that we

### THE AUTHOR:

Gaetano Castro studies Wood Quality and Technology, with particular attention to the world of wood-based panels. For more than twenty years, he has been an active member of national (UNI) and international (CEN and ISO) technical standards commissions in the context of the ‘Wood-based panels’ and ‘Wood for non-structural applications’ work groups. He is also a member of various technical bodies associated with FederlegnoArredo.

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 [www.populus.it](http://www.populus.it)



can refer to as ‘porosity’. Wood can range from the minimum bulk density value of balsa (approx. 0.16 g/cm3) to the values even higher of 1 g/cm3 shown by certain tropical woods, such as Guaiaco (a wood that sinks in water even after seasoning).

### WOOD AND WATER

We will now consider the relationships between wood and water in general, one of the aspects most directly or indirectly responsible for problems and protests. One of the characteristics of wood is its remarkable hygroscopicity: its water content always tends to reach a balance with the water content of its

surroundings. It is important to note that this “affinity” of wood for water is permanent: the idea that the seasoned wood used in a structure many years old “won’t move any more” is mistaken: whenever environmental conditions change, the wood will seek a new balance by either absorbing or yielding water as required. Water can be present in wood in different “ways”, each with its own practical effect: one part of the water enters into the wood’s chemical composition (water of constitution) and is released only at very high temperatures or when the wood is burned. Another

part of the water binds with the walls of the cells (the so-called saturation water); another part freely fills the cells (free water), and yet another part of the water is present in the form of water vapor, which is always present inside the cells. The most important of all these water components for our purposes is the water that binds with the cell walls. Before going any further, we must note that **wood moisture content is conventionally calculated as the percentage of water compared to its water-free state: if a block of wood with a moisture content of 12% weighs 112 g, it means that it “contains” 12 g of**

The table below provides the bulk density values of a number of commonly used woods at 12% moisture content (MC).

Variety	Bulk density (MC=12%) g/cm3
White maple	0.660
Boxwood	1.000
Chestnut	0.580
Cherry	0.620
Beech	0.730
Common oak	0.820
Ash	0.720
Walnut	0.720
Elm	0.620
Pear	0.680
Poplar	0.340
Locust	0.750
Silver fir	0.440
European spruce	0.450
Cypress	0.610
Larch	0.650
Swiss stone pine	0.450
Scotch pine	0.550

\* Source: “Tecnologia del Legno” - Prof. Guglielmo Giordano



# PLF- RESEARCH UNIT FOR INTENSIVE WOOD PRODUCTION

Gaetano Castro is a research worker at the PLF- Research Unit for Intensive Wood Production under the auspices of Agricultural Research Council (ARC). This Institute conducts research and experimentation on intensive wood production for various industrial applications (wood and wood derivatives, paper, biopolymers, and energy uses) with particular attention on rapid-growth (poplar, willow, locust, eucalyptus), broadleaf hardwood (walnut, cherry), Mediterranean conifer species, and other species used in plantations (elm, mulberry, acacia). He is also involved in the recovery and re-naturalization of deteriorated areas and/or those damaged by industrial pollution (phyto-treatment and phyto-recovery). These research activities regard:

- Genetic engineering and biodiversity
- Biotechnologies
- Applied biology and Entomology
- Vegetal pathology and plant medicine
- Plantations and Biomass
- Forest and agricultural ecology
- Wood quality and technology
- Economics and Statistics

## water and 100 g of wood.

Whenever a tree is felled, its wood usually contains extremely high percentages of moisture (even higher than 100%: this means that in terms of weight, the water content weights more than the wood); this water, which in large part fills the cells, slowly seeps out without creating any change in dimensions. After all this free water has seeped out, the wood is in the condition known as “fibre saturation point”, because the walls of its cells are completely hydrated (or “saturated” with water) but there is no water in free state. This moisture content value, which is equivalent to around 30%, is crucial: if the moisture continues seeping out, the wood’s cells will begin dehydrating and the wood will start shrinking in size. If the relative humidity in the surroundings continues falling, the dehydration of the wood will continue until all its saturation water has seeped out (and the wood will have reached a moisture value of 0%). If, instead, the humidity in the surroundings rises, the wood begins absorbing water and swelling up (up to the fibre saturation point). In short, in this range of between 30% and 0%, any variation in the relative humidity of the surroundings affects both the quantity of water contained in the wood and the size of the piece of wood as well. Of all the possible percentages of wood moisture content, the following have been conventionally selected for various reasons as reference values:

- **Fresh moisture state:** the quantity of water contained in the wood at the moment of felling ( $U > 30\%$ )
- **Water-free moisture state:** the quantity of water contained after oven drying at  $103^{\circ}\text{C}$  ( $U = 0\%$ )
- **“Normal” moisture:** ( $U = 12\%$ ), even if, in reality, our homes often have slightly higher temperatures and decidedly lower air humidity (especially in winter). Under these conditions, the wood typically reaches its balance at a moisture content value of around 9-10%
- **“Shipping dry” moisture state:** ( $U=18\%$ ) is obtained with the minimum seasoning required to give the wood a moisture content of less than 20%, for the purpose of reducing the risk of attack by fungus (which typically do not develop beneath this level) during the extended periods of shipping required by timber felled in the tropics.

Because, as we have seen, moisture content also influences the dimensions of the elements of wood, it is crucially important to know

- in the event of protests regarding size, for example
- which of the various wood moisture content reference percentage values has been adopted. Except in special cases in which the standards themselves specify the procedure, the general rule is that for all physical and mechanical assessments, the test samples must be under normal conditions ( $U = 12\%$ ) at the moment testing is conducted.

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FRANCESCHINI







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[www.lignumvenetia.com](http://www.lignumvenetia.com)

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[www.aliparquets.com](http://www.aliparquets.com)



#### IDEAL LEGNO

Among its biggest parquet Ideal Legno offers its Tavolato Antico, whose big size and structure ensure reliability and stability over time, embellishing with modernity and elegance environments. In this collection the flooring is obtained from the clever recycling of old beams or dead trees. These rustic planks reach a maximum width of 300 mm and it can be provided in three different width that can be laid mixed. It is a three-layer plank beveled on four sides and for the installation it can be laid floating or glued.

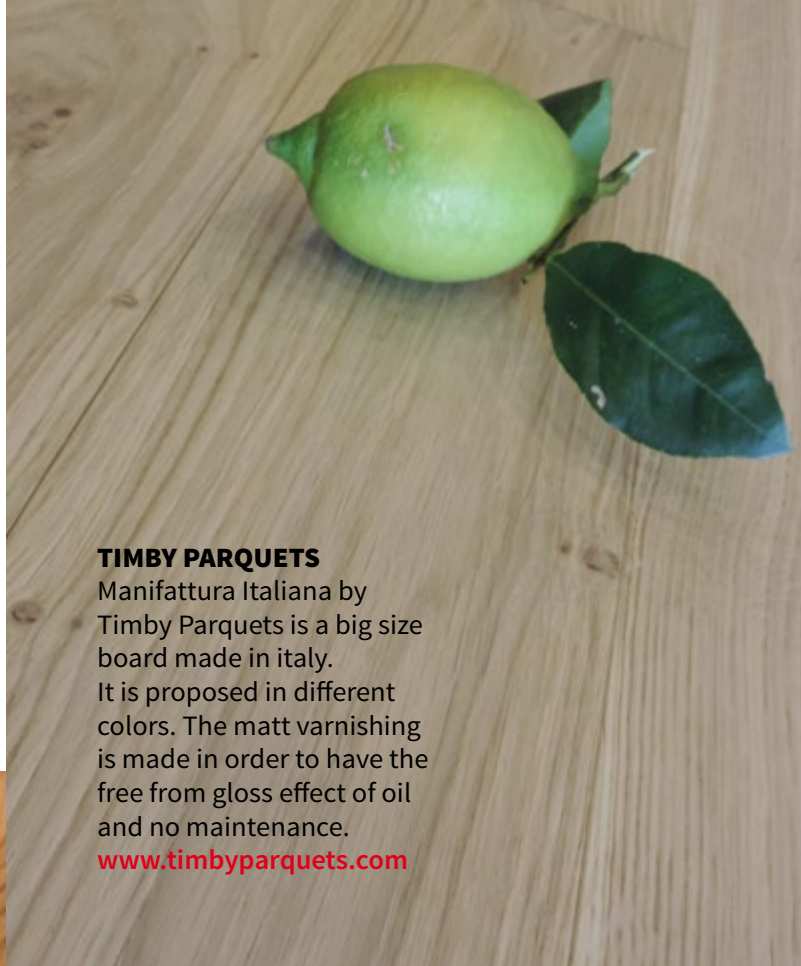
[www.ideal-legno.com](http://www.ideal-legno.com)



#### TIMBY PARQUETS

Manifattura Italiana by Timby Parquets is a big size board made in Italy. It is proposed in different colors. The matt varnishing is made in order to have the free from gloss effect of oil and no maintenance.

[www.timbyparquets.com](http://www.timbyparquets.com)



#### BOLZAN

Teorema Plus is a two-layer prefinished available in Oak, American Walnut and American Elm with mm 16 of thickness. It can be more than 2 meters long, 190 mm wide, 7 mm of top layer and 9 mm of solid oak under layer. These measures make Teorema Plus unique and able to match the stability of smaller products thanks to our state-of-the-art processing.

[www.bolzanparquet.it](http://www.bolzanparquet.it)



#### BAUWERK

Silverline Edition is a two layer parquet (2800 x 260 x 11mm), natural oiled with a brushed, beveled surface. The four colours of the Silverline Edition (Oak Silver, Oak Farina, OakGold, Oak) are each available in a smooth and a rustic version.

The exclusive boards in the Silverline Edition are carefully hand-selected from especially refined and

straight oak. Straight, fine lines result lengthwise from the careful sawing of the boards. Flawless boards of this length are extremely rare, because oak trees grow very slowly and need decades for this format. The characterful sorting process emphasizes the uniqueness of this material – wood – and thus each Silverline floor has its own unique story to tell.

[www.bauwerk-parkett.com](http://www.bauwerk-parkett.com)







#### SALIS

Salis presents recovered oak, 3 layers (width: 70/300 mm - length: 1000/2500 mm - thickness: 15 mm). Salis certifies the work of the masters of wood, stating the age and authenticity of the reclaimed oak, designed

to fit any type of home. The ancient techniques of carving, inlay, planing and decoration come to life in the DiValore range, careful to design trends and the modern culture of living.  
[www.salis.it](http://www.salis.it)



#### FIEMME 3000

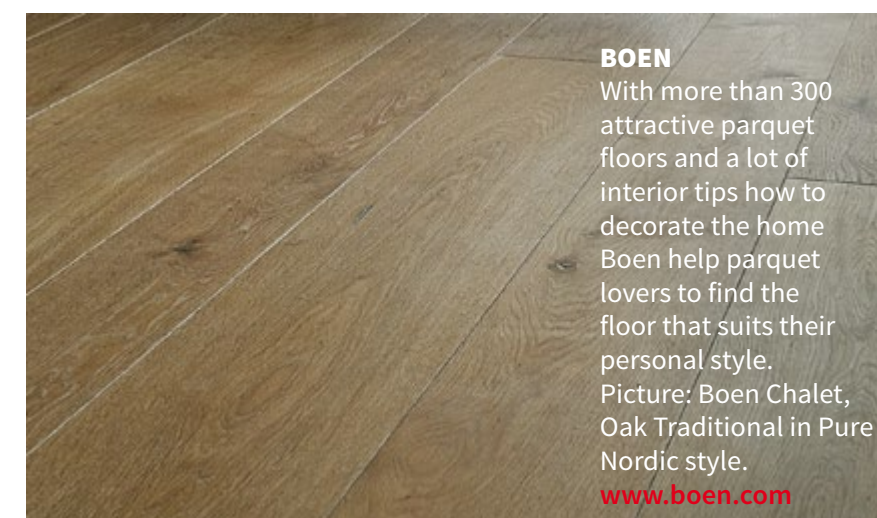
Boschi di Fiemme are prestigious floors with massive three-crossed-layer boards made of authentic wood. They can be brushed, planed, hand bevelled: the options to custom-tailor this series are the most numerous, also thanks to the exclusive treatment Fiemme 3000 Bio Plus that gives the floor very high-quality, neutral or coloured, 100% biocompatible finishing touches. Moreover, the big dimensions of the boards of Boschi, remarked by a light bevelling of the edges, make them particularly suitable for the floating laying, the one company always recommends as it is very handy and, most of all, it is completely environmental-friendly. Being creative in Val di Fiemme means being able to transform the wood without ruining its natural identity.

[www.fiemme3000.it](http://www.fiemme3000.it)



#### CADORIN GROUP

A selection of wild European Oak proposed in parquet planks of maxi sizes, with an exceptional touch of originality. Cadarin's Contorta Quercus is an exclusive parquet that comes directly from nature. The search for raw material derives from a meticulous selection of wild plants of European oak, whose peculiarity is to have grown in forests with particular environmental situations that transformed the trees over time. The Aged Brushed carving gives to the Contorta Quercus the impression to be a wood with vintage aspects, in harmony with the bleached or natural oil finishing. Picture: Epoch Planks Collection, Contorta Quercus, brushed aged bleached and oil-effect varnished  
[www.cadoringroup.it](http://www.cadoringroup.it)



#### BOEN

With more than 300 attractive parquet floors and a lot of interior tips how to decorate the home Boen help parquet lovers to find the floor that suits their personal style. Picture: Boen Chalet, Oak Traditional in Pure Nordic style.  
[www.boen.com](http://www.boen.com)



#### TRIVENETA PARCHETTI

Avalon is the ideal furnishing solution for modern ambients as well as more classical and historical settings. A collection in solid oak and with two layers. The four colours are natural, oiled and waxed, and are not only pleasing to the eye but also to the touch.

[www.trivenetaparchetti.it](http://www.trivenetaparchetti.it)

#### GARBELOTTO - MASTERFLOOR

Master Floor Big Old is a 2-3 layer prefinished line with up to 2500 mm length. Available with huge range of surface finishes, Master Floor Big Old guarantees stability, resistance, ease and elegance.  
[www.garbelotto.com](http://www.garbelotto.com)







#### GIANT®

The big dimension of GIANT® highlight the warmth and the prestige of a wood-flooring made exclusively of solid hardwood, whose preciousness lies in its significant thickness (20 - 22 mm). The wide Wengé planks, up to 240 cm long and up to 186 mm wide, make every room trendy and elegant. Due to its hardness, GIANT® African Wenge' has a high resistance to abrasion and therefore it is the right choice also for areas subject to heavy traffic.

[www.listonegiant.it](http://www.listonegiant.it)

#### TAVAR

GranParquet is the embodiment of beauty. Its large scale, embellished by a very slight chamfering on the long sides, amplifies the sense of depth, endowing showpiece rooms with a stylish, prestigious look. GranParquet unites the warmth and sense of tradition of large Nordic boards with the modern taste for design. This oak floor is available in various shades, from Light Antique to Bleached, from Fumè to White Plus. It's also available in Burmese Teak, Elm and Walnut.

[www.tavar.it](http://www.tavar.it)

#### PARKEMO

Vecchia segheria is a brand new collection 2014 of Parkemo. Big planks in European oak, with oak back support and natural grading. This product, whose trendy colours surfaces are entirely hand made by using natural oils and waxes are sold in big dimensions. The surface is hand-made manufactured leaving a really natural sensation, which is half way between sanded and brushed and so particular that you can perfectly feel the natural veins of the wood under your feet.

[www.parkemo.it](http://www.parkemo.it)



#### XILO 1934

Here is the maxitavole by Xilo 1934. Standard dimensions: Thickness 13 mm (3,8 mm nominal hardwood top layer); Widths 100 / 120 / 150 / 175 / 200 mm; Lengths: 80% from 1200 to 2500 mm - 20% < 1200 mm. Full italian manufacturing, easy maintenance, high scratch resistance, surface may be repaired, no formaldeide, no health risk emissions. Water based lacquer with improved protective coat Suitable for both floor heating and cooling systems Suitable for both glue down and floating installation A 98% natural oil, obtained from plants is used. It makes the wood look authentic. Besides, thanks to its chemical composition, it is a lasting nourishment for the floor as time goes by: with a regular maintenance the floor can preserve its characteristics forever.

[www.xilo1934.com](http://www.xilo1934.com)

#### GEAWOOD

For many years Geawood has been involved in creating wooden floors. The Briccole have enriched compani's collection with a product which is unique in its quality and charm. Geawood recover a piece of history from the Venetian Lagoon and by means of a meticulous process of craftsmanship, creates parquet flooring which conserve

all the beauty and magic of this extraordinary land. The warmth of the wood its shades of relaxing colours, together with the uniqueness of a material which has been slowly transformed by the action of time , make our parquet the ideal solution for comfortable, refined interiors.

[www.geawood.com](http://www.geawood.com)







#### FOGLIE D'ORO

Foglie d'Oro produces high quality wooden floor. It collaborates with showrooms and design studios in luxury projects all around the world. These floors, exclusively made in Italy, are distinguished in the market thanks to combination of professional competence and tradition, sensitivity and technical skills, great ability in custom design and above all for the capability to source large boards XXL dimensions over 3 meters in length and forty centimetres in width.  
[www.fogliedoro.com](http://www.fogliedoro.com)

#### FRIULPARCHET

Gran Tavolato Friulano planks offer the possibility for multiple widths and multiple lengths in a 15 mm thick product with a wear layer in European Oak. Widths range from 200 to 300 mm with lengths of up to 3 meters. The range of surface finishes is virtually unlimited, and personalized solutions can be developed alongside those proposed in the catalog. The photo shows a lightly planed, brushed Gran Tavolato plank provided with a Porto-stain oil finish.  
[www.friulparchet.eu](http://www.friulparchet.eu)

#### DELBASSO PARQUET

Delbasso parquet presents 3 layers plank with 8 mm of noble wood. Crossed double layer fir support. Thickness 20 mm, width 190 mm, length 1900 mm, natural Oil/Wax finishing. This plank is entirely worked in Italy.  
[www.delbasso.it](http://www.delbasso.it)

#### IPF

IPF presents prefinished parquet oak Acqua. Specifications: 15/4 x 190 x 900/1900mm; Bevelled; Hand

stained; Wax effect treatment; Sanitized surface; Stain and scratches resistant. Fire Class: Cfl-s1.  
[www.ipfparquet.com](http://www.ipfparquet.com)



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# LOVELY AND PROTECTED

In order to preserve their appeal intact over time, wood floors require adequate finishing products. Our proposals



**Eco w 500 lucido/satin**  
Eco w 500, by Cap Arreghini, is suitable for coating systems for wooden products indoors. It is easy to apply, ideal for professional use because of its filling capacity, on hydro-soluble sanded surfaces of different Wood types. It is fast drying, which reduces painting time. Eco w 500 ensures a finish with excellent uniformity and mechanical strength.  
[www.caparreghini.it/en/home/](http://www.caparreghini.it/en/home/)



**ICE**  
ICE, by Adesiv, is a Water-based bicomponent varnish with high resistance to walking. It respects the natural color of wood, it is easily applicable (roller or brush). Use: it can be directly applied on well prepared wood, only two coats allow to obtain homogeneous silk like effects finishes. Very low V.O.C. emissions and respect for environment.  
[www.adesiv.it/en](http://www.adesiv.it/en)



**Ecowood 2k**  
Ecowood 2K, by Chimiver Panseri, is a two-component water-based polyurethane lacquer with natural wood look effect. The use of special resins gives the oak flooring an extremely matt, natural and antireflection effect finish for wooden floors. Thanks to its special formulation Ecowood 2K is also suitable for coating of dark woods. Ecowood 2K has also excellent chemical and physical characteristics and is suitable for heavy traffic floors. Also available for industrial use.  
[www.chimiver.com](http://www.chimiver.com)

## VPA208

Ica presents VPA208, a nanotechnological bicomponent water-based lacquer for parquet. This product is NMP-free and is available in 4 different types: extra-matt (5 gloss), matt (10 gloss), semi-matt (30 gloss) and semi-gloss (60 gloss). VPA208 is an anti-yellowing lacquer specific for parquet with excellent hardness, abrasion and chemical resistance, suitable for roller application.  
[www.icaspa.com](http://www.icaspa.com)



## Zero VOC

Vermeister presents Single/two component waterborne finishing treatment protective waterborne finish that is completely solvent-free. Zero VOC can be used both as a single component or as a two component finish after adding Zero VOC BOOST. Produced with renewable raw materials, Zero VOC is ideal for green building and when applied directly on the wood it leaves the shade unaltered and provides a very natural effect. Zero VOC is the first specific product for wood flooring to join the super compliant architectural coatings manufacturers list.  
[www.vermeister.com](http://www.vermeister.com)



## Slc Eco Aqua-pur HPX

Kerakoll proposes Slc Eco Aqua-pur HPX a certified, eco-friendly, water-based varnish to protect hardwood floors, ideal for use in GreenBuilding. It is a two-component product, with reduced solvent content and very low volatile organic compound emissions. Slc Eco Aqua-Pur HPX enhances the natural beauty of wood and thanks to the HP-HighProtection Technology, guarantees high levels of protection from wear and abrasion for wood floors, that are even subjected to extreme foot traffic.  
[www.kerakoll.com](http://www.kerakoll.com)



# THE ARCHITECTONICS MUSIC

The basic geometry of Daeyang Gallery and House by architect Steven Holl is inspired by a sketch for a music. The wood is protagonist

TEXT  
TITO  
FRANCESCHINI



**T**he private gallery and house is sited in the hills of the Kangbuk section of Seoul, Korea. The project was designed as an experiment parallel to a research studio on “the architectonics of music.”

The basic geometry of the building is inspired by a 1967 sketch for a music score by the composer Istvan Anhalt, “Symphony of Modules,” discovered in a book by John Cage titled “Notations.” Three pavilions; one for entry, one residence, and one event space, appear to push upward from a

continuous gallery level below. A sheet of water establishes the plane of reference from above and below. The idea of space as silent until activated by light is realized in the cutting of 55 skylight strips in the roofs of the three pavilions. In each of the pavilions, 5 strips of clear

glass allow the sunlight to turn and bend around the inner spaces, animating them according to the time of day and season. Proportions are organized around the series 3, 5, 8, 13, 21, 34, 55.

Views from within the pavilions are framed by

## THE PROJECT

Daeyang Gallery and House,  
architect Steven Holl: Water  
Music  
Seoul, Korea, 2008-June 2012  
Residential and art gallery  
Floor area (square): 10703 sf







## THE POWER OF WOOD

Listone Giordano developed and supplied a customized wood flooring collection, such as Oak Noir, to create a tri-dimensional application horizontal, vertical and unexpectedly as roof cladding.

“This truly high-end unique project is the pinnacle of a long lasting and ongoing relationship with the international architectural world”, Andrea Margaritelli.





the reflecting pool, which is bracketed by gardens that run perpendicular to the skylight strips. In the base of the reflecting pool, strips of glass lenses bring dappled light to the white plaster walls and white granite floor of the gallery below.

A visitor arrives through a bamboo formed garden wall at the entry court, after opening the front door and ascending a low stair. He or she can turn to see the central pond at eye level and take in the whole of the three pavilions floating on their own

reflections. The interiors of the pavilions are red and charcoal stained wood with skylights cutting through the wood ceiling. Exteriors are a rain screen of custom patinated copper, which ages naturally within the landscape.



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# "WHAT I HAVE ALWAYS WANTED IS..."



TEXT  
ADA NEGRI  
PHOTO  
PETR KREJČÍ

The Wish List is a unique collaborative project between some of the world's best-known design names and up-and-coming designers, brought together by the American Hardwood Export Council (AHEC) and Benchmark Furniture





A unique project, a compelling installation exhibited at the Victoria and Albert Museum during the 2014 London Design Festival. Terence Conran, co-founder of Benchmark, instigated the project when he wrote to his friends and asked, “What have you always wanted in your home, but have never been able to find?”. Such an open brief guarantees an extraordinary spread of design and the challenge was to produce each project in a single material: American hardwood. Conran’s friends are, of course, some of the most renowned names in architecture and design. Paul Smith, Norman Foster, Amanda Levete, John Pawson, Alison Brooks, Zaha Hadid, Alex de Rijke, Allen Jones and Richard and Ab Rogers have all proposed a longed-for

product. The Wish List has not only engaged the interest of these 10 design legends, each of whom commissioned something for their personal collection. It has also given an extraordinary opportunity to a talented group of emerging designers, who worked closely with their commissioners to develop the designs and constructed them with the help of Benchmark’s master craftsmen, some with 40 years’ experience to draw on. The results is ten beautiful objects in a variety of American hardwoods including red oak, white oak, walnut, hard maple, ash, tulipwood and cherry. The pieces show the amazing versatility that can be achieved with a single material. “Benchmark is the powerhouse of craft, where many of the world’s greatest designers come

to push the boundaries of what is possible to do in wood,” says Sean Sutcliffe, co-founder of Benchmark. “The diversity of the pieces in The Wish List – and making them in one intense week – tested all involved. We had great successes, a few tears, some tantrums, but I think everybody learned a lot about craftsmanship and making. This project is a terrific platform for learning, enriched by the interaction of so much design and

making talent.” For David Venables, European director of AHEC, this project is very much about the versatility of American hardwood and the ability to experiment with designs both big and small. “I can’t think of any other material that could be used to create such an eclectic mix of personal products and render each one beautiful and unique,” he says. During the manufacturing process, the teams recorded

ABOUT AHEC

For over 20 years the American Hardwood Export Council (AHEC) has been at the forefront of wood promotion in Europe, successfully building a distinctive and creative brand for U.S. hardwoods. AHEC’s support for creative design projects such as The Wish List for The London Design Festival, helps demonstrate the performance potential of these sustainable materials and provides valuable inspiration. [www.americanhardwood.org](http://www.americanhardwood.org) [www.wishlistdf.info](http://www.wishlistdf.info)

ABOUT BENCHMARK

Benchmark is a leading company of craftspeople and designers, founded 30 years ago by Terence Conran and Sean Sutcliffe. Based in West Berkshire on a converted farm, the team is now 50 strong in over 40,000 sq ft of workshops for timber milling, carpentry, veneering, spraying, specialist metalworking and upholstery, as well as design studio and furniture showroom. Benchmark works extensively on design solutions for hotels, restaurants, public buildings, offices and private residences. [www.benchmarkfurniture.com](http://www.benchmarkfurniture.com)

WATCH THE VIDEO



ABOUT THE LONDON DESIGN FESTIVAL

The London Design Festival is a key constituent of London’s Autumn creative season, alongside London Fashion Week, Frieze Art Fair and the London Film Festival. Established in 2003 its role is to celebrate and promote London as the world’s design capital and gateway to the –take out to the international design community and it has now established a reputation as one of the largest and most exciting design events in the world. This year the Festival will run from 13-21 September and over 300 events and installations will be on offer across the capital, from an exciting programme at the V&A to a major installation within Trafalgar Square plus over 250 partners who will participate in the week-long Festival. [www.londondesignfestival.com](http://www.londondesignfestival.com)







**A** Terence Conran himself commissioned a workspace in red oak and cherry from Sebastian Cox (photo), who crafted a complex and ingenious cocooned desk with shelving units.

**B** Norie Matsumoto created the perfect set of tulipwood pencil sharpeners for Norman Foster.

**C** Win Assakul designed and made an extendable 3m long walnut serving dish for Amanda Leveté.

**D** Gwendolyn and Guillane Kerschbaumer (photo), the sisters who form Studio Areti, designed a suite of interior architectural elements for John Pawson: a set of walnut shelves, a tapered white oak door, a set of walnut hooks and pegs and a walnut light switch, all for his new house.

**E** Felix de Pass designed simple but strikingly elegant cherry kitchen stools for architect Alison Brooks.

**F** Gareth Neal made two extraordinary sculptural vessels out of white oak for Zaha Hadid.

**G** Nathalie de Leval, who is also a cabinetmaker, designed and built a personalised garden shed for Paul Smith out of thermally modified ash.

**H** Rob Barnby and Lewis Day of Barnby & Day created a dramatic circular dining table for Alex de Rijke using engineered cross laminated tulipwood.

**I** Richard Rogers, together with his son Ab Rogers, requested a red oak ladder that they could sit and work on from Xenia Moseley (photo).

**L** Lola Lely interpreted a very unusual design concept for a reclining seat from artist Allen Jones constructed out of maple and walnut veneer.





A STOOL FOR THE KITCHEN

Commissioned by Alison Brooks  
Designed with Felix de Pass  
Made from American cherry

Alison Brooks wanted an object that she would not only own but also put into production. She commissioned a stool for her kitchen from Felix de Pass that could work in a range of environments. “The stool,” she says, “is always the most popular seat in the house. Stools offer a dynamic kind of seating. There’s a temporary quality to sitting on a stool – you don’t have to commit to sitting down. I’ve never been able to find a really clever, beautiful kitchen stool that is the right height for a kitchen counter.” She chose cherry wood, a timber she felt was under appreciated and which her mother collected when she was growing up in Canada. “Cherry has a tight grain with lots of character. The colour grows darker and richer over time to an incredible burnt umber colour,” she adds. The stool consists of a cherry seat and



post that de Pass steam-bent into three legs. With Benchmark’s help, he laboured over how to attach the stainless-steel footrest, or “crown”, settling, eventually, on three discreet metal bars. Brooks helped the designer refine the seat into a light disc that becomes sturdier where it joins the base.

VES-EL

Commissioned by Zaha Hadid  
Designed with Gareth Neal  
Made from American white oak

Zaha Hadid’s wish was very open-ended, simply specifying ‘tableware’. Gareth Neal approached the project by thinking about the fluid nature of Hadid’s work but juxtaposing that with a functional element dynamic. From this, the water carafe idea emerged. He was invited to go to Hadid’s office



and working with her design team, using the company’s modelling software to create the vessel; there he conceived the idea of extruding the form along one of its axes with a slit opening at the end that allowed the viewer to look into “a cathedral-like space”. Benchmark had to upgrade its CNC software to achieve the complicated form. Neal constructed the vessels in two halves, which were expected to be identical but in fact were not quite, adding the sense of a “maker’s mark”. The process produced ridges that were analogous to those created by a potter’s thumb. Neal and Hadid agreed to keep one vessel natural, while the other was ebonised.



GETTING AWAY FROM IT ALL

Commissioned by Terence Conran  
Designed with Sebastian Cox  
Made from American red oak and American cherry

Sir Terence Conran asked designer Sebastian Cox to create a “cocoon-like desk” in red oak and cherry for his office – a place where he could work without distractions, with everything he needed to hand. “I like the idea of being cocooned away happily designing or writing in blissful peace,” he says. “And it will save me going in to the greenhouse in my garden, which is currently my favourite place for quiet time.” Why doesn’t the design titan simply do it himself? “While I’ve had the occasional piece customised,” says Conran, “I have never once had the opportunity to design something purely and selfishly for myself.” Regarding Conran’s brief for a desk, Sebastian says, “It’s a space Terence can work in without distractions, a cocoon-like desk with cabinetry around it, a space for undistracted creative thought.” Yet building it from red oak, cherry and ash took more than a little creative thought, and considerable skill. The 2mm red oak strips Cox chose for the curved screens had to be soaked in a brook on the Benchmark property before they could become supple enough for weaving. Then Cox finished them with a whitener to lighten their appearance to Conran’s specifications. For the cupboard roll-top, Cox joined solid pieces of wood mechanically, then built a drawer to conceal the mechanism. “This was the most advanced, intricate and challenging thing I had ever made,” says Cox, “but how often do you get the chance to design something for someone who is so important in the industry?” For his part, Conran says, “I have been making furniture for 60 years, but I am still learning from Sebastian.”

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TABLE TURNED

**Commissioned by Alex de Rijke**  
**Designed with Barnby & Day**  
**Made from American tulipwood**  
Alex de Rijke wanted a large circular laminated-tulipwood pedestal table that looks as if it has been carved from



a single tree. “We know everything takes place at the table,” he says. “The best decisions are made, meals are enjoyed, homework is done, computers are used.” A round table is, he says, “more democratic. It means that children have as much say as

adults.” Having designed ‘Endless Stair’ in collaboration with AHEC in 2013, de Rijke wanted to work with tulipwood again because he liked the fact that it is strong, light, abundant and beautiful. “The liveliness of the grain varies because it has grown in different microclimates,” he says. The design was initiated by de Rijke and then developed collaboratively with Barnby & Day. Rob Barnby and Lewis day built up the table from 13 rings of three-layered cross-laminated-timber (in CLT, the grain runs in opposing direction on each layer, making the panels stronger and more stable). The table was turned in threesections.

PAUL’S SHED

**Commissioned by Paul Smith**  
**Designed with Nathalie de Leval**  
**Made from thermally modified American ash**

Paul Smith’s request was for a garden shed, “Somewhere you can go to switch off, somewhere to relax,” he says. “In today’s world where everyone is so busy, I think this is really important and very needed.” He stipulated that one end of the shed should be glazed, offering a view out. And, like the shed George Bernard Shaw used to write, Smith wanted his to rotate, so he could take advantage of sun or shade at different times of day. As Smith wanted the shed to be

all wood, thermally modified hardwoods, with grade-one durability, seemed a sensible choice. De Leval chose thermally modified ash for its dimensional stability, rich colour and grain. She consulted with Arup’s timber specialist, Andrew Lawrence, on the structure, which had to be demountable. “Paul’s Shed is the first structural use of thermally modified American ash,” says Lawrence. “The thermal modification makes the ash resistant to decay and imparts a wonderful dark tone, while at the same time preserving enough strength for modest structural use. The next step will be to do some formal strength testing.”



THE LADDER THAT  
LIKES THE WALL

**Commissioned by Richard and Ab Rogers**  
**Designed with Xenia Moseley**  
**Made from American red oak**  
Richard and Ab Rogers wanted a ladder that would allow them to perch at a height and be comfortable enough for writing, eating and working. They also wanted it to be economical with materials. A ladder, says Ab Rogers, “is a simple diagram of how to get you off the ground.” To be sturdy enough for all those tasks, it needed



to invert the A shape of a traditional fruit-picking ladder. Total stability would be borrowed from the existing architecture of the surrounding environment, leaning on a vertical surface – a wall or a bookcase. Moseley, along with the Rogers, resolved this elegantly, designing one upright with a tight outward curve at the top, and another extending beyond the tray, which can fold away. “It has been such a roller coaster and a whirlwind,” says Moseley. “It’s been more productive than I could ever have imagined.”



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# NEW BUILDING IN LITHUANIA FOR BAUWERK BOEN GROUP



The new office building and both showrooms of the brands Bauwerk Parquet and BOEN were opened festively on 9 September 2014 in Kietaviškės, Lithuania

TEXT  
ANNA BARONI

A great deal has been invested in the location in Lithuania since the merger of the major parquet companies Bauwerk Parkett AG and Boen AS in May 2013. The construction of the

new office building and both showrooms began in November 2013. Nine months, their opening was celebrated together with the Lithuanian Minister of Economic Affairs, Evaldas Gustas. An oak tree was planted together with the executive management of the Bauwerk Boen Group.

### IDEAL PRODUCTION CONDITIONS IN LITHUANIA

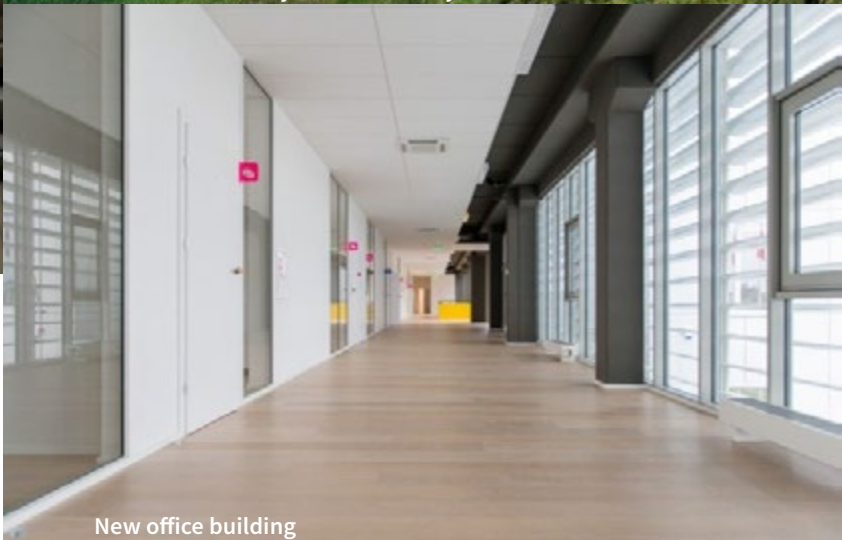
In Lithuania, the Bauwerk Boen Group has the ideal conditions for achieving the corporate goal of becoming Europe's most sought-after wooden flooring company. 1,200 employees produce seven million square metres of parquet each year on the 220,000 m2



Minister of Economic Affairs Evaldas Gustas



Kietaviškės factory from a birds-eye view



New office building



Klaus Brammertz, CEO Bauwerk Boen Group

company premises. This high production volume can only be achieved thanks to the combination of expert, motivated employees, state-of-the-art machines and efficient processes. Klaus Brammertz, CEO of the Bauwerk Boen Group, also emphasises this: "There are highly qualified employees in Lithuania thanks to the high quality of the schools and the educational options. It is, of course, also more cost-efficient to produce in

Lithuania in comparison with other countries. This, however, is not the most important reason; at the end of the day, quality is what is most important to us." Wood from the FSC-certified forests of Lithuania is primarily processed in one of the most modern parquet factories in Europe. The majority is oak roundwood, which is cut at a sawmill and then conditioned to the proper moisture content in one of the many drying chambers

(drying capacity 6,300 m3).

### BRAND SHOWROOMS PRESENT PRODUCTS AT THE PRODUCTION LOCATION

Both parquet brands, Bauwerk Parquet and Boen, which normally are presented separately on the market, each have their own brand showroom at this important production location. Visitors can immerse themselves in the different brand worlds and find inspiration there.

WATCH THE VIDEO





# SHALL WE TAKE THE COMPANY IN FOR A CHECK-UP?

«If we go to the doctor for a check-up when we feel sick, why don't we do the same thing when our company is under the weather?»

TEXT  
DAVIDE  
GABRIELLI

We often meet entrepreneurs who are tense, worried, and angry with the world in general, who are perfectly aware that their company is not in good health but don't do anything at all to find out exactly what their company is suffering from or what it takes to cure it. I think it's entirely normal for a company to go through various cycles during the course of its life, some splendid, enthusiastic, and prosperous, others less so, frequently due to changes in the market and demand, but also to the aging of its management or its resistance to change. As I was saying, all these things happen normally, and they can be easily 'treated' if diagnosed in time. If they are neglected, however, in

the way one might ignore a nagging cough, they can lead to much more serious complications, however. The fact is that monitoring the state of health of one's business is simply not part of our culture or habits. We might keep our own health under control (and not always even that) and keep our cars, computers, and homes in good working order, but strangely enough, we allow ourselves to neglect the greatest generator of wealth we have. There are many determinant factors in the generation of wealth inside a company that should be constantly monitored: the quality of the personnel and their motivation, commercial quality/quantity indicators, 'brand reputation' indicators, management control indicators, web marketing indicators, indicators linked to margins, commercial efficiency, finances, and still others. The assessment of the company's quality cannot be limited merely to its total sales; that's simply not enough, and above all, no longer the most representative indicator. A company is an organism in movement that evolves, changes, grows, or shrinks because it's made up of human beings, their

enthusiasm, and their energy. Imagining a fluctuating performance would be only normal, inasmuch as any work method is managed and carried forward by people. Every commercial success or failure can exalt or dampen enthusiasm and confidence in the company's outlook.

WHAT TO MONITOR

A good analysis takes precise photos of the main areas that can/must generate the company's development:

- **Analysis of identity:** it's fundamental to check whether or not the identity desired for company stacks up to the image perceived in the market, and if it doesn't, then there's a very high probability of generating waste (the client purchasing our product has not made his choice on the basis of the distinctive values we think we have, the ones in which we keep investing time, money, and effort every day).
- **Analysis of positioning:** we need to know exactly where we're positioned: if we; if we think we're a top-end company but we're not, we'll certainly be throwing away a lot of money in defense of a position that the market simply fails to acknowledge. Real positioning comes from a mixture of sales price (not list price), quality, service, and company image.
- **Analysis of our competitors and the reference market:** Everyone thinks they know more than anyone else about their market, but when their 'story' is compared to an idea

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«You can easily go on and on without developing a plan of your own. It's less demanding. Until the day you realize that you're just an accessory in someone else's plan»

of reality that comes from a precise analysis, we discover that some knowledge must have been missing. Our competitors are moving and evolving like we are, and if we want to defend ourselves, we've got to keep our eye on them constantly and carefully in order to fend off new threats and seize new opportunities in time. We have to understand how they look to the market and what prices, distinctive features and services they have, because these are all elements that clients go looking for (it's interesting to observe Saturday's open-air fruit market with its 10 different stands: each one knows everything about everyone else but they all sell fairly well. Cases like these should be given more study using the right methods and sophisticated tools).

- **Analysis of the results:**

we need to know how our total sales are composed, from which products and services, during which periods, from which type of clients, which sources, and which margins, etc. Total sales must always be analyzed in terms of quality because only in this way will we be able to understand if we can define ourselves as being 'part of the market's patrimony' (and as such easily procurable) or merely extremely casual, and in the hands of the market instead, not in control of ourselves.

- **Analysis of**

**communication:**

communication is a science that provides excellent results when

applied correctly. It's important to understand how we're communicating, the tools and methods we're using, and the messages we're sending. We need to know how we're distributing our budget for development, and its equilibriums and destinations. All too often, these analyses reveal needless waste linked to actions or instruments that will never achieve the desired results unless they are managed correctly.

- **Analysis of web position:** as we've said many times before, Internet is the best store we have today and so we have to keep it constantly clean, inviting, and orderly for anyone who comes to visit. Analyzing our web position helps us understand the position we occupy in the market, how the clients see us, why they visit our website, what they look at and what they look for. Above all, it shows us whether or not there is a conversion index in regard to our total sales and the physical presence of real people in our store.

- **Analysis of the clients:**

Mapping and profiling our customers assumes fundamental importance in learning just who comes into our store and what their distinctive features are, why they came to us, what they're looking for, and who sent them here, etc. This information will help us create quality assessment indexes that are useful in making estimates/closures, marketing activities/estimates, architects/estimates, architects/closures,

brands/estimates, brand estimates/space assigned.

**SWOT ANALYSIS**

After completing all the analyses above (which can also be further developed and extended), you'll also have to have a precise SWOT analysis performed in order to summarize all your **Strengths**, your **Weaknesses**, the **Opportunities** your company should seize, and the **Threats** your company faces.

Each of these elements must be subjected to careful management: your Strengths in 2014 should continue to be your Strengths again in 2015, and therefore you would be wise to avoid concentrating solely on new developments at the expense of what appears to be already working well. Your Weaknesses should be managed and neutralized, and your Threats must be carefully evaluated and carefully prevented. SWOT analysis does nothing more than create a precise, prioritized list of your shortcomings, but also and absolutely must propose some form of treatment, otherwise you'd prefer not even knowing you were sick, wouldn't you?

Every year, today's small companies waste lots of money in their attempts at development (experiments with little sense, and more importantly, without a mid-term plan) without investing even a part of their resources in defining the state of health of their organization or submitting the company to the thorough check-up that will help them plot the course to this development they fervently desire.

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