

Soft style for a contemporary result...

Central locking system. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

Next there is the tricky problem of where to begin; when does a specifically "modern architecture" appear? Enough has been said already for it to be clear that there is no easy answer to this question. It is interesting to note the enormous variety of starting-points of earlier histories: these naturally reflected the writer's various notions of modern architecture. Thus, Nikolaus Pevsner, who wished to stress the social and moral basis of the new architecture, began his *Pioneers of Modern Design* (1936) with William Morris and the Arts and Crafts movement of the 1860 s. Sigfried Giedion, who was obsessed with the spiritual fragmentation of his own time and saw modern architecture as a unifying agent, portrayed the nineteenth century, in his *Space, Time and Architecture* (1941), as a split era on the one hand the "decayed" forms of eclecticism, on the other those "emergent tendencies" (many of them in engineering) which pointed to a new synthesis of form,

PRANE

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Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi. Yeni ve opsiyonel olarak masa üstünde ve toplantı masasında uygulanan elektronik monitör lift sistemi,





PRANE



PRANE

A sinistra: dettaglio della cassetiera a vetrina sospesa con piano superiore in vetro fumé 3050, vassoio estraibile con frontale laccato opaco champagne, fondo cassetto in tecnopelle 06 nocciola. Cassetti inferiori con frontali in nobilitato olmo, maniglia Step champagne opaco e tecnopelle 06 nocciola, fondo cassetti in tecnopelle 06 nocciola.

Sotto: dettaglio dell'anta Plus in laccato metallico 24 ottone e maniglia in brown nickel satinato. On the left: detail of the suspended display case dresser with upper top in fumé glass 3050, pullout tray with champagne mat lacquered front, drawer bottom in techno leather 06 nocciola. Lower drawers with elm melamine fronts, mat champagne Step handle and techno leather 06 nocciola, drawers' bottom in techno leather 06 nocciola. Below: detail of the Plus door in metal lacquer 24 ottone and handle in brushed brown nickel.



PRADA





ORION

“Successful expression of sharp form of simplicity”

Central locking system. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

Sadelüğün keskin formıyla başarılı anlatımı..
Merkezi kilit sistemi. Deri kaplama çekmece tabanları.Yeni çekmece iç led aydınlatmalar.Yeni menteşe üst led aydınlatmalar.

Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi.Yeni ve opsiyonel









"Spacey atmospheres sophisticated spaces"

S-PACE

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To take the place of pitiless authoritarianism, rigid and regal magnificence, burdensome and undecorated display, we have delicate and intimate refinement, fresh freedom of thought, the subtle enthusiasm for new and continued sensations. All man's activities are more complex, rapid, intense and capture new pleasures, new horizons, new heights. And art has new aspirations, new voices and shines with a very new light. While one ideal of Art Nouveau was the perfectly crafted and unified interior, the style also revealed its possibilities for much broader public applications. Most notable of these, perhaps, were Hector Guimard's designs for the Paris Metro of 1900, in which naturally inspired forms were used to create arches and furnishings in iron which were then massproduced from moulds.



Central locking system. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi. Yeni ve opsiyonel olarak masa üstünde ve toplantı masasında uygulanan elektronik monitör lift sistemi.

HEXA-GONE

As well as the late works of the aging 'masters' of modern architecture, this part of the book will consider such movements as the 'New Brutalism' and such groups as 'Team X' and the 'New York 5'; themes like regionalism and adaptation to local culture and climate in developing countries: building types like the high-rise apartment block and the glass-box skyscraper: and the emergence of individual architects like Louis Kahn, Kenzo Tange, James Stirling, Denys Lasdun, Iørn Utzon, Aldo Van Eyck, Robert Venturi, Michael Graves, and Aldo Rossi. Perhaps it is inevitable that, as the book draws towards the present, the author will fall into some of the pitfalls of his predecessors in championing some aspects, and chastising others, of the contemporary situation. I can at least say that it has been my aim to present a balanced picture and that I have attempted to make the basis of any judgements clear. Modern architecture is at present in another critical phase, in which many of its underlying doctrines are being questioned and rejected. It remains to be seen whether this amounts to the collapse of a tradition or another crisis preceding a new phase of consolidation.



HEXA-GONE





HEXA-GONE





There is a tidy and misleading analogy between history and human life which proposes that architectural movements are born, have youth, mature, and eventually die. The historical process which led to the creation of the modern movement in architecture had none of this biological inevitability, and had no clear beginning which can be pinpointed with precision. There were a number of possible causes and lines of descent each with its own pedigree. Although the critical synthesis began around the turn of this century, the idea of a modern architecture, in contrast to a revived style from some earlier period, had been in existence for nearly half a century. But this notion of a 'modern' architecture was in turn rooted in developments of the late eighteenth century, in particular the emphasis on the idea of progress. For basic to the conception was a sense of history as something which moves forward through different 'epochs' each with a spiritual core manifesting itself directly in the facts of culture. From this intellectual standpoint it was possible to speak of the way a Greek temple or a Gothic cathedral had 'expressed their times' and to assume that modern buildings should do the same. It followed that revivals should be regarded as failures to establish a true expression. Destiny therefore required the creation of an authentic style 'of the times', unlike past ones, but as incontrovertible, as inevitable-seeming, as they. The question was: how could the forms of this 'contemporary' style be discovered.

Sharp style for a modern result...

Central locking system. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

CUBE





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BRIDGE

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BRIDGE







VOGA

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VOGA



OPUS

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Sharp style for a contemporary result...

These, then, were some of the conditions and problems confronting the first theorists of a 'modern architecture'. Viollet-le-Duc, for example, writing in the 1860s and Syos, felt that the nineteenth century must try to formulate its own style by finding forms 'appropriate' to the new social, economic, and technical conditions. This was fair enough in theory, but the question still remained: where should the forms of this new style be found? To this there were a number of possible answers. At one extreme were those who believed in great individual leaps of invention: at another were those who thought the matter would somehow look after itself if architects just got on with solving new problems logically and soundly. There was little admission that even a 'new' architecture was likely, ultimately, to be assembled out of old elements, albeit highly abstracted ones. It could at least be said that the notion of a modern architecture implied a quite different attitude to the genesis of forms than those which had been operative in the previous few decades. One of these advocated revivalism of one or another particular period in the past, some historical styles being regarded as intrinsically superior to others. By imitating the chosen style it was lamely hoped that one might also reproduce its supposed excellences. But, there was the obvious danger that one might copy the externals without reproducing the core qualities, and so end up with tired academicism or pastiche.

think again



OPUS



OPUS



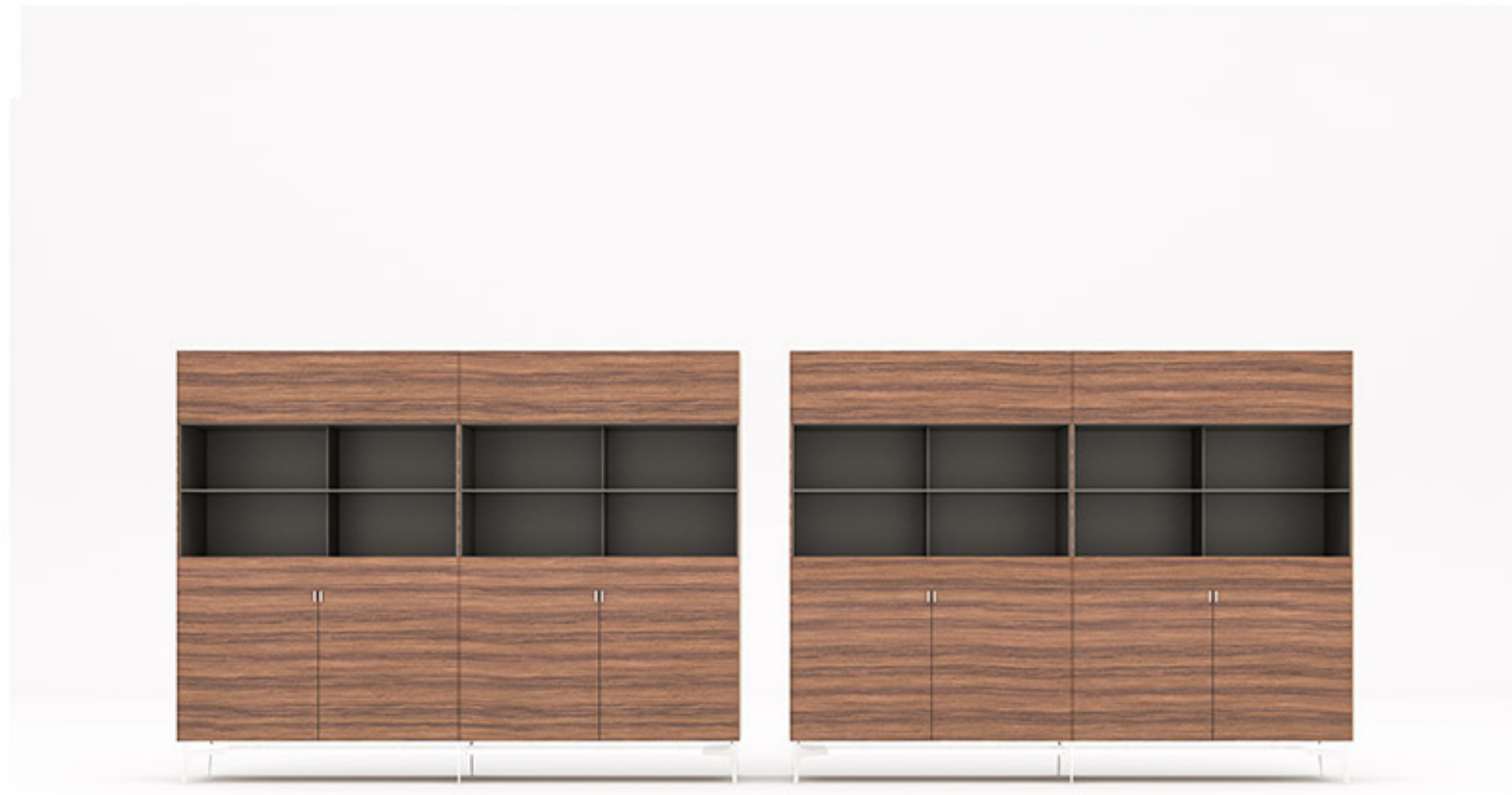


EXEC

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Arts teaching, which frequently (though not always) erred in the direction of academicism, and gave currency to the idea that the great style of modern times would somehow emerge on the basis of new constructional techniques - not through some merely personal formal experiment - just as the great styles of the past had done. Thus Viollet-le-Duc's historical parallels supplied further scaffolding to the idea of a modern architecture. But the question still remained: what should this modern architecture look like? From where should its forms be derived? Obviously tradition could not be jettisoned completely, otherwise there would be no forms at all: the idea of an entirely new architecture was simply illusory. Perhaps, then, it might be possible to abstract the essential lessons of earlier architecture in such a manner that a genuinely new combination would be achieved. Indeed, if one jumps forward to the 1920s and examines the seminal works of the modern movement, one finds that they relied on tradition in this more universal sense.





“Merging edges with modern tones”

Dark Baobab veneer coated. Central locking system. Drawers with double extended slides. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional monitor lift.

AXEL

Keskin hatlarla modern tonları buluşturan bir model. Dark Baobab kaplama ve özel siyah çatlak boya uygulaması. Merkezi kilit sistemi. Çekmecelerde teleskopik ray kullanımı. Deri kaplama çekmece tabanları. Yeni çekmece iç led aydınlatmalar. Yeni menteşe üst led aydınlatmalar. Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi. Yeni ve opsiyonel olarak masa üstünde ve toplantı masasında uygulanan elektronik monitör lift sistemi.





AXEL



METROPOL

But other ingredients would also come into play in the formulation of modern architecture - ingredients which had been intrinsic to numerous past buildings. One thinks particularly of analogies with other spheres of reality than architecture, with nature's forms and processes, or with the forms of mechanisms, paintings, and sculptures. Peter Collins has revealed the importance to the nineteenth century of 'mechanical' and 'biological' analogies in theory and design. At a certain level the forms of architecture may be thought of as mimetic through a process of abstraction they may incorporate images and references. Time and again, if we dig beneath the surface of modern architects' personal styles, we will find a rich world of metaphor and allusion. Thus, in finding forms to fit the pre-existing aspirations towards a modern architecture, the architects of the 1890s and the first decade of the twentieth century drew repeatedly on both tradition and nature in their formulation of a style. But they did so in ways that were at variance with their immediate predecessors, for their method involved a far greater degree of abstraction. In that respect their quests for novelty were not unconnected with avant-garde developments in the other arts: it can even be argued that some of the most drastic innovators (one thinks particularly of Wright and Perret in these two decades) were also, in some basic way, traditionalists. While they certainly hoped to create vocabularies entirely in tune with modern circumstances and means, they also wished to endow their results with a certain universality: they sought to create architectural languages with the depth, rigour, and range of application of the great styles of the past.



METROPOL

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Muir coated. Special hardware base within the caisson. Special chromium-plated joints. Drawers with double extended slides. Central locking system. Leather coated bases. New led light application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

REGARDE

Muir kaplama.Etejerde özel bilgisayar kasası bölümü.Masa tablası ve keson bağlantılarında özel kromajlı birleşim aksesuarları.Merkezi kilit sistemi.Çekmecelerde teleskopik frenli ray kullanım.Deri kaplama çekmece tabanları.Yeni çekmece içi led aydınlatmalar.

“Spacey atmospheres sophisticated spaces”

Yeni menteşe üstü led aydınlatmalar.Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi.Yeni ve opsiyonel olarak masa üstünde ve toplantı masasında uygulanan elektronik monitör lift sistemi.



Sharp style for a contemporary result...

Special walnut veneer coated. Central locking system. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

KARNA

Keskin bir stil; çağdaş bir sonuç... Özel ceviz kaplama. Merkezi kilit sistemi. Deri kaplamalı çekmece tabanları. Yeni çekmece içi led aydınlatmalar. Yeni menteşe üstü led aydınlatmalar. Yeni ve opsiyonel çalışma hayatınızı kolaylaştıracak elektronik açılıp kapanan masa üstü priz sistemi. Yeni ve opsiyonel olarak masa üstünde ve toplantı masasında uygulanan elektronik monitör lift sistemi.





KARNA



GIRO

Horta's experimentation with iron and steel was continued in another large-scale scheme, also for Brussels, the 'A.L. Innovation Department' Store of 1901, in which these materials were felt appropriate for their large internal spans and their capacity for wide openings. Practical considerations were again transcended in a facade composition in which delicate screens and large plates of glass provided a forward-looking image to a relatively new building type. Horta continued to work in Brussels for another thirty years but rarely achieved the freshness of his earliest experiments. Another Belgian artist to continue the new-found mode well into the twentieth century was Henry van de Velde, who seems to have had a more theoretical turn of mind than Horta, and to have turned his hand to a broader range of activities. The son of a chemist in Antwerp, van de Velde became a painter and was much influenced by the Impressionists, the social realist imagery of Millet and eventually the paintings of Gauguin. In the 1890s his interest in the crafts grew, under the impact of William Morris's theoretical teachings, and he devoted himself to the applied arts. If Viollet-le-Duc was important to one branch of Art Nouveau for having encouraged the notion of a new style based on the direct expression of the constructional possibilities of new materials like iron, Morris was crucial as another forefather for having expressed the ideal of aesthetic and moral quality in all the objects of daily use. In due course one of the aims of Art Nouveau designers (one senses it already in Horta's houses) would be 'the total work of art' in which every light fixture would bear the same aesthetic character as the overall building.



GIRO "Merging edges with modern tones"

Ovenkol veneer coated. Special black cracked paint application. Central locking system. Drawers with double extended slides. Leather coated bases. New led lights application in drawers. New led lights in cabinets. New Optional automatic or manual desktop socket system. New optional automatic monitor lift.

Keskin hatlarla modern tonları buluşturan bir model.
Ovenkol kaplama ve özel siyah çatlak boya uygulaması. Merkezi kilit sistemi. Çekmecelerde teleskopik ray kullanımı. Deri kaplamalı çekmece tabanları. Yeni çekmece iç led aydınlatmalar. Yeni menteşe üst led aydınlatmalar.
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NYX

A sinistra: dettaglio della cassetiera a vetrina sospesa con piano superiore in vetro fumè 3050, vassoio estraibile con frontale laccato opaco champagne, fondo cassetto in tecnopelle 06 nocciola. Cassetti inferiori con frontali in nobilitato olmo, maniglia Step champagne opaco e tecnopelle 06 nocciola, fondo cassetti in tecnopelle 06 nocciola.

Sotto: dettaglio dell'anta Plus in laccato metallico 24 ottone e maniglia in brown nickel satinato. On the left: detail of the suspended display case dresser with upper top in fumè glass 3050, pullout tray with champagne mat lacquered front, drawer bottom in techno leather 06 nocciola. Lower drawers with elm melamine fronts, mat champagne Step handle and techno leather 06 nocciola, drawers' bottom in techno leather 06 nocciola. Below: detail of the Plus door in metal lacquer 24 ottone and handle in brushed brown nickel.

Qui e nella pagina precedente: armadio Senzafine Plus apertura battente, ante Plus in laccato semilucido 89 roccia e maniglie champagne opaco. Fianchi laterali in laccato metallico 24 ottone. Struttura, schienali e attrezzatura interna in nobilitato canvas grigio. Here and on the previous page: Senzafine Plus wardrobe with leaf doors, Plus doors in semiglossy lacquered 89 roccia and mat champagne handles. Side panels in metal lacquer 24 ottone. Structure, back panels and internal equipment in canvas grigio melamine.



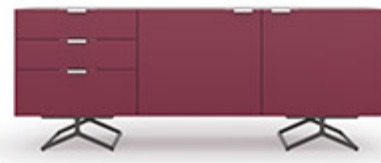


NYX

Detail of the suspended display case dresser with upper top in fumé glass 3050, pullout tray with champagne mat lacquered front, drawer bottom in techno leather 06 nocciola. Lower drawers with elm melamine fronts, mat champagne Step handle and techno leather 06 nocciola, drawers' bottom in techno leather 06 nocciola. Below: detail of the Plus door in metal lacquer 24 ottone and handle in brushed brown nickel.

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ARC



GRID



GRID







GOLD-IN

Gold style for a contemporary result...

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OAK

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OPUS

A sinistra: dettaglio della cassettera a vetrina sospesa con piano superiore in vetro fumè 3050, vassoio estraibile con frontale laccato opaco champagne, fondo cassetto in tecnopelle 06 nocciola. Cassetti inferiori con frontali in nobilitato olmo, maniglia Step champagne opaco e tecnopelle 06 nocciola, fondo cassetti in tecnopelle 06 nocciola.

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OPUS





NATUREL

Grace of traditional motifs and walnut tree
Walnut tree coated.Special inlayed veneer
applicaiion. Central locking system.Leather coated
bases.New led lights aplication in drawers.New
led lights in cabinets .New Optional automatic or
manual desktop socket system.New optional
automatic monitor lift.

Ceviz ağacı ve geleneksel motiflerin zarafeti...
Ceviz kaplama.Özel flota ve marküteri
çalışması.Merkezi kilit sistemi.Deri kaplamalı
çekmece tabanları.Yeni çekmece içi led
aydınlatmalar.Yeni menteşe üstü led
aydınlatmalar.Yeni ve opsiyonel çalışma hayatınızı
kolaylaştıracak elektronik açılıp kapanan masa
üstü priz sistemi.Yeni ve opsiyonel olarak masa
üstünde ve toplantı masasında uyuşan







COFFEE TABLE





FPI



FP2

FIREPLACE



FP3

SPR02

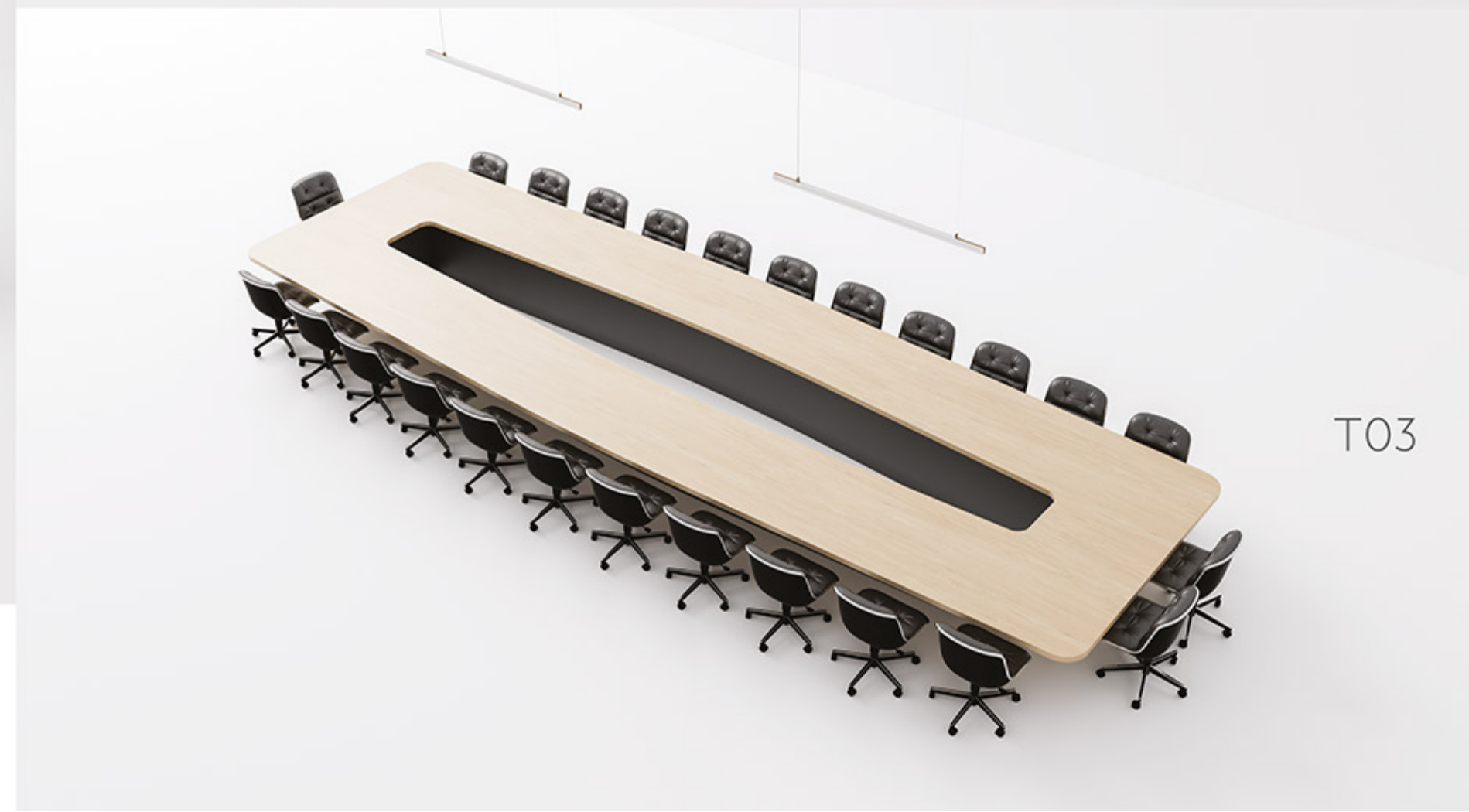
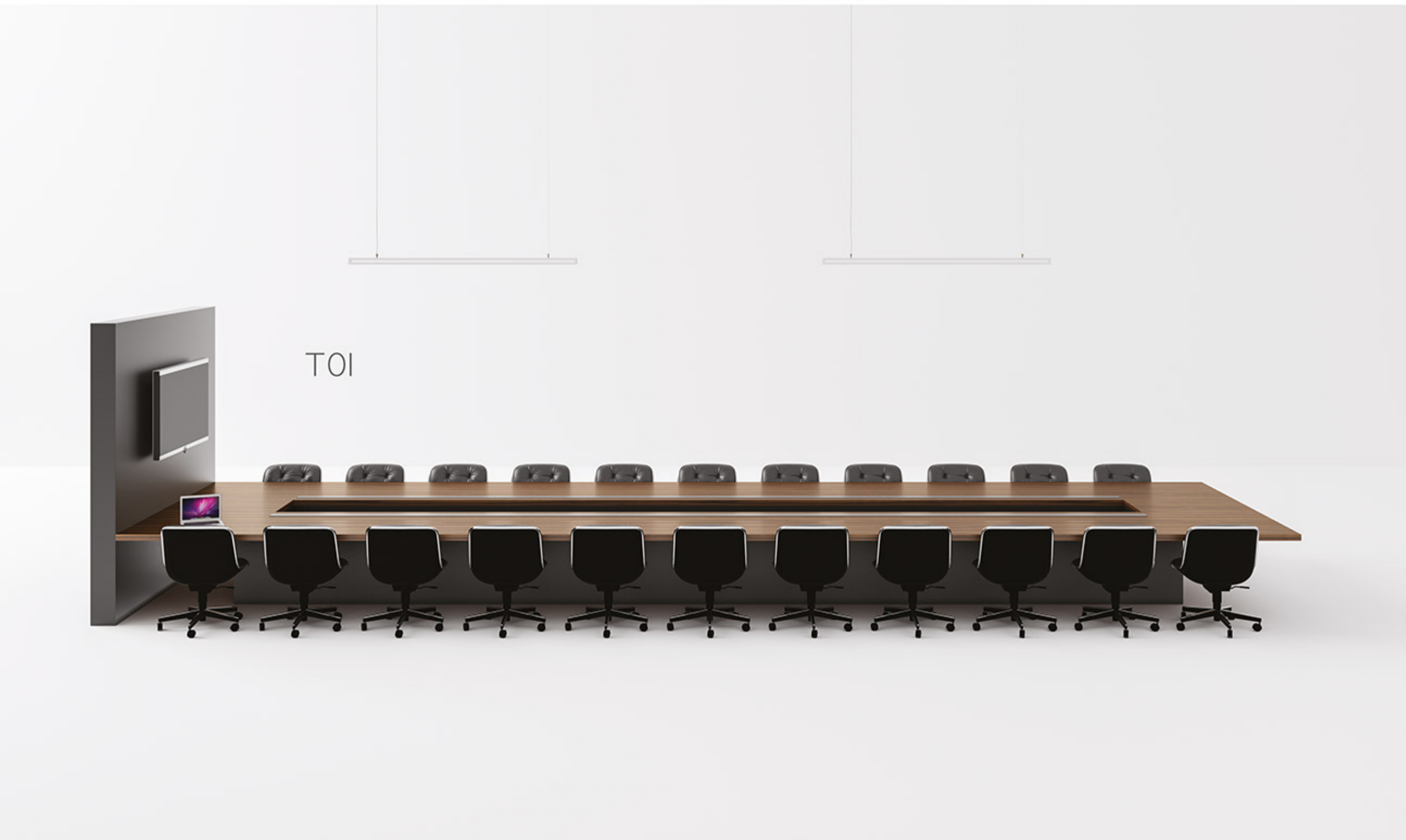


SPR03



SPR01







R01

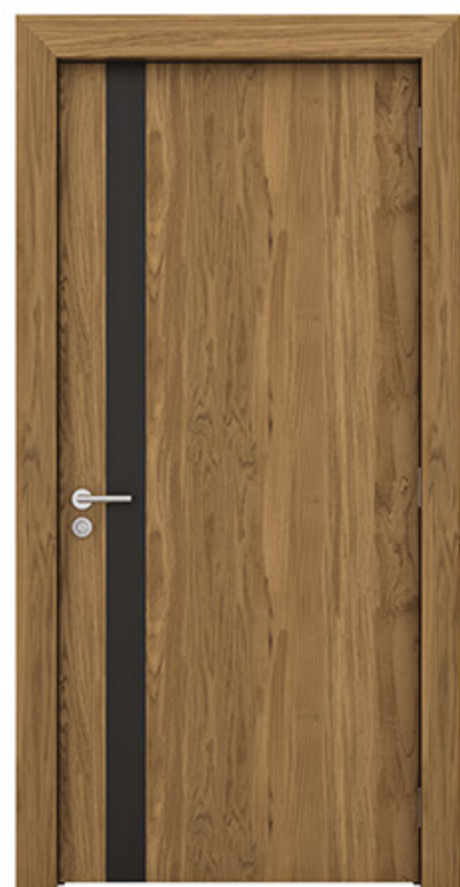


R02



R03

DOORS



01



02



03



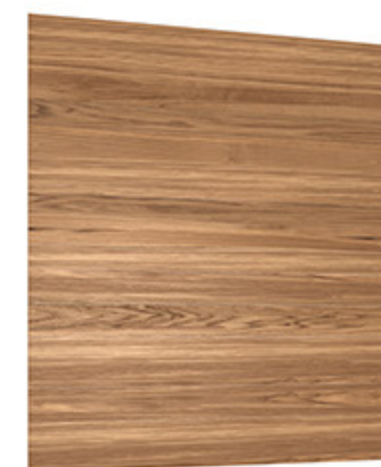
04



W01



W02



W03



W04



executive
office furniture & sofa set

executive office furniture & sofa set



pazel

7



palladium

17



paradise

27



palm

39



padnam

49



platin

61



passion

71



point

81



panora

95



sofa set

- pazel
- paradise
- palm
- padnam
- platin
- passion
- point
- panora

105



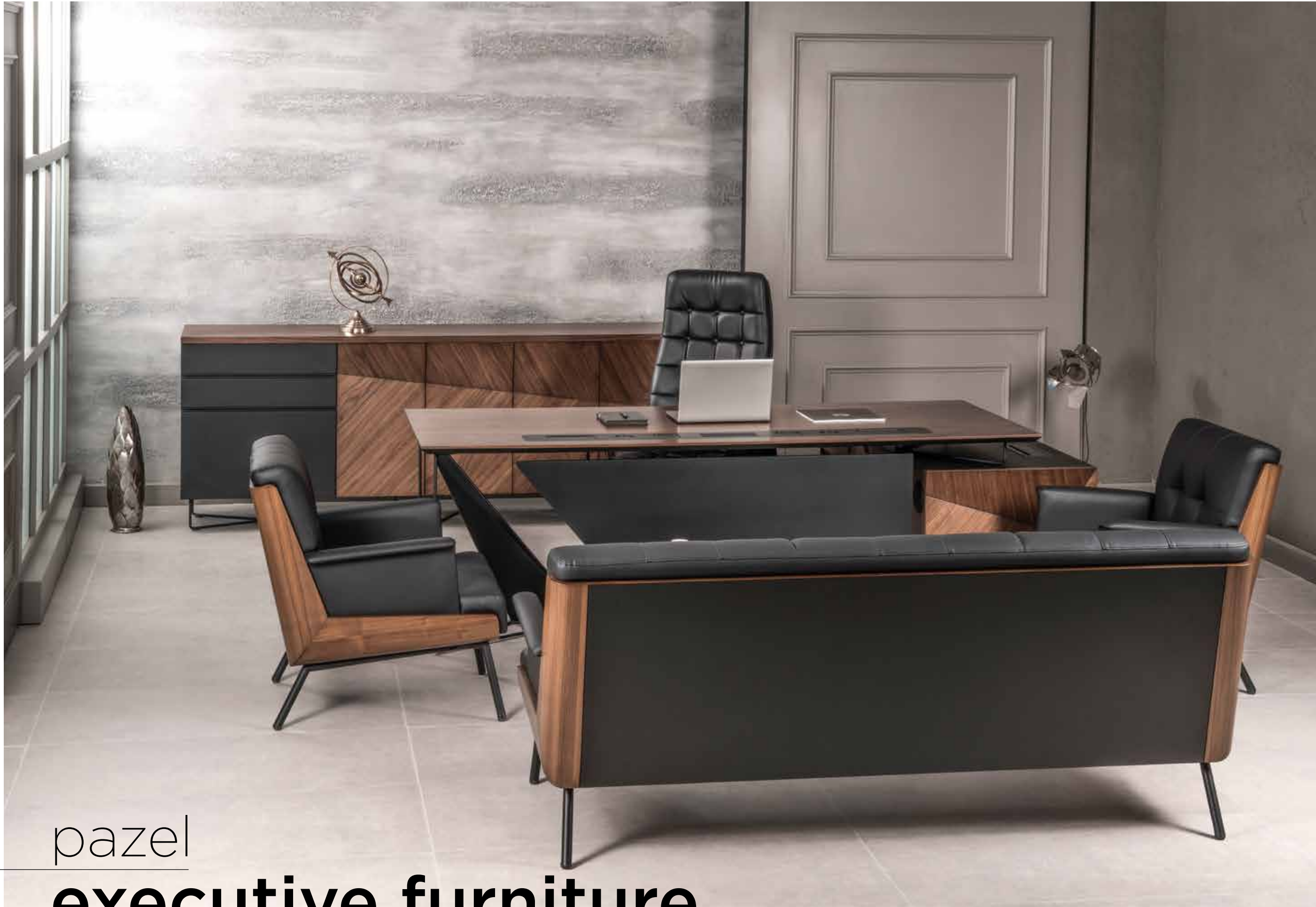
Pazel brings a new breath of modern executive offices with minimal geometric structure and eclectic design.

Entegrated functional specifications ensure your comfort.

Just sit your back and enjoy. Let the Pazel configure your drink's temprature, smart phone's charge and music.

pazel
EXECUTIVE OFFICE FURNITURE





pazel

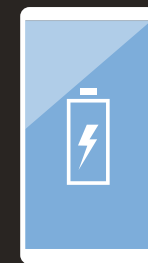
executive furniture





pazel
functional
design

SMARTPHONE WIRELESS CHARGER



CUP HEATER



CUP COOLER



MUSIC














pazel
meeting table

The image features a dark, almost black background. On the left side, there are several overlapping geometric shapes. A prominent one is a large, solid orange parallelogram slanted downwards from left to right. To its right, there are several thin, white-outlined lines that form a similar slanted shape, creating a layered or shadow effect. In the bottom right corner, there is another thin, white-outlined geometric shape, also slanted downwards. The overall aesthetic is minimalist and modern.

Palladium takes attentions with bare and deep design. Presentation of simplicity and comfort as a one piece. Especially the metal application shows itself and bring modern atmosphere for place that in.

palladium
EXECUTIVE OFFICE FURNITURE





palladium

executive furniture
















palladium
meeting table

The image features a dark, charcoal-colored background. Several thin, light-colored lines (possibly a pale orange or gold) are drawn across the frame. These lines form a series of connected, angular shapes that resemble a stylized mountain range or a series of peaks and valleys. The lines are thin and precise, creating a minimalist, geometric aesthetic. The overall composition is clean and modern, with a focus on form and light against a dark field.

Reflecting the harmony of contemporary
and classical design, Paradise will be an
indispensable part of your office with its
strong stance and ergonomic structure.

paradise
EXECUTIVE OFFICE FURNITURE





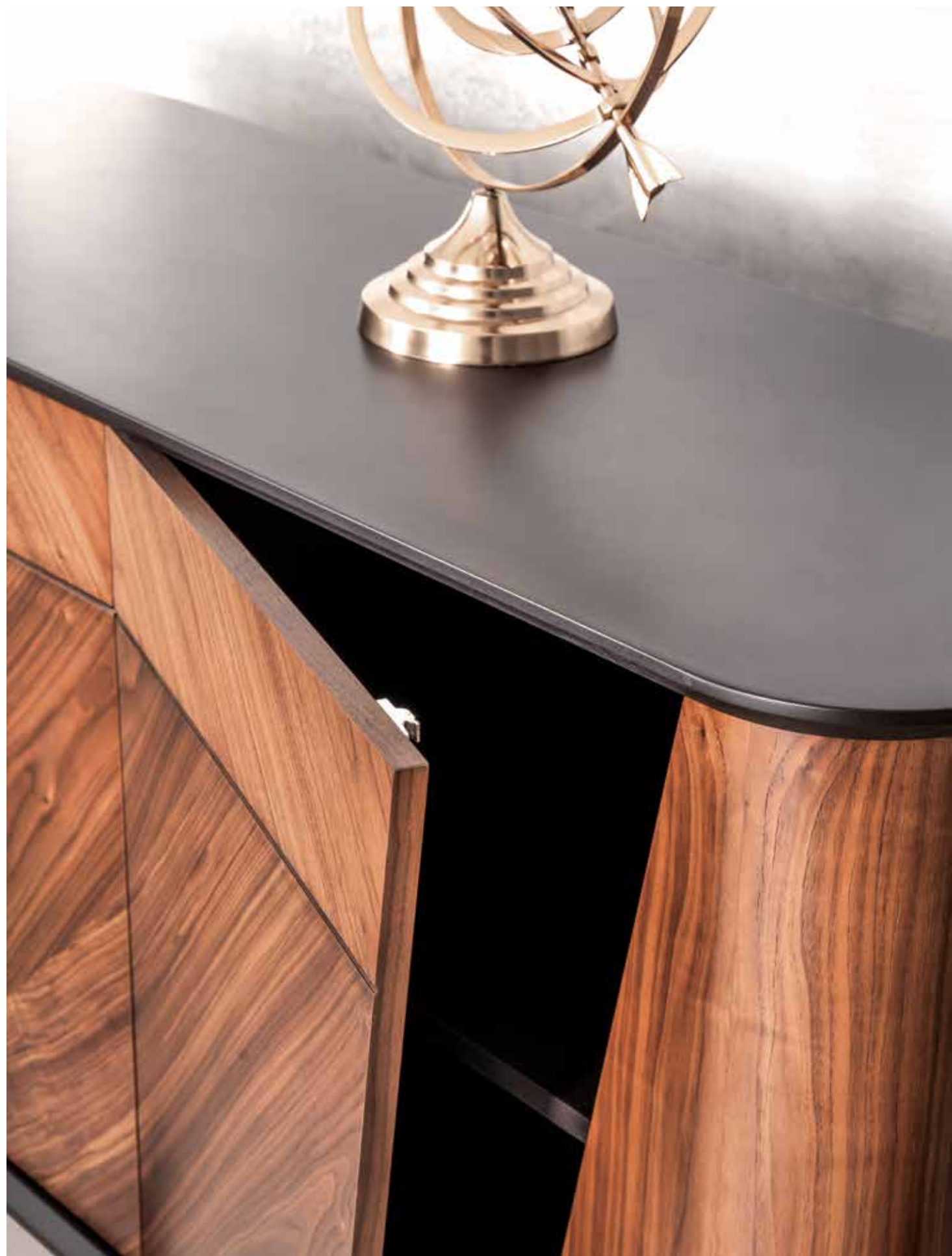
paradise
executive furniture











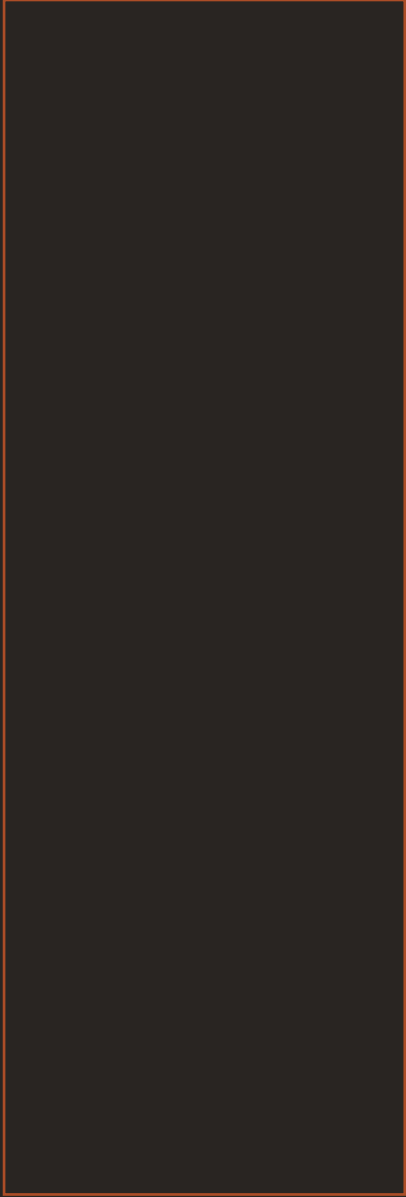




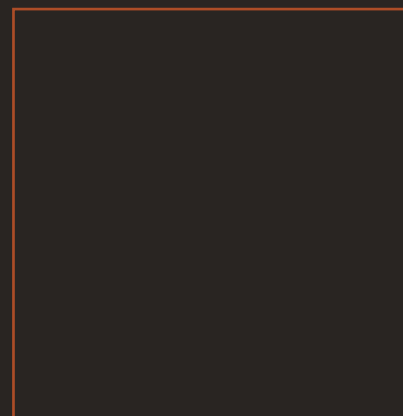




paradise
meeting table



In addition to its innovative design approach, functionality and ergonomics are several Palm's strengths. Separate storage units and drawers provide you with an easy storage experience.



palm
EXECUTIVE OFFICE FURNITURE





palm

executive furniture









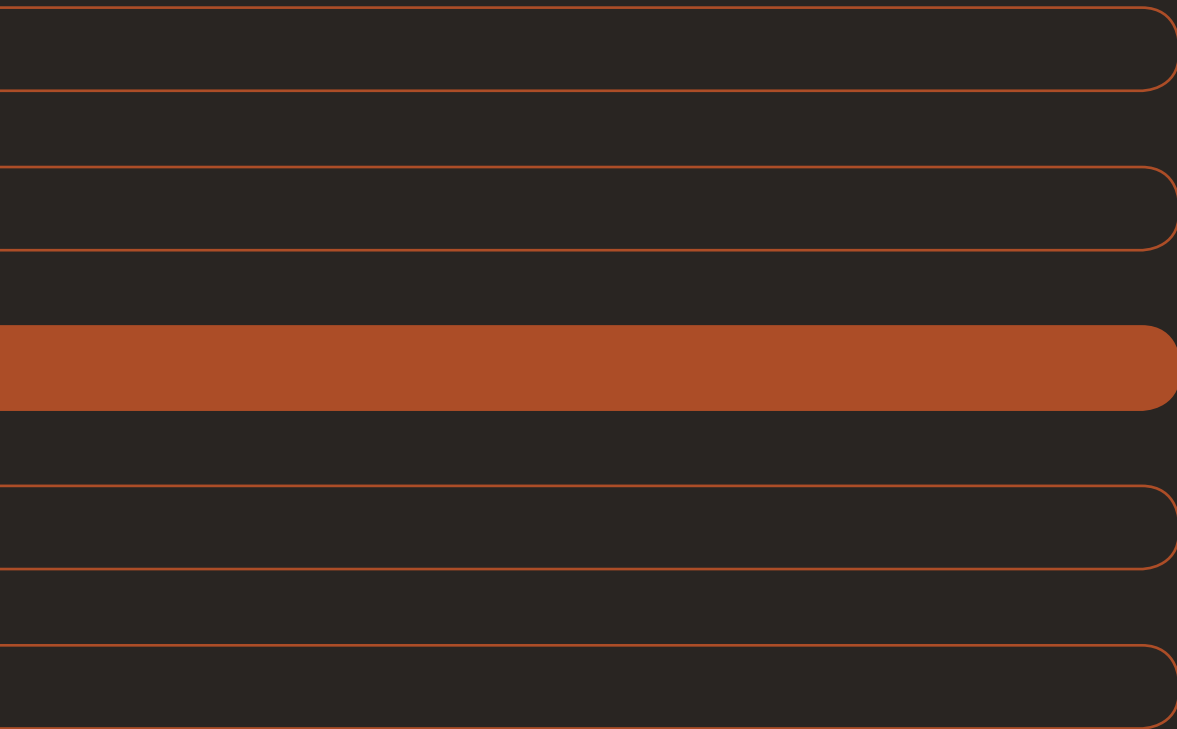
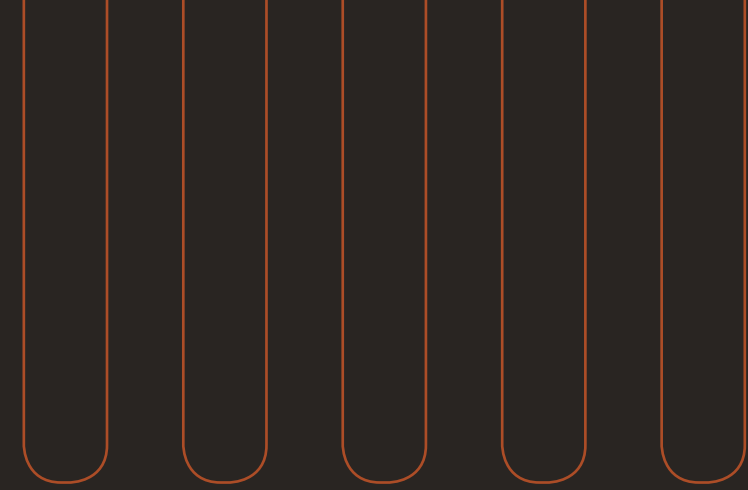






palm
meeting table

Adding value to the space with the harmonious combination of metallic colours and wood, Padnam brings comfort with it.



padnam
EXECUTIVE OFFICE FURNITURE



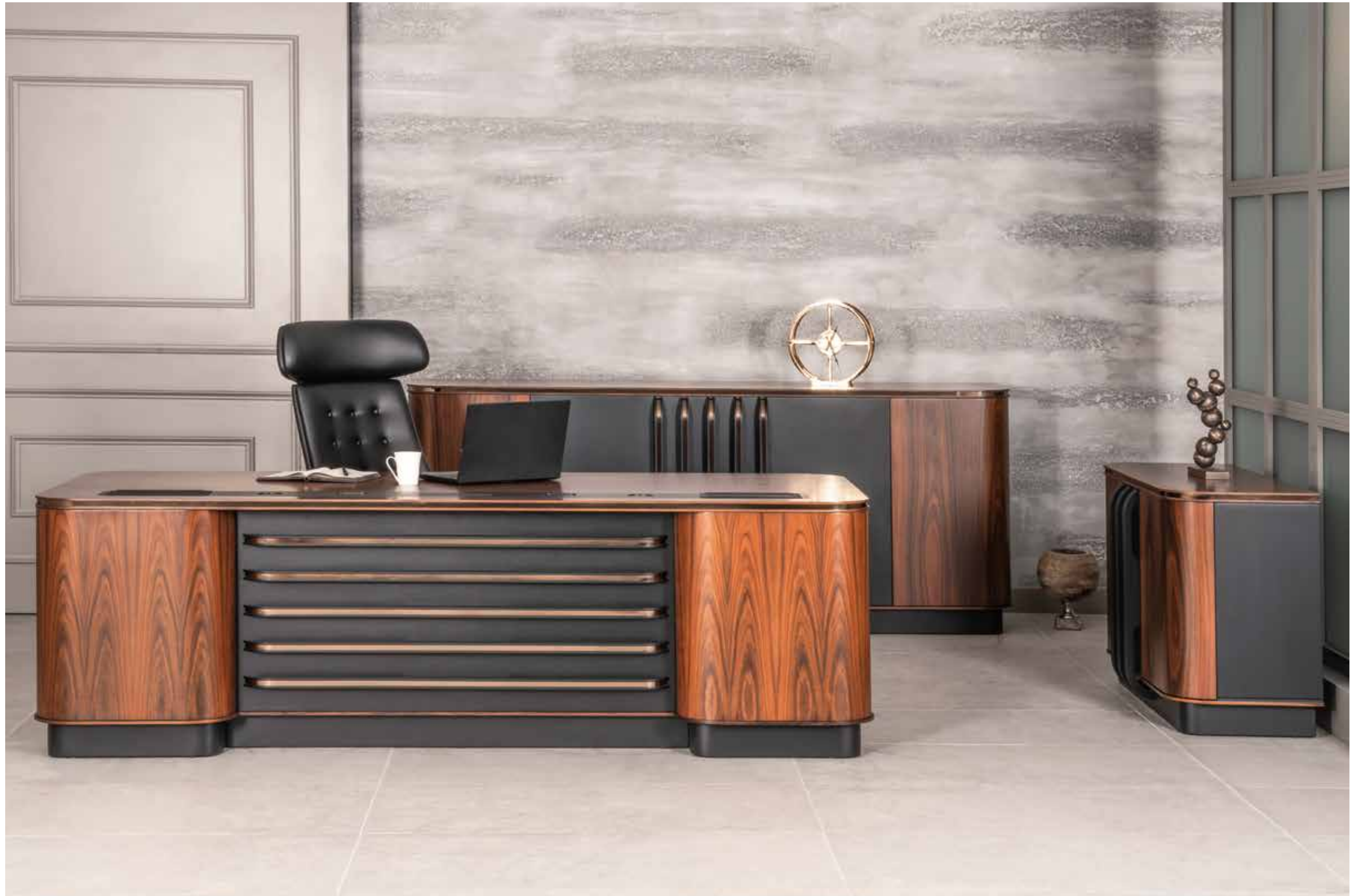


padnam

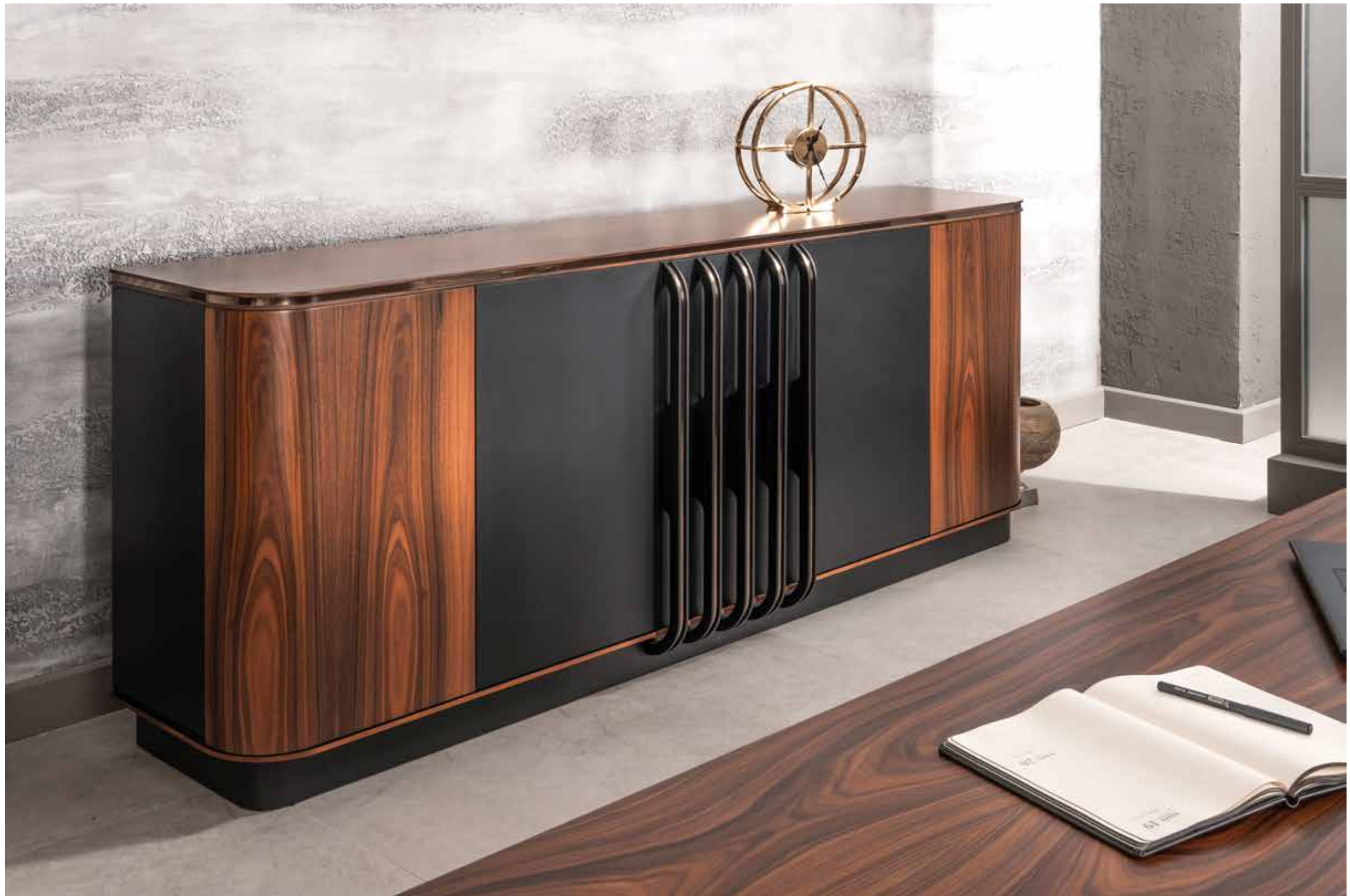
executive furniture



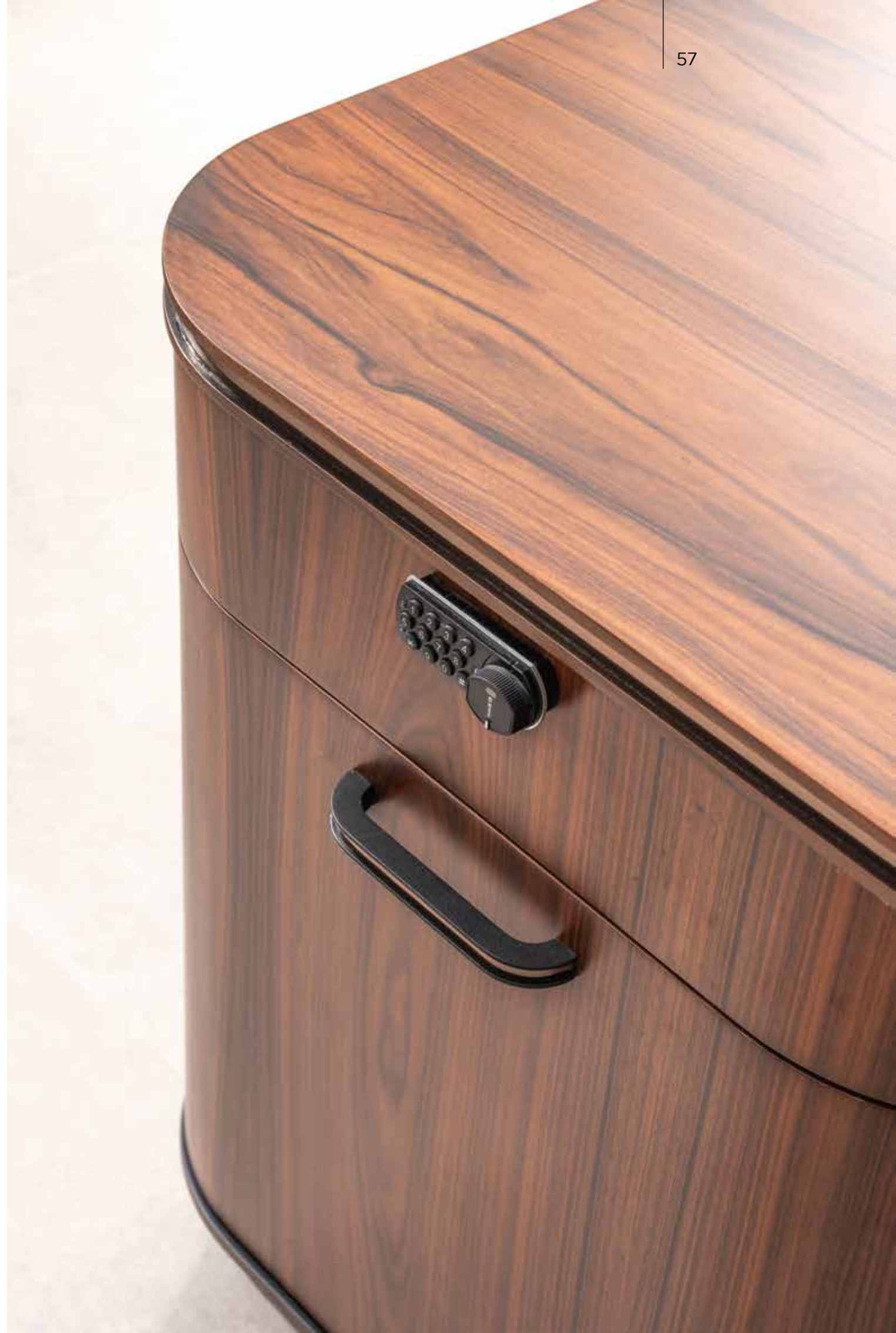


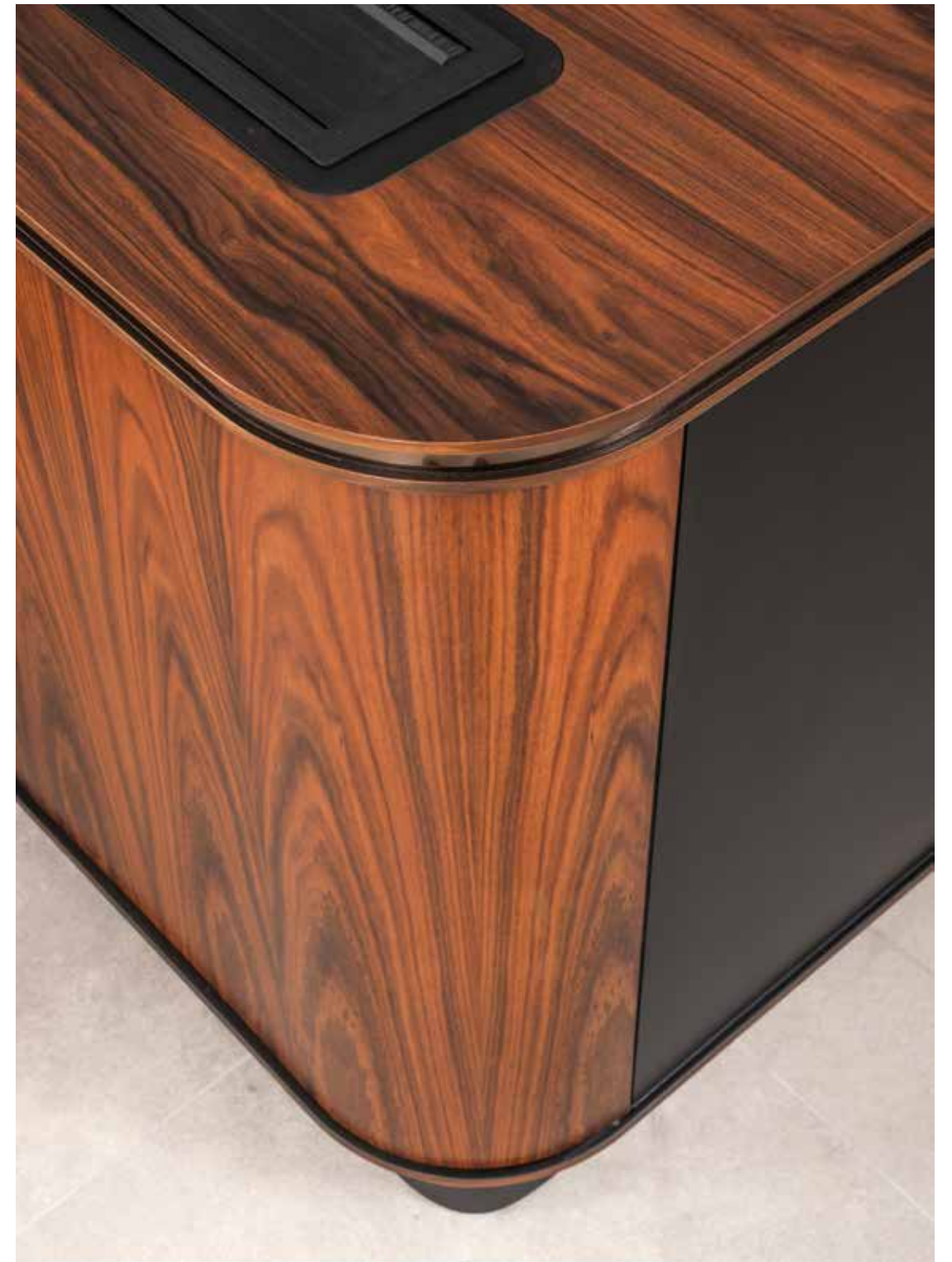













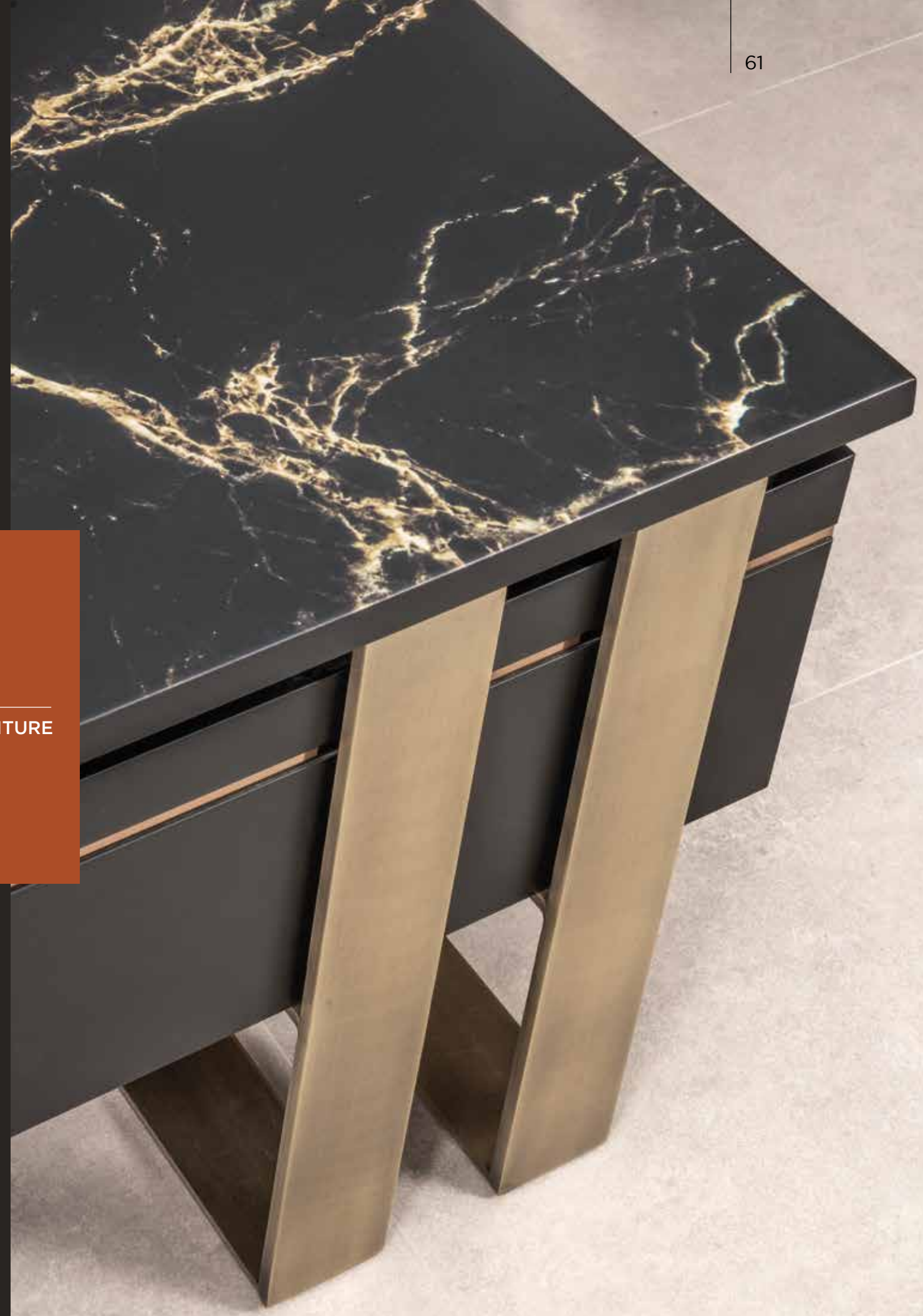


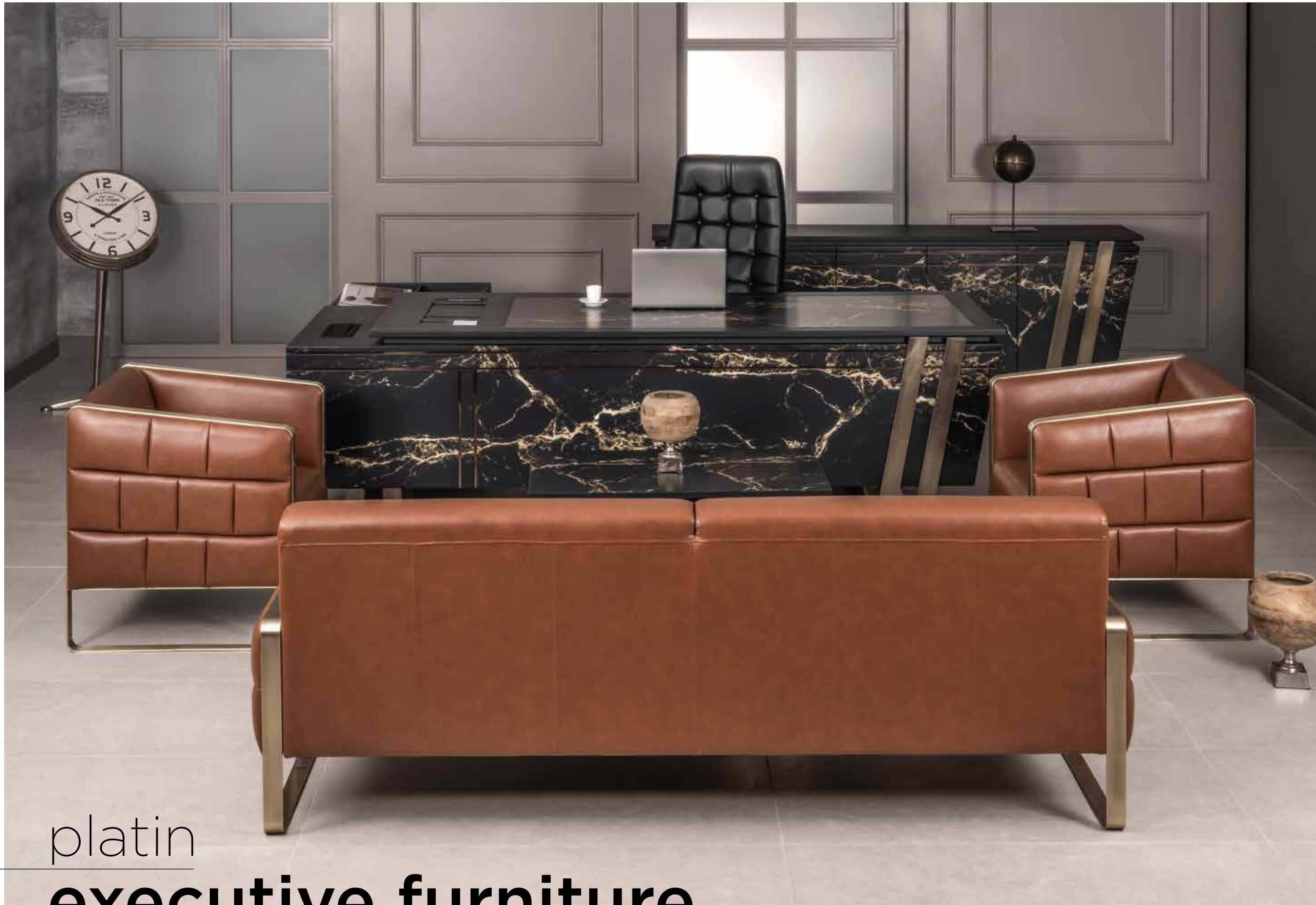
padnam
meeting table

The background features a dark, charcoal grey color. It is decorated with several abstract geometric elements in a vibrant orange hue. In the upper left, there are two parallel, slanted rectangular outlines. A solid orange slanted bar is positioned between these outlines. A horizontal orange line extends from the left edge of the frame, intersecting the slanted outlines. In the lower right, another slanted rectangular outline is visible, with a horizontal orange line extending from the left edge of the frame towards it.

Platin's metal footings and special marble texture covering brings a new mood to the offices. If you want to extraordinary office experience, you can pick Platin.

platin
EXECUTIVE OFFICE FURNITURE





platin

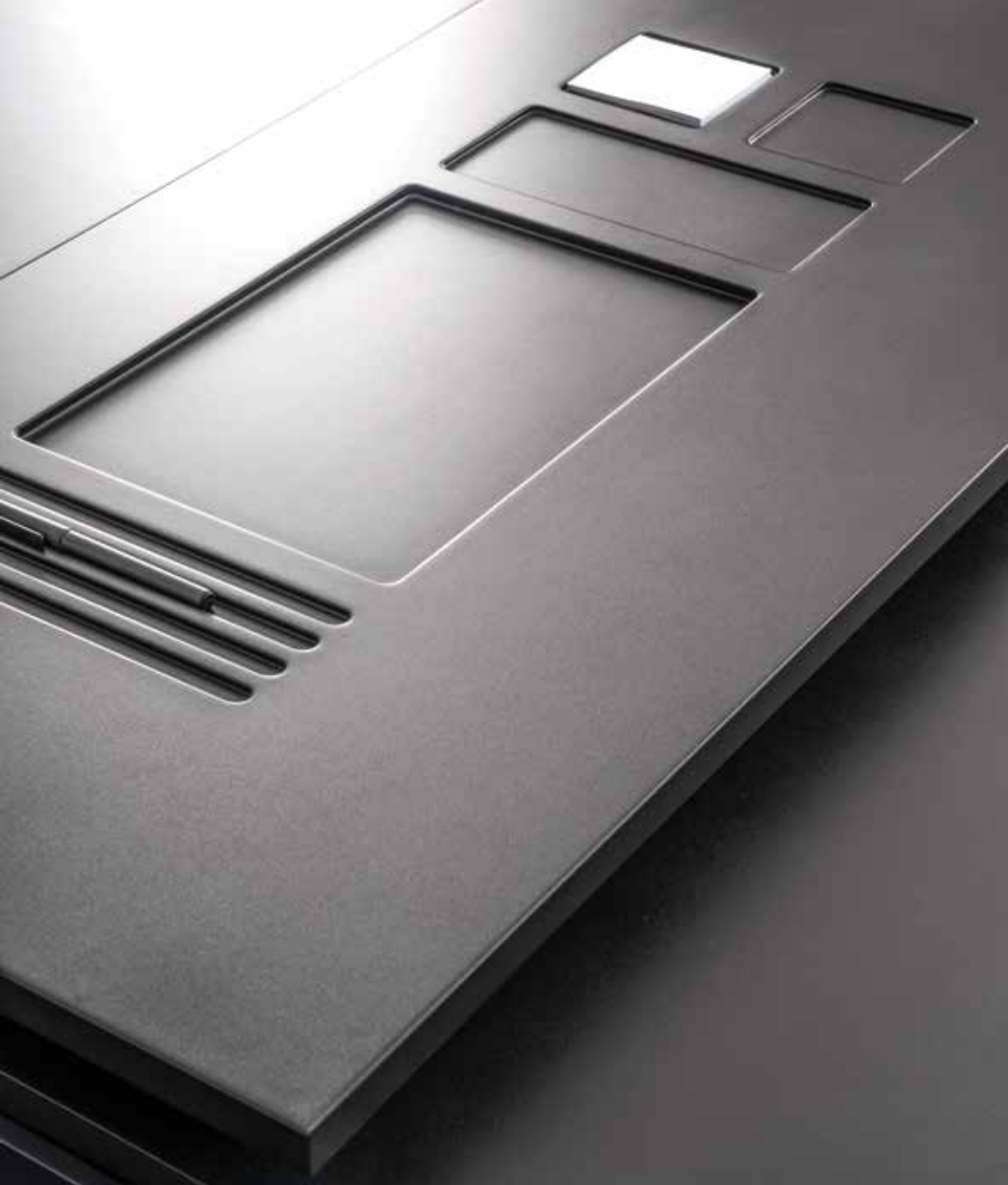
executive furniture















platin
meeting table

Noble posture of ebony wood and metal foot keeps your office warm and sincere. This is a Passion that you should experienced.

passion
EXECUTIVE OFFICE FURNITURE





passion

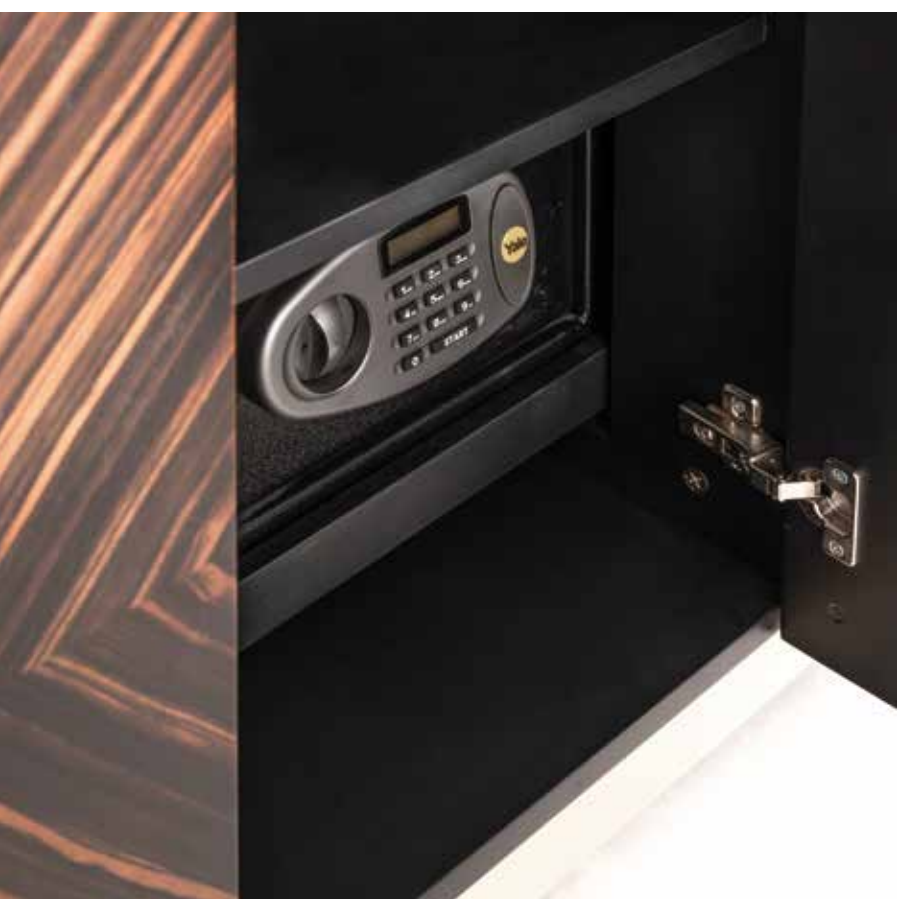
executive furniture












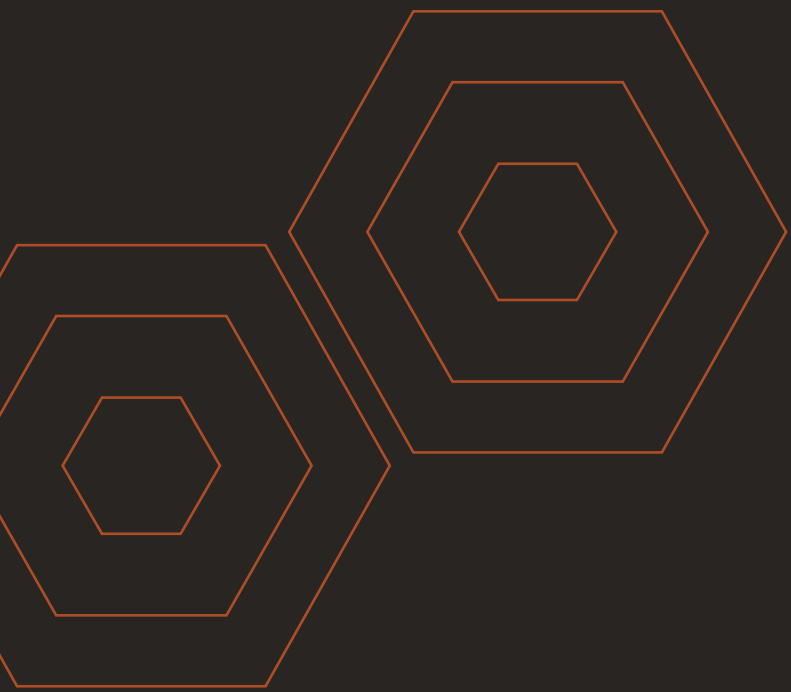




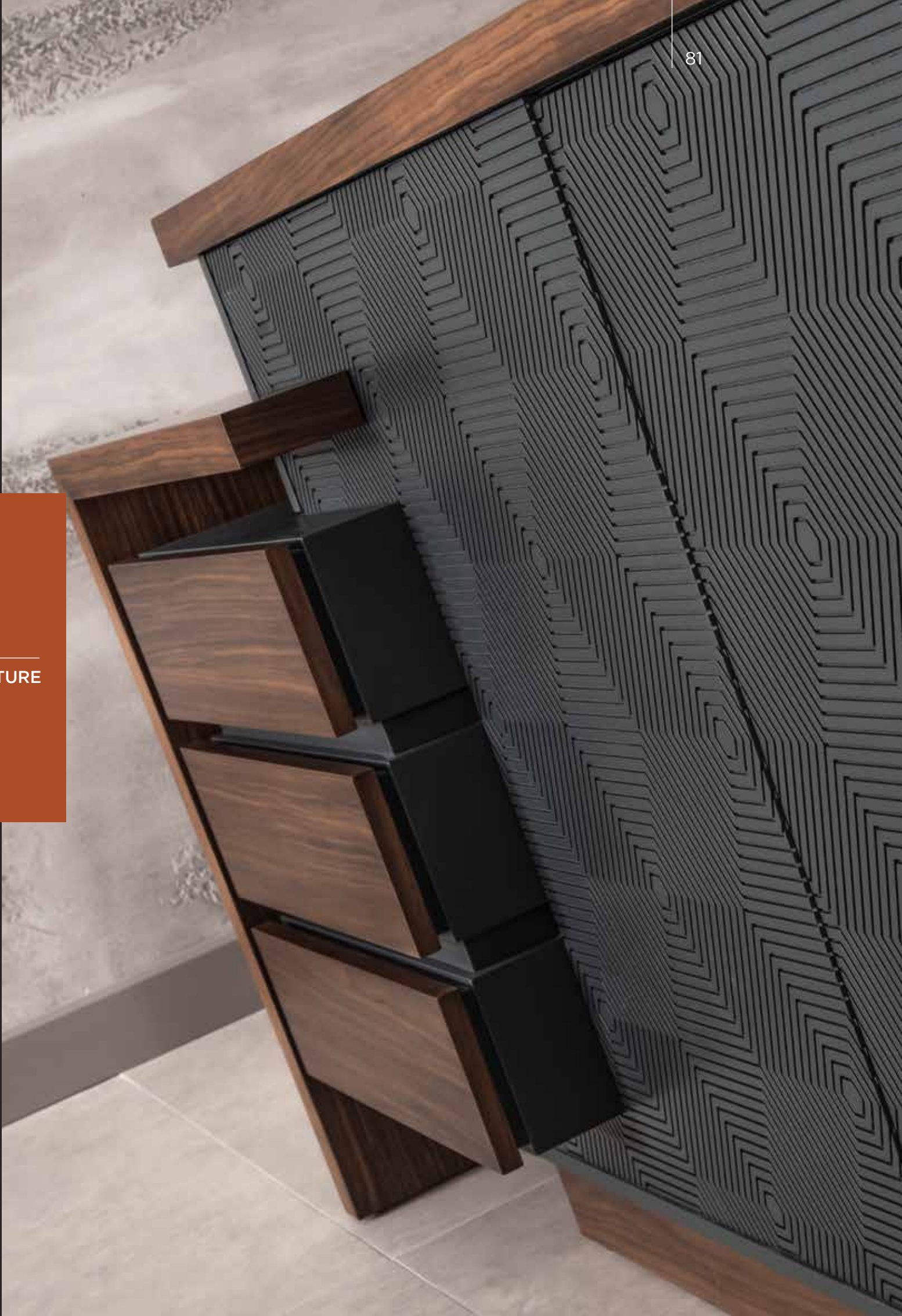
passion
meeting table



Perfect combination of craftsmanship and cnc machining met at Point. It will add energy to your office with its sporty look and patterned structure.



point
EXECUTIVE OFFICE FURNITURE





point

executive furniture























point
meeting table

Panora with carefully selected root walnut coating and circular form reflect the nature's all glory. It's designed for executives that desire power. Furniture definition of perfection with its complementary metal components and skillful workmanship...

panora

EXECUTIVE OFFICE FURNITURE





panora

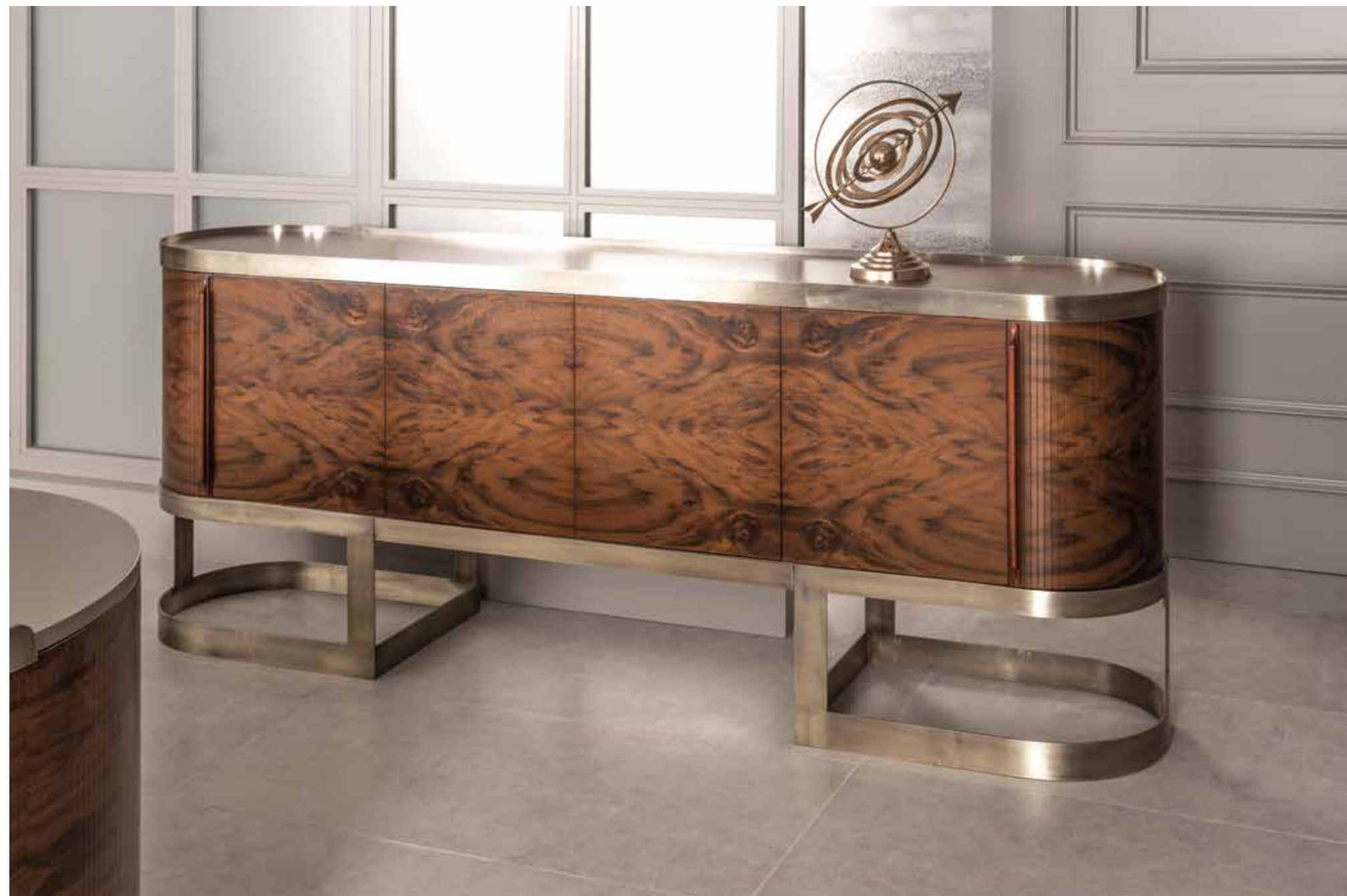
executive furniture















panora
meeting table

executive
office sofa set

pazel

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paradise

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palm

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padnam

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platin

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passion

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point

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panora

120

sofa set

EXECUTIVE OFFICE SOFA SET



pazel
EXECUTIVE OFFICE SOFA SET





paradise
EXECUTIVE OFFICE SOFA SET





palm
EXECUTIVE OFFICE SOFA SET





padnam
EXECUTIVE OFFICE SOFA SET





platin
EXECUTIVE OFFICE SOFA SET





passion
EXECUTIVE OFFICE SOFA SET





point
EXECUTIVE OFFICE SOFA SET





panora
EXECUTIVE OFFICE SOFA SET



pazel



ceviz
walnut

RAL9005

palladium



tütsülü okaliptus
sooty eucalyptus

RAL9005

paradise



ceviz
walnut

RAL8022

palm



ofram

RAL8019

padnam



pelesenk
rose wood

RAL9005

platin



mermer
marble design

RAL9005

passion



abanoz
ebony

metal altın
eskitme

point



ceviz
walnut

RAL7016

panora



ceviz kök
walnut

RAL1035
metalik bronz

metal altın
eskitme

color
sample