

EMOTION

NATURE

ENVIRONMENT



QUALITY

COMFORT

UNIQUE

DESIGN



STRENGTH

SUCCESS

FUNCTION

TECHO

Royal Ahrend Group



3

TECHO JOURNAL
SUSTAINABILITY
& THE OFFICE
ENVIRONMENT

www.techo.com

reddot design award
winner 2010



“Don’t blow it – good planets are hard to find.”

Quoted in *Time*



Sustainable business

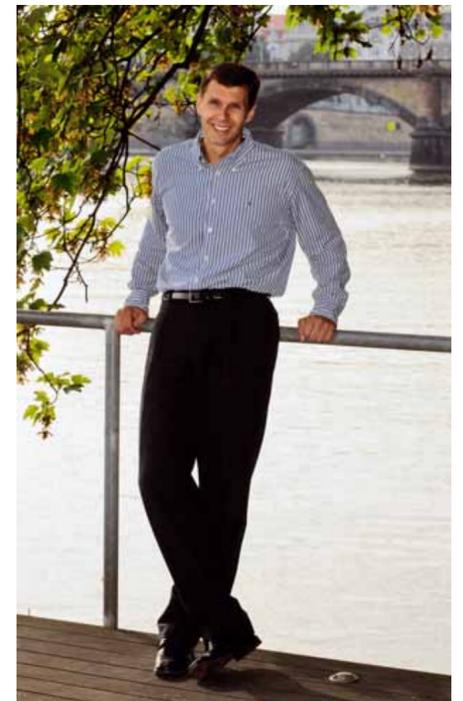
A cornerstone of our entire company strategy is sustainability. When using this term, however, we mean more than just looking after the environment, important as that is. The principle of sustainability in its broadest sense is ingrained deep in our company philosophy and vision. It is a concept that covers almost all aspects of our business – financial, commercial, staff recruitment and training, cultural, aesthetic, environment, CSR, productivity etc. It represents a long-term focus in relation to all aspects of our business and the philosophy we apply to office environments. We are lucky to live in interesting times with respect to office environments. Recent decades have seen a transition from the closed “cell” units to open plan offices. This change was largely financially driven without any deeper philosophy. Now people are keen to take a new look at work practices, work efficiency, employee satisfaction and the needs of the given business. This has led to a revolution in the way workplaces are organized and an explosion of different styles of workplace. Twenty years ago one office looked pretty much like any other. Not any more – a unique workplace style has become part of the corporate culture of many companies. One of the key factors in this workplace revolution was predicted by Frank Duffy in his 1995 book *The New Office*. He foresaw advances in information technology as the “great enabler” with respect to transforming the workplace environment. This has proved to be the case and modern technology has unchained us from the desk. It has changed the way we look at working practices, and therefore office environments. TECHO is no longer concerned purely with desks, cabinets and chairs; our added value comes in having the know-how to create the most effective interior solutions for dynamic organisations across globe. We have seen a decline in demand for standard desk and chair workstations.

Companies are now looking at solutions that include all types of seating – from swivel chairs to sofas. With mobile technology desks can be stripped down – smaller with less cable management requirements. We are also seeing a boom in the sale of dividers in the form of screens and partitions, particularly those with acoustic damping qualities. This is a big issue in the current market. Now that people are free to move around, open plan offices offer even greater potential. And now one of their major drawbacks, noise disturbance, is also being addressed with a range of new products. Companies are now interested in the acoustic treatment of their offices because they recognise a potential for increasing work productivity and employee comfort. In fact surveys have indicated that some 90% of employees in open plan offices find it hard to concentrate at times due to excessive noise (e.g. Ding 2008). We are also seeing exciting changes in the way we illuminate the workplace with a shift to the use of LED lights instead of the standard Edison bulbs. The low voltage and reduction in generated heat makes them much easier to integrate into workstations. TECHO itself is now focussing much more on the creation of whole workplace environments rather simply developing and selling individual pieces of furniture. When we do design and develop products, we take the environment we want to create as a starting point. We believe in a holistic approach to workplace design and we study in detail the workplace requirements for different occupations. We are sure that this sustainable approach to the development of TECHO is the key to our current and future success. Only by taking a long-term view in everything we do can we ensure lasting customer satisfaction and thus a healthy order book for TECHO.

Foreword by JIRI KEJVAL
Chairman of the Board of Directors



Czech Republic
China
Georgia
Croatia
Hungary
Poland
Austria
Romania
Russia
Slovakia
Ukraine
United Kingdom
USA



Sustainable business - Foreword by Jiri Kejval **2**



Desking systems **12**



Storage systems **110**

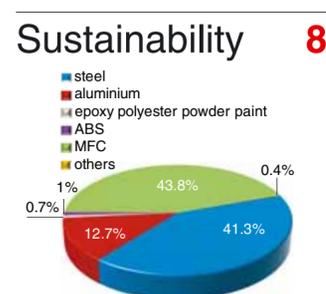
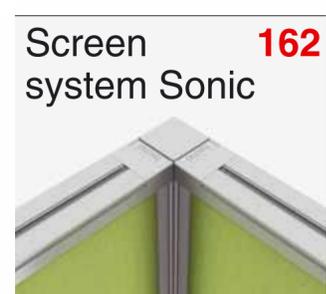
Office chairs **128**
Conference chairs



Production Management system European standards **6**




Environmentally friendly product C-o-C **7**

Freedom IQ **134**

A really good furniture design arises only from correct understanding of the people who will use it. Only after we gain an understanding of human behaviour, can we see shapes and forms that we were not able to imagine before.
NIELS DIFFRIENT

Office accessories **146**



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Screen system Zenith 2 **166**



Production

At the start of the 90s we completely modernised our production facility, and it now represents one of the most modern furniture factories in Central and Eastern Europe. The production floor space has been increased several times and productivity has risen consistently. In May 2012 we became the first producer of office furniture in this region to start using laser technology for edge application.

With each increase in production capacity the factory layout also changed to ensure the best possible utilisation – from raw material stores to finished product stores and despatch. We also have a tried and tested system of feedback from production to project and production engineers. This ensures that our products are subject to a process of continuous improvement, leading to simplified production processes and reductions in material usage. The entire factory is geared up to reducing environmental impact – whether in the form of reducing emissions, adjusting production procedures, a comprehensive waste disposal/recycling system and the inspection of suppliers to ensure they also apply environmentally sound procedures. In this field TECHO is a leader and a role model for other producers in CEE.

In the past decade we have ploughed significant investment sums into our factory in order to reduce environmental impact. With respect to air and water pollution, our factory operates within Scandinavian standards, which are much stricter than the applicable EU standards. Our emissions only reach 10% of the permissible limits set by EU standards.



Management system

TECHO has introduced an integrated management system aimed at ensuring high product quality, health and safety and protection of the environment. This is a priority for the continuing prosperity of the company and plays a key role in increasing our competitiveness in the domestic and international markets. Certification of the management systems by an independent external auditor is further proof of our continual improvement in all activities of the company.

European standards

All our standard products are tested by independent test establishments for conformance to European office furniture standards. TECHO products meet the prescribed requirements, which we can demonstrate with the applicable certificates.

Environmentally friendly product

In accordance with our quality policy we pay great attention to observing environmentally friendly principles in all our activities, including product development. For our key products we have been granted the right to use the label „Environmentally Friendly Product“. This eco-label is used to designate products with minimal environmental impact. It is similar in scope to the major international eco-labelling schemes.



C-o-C

As a furniture producer, the raw material we use most of in our production is wood. We do not and never have used any tropical hardwoods in our production. On principle we do not agree with such use of these precious resources. We have always pursued our production activities on the basis of the conviction that we should promote sustainable forest management. This conviction took concrete form when the company decided to subscribe to the C-o-C (Chain of Custody) system. After an independent auditor confirmed fulfilment of the conditions set by the PEFC (Pan European Forest Certification Council), the company received its C-o-C certification. This system under the PEFC umbrella organisation promotes sustainable forest management. Under this system we can only purchase wood material from suppliers that are able to guarantee that the wood comes from non-controversial sources. This guarantees that all of our wood material comes from sustainably managed forests.



Forest

Metal ore mining

35%

Supplier of raw material



Trasportation to TECHO

Energy (mains + 2% solar electricity)

2%



Sustainability

65% Material returned

Scrap metal



Production waste

90% Sorting

Reuse 10%

Returned to production

TECHO production



Stores



Recycling



Trasportation to customer

Installation



Packaging

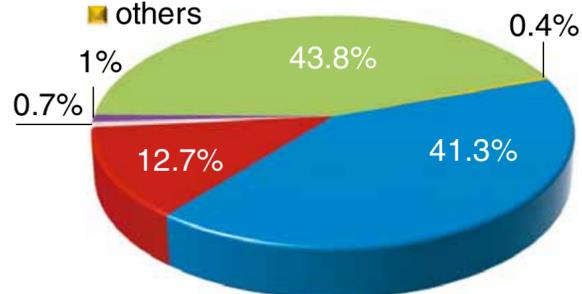


80% Returned
20% Sorted for recycling



Use

- steel
- aluminium
- epoxy polyester powder paint
- ABS
- MFC
- others





TECHO became the first FISP (Furniture Industry Sustainability Programme) member and certificate holder with its manufacturing base outside Great Britain. The main objective of this programme is to ensure best practice with regards to a company's relationship to the environment and corporate social responsibility in general. It was launched in 2006 by the Furniture Industry Environmental Committee.

The FISP certificate is awarded to companies whose production technology and products fulfil strict criteria for protection of the environment.

Members of FISP demonstrate an overriding interest in sustainable development.

The programme concentrates on reducing negative impact on the environment and society primarily by reducing the consumption of natural resources and the production of waste. The main criteria according to which certification is assessed are as follows: attitude to the environment, emissions, waste and rubbish, energy, transport, service life and recycling.

Environmentally friendly by design

We design our products for minimum environmental impact. Material content is reduced, we use materials that can be recycled and ensure that our products can easily be disassembled into separate recyclable components.

Packaging

We have a goal of reducing the use of packaging material by 10% each year. We have been achieving this even in years when production output has increased by 20%.

Production

Emissions well below strict international standards (in fact, they are only 10% of the EU permissible limits), elimination of harmful materials from the production process, investment in the latest technology and machinery, all waste streams are analysed and regulated using the 3R concept (Reduce, Reuse and Recycle).

Energy saving

From energy saving bulbs to more efficient machinery and the reuse of heat from the paint shop, TECHO is continually striving to reduce power consumption. Solar panels have been installed on site to generate electricity. They currently produce only a very small proportion of our energy needs, but as we install further arrays of panels and become more efficient in the way we consume electricity, this proportion will increase.

Transport

Unfortunately it is currently not possible to avoid the use of road transport – and thus the combustion of fossil fuels. Nevertheless, we try to make road transport as efficient as possible. We use lorries that conform to EURO 4 or 5, we transport products in such a way that makes the most effective use of load capacity, choose the most fuel efficient routes and use local storage hubs – all with the aim of reducing fuel consumed per product delivered.

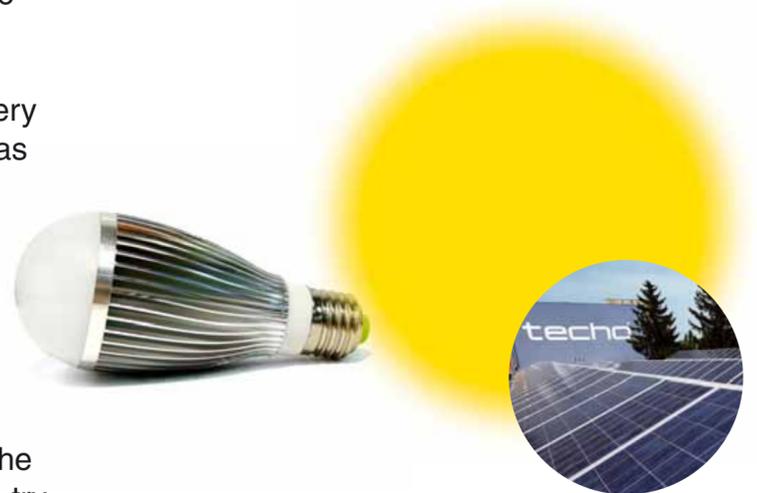
Promoting the concept of sustainability

After being successfully audited, TECHO is the first non-British company to become a full member of the Furniture Industry Sustainability Programme (FISP).

Administration activities

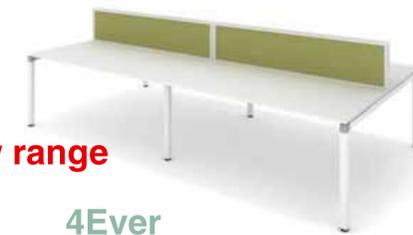
We actively reduce the amount of paper we use, we promote the reuse of paper (reverse side) and then it is collected for recycling. Plastic bottles are also collected in the office for recycling.

Whilst we are proud of our record on the environment we are fully aware that this is an area that is developing very rapidly. It is certain that in 10 or 20 years time what is considered environmentally friendly today will be considered poor or even inadequate. Our customers are demanding ever greater efforts on the part of their furniture suppliers to reduce environmental impact. We are therefore committed to the continual improvement of our environmental record in order to remain a trend setter in this field rather than a trend follower.



TECHO TABLES - DESIGN BY NATURE

new range



4Ever



WOT



ICE



WOT Executive



Arkus A



Arkus C



Horizont



Focus



Citis SN



Esprit



Platform



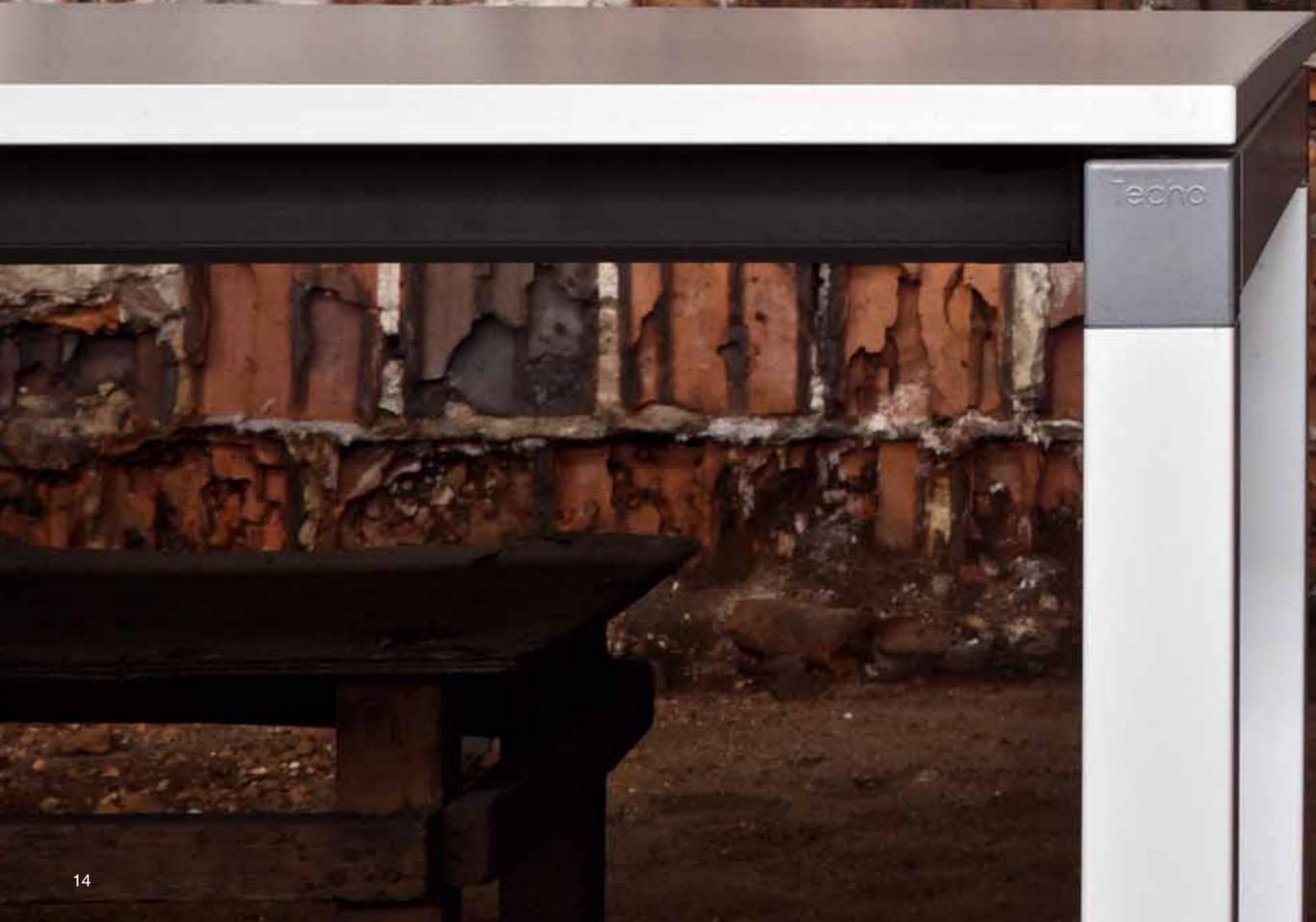
Hybrid

TECHO
desking systems
Making
offices work



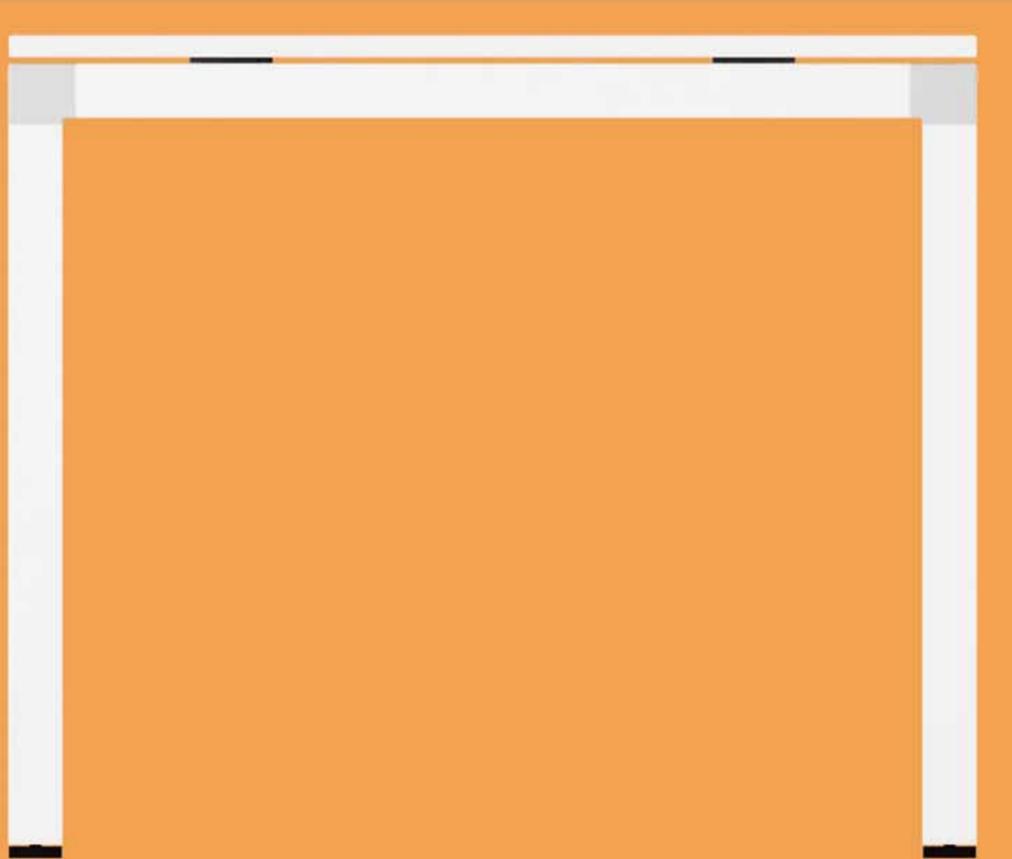
New kid on the block goes straight to the top of the class. A desk destined to succeed.

4Ever



Are you looking for an office desk that does everything you want, but at the same time is very simple in appearance and concept? This is precisely what the **4Ever** desk system offers – intuitive design, not overstated; a system for everyone. Its defining feature is the removable desktop and foldable frame. It is easy to pack and go. The desk is considerate to your time and money, being cheap to transport and quick to assemble. The **4Ever** desking system is able to fulfil the requirements of even the most demanding installations. As well as separate workstations, it can also be used to create bench style work environments – offering you room to grow your company. A wide range of desk configurations are possible creating workstations for one to six people. The design allows for easy access to cable management and a height adjustable option is available.

4



The **4Ever** desk system has been designed with logistics in mind. It transports and can be stored flat, but once it reaches the office it is ready for work within a matter of minutes.

Ever

The sliding desktop gives easy access to cabling.



Simple but effective cable management.



Designed by
Hans Verboom



4Ever
TECHNO's new desking range

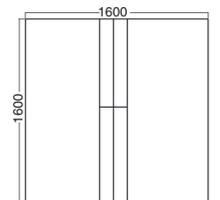
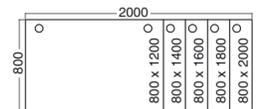
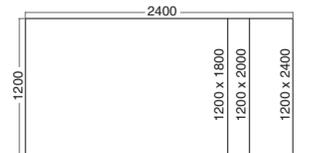
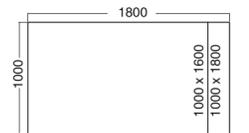
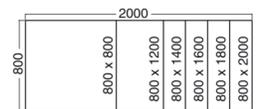
Classic
Versatile
Practical
Durable
Adjustable
Convenient
Simple
Clever

Certificates
EN 527-2
ISO 9001
ISO 14001
OHSAS 18001
CFCS 2002
FSC STD 40-004
Furniture Industry
Sustainability
Programme -
Full Member

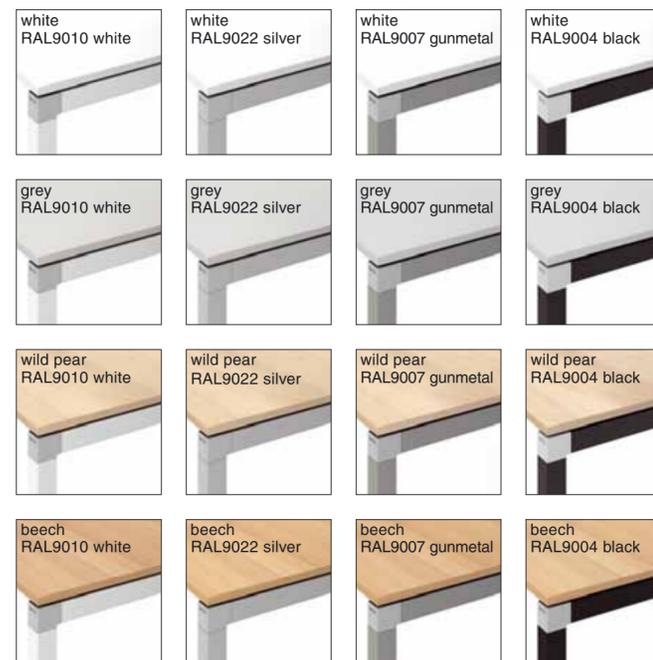


With its elegant and timeless design and exceptional versatility, the new **4Ever** desk range will be TECHO's flagship product. The standard range of worksurface and frame finishes ensures that customers can get the look that suits their corporate environment.

Worksurfaces



MFC worksurface and frame combinations



Craftsmanship



At every stage of the design, production and delivery process our employees take pride in their work. Using our products and know-how they mould and shape the workplace environment precisely according to the wishes of the interior architect and the customer.

PRAGUE
PHOTO



PRAGUE PHOTO
FESTIVAL
PHOTOGRAPHY FAIR
PRAGUE PHOTO
www.praguefoto.cz



WOT



This red dot award winning desk system looks at home in any setting; well almost any!



reddot design award
winner 2010

TECHO won a red dot award, one of the most prestigious international awards for industrial design, for its universal desking system **WOT**. The red dot design awards are awarded annually by the Design Zentrum Nordrhein Westfalen in Essen, Germany.

WOT received its award on the basis of assessment by a jury of thirty leading designers and design experts from over 20 countries.

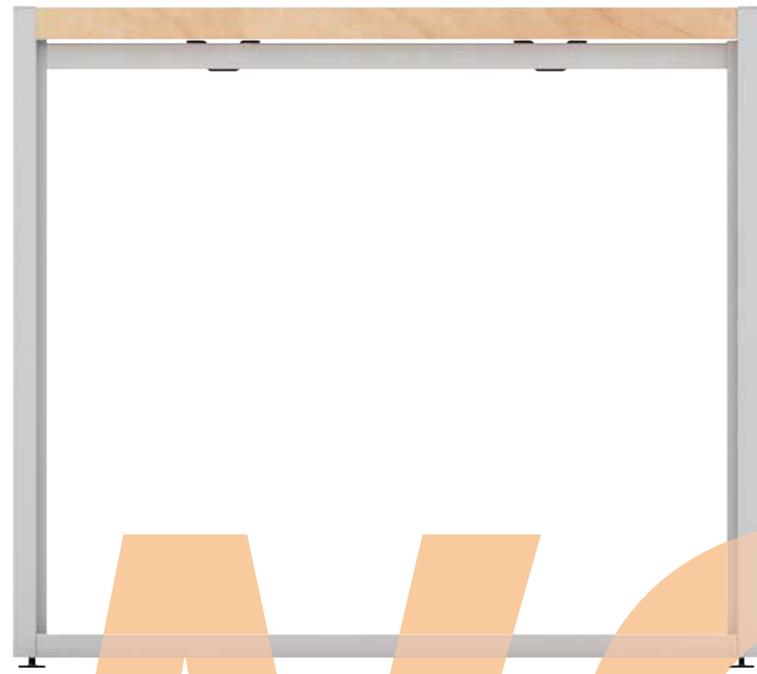
“Thanks to the use of an ultra light sandwich desktop with an aluminium honeycomb core, a whole range of new opportunities presented themselves. The desktop is self supporting so no frame is required and material savings of 30% are possible”

Hans Verboom

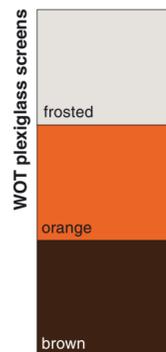
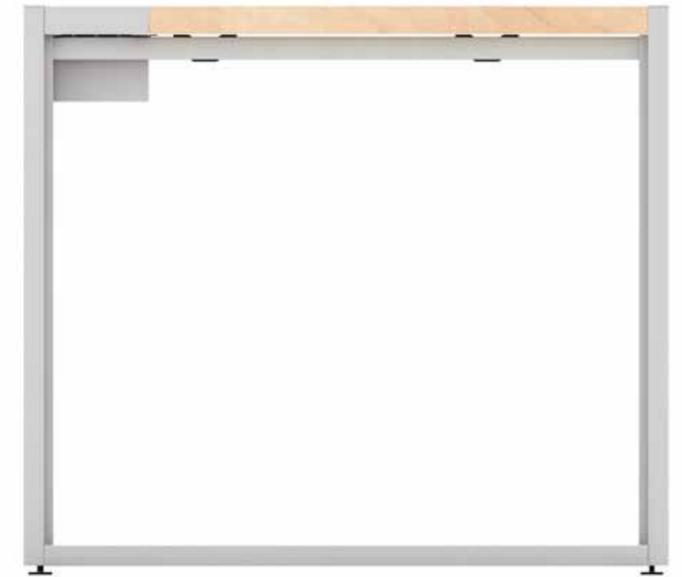
„I like simple forms that are completely subordinate to function. The new engineering solution of the desktop material helped to achieve this, and it is also environmentally friendly”

Petr Kolar

Designed by
Hans Verboom
and **ADR Studio**
– Ales Lapka, Petr Kolar



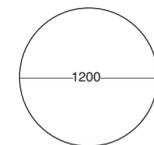
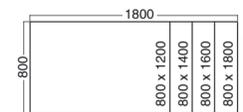
WOT



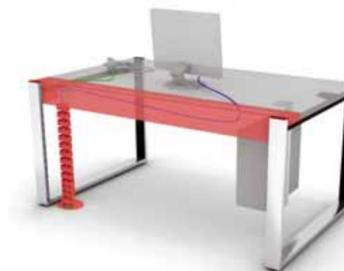
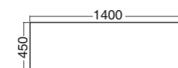
WOT desktops have the look of a solid traditional worksurface without all the bulk.



Worksurfaces



Worksurface Extensions



LIGHTBOARD worksurface and frame combinations



Certificates
EN 527-2
ISO 9001
ISO 14001
OHSAS 18001
CFCS 2002
FSC STD 40-004
Furniture Industry
Sustainability Programme -
Full Member
EPD

WVOT

Executive





2

WOT

The **WOT** executive desk has been developed specifically with managers in mind. With its stylish design, free of any separate beams or supports, it will help to create the ideal executive working environment.

In this executive line the desktop actually forms a structural component of the desk itself. All the extra supporting components normally required for an office desk have been eliminated. This gives the desk a more traditional look, evoking a feeling of continuity between modern innovation and traditional craftsmanship.



Executive

- Certificates**
- EN 527-2
 - ISO 9001
 - ISO 14001
 - OHSAS 18001
 - CFCS 2002
 - FSC STD 40-004
 - Furniture Industry Sustainability Programme - Full Member
 - EPD

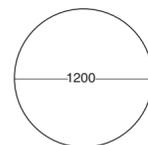


1

LIGHTBOARD worksurface and frame combinations



Worksurfaces



3



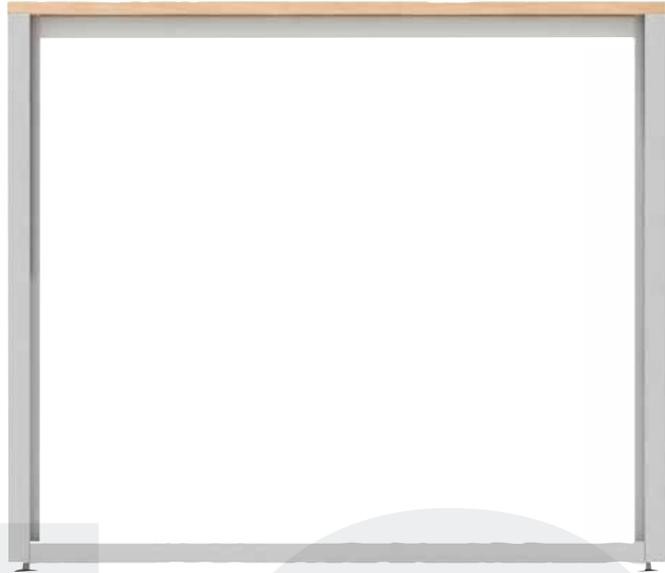
Designed by
Hans Verboom
 and **ADR Studio**
 – Ales Lapka, Petr Kolar





Miele

For this German producer of domestic appliances we delivered standard workstations, WOT Executive desks and storage products



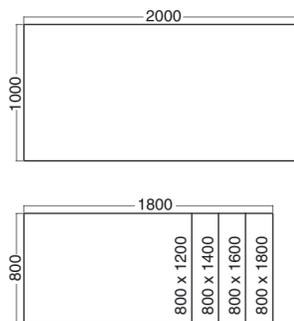
ICE (Inspiring Contemporary Environments) is the newest addition to the TECHO portfolio. Featuring aluminium leg frames, it can be configured as executive desks with modesty panels, open plan workstations or contemporary benches. Sophisticated cable-management options and versatile accessories make **ICE** an essential ingredient in any dynamic working environment.



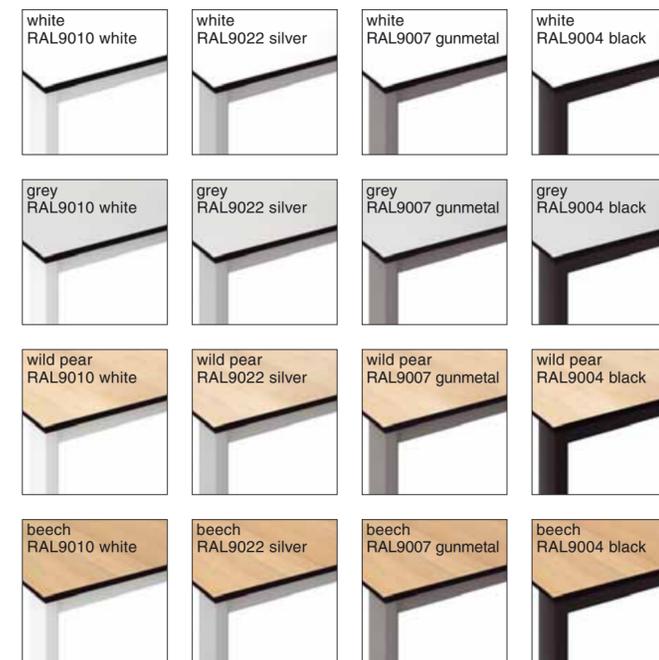
ICE is a contemporary desking system that brings finesse, quality and contemporary styling to a range of furniture designed to reflect the status and value of the environments it graces. It has a simple yet beautiful set of intelligent core components that give maximum performance for minimal product life cost.



Worksurfaces



EKOTECH worksurface and frame combinations



MFC worksurface and frame combinations



Certificates
 ISO 9001
 ISO 14001
 OHSAS 18001
 CFCS 2002
 FSC STD 40-004
 Furniture Industry
 Sustainability
 Programme -
 Full Member



"I LOOK FORWARD TO UNLEASHING THE COLOURS"

Petr Volf in conversation with artist

Michael Rittstein

Artists often have a somewhat aloof attitude to sport. They give the impression that sport is a foolish activity best left to others. What is your experience in this regard? Do they not consider you, a person who used to swim competitively and who still has a lot of friends from the world of sport, slightly odd?

In the seventies the hippies did not swim much, let alone artists. And to swim for the Academy of Fine Arts? That was completely out. We nevertheless swam in the university league. Swimming is not "cool" among artists even today, and I guess that's the way it will always be.

Is it an act on their part?

I rather think it is a defensive reflex on the part of bohemians. They like to get up late, and they can use their dismissive non-conformist attitude to justify their laziness. They are slightly afraid of sport. Also, if you are not able to master at least one sport to a reasonable standard you won't be very motivated to participate. I therefore wanted my sons to be able to take part in a sport to a standard that gives them pleasure. Playing a sport without sufficient ability is a form of suffering, and to overcome this requires a degree of self-denial. At first nothing feels right, and it is the same with painting. Only after ten years of drawing did I start to feel that what I was producing was worth keeping and not immediately throwing away.

What have you learnt from sport?

It is generally the case that sport sorts out the men from the boys. It reveals whether someone is just full of hot air or whether they are really able to work hard to achieve something. The fact that I was for sometime training twice a day enabled me to achieve something. I knew that if I decided to give training a miss in the morning, the next race would be an embarrassment for me. No gain without pain.



Michael Rittstein

Painter, draughtsman, graphic artist and illustrator Michael Rittstein (b. 1949) is a major Czech artist of the middle generation. He studied at the Academy of Fine Arts in Prague in 1968–1974 in the studio of Professor Arnošt Paderlík. The artist, unusually, appreciates continuous dialogue with the outside world. He says that everything around him finds a way into his paintings sooner or later. The world offers up countless stimuli great and small, constantly changing as both a material environment and a social and spiritual structure. (NG Prague)



How were you introduced to swimming?

My father took me to the Vinohrady Sokol where the CKD swimming club trained. There I learned to swim. Then I went to swim for many years at AXA and at Slavia. The conditions were tough and not comparable with today. If the water had been twenty-seven degrees we would have boiled. Old swimming pools often just had one working boiler, and when we arrived at five-thirty in the morning the water was, to put it mildly, invigorating. We were children then and after training, even in the winter, we travelled to school in an open tram. I then swam for Slavia at university, training along with a couple of guys with ambitions to be national champions. There were not many swimming pools, so there was not enough room for everyone. This meant fierce competition for facilities, and clubs had to show results. It was training twice a day or not at all. This provides a good comparison with art. As soon as I started to study at art school it did not go so well because swimming is very time consuming – it is necessary to put in lots of lengths in a session. Instead I preferred to paint, but I still swim today. Mainly at the YMCA pool, and I think I am the person who has been swimming there the longest – certainly fifty years.

Is it not strange to spend so much time in the water with eyes focussed on the tiles at the bottom of the pool?

It's not like that. You don't look at the tiles, you look into yourself. It is not lost time. In the water I compose lots of paintings. In the summer I swim every day, and in the water I have many ideas. I often say to myself that I should have a note pad on the side so I can make quick sketches. Once I have an idea I need to put it on paper, or I am nervous that I will forget it and miss the chance of producing a good painting. Several times I have run from the pool in Kdyne, close to our cottage in Brnířov, to the kiosk to borrow a pen and scrap of paper. Such things happen to me quite often.

What is so attractive about the water?

Water, as every element, has great energy, and I like energy. I used to draw at the Podoli pool from the windows below the water level. Just me along with the voyeurs, although when I think about it I am also basically a voyeur. I have spent my whole life observing people. In the 1970s, when I was just starting out, I painted lots of pictures on the theme of swimming pools and swimmers. It is not just sport taking place in the pool – it is the workings of the body, the basis on which I view most things in life. For me the time I spent in the water was not wasted. On the contrary it was the best use of my time during which body, soul and sight all came into their own.

Swimming has a sporting character whereas bathing has connotations of relaxation, but it still appears in collections of art with a sporting theme. Is this not a misrepresentation?

Bathing is bathing; it is not a sport. Many people are mistaken in the idea that by splashing around in the pool for an hour they are doing something for their body. Maybe they are, but it is not sport. I like expending large amounts of energy, giving meaning to activities. Long swimming sessions, around two thousand metres, suit me the best. It is normally an interesting routine. To start with I am not very enthusiastic, then I find that I am able to swim faster without feeling exhausted, then I have to ease off, but I can feel the endorphins flying around my body lifting me up.

It requires a skill to swim well so that one doesn't have to reach out for the sides out of breath after a short while. It is not easy to swim at a tempo fast enough to burn off calories and improve fitness...

A skill learnt and mastered over a period of time brings pleasure and satisfaction. It is the same with anything that we throw ourselves into. Such as a person who starts drawing and reaches the stage where the drawings are no longer embarrassing, or a carpenter when the doors close smoothly on a newly made cabinet.

Which swimming style suits you the best?

In competition I swam breaststroke, but I can swim the other styles too. A swimmer should know them all. Breaststroke I know the best. When swimming I alternate styles with the exception of butterfly. I only swim butterfly if I am in the pool alone. When I swim

backstroke I contemplate the heavens, as I like to swim outside in the open air from May to October. I go whatever the weather, in the rain, storm, or strong wind that blows leaves across the surface. Outdoors you feel the power of the elements. I also like to swim across a large surface, such as the reservoir in Hostivar close to where I live.

How do you feel when you go several days without swimming because, for example, you must install an exhibition or go abroad?

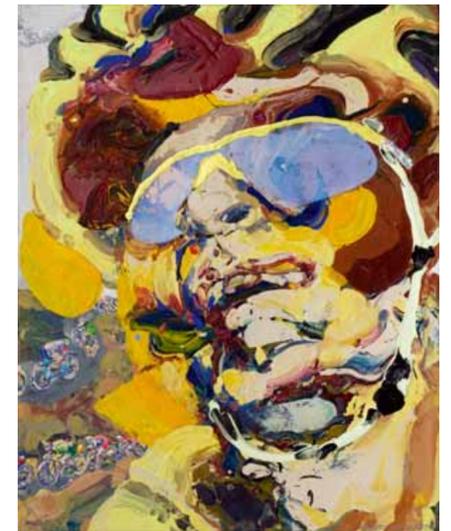
If the truth be known I feel terrible. I am in a bad mood, lacking energy and tired. These are my standard withdrawal symptoms. In the water I cast everything aside and just enjoy the feeling of movement. As well as swimming I also cycle from Záběhllice, where I live, to my studio in Vysočany. It always takes an hour and is peaceful, because there are cycle tracks. Occasionally I fall if there has been frost and frozen puddles, but I see this as a hazard of cycling. On the way I see pheasants and wild animals, so it is easy to forget that I am in a city.

What are you working on at the moment?

I am currently working on a painting for the Czech Olympic Committee that will be displayed in London. It is conceived as a wall in five ten metre sections, so an extremely big work. It appealed to me that the Czech Olympic Committee does not want to present itself just through sport, but also through culture. It is a modern enlightened approach. We will see how the picture turns out; I have it roughed out in several ways. In particular I like painting the sports that are closest to me. I follow a lot of sports because I find sport attractive. I like, for example, swimming, athletics and rowing, sports



Once I have an idea I need to put it on paper, or I am nervous that I will forget it and miss the chance of producing a good painting.



There are two approaches to painting; the first is to work according to a rationally devised plan, and the second is to consciously leave room for chance, including chaos. For me the second approach is the most attractive because I thrive when things are changing, and I also change in myself.



In my case painting is a very physical activity, and I would compare it to dancing. And even when a painter is seated, he must always reach the alpha state where the hand and head are very closely connected and the brush seems to move across the canvas almost of its own volition.



where a person is performing for himself. I don't seek out the team sports so much, but I also like confrontational sports like boxing.

What attracts you to boxing?

Primarily it is very photogenic and, from this perspective, one of the most beautiful sports. Boxers exhibit fantastic body movement, and there is also a certain animal quality to the confrontations. There is a certain free morality reflected in the sport. I always like to watch boxing. And of course like most men, I occasionally get into a scuffle, so it also interests me from a practical point of view.

Which sport is the most difficult to paint?

I think none are particularly more difficult than the others. It is possible to portray sports using a vast array of techniques, expressions and shortcuts. I am always interested in movement. Painting sports came naturally to me because from the age of sixteen I cut out photos of sportsmen from magazines. I observed a lot from these. The entire Baroque art of motion can be seen in sports photos. The photos of tennis players and goalkeepers can be really wonderful – unbelievable positions and a balance that is hard to understand. Also inspirational are the extreme emotions reflected in the sportsmen's faces; they reveal an awful lot about a personality. Also telling are the moments of supreme concentration, the joy of victory and the despair of defeat.

Do you still have any lingering doubts about your art?

Yes I have doubts. They become greater with time, and because I work every day, these doubts are nagging me continually; creating a painting is always a compromise between the idea I have in my head and what actually appears on the canvas. In my studio I turn all my completed paintings to face the wall so I don't have to look at them. I don't tend to like them when they are freshly painted. With

the passage of time I am able to look at them, for example, when they are hanging in a gallery and forgive them their faults. The completion of every painting represents a defeat of sorts, even if it's a close run thing. When I can finish a painting and call it a draw, then I'll be satisfied.

Are you serious? Your paintings exude confidence and perfectly thought through composition – there are no obvious weak areas.

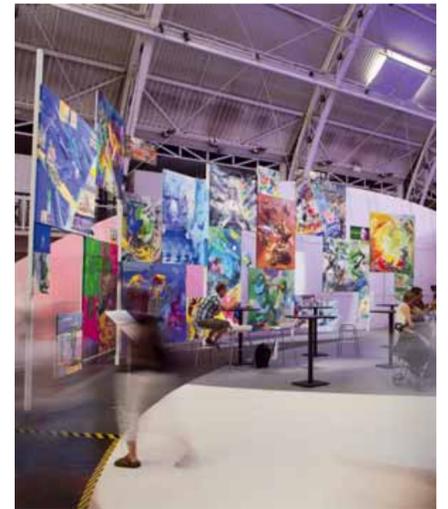
I am being totally honest; I am not putting on a pose. I am not satisfied with any of my paintings and I am aware that my pictures are not to everyone's taste – some people I'm sure find them unbearable. I am not one of those artists indifferent to people's reactions; I am happy when art communicates. This does not mean, however, that I want to cheapen my values just so I can be accepted by a wider audience.

I am certain that of artists who create a certain „narrative“ in their work, you are unique and stand alone.

I agree. Some critics, however, see too much of a plot in my pictures with an over emphasised message. I would not enjoy doing it any other way. We are all made differently and enjoy different things. On the other hand, it is clear that figurative painting is not for everyone because painting a figure is not easy. I am interested in communicating through the forms I depict in my art.

How do you identify a high quality picture?

It is simple. When I see such a picture it must evoke an immediate feeling that I would not be able to paint it myself. This attracts me to a painting, as does the knowledge that I have not seen anything similar before and that the feelings I am experiencing I could not experience anywhere else but in front of the picture I am looking at. These are for me



two fundamental things – and at the same time I don't care whether it depicts open space or a figure – if the picture does not clearly speak to me then I am less interested in the work. I can do without it. If I feel subconsciously that what is to be viewed I can find in a much more convincing form elsewhere, then I no longer have to go to the gallery. When I am looking around a large international biennale I only stop where I hope I can find the desired experience. I am always searching for and wanting to see work that gives me this feeling. Everyone probably has this in different ways; some people believe that when experimenting, experimentation in itself means quality, which is the essence of art. This is a mistake. I don't have anything against experimental art, although I am angry when theorists are preferred significantly over painters.

Do you experience similar feelings when painting to those you have when engaged in sport?

It is similar, when painting I also go through euphoric stages. In addition, painting large canvases is a very physical process. During a day I have to bend down perhaps a thousand times, because I have to lean over the canvas that I have set out on the floor. The next day I feel strange and my legs hurt when I walk upstairs – then I remember what I did the day before. I Painted. In my case painting is a very physical activity, and I would compare it to dancing. And even when a painter is seated, he must always

reach the alpha state where the hand and head are very closely connected and the brush seems to move across the canvas almost of its own volition. The same can be experienced in sport. When you are running through the countryside you can experience stages where it seems you are running for free, without effort. This is when running is a real joy. There are so many parallels that it is hard to imagine at first. If I am not in good physical condition I will not be able to paint large canvases, which require full commitment. In order to see a three-metre painting from a distance, I walk kilometres at my cottage, because I have to go down to the stream and over the neighbour's fence in order to see it all. If I added up the distances covered when I completed each picture the result would be interesting.

In Prague your studio is on the ninth floor. Do you walk up the stairs to help keep fit?

Yes, but more out of necessity than to keep fit. Some pictures will not fit in the lift and have to be carried. My record is thirty-six ascents carrying paintings. When I have an exhibition I must carry all the paintings myself; no institution will do it for me. When I look back it seems that I am always carrying something.

Your sporting inclinations are well known in artistic circles. Do you pass them on to students who come to you at the Academy of Fine Arts?



I really like working with paint, it is like a living organism and as such it offers me an adventure that I can't do without.



I don't impose sport on anyone – a lot of the lads who come to my studio have already been involved in sport, and they are happy to come swimming with me. It is about a different form of communication than is possible in the studio. I like people who stand out, strong personalities – sport is not a condition. By the way, I know several people who took up sports for self preservation. When we went swimming whilst studying, a lot of musicians found that they could play the violin better after swimming and relaxing their stiff muscles.

Do you enjoy teaching?

Yes I still enjoy it. Contact with young artists is challenging because it does not allow me to slip into a thought routine. I have to do more than just concentrate on my own work; I must also look for answers to the creative problems of others. One of the reasons why I enjoy teaching so much is that I have an excellent assistant, Roman Franta, who, by the way, plays the drums and a very good game of tennis.

What attracts you most about painting?

Dreaming. The fact that I can dream. I also really like working with paint, it is like a living organism and as such it offers me an adventure. I can't do without this. I purchase buckets of paint and I then transfer their contents onto a canvas and a painting is created. I look forward to releasing the paints. My whole life I have enjoyed the feeling of anticipation of seeing appear what I want to create. Some people get a kick from building a house or buying a new car; for me I just need to paint a picture. It is very practical. I consider time spent painting as time well spent. I do not have anything better to do with my time. In the past I enjoyed travelling abroad, seeing new places, but in recent years I don't enjoy going anywhere if it means I can't paint. Of course I can sketch and draw, but when travelling I can't let the

paints out, and that is a dilemma.

Where do you take inspiration from?

Everywhere and all the time. Even now, whilst we are sitting here and talking, I am finding inspiration. I don't draw inspiration just from interpersonal relationships. I can also be inspired to paint from reading a newspaper article, watching television, the countryside, or from things I overhear or feel; everything overlaps and is combined into a form of expression. Yesterday (Sunday) I spent four hours sketching in watercolours, which relaxed me beautifully.

To me you always give the impression that you don't have many doubts about the purpose or meaning of your art and that you know exactly what you want – as opposed to the many chaotic artists who don't know where they are heading. You just paint.

But I don't know what actually drives me to this. It is an irrational activity. My character is simply made in such a way that I have to paint. I see it in the students that sign up for my studio. It is somewhat of a dilemma because I have to look primarily for people that will clearly paint because they have to, but there are not so many of these; they are a rare breed. I also have to consider whether they are able to create space in their lives for painting.

What do you mean by „creating space in their lives for painting“?

It means setting up a studio, managing finances so materials can be afforded, and most importantly being able to devote time to painting without being distracted. There are people who were talented but unable to create the necessary space and conditions to work freely. Their talent is combined with a certain degree of pragmatism. I also have my demons, but I keep them to myself as there is no sense in wearing them like a medal. I am well aware that before I started

painting I had serious behaviour problems, but as soon as I started to paint these went away. I turned from a wolf into a lamb.

You were badly behaved as a boy?

To put it mildly. At middle school I was always being threatened with expulsion. I was a rebel and provocateur. I was prepared to risk expulsion for a well timed comment. Occasionally I got into a fight, but that was not the major problem. Art helped me because everything that had been haunting me could suddenly appear on the canvas. At the Academy I calmed down completely...

Do you listen to music when you paint, or do you require absolute peace and quiet?

I always listen to something.

What type of music?

Everything possible, from hard rock to mood music. I grew up on Deep Purple, Led Zeppelin, Santana, Rolling Stones, I liked the Sex Pistols. I can put on Metallica or just as easily Johnny Cash's last album, which made a big impression on me, or even Brian Eno. Sometimes I go to a rock and roll concert and dance – I like moving to music.

Is the music you listen to reflected in your paintings?

linoleum on the floor – suddenly you can see figures. There are two approaches to painting; the first is to work according to a rationally devised plan, and the second is to consciously leave room for chance, including chaos. For me the second approach is the most attractive because I thrive when things are changing, and I also change in myself.

An energy radiates from your paintings that continually makes the viewer feel uneasy; it is a provocative energy. Is that your intention?

I don't especially strive to achieve this, but it is interesting that it always seems to be the case. I like it this way, but I don't have any formula for it. I always attempt to get the most out of the acrylic paints I use. Sometimes I paint in cooperation with amateurs. At the gallery where I am currently exhibiting, I set a theme – perhaps landscape, or people and animals. Then I put a four-metre canvas down in the middle of the room and start to paint. At a certain stage I let others join in; always with background music playing. We all then get onto the same wavelength. Everyone puts what they want into the picture as best they can. Then when I feel the time is right I will stop them working and let the picture dry.

I would paint – a group of a speeding cyclists.

What was the purpose of it?

Simple. A work of art should serve as an expression of the artists psyche. When it was finished everyone crowded onto the podium and inspected the picture in detail. Cyclists were ideal for such purpose because they could be painted without details whilst still containing everything important. This is the essence of movement.

Are you attracted by other media, such as video or film?

At the moment I am completing a drawing project; annually I produce around a thousand drawings. In total I already have fifteen thousand of them. I want to photograph them all and then make an animated film from them. It is something I'm very excited about. However, it has occurred to me that after expressing everything in my drawings, will I still have the desire to continue painting? Time will tell. I also worked with director Jan Němec, which was a very interesting experience. He asked me to paint a picture based on a script that he had written with Václav Havel and which would then become the basis for a film. And so it turned out. The result was



It works both ways. When I want to paint something with more energy, a dynamic element, I put on some faster music. The converse is also true. Once in a while I buy a CD. I look forward to playing the new Neil Young and Jack White from the White Stripes.

Do you have any artist heroes?

I won't give you any specific names; I would have to think hard about it. However, I am always delighted when I come across a picture I like.

Do you take chance into account when painting?

Very much so. It's a game; I provoke it and then let myself be led. The random chance element activates the subconscious; it's like when you sit at a table and stare down at the

Later I will work on it again alone, and from the chaos emerges something interesting.

You also painted in Madrid at a congress of psychiatrists that discussed the relationship between psychiatry and art. How did you get involved?

I was invited by Professor Cyril Höschl, and it was my task to paint a picture in front of three and a half thousand psychiatrists during the opening ceremony. Above me was a cameraman recording what I was doing. It went quite well; in just two hundred minutes a large painting came into being which drew applause from the auditorium. It was a unique experience because painting is a solitary activity – just the artist and the canvas. Then suddenly to have an audience of thousands... However, it was not all improvisation, I worked out in advance what

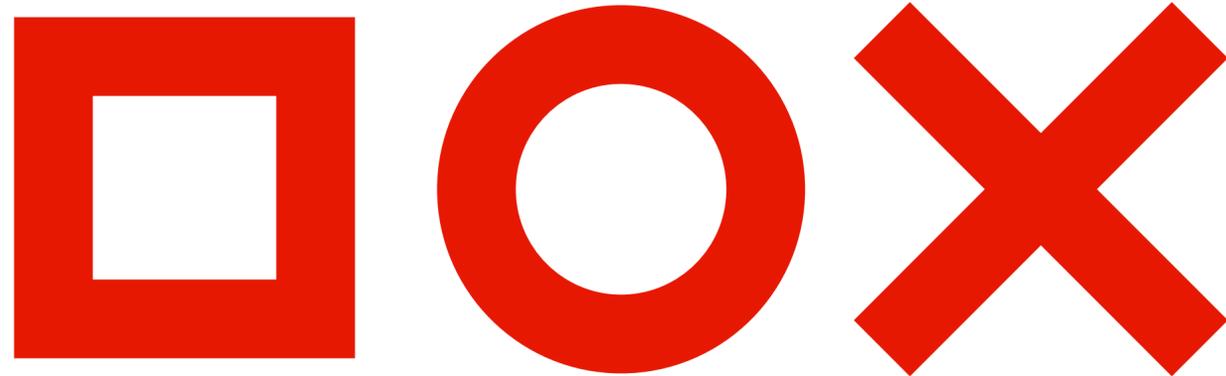
a gangster film about the theft of hearts, which was shown in art cinemas. Director Němec took the picture to the studio and filmed it from all possible angles, in detail, in even greater detail, cross-sections of colours, layers. In total 8 hours of film on one painting! Only a fraction of this was actually used in the final film. I would therefore like to edit the footage with the director into a separate picture. It is a challenge for me to look at a painting in a slightly different way than I am used to. It is also a great opportunity. A ten minute film would capture everything; it would not need to be any longer.

What will it be called?

The Painting.

Today's world is hypnotized to believe that nothing succeeds like success, that there are recipes for everything, that experts always know better. DOX is a place where the tyranny of the "experts" is challenged; a place for contradictions, rejections, false starts and experiments; a place where the unpredictability of art is seen as a value that provides unexpected benefits. With these convictions DOX has begun its public life.

Leoš Válka
Director
DOX Centre for Contemporary Art

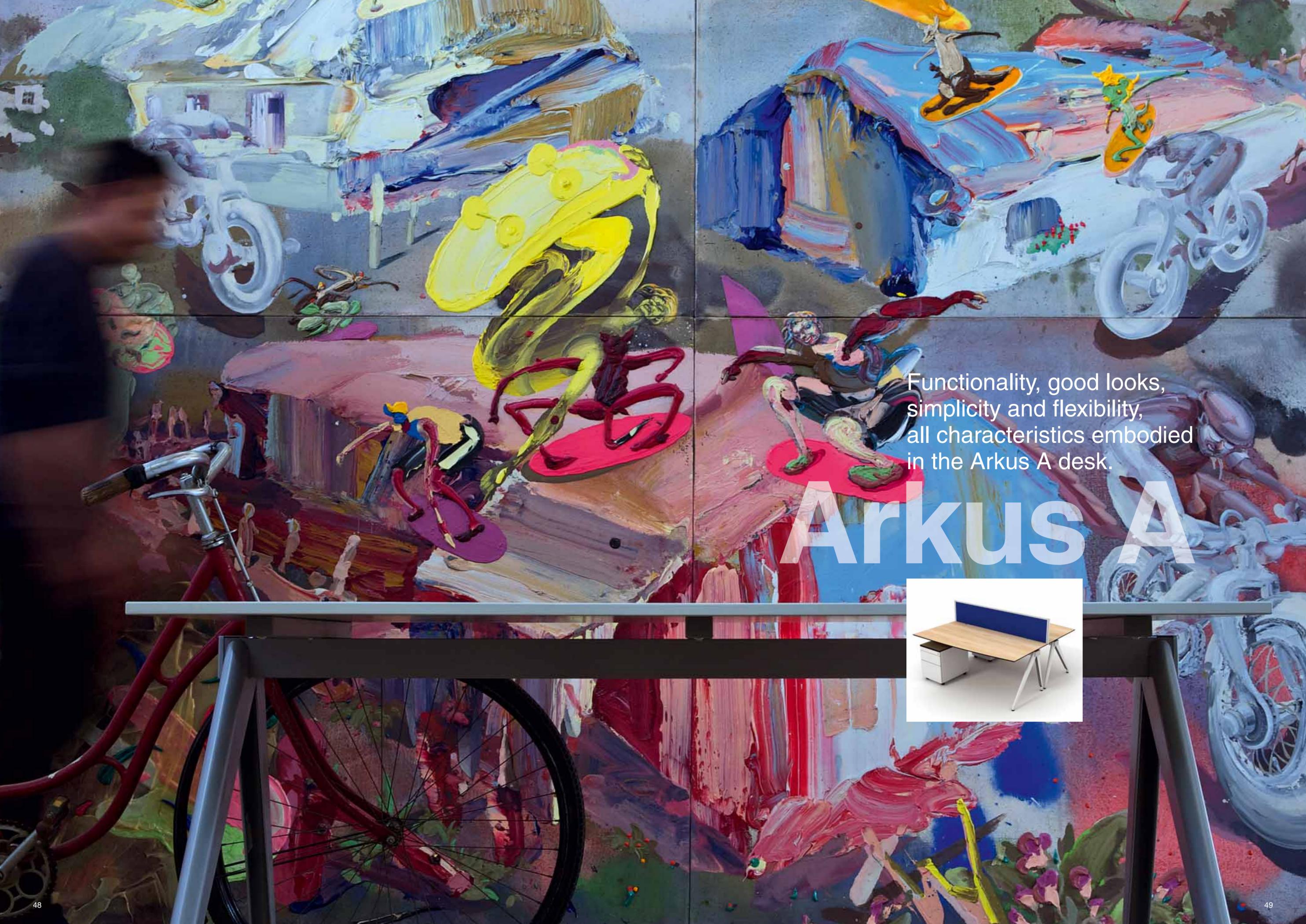


DOX Centre for Contemporary Art

- an independent platform for contemporary international art, architecture and design
- a former factory redesigned by the Czech architect Ivan Kroupa
- a multifunctional space, where contemporary art is presented in the context of issues that shape and are shaped by today's world
- a dynamic forum for social interaction

DOX Centre for Contemporary Art
Poupětova 1, 170 00, Prague 7
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Opening Hours: Mon: 10-18, Tue: closed,
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Functionality, good looks, simplicity and flexibility, all characteristics embodied in the Arkus A desk.

Arkus A



Arkus

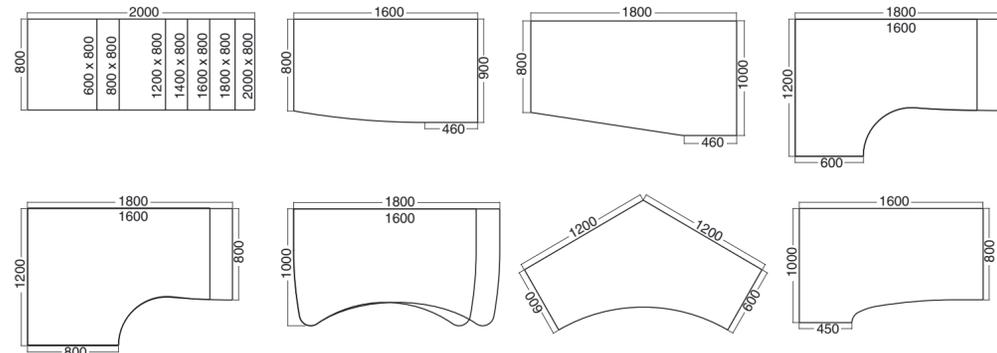
The **Arkus** desk system has been one of the mainstays of our product portfolio since its launch in 1996. It still looks as “right” today as it did then – no major facelifts required. It was designed to look modern regardless of changing workplace fashions. We make no apologies for the fact that we refuse to compromise the pure function of our desking systems by following trends or fads. A functional desking system that allows the workplace atmosphere to be moulded and shaped according to the wishes of the interior architect.

Standard workstations are now a lot smaller than in 1996 – is this a problem for **Arkus**? Not at all – it has adapted to the changing times with a whole range of modern configurations. It remains one of our bestsellers with almost 200,000 **Arkus** workstations sold in total. The **Arkus** system is a worthy enhancement to an environment where a high value is placed on the flexibility of office furniture.

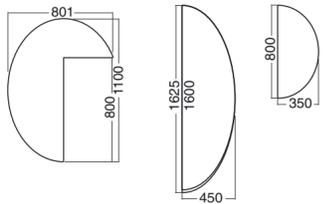
S A



Worksurfaces



Worksurface extensions



EKOTECH worksurface and frame combinations



MFC worksurface and frame combinations



2



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4



6

Design: Hans Verboom

The **Arkus** desk system has aged so well because of its versatility. **TECHO** is primarily a project furnisher rather than a furniture retailer. The big advantage of **Arkus** is that it is very good in a supporting role. It can always be adapted for a given project.



Certificates
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 CFCS 2002
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 Furniture Industry
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Bank of



Georgia

The order for the leading Georgian bank included Arkus and Four-Two workstations, storage products and seating



VZP

14 front office workstations with Arkus A desks and custom made items were installed at the main Czech medical insurance company



Arkus C

A variation on a successful theme. The C leg adds a touch of utility to the Arkus desk.

Arkus

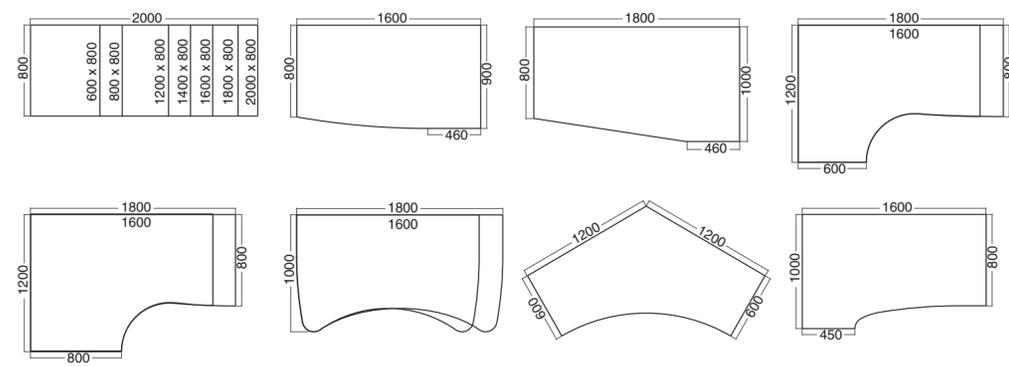
Arkus desks are so versatile that they can be configured to serve as office desks, conference tables, or call centre workstations. Elegant enough for senior managers with private offices, Arkus is also ideal for open space offices.

Versatile and functional, the **Arkus** solution combines simplicity, strength and an elegant aesthetic for today's interiors. When launched it was revolutionary being one of the early beam-system desks. Configuration flexibility has kept it at the top of its class – it has an elegant practicality that does not age. It may have been launched last century, but it is a 21st century desk.

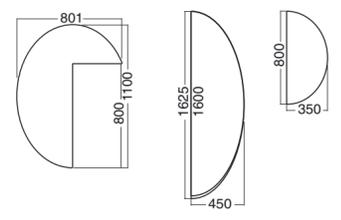


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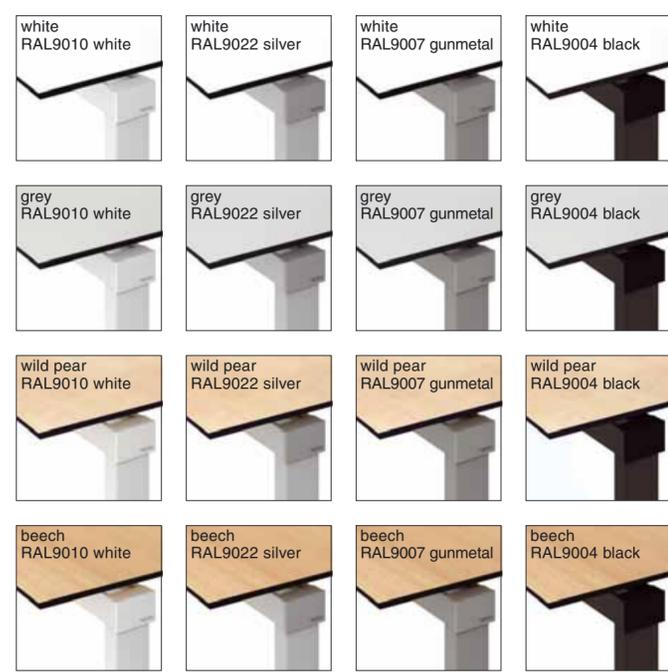
Worksurfaces



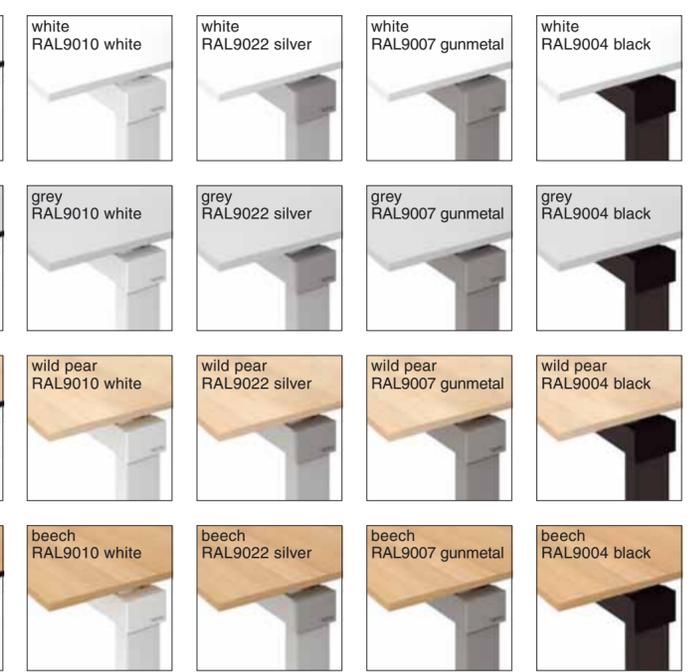
Worksurface extensions



EKOTECH worksurface and frame combinations



MFC worksurface and frame combinations



Designed by
Hans Verboom

Lehman Brothers

Arkus C conference tables and 200 Horizon workstations were supplied to this major American bank

P P P R R R
O O S S T T
O O O R R R

Prostor - architecture - interior - design

It is amazing how many titles for obligatory and voluntary education in the area of the arts can be found on the Internet and from publishers and bookshops. On music, painting, sculpture, but almost nothing on contemporary Czech architecture and design. These are areas that influence us from childhood and we are exposed to them every day. This is one of the main reasons why from 1999 the non-profit organisation Prostor - architecture, interior, design has been active in trying to fill this gap in the form of education outside school. The company publishes popularly conceived non-commercial titles that attempt to systematically document the development of Czech architecture and design since 1990. As an accompanying programme to publishing, also organises exhibitions and lectures for the general public, with particular emphasis on the younger generation. These events attempt to use specific examples to show the role of architecture and design in people's lives, as well as the position and responsibility of architects and designers and the nature of their relationship with investors and supplier or producer.

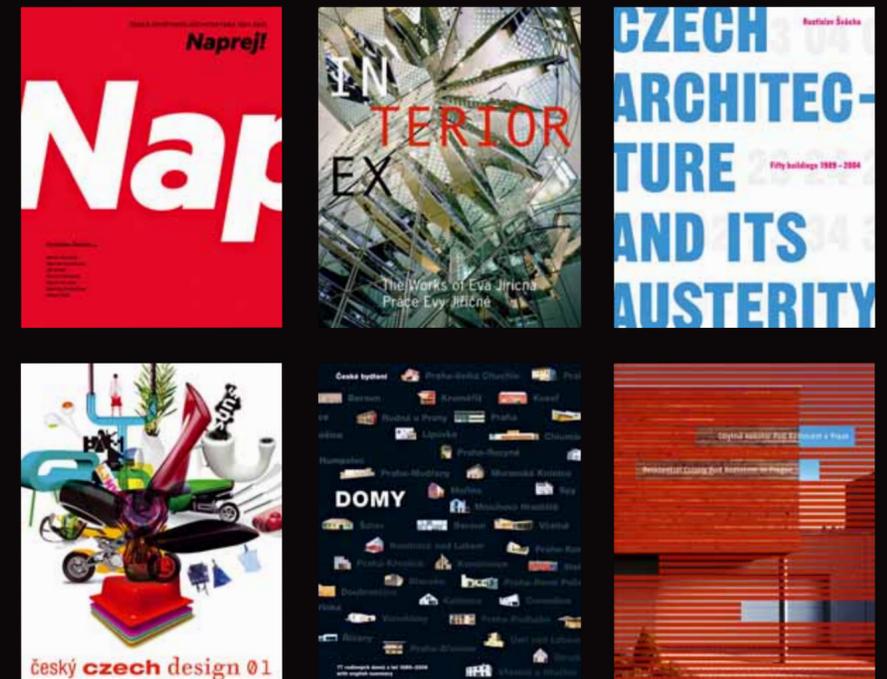
A major publication that Prostor issues on a regular basis is the Czech Architecture Yearbook which provides readers with an overview of the current and inspirational architectural projects of a wide range of architects. Worth mentioning are, for example, cooperation in preparing the retrospective exhibition of the work of Eva Jiricna or the exhibitions "Only Buildings" devoted to Czech architecture since 1990 and "Our Daily Companion", devoted to Czech design over the same period. Also interesting was the project "Office Place for Living" - exhibition and lecture by renowned British designer Francis Duffy. Other exhibitions also were enlivened with lectures and guided tours. Prostor also cooperated with the preparation of several documentary films for Czech Television. The systematic educational work of the foundation and promotion of Czech Architecture and design has been recognised several times, for example by awards from the Ministry of Culture and the Czech Design Centre.

Non-commercial projects cannot be realised without enlightened partners who financially support the publication of books and the organisation of exhibitions and lectures. In this context it is appropriate to mention TECHO, which has provided Prostor with long-term support.

DAGMAR VERNEROVA
Prostor - architecture, interior, design

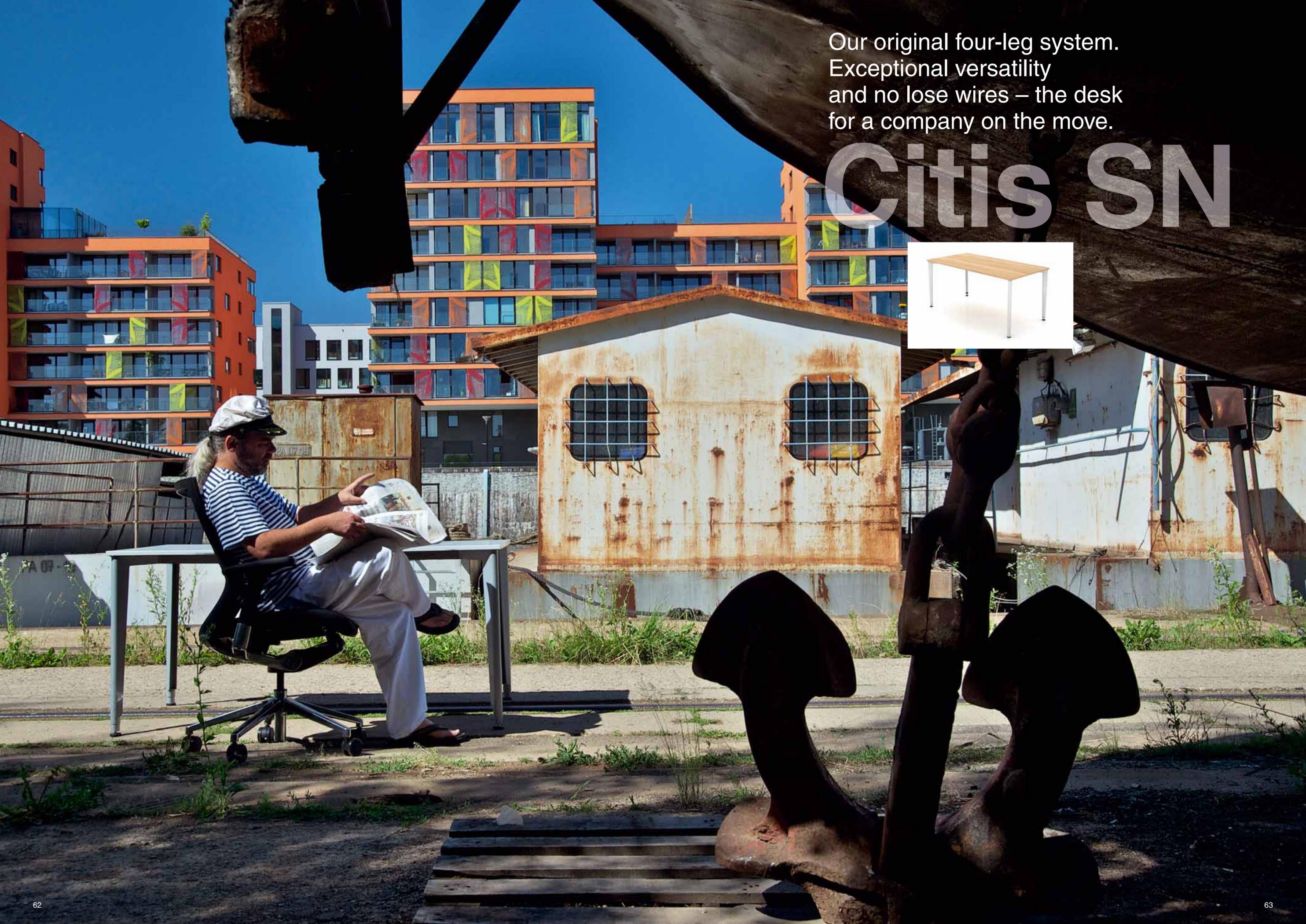


Non-profit organisation Prostor – supporting education



Our original four-leg system.
Exceptional versatility
and no loose wires – the desk
for a company on the move.

Citis SN





Citis SN retains the Citis look and leg-integrated cable riser. The cables can be led up any of the 4 legs. The cover simply unclips and clips back on again. We are so confident about its assembly/dismantling performance that we provide an industry beating warranty of 50 assembly/disassembly operations. This durability has been confirmed by extensive tests at independent test and certification facilities.

The **CITIS SN** represents the next generation of mobile furniture. It is not foldable – saving material and costs – but is very easy to assemble and disassemble. There are no compromises – just perfect functionality combined with the unique TECHO customer service and unbeatable value.



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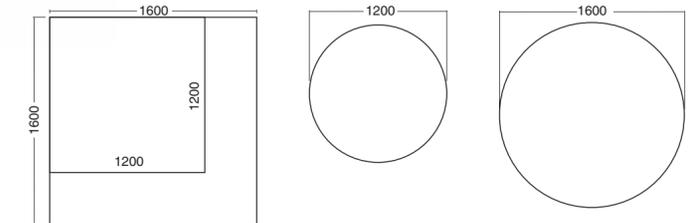
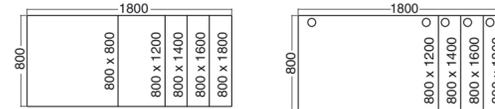


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Worksurfaces



MFC worksurface and frame combinations

white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black
grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black
wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black
beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black



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Design: **Hans Verboom**
 Always on the move, never satisfied
 with the office layout?
 This desk will cater to your every whim.

70 Citis SN workstations
with Zenith 2 screens
and Novum accessories,
storage and seating
for this leading software
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Sungard Ambient

A red dot award winning desk system with integrated storage – a design that works.

Focus





reddot design award
winner 2003



FOCUS

Focus is a winner in every sense.

A remarkable record in the most prestigious design competitions and a fantastic product that allows nothing to compromise its unique brand of ergonomic functionality. It was designed over 10 years ago by the renowned Prague based architectural studio, ADR. It is still an extremely popular desking system and has been delivered to all corners of the globe where it can be found furnishing small start-up companies or the offices of world's richest people. Its no-nonsense functionality has given this desk a style that transcends design fashions. It was awarded the prestigious **red dot design award in 2003** and the **Czech Design Center Award in 2002**. What makes **Focus** special? Space saving and convenient storage. Files and folders to hand – no need to leave your seat. Clever CPU stowage and integrated cable management. Features that make **Focus** the practical choice.

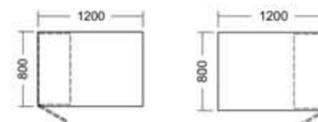


Focus is a product that perfectly embodies the TECHO philosophy – when designing furniture 95% of the attention should be paid to function and just 5% to design aesthetics. If you take care of the function, the 'aesthetics' will take care of themselves. The result is a desk that complements rather than dominates the office. The dominant position is given to the user and the working environment.

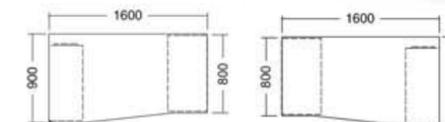


Worksurfaces

Focus 1



Focus 2



EKOTECH worksurface and frame combinations

EKOTECH worksurface and frame combinations				MFC worksurface and frame combinations			
white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black	white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black
grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black	grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black
wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black	wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black
beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black	beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black

Certificates
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Design: **ADR**
Ales Lapka, Petr Kolar
Focus is the ultimate
reflection of our form
subordinate to function
philosophy



Easy Broker

Focus 1 and Arkus workstations were supplied for the London headquarters of this producer of real estate software



Combines the best bits from two desk systems to create the ultimate TECHO workstation.



5



Hybrid

Our desk systems have continued to develop to stay at the forefront of office design by providing customers the functionality they require. In **Hybrid**, our designers have added an elegant and integral storage system to create the ultimate TECHO workstation.

Desktops are available in a variety of shapes to accommodate the different jobs and tasks for which they will be used. Providing the right desk for the given job increases both user comfort and office productivity. Ergonomics is about efficiency as well as comfort.



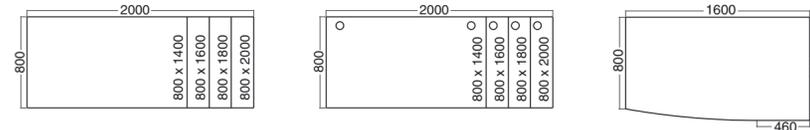
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Worksurfaces



- Certificates**
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 OHSAS 18001
 CFCS 2002
 FSC STD 40-004
 Furniture Industry
 Sustainability Programme -
 Full Member

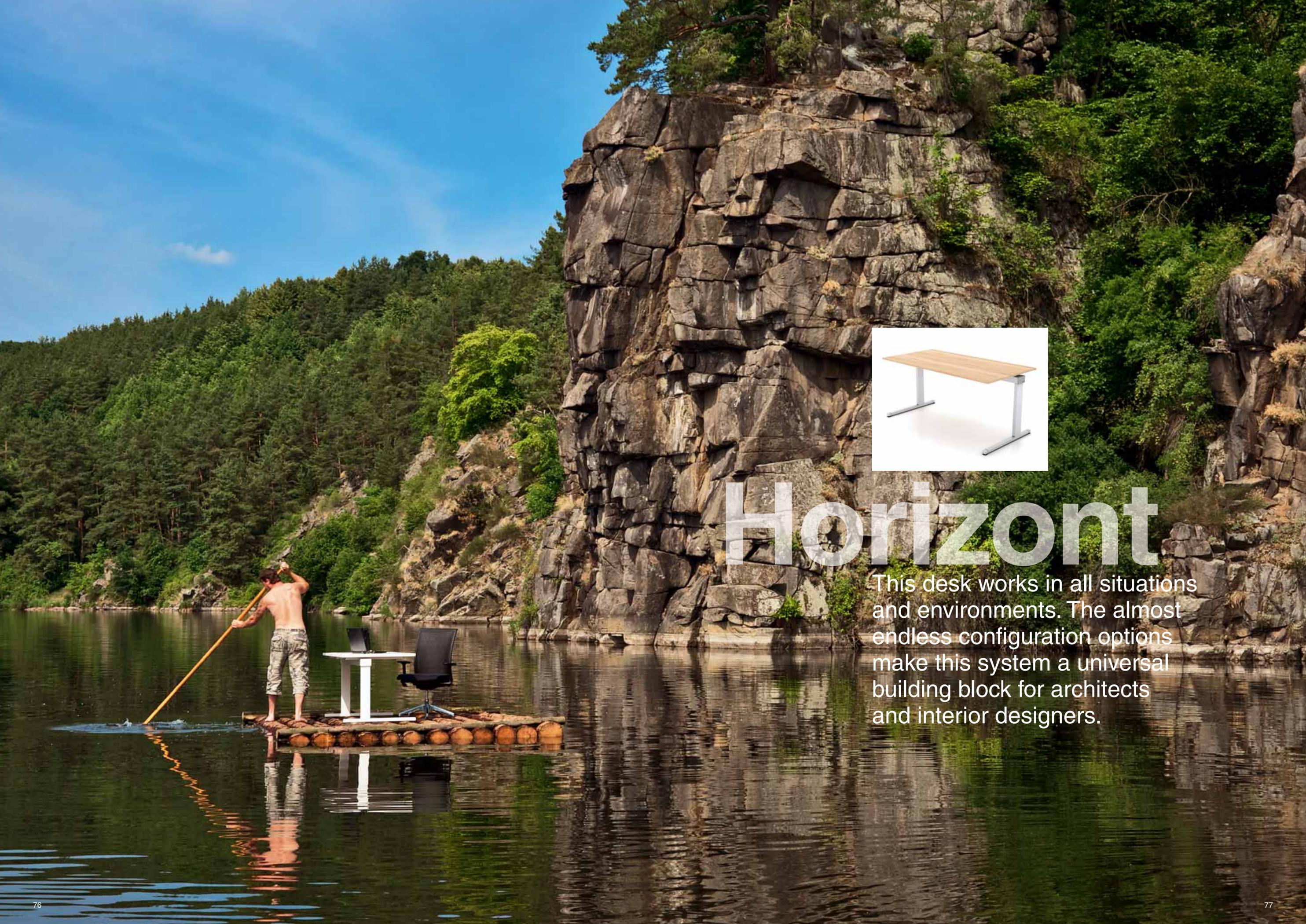
EKOTECH worksurface and frame combinations

MFC worksurface and frame combinations

white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black	white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black
grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black	grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black
wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black	wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black
beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black	beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black

Barry Foley
TECHO UK MD
and product champion





Horizont

This desk works in all situations and environments. The almost endless configuration options make this system a universal building block for architects and interior designers.

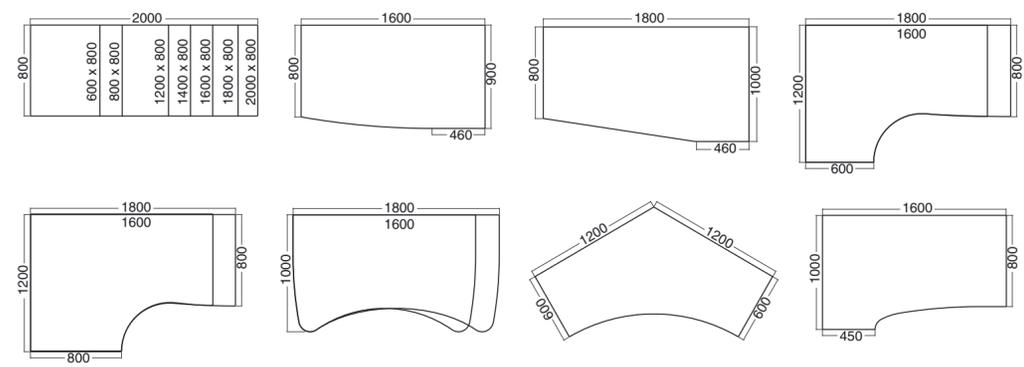
Horizont

Function, aesthetics, simplicity and flexibility are essential elements in the contemporary workplace, and are all reflected in the **Horizont** desk system. **Horizont** can blend into any environment and is now our best selling desk. It is a universal system popular with architects and designers for its ability to match and enhance their creativeness.

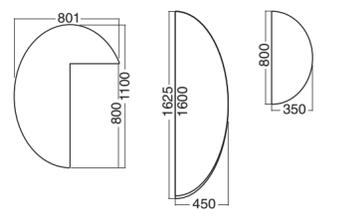
Horizont offers several options for cable management, all of which are concealed under the desktops to ensure that no cables interfere with the important tasks at hand. With its slightly slimmer profile, **Horizont** provides a new aesthetic option for managing your office tasks and utilising your space.



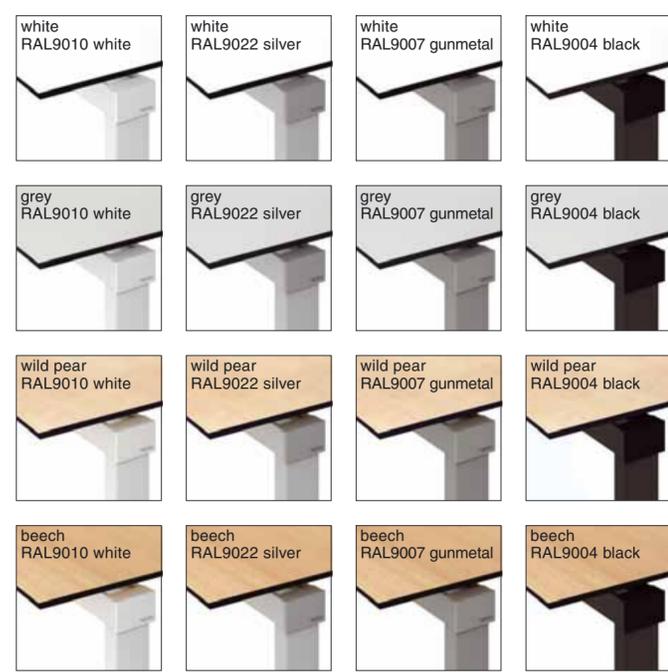
Worksurfaces



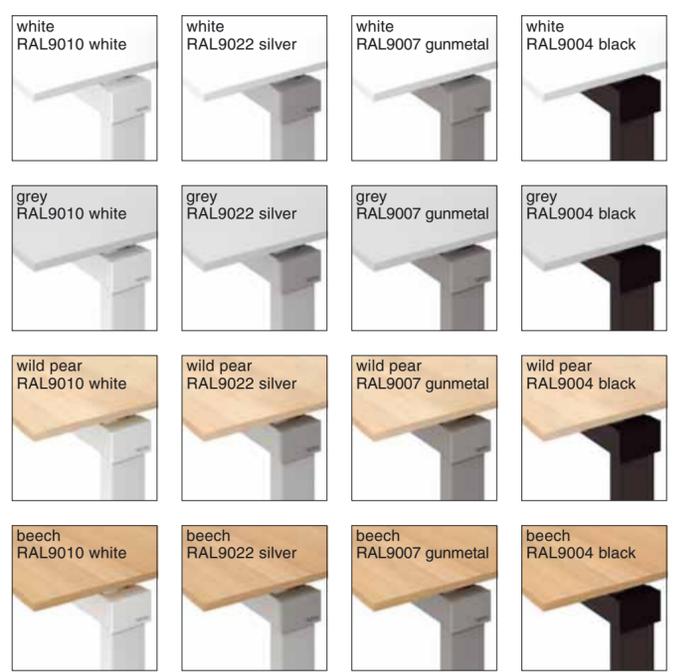
Worksurface extensions



EKOTECH worksurface and frame combinations



MFC worksurface and frame combinations



Certificates
 EN 527-2
 ISO 9001
 ISO 14001
 OHSAS 18001
 CFCS 2002
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Design: **ADR**
Petr Kolar, Ales Lapka
 Simple form and attention to function are the principles applied to this design. As a result it has the elegance and timeless character that have become the TECHO hallmark.



Doosan Babcock Energy

Doosan Babcock, a producer of boilers for the power generation industry, took delivery of 340 Horizont workstations along with storage products and custom furniture



Platform

Designed to provide
a stable base for teamwork.





Platform

The **Platform** open desk system allows the creation of flexible workstations. The system is suitable for various types of workplace such as - Hot Desk, Call Centre, Team Office. **Platform** encourages communication and interaction between workers – it promotes teamwork. It can also be divided using screens to create closed workstations for a variable number of workers. These screens are not fixed and can easily be moved to alter the size and number of workstations. The micro-architecture of these workstations is complemented by a range of office accessories, monitor arms, CPU holders etc. It has a clever central cabling system for both power and data (connecting PC, laptops, telephones etc.).

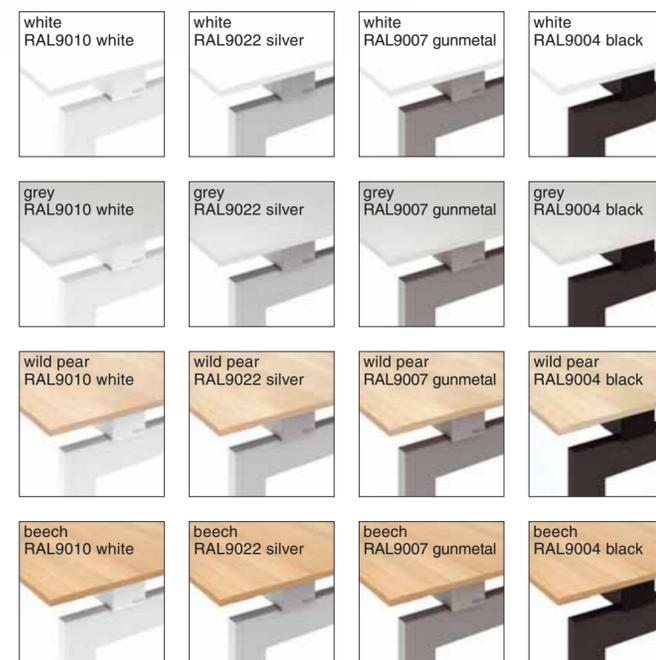
It is said that the bench style workstation has its origins in the offices of British architect Sir Norman Foster at the end of the 1990s. He used to move around the office sitting next to different members of his design team and decided that this kind of teamwork would be much more effective on a single “never-ending” desk.

- Certificates**
- EN 527-2
 - ISO 9001
 - ISO 14001
 - OHSAS 18001
 - CFCS 2002
 - FSC STD 40-004
 - Furniture Industry Sustainability Programme - Full Member
 - EPD

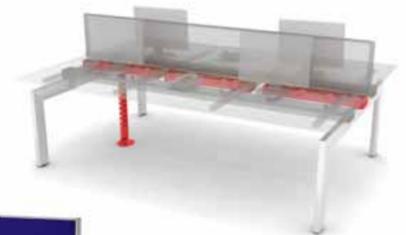
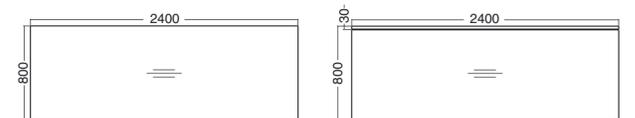
Design: **Craig Jones**
Design is about searching for excellence – fulfilling the client's brief, but also looking beyond the bare specification to incorporate feelings as well as perhaps things that the client didn't realise he needed. This synthesis of design brief and designer inspiration can result in something special that stands apart from other products. Such products stand the test of time and become classics.



MFC worksurface and frame combinations



Worksurfaces





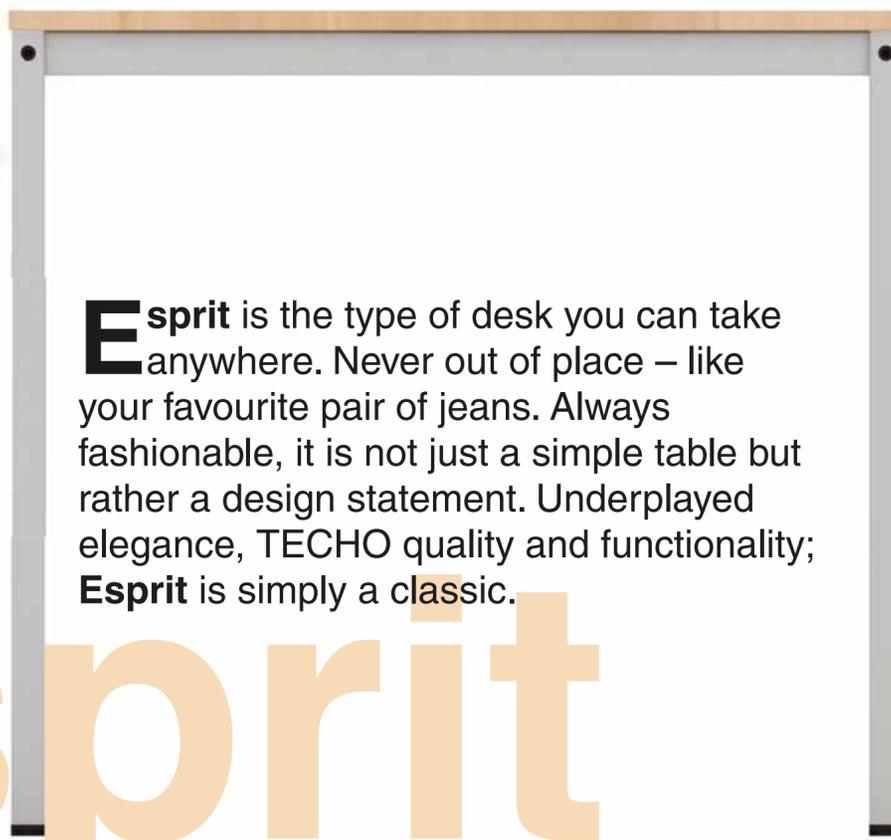
For this UK-based charitable trust TECHO supplied Platform workstations with Sidiz Chairs

Extra Care



Four legs and a top – the elegant and practical Esprit system with its back to basics approach

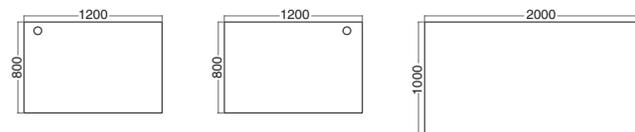
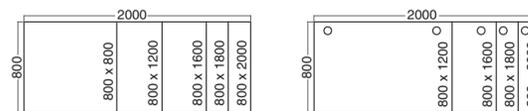
Esprit



Esprit is the type of desk you can take anywhere. Never out of place – like your favourite pair of jeans. Always fashionable, it is not just a simple table but rather a design statement. Underplayed elegance, TECHO quality and functionality; **Esprit** is simply a classic.

Esprit

Worksurfaces



MFC worksurface and frame combinations

white RAL9010 white	white RAL9022 silver	white RAL9007 gunmetal	white RAL9004 black
grey RAL9010 white	grey RAL9022 silver	grey RAL9007 gunmetal	grey RAL9004 black
wild pear RAL9010 white	wild pear RAL9022 silver	wild pear RAL9007 gunmetal	wild pear RAL9004 black
beech RAL9010 white	beech RAL9022 silver	beech RAL9007 gunmetal	beech RAL9004 black



Design: **TECHO**
Another thing that makes **Esprit** and all our products special is the fact that when you buy a TECHO product, you also benefit from the TECHO service – customer service is not just a phrase for us, it's what TECHO has built its reputation on.



Certificates
EN 527-2
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ET 1

PRINT

QUIET

250 Esprit based workstations were installed at this London based financial advisory company

Buzzacotts

Get it together with TECHO's range of **conference tables**. Whatever style of meetings you conduct, we have a **conference table** to match. Combining these with our range of conference chairs will ensure that your meetings are convenient and comfortable, whatever the agenda.



1



8



10



2



3



9



12

CONFERENCE TABLES



4



5



11



13



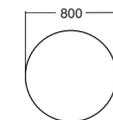
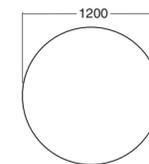
6



7

Whether you want a round table meeting, to sit facing your counterparts or occupy the head of the table, TECHO can supply the right conference table solution for you.

Worksurfaces





20 Citis workstations,
WOT conference tables
and seating products were
delivered to this consultancy
firm in Bratislava

Mikrowitz & Partners

Unipetro

The Czech Republic's leading petrochemical company was furnished by TECHO with Arkus desks, metal pedestals, cabinets, conference tables and custom items



02

01



Craftsmanship



Whatever we do we do well. Striving for excellence from order processing to CNC programming; from final inspection to the final handshake.



IT MAKES ME
HAPPY WHEN
PEOPLE ENJOY
USING THE THINGS
I HAVE DESIGNED

Petr Volf talks to architect

Petr Kolář

In one advertising photo of the WOT desk, which you designed with Aleš Lapka and Dutch designer Hans Verboom, you are playing table tennis. How did this photo come about?

It was pure improvisation! We needed to take some quick shots that would present the new desk in a striking and unusual way. It occurred to us that we could return to childhood a bit when we played ping-pong at school by putting two desks together using text books as the net. We used the WOT desk in a completely different context to that in which it is normally associated. It is perhaps also connected with the fact that I used to play well, but I won't tell you who won.

Before you decided to become an architect you were a keen handball player. What drew you to this sport, which is one of the toughest?

Trials were held at school and I was selected and stuck with it. I was tall and relatively quick and strong. When I think about it, it was more that the sport chose me. That's the way it is with everything in my life. I also skied competitively, and every weekend in the winter I would be in the mountains. I swam, played tennis and did gymnastics, although this was my least favourite of the sports I practised. My parents encouraged me and my brother to take up sports as a way of using up our excess energy and not get into trouble at home.

Did it work?

Perfectly. After training I was happy to relax in peace and not do anything for a while.

What standard of handball did you play?

The junior league and then 2nd league when I was in the army at Dukla Litoměřice. I enjoyed sport, but after years of playing handball I forgot why I was doing it. It is a demanding sport, a lot of contact, intensive and often brutal. One day realised that I was no longer getting pleasure from it, which is an important motivation. I suddenly had no idea why I was doing it. My son is a rower and a successful one – national champion several times, whilst he has had no injuries. I on the other hand was being injured all the time: elbow, knees, nose, sides, grazes, cuts. I was a striker and played in a forward position.

As a striker, how strong a throw did you have?

I can tell you exactly; one time at training they measured the speed and determined that when the ball left my hand it was travelling at 105 kph. I was able to knock a hole through a wooden fence. If I hit a goalkeeper in the head it could be very dangerous, so I always tried to control my shots.



Did sport help you develop any of your life values?

Without doubt. Sport forges aspects of our character that can also be applied away from the sporting arena. When you participate in a team sport you learn, for example, discipline; you are not playing just for yourself so you learn to play for a team, and achieve things as part of a wider group in which people depend on each other. It was important that during the communist regime sport gave me the opportunity to travel. I saw Paris, Rome and other cities. Maybe what I saw helped influence me in wanting to become an architect. At the start of the nineties when the borders were opened I didn't have to discover the world outside like the others because I had already been there done that. I observed many positive things that I can apply as an architect working in a large studio.

over forty so I need to look after myself a bit more than I did when I was younger.

I have noticed in that your house designs seem to include almost as a matter of course an indoor swimming pool. These are of course costly to maintain and operate. Do you see this as a passing fashion or a long-term trend?

It is normally the case that people are successful because they work twelve or sixteen hours a day, and in order for them to work so hard they also need to relax. Therefore in large houses it is natural to include a gym, pool and spa. This allows you to keep in shape relax and shake off the stress and cares of the day. It is not wasted money, but an investment that pays off. In our climate outdoor pools are not used much; perhaps two months in the year at most. Their construction is therefore



A lot of top sportsmen after finishing their careers miss the movement and physical exertion, and sometimes fall into depression. How did you cope with this sudden change to a different phase in life?

I know people who are unhappy as soon as they give up regular training in the morning. This was not my case. I did not miss top level sport; I found other values that more than made up for the sport. I still participate in sporting activity and have recently moved to the country and need to get into shape again, in other words lose a bit of weight. Before breakfast I go for a run, cycle or work out on a rowing machine. This sets up my metabolism for the day. I found that the ideal activities for me are endurance sports where the pulse rate is not so high and I can burn off fat. I just need half an hour of activity a day and the results can be felt. I am now

inefficient. On the other hand, an indoor pool can be used all year round. From this perspective they are clearly a better investment. I also know this from my own experience. I recently moved to a new house. An hour spent in the steam room, Jacuzzi and pool leaves me refreshed and able to think about work again.

You have designed several sports buildings, such as a golf course club house, the boat house of a rowing club and a squash club. Would you say that you are a specialist in this type of architecture?

It is true that our studio has worked on several buildings connected with sport. Recently I designed a cable car in the Krkonosh mountains where an attractive sports area is being created. Also of



larch wood planks. It is important to come up with clever solutions and turn potential limitations into an advantage.

Your constructions have very clean and cohesive lines without decorative features. Do you see this approach as a successor to the functionalist architecture that was fashionable during the interwar years in Czechoslovakia?

Above all I am happy when something I have designed for an intended purpose works well. As soon as the fundamentals for which a given building was designed are changed, things don't look so good. The Veletržní palác in Prague was constructed to host trade fairs. When it was converted to house the modern art collection of the National Gallery then in my opinion it ceased to function properly because its basic purpose had changed. The art does not seem at home there. Similar building conversions – for example residential buildings to offices and vice versa – are rarely successful. A residential building is best suited for living – that purposes has been coded into the building, and if we want an art gallery that works well, the best thing is to build one from scratch.

In the case of post-modern buildings it tended to be the outside appearance that was more important than the arrangement of the interior space. The interior was often somewhat of an afterthought because it was the expensively shaped facades that took priority. We, on the other hand, always work from the given usage and only then consider the composition of windows, balconies, the roof pitch and material selection. I wouldn't like to say that this is the only possible way for architects to work, but for me the key thing is always to resolve the functionality of the building, and only then to work on the things that can make the building look visually attractive. A building can always be drawn so that from the outside the features and materials interact in an attractive way, but if the internal layout and operation of the building don't function then the building is failing in its purpose. It is then only interesting from a formal aesthetic perspective. For us it is important that things function well and serve their users.

What do you go through when you design a new building?

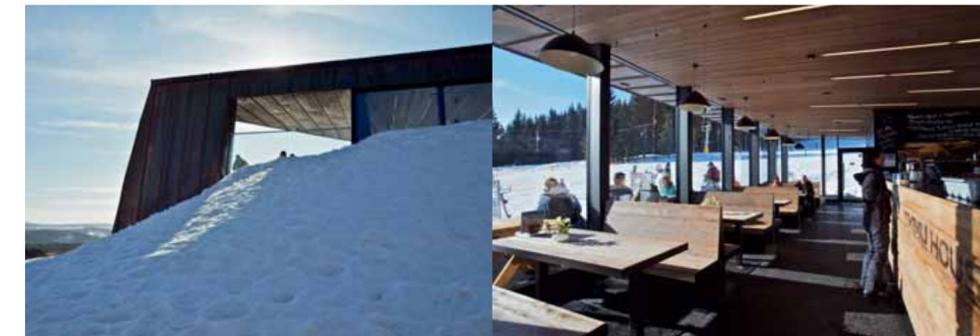
The older I get the more conservative I am becoming; I am not as free as I was at the start of my career when I wanted to prove myself. I have greater responsibilities, both for the money entrusted in me and to ensure that the buildings I design in some way benefit the environment. I first think about the function and role the building should fulfil. There are projects that develop very quickly in form, whilst others take time and evolve gradually, and I am not certain that I am heading in the right direction. Such doubts are not a bad thing because they force me to go deeper into the problem and consider various solutions. I can then with certainty select the best option.

You are one of the few architects who are able to design both buildings and products to a high standard. Do you see any differences between architecture and design, or do you approach them both in the same way?

I consider architecture and design to be separate disciplines with their own specific characteristics. Someone who studies design will find it very difficult to move into architecture, but the other way tends to be easier. Design is more demanding with respect to knowledge of materials, whilst in architecture psychology is applied because people are influenced by colours, spaces, viewpoints and materials.

Do these twin tracks not cause you problems?

In my opinion it is a beneficial and refreshing connection. Anyway, I always work in a team – I am not a soloist. I know that when I am working on a design there are engineering designers who I can rely on to make my ideas work from a technical perspective – whether it be a new desk or a chair. The same also applies to designing houses - I have experienced construction and



structural engineers on hand, so things quickly move forward.

Do you have a feeling of greater responsibility when designing things that are mass produced and used around the world, for example the TECHO Focus and Horizont office desks that influence the working environment of people in countries across the globe?

I always approach my work, regardless of the subject, in the same way. But I understand what you are asking. In actual fact the consequences of a poor desk design

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When designing a building the key thing for me is always to resolve the functionality of the building, and only then to work on the things that can make the building look visually attractive.

are not as costly as in the case of a poor building design. The development of furniture costs only a fraction of what it costs to construct a building. On the other hand, I am of course pleased when I see a building designed by Norman Foster that is furnished with our desks. It is evidence of successful globalisation. Design is just part of the equation. It is followed by marketing that has to convince people that this or that item is so exceptional that they should have it in their office or home. Without marketing it is not possible to sell anything these days, even products that are excellent in themselves. This is not the case with architecture. For the architect the completion of a building is the end of the story in the vast majority of cases, whilst with design it is just the beginning.

What do you think about proponents of „timeless design“ who recommend the acquisition of classic objects, such as chairs designed by Mies van der Rohe,

a secretary who has to sit for eight to ten hours a day on a chair should feel fine and not experience fatigue. She should not suffer discomfort, because then she will not work to the best of her ability. It is an absurd situation when managers have expensive and luxurious chairs whilst assistants are forced to spend extended periods on uncomfortable chairs to save costs. I want to design a chair that is reasonably priced, but also without compromise with respect to ergonomics. Everyone should be able to adjust a seat so that it suits them. In this regard, things have been pushed forward by the automobile industry which pays a lot of attention to safety and comfort. As soon as you sit in a car you automatically adjust the seating position using various controls – whether manual or electric, to arrive at a comfortable and safe driving position.

Your brother, Pavel Kolář, is an internationally renowned physiotherapist with extensive knowledge of the workings of the human body. Do you ever consult him about ergonomics when you are designing office furnishings?

I obviously talk to my brother on such matters, but mainly in general terms as I am interested in the latest developments from his field. I also learnt a lot about the human body when I studied architecture at the Academy of Arts, Architecture and Design in Prague and had to take a difficult exam in anatomy. It is interesting that I studied under the same professor as my brother. This part of the course involved one year of intensive study of anatomy, and thanks to this I understand ergonomics to a certain degree. I understand how the muscles work and how the body articulates.

In the interiors that you design you often place pictures or sculptures from leading Czech artists. How do you relate to art?

Art interests me more and more because it enriches and inspires me in my work like nothing else. Something of free art can certainly be applied to design, such as its breadth and flamboyance, but only within limits of course. When I recently saw an exhibition of scenography by Robert Wilson, I was inspired by his bold use of space and light. The scenes that he did for Capek's "Věc Makropulos" at the National Theatre are a work of genius in my opinion. I love landscape, and in general I like three-dimensional art. Sculptures or installations mean more to me than pictures. When I design a house I now think of the art that could live within it, because over the years our clients become dedicated collectors.

What brings you the greatest satisfaction?

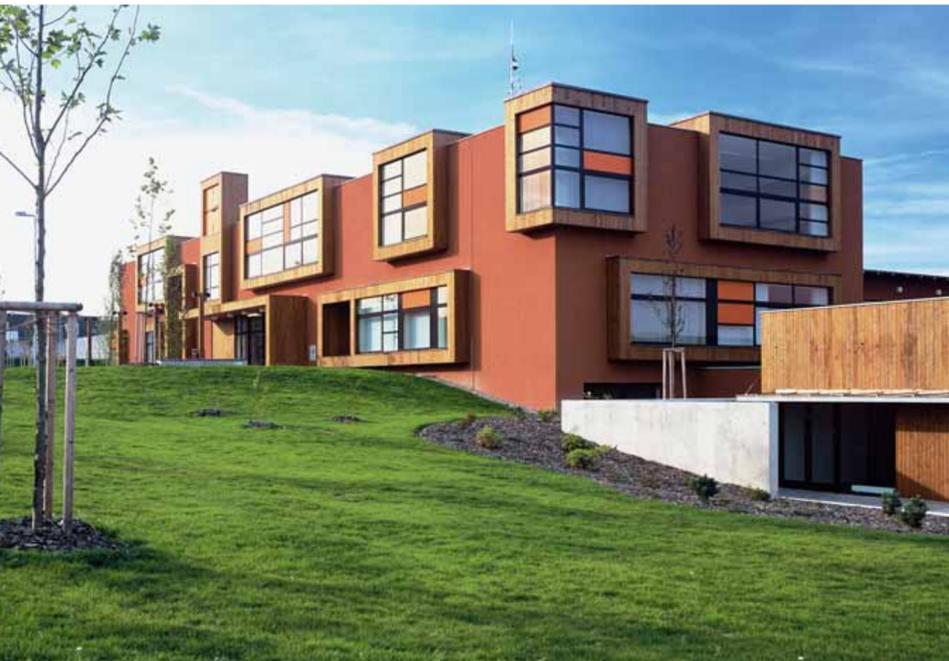
When our work brings people pleasure. Just yesterday I met a person for whom we designed a house perhaps eight years ago. "I am glad to see you" he said and added that he wanted to tell me that they are very comfortable in their house and very happy with it. This is the greatest pleasure that an architect can experience.

Le Corbusier or the Eames husband and wife team, arguing that such products are not subject to changes in taste?

Today these items have achieved a position comparable to that of sculptures. We no longer see them as utility items and we buy them as an expression of status. Many people own them without ever using them. They are beautiful and in some ways perfect due to their wonderful proportions and refined design solution. Today, however, we have moved on technically, and design contributes to the manufacture of more comfortable and functional products that are flexible and easy to adjust. In years to come some of these will be purchased as icons. This is a natural cycle.

When designing furniture, to what degree do you take into account the ergonomic criteria that contribute to comfort when, for example, seated for long periods?

I am a practical person, so for me it is fundamental. I try to ensure that a design is suitable from both a functional and ergonomic perspective. This means that





Art

Art is indivisible from design. It is a visual means of conveying a message and an idea. The long tradition of Dutch art – from Rembrandt and Vermeer to Van Gogh and Mondrian – is reflected in Dutch design.



History

History proves our track record and adds weight to our current actions. In planning our future we build consciously on our history.



Environment

Environmental sustainability of all operations and a healthy working environment in harmony with our surroundings and the community as a whole.

Ahrend



Dutch design

Characteristics of Dutch design – form follows function, minimalist, industrial, less is more, timeless. At Ahrend design is a tradition, not a trend.



The appellation “Royal” testifies to Ahrend’s reputation and respected place in the community. It also places obligations on us to be a leader in the areas of corporate conduct and social responsibility.

Royal



New

New ways of working, new designs, new solutions, new production methods, new markets.





Despite all predictions, we are still waiting for the paperless office. To make this wait a bit more bearable TECHO has designed a range of storage systems that sit unobtrusively in the office environment. They will at least give you the illusion that paper is on the way out.



Cabinets



Element



Pedestals

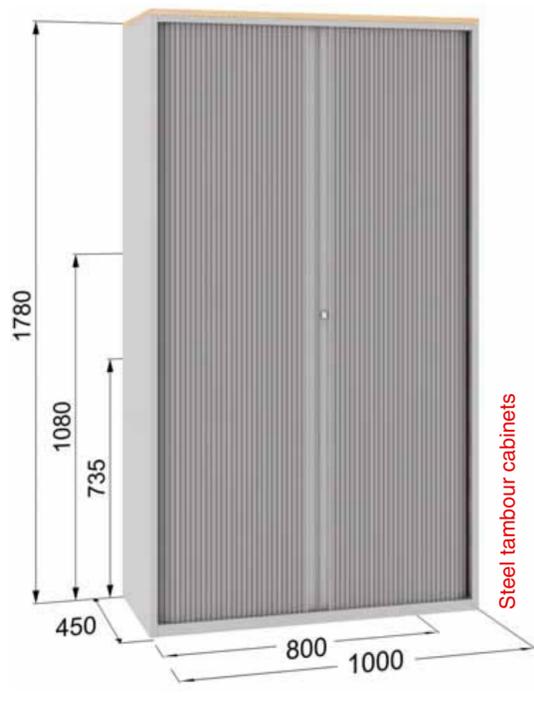
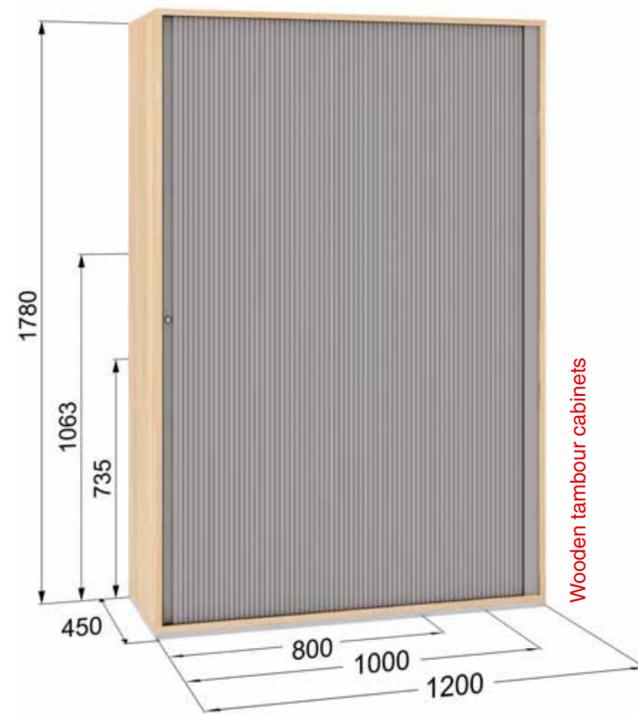
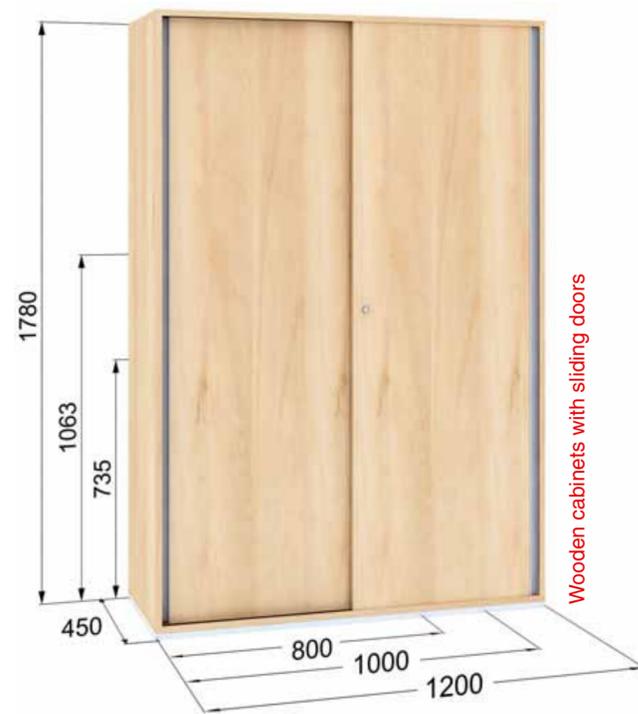
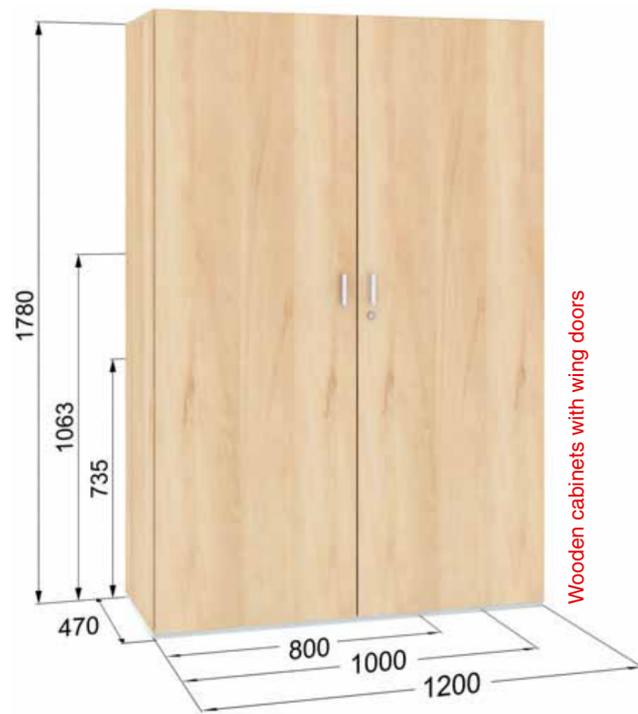


STORAGE SYSTEMS



Cabinets

Practical by design
and stylish as a result



Cabinets

They almost seem bigger inside than out

Our storage systems have been designed with functionality in mind rather than style. We have found that if you concentrate on functionality the appearance looks after itself. We wanted to get every possible cm³ of storage space from these products – and that’s what we have achieved. We designed the **cabinet range** as a practical and convenient storage system that complements our desking ranges. During the design process particular attention was paid to the doors to ensure that access to the storage space is maximised. In the tambour and sliding door versions almost no space is wasted. Whichever model you choose, you are sure to appreciate the no-nonsense design, vast storage potential and high build quality of the **TECHO cabinet range**.



- Certificates**
 EN 14073-2
 ISO 9001
 ISO 14001
 OHSAS 18001
 CFCS 2002
 FSC STD 40-004
 Furniture Industry
 Sustainability Programme -
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 EPD

pull-out frame



steel fixed and pull-out shelf



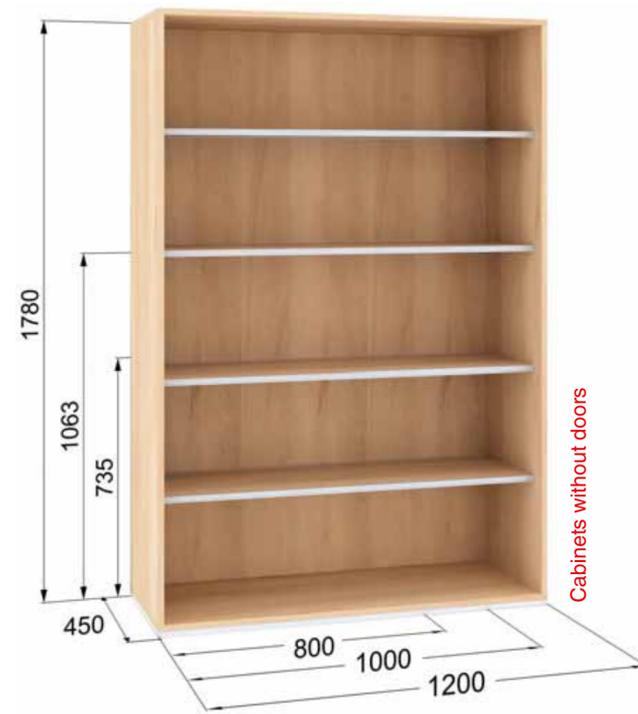
steel shelf with coat rail



MFC fixed shelf



MFC shelf with coat rail



wild pear	RAL9004 black
beech	RAL9007 gunmetal
grey	RAL9022 silver
white	RAL9010 white



TECHO supplied Platform workstations along with Sidiz chairs and storage products to this leading office design and fit out company

Modus Victoria



Element

Storage with a difference –
innovative, versatile and fun

Element



1

2

Liven up the office

Innovative **Element** storage modules represent building blocks for flexible office storage configurations that complement the TECHO desk systems.

The modules can be stacked to create a storage wall over 2 metres high. The interior arrangements of the modules can be specified according to requirements. Individual units can be attached back-to-back to create a free standing double sided storage wall. Thanks to the four types available, **Element** configurations can be made to suit every office.



3



4



Certificates
 EN 14073-2
 ISO 9001
 ISO 14001
 OHSAS 18001
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flipper door

pull-out drawer

pull-out filing frame

open front



RAL9004 black

RAL9007 gunmetal

RAL9022 silver

RAL9010 white



150 Platform workstations with Element storage and pedestals supplied by TECHO to this innovative investment firm in London



No nonsense and high quality – a personal storage system you can have confidence in

pedestals



In combination with our desks, **pedestals** create a logical and functional unit. To maximise user convenience the **pedestals** are subject to continual development. With the new generation of wooden **pedestals** TECHO is introducing three standards of user convenience. The differences are hidden in the carcass in the form of the drawer runners and closing systems.

Type C pedestals use standard drawer runners that we have been using to date. There is a slight metallic sound that accompanies drawer opening/closing and drawers have a bit of sideways play.

Drawers on the Type B pedestals move on the Quadro drawer runner system, which ensures quiet movement. This means greater comfort for the user.

The Type A pedestals are also fitted with the Quadro drawer runner system, but in addition they have a damped closing system.

Protector of personal belongings



1



2

Wooden pedestals Metal pedestals

wild pear	RAL9004 black
beech	RAL9007 gunmetal
grey	RAL9022 silver
white	RAL9010 white

Certificates
 EN 14073-2
 ISO 9001
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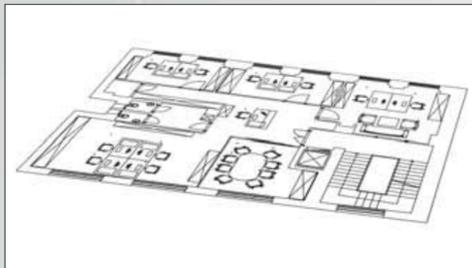
TECHO supplied 200 workstations with plexi screens, Sidiz chairs and pedestals to this internationally renowned auditing and accountancy firm



Fit-out

Are you planning to move your company to new offices? Save yourself time, money and hassle

TECHO is one of the first companies in the local market to deliver comprehensive turnkey projects. Today we are a respected supplier of office fit-out solutions for a range of international and local companies across Europe and extending into the Middle East.



Turnkey projects

When constructing or renovating office space the client must meet a number of specific requirements that are time consuming and require specialist knowledge.

We have this expert knowledge and can take on the entire project, managing it and delivering a turnkey interior that meets and exceeds your expectations.



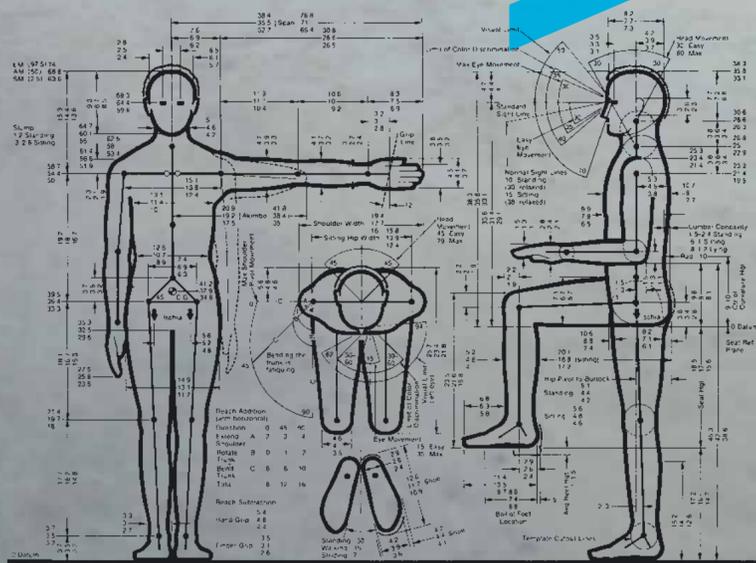
Project management system

We handle everything on your behalf. You no longer have to worry about checking on individual suppliers or whether they will meet agreed deadlines and budgets etc. We work with tried and tested subcontractors who are carefully selected according to the demands of the given job. In addition to time savings there are also financial savings to be realised, which depending on circumstances will fluctuate between 5 and 25%.

Thanks to our system for project management on site, and the control of the quality of all work performed, TECHO managed fit-out projects represent an ideal solution for medium to large-sized companies that want to maximise the effectiveness of their investment without compromising quality.

Professionalism

An important factor in the case of fit-out orders is mutual trust at the level „customer – contractor“ and at the level „contractor – sub-contractor“. As TECHO Project Management Manager Přemek Richter confirms, it is the building of these relationships that are key for the work of a contractor: „It would be difficult to guarantee success to the customer without knowing the people who contribute to performing the work. The activities of my department consist of about 20% administration and the rest is meetings and site inspections, with hands on management of project delivery.“



THE ART OF SEATING BY TECHO

Office chairs Conference chairs



TECHO chairs

Whatever the situation, TECHO's seating products will ensure that you sit in comfort and style. Seating is the only item of furniture in constant contact with the human body and if you provide your employees with comfortable and ergonomic seating, it will contribute to their job satisfaction and work productivity.



Soft seating

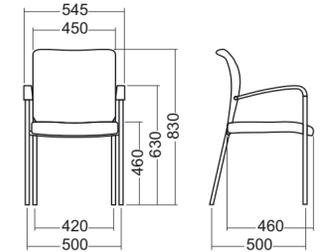
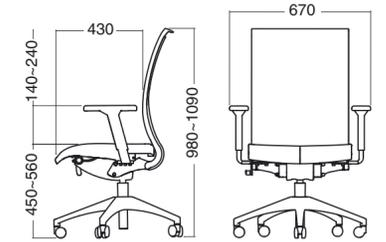
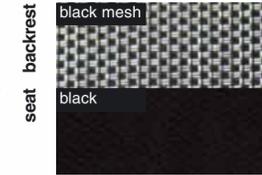


Row seating





This chair offers a great combination of price and comfort, and is designed to have a very low-profile presence in the office. Despite being our entry level chair, it comes with a chrome base and offers extreme durability – tested for compliance with all applicable EU standards.



Twist Scio 12



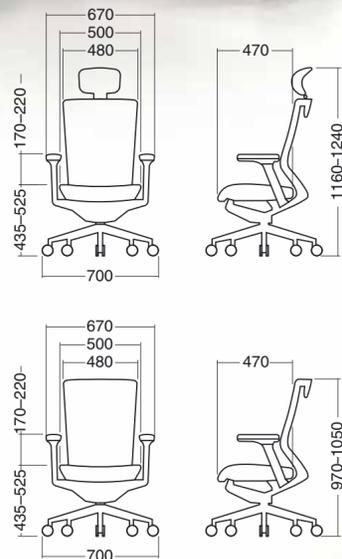
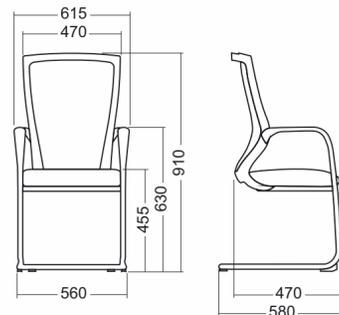
Although **Twist** is our entry level chair it clearly exhibits the **TECHO** no-compromise attitude to its products. With a synchronous mechanism and an ergonomically contoured backrest and seat cushion, it promotes a correct and comfortable seating posture.



Certificates
 EN 1335-2
 ISO 9001
 ISO 14001
 OHSAS 18001
 FSC STD 40-004
 Furniture Industry
 Sustainability
 Programme -
 Full Member

Sidiz

As standard the chair is supplied with a black seat cover and without headrest or lumbar support. The seat cover can easily be removed and is available in a range of five colours. The foam armrests can be adjusted for both height and distance to seat front. The synchronous mechanism enables adjustment of seat height and tilt as well as backrest recline and tension.



Certificates
 EN 1335-2
 ISO 9001
 ISO 14001
 OHSAS 18001
 FSC STD 40-004
 Furniture Industry
 Sustainability
 Programme -
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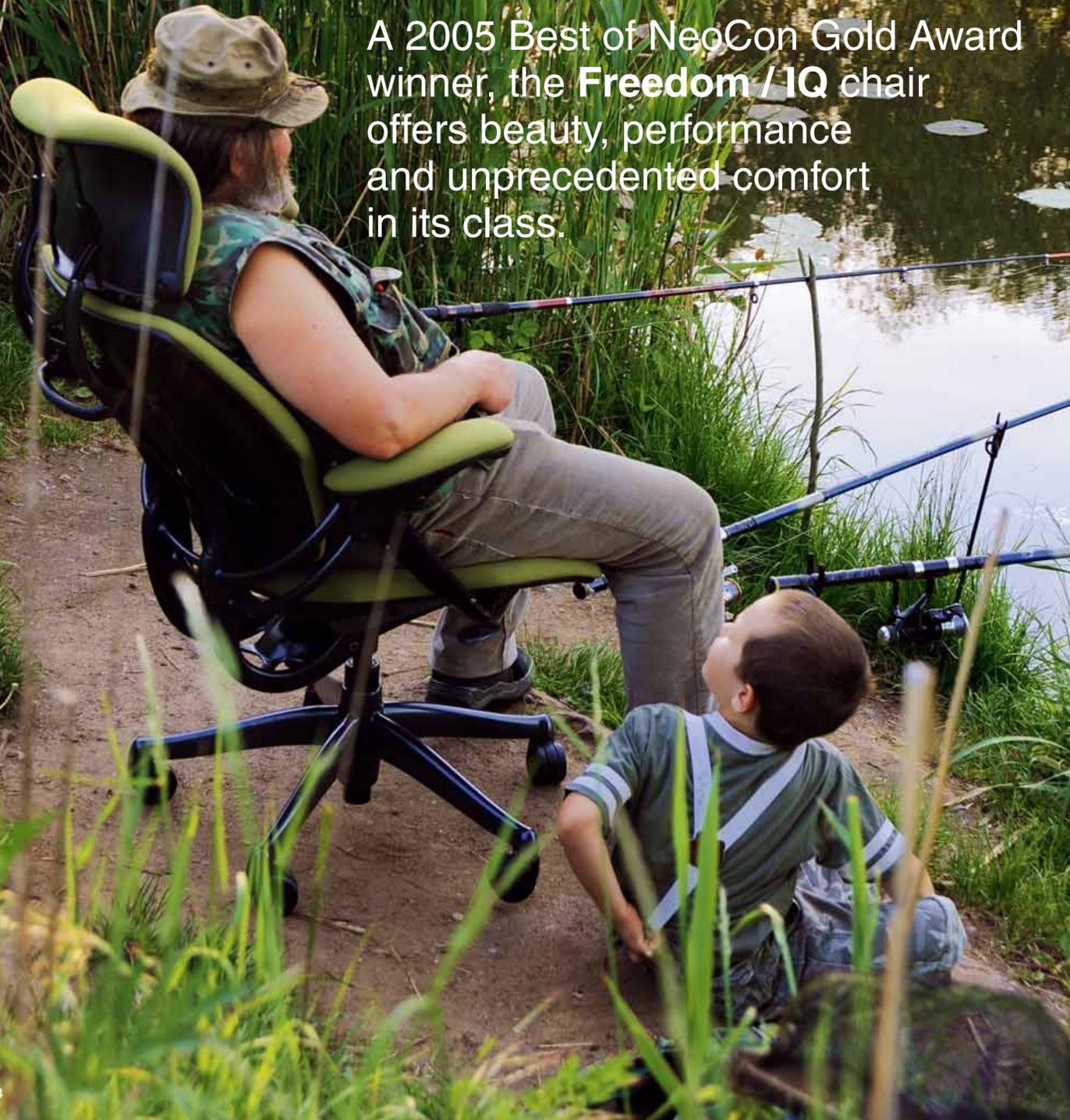
Order too few of these chairs and those without will feel decidedly insecure (and probably less comfortable)!



Barry Foley, Managing Director of TECHO UK, was the driving force behind the addition of this chair to our product range. He describes Sidiz as “our very clever new chair which uses state-of-the-art materials and innovative design to deliver enhanced support, comfort, versatility and value to the office or boardroom“. At TECHO we have seen lots of chairs over the years and are not easily convinced by words alone. However, after he told us the price we sat down and were completely won over. TECHO is convinced that this is an industry beating product. Come and try it yourself – we are confident that you too will be impressed by the combination of price, comfort and function offered by this exceptional chair.

Freedom

A 2005 Best of NeoCon Gold Award winner, the Freedom / IQ chair offers beauty, performance and unprecedented comfort in its class.



IQ



A really good furniture design arises only from correct understanding of the people who will use it. Only after we gain an understanding of human behaviour, can we see shapes and forms that we were not able to imagine before.

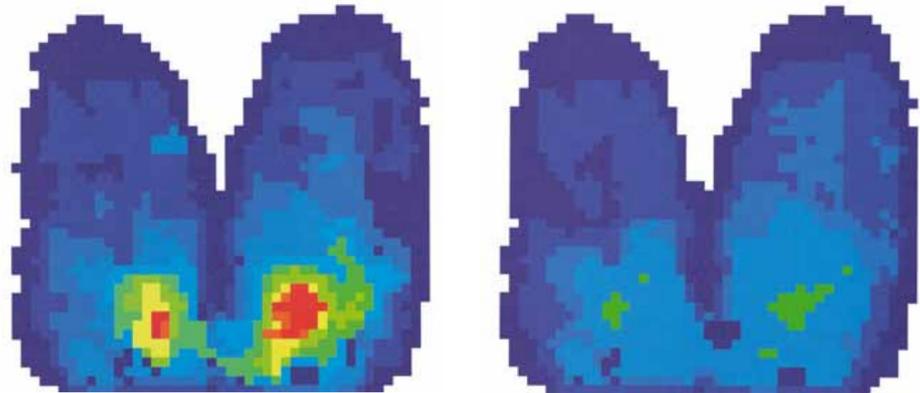
NIELS DIFFRIENT

Design: Niels Diffrient

In his career as an industrial designer, which has now lasted over a half century, Diffrient has designed every type of equipment, as well as computers, exhibits, trucks, airplane interiors and corporate identity programs. In the field of furniture design, most notably ergonomic seating, Niels has won a total of 24 awards, including two Best of Show and 10 Gold and Top awards. Diffrient holds more than 46 design and utility patents on furniture designs in America and abroad.

International Awards for the Freedom / IQ chair

- The Best New Workplace Product 1999, UK
- Design Journal Award for Design Excellence, 1999, USA
- Innovations Awards - Citation of Excellence in Product Performance, Germany
- Design Award Winner 2000-05-16
- IIDEX NeoCon Canada, 1999



Temperature chart of foam seat load

Temperature chart of gel seat load

Pressure distribution ability of foam and gel seat cushions
 Red areas indicate pressure points that orientate during extended seating periods on a foam seat. In the case of the gel seat, after a seating period of 90 minutes the pressure load between the seat and user's body is 60% lower than for the foam seat under the same conditions. The gel seat spreads the weight of the user thus decreasing the pressure conditions on the seat.

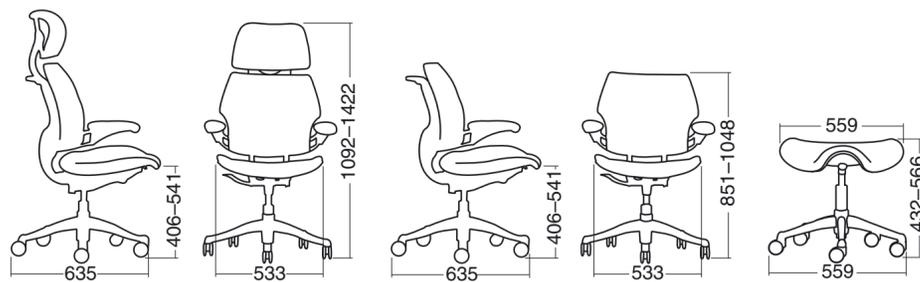


Certificates
 EN 1335-2
 ISO 9001
 ISO 14001
 OHSAS 18001
 FSC STD 40-004
 Furniture Industry
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Wave	black	blue
	cayenne	dark brown
	graphite	loden
	navy	poppy
	rattan	sage
	smoke	ultraviolet
Velium	ash	beech
	black	graphite
	grass	green wood
	light grey	mahogany
	moss	navy
	periwinkle	pomegranate
	seal	

Freedom / IQ task chair

Freedom / IQ saddle seat



Complete office fit-out
 for this leading Czech law firm –
 Horizont and Esprit desks with
 Freedom / IQ chairs and other
 seating and storage

KŠD Legal

Jihlava Zoo

TECHO furnished the Jihlava Zoo Environmental Education Centre with Sidiz office chairs and T25 conference chairs, Alva accessories and custom items

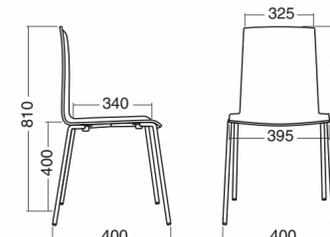


The **T25** is an elegant contoured plywood chair. Plain good looks combined with exceptional value and durability – this stackable chair is ideal for waiting areas, breakout zones, cafes etc. Easy to stack, move and lay out, seating for a big company event or small gathering.



T25

High-quality moulded plywood seat on a chrome finished base. A stackable chair elegant and comfortable enough for everyday use, this chair fits in with any surroundings, whether an office meeting room or a works canteen. Its simplicity makes it easy to live with, which is good because its quality and durability mean it will be around for a long time.



- Certificates
- EN 1335-2
- ISO 9001
- ISO 14001
- OHSAS 18001
- CFCS 2002
- FSC STD 40-004
- Furniture Industry Sustainability Programme - Full Member



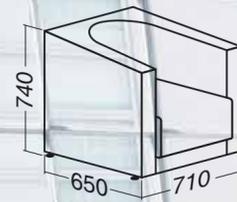
TECHO soft seating – soft seating is becoming an ever more popular addition to the office environment. After a hard day in the office on the task chair there's nothing like the feeling of sinking into the sofa when you get home. So we thought, why not have this same feeling in the office? After all, work should not be a punishment. Many companies have now come to the same conclusion.

SOFT SEATING

- Kubik
- Cubix
- Gloss
- Halo
- Hive
- Iris
- Kala
- Korus
- Nook
- Ortega
- Vario
- Zeus



KUBIK ARMCHAIR



Certificates
 ISO 9001
 ISO 14001
 OHSAS 18001
 CFCS 2002
 FSC STD 40-004
 Furniture Industry
 Sustainability
 Programme -
 Full Member

The elegant design of this chair is straight from the ADR drawing board – a never-ending source of winning designs for us. With attention to detail and quality, TECHO has turned the ADR design into an extremely comfortable and hard-wearing chair – a touch of luxury for a reasonable price. It is hand-crafted on a wooden frame that supports the black leather upholstery (in the spirit of Henry Ford, black is the only colour we offer). Take time out of your busy schedule to sink into a **Kubik** at any of the TECHO showrooms, and we will throw in a coffee. You will be able to enjoy your coffee in peace as we are confident that this chair sells itself – no disturbing sales patter required.



The 335 m² Emirates Prague office was furnished with WOT and Citis desks, Sidiz and Freedom / IQ chairs, soft seating and custom items

Emirates

TECHO's Slovak branch supplied row seating to Bratislava Airport where passengers can now at least wait in comfort if their flight is delayed.



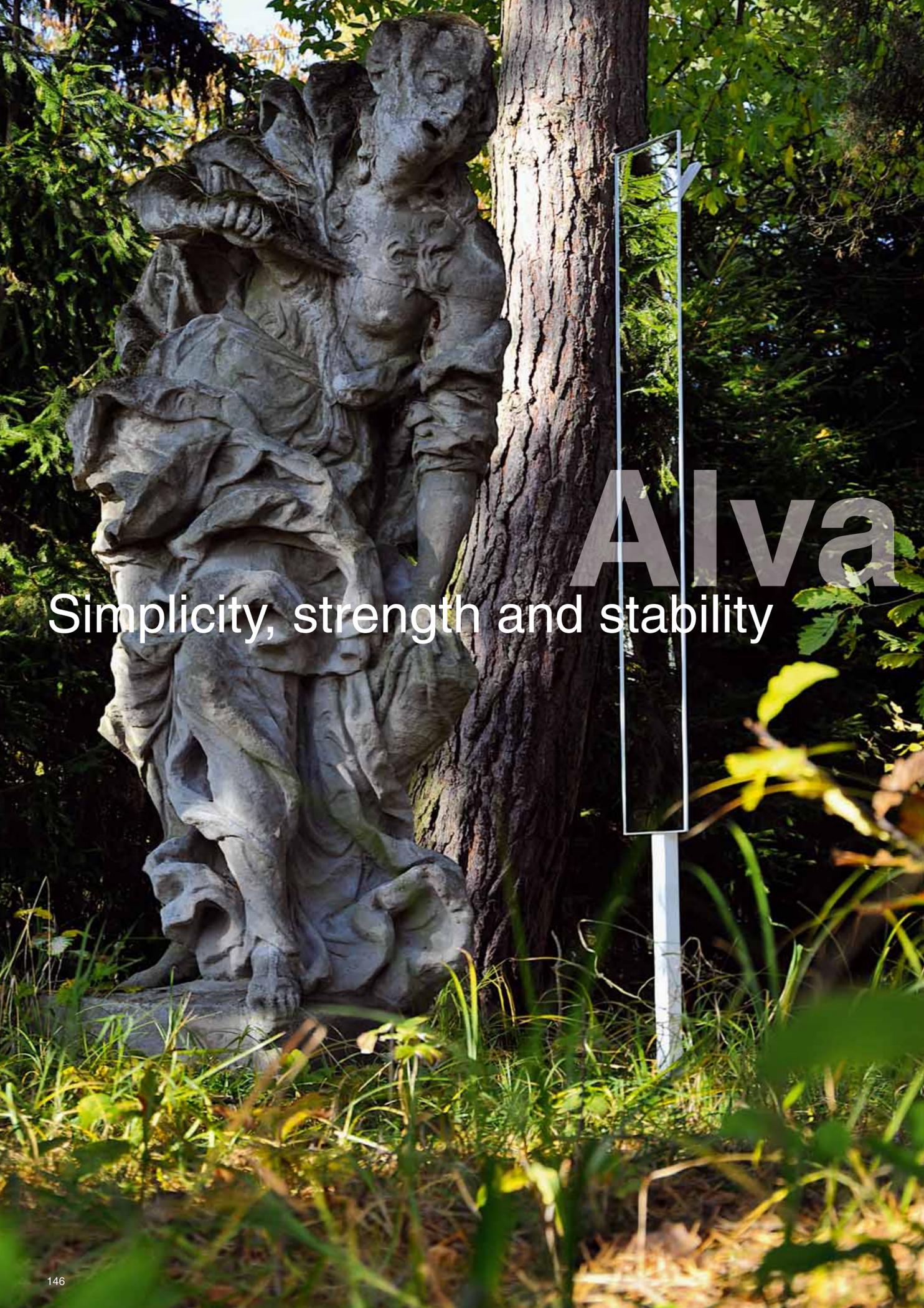
ROW SEATING



TERMINAL

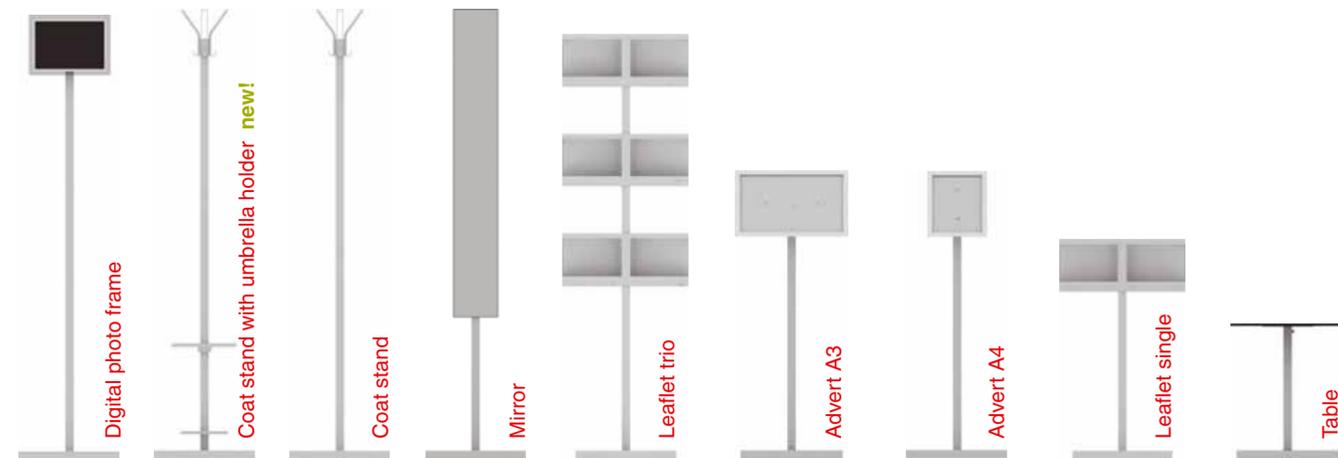
Row seating for public spaces combines robust design with exceptional functionality. The standard range consists of a seat body from perforated steel finished with a powder coating. Other options include upholstered with a choice of wear resistant fabrics or leather.

Certificates
ISO 9001
ISO 14001
OHSAS 18001
CFCs 2002
FSC STD 40-004
Furniture Industry
Sustainability
Programme -
Full Member



Simplicity, strength and stability

Alva



Collection



Elegant design and easy to put together, these are the main characteristics of the coat stand whose components form the basis for the entire **Alva Collection**. In this range primary emphasis is placed on functionality, simplicity of use, stability and strength. For this reason it was decided to use aluminium alloy in the form of extrusions and die castings. The coat stand is the base-product of this new range of accessories intended for commercial interiors – offices, shops, hotels and conference facilities.



- Certificates**
- ISO 9001
- ISO 14001
- OHSAS 18001
- CFCS 2002
- FSC STD 40-004
- Furniture Industry Sustainability Programme - Full Member



Design: **Jiri Pecl**
 "It is exciting to design objects and work with space. It involves the search for optimal shapes, materials, and technologies in relation to function."

- RAL9004 black
- RAL9007 gunmetal
- RAL9022 silver
- RAL9010 white



6000 m² of floor space furnished by TECHO with custom items, Esprit and Horizont desks, soft seating and Alva accessories

National Technical Library

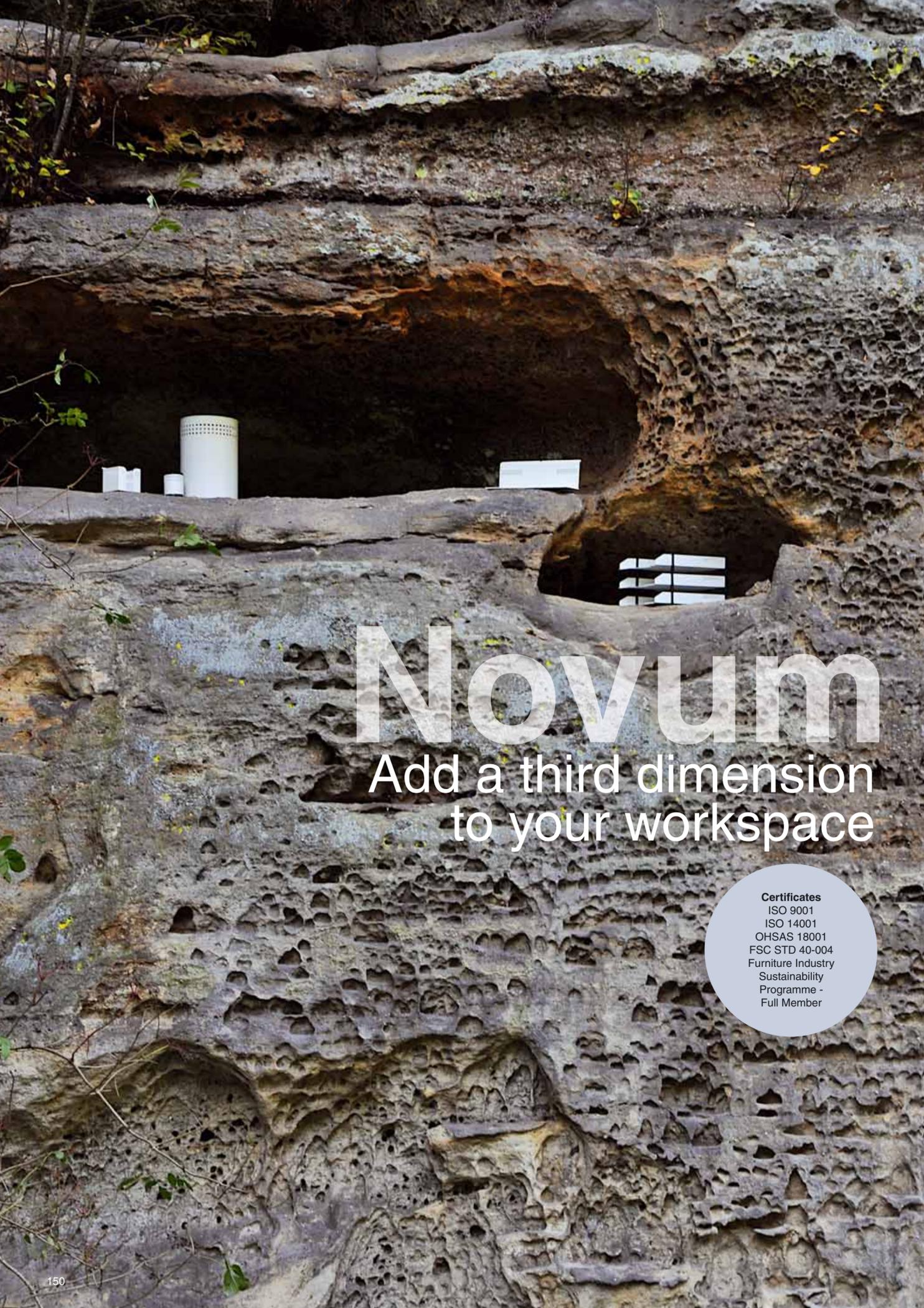
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International Contemporary Art Fair



Painting: Karel Štědý

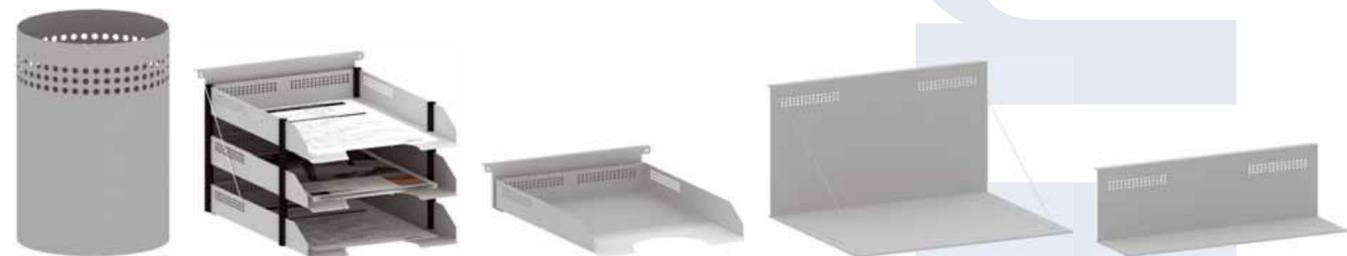
www.artprague.cz



Novum

Add a third dimension to your workspace

Certificates
 ISO 9001
 ISO 14001
 OHSAS 18001
 FSC STD 40-004
 Furniture Industry
 Sustainability
 Programme -
 Full Member



The **Novum** collection of office accessories brings order to your work environment. They complement the **TECHO** desk systems and provide elegant storage space whilst retaining the **TECHO** functional style. The **Novum** office accessories can be attached to the **Zenith 2** screens, which adds another dimension to the workstation. Don't let your stationery and paperwork take over your desk – fight back with **Novum** office accessories.



Composition of household rubbish

- 22% paper
- 13% plastics
- 9% glass
- 3% hazardous waste
- 18% bio-waste
- 35% remainder

Each of us throws away around 150 to 200 kg of rubbish per year. If, however, you sort your rubbish and put it in the recycling bins, over one third of this amount can be recycled. In a year you can deposit in the recycling bins up to 30 kg of paper, 25 kg of plastic and 15 kg of glass.



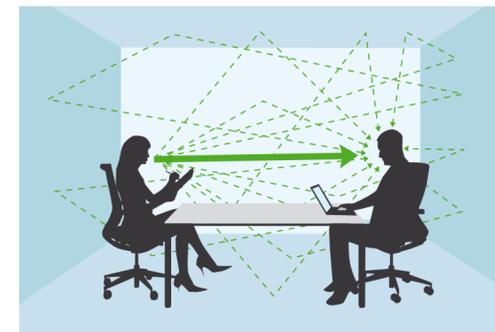
- RAL9004 black
- RAL9007 gunmetal
- RAL9022 silver
- RAL9010 white

Enjoy the benefits of acoustic comfort

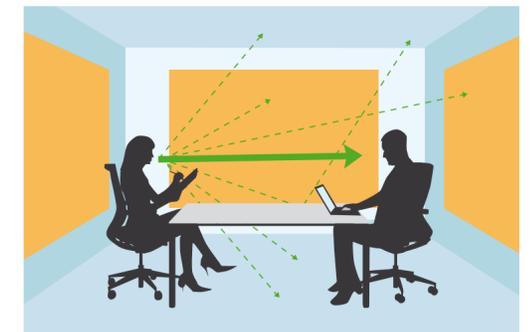
1. Eliminate the distractions caused by noise
2. Improve concentration
3. Raise employee efficiency
4. Lower stress
5. Increase employee satisfaction
6. Create a pleasant work environment
7. Ensure speech privacy

ACOUSTICS

Privacy
Clarity
Comfort



Standard office space with few sound absorbers



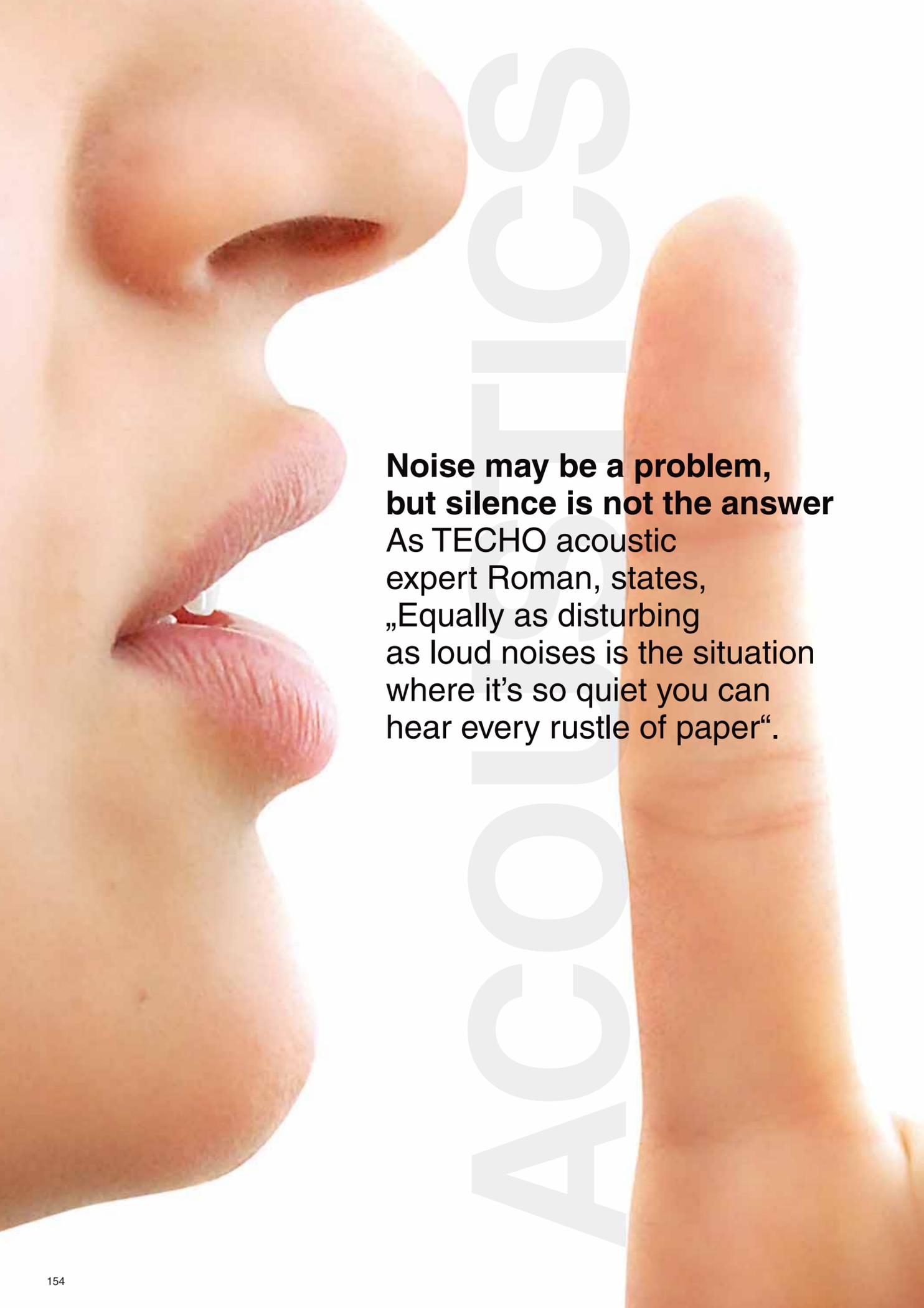
Room with acoustic treatment

ACOUSTICS

70%

of office workers state that their work would be more productive in a less noisy environment.

Of the 250 office workers who took part in a recent study (Ayr et al 2001):
61% complained of a loss of concentration;
45% a loss of productivity; and 31% difficulties in telephone conversations due to noise in open plan offices.



Noise may be a problem, but silence is not the answer
As TECHO acoustic expert Roman, states, „Equally as disturbing as loud noises is the situation where it’s so quiet you can hear every rustle of paper“.

Keeping a lid on noise

Unwanted and disruptive noise is a frequent by-product of work activities. It has a damaging impact of people’s state of mind leading to increased stress and fatigue. Managing and controlling noise is an important element in ensuring employee satisfaction and productivity.

Reverberation influences concentration

A key parameter for an office is its “reverberation time”. Reverberation time is the time it takes for a sound event to become inaudible.

The current trend is for large open plan offices. Modern large open plan offices tend to incorporate a lot of hard sound reflective surfaces, creating the conditions for disruptive levels of reverberation.

The acoustic comfort can be enhanced by implementing measures to reduce the reverberation time. This generally involves the use of effective sound absorbers within the office.

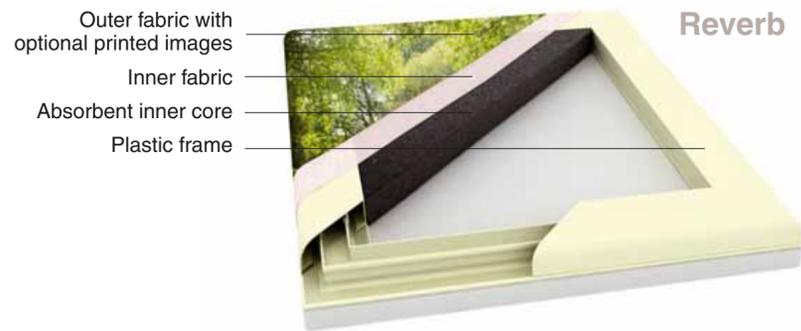


A high-quality and aesthetic solution reduces noise disturbance

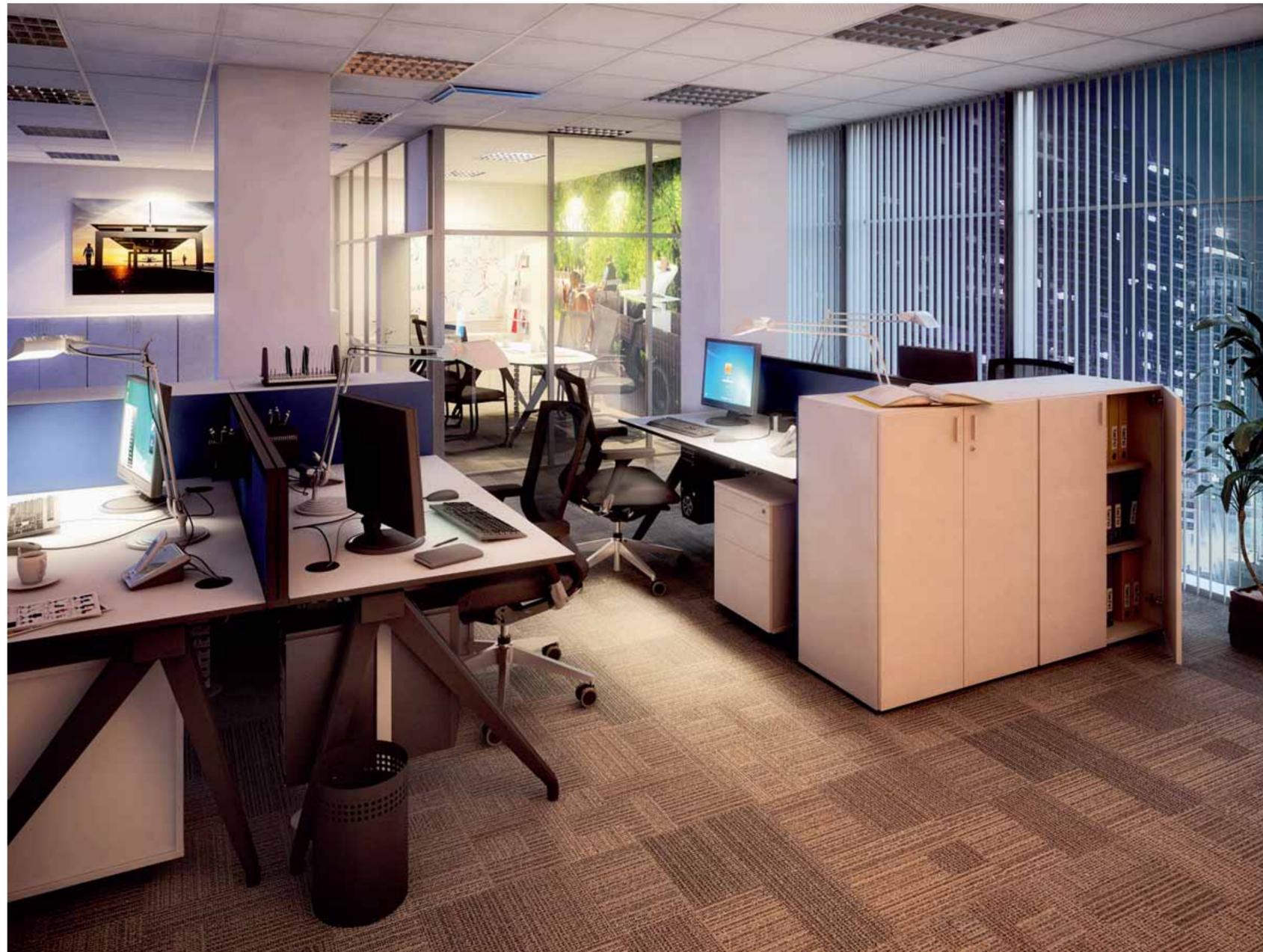
The application of acoustic comfort promoting products can have a dramatic effect on making an office a comfortable place to work. By partial absorption of sound waves conversations become much clearer and the ability to concentrate is enhanced.

Aesthetics, Design and Function

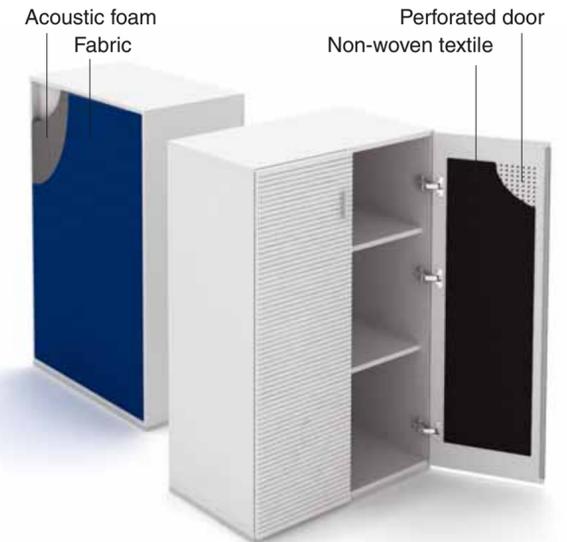
Acoustic panels enhance conditions for acoustic comfort and offer room for architectural and design solutions.



Getting the acoustic conditions right in an office cannot be done with the application of one product alone. To achieve a favorable acoustic environment a combination of sound absorbing elements are required, which include carpeting, wall panels, screens and partitions, ceiling baffles etc. TECHO supplies a range of acoustic products and has the expertise to provide advice on achieving the best overall acoustic solution for your office.



Sonic screen



Acoustic cabinets

A high quality, aesthetic solution to reduce noise and reverberation



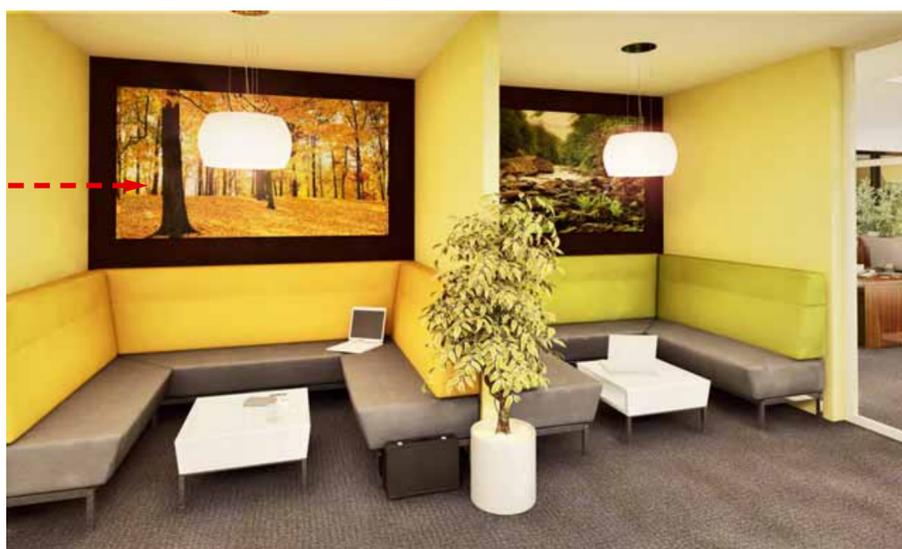
Carpeting acts as an effective sound absorber



Reverb

Tame the acoustic environment and bring your office to life with the **Reverb** range of decorative acoustic wall panels. Quick and easy installation with no need to remove wall mounted plugs, thermostats etc. When it comes time to refresh the interior decoration the printed fabric can easily be replaced without having to dismantle the wall mounted assembly.

erb



Reverb is designed to significantly reduce reverberation and noise in enclosed spaces. This is achieved through an ability to absorb sound highly efficiently, enabling it to create clarity in challenging environments.

1200 workstations and Reverb panels for this banking giant with over 10,000 branches across Europe

UniCredit

Screen system Sonic

Sonic acoustic screens contribute to the creation of a comfortable and productive working environment. They help to reduce the transmission of sound from one workstation to another, and thus limit unwanted distractions. The **Sonic** screens have been designed using advanced acoustic material from BASF - Basotect®. The high sound absorbency and fire resistance make Basotect® ideal for use in furniture applications. The **Sonic** acoustic screens create a comfortable work and relaxation environment and the low-key design enables interior architects to concentrate on the aesthetics of the space without restrictions.

Attachment option



Connection options



Certificates

- ISO 10534-2 Acoustics
- EN 1023-2
- ISO 9001
- ISO 14001
- OHSAS 18001
- CFCS 1004
- FSC STD 40-004
- Furniture Industry Sustainability Programme - Full Member

1000 workstations with Sonic acoustic screens, Sidiz chairs and custom items for the second largest insurance company in the Czech Republic

Kooperativa pojišťovna, a.s., Vienna Insurance Group



An oasis of calm Phone Box

Acoustic booths can be supplied that provide a comfortable environment for phone calls or one-to-one meetings in a busy open plan office.

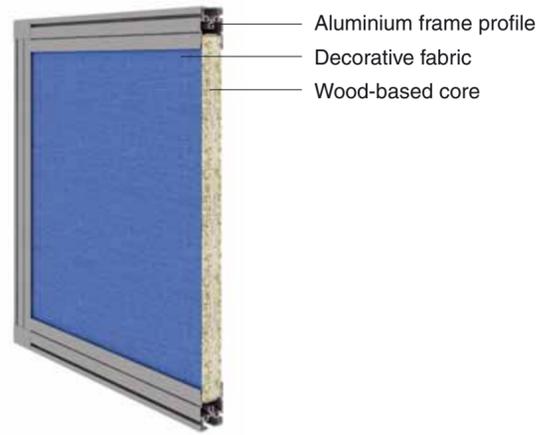


Sometimes for that important phone call it is necessary to have a space where you can collect your thoughts and concentrate fully on the person at the other end. **Acoustic phone booths** have been designed for precisely this purpose. They isolate you to a certain degree from the surrounding bustle enabling you to be calm and collected.



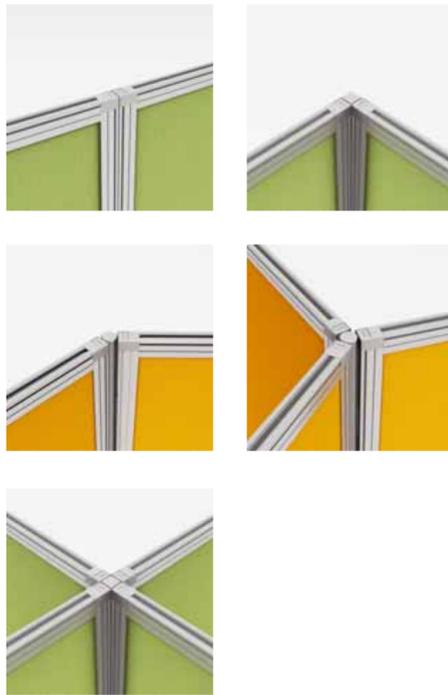
Screen system Zenith 2

This is a system that enhances the workplace environment. In large open plan offices it provides a certain degree of privacy and aids concentration on the task at hand. The Novum range of office accessories can be attached to the screens enabling more efficient organization of the workspace. The screens also contribute to improving the acoustic environment. **Zenith 2** screens are stable and have a range of possible applications.



Privacy at work

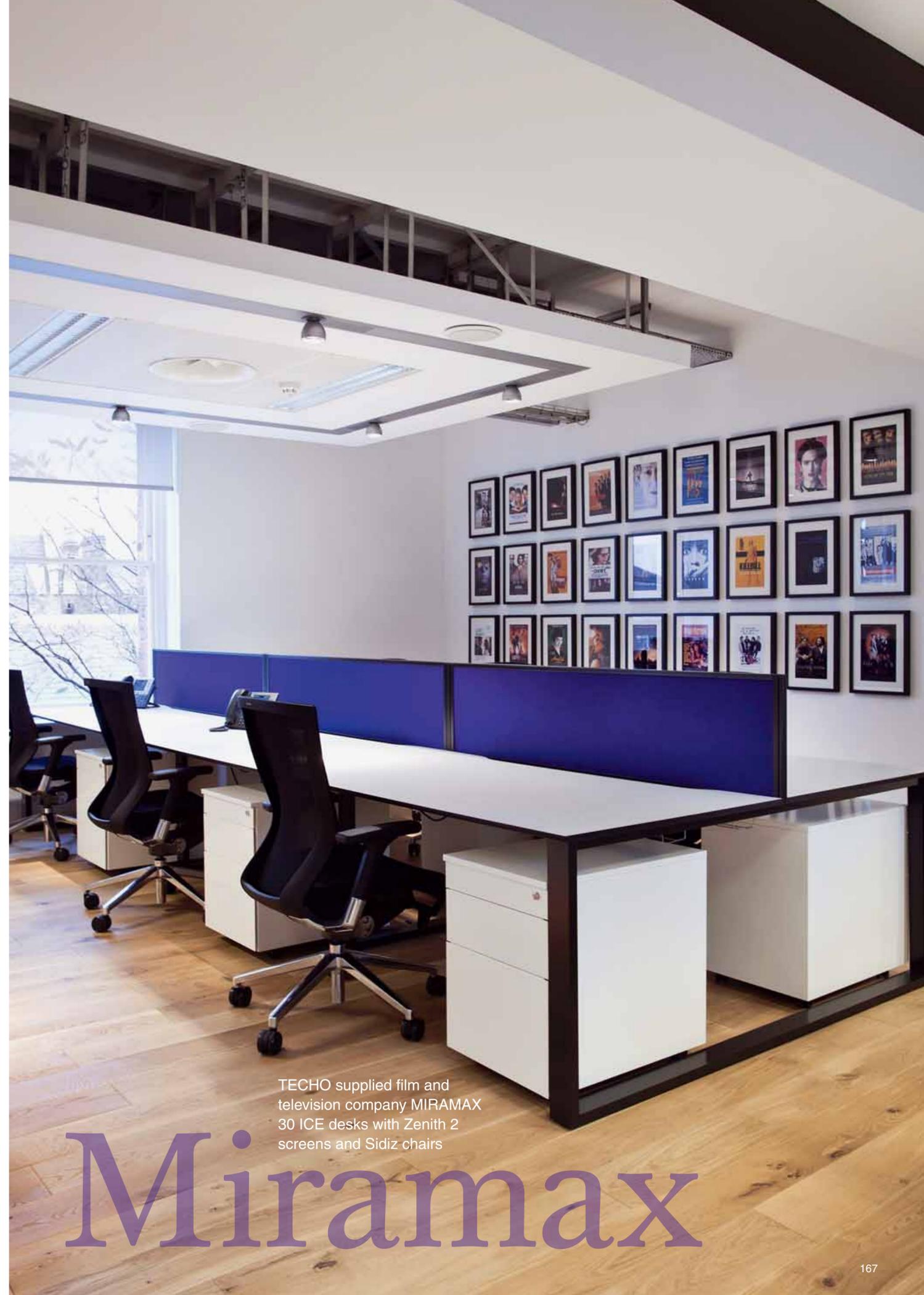
Connection options



The available screen options of MFC + fabric, plexi, pinnable sections and tool bars can be combined to create the ideal screen – see examples below.



Certificates
EN 1023-2
ISO 9001
ISO 14001
OHSAS 18001
CFCS 1004
FSC STD 40-004
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TECHO supplied film and television company MIRAMAX 30 ICE desks with Zenith 2 screens and Sidiz chairs

Miramax

TECHO delivered 90 Arkus A workstations with Zenith 2 screens for this UK-based provider of data network solutions

Unanimis



Reaching a higher level





Austria

TECHO GmbH
Simmeringerhauptstr. 24
1110 Wien, Austria
Phone: +43 1 74040 5215
+43 1 74040 5217
E-mail : info@techo.at
www.techo.at

China

捷克德科股份有限公司佛山代表处
地址：中国广东省佛山市南海区大沥镇
黄岐广佛路105号宏威大厦 6C
电话/传真：+86 757 8836 9896
手机：+86 186 6422 3233 林坚
E-mail: lin.jian@techo.com
www.techo.com

TECHO a.s.
Foshan Representative Office
Room 6C, Hongwei Building, No.105,
Guangfo Road, Huangqi, Dali Town,
Nanhai District, Foshan City,
Guangdong Province,
People's Republic of China
Phone: +86 186 6422 3233
+86 757 8836 9896
E-mail: lin.jian@techo.com
www.techo.com

Croatia

TECHO ADRIA d.o.o.
Mosorska 14
10000 Zagreb, Croatia
Phone: +385 1 301 57 88
E-mail : segan@techo.hr
www.techo.hr

Czech Republic

TECHO, a.s.
U Továren 770/1b
102 00 Prague 10, Czech Republic
Phone: +420 267 290 111
E-mail: info@techo.cz
www.techo.cz

Georgia

საქართველო
შ.პ.ს ტეხო ჯორჯია რეპრეზენტატივა
კოსტავას 37/39
0179 თბილისი, საქართველო
ტელ: +995 597 78 30 78
+995 322 22 30 78
+995 322 22 30 87
ერ. ფოსტა: info@techo.ge
www.techo.ge

TECHO Georgia Ltd.
Kostava 37/39
0179 Tbilisi, Georgia
Phone: +995 597 78 30 78
+995 322 22 30 78
+995 322 22 30 87
E-mail: info@techo.ge
www.techo.ge

Hungary

TECHO Hungária Kft.
Soroksári út 48
(Hungária Malomudvar, building 14)
1095, Budapest, Hungary
Phone: +36 1 239 36 08
E-mail : office@techo.hu
www.techo.hu

Romania

TECHO Romania s.r.l.
Business Center Sema Parc,
Str. Spl. Independentei nr 319,
sector 6, City Building C2, parter
Bucuresti, district 6, Romania
Phone: +40 213 168 111
E-mail: techo@techo.ro
www.techo.ro

TECHO Romania s.r.l. Cluj
Calea Turzii street, no. 199,
Buroul 3 (office no. 3)
Cluj-Napoca, Cluj county, Romania
Phone: +40 731 560 563
E-mail: smihai@techo.ro
www.techo.ro

Russia

ЗТ Тэхо група Лтд
Електрозаводская, 23/8
107 023, Москва, Россия
Тел.: +7 495 963 67 35
E-майл: office@3tgroup.ru
www.techo.ru

ЗТ Techo Group Ltd.
Elektrozavodskaja, Bld. 23/8
107 023, Moscow, Russia
Phone: +7 495 963 67 35
E-mail: office@3tgroup.ru
www.techo.ru

Slovakia

TECHO s.r.o.
Továrenská 14
811 09 Bratislava, Slovakia
Phone: +421 2 57 88 07 88
E-mail : techocentrum@techo.sk
www.techo.sk

Ukraine

TECHO Україна Лтд
вул. Академіка Туполева 19, офіс 312
Україна, 04128, м. Київ,
Phone: +38 044 581 14 72
+38 067 635 15 59
E-mail: office@techo.com.ua
www.techo.com

TECHO Ukraine Ltd.
Academician Tupoleva 19, office 312
04128, Kiev, Ukraine,
Phone: +38 044 581 14 72
+38 067 635 15 59
E-mail: office@techo.com.ua
www.techo.com

United Kingdom

TECHO UK Ltd.
The Corner
(of Clerkenwell and Farringdon Rd)
91-93 Farringdon Road
London EC1M 3LN, United Kingdom
Phone: +44 207 430 2 882
+44 207 430 2 992
E-mail: orders@techo-uk.co.uk
www.techo.com
www.techo-uk.co.uk

TECHO UK Ltd.
18 Winterpick Business Park,
Hurstpierpoint Road, Albourne,
West Sussex BN5 9BJ, United Kingdom
Phone: +44 1273 49 11 44
E-mail: techouk@techo.co.uk
www.techo.com

Poland

Human Office Polska Sp. z o.o.
ul. Duchnicka 3
01-796 Warszawa, Polska
Phone: +48 22 320 29 01
+48 22 320 29 04
E-mail: info@humanoffice.pl
www.humanoffice.pl

USA

TECHO
240 East 79th Street, Suite # 11C
New York, NY 10021, U.S.A.
Phone: +1 917 750 3337
E-mail: jb@jbalaz.com
www.techo.com

It goes without saying that all our products have been tested and approved in accordance with EU and UK standards and that the company has **ISO 9001** and **14001** certification. In addition TECHO is a full member of **FISP** (Furniture Industry Sustainability Programme) and **C-o-C** (Chain of Custody programme) administered by the PEFC Council.