

Our individual identities have to overlap in such a way that products can be brought to market with total confidence and pride by both. Each product has to be completely Keilhauer and completely E00S. This has generated a creative process and workflow that has brought us far beyond the normal relationship between designers and manufacturers.

**Keilhauer and E00S
15 Years**

Keilhauer and E00S

15 Years



Aesync 11225
Conference chair, mesh back
in Pepper, upholstered in Vicolo
Pepper, frame in Dark Grey.

Aesync 11345
Conference chair, fully uphol-
stered with upholstered armcaps
in Keilhauer leather, frame in
Polished Aluminum.



Aesync 11225
Conference chair, mesh
back in Salt, seat upholstered
in Keilhauer leather, frame
in White.

Aesync 11325
Conference chair, fully uphol-
stered in Keilhauer leather,
frame in White.



Aesync 11225
Conference chairs, nine
in various colors, frames in
Polished Aluminum.

Aesync 11205
Conference chair arm-
less mesh back, frame in
Polished Aluminum.



Aesync 11234
Conference Chair, mesh back
in Sea, seat upholstered in Vicolo
Sea, Soft Touch armcaps, nylon
base in Warm Grey.



Aesync 11225

Conference chair, mesh back in
Shield, seat upholstered in
Vicolo Shield, frame in Polished
Aluminum.

Syz 10643

96 x 44" conference table, top
in Grey laminate, base in Polished
Aluminum.





Aesync 11225
Conference chair, mesh back
in Silver, seat upholstered in
Vicolo Silver, frame in Polished
Aluminum.

Syz 10513
60" diameter conference table,
top in Black Oak veneer.

Syz tables are available in three meeting heights and three distinct shapes with many sizing options.





Lo 14100
Cushion upholstered in Vicolo
Shield, base in Chrome.

Syz 10671
114 x 44" meeting table, top in
Grey laminate, base in Polished
Aluminum.



Lo 14100
Cushion upholstered in Vicolo
Shield, base in Chrome.

Juxta 47241
36" diameter occasional height
table, White laminate top, base
in Polished Aluminum.

With Aesync, we dreamed about designing a quiet chair with dynamic performance, where the mechanism is totally integrated.

Martin Bergmann, Partner, E00S

The chair's structure is defined by transparency and air and reduced to the absolute minimum. The front supports, the back support and the armrests flow logically into one another. There is no visual break.

Gernot Bohmann, Partner, E00S



Aesync

Aesync™ is a beautiful conference chair of minimal design and maximum comfort, and the first synchronized chair without any visible movement mechanism. Aesync is defined by transparency and air, the backrest and arms flowing seamlessly into one another. A patent-pending innovation for the mechanism allows the user to recline with full synchronous movement between the chair's seat and backrest.

Completely integrated into the chair itself, the synchronized movement system, which we call Invisi-synco™, uses a combination of perfectly placed pivot points. The placement of these pivots is so precise that the movements between the seat and back are controlled by small springs, ensuring a sliding motion in the seat that is coordinated with the backrest's movement. No adjustments are required – when you lean back, the chair's hidden springs compress, synchronizing the angle between seat and back for an unexpected dynamic performance.

Aesync is the perfect conference room chair: beautiful, comfortable, and intuitive. Now, instead of thinking about the chair you're sitting in, you can concentrate on the meeting.



↑ A rendering of the Aesync chair in 'x-ray' highlights the otherwise hidden Invisi-synco™ mechanism.

✓ Enzo assembles one of the first Aesync production samples at the Keilhauer Product Development Lab.

↘ An early prototype of the Lo cushion is tested at the E00S studios in Vienna.

Aesync Product Details

Available
With mesh back and upholstered seat or fully upholstered seat and back.

Armless or with arms, with or without armcaps. Armcaps are available in Keilhauer molded Soft Touch, or upholstered in approved cover.

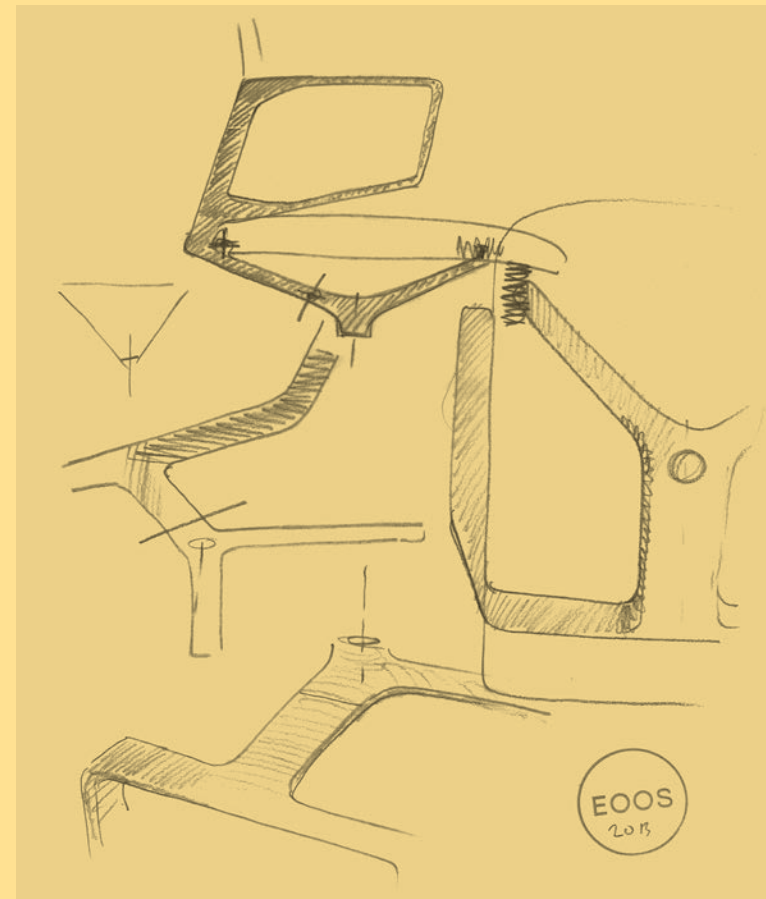
Bases are available in cast aluminum or nylon.

Frames Available
Polished Aluminum, Black, Dark Grey, Warm Grey, White.

Mesh Carrier and Soft Touch Armcaps
Black, Dark Grey, Warm Grey.

Upholstery Options
Mesh back chairs are available in 20 different colors. Coordinating upholstery in Vicolo is available in 19 of those colors (White is not available).

For all Aesync mesh colors and finishing options please refer to page 84.



← Sketches for the frame show that structurally and aesthetically, Aesync is defined by transparency and air. The backrest and arms flow seamlessly into one another, with no visual break.

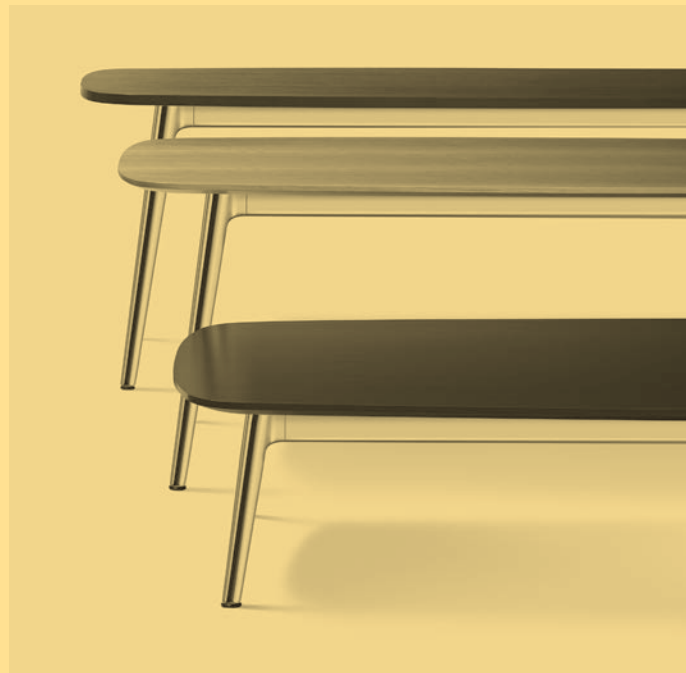
↓ The result is a minimal, strikingly beautiful conference chair. The model shown below is a mesh back with coordinating black upholstered seat and frame.



Lo

Introducing Lo, a charming elevated floor cushion that allows the casual meeting to stay casual. The cushion is filled with a comfortable blend-down filling, has a structural inner form, and is attached to a wire base that provides a slight angle. Research has shown that sitting with the hips above the knees restores gravitational equilibrium and provides longer comfort. Lo can be used solo for quiet moments of deep concentration or grouped around a coffee table for spirited, informal discussions.





Syz

A leap forward in conference spaces, Syz combines the flexibility and modularity necessary for meetings without the multiple components and bulky obstructions of a traditional table. Syz is one continuous table structure, with a seamless flow between the cast legs and aluminum extrusions. The specially designed power supply easily snaps onto the understructure, and the mesh casing contains an invisible opening all the way down for very easy cable installation.

A few years ago, Keilhauer introduced a new 26-inch-high table to meet the demands of more casual, lounge-based meeting spaces. Syz is the company's third table series containing the popular lounge-meeting tables and is available in three shapes and three heights to accommodate different forms of communicating and collaborating: conferencing at the standard 29 inch table height, lounge meeting at 26 inches, and the 15 inch occasional height for impromptu meetings. Syz tables are available in round, square, and rectangular, in many standard sizes as well as custom sizes (see page 14).

↑ Syz is available in three heights: conference, lounge meeting and occasional.

→ Syz tables are available with power option as shown. The understructure has been designed to easily accept the wire management conduit and requires a flexible mesh snake to connect the wiring from the conduit to the floor.

↘ The Syz conference table is shown here with the new Aesync conference chair.



Syz Product Details

Syz tables are available in three heights

29" conference height
26" lounge meeting height
15" occasional height

Power Option

Syz tables are available with or without power option as shown above.

Shapes and Sizes Available

Syz tables are available in round, square and rectangular in many standard sizes as well as custom sizes.

For table top edge details and finish options please refer to page 86.



Juxta 44140
Stool, upholstered in Foli Cave, base in Dark Grey.

Juxta 45541
High back with arms, 4-star base with tablet, upholstered in Foli Cave, base in Dark Grey.



Juxta 46643
Bar stool, low back armless,
upholstered in Haven Iris, 4-star
base with glides in Polished
Aluminum.

Juxta 49395
Bar height slab table with power,
in White color core laminate.



Juxta 45441
High back armless, upholstered
in Haven Dahlia, 4-star base
with tablet in Polished Aluminum.

Juxta 44140
Stool, upholstered in Haven
Dahlia, 4-star base in Polished
Aluminum.



Juxta 44151
Stool with tablet and 5-star base
on casters, upholstered in Keilhauer
Leather, base in Dark Grey.



Juxta 44140
Stools, six shown in various colors, 4-star base in Polished Aluminum.

Juxta 44141
Stool with tablet, 4-star base on glides in Polished Aluminum.



Boxcar 4304
Large armless sofa, upholstered
in Haven Lagoon.

Talk 8724
Small square table, base in Onyx,
top in Black laminate.



Juxta 43211
Low back armless side chairs,
4-leg base in Chrome, uphol-
stered in Pinch Pine Nut.

Juxta 47263
48" diameter conference table,
top in White laminate, base in
Polished Aluminum.

Branden 2011
Benches with backs, uphol-
stered in Pinch Pine Nut, base
in Chrome.





Juxta 45330
Low back with arms, sled base in Chrome, upholstered in Keilhauer leather.

Cahoots 9081
Small round table, base in Chrome, top in Champagne.

Cahoots 9082
Large round table, base in Chrome, top in Champagne.

Everything we do comes from a conceptual perspective rather than us saying ‘design us a sofa.’ It’s the dialogue between us and the thoughts that initiate the ideas that are the most important thing.

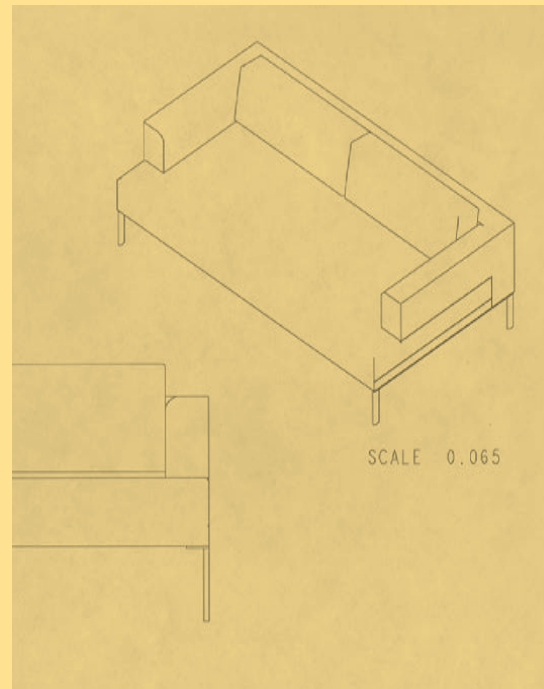
Mike Keilhauer, President, Keilhauer

We try to keep the initial design process open because we want to anticipate the ideas and reactions of Keilhauer. It is a process that you can’t over-plan.

Gernot Bohmann, Partner, E00S

→ The Branden sofa is available in low back, high back, semi-attached back cushions and oversized. Each version draws on the same aesthetic, but is different in scale.

↓ The first paper and wire model of Juxta shows already clearly the concept of the base, tablet and body.



↑ Designed to complement the Boxcar lounge series, Boxcar round end tables are available with Polished Chrome tops and black bases.

← Cahoots Meet lounge pieces are assembled in the Keilhauer factory. All Cahoots elements function individually, with each other, or with other furniture, to create limitless configurations.



Keilhauer and EOOS

In the early days of Keilhauer there were no standard products. There was no catalogue. Every product that was manufactured was a custom piece for a client. Every custom piece was inherently created to satisfy an emerging need in the market. Mike Keilhauer, the company's President, recalls. "We built our business on craftsmanship and the ability to interpret our clients' needs. The appreciation for the power of good design and the desire to identify new market niches naturally evolved in our company and its products. You could say that an appreciation for innovative design is embedded in the Keilhauer DNA." The company's commitment to superior design, manufacturing quality, and product innovation led Keilhauer to partner with outside designers, from its early days.

Keilhauer had already successfully collaborated with many designers when Mike and Jackie Maze, the company's Vice President of Sales and Marketing, attended Orgatec in 1998. While they were walking the exhibition floor, they saw a product that caught their attention and excited their imaginations. "It turned out that the product that we liked was designed by EOOS," Mike remembers. "So we decided to pursue EOOS with an idea that Jackie had initiated about why people were bringing exercise balls into work to sit on when there were hundreds of ergonomic chairs on the market."

As it turned out, EOOS was the perfect company to help Keilhauer answer that question and start a partnership that has continued for fifteen years. Comprised of Vienna designers Gernot Bohmann, Martin Bergmann and Harald Gründl, who met while standing in line for a university examination, EOOS had only been in existence for four years but had already started to gain a reputation for its innovative approach to design challenges.

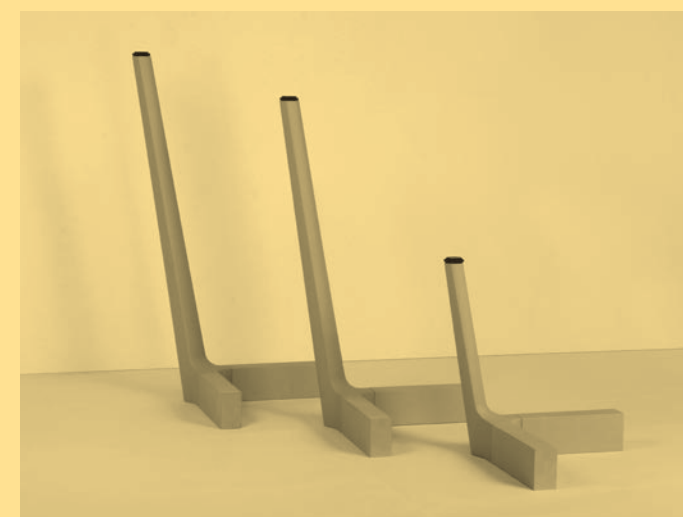
Working from a philosophy that they describe as Poetical Analysis®, the EOOS team view the design of a product from the deepest human perspectives, incorporating inspiration and wisdom from myth, poetry, history and ritual into the objects they help create. Their creative process is highly intuitive and holistic, as they write in a foundational statement: "A project starts to run as soon as we have found a word, a sentence, or an image, and then it takes its own course." Inspiration often comes from observing the rituals that people enact with the objects in their lives, rituals that are universal to human culture and must be met with designs that speak across national and cultural boundaries. "We believe in design not as a local language but as something that can be globally understood," says Partner Gernot Bohmann.

EOOS agreed to the commission and went to work on designing a chair that would meet and exceed the ergonomic comfort and flexibility of the exercise-ball-turned-office-chair, testing out multiple designs



↑ The EOOS partners, Martin Bergmann, Harald Gründl, and Gernot Bohmann shown here on the streets of Vienna.

↓ Models of the Syz table legs show off their beautiful form as well as their three different heights: conference, meeting, and occasional.



with Keilhauer over an extended time. Keilhauer also commissioned a research study into the physiological differences between the way men and women sit, especially while they're working in the sitting position for extended periods. The eventual product of that seven-year process was Sguig,[®] a unique task chair that compensates for gender differences in its users while providing ergonomic comfort throughout the seated body (see page 67).

While the companies were working on Sguig, Keilhauer brought three EOOs-designed products to market – Branden, Net, and Filo – that are still very much in demand. “Branden is fifteen years old,” Mike Keilhauer explains, “but the reality is, if we introduced that product today it would still be current. It would come to market clean and fresh, and people would say, ‘Wow, that’s a beautiful piece of furniture.’”

Over time, the companies developed a unique working partnership that continues to this day, one built on exchanging ideas and observations about the world and then evolving those ideas into the pro-

duct design and manufacturing stages. “Everything we do comes from a conceptual perspective rather than us saying to them, ‘Design us a sofa,’” Mike says. “It’s the dialogue between us and the thoughts that initiate the ideas that are the most important thing.” Gernot Bohmann agrees. “We have more and more private discussions about how we see the world and how Mike sees the world. He has very deep thoughts about the world and where the world is going and how work is changing.”

Radical and unpredictable change, in technology and workspaces, has been the norm for Keilhauer since Day One. When the company started, office workspaces were still defined by typing pools, hives of cubicles and offices, and banks of filing cabinets. Executives sat in comfortable padded chairs behind large desks, where they took calls, dictated letters, and read typed reports.

Since then, the Keilhauer team has seen the workplace transformed by the rise of the desktop computer and staggering advances in digital and mobile tech-



↑ A full scale model of the Cahoots Relax ottoman in the EOOs studios is shown here with an early alternative wire base that was not used on the final product.

↗ A Filo chair is shown here in black mesh and Polished Aluminum base.

→ Mike and Steve Keilhauer discuss early Cahoots prototypes with Gernot Bohmann at the Keilhauer Research and Development Lab in Toronto.



↑ An early prototype of the Cahoots Relax chair on a sled base is constructed at the EOOs studios in Vienna.

↓ Syz and Juxta table tops are available in a number of different edges. Shown here is the straight veneer edge, but a reverse bevel is also available.



nologies. “Technology has driven every step forward in workspace furniture design for the last twenty years,” Jackie Maze reflects. In such a technology-driven historical moment, flexibility and innovation are keys to meeting market demands. “Until we see what technology brings us next, we don’t exactly know how we’ll react to it.”

“From the Net chair into Filo, and most recently in the Juxta collection and Aesync, we’ve shown that you cannot separate the function from the form,” Gernot Bohmann insists. “This philosophy has been incorporated into many of our products over the years and has evolved from our desire to create chairs and tables that fulfill their function intuitively.” A striking illustration of this philosophy in action is Talk, the 2012 seating system of benches, chairs, and tables specifically designed to accommodate and optimize face-to-face meetings outside of the conference room. Talk’s unique feature is a two-seat bench with a slight V-shaped seat that positions the body for natural conversation without losing touch with the backrest. The extra-high backrests also do double duty as privacy screens and sound barriers.

Aesync and Syz, the latest Keilhauer-EOOs collaborations, reinvent the conference chair and table for today’s smaller, more flexible dedicated meeting spaces (see page 19). EOOs Partner Martin Bergmann describes Aesync as a “pure mechanism, a very simple mechanism for maximizing kinetic performance. You can’t see any individual parts because they are totally integrated into the structure and design of the chair.” Similarly, Syz employs the minimal number of components while still fulfilling its function as a meeting table.

Mike Keilhauer wanted to develop a new line of conference furniture to meet a rising demand for privacy in the workspace. “There was a pendulum swing from private work spaces and big meeting rooms to wide open collaboration areas and the idea of the ‘open office,’” he explains. “What I’m seeing re-emerge now is a need for private spaces where people can work and meet without distractions. With Aesync and Syz, we focused on where the pendulum is returning to, which is a balance between open and private spaces. We’re trying to find a solution to the idea of the smaller conference room.”

Wherever technology and changing mores take the workspace next, the Keilhauer-EOOs team will be getting together regularly to hash out new designs and ideas, philosophize, and share a few martinis. “I am already excited about what our next project might be,” Mike says, “but in the meantime, what I’m still most proud of, is the friendship that has come out of our partnership. There’s nothing like it.”

A project starts to run as soon as we have found a word, a sentence, or an image. Once we have found an idea with substance, the process in our studio starts. This is a journey with dreams, discussions, fears and mistakes.

We often see many pieces of the puzzle, but not how they fit together yet. But at a certain moment, when everything comes together and the synthesis works, we all feel deep happiness.

Gernot Bohmann, Partner, E00S



15 Years



Mike Keilhauer, President, and Jackie Maze, Keilhauer's Vice President, Sales and Marketing, recently sat down with E00S Partners Gernot Bohmann and Martin Bergmann to discuss their fifteen-year collaboration.

JM We first approached E00S fifteen years ago, when the idea of being organic and health-conscious was really starting to hit the mainstream. People were doing Yoga and Pilates and taking their exercise balls to work, so we were trying to figure out why people were doing that. What was so different about sitting on an exercise ball rather than an ergonomic chair?

MK It was definitely a "cultural moment."

JM The E00S guys were young and everything they did was based on analysis of ritual. They were the perfect people to ask, "Why do you think this is happening in the culture? What ritual is in play here?" We wanted to know that and to figure out how it would impact the next chair we brought to market. Is the way people sit on an exercise ball something that we, as a chair manufacturer, should be paying attention to? Little did we know at that time that exploring the way people sit when bouncing would lead us to revelations about gender differences in the way people sit at any time – not just bouncing. Because of the way E00S worked, it seemed the perfect collaboration. That working relationship eventually created the Sguig chair, but in between we brought other products to market.

GB We see design as a poetic process. And we call the process "poetical analysis," which sounds very sophisticated but in the end is a very simple thing. It's analysis, but always from the viewpoint of poetry. In this process, two things are very fascinating for us: the ritual on one hand, and the deeply engraved images that come out of that ritual on the other. We also believe very strongly in what we call "authentic objects," which are honest objects. They do not hide anything, they show how they really are and they do not have to pretend to be more than they are. Thus they tend to be unique and could not easily be replaced by something similar. We think that a well thought synthesis of material, structure, and function can have its own strong poetic expression.

MB When you have a really strong design you can often explain it without even a sketch or a model. You can easily describe the idea of Cahoots, Talk, Juxta, and Aesync without seeing the entire products.

MK My role is to conceptualize, initiate, then they create product sketches around the thoughts or the needs that we've identified. Then the process is in their hands.

GB Once we have found an idea with some substance, the process in our studio and with our people starts. And this is a journey with dreams, discussions, fears and mistakes. We usually create many models in different scales and synchronize this with computer 3D models. Our models are not being built to show Mike the beauty of our design, but to show all of us in the most direct way what it will be. And we try to localize as many potential problems as possible and try to solve them. This is a very dangerous phase in our work, because if an idea is heavily attacked by problems – such as "very difficult to make," "too expensive," "feels uncomfortable," etc. – there is a big possibility of losing it. But at a certain moment, when everything comes together and the synthesis works, we all feel deep happiness.

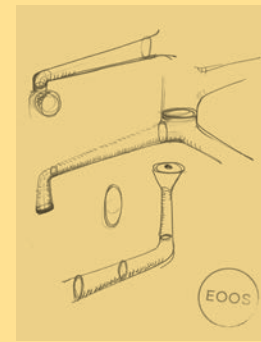
MB It is very important for us that Mike goes on that journey with us, and that we do not go too far without him. Nevertheless sometimes he asks for change, which can be frustrating for us, especially when we think we have found the perfect solution. But it has to be a creative process until the end. And when you look back, often the best solutions were born in frustration.

GB During the fifteen years, we have worked with three of Mike's brothers in development; Ron, Rick and now, Steve. They work closely with Mike and each one brings a different



← Juxta addresses the opposites at play in the daily routines of meeting and thinking. Designed with the organic shapes and rounded lines that appeal to our innate desire to be surrounded with curved objects, Juxta is a set of parts that can be combined in countless ways to address varying situations.

↘ A hide of leather is prepped for cutting at the Keilhauer factory in Toronto.



Juxta includes lightly scaled wire and tubular bases, pedestals with 4-stars on glides or 5-stars on casters.



Go anywhere stools with optional tablets that rotate 360 degrees were developed after the initial seating as the perfect companion.



Upholstery fabric is pulled tight over the frame of a Juxta low back armless chair at the Keilhauer factory in Toronto.



→ Full scale models of all four Juxta chair models are constructed at the EOOS studios in Vienna. All four Juxta bases are also shown in comparison to the scale of the chairs to give the best possible approximation of the final product.

viewpoint so it has been interesting along the way to see the family dynamics mixed with the professional. It is very satisfying for us to know the whole family.

MK Where there's a push-back is when you get a concept that you can't necessarily manufacture. The designers are always trying to push the conceptual boundaries of their work, which means the manufacturer, who is thinking of production and materials, sometimes has to push back and say, "We can't do that." Sometimes manufacturing gets exactly what they want and sometimes designers do. It's interesting that in our relationship, EOOS needs to know what the most important thing in the design is, so that they know what to fight for and what to let go. Every concept has a key essence or soul that you can't lose in the process.

GB We understand what that essence and idea is almost from the beginning.

MB Sometimes we can feel it, very strongly, but we cannot find it yet. In the process, the idea becomes more and more visible to us.

GB We often see many pieces of the puzzle, but not how they fit together yet. But as we go along, we look at the pieces and say, "This piece goes here and that goes there and the picture is complete and we have found something that works."

MK Usually I can see the idea through the sketch, which is a visualization, and then it evolves from there. Sometimes the sketch is final, sometimes it needs a bit of massaging. I think that products are better because it's a collaboration, both sides bring something to the table. I think that the EOOS designs that we bring to the market are better because of our input.

MB When we started with Jackie and Mike, we had our own identity, EOOS, and they had their identity, Keilhauer. And since the beginning it is very important for us that we can say: "This is one-hundred percent EOOS" and they can say: "This is one-hundred percent Keilhauer." We have an ongoing search to identify and expand that overlap as we move forward. This has brought us to a kind of working process and work flow where one project is always logically continued by the next one, even if it seems to be a contradiction. We heavily believe in design as the permanent movement within a strong partnership.

GB In every relationship there are two points of view that must come together – sometimes in unity and sometimes in compromise. We always search for something fully resolved, innovative, poetic. Keilhauer's mandate is always a product that can be sold and manufactured over and over again identically with no failure. Each also wants what the other wants so, for the most part, communication goes back and forth smoothly as designs are generated in Vienna and tested in Toronto. Sometimes, there is tension and drama, but it is through these discussions that the best designs are produced. When each group has to search their collective soul for what they feel is the pure essence of what is going to be taken to market, and come to agreement with the other, is when the big "aha" moments come.

MK Our meetings usually start by saying, "Martinis all around, extra dry!" (laughs) Actually, when we first started, we would go over a bunch of ideas together, then a week or so later, EOOS would present us with a very formal book with their ideas and sketches all laid out. It's evolved now to the point where we have a conversation and they send us a couple of sketches and we say, "Okay." Then they develop the sketches. The conversations that lead to the concept and sketches have become so much more spontaneous because we've been working together for so long and we know each other. We no longer need the formality around the working process that some companies may require.

GB Mike does not come to us with a brief, and then we try to answer the brief. That is not how we work.

MB I believe it has a lot to do with the trust we've developed between us over the years.

MK We're always searching for where our world is going. EOOS is thinking about their world and their interactivity with it. It takes two or three years to get a product to market, so if we just pursue an idea based on what everyone else is doing right now, we would be way behind the world. So we have to anticipate where the market is going, and the way you do that is to observe the world and to listen very carefully to what questions are being asked to you by your customers. If you're doing that, then good ideas come out. Mostly it's a process of asking questions. For instance, if the new generation have gotten so used to interacting with new technology, how are they interacting with themselves differently than how we did in the past? And how is that going to drive our product in the future? We are a business, after all. When we show a new product, what we're hoping people will say is, "I'd like to buy 5,000 of those! I have a project and this is the perfect product!"

GB Exactly! This is what we want.

MK We are designing and creating products for the market. So if we have a successful product, we've hit a need in the marketplace and we've successfully gone through the process of trying to anticipate that need. EOOS has interpreted it, we've executed it, and when we show it to our customer they say, "Yes, that's exactly what we need!"

JM EOOS is so far ahead of everybody else that sometimes it can take a little while to understand what they've done, to see how it is relevant in today's spaces.

MK We've had a couple of moments on the show floor when we're presenting a new product and customers don't quite get what we're doing. Most often the new product clicks with them right away, but occasionally you have to explain the concept. They'll listen and you can see that they are processing the idea. They are thinking about their world and where they might see this new product working within it. The last three collections we've done – Cahoots, Talk, Juxta – have taken off like rockets because the concepts were very "in the moment."

JM EOOS has an eye for detail and a sensibility of balance that appeals to designers. Even if there are other similar products available, the EOOS one quite often stands out with its form and lack of visible fasteners. The rounded shape of Juxta is a perfect example. We loved it but we were nervous about how the market was going to react. It was exciting to see it take off! I guess it captured a need.

GB With Talk, for instance, the idea began when Mike observed people, especially young people, standing very close to each other, but sending each other text messages instead of speaking. After they'd sent the text messages they would give each other a big hug? Why? It was in compensation for the lack of actual conversation between them.

MB Also a lack of personal touching and talking.

GB Mike came to us and said, "Can you make a product that speaks to this?" So we went away into our cloud and came up with an idea that made perfect sense for us. But would anyone else understand it? We didn't know.

MB The idea was what we called "The Magic Angle."

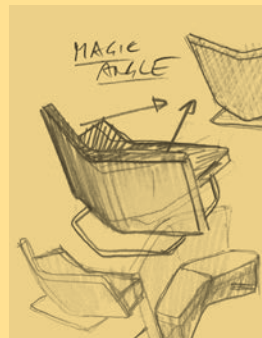
GB Yes, when people meet without sitting on furniture, they naturally face each other at an angle that is comfortable for their bodies. They do not have to turn their heads too far in one direction. You can see it when two people sit on a sofa to talk, they immediately position their bodies at angles to face each other. At those angles, however, on a traditional straight-line bench, they cannot use the backrest to create that perfect angle for talking without losing touch with the backrest. We created a very strong visual system with these objects that compensates for the lack of talking and personal touch that can happen in the workspace. The Magic Angle



A Cahoots side chair with a pedestal base is finished at the Keilhauer factory in Toronto.

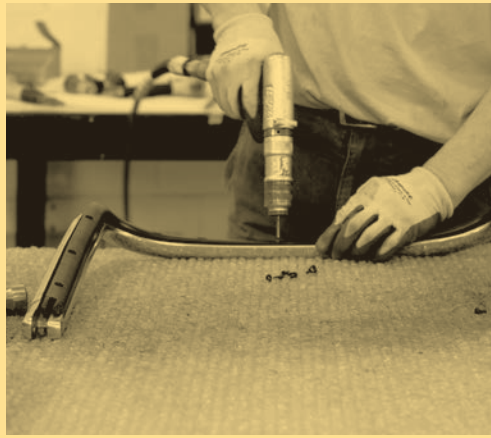


During the final stages of the design process, the Cahoots Meet upholstery is refined in preparation for mass production.



Talk positions people for natural communication. "The Magic Angle" encourages people to face each other while remaining comfortably seated against the backrest.



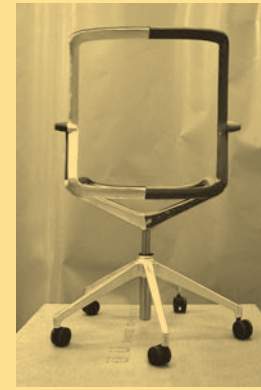
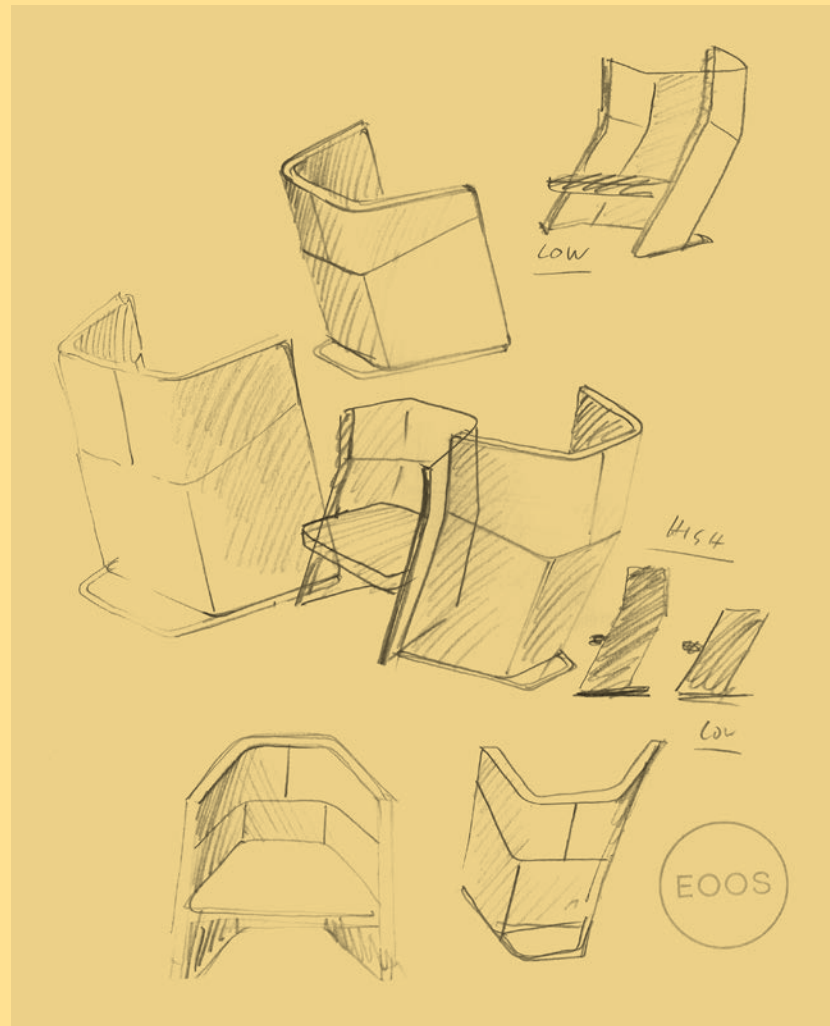


➤ A Filo Polished Aluminum frame is attached to a mesh back carrier at the Keilhauer factory in Toronto. There are no visible fasteners, which give the chair a sleek, minimal elegance.



↑ Talk is a collection of seating and tables designed to encourage face-to-face interaction. The angle of the seat and back combine with the coordinating table positions people for natural communication.

← While the Talk low back tub chairs can be grouped for casual meetings, the high back tub chairs create a personal refuge from the surroundings.



A full scale clay model is constructed at the E.O.O.S studios to check proportion and details. The chair is designed to move with the sitter naturally, using the inherent flex of the arms.



Upholstery materials are examined at a production meeting in Toronto. Keilhauer offers over 300 textiles and leathers for upholstery, several of which are made of 100% recycled materials.



Six tables in different sizes and heights complete the Talk series, including this hexagon shaped table.

means more flexibility in communications. You can easily talk to the person beside you, but you can also turn away if you don't like them!

MK Meeting rooms are also at a premium in offices, so we wanted to create a product line that would encourage more informal or spontaneous meetings.

MB Yes, especially with Cahoots. We were one of the first to challenge the idea of having different work scenarios, meet scenarios, and relax scenarios. With three different chair typologies addressing those rituals and the other elements, like mingling, which is a more spatial, architectural element, you can fill a room with a deep sound. We call it the sound of Cahoots. Our idea was a collection that's like a big orchestra.

GB We didn't just think about the spatial relationship between furniture and the space it inhabits, we wanted to integrate social components in our design concept. The idea of the Meet chair for example was to cut away the middle part of a sofa, where normally no one is sitting anyway. Then we rounded the inside of the two corners and generated a totally new typology for communicating. Due to its triangular shape, by using 4 Meet chairs, you can create a very precise square, a kind of symbolic private environment.

JM Our whole relationship with E.O.O.S has happened during the digital technology revolution. I think you can look at everything we've done together and ask: If people still worked at their desks with a typewriter or desktop computer, would these products look the same? The answer is no, they'd look totally different. For instance, you used to only design lounge seating for waiting and reception areas. Now that people have mobile phones, tablets and laptops, they want to find a comfortable place to sit and work, away from their desk – or wherever they are. The younger people just plunk down anywhere, flip open their computer and go to work.

MK As we think about what to design next, that question is always underlying everything: How do we figure out where the workspace is going? What is it going to look like so that we can design and create products for it? With mobility and other new technologies, people began to increasingly talk about working at home or on the go. But we're finding that this is not playing out as much as we thought it would because the culture of the organization is lost. Computers were supposed to make our lives easier, and make our work day shorter, but the reality is that we're working longer and harder than we ever have because of the immediacy of the requirements. Since people are together so much, the change in workspace is going to be about the shared culture. How do we take breaks? How do we interact? How do we make the space more comfortable so that we don't mind being there for so many hours? People want to be able to move around within a workspace depending on their need. How that interprets into furniture I don't know yet.

GB We will have an answer to this question one day!

MK Over the years, we've had lots of satisfying conversations, and through those talks we've created this strong bond.

MB In the long-term, it's about how we can work together on a very deep level with very high concentration.

GB For me, it's that we've had lots of laughs!

MK Yes, our dialogue works perfectly in our work space and translates into our social after hours. There's a lot of humour on both sides. We love the process more than anything, and the fun that comes out of that. It's a great way to work. And (smiling) we make great furniture!

The question that's always underlying everything we do is: How do we figure out where the workspace is going? What is it going to look like, so that we can design and create products for it?

Over the years there has been a kind of pendulum swing in thinking about the idea of the office as an open space. I think the next place that we're going is people looking for privacy at work.

Mike Keilhauer, President, Keilhauer



Talk 8712
High back 2-seater, lounge height,
upholstered in Haven Latite.

Talk 8724
Small square table, base in Onyx,
top in Black laminate.

Talk grouping upholstered
in Haven textile.





Talk 8712
High back 2-seater, upholstered
in Haven Latite.

Talk 8721
Hexagonal occasional table, base
in Onyx, top in Black laminate.

Talk 8711
High back chair, upholstered
in Haven Balsam.

Boxcar 4382
Low round table, top in Polished
Chrome, bottom in Black.





Syz 10413
60" square conference table,
top in White laminate, base in
Polished Aluminum.

Cahoots 9071
Side chair with arms, upholstered
in Bijou Lemon, base in Chrome.



Cahoots 9050
Mingle outside corner sectional, upholstered in Steppe Grey Rock, power option.

Cahoots 9020
Relax lounge chair, upholstered in Foli Everest, sled base in Chrome.

Cahoots 9081
Small round table, base in Chrome, top in Silver.



Cahoots 9090
Counter stool, upholstered
in Keilhauer Leather, sled base
in Chrome.

Cahoots 9091
Bar stool, upholstered in
Keilhauer leather, sled base
in Chrome.





Juxta 46643
Bar stool, low back armless,
4-star base with glides in Polished
Aluminum, upholstered in
Haven Iris.

Juxta 49395
Bar height slab table with power,
in White color core laminate.

Cahoots 9000
Meet lounge chair on swivel base,
upholstered in Steppe Bastille.

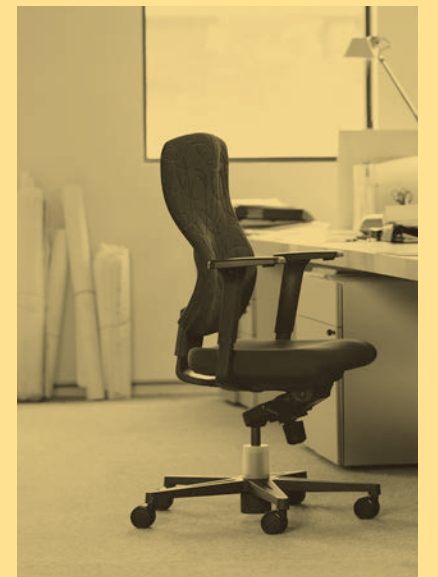
Cahoots 9082
Large round table, base in Chrome,
top in Champagne.

We poured our hearts into Sguig and we are confident the effort has paid off in what is truly an innovation in seating. The chair and the way that we worked on it together has set the tone of everything we've done since.

Mike Keilhauer, President, Keilhauer

Sguig was a research-based product. The most important thing we discovered was that women's pelvic rotation while sitting and tasking is totally different than men's. This was new information to the industry.

Jackie Maze, VP, Sales and Marketing, Keilhauer



What every body knows.

Keilhauer and EOOS set out to create an intuitive task chair that would follow the human body's natural inclination for movement and postural variation.

A chair that would provide healthful support for the body at work, and preserve vital energy for the body at play. That chair is Sguig.[®]

Why don't people sit the way they're supposed to?

Years of research, design, and engineering efforts and millions of corporate dollars have been expended in the pursuit of an ergonomic task chair that will support the human body in a neutral posture. Yet, in workplace after workplace we have observed men reclined under their keyboards, their upper backs rounded and necks thrust forward, and women perched on the front edge of their seats, their backs completely unsupported. Why do people who work with computers persist in assuming these sitting postures even after ergonomic training?

The body wants to move.

The body knows what it needs. As computer use has become ubiquitous and lower back pain and repetitive motion injuries plague increasing numbers of office workers, research has validated the dangers of maintaining a fixed position for too long. Static work postures contribute to chronic disorders including impaired circulation, muscle pain, and degeneration of the spine (Grandjean, 1987).

Medical doctors and kinesiologists have long stressed the health benefits of postural variation and the need for task chairs that allow and encourage movement (Fleischer, 1987). Movement aids the natural process that brings nutrients to the spine, promotes circulation in the deep veins of the legs to reduce risk of life-threatening thromboembolism, and increases oxygenation to the brain to improve alertness and effectiveness at work.

Ergonomic experts also stress the importance of supported movement for the seated body at work. Back support reduces muscle work and loads on the spine; backrests that provide continuous support through a range of motions improve comfort and reduce fatigue for people working at computers (Hedge and Ruder, 2003). However, researchers have also noted that intensive computer users tend to perch on the front edge of their chairs or slump against the backrests, flattening or even reversing the natural lumbar and thoracic curves (Dolan and Adams, 2001).

Men and Women sit on different planes.

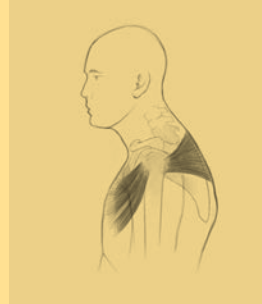
The preliminary in-house research by Keilhauer suggested that two frequently observed postural variations – perching and reclining – are gender-

related. When users sit the way their bodies tell them to – as opposed to the way the ergonomics manuals tell them to – we noted a significant difference in the intuitive positions assumed by men and those assumed by women.

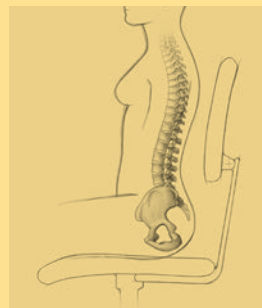
Keilhauer contracted with Dr. Jack Callaghan, an expert in spine biomechanics at the University of Waterloo, Canada, to do an independent study of this phenomenon. The findings showed significant differences between genders in postural alignment and seating position on the chair. Continuous spine and pelvic measures taken during the study revealed that females sat with a more anteriorly rotated pelvis and less lumbar and trunk flexion than males, who sat with a posteriorly rotated pelvis, greater lumbar flexion, and more forward-leaning trunk postures (Callaghan and Dunk, 2005).

These gender-related differences in pelvic rotation have significant implications for the design of task chairs that support men and women equally. Differences in center of mass and positioning on the seat pan must be taken into account when designing a chair and mechanism that accommodate a woman's more anteriorly positioned center of mass, and a backrest that allows her to sit deeply enough into the seat to get the entire benefit of lumbar support.

For males, whose posteriorly rotated pelvic position predisposes them to a more reclined postural alignment when performing seated office work, thoracic support may aid in reducing the forward bending of the thoracic spine that results from sustained forward bending of the neck (Fitzsimmons, 2004). Additional research by Dr. Jack Callaghan for Keilhauer found that a backrest design with thoracic support had a positive effect on the lumbar posture of males performing typing-related tasks (Callaghan, 2006).



When a single seated posture is maintained for too long, the strong pectoral muscles in the front of the chest tighten and pull the shoulders forward, while the mid-back interscapular muscles lengthen and become fatigued.



Men and Women sit on different planes. There are significant differences between genders in postural alignment and seating position on the chair.

The result: Sguig, a chair that provides equal opportunity comfort.

Important innovations equip Sguig and other Keilhauer chairs to accommodate and provide unprecedented support for the distinct sitting styles of both men and women equally.

Pelvic Balance Point[®] Technology

Our research found a wide discrepancy in the location of center of mass for the seated bodies of males and females. For men, the center of mass location averaged 4.6 cm behind the base point; for women the average was 1.1 cm in front of the base point (Callaghan and Dunk, 2005). Keilhauer's own unique Pelvic Balance Point technology is designed to offer balanced support throughout this range for both genders.

T1–L5 Free Shoulders[®] thoracic support

Shaped to support the spine in its natural S-curve from the first thoracic vertebra (T1) to the fifth lumbar vertebra (L5), the rigid central frame of the T1–L5 backrest provides the visual and tactile assurances the body needs to feel secure enough to let muscles relax. Back support with too much movement or flex keeps some muscles engaged as the body intuitively works to maintain equilibrium.

The molded contours of the backrest curve in at the side edges to provide secure lumbar and kidney support and curve away behind the shoulder blades to leave space for healthful movement of the upper back. This unique thoracic support system allows the shoulder muscles to release in a reclined posture, raising the sternum and opening the lungs to improve circulation and oxygenation to the spine and brain.

When the thoracic spine is securely supported in this way, the body can perform the small, intuitive myofascial stretches that reverse the muscle patterns associated with keying and mousing tasks. Reclining against Sguig's backrest allows chronically shortened pectoral muscles to stretch and encourages optimal lengths for the rhomboids and lower trapezius. This counteracts the kyphotic hunch that increases fascial tightening and also compresses the diaphragm, limiting deep breathing.

While these effects are obviously beneficial to both genders, our research (Callaghan, 2006) also found that Sguig's unique approach to thoracic support had the added benefit for men of helping them to maintain a more supported S-shaped spinal curve while performing typing tasks.



Important innovations equip Sguig and other Keilhauer chairs to accommodate and provide unprecedented support for the distinct sitting styles of both men and women equally.

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→ The molded contours of the T1-L5 Free Shoulders® shaped backrest curve in at the side edges to provide secure support and curve away behind the shoulder blades to leave space for movement of the upper back.



Sguig Product Details

Sguig is an ergonomic task chair that provides unparalleled comfort with unique aesthetic appeal.

Adjustable Arm

Arm rest height adjusts 3" up and down, pivots 30° in and 15° out and rotates 180° in order to easily pull Sguig up close to any work surface. The arm rest width adjusts laterally up to 1.5" on each side.

Adjustable Back Height

Backrest adjusts 2" over 11 steps.

Adjustable Seat

Seat adjusts forwards and backwards.

Sguig Patterns

Sguig is available in three signature Sguig electro-welded back patterns and coordinating plain seat all done in 100% polyester Sguig textile. Please see www.keilhauer.com for downloads of each color/pattern combination. Textile samples are available from your Keilhauer representative.

Upholstering Options

Sguig is also available upholstered in Keilhauer Leather and pre-approved COM textiles. The polypropylene cover can on the cylinder is available in translucent white or solid grey.

Construction

Back: polypropylene, glass-filled nylon. Arm: cast aluminum, glass-filled nylon, polyurethane. Foam: High density, CFC-free polyurethane (contains between 5% and 8% bio polyols). Meets CAL 117 requirements. Base: glass-filled nylon.



↑ Adjustable armrest height, armrest width, and pivot, including 180 degrees arm cap rotation

→ Adjustable backrest height (for lumbar support) and adjustable seat depth with sliding seat pan.



Sguig 9921
Task chair, upholstered in Sguig textile line pattern Pewter Joy, base, back and arms in Dark Grey.



Sguig 9921
Task chair, upholstered in Sguig
textile line pattern Pewter Joy,
base, back and arms in Dark Grey.

Juxta 47253
42" conference table, top in
White laminate, base in Polished
Aluminum.



Sguig 9931
Sled chair, upholstered in Sguig
textile line pattern in Pewter Joy,
frame in Dark Grey.

Juxta 47253
42" diameter conference height
table, base in Dark Grey.



Filo 9411
Conference chair, mesh seat
and back, base in Polished
Aluminum.

Syz 10643
Conference table, top in Grey
Oak veneer, base in Polished
Aluminum.





Filo 9411
Conference chair, mesh back and seat, base in Polished Aluminum.

Branden 2011
Benches with backs, upholstered in Pinch Pine Nut, base in Chrome.

Syz 10622
Meeting Table, lounge height, top in White laminate, base in Polished Aluminum.



Branden 2123
3 Seater Sofa, upholstered
in Boreal Blue Whale, base
in Chrome.





Net 9122
Lounge chair with tablet, mesh
in Silver, frame in Nickel.

Colors Mesh available in 20 colors. Upholstery textile available in 19 colors (no White).



A-Mesh Salt/White Leather A-Mesh/Vicolo Barley A-Mesh/Vicolo Khaki A-Mesh/Vicolo Morel A-Mesh/Vicolo Bark



A-Mesh/Vicolo Silver A-Mesh/Vicolo Platinum A-Mesh/Vicolo Storm A-Mesh/Vicolo Shield A-Mesh/Vicolo Pepper



A-Mesh/Vicolo Sprout A-Mesh/Vicolo Asparagus A-Mesh/Vicolo Sage A-Mesh/Vicolo Sea A-Mesh/Vicolo Pacific



A-Mesh/Vicolo Squash A-Mesh/Vicolo Tulip A-Mesh/Vicolo Grape A-Mesh/Vicolo Dark Chocolate A-Mesh/Vicolo Black

Aluminum Bases



Black Dark Grey Warm Grey White Polished Aluminum

Nylon Bases



Black Dark Grey Warm Grey

Carriers



Black Dark Grey Warm Grey

Aluminum Arms



Black Dark Grey Warm Grey White Polished Aluminum

Armless All Colors



Polished Aluminum Armless

Soft Touch Arm Caps



Black Dark Grey Warm Grey

Upholstered Arm Caps



Keilhauer Leather, Faux Leather, or RubberStretch

Syz and Juxta Tables

Edge Details



Veneer Top, Solid Wood Edge, Reverse Bevel



Veneer Top, Straight Veneer Edge



Laminate Top, Vinyl Edge, Reverse Bevel



Quartz Top, Straight Edge



Glass Top, Straight Edge, Reverse Bevel

Power Options



3 power outlets, 2 USB, Syz and Juxta Slab



2 power outlets, Juxta



1 power outlet, 2 USB, Juxta

Veneers Applied with the grain running the length of the top.



WAN - Natural Walnut



CHM - Medium Cherry



CHN - Natural Cherry



MAG - Golden Maple



OKN - Natural Oak



MAN - Natural Maple



OKB - Black Oak



WAM - Mahogany on Walnut



WAD - Dark Walnut

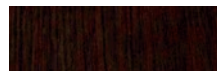


CHD - Dark Cherry

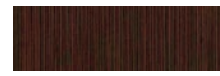


OKG - Grey Oak

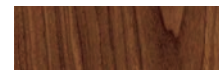
Laminates Color core laminates available for slab tables.



Lam19



Lam17



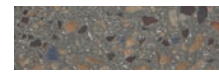
Lam16



Lam22



Lam18



Lam40



Lam21



Lam15



Lam20



Lam14



Lam39



Lam42



Lam13



Lam11



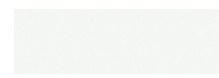
Lam34



Lam32



Lam33



Lam31



Lam38



Lam35



Lam41



Lam37



Lam43



Lam36

Quartz



RVN - Raven



BLZ - Blizzard

Glass Tops Adhered to painted substrate (Syz only).



GL01 - Vermillion



GL02 - Dark Grey



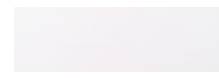
GL03 - Silver



GL04 - Dove



GL05 - Beige



GL06 - White

Base Finishes



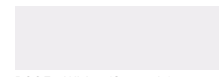
PC26 - Black Satin (Syz only)



PC23 - Dark Grey



PC24 - Warm Grey (Syz only)



PC25 - White (Syz only)



PA00 - Polished Aluminum

Awards

2013

Juxta Gold, Best of NeoCon

Juxta Grand Prize, Seating, Buildings Magazine Product Innovations Awards

Juxta Silver, IDEX Canada Innovation Awards

2012

Talk Silver, Best of NeoCon

2010

Cahoots Gold, Best of NeoCon

Cahoots Silver, IDEX NeoCon Canada Innovation Awards

2008

Sguig Best of Competition, Products, Design Awards ASID NYU/CE Chapter

Sguig Best of Canada

2006

Sguig Editors' Choice Top Product Picks, Buildings Magazine Innovative Product

Sguig Editors' Choice, Best of NeoCon

Sguig Gold, IDEX NeoCon Canada Innovation Awards

Sguig Merit Award, Interior Design Best of Year Awards

2005

Filo German Design Council Preis

2003

Filo Silver, IDEX NeoCon Canada, Innovation Awards

2001

Net Bronze, IDEX NeoCon Canada, Innovation Awards

2000

Branden Silver, IDEX NeoCon Canada, Innovation Awards

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