

An abstract sculpture made of dark, curved, metallic-looking bands is set against a vibrant red background. The sculpture features a large, open, teardrop-shaped loop and a smaller, more complex structure with multiple facets and sharp angles. The lighting creates strong shadows, emphasizing the three-dimensional form and the smooth texture of the material. The top of the image has a light gray curved border.

Knoll Modern always™



Knoll Modern always™



Modern always

“Our legacy is the product and the product culture we leave behind. What we have done at Knoll with the products we inherited, and what we have done to create new things to move the company forward, we have done to honour and preserve the Knoll legacy.”

“ Notre patrimoine est à la fois le produit et la culture qui lui a donné naissance. Ce que nous avons fait chez Knoll des produits dont nous avons hérité, et ce que nous avons fait pour en créer de nouveaux et avancer, nous l’avons fait pour honorer cet héritage et le préserver. ”

“Il prodotto e la cultura di prodotto sono il nostro patrimonio. Ciò che abbiamo ereditato dal nostro passato e quello che ci prefiggiamo per il futuro sono il nostro impegno per onorare e preservare il nostro retaggio culturale.”

“Unser Vermächtnis ist, das Produkt und die Produktkultur bleibend zu hinterlassen. Was wir getan haben, als Unternehmen Knoll, neue Dinge zu gestalten, um das Unternehmen weiter zu führen, haben wir getan, um das Knoll-Vermächtnis zu ehren und zu bewahren.”

Andrew B. Cogan – CEO Knoll, Inc.





Knoll 1938 — 2013



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Platner Coffee Table production line

Knoll

From Planning support to project management.

Florence Knoll presenting her designs



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Production line for Barcelona® Chair and Saarinen
Executive Chair



Eero Saarinen sketches for Tulip Chair

Our flexible manufacturing capabilities can accommodate many varied customer specifications. Through its dealer network Knoll provides an unparalleled level of service: from planning support to project management and installation. Knoll operates with manufacturing sites in Italy and North America. All Knoll manufacturing facilities worldwide are ISO 14001 certified, requiring that we minimize harmful effects on the environment and achieve ongoing improvements in environmental performance. Our global sourcing initiatives ensure that we use materials from suppliers that share our commitment to excellence and sustainability.

La flexibilité des capacités de production de Knoll lui permet de s'adapter aux spécificités de ses clients. À travers son réseau de distributeurs, Knoll assure un niveau de service sans égal, de l'aménagement intérieur à la gestion de projet jusqu'à l'installation. Les unités de production Knoll se situent en Italie et en Amérique du Nord. Toutes les usines Knoll ont la certification ISO 14001, qui garantit que nous agissons de manière à limiter l'impact de notre activité sur l'environnement et que nous améliorons en permanence nos performances environnementales. Notre politique globale d'approvisionnement garantit que nous n'achetons nos matériaux qu'auprès de fournisseurs partageant notre volonté d'excellence et notre engagement en faveur du développement durable.

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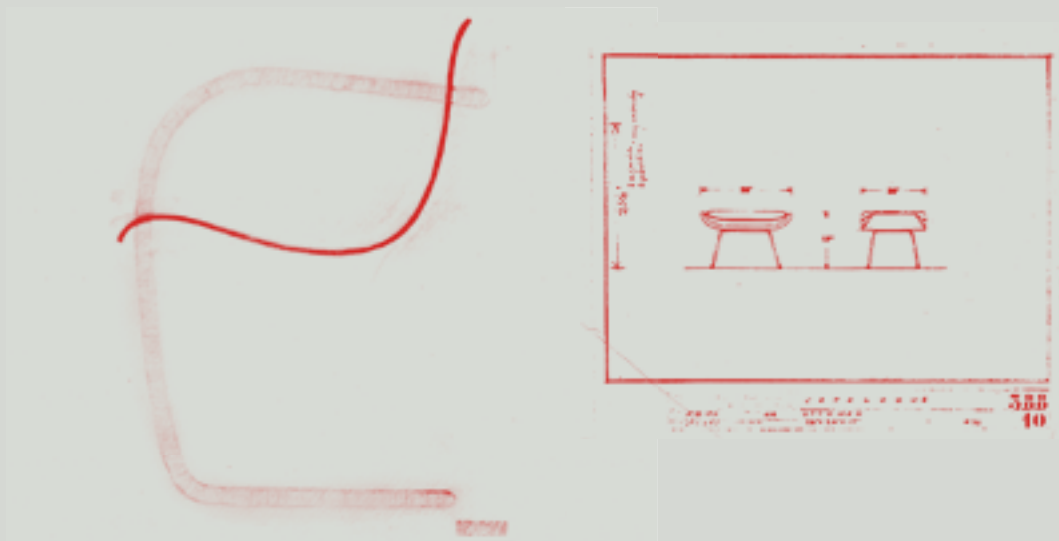
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Le unità produttive Knoll sono in grado di soddisfare le diverse richieste dei clienti. Attraverso la sua rete di distribuzione, Knoll fornisce servizi senza pari: dalla pianificazione alla gestione del progetto e all'installazione. Knoll ha unità produttive in Italia e in Nord America, tutte certificate ISO 14001, con l'obiettivo di ridurre gli effetti dannosi all'ambiente. Tutte le iniziative intraprese da Knoll, anche nella collaborazione con i fornitori, confermano l'impegno di Knoll nell'eccellenza e nella sostenibilità.

Dank der flexiblen Fertigungskapazitäten kann Knoll die individuellsten Kundenspezifikationen erfüllen. Mit seinem Händlernetz bietet Knoll zudem einen Service, der seinesgleichen sucht: von der Unterstützung bei der Planung über das Projektmanagement bis hin zur Montage und Einrichtung. Die Designmöbel von Knoll werden in Italien und in Nordamerika gefertigt. Alle Knoll-Werke verfügen über eine Zertifizierung gemäß ISO 14001: Schädliche Auswirkungen auf die Umwelt werden auf ein Minimum reduziert und gleichzeitig wird die Umweltbilanz fortwährend verbessert. Über Bezugsquellen in der ganzen Welt kann Knoll gewährleisten, dass seine Lieferanten den gleichen Ansprüchen an hochwertige Qualität und an nachhaltiges Wirtschaften verpflichtet sind.

Mies van der Rohe Study for Brno variations
Production drawing for Womb Ottoman



Knoll

Production line



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The Knoll commitment to innovation and modern design has created an enviable portfolio of residential furniture with designs exhibited in major art museums worldwide, and more than 40 pieces in the permanent Design Collections of The Museum of Modern Art in New York. At Knoll, modern design has been the guiding principle, and that passion has been shared by customers worldwide. The Knoll founders, Hans and Florence Knoll, embraced the creative genius at the Cranbrook Academy of Art and the Bauhaus School to create new types of furniture. In their approach, craftsmanship joined technology through design. The continuous attention to carefully proportioned and detailed design is shared by architects, interior designers and executives who believe that the best furniture complements interior architecture, rather than competes with it.

L'engagement de Knoll en faveur de l'innovation et du design lui a permis de bâtir une remarquable collection de mobiliers dont la plupart figurent dans les principaux musées d'art moderne du monde et, en particulier, plus de 40 modèles dans la Collection Design du MoMA, le Musée d'Art Moderne de New York. Au sein de Knoll, le design « moderne » a toujours été le fil conducteur et cette passion est partagée par nos clients à travers le monde. C'est à la Cranbrook Academy of Art et à l'Ecole du Bauhaus que les fondateurs de Knoll, Hans et Florence, ont acquis cette fibre créatrice qui leur permet de créer un nouveau style de mobilier. Leur idée était de mettre le savoir faire et la technologie au service du design. L'attention permanente portée aux proportions et aux détails est partagée par les architectes, les décorateurs, les dirigeants, tous convaincus que le plus beau mobilier est celui qui ne concurrence pas l'architecture mais la complète.

Founded in 1938, Knoll is recognised globally as a design leader.



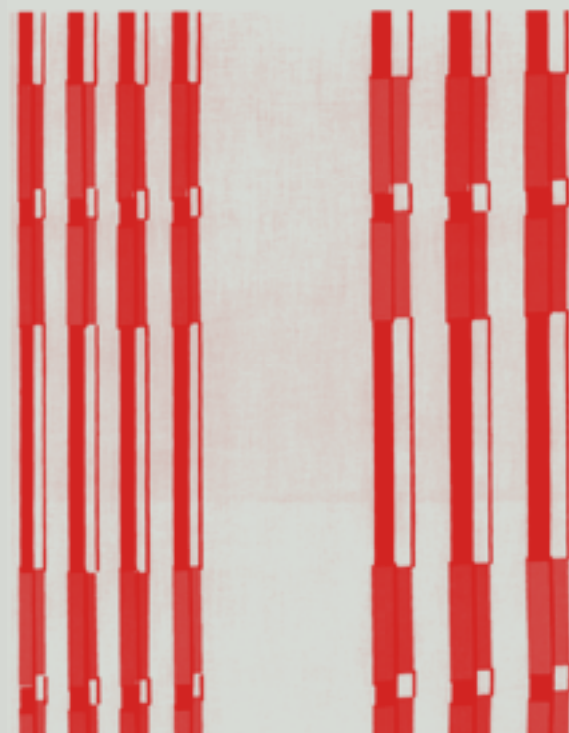
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Anni Albers. Eclat, ca. 1975-80



Eszter Haraszty. Triad, ca. 1954



Alexander Girard. Spines, ca. 1948



Wolf Bauer. Delta, ca. 1970

L'impegno di Knoll e la sua dedizione al design moderno e all'innovazione hanno permesso di creare un'esclusiva collezione di prodotti residenziali, che sono esposti nei più importanti musei di tutto il mondo. Più di quaranta prodotti classici Knoll appartengono alla collezione permanente del Museo d'Arte Moderna di New York. In Knoll la dedizione al design moderno ha sempre rappresentato il principio guida, condiviso dai clienti di tutto il mondo. I fondatori, Hans e Florence Knoll fecero propri i principi della Cranbrook Academy of Art e della scuola Bauhaus per creare nuove tipologie di arredi per l'ufficio e per la casa. Nel loro approccio al design, l'abilità esecutiva si unisce all'innovazione tecnologica. La continua e meticolosa attenzione alle proporzioni e ai dettagli è condivisa da architetti e interior designer di tutto il mondo, che credono che gli arredi migliori non siano quelli che competono con gli ambienti, ma quelli che invece li completano.

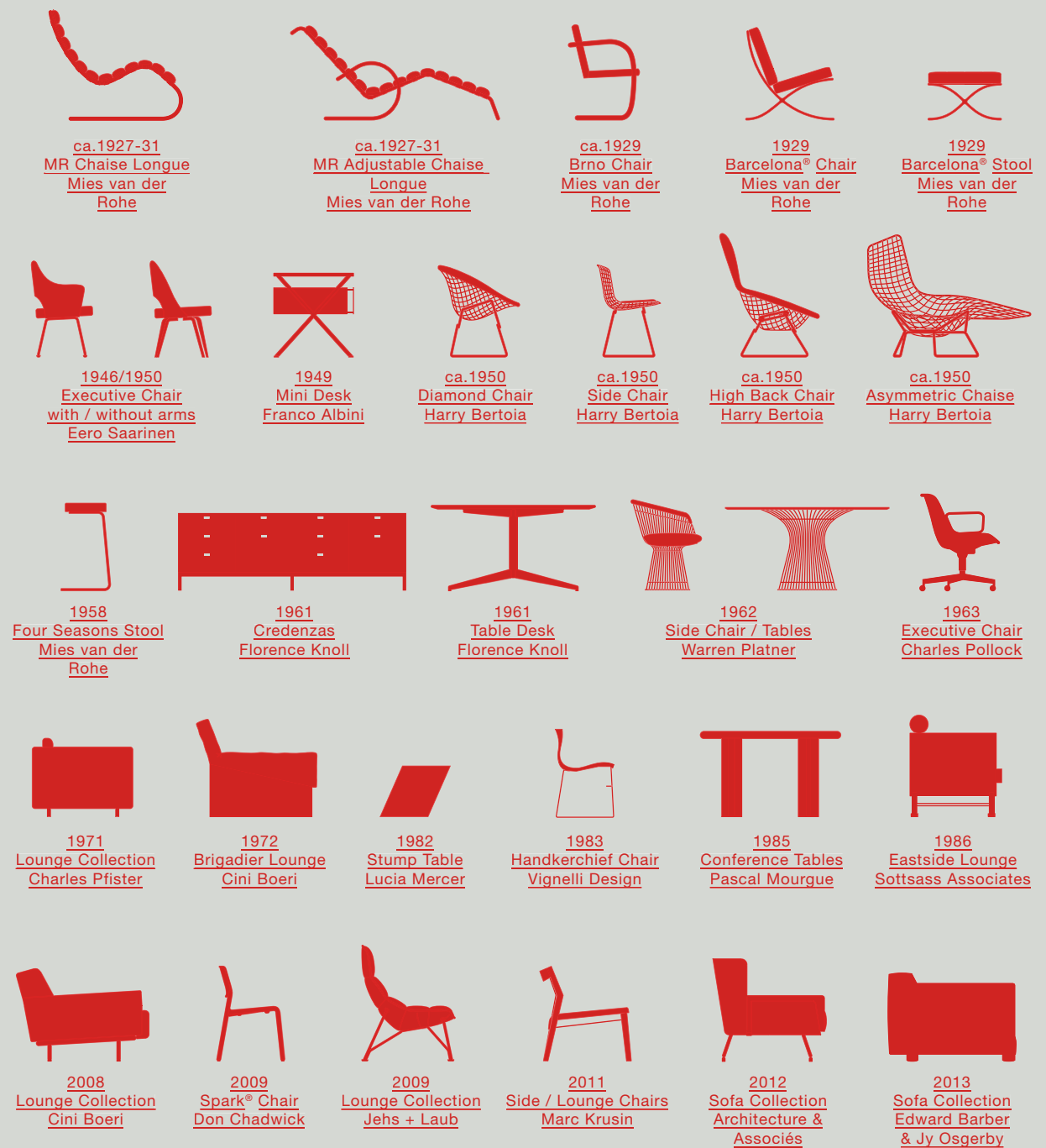
Knoll, von Beginn an der Innovation und dem modernen Design verpflichtet, hat im Laufe der Jahre ein außergewöhnliches Portfolio an Wohnmöbeln kreiert, die in den bedeutendsten Kunstmuseen der Welt ausgestellt sind. Allein das Museum of Modern Art in New York hat 40 Designmöbel von Knoll in seine permanente Design Collection aufgenommen. Modernes Design ist für Knoll das Leitprinzip - eine Passion, die von Kunden in der ganzen Welt geteilt wird. Die Gründer Hans und Florence Knoll haben den kreativen Genius der Cranbrook Academy of Arts und der Bauhaus-Schule aufgegriffen, um eine neue Art von Möbeln zu entwerfen. In ihrem Ansatz vereinen sie Handwerk und Technologie mittels der Kraft des Designs. Unser beständiges Augenmerk auf Designdetails und sorgfältig gewählte Proportionen ist ebenso ein Anliegen jener Architekten, Innenarchitekten und Manager, für die Designmöbel nicht mit der Raumgestaltung in Konkurrenz treten, sondern vielmehr die Innenarchitektur vervollständigen.

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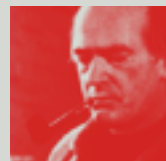
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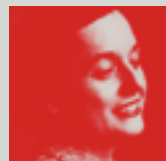
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Harry Bertoia



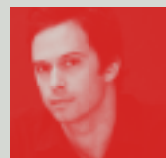
Marcel Breuer

Florence Knoll
Bassett

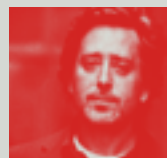
Frank Gehry



Joseph D'Urso



Edward Barber



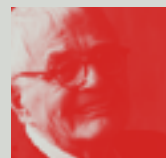
Jay Osgerby



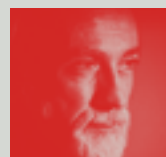
Alexander Girard



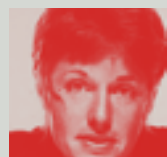
Franco Albini



Charles Pollock



Ross Lovegrove



Lucia Mercer



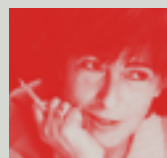
Pierre Beucler

Jean-Christophe
Poggioli

Jens Risom



Warren Platner



Cini Boeri



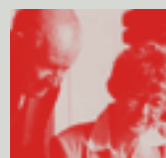
Markus Jehs



Jürgen Laub



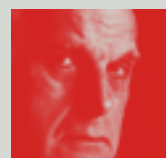
Don Chadwick

Robert and Trix
Haussmann

Charles Pfister



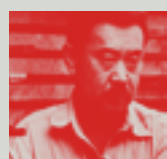
Marc Krusin

Ludwig
Mies van der Rohe

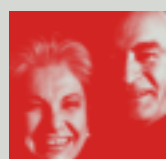
Richard Sapper



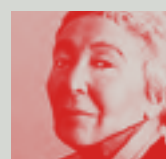
Pascal Mourge



George Nakashima

Lella and Massimo
Vignelli

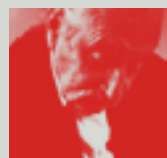
Eero Saarinen



Gae Aulenti



Richard Schultz



Ettore Sottsass

Landmark collaborations with celebrated architects and designers have led to some of the most influential designs of the last century. Design leadership defines not only the past but also the future of Knoll. New elements are added to our collection every year.

Des collaborations décisives avec les plus grands architectes et designers ont conduit à la création de pièces de design les plus déterminantes du 20ème siècle. Ce leadership en termes de Design caractérise non seulement le passé mais également le futur de Knoll. Chaque année, de nouveaux modèles viennent compléter notre collection.

Dalla collaborazione di Knoll con architetti e designer di fama internazionale, sono nati alcuni dei prodotti diventati icone dell'ultimo secolo. La supremazia nel design caratterizza non solo il passato ma anche il futuro di Knoll. Nuovi prodotti vengono aggiunti ogni anno alla collezione.

Aus der wegweisenden Zusammenarbeit mit berühmten Architekten und Designern sind Entwürfe hervorgegangen, die das Design des zwanzigsten Jahrhunderts maßgeblich beeinflusst haben. Diese führende Stellung im Design, kennzeichnet die Vergangenheit ebenso wie die Zukunft unseres Unternehmens, denn jedes Jahr ergänzt Knoll seine Sammlung um neue Entwürfe.

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A unique company

Knoll produces the original design using the finest materials and the experience of Knoll craftsmen, conferring on the product its authenticity and value as a work of art. KnollStudio authentic pieces are marked on the structure where possible or have a metal plate with the Knoll logo and the signature of the designer.

Knoll fabrique ses collections selon les spécificités originales des designers, les meilleurs matériaux sont sélectionnés et travaillés par un personnel hautement qualifié, ce qui confère aux modèles la valeur et l'authenticité d'une œuvre d'art. Les produits KnollStudio sont gravés du logo Knoll et de la signature du designer en preuve d'authenticité.

Knoll realizza i suoi prodotti seguendo le specifiche di design originali, utilizzando materiali pregiati ed esclusivi ed avvalendosi dell'esperienza pluriennale dei suoi specialisti, così da conferire al prodotto il valore di un'opera d'arte. I prodotti KnollStudio hanno il logo e la firma del designer impressa su ogni singolo pezzo.

Knoll ist der Hersteller des Originaldesigns. Durch Verwendung bester Materialien und mit der Erfahrung seiner Handwerksspezialisten verleiht Knoll dem Produkt Authentizität und Qualität eines Kunstobjekts. Die KnollStudio Original-Produkte haben das Logo Knoll und die Unterschrift des Designers.





Ludwig Mies van der Rohe

In 1929, Ludwig Mies van der Rohe designed a chair with a single concept in mind. His Barcelona® Chair, created for the German Pavilion at the Barcelona World Exposition, stood for the synthesis of old and new: it blended the comfort of home with the thrill of innovation.

En 1929, Ludwig Mies van der Rohe dessina pour le Pavillon Allemand de l'Exposition Universelle de Barcelone, un siège qui devait répondre à un concept unique : la synthèse de l'ancien et du nouveau, mariant le confort et l'innovation.

Nel 1929 Ludwig Mies van der Rohe disegnò una poltrona per il padiglione tedesco all'esposizione di Barcellona, che rappresentò la sintesi tra il vecchio e il nuovo, armonizzando il confort con l'innovazione.

1929 entwarf Mies van der Rohe einen Sessel in einem Konzept. Sein Barcelona®-Chair, entworfen für den deutschen Pavillon zur Weltausstellung in Barcelona, bedeutet die Synthese von alt und neu. Er verband den Komfort des privaten Wohnens mit der technischen Innovation.





Barcelona Day Bed, in Spinneybeck, Sabrina leather, White.

Lit de repos Barcelona, en cuir Sabrina de Spinneybeck, coloris blanc.

Sommier Barcelona in pelle Spinneybeck Sabrina, White.

Barcelona-Liege Spinneybeck-Leder, Sabrina, White.

Barcelona® Day Bed
Ludwig Mies van der Rohe
1930



Barcelona Chairs and Stool with polished chrome frame and Spinneybeck, Arizona leather, Silica.

Chaufeuses et tabouret Barcelona avec structure en acier chrome et coussins en cuir Arizona de Spinneybeck, coloris Silica.

Poltrone e sgabello Barcelona con struttura cromata e rivestimento in pelle Spinneybeck Arizona, Silica.

Barcelona Sessel und Hocker mit poliertes Chromgestell, Spinneybeck-Leder, Arizona, Silica.

Barcelona® Collection
Ludwig Mies van der Rohe
1929





Saarinen Pedestal Tables with white base and white top.

Tables hautes Saarinen avec base blanche et plateau blanc.

Tavoli alti Saarinen con base bianca e piano bianco.

Tische von Saarinen mit weißem Säulenfuß und weißen Tischplatten.

Saarinen Pedestal Table
Eero Saarinen, 1957





Eero Saarinen

Saarinen's work for Knoll, which includes the immensely successful 1948 Womb chair and the revolutionary 1957 series of Tulip Chairs and Pedestal Tables, has resulted in designs that have become major icons of the post war era.

Le travail que Saarinen effectua pour Knoll avec, en particulier, le Womb Chair qui connut un immense succès en 1948 et la révolutionnaire série de chaises et de tables Tulip en 1957, offrit à la période d'après-guerre des créations devenues des icônes du design.



Gli arredi realizzati da Saarinen per Knoll, che includono la famosa poltrona Womb del 1948 e la rivoluzionaria collezione Tulip del 1957 sono considerate tra le maggiori icone del design del dopoguerra.

Aus Saarinens Arbeit für Knoll, darunter der außerordentlich erfolgreiche Womb Chair aus dem Jahre 1948 sowie die revolutionäre Tulip-Serie von Stühlen und Tischen mit Säulenfüßen von 1957, gingen Designentwürfe hervor, die heute zu den bedeutendsten Ikonen der Nachkriegszeit zählen.



Womb Chair and Ottoman
in yellow fabric with chrome
structure.

Fauteuil Womb et ottoman
en tissu jaune et structure
chromée.

Poltrona Womb e poggiatesta
in tessuto giallo e struttura
cromata.

Womb Chair und Hocker,
bezogen mit gelbem Stoff
und Stahlrohr, hochglänzend
verchromt.

Womb Chair and Ottoman
Eero Saarinen, 1946



Saarinen Executive Arm and Armless Chairs are available with wood or chrome legs.

Les fauteuils et les chaises de conférence Saarinen sont disponibles avec pieds chromés ou en bois.

Le sedie Saarinen Executive sono disponibili con e senza braccioli, con gambe cromate o in legno.

Die Konferenzstühle von Saarinen mit oder ohne Armlehne sind mit Beinen aus Holz oder Chrom erhältlich.

Saarinen Executive Chair
Eero Saarinen, 1946/1950



Sofa Collection by Edward Barber & Jay Osgerby in linen colour fabric with chrome feet.

Les canapés de la Collection d'Edward Barber & Jay Osgerby en tissu, coloris lin et pieds finition chrome.

Collezione disegnata da Edward Barber & Jay Osgerby con piedi cromati e tessuto color lino.

Die Edward Barber & Jay Osgerby Sofa Kollektion bezogen mit Leinenstoff und verchromten Füßen.

Sofa Collection
Edward Barber & Jay Osgerby
2013



Three-seat Sofa in Credo fabric, Black, with chrome feet.

Canapé 3 places en tissu Credo, coloris noir avec pieds finition chrome.

Divano a tre posti, con piedi cromati e rivestimento in tessuto Credo, Black.

Sofa 3-sitzig mit verchromten Füßen und Black Credo Stoff.

Sofa Collection
Edward Barber & Jay Osgerby
2013





Marcel Breuer

As a celebrated architect, Marcel Breuer had a uncanny ability to manipulate new technology and materials. Inspired in part by the streamlined shape of his bicycle, Breuer designed his iconic lounge chair in 1925, later named after the artist Wassily Kandinsky. His popular Laccio Tables epitomise his approach to modern living.

Architecte célèbre, Marcel Breuer montra une incroyable aptitude à utiliser les avancées technologiques et les nouveaux matériaux de son époque. S'inspirant en partie du cadre de sa bicyclette, il dessina en 1925 ce fauteuil icône qui fut plus tard nommé Wassily en hommage à l'artiste Wassily Kandinsky. Ses célèbres tables Laccio illustrent son approche du monde contemporain.

Marcel Breuer, architetto di fama internazionale, ebbe la straordinaria capacità di utilizzare nuove tecnologie e nuovi materiali. Ispirandosi al telaio della sua bicicletta, progettò nel 1925 la poltrona che divenne un'icona del design moderno e che fu successivamente denominata Wassily in onore dell'artista Wassily Kandinsky. I suoi famosi tavolini Laccio mettono in risalto il suo approccio alla vita moderna.

Als gefeierter Architekt besaß Marcel Breuer eine geradezu unheimliche Fähigkeit, mit neuen Technologien und Materialien umzugehen. Unter anderem inspiert durch die Stromlinienform seines Fahrrades entwirft Breuer 1925 seinen zur Ikone gewordenen Clubsessel, der später nach dem Künstler Wassily Kandinsky benannt wird. Seine beliebten Laccio-Tische verkörpern Breuers Einstellung zum modernen Wohnen.





Polished chrome steel structure with Spinneybeck belting leather straps.

Structure en tubes d'acier chromé et sangles en cuir Spinneybeck.

Struttura cromata e cinghie in cuoio Spinneybeck.

Spinneybeck Lederschlingen und hochglänzend verchromt.

Wassily Chairs
Marcel Breuer, 1925





Cini Boeri Lounge Chairs,
Ottomans and Pillows in white
fabric.

Fauteuils Cini Boeri, repose-
pieds et coussins en tissu,
coloris blanc.

Divani Cini Boeri, poggiapiedi
e cuscini in tessuto colore
bianco.

Cini Boeri Lounge Chair,
Ottoman Pouf und Kissen mit
weißem Stoff.

Cini Boeri Sofa Collection
Cini Boeri, 2008

Coffee Table
Alexander Girard, 1948

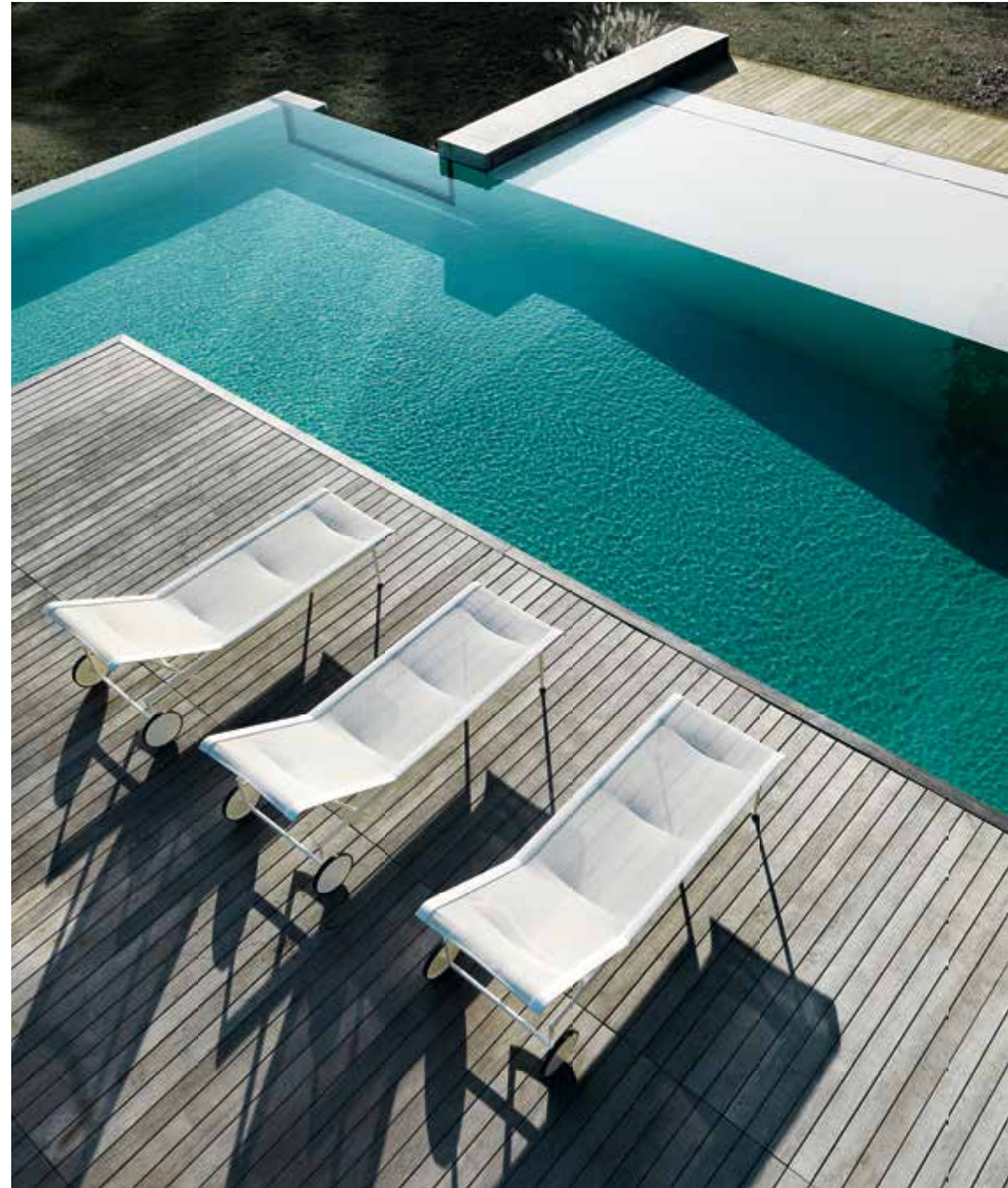
1966 Adjustable Chaise
Lounges with white straps,
white mesh and white
frame.

Chaises longues 1966
réglable, structure blanche,
résille blanche avec bandes
blanches.

Chaise longue 1966 con
schienale regolabile struttura
bianca, bordo bianco e rete
bianca.

1966 Verstellbare Liege
mit weißen Bändern, weißes
Siebgewebe und weißer
Rahmen.

1966 Schultz Collection®
Richard Schultz, 1966







Flat Bar and Tubular Brno Chairs upholstered in Spinneybeck leather. Flat Bar Brno Chair is available with arm pads. Tubular Brno Chair is available with thin seat option; wrapped leather arm pads can also be specified.

Brno acier plat et Brno tubulaire en cuir Spinneybeck. Le siège Brno acier plat est disponible avec accoudoirs revêtus de cuir. Le siège Brno tubulaire est disponible avec coussins standard ou épais et avec accoudoirs tapissés ou non tapissés.

Poltroncine Brno con struttura piatta o tubolare. La poltroncina con struttura piatta è disponibile con braccioli rivestiti. La poltroncina con struttura tubolare è disponibile con cuscineria nella versione standard o imbottita e con o senza braccioli in pelle.

Brno Stühle Flachstahl und Rundrohr. Der Brno Stuhl Flachstahl, Hartholz-Innenrahmen, schaumstoffgepolstert. Gepolsterte Armauflagen. Der Brno Stuhl Rundrohr, Hartholz-Innenrahmen, schaumstoffbezogen. No-Sag-Federung im Sitz erhöht die Bequemlichkeit.

Brno Collection
Ludwig Mies van der Rohe
ca.1929







The Lounge Chair and Ottoman are available with a textured black paint finish pedestal base or with a chrome and black wire base. Hidden seam tufting eliminates the need for traditional welts or buttons. Complementary or contrasting leather welt detail is available on both chair and ottoman.

La chauffeuse et le repose pied sont disponibles sur piètement central en finition noire ou sur piètement 4 pieds fils d'acier en finition chrome poli ou noire. Le capitonnage sans coutures apparentes remplace les traditionnels passepoils et boutons. Possibilité de choisir un passepoil extérieur contrastant ou ton sur ton.

La poltrona e il poggiatesta sono disponibili con base a colonna con finitura nera o con base a quattro gambe cromata lucida o nera. Il rivestimento è a riquadri imbottiti senza i tradizionali filetti o bottoni.

Der Säulenfuß ist mit einer schwarzen Texturlackoberfläche erhältlich. Der Drahtgestellfuß ist entweder in poliertem Chrom oder schwarz lackiert. Getuftete und versteckte Nähte treten an die Stelle traditioneller Wulstnähte oder Knöpfe. Ergänzende oder farblich kontrastierende Keder sind für den Stuhl wie für den Hocker erhältlich.

Jehs+Laub Collection
Markus Jehs & Jürgen Laub
2009





Available in a wide range of fabrics and leathers, the Bench is ideal in both formal and informal settings. Chrome structure and upholstered seat cushion is in Brown Copenhagen leather.

Disponible dans un large choix de tissus et de cuir, la banquette Florence Knoll s'adapte à un environnement formel ou informel. Structure chromée et coussin en cuir Copenhagen, coloris marron.

Disponibile in un'ampia gamma di rivestimenti in tessuto e pelle, la panca Florence Knoll si adatta a qualsiasi tipo di ambiente. Struttura cromata e rivestimento in pelle Copenhagen, Brown.

Erhältlich in einer großen Auswahl an Stoffen und Leder. Die Bank ist ideal für eine offizielle und legere Möblierung. Hochglänzend verchromtes Gestell und Sitzpolsterung in braunem Copenhagen-Leder.

Florence Knoll Bench
Florence Knoll, 1954





Coffee Table and Lounge Chair in bronze finish. Lounge Chair with white fabric upholstery.

Table basse et grand fauteuil Platner, structure finition bronze. Grand fauteuil en tissu, coloris blanc.

Tavolino e poltrona Platner in finitura bronzo. Poltrona con rivestimento in tessuto bianco.

Armlehnsessel und Couchtisch Gestell in Bronze, metallic, lackiert. Armlehnsessel in weißem Stoff.

Platner Collection
Warren Platner, 1962



Florence Knoll

Florence Knoll's belief in "total design" and her application of design principles in solving space problems were quickly adopted and remain widely used today. For her extraordinary contributions to architecture and design, Florence Knoll was accorded the National Endowment for the Arts' prestigious 2002 National Medal of Arts.

Florence Knoll croyait au "total design" et, en appliquant les principes du design pour résoudre les problèmes d'espace, elle bouleversa radicalement les pratiques des années 50. Sa démarche fut rapidement adoptée et demeure aujourd'hui largement pratiquée et suivie. En 2002, Florence Knoll reçut de la Fondation Nationale pour les Arts, la prestigieuse « National Medal of Arts » pour ses brillantes contributions au monde de l'architecture et du design.

Grazie ai suoi ideali di "design totale" e alla sua capacità di utilizzare il design per risolvere i problemi di spazio, Florence Knoll ha saputo dare una svolta alle idee convenzionali degli anni '50 e i suoi principi sono stati rapidamente adottati e sono tuttora largamente diffusi. Per il suo straordinario contributo all'architettura e al design, nel 2002 Florence Knoll ha ricevuto il prestigioso premio National Endowment for the Arts - National Medal of Arts.

Florence Knoll Glaube an das "Total Design" und ihre Umsetzung von Designprinzipien bei der Lösung von Raumproblemen stellten im Vergleich zu den Praktiken der Fünfzigerjahre radikale Neuanfänge dar, die jedoch rasch Verbreitung fanden und auch heute noch allerorten Anwendung finden. Wegen ihrer aussergewöhnlichen Beiträge zu Architektur und Design wurde Florence Knoll im Jahre 2002 mit der renommierten National Medal of Arts des National Endowment for the Arts geehrt.



Florence Knoll Collection, in Spinneybeck, Sabrina leather, White.

Collection Florence Knoll, en cuir Spinneybeck, Sabrina, coloris blanc.

Collezione Florence Knoll in pelle Spinneybeck Sabrina, White.

Kollektion Florence Knoll in Spinneybeck-Leder, Sabrina, White.

Florence Knoll Sofa Collection
Florence Knoll, 1954



The upholstered seats in Spinneybeck Sabrina leather are crafted into a series of quilted and seamed sections.

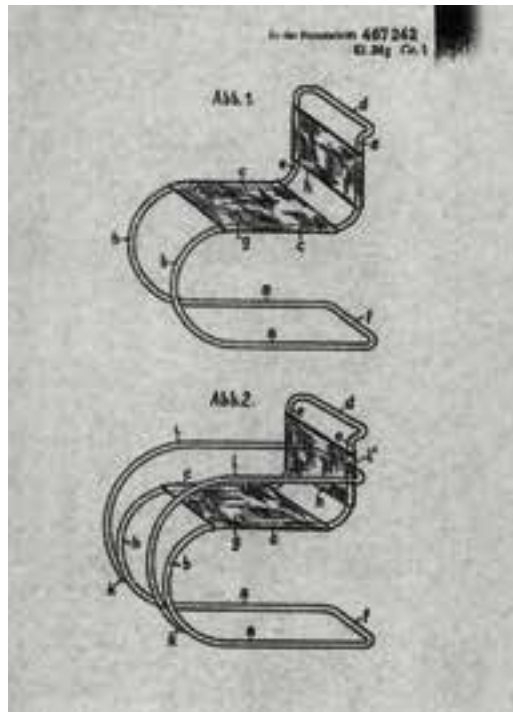
Les coussins en cuir Spinneybeck Sabrina, sont cousus en bandes transversales, avec passepoil périphérique.

Il rivestimento in pelle Spinneybeck Sabrina è realizzato in sezioni imbottite e cucite tra loro.

Polster in Sabrina Spinneybeck Leder. Sorgfältig ausgewähltes Leder mit kunstvoll abgesteppten Kissen.

MR Chaise Longue
Ludwig Mies van der Rohe
ca.1927/1931





Inspired by the lines of tubular iron rocking chairs designed in Europe during the mid-19th century, Mies van der Rohe elevated the use of industrial materials to an art form.

Inspiré par les lignes des fauteuils à bascule dessinés en Europe au milieu du 19e siècle, Mies a élevé en art le matériau industriel.

Ludwig Mies van der Rohe si ispira alle sedute disegnate in Europa nella metà del diciannovesimo secolo e realizza una nuova collezione che abbina proprio questi principi di design ai nuovi materiali.

Inspiert von den Linien der Stahlrohr-Schaukelstühle, die in der Mitte des 19. Jahrhunderts in Europa entstanden waren, verband Mies dieses Material mit der Technologie des Freischwinger-Prinzips.

MR Chair
Ludwig Mies van der Rohe
1927



Barcelona Chairs with polished chrome frame and Spinneybeck leather.

Chaufeuses Barcelona avec structure en acier chrome et coussin en cuir Spinneybeck.

Poltrone Barcelona con struttura cromata e rivestimento in pelle Spinneybeck.

Barcelona Sessel mit poliertes Chromgestell und Spinneybeck-Leder.

Barcelona® Collection
Ludwig Mies van der Rohe
1929





Sculptural, airy and breathtaking in shape and form, the Asymmetric Chaise is considered to be a masterpiece of mid-century design.

Sculpturale, aérienne et spectaculaire, la chaise longue Asymétrique est considérée comme un chef d'oeuvre du mobilier du milieu du 20ème siècle.

Grazie alla sua forma leggera e scultorea, la poltrona Asimmetrica è considerata uno dei capolavori del design moderno.

Wegen seiner skulpturellen, luftigen und atemberaubender Gestaltung der Form gilt der Aymmetrische Liegesessel als Meisterstück des Möbeldesigns der Jahrhundertmitte.

Bertoia Asymmetric Chaise
Harry Bertoia, ca.1950

Harry Bertoia

Italian sculptor, university lecturer and furniture designer Harry Bertoia displayed a unique stroke of genius with his patented Bertoia Collection for Knoll in 1952. An inventor of form, who explored new boundaries for furniture, Bertoia turned industrial rods into a design icon.

Sculpteur d'origine italienne, designer de mobilier et maître de conférences, Harry Bertoia fit preuve de génie en créant la célèbre chaise Diamant pour Knoll International en 1952. Bertoia fut un véritable inventeur de formes et il enrichit le design mobilier d'un nouveau matériau, les tiges d'acier qu'il transforma en icônes du design.

Italiano di nascita, scultore, docente universitario e designer di arredi, Harry Bertoia ha espresso tutto il suo genio creativo nel 1952 realizzando per Knoll la sua celebre poltrona Diamond. Bertoia ha inventato nuove forme e ha arricchito il design di arredi trasformando le barre d'acciaio in icone.

Der Diamond Stuhl, den der italienische Bildhauer, Universitätsdozent und Möbeldesigner Harry Bertoia 1952 für Knoll entwarf, war ein wahrer Geniestreich. Bertoia war Erfinder von Formen und bereicherte das Möbeldesign durch die Einführung eines neuen Materials: Er wandelte industriellen Walzdraht zu einer Designikone.







Welded steel construction frame with rods in bonded rilsan. Appropriate for outdoor environments.

Structure en fils d'acier soudés point par point, finition rilsan. La finition rilsan convient pour l'extérieur.

Struttura in tondino d'acciaio saldato con finitura rilsan. I prodotti Bertoia in rilsan sono anche adatti ad ambienti esterni.

Geschweißte Stahlkonstruktion mit Rilsanbeschichtung. Die Version in Rilsan ist auch für den Außenbereich geeignet.

Bertoia Collection
Harry Bertoia, ca.1950



Chaise Longue with chrome legs. The dual tone of the upholstery offers the opportunity to successfully harmonise the piece within any given interior.

Méridienne avec pieds chromés. La tapisserie peut être travaillée en deux tons offrant à chacun l'opportunité d'harmoniser le mobilier selon son propre intérieur.

Chaise longue con piedi cromati. La possibilità di avere il rivestimento bicolore e la vasta gamma di rivestimenti rendono il prodotto adatto a qualsiasi tipo di ambiente.

Chaiselongue mit verchromten Metallrahmen. Dank einer zweifarbigten Gestaltung der Polster fügen sich diese Möbel harmonisch in jede Umgebung ein.

Architecture & Associés
Lounge Collection
Pierre Beucler and Jean-Christophe Poggioli, 2012





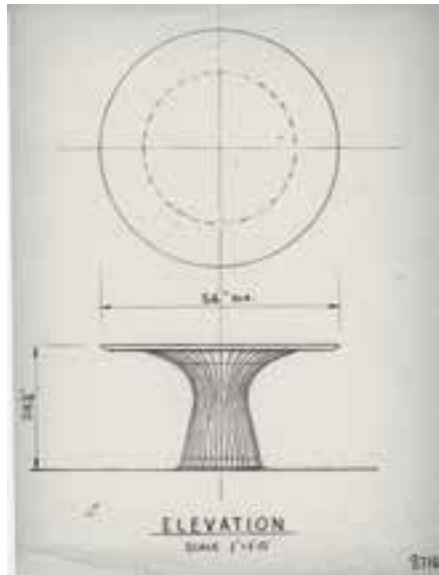
Hand manufactured forms created by vertical steel wire rods welded to circular horizontal and edge-framing rods, upholstered in Rivington, Red.

Fabriqu      la main. Faisceau de fils d'acier verticaux cintr  s, assembl  s et soud  s    des tiges horizontales cintr  es. Tapisserie en Rivington, rouge.

La poltrona    realizzata artigianalmente e costituita da tondini metallici sagomati in verticale e orizzontale. Il rivestimento    in tessuto Rivington, Red.

Handgearbeitete Formen, kreiert aus vertikalem Stahldraht, der an kreisf  rmigen, die Enden umfassenden Stahldr  hten, angeschwei  t wird. Polster mit rotem Rivington Stoff.

Platner Easy Chair
Warren Platner, 1962





Select hard wood frame
with cushion upholstered in
Spinneybeck, Espana leather,
Serpentina.

Cadre en bois massif. Assise
tapissée en cuir Espana,
coloris rouge.

Struttura in legno, cuscino
rivestito in pelle Spinneybeck
Espana, colore Serpentina.

Gestell aus ausgewählten
Harthölzern. Polster aus
Spinneybeck-Leder, Espana,
Serpentina.

Marc Krusin Side Chair
Marc Krusin, 2011





Celebrating clean lines, unassuming beauty and faceted wood construction, the Krusin Collection, maintains simple forms that allows the collection to harmonize with different design styles and settings. The Krusin Collection includes guest, side and lounge chairs, and square occasional, side and coffee tables.

La collection Krusin comprend chaise, fauteuil, chauffeuse, table basse et guéridon. Imposant un silence visuel qui lui est propre, la collection Krusin propose une forme simple, linéaire s'associant harmonieusement à différents univers design.

La collezione Krusin comprende sedie, poltroncine e tavoli. Caratterizzata da un'eleganza "silenziosa" e discreta, la collezione Krusin ha un design semplice e lineare che le consente di armonizzarsi in diversi ambienti.

Die Krusin Collection umfasst Beistellstühle und zwanglose Loungestühle ebenso wie Couch- und Beistelltische. Dank ihrer inhärenten und anmutigen visuellen Stille bewahrt die Krusin Collection eine einfache lineare Form, die sich harmonisch mit anderen Gestaltungsstilen verbinden lässt.

Marc Krusin Collection
Marc Krusin, 2011





Two-seat Sofa with big wings and ottoman in bi-colour upholstery with chrome legs.

Canapé deux places avec extensions et ottoman, tapisserie bicolore et pieds chromés.

Divano a due posti con schienale alto, poggiatesta laterali e poggiapiedi con rivestimento bicolore. Gambe cromate.

Das Zweisitzer-Sofa mit Flügeln und der Hocker, zweifarbig gepolstert mit Chromfüßen.

Architecture & Associés
Lounge Collection
Pierre Beucler and Jean-Christophe Poggioli, 2012





In the 1960s, Warren Platner transformed steel wire into a sculptural furniture collection of tables and chairs, creating what is now considered a design icon of the modern era.

Dans les années 60, Warren Platner transforma des tiges d'acier en une collection de tables et sièges sculpturale, considérée aujourd'hui comme une icône du mobilier contemporain.

Negli anni '60, Warren Platner trasformò semplici barre di metallo in arredi scultorei, creando la collezione di tavoli e sedie che oggi è considerata un'icona del design moderno.

In den Sechziger Jahren entwarf Warren Platner mit Stahldraht eine skulpturartige Möbelkollektion, bestehend aus Tischen und Stühle und erschuf dabei eine Designikone der Moderne.

Platner Collection
Warren Platner, 1962





Characterised by classic detailing, clean lines and exceptional comfort. Krefeld Collection in Spinneybeck leather, Sabrina White.

Caractérisée par ses détails classiques, ses lignes épurées et son confort exceptionnel. La collection Krefeld en cuir Spinneybeck, Sabrina, coloris blanc.

Caratterizzata da dettagli classici, dimensioni equilibrate e confort senza pari, la collezione Krefeld è ideale per ogni tipo di ambiente. Rivestimento in pelle Spinneybeck, Sabrina White.

Mit ihren klassischen Details, klaren Linien und ihrem aussergewöhnlichen Komfort eignet sich die Krefeld Collection ideal für alle Räume. Krefeld Collection in Spinneybeck-Leder, Sabrina, White.

Krefeld™ Lounge Collection
Ludwig Mies van der Rohe
1927



Frank Gehry

In a Santa Monica workshop established by Knoll in 1989, Frank Gehry began experimenting with a new approach to material and structure. Three years later, Gehry's groundbreaking collection of laminated maple chairs and tables was previewed at The Museum of Modern Art in New York. Frank Gehry's Collection integrates material with structure, transcending all conventions of style.

C'est en 1989, à Santa Monica, dans un atelier installé par Knoll que Frank Gehry commença à expérimenter une nouvelle approche des matériaux et de la structure. Trois ans plus tard, son extraordinaire collection de sièges et de tables en érable lamellé collé était présentée en avant première au Musée d'Art Moderne de New York. En intégrant le matériau à la structure, Frank Gehry réussit à transcender toutes les conventions de style.



Nel laboratorio di Santa Monica voluto da Knoll nel 1989, Frank Gehry cominciò a sperimentare un nuovo approccio alla struttura e al materiale. Tre anni dopo la collezione innovativa di sedie e tavoli in acero è stata presentata al Museo di Arte Moderna di New York. La collezione di Frank Gehry unifica il materiale alla struttura superando tutte le convenzioni di stile.

In einer Werkstatt in Santa Monica, gegründet von Knoll 1989, begann Frank Gehry mit neuen Materialien und Strukturen zu experimentieren. Drei Jahre später wurde Gehrys weltbewegende Kollektion aus Ahorn-Bändern, bestehend aus Tischen und Stühlen, im Museum of Modern Art vorgestellt. Frank Gehrys Kollektion vereint Material und Struktur und übertrifft jeden konventionellen Entwurf.





Inspired by the apple crates he had played on as a child, Pritzker Prize-winning architect Frank Gehry created the ribbon-like design of the Cross Check Chair with interwoven maple strips.

Inspiré par les caisses de pommes sur lesquelles il jouait, enfant, l'architecte Frank Gehry, lauréat du Prix Pritzker créa le fauteuil Cross Check fait de rubans d'érable entrelacés.

Inspirandosi alle ceste di mele, con cui giocava quando era bambino, l'architetto Frank Gehry, vincitore del Pritzker Prize, crea l'innovativa poltrona Cross Check intrecciando strisce d'acero curvate.

Inspiriert von Apfelkisten, mit denen er als Kind gespielt hat, entwarf der Pritzker-Preis-Gewinner Architekt Frank Gehry das Design aus Bändern des Cross Check Stuhles mit verflochtenen Ahorn Bändern.

Cross Check Armchair
Frank Gehry, 1990



Franco Albini

Franco Albini worked simultaneously in fields of furniture, product design, architecture, urban planning and interior design. His sentiments as a rationalist architect translated into remarkably transparent furniture designs, which display a knowledgeable use of materials while presenting their internal structure and processes of production.

Franco Albini intervint à la fois dans les domaines du mobilier, du design produit, de l'architecture, de l'urbanisme et de l'aménagement intérieur. Ses idées en tant qu'architecte rationaliste s'expriment dans un design mobilier étonnamment transparent. Ses créations attestent d'une grande maîtrise des matériaux et révèlent leur structure interne comme leur processus de fabrication.

Franco Albini lavorò simultaneamente nei campi della progettazione di arredi, del design del prodotto, dell'architettura, dell'urbanistica e del design di interni. La sua adesione all'architettura razionalista si tradusse nella creazione di mobili trasparenti, che dimostravano un sapiente uso dei materiali mettendo a nudo la loro struttura interna e i processi di produzione.

Franco Albini arbeitete gleichzeitig an Projekten im Bereich Möbel, Produktdesign, Architektur, Stadtplanung und Innenarchitektur. Seine innige Verbindung mit rationalistischer Architektur ließ ihn bemerkenswert transparente Möbel entwerfen, die von einer kenntnisreichen Verwendung der Materialien zeugen, während sie gleichzeitig ihre Struktur und ihren Fertigungsschritte offenlegen.



Top in polished plate glass and frame with chrome finish. Two-drawer "floating" wood pedestal. Rear open shelf for magazines or small books.

Plateau en verre clair. Piètement en acier avec finition chrome poli brillant. Caisson bois suspendu avec 2 tiroirs. Casier ouvert du côté visiteur pour magazines ou petits livres.

Lo scrittoio, corredato da una cassetiera in legno verniciato, con il piano in cristallo e la struttura cromata lucida, è un singolare esempio di semplicità ed equilibrio.

Platte in poliertem Kristallglas und Gestell hochglänzend verchromt. Zwei Schubladen schweben im Gestell. Hinten offen für Zeitschriften oder Bücher.

Albini Mini Desk
Franco Albini, 1949





Four Seasons Barstool, in
Spinneybeck, Sabrina leather,
White.

Tabouret Four Seasons, en
cuir Sabrina de Spinneybeck,
coloris blanc.

Sgabello Four Seasons in
pelle Spinneybeck Sabrina,
White.

Four Seasons Barhocker in
Spinneybeck-Leder, Sabrina,
White.

Four Seasons Barstool!
Ludwig Mies van der Rohe
1958





Richard Schultz

Richard Schultz worked with Harry Bertoia during the development of Bertoia's iconic collection of wire chairs. Some years later, Florence Knoll specifically asked Schultz to create a collection of furniture that could be used outdoors. The result was the "Leisure Collection" (now sold as the "1966 Collection") which became an instant classic.

Richard Schultz a travaillé avec Harry Bertoia au développement de la célèbre collection Bertoia en tiges d'acier. Quelques années plus tard, Florence Knoll demanda à Richard Schultz de créer une collection de mobilier d'extérieur résistant aux intempéries. Le résultat fut la « Leisure Collection » (maintenant appelée la Collection 1966), qui s'imposa immédiatement comme un grand classique.

Richard Schultz collaborò con Harry Bertoia nello sviluppo della collezione iconica di sedute in filo di acciaio. Alcuni anni più tardi, Florence Knoll chiese espressamente a Schultz di creare una collezione di arredi per esterno che potesse resistere all'aria aperta. Nacque così la "Collezione Leisure", ora conosciuta come "Collezione 1966", che divenne subito un classico di design.

Mit Harry Bertoia zusammen arbeitete Richard Schultz am Design von Bertoias wegweisender Kollektion an Stühlen aus Drahtgeflecht. Florence Knoll trat einige Jahre darauf mit einem spezifischen Wunsch an Richard Schultz heran: Er sollte eine Kollektion an Möbeln entwerfen, die im Freien auch salziger Seeluft standhalten konnten. Das Ergebnis von Schultz' Arbeit war die "Leisure Collection", die sofort als Designklassiker galt; heute wird sie unter dem Namen "1966 Collection" vertrieben.





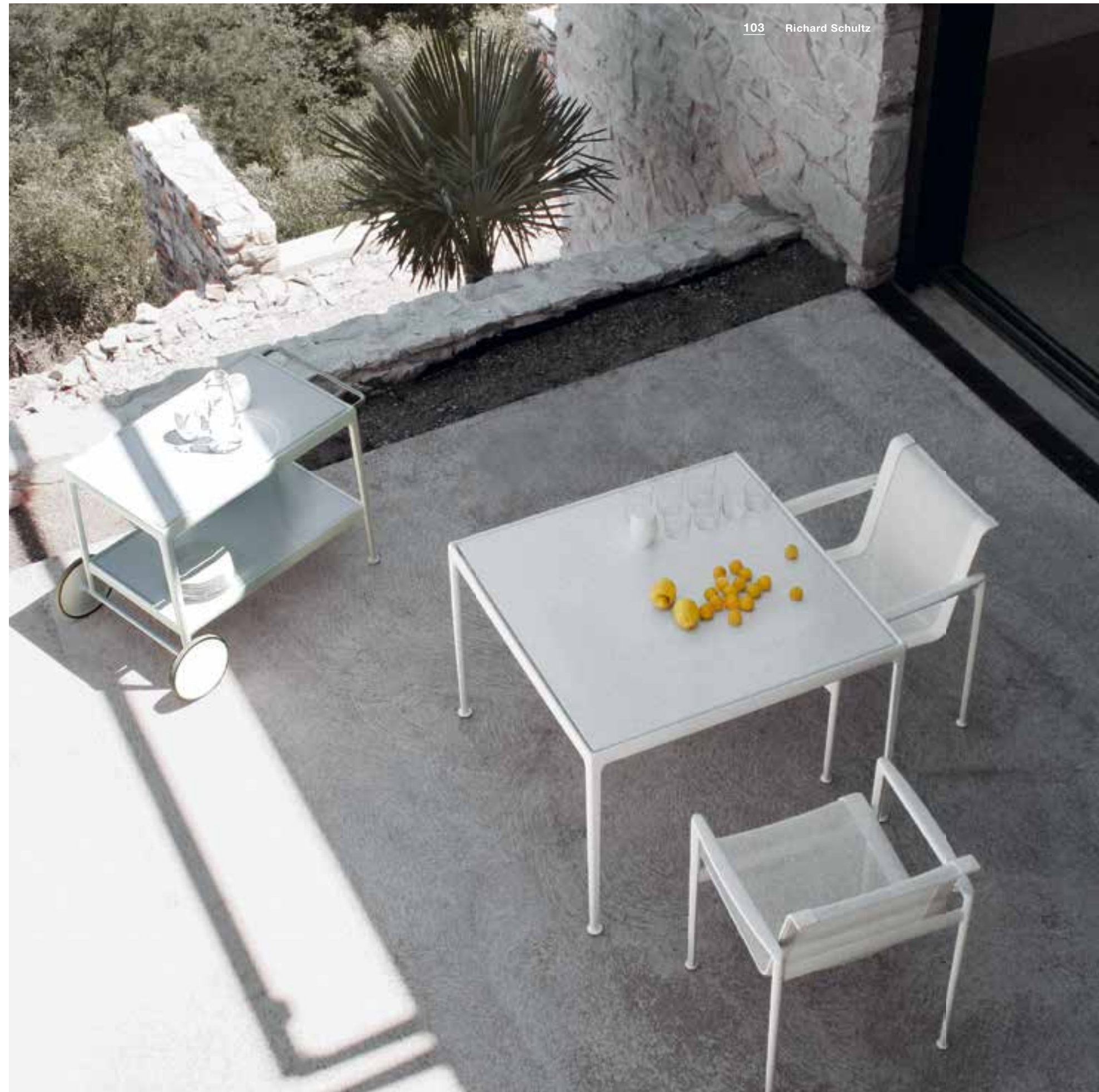
1966 Adjustable Chaise Longue with white straps, white mesh and white frame.

Chaise longue 1966 réglable avec structure blanche, résille blanche et bandes blanches.

Chaise longue 1966 con schienale regolabile struttura bianca, bordo bianco e rete bianca.

1966 Verstellbare Liege mit weißen Bändern, weißes Siebgewebe und weißer Rahmen.

1966 Schultz Collection®
Richard Schultz, 1966



1966 Dining Table with white porcelain top and white frame. 1966 Dining Chairs with white straps, white mesh and white frame.

Table haute 1966, plateau avec finition émaillée blanche sur cadre blanc. Chaises 1966 avec structure blanche, résille blanche, bandes blanches.

Tavolo 1966 quadrato con piano in acciaio porcellanato bianco. Sedia 1966 con struttura bianca, bordo bianco e rete bianca.

1966 Esstisch mit weißer Porzellan-Tischplatten und mit weißem Rahmen. 1966 Esstischstuhl mit weißen Bändern, weißes Siebgewebe und weißem Rahmen.

1966 Schultz Collection®
Richard Schultz, 1966



Side and Lounge Seating
Chaises, fauteuils et canapés
Stühle und Lounge-Sitzmöbel
Sedie e poltrone

The Bertoia Collection



Side chair
L 54 x D 58 x H 73 cm
p. — 017, 062, 090, 093, 094/095

Stool
L 54 x D 58 x H 104 / 100 cm

Bench
L 183 x D 48 x H 39 cm



Diamond Armchair
L 86 x D 76 x H 76 cm
p. — 060/061, 063

Large Diamond Armchair
L 114 x D 82 x H 71 cm

Child's Diamond Armchair
L 62 x D 54.5 x H 58 cm

Child's Diamond Armchair
L 63 x D 55.5 x H 58.5 cm

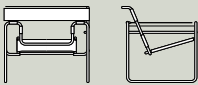


Bird Armchair
L 98 x D 89 x H 101 cm
p. — 082/083

Bird Ottoman
L 62 x D 44 x H 39 cm
p. — 082/083

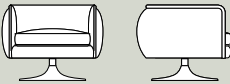
Asymmetric Chaise
L 116 x D 107 x H 103 cm
p. — 058

The Breuer Collection



Wassily Chair
L 79 x D 69 x H 73 cm
p. — 026/027, 030, 031, 094/095

The D'Urso Collection



Lounge Chair
L 83 x D 78 x H 52.5/72 cm

The Florence Knoll Collection



2 Seat
L 92 x D 50 x H 42 cm
p. — 044, 045

3 Seat
L 154 x D 50 x H 42 cm

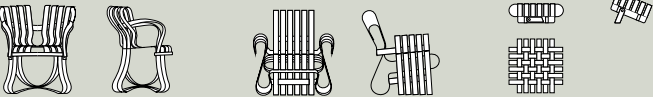
The Gehry Collection



Hat Trick Armchair
L 59 x D 57 x H 85 cm

Hat Trick Chair
L 51 x D 57 x H 85 cm
p. — 088

High Sticking Chair
L 51 x D 60 x H 110 cm

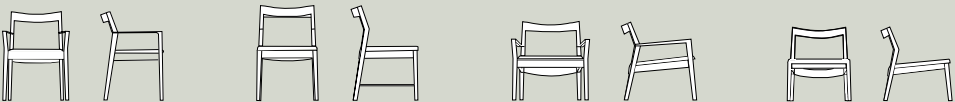


Cross Check Armchair
L 72 x D 63 x H 85 cm
p. — 089

Power Play Armchair
L 79 x D 77 x H 83 cm
p. — 087

Off Side Ottoman
L 59 x D 59 x H 21 cm

The Krusin Collection



Armchair
L 59 x D 56 x H 79 cm
p. — 072, 073

Chair
L 51.5 x D 56 x H 79 cm

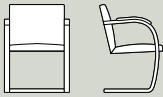
Lounge Armchair
L 67.5 x D 66 x H 68.5 cm
p. — 075

Lounge Chair
L 58.5 x D 66 x H 68.5 cm

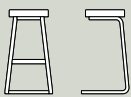
The Mies van der Rohe Collection



Tubular Brno Chair
L 55 x D 63 x H 79 cm
p. — 038, 039, 040/041



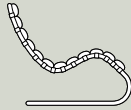
Flat Bar Brno Chair
L 58 x D 59 x H 79 cm
p. — 038, 039



Four Seasons Stool
L 43 x D 43 x H 76 cm
p. — 097



MR Adjustable Chaise
L 65 x D 179 x H 68/90 cm
p. — 052/053



MR Chaise Longue
L 62 x D 120 x H 95 cm



MR Stool
L 60 x D 57 x H 46 cm



MR Armchair
L 65 x D 97 x H 83 cm



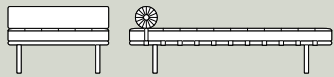
MR Chair
L 49 x D 69 x H 79 cm
p. — 055



Barcelona® Chair
L 75 x D 77 x H 77 cm
p. — 010, 015, 017, 056, 057



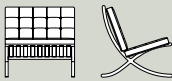
Barcelona® Stool
L 59 x D 59.5 x H 39 cm
p. — 015



Barcelona® Day Bed
L 196 x D 98 x H 44 cm
p. — 012, 013



Barcelona® Stool
L 58.5 x D 55 x H 31 cm

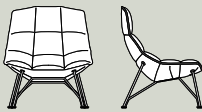


Barcelona® Chair – Kid
L 60 x D 61 x H 63 cm



Barcelona® Sool – Kid
L 48 x D 47 x H 30 cm

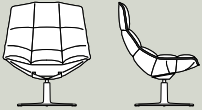
The Jehs+Laub Collection



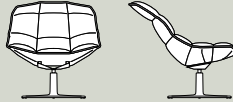
Lounge Chair
L 84.5 x D 81 x H 98.5 cm
p. — 042, 093



Ottoman
L 78 x D 55 x H 43 cm

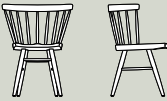


Lounge Chair
L 84.5 x D 81 x H 100 cm
p. — 043



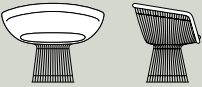
Ottoman
L 78 x D 55 x H 43 cm
p. — 043

The Nakashima Collection

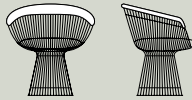


Straight Chair
L 57 x D 51 x H 75.5 cm

The Platner Collection



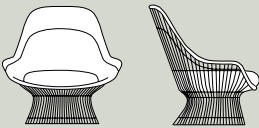
Lounge Chair
L 95 x D 65 x H 77 cm
p. — 045, 046/047



Side Chair
L 73 x D 55 x H 75 cm
p. — 064/065, 068/069, 080, 081, 082/083



Stool
Ø 39 x H 58 cm

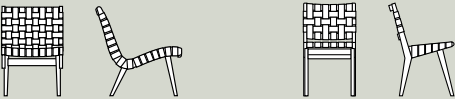


Easy Chair
L 101 x D 92.5 x H 98 cm
p. — 068, 070, 071



Ottoman
Ø 66.5 x H 39 cm
p. — 065, 068

The Risom Collection



Lounge Chair
L 51 x D 71 x H 77 cm

Side Chair
L 44 x D 54 x H 77.5 cm

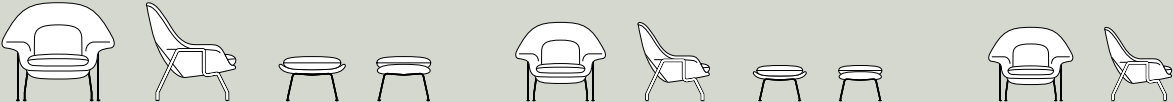
The Saarinen Collection



Tulip Armchair
L 68 x D 59 x H 81 cm

Tulip Stool
Ø 40 x H 45 cm

Tulip Chair
L 49 x D 53 x H 81 cm
p. — 076/077



Womb Chair
L 106 x D 94 x H 92 cm
p. — 018, 020/021

Ottoman
L 63 x D 52 x H 42 cm
p. — 018, 020/021

Womb Chair Medium
L 89 x D 79 x H 79 cm

Ottoman Medium
L 53 x D 44 x H 35 cm

Womb Chair Small
L 79 x D 71 x H 72 cm

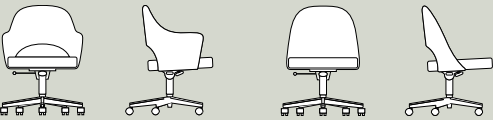


Executive Armchair
L 65 x D 65 x H 80 cm

Executive Chair
L 63 x D 61 x H 80 cm
p. — 048

Executive Armchair
L 65 x D 65 x H 80 cm
p. — 022

Executive Chair
L 63 x D 61 x H 80 cm
p. — 022, 023



Executive Armchair – Swivel
L 66.5 x D 64 x H 80/93 cm

Executive Chair – Swivel
L 62 x D 62 x H 76/89 cm

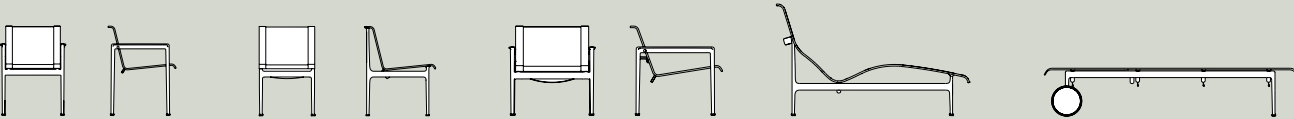
The Spark® Series



Side Chair
L 50.5 x D 54.5 x H 78.5 cm

Lounge Chair
L 65 x D 64.5 x H 77 cm

The Richard Schultz 1966 Collection®



Dining Armchair
L 59 x D 61.5 x H 79 cm
p. — 098, 100/101, 103

Armless Chair
L 48 x D 62 x H 79 cm

Lounge Armchair
L 66 x D 72 x H 66 cm

Contour Chaise
L 62 x D 147 x H 85.5 cm

Adjustable Chaise
L 64.5 x D 193 x H 36.5/91.5 cm
p. — 035, 036/037, 100/101

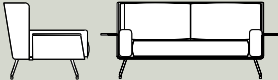
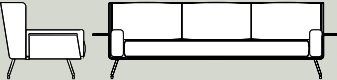
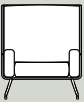
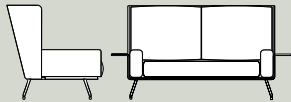
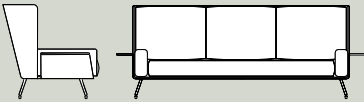
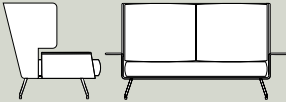
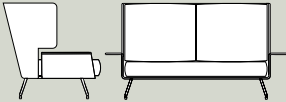
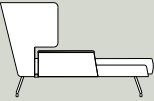
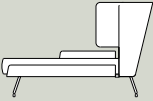
The Vignelli Collection



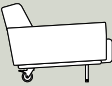
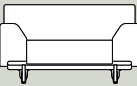
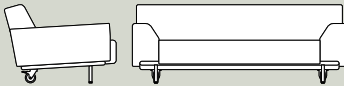
Handkerchief Armchair
L 67 x D 57 x H 75 cm

Handkerchief Armless Chair
L 59 x D 57 x H 75 cm

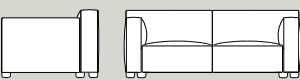
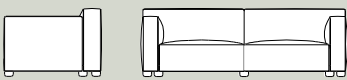
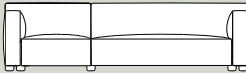
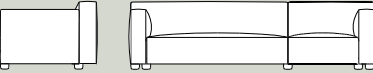
The Architecture & Associés Collection

					
Small Armchair L 70 x D 83 x H 77 cm		Armchair L 80 x D 83 x H 77 cm		2-seat Sofa L 176 x D 83 x H 77 cm	
				3-seat Sofa L 246 x D 83 x H 77 cm p. — 064/065	
					
Armchair L 80 x D 92 x H 93 cm		2-seat Sofa L 176 x D 92 x H 93 cm		3-seat Sofa L 246 x D 92 x H 93 cm	
				2-seat Sofa L 176 x D 92 x H 93 cm p. — 079	
					
Chaise Longue L 90 x D 175 x H 93 cm p. — 064/065, 067, 094/095			Ottoman L 70/80 x D 62/75 x H 41 cm p. — 079		Bench L 150 x D 75 x H 43 cm

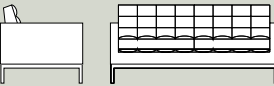
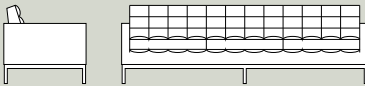
The Boeri Collection

			
Lounge Chair L 136 x D 111 x H 77 cm		Sofa L 211 x D 111 x H 77 cm p. — 032/033	Ottoman L 84 x D 84 x H 34 cm p. — 032/033

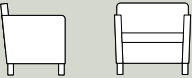
The Edward Barber & Jay Osgerby Collection

			
Armchair L 100 x D 86 x H 63.5 cm p. — 017		2 Seater Sofa L 186 x D 102 x H 71.5 cm	
		3 Seater Sofa L 216 x D 102 x H 71.5 cm p. — 017, 026/027	
			
Asymmetric Sofa L 261 x D 102 x H 71.5 cm p. — 010/011, 017, 024/025		Asymmetric Sofa L 261 x D 102 x H 71.5 cm	
		4 Seater Sofa L 336 x D 102 x H 71.5 cm	
			
2 Seater Contract Sofa L 164 x D 86 x H 63.5 cm		Medium Ottoman L 90 x D 90 x H 38.5 cm	Small Ottoman L 75 x D 75 x H 38.5 cm p. — 010, 017, 024/025

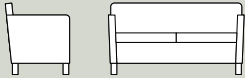
The Florence Knoll Collection

			
Lounge Chair L 81 x D 82 x H 80 cm p. — 050/051		2-seat Sofa L 159 x D 82 x H 80 cm	
		3-seat Sofa L 230 x D 82 x H 80 cm p. — 050/051	

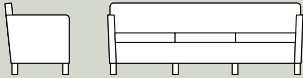
The Krefeld™ Collection



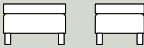
Lounge Chair
L 83 x D 69 x H 76 cm
p. ——— 084/085



2-seat Sofa
L 145 x D 69 x H 76 cm

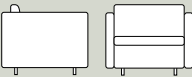


3-seat Sofa
L 207 x D 69 x H 76 cm
p. ——— 084/085

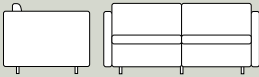


Ottoman
L 66 x D 52 x H 43 cm

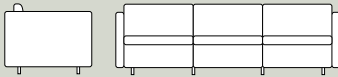
The Pfister Collection



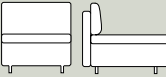
Armchair
L 83 x D 83 x H 70 cm



2-seat Sofa
L 152 x D 83 x H 70 cm



3-seat Sofa
L 220 x D 83 x H 70 cm
p. ——— 040/041



Central Module
L 68 x D 83 x H 70 cm



End Module
L 76 x D 83 x H 70 cm

Executive Chair



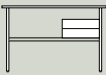
Pollock Armchair
L 66 x D 70 x H 78/87 cm
p. ——— 040/041

Tables and Credenzas
Tables et crédences
Tische und niedrige Schränke
Tavoli e credenze

Albini Mini Desk



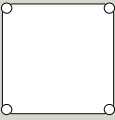
Mini Desk
L 122 x D 67 x H 70 cm
p. ——— 090, 093



Aulenti Table



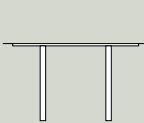
Jumbo
L 113 x D 113 x H 38 cm



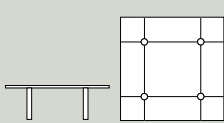
The André Collection



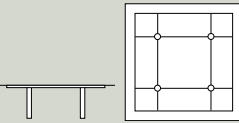
High Table
L 136 x D 136 x H 71 cm



High Table
L 225 x D 100 x H 71 cm

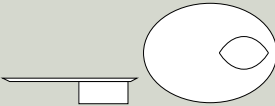


Low Table
L 115 x D 115 x H 38 cm

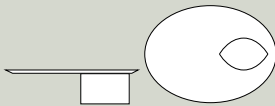


Low Table
L 136 x D 136 x H 38 cm

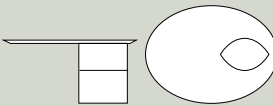
Cini Boeri Lunario Table



Low Table
L 150 x D 110 x H 29 cm

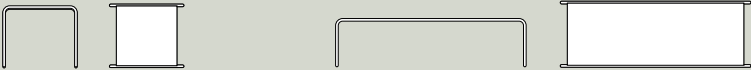


Medium Table
L 150 x D 110 x H 41 cm



High Table
L 150 x D 110 x H 70 cm

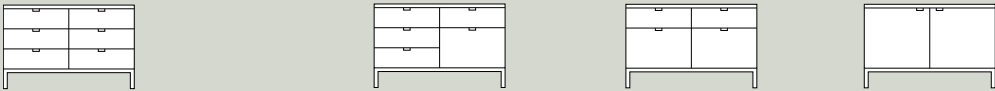
Laccio Table



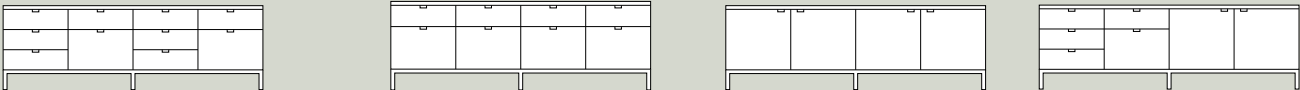
Square Table
L 55 x D 48 x H 45 cm
p. — 024/025, 026/027, 028

Rectangular Table
L 136 x D 48 x H 34 cm
p. — 024/025, 026/027, 028, 031

The Florence Knoll Collection



Credenza
L 95 x D 46.5 x H 65 cm



Credenza
L 190 x D 46.5 x H 65 cm
p. — 040/041

p. — 082/083



Square Table
L 60 x D 60 x H 43 cm

Square Table
L 75/90 x D 75/90 x H 48 cm
p. — 050/051

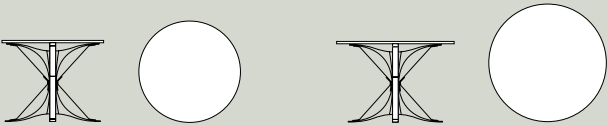
Rectangular Table
L 114 x D 57 x H 43 cm



Round Table
Ø 137 x H 71 cm
p. — 039, 048

Oval Table
L 198/244 x D 121/137 x H 71 cm
p. — 040/041

The Gehry Collection



Face Off Table
Ø 92 x H 73 cm

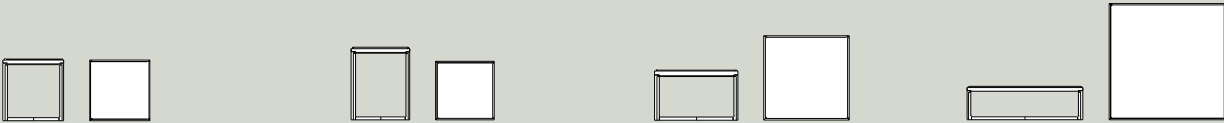
Face Off Table
Ø 102 x H 73 cm

Alexander Girard Coffee Table



Coffee Table
L 150 x D 66 x H 41 cm
p. — 032/033, 084/085

The Marc Krusin Collection



Side Table
L 45 x D 45 x H 45.7 cm
p. — 074

Side Table
L 45 x D 45 x H 55.7 cm
p. — 074

End Table
L 60 x D 60 x H 35.7 cm
p. — 074

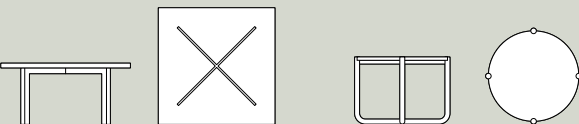
Coffee Table
L 90 x D 90 x H 25.7 cm
p. — 074

Lucia Mercer Stump Table



Stump Table
L 37 x D 33 x H 38 cm

The Mies van der Rohe Collection



Barcelona® Table
L 100 x D 100 x H 46 cm

MR Table
Ø 72.5 x H 52 cm
p. — 042, 055

The Nakashima Collection



Splay-leg Table
L 96 x D 86.7 x H 45 cm

Tray
L 54.5 x D 40 cm

The Platner Collection



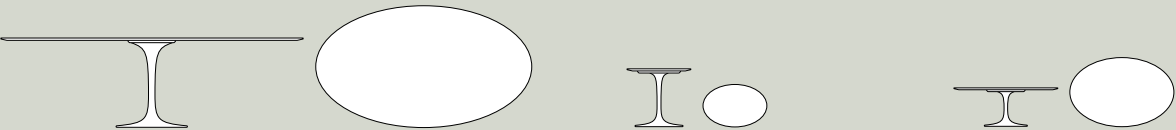
Dining Table
Ø 135 x H 70 cm
p. — 080, 081, 082/083

Side Table
Ø 40 x H 46 cm
p. — 064/065, 071

Coffe Table
Ø 91.5 x H 38.5 cm
p. — 045, 046/047

Coffee Table
Ø 107 x H 38.5 cm

The Saarinen Collection



Oval Dining Table
L 198/244 D 121/137 H 74 cm
p. — 017, 064/065, 068/069, 076/077, 094/095

Oval Low Table
L 57 x D 38 x H 52 cm

Oval Low Table
L 107 x D 70 x H 39 cm

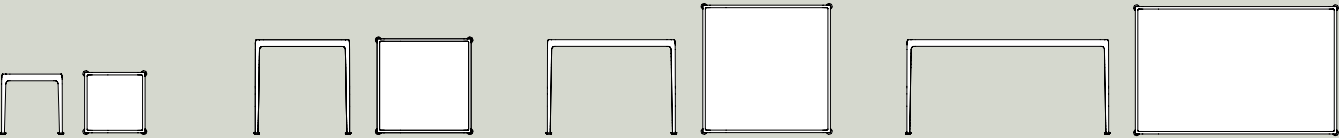


Round Dining Table
Ø 91/107/120/137/152 x H 73 cm
p. — 016, 023, 072, 073

Round Table
Ø 41/51 x H 52 cm
p. — 010, 013, 015, 016, 050/051, 056, 057, 067, 084/085

Round Coffee Table
Ø 51/91 H 37/39 cm
p. — 016

The Richard Schultz 1966 Collection®



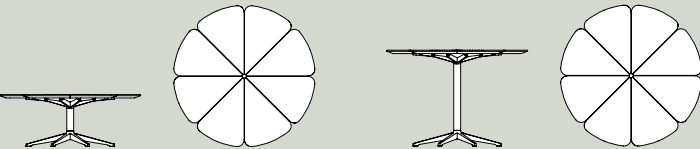
Coffe Table
L 45.5 x D 45.5 x H 39 cm

Square Table
L 71 x D 71 x H 72 cm

Square Table
L 96,5 x D 96.5 x H 72 cm
p. — 098, 102/103

Rectangular Table
L 152 x D 96.5 x H 72 cm

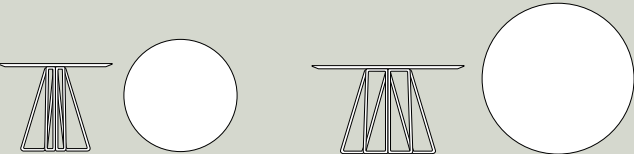
The Richard Schultz Petal® Collection



Coffee Table
Ø 107 x H 38 cm
p. — 060/061, 063

Dining Table
Ø 107 x H 71 cm

The Vignelli Collection



Paperclip Table
Ø 91.5/107 x H 71 cm

Paperclip Table
Ø 120 x H 71 cm
p. — 062



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Artemio Croatto
with Chiara Caucig,
Designwork

Photography
Santi Caleca p. — 064/065,
067, 068/069, 071, 072/073,
076/077, 079, 082/083,
084/085, 093, 094/095, 097,
098, 100/101
Ezio Prandini p. — 015,
017, 020/021, 023, 024/025,
026/027, 032/033, 035,
036/037, 040/041, 044, 045,
046/047, 050/051, 052/053,
055, 057, 070, 074/075
Ilan Rubin p. — 012, 016,
018, 022, 028, 030, 038,
043, 058
Camilla Platania
p. — 010, 013, 031, 060/061,
063, 080, 081, 103
©Joshua McHugh
p. — 042, 048
Nicolas Koenig p. — 039
Richard Powers p. — 056
Knoll archive
p. — 004, 006, 007, 008, 009,
011, 014, 019, 029, 049, 054,
059, 062, 086, 087, 088, 089,
090, 091, 099, 104/105

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