

WALTER KNOLL



# Characters

The Lasting Touch

VOLUME THREE | 2020

# The Lasting Touch

*What moves us.  
And what remains.*

Thinking and designing. Feeling and enjoying. Furnishing and feeling at home. Owning and handing on. Find out how Walter Knoll creates furniture and living spaces that move us and have enduring value. From one generation to the next >

## Aesthetics

*that remain.*

Walter Knoll design is about validity. Something that lasts a long time has intrinsic value, certainly from an aesthetic point of view. And naturally, modernity is the most sustainable design school of all with its clever use of resources. We discover time and again just how sustainable Walter Knoll is when we examine our own timeless design – valid for generations.

## Materials

*that touch us.*

Walter Knoll unites technology and nature: the suppleness of leather, the natural elegance of our materials, the grown beauty of solid wood. Best raw materials, finest processing, excellent craftsmanship. We cultivate an awareness of old virtues and the techniques of craftsmanship and continuously develop them further.

## Spaces

*that move us.*

Walter Knoll creates living spaces. People immediately feel at home in environments furnished with products by Walter Knoll. And that is because we work with a range of natural colors and materials. Colors, fabrics and materials which are all based on examples from nature. With these elements, you can compose unique and harmonious worlds.

# “What remains is of value.”

Dear Readers,

The corona crisis has made us all aware of the fact that there are certain things we simply cannot control although there are others that are very much in our own hands. And this is the attitude with which we are looking to the future and shaping it. The slower pace has given us all the opportunity to take stock and ask ourselves what we genuinely find significant.

What is important? What is so valuable to us that we want to preserve it for the next generation? What should change? How do we create things that are beautiful, enduring and touching? We have been asking ourselves these questions at Walter Knoll for years. It is against this background, well before the current upheaval, that the philosophy for our current collection was born. The Lasting Touch is about the sense for everything that touches us and is enduring.

As a family-run company, we have been thinking and acting while keeping the bigger picture in mind for generations now. We have been certified as a climate-neutral manufacturer for years. Our buildings, the production facilities as well as our processes fulfil the highest international sustainability standards; we even help our partners to adhere to these standards. We use only the very best materials to ensure sustainability and environmental compatibility. And we have reduced their deployment to an absolute minimum. At the same time, we cultivate old virtues and the techniques of craftsmanship and continuously develop them further to take them into the future.

Our confidence is based on modernity, which with its maxim of “less is more” is without doubt the most sustainable design school of all. And like the masters of modernity, we take our design language from archaic patterns, colors and attributes which we interpret with caution. Our new products tell this story. A story of our passion for leather, fabrics and wood, and of our using them to create striking furniture and spaces.

Absolutely in keeping with “less is more” we are pleased to be presenting our latest innovation. *Sheru chAIR* and *Sheru armchAIR* are the breathable bucket seats from Walter Knoll. Seating comfort and ventilation – thanks to the new *chAIR* technology.

What remains is of value. With the design language of the 1950s in mind, we have added two new family members to the iconic *375* series. Become acquainted with the *375 Barstool* and the *375 Relaxchair*, an armchair like a good friend.

A minimalistic masterpiece is *Cuoio* – a chair the designers from EOOS have reduced to such an extent that using any less material would make it float. EOOS is also behind the design of *Muud*, a unique, light sofa, designed for urban, even smaller-scale floor plans. A sofa is a feeling translated into shape. *Muud* unites clarity and coziness with functional diversity. And what all these new products have in common is the brand promise of Walter Knoll. With the enduring confidence that they will remain with us for a long time to come – as classics.

Visit our website and our trade partners, or come to Herrenberg where you will always be welcome!

Kind regards,



Markus Benz



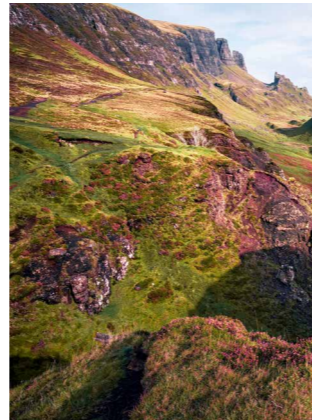
**MARKUS BENZ**  
CEO, Walter Knoll

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We translate the color worlds and structures of the Scottish Highlands into inspiring living environments



## Spaces that move us

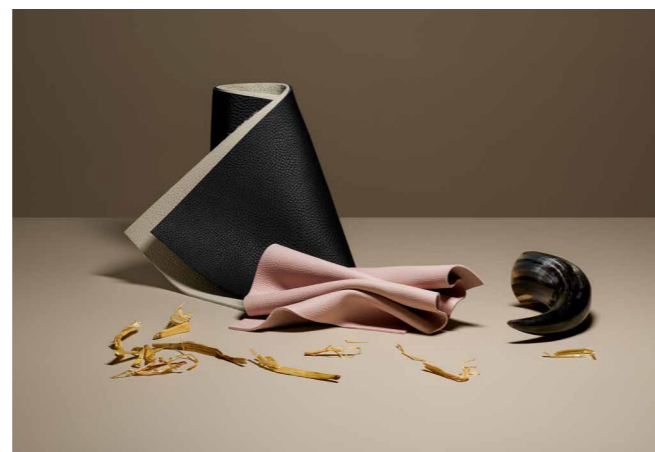
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"Walter Knoll stands for aesthetics of timeless validity. That's only possible because it's not something we just started thinking about yesterday. As a furniture brand of modernity, sustainability is in our DNA."  
Markus Benz, CEO, Walter Knoll

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*Sheru chAIR* is the breathable bucket seat from Walter Knoll. A completely new type of upholstered chair that offers ventilated seating comfort





The colors and structures of this Scottish heathland are reflected in the most diverse materials. From the pink of the heather and the rust-colored earth to the stone gray and the green expanses of grass





The mood of an Icelandic moor, arranged with materials for interiors and furniture. From peaty, rich tones like dark brown marble and chrome to light oak and the delicate rosé tones of flowers – in fabric, carpet and leather







# Harmony of comfort

Walter Knoll has its own theory of harmony for materials, colors, and structures. We call our philosophy of furnishing Natural Elegance – we have copied our aesthetics from the landscapes of the world

A heathland in the rough and rugged hills of the Scottish Highlands. A rock formation in Iceland, worn away by millennia, that could just as easily have burst forth from the earth in Australia or the Julian Alps. The cool calm of the Tallulah River, which surges through the dark spruce forests of the Black Mountains. Landscapes of moving beauty. Colors, shapes, and textures that are both sharply defined and harmonious. They inspire and move us when we look at them. They seem to obey a composition that is coherent and harmonious. They speak without words.

In living, nature becomes culture. People prefer to build with materials they can find nearby. This is why the spirit of the outside world is always there to welcome us in buildings, through the use of stone, plaster, wood, leather, furs, and elements of textiles taken from the natural world right outside our door. This relationship has become a profound kinship over thousands of years: people feel comfortable in spaces that capture the essence of the surrounding landscape. No matter how modern our lives are, we are always looking for a certain naturalness in our surroundings. Walter Knoll has been speaking with designers, artisans, artists, and ethnologists for years. The aim has been to create a blueprint for hominess that

works visually and meets the highest standards of design, timeless appeal, and quality. “The key to Natural Elegance,” says Helmut Scheufele, “is the common denominator of its materials: naturalness.” Scheufele is a textile designer and artist who developed the concept together with Walter Knoll: “The materials play with our tactile perception, and they seduce us with their sensuousness and expanse.”

The idea – and the challenge – was to make everything compatible. Supple, warm-toned leather should find harmony with high-quality functional fabrics. Handcrafted surfaces can be contrasted with smooth ones. Exquisite earth tones are paired with vivid accent colors, much like tempting fruits. Each fabric and each leather is combined with harmonious materials. These are complemented by carpets, *Legends of Carpets*, which fit seamlessly into the overall philosophy. Each carpet presents an abstraction of a characteristic landscape in Africa.

Understanding the aesthetics of nature, translating it into living environments, and constructing a system for creating living spaces in which people immediately and intuitively feel good – that’s what we see as our mission. “It’s a bit like we looked over Mother Nature’s shoulder on a good day and coaxed a little secret out of her,” says Markus Benz.

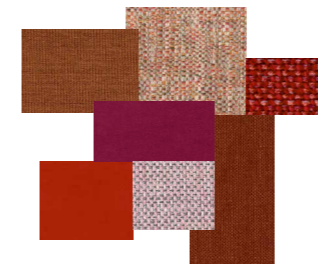
## The perfect balance of naturalness

Natural Elegance is the result of an intense process of abstraction. We transform natural formations into the finest materials. Our color worlds are compelling with hundreds of shades in material and color. Every detail, no matter how small, has an important place in nature and contributes to its survival. We aim to transfer the natural balance and harmony we observe around us into our living worlds. Color worlds help us to capture the Earth’s multifaceted nature. Nature has arrived in our living spaces.



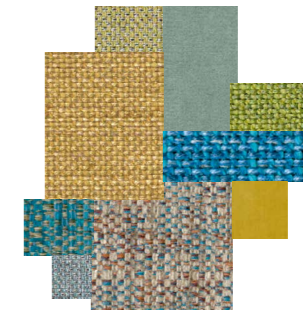
### ATACAMA

The rocky formations of a stony desert: Atacama plays with textures, tactility and colors in noble brown and beige tones



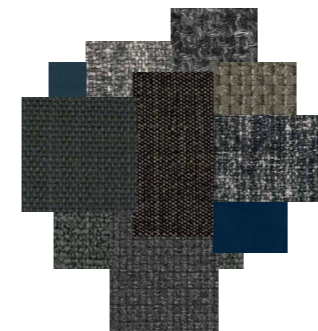
### AFRICA I

The colors of Africa: the red of the earth in the national park of Kenya, the colors of the spices on the bazaar in Marrakech, the sea of flowers in the yellow sand of the desert – Africa I plays with the bright colors of the continent



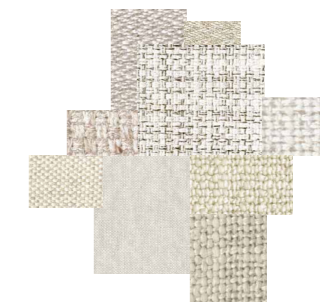
### AFRICA II

Blossoming deserts, oases and fertile land – life between desert and water was the inspiration for the Africa II color world. Brilliant yellow and blue tones provide radiant accents



### CHESS

Subtly nuanced dark gray and blue shades along with black and white structures create the Chess color world. Intense and expressive with great depth



### OFF WHITE

Nature creates innumerable shades of white. A collection of different qualities in gradations from ivory to cream tones makes this color world a real experience



*“We find both the materials and the ideas for processing and designing them in nature.”*

Helmut Scheufele



# Perfect balance

Fährhaus, Koblenz

Entrepreneur Frank Gotthardt has enjoyed success in business on a global scale. But he had another dream: a refuge-like hotel on the Moselle. And the furnishings alone are enough to create a relaxing atmosphere

The Bao armchair, sofas Jaan Living and Oota side tables create a cheerful atmosphere on the gallery





Patrons of the second-floor restaurant enjoy the view over the Moselle from *Together* benches and *Andoo* chairs, both with and without armrests

Some places draw us to return again and again. Perhaps because they are bound up with wonderful memories. Or simply because everything – water, earth and sky – appears to be in perfect balance. For Frank Gotthardt, there is a place like this on the west bank of the Moselle reservoir at Koblenz, where he and his relatives dined at the Fährhaus when he was just a child. Gotthardt is an entrepreneur and technophile – he has made his e-health company, CompuGroup Medical, into a global market leader. After years of success in business, he wanted to realize another dream: to create a new establishment on the Moselle reservoir, at the very place where the old hotel and restaurant used to stand. A four-star superior venue, with a wide terrace appearing to float above the water like the bow of a ship.

It was to be a refuge, embedded in nature, far removed from everyday life. For businesspeople with meetings in the region or wanting to recharge with fresh energy. For those needing to relax and recuperate, and those who enjoy the finer things in life – such as being pampered in the spa and award-winning restaurant. For weekend holidaymakers, walkers, recreational sailors or cyclists making a pit stop. And for Koblenz locals meeting for lunch during the week.

Gotthardt shared all of this, his ideas and aspirations, with interior consultant Carola Kretzer-Knopp and asked her to be part of the team that would make his vision a reality. Carola Kretzer-Knopp was to furnish the new Fährhaus to create the right ambience. Gotthardt trusted her – she had



The lobby – with *Bao* armchairs, *Yuuto* sofa, *Oota* side tables, *Chimbuka* carpet and stools from the *Bellows* collection

already furnished the CompuGroup Medical executive suite, followed by his private residence – and every time she had persuaded him to choose Walter Knoll. Here again, the Herrenberg-based furniture maker was her first choice for several reasons. The varied product range provided everything she needed: pieces offering rest and retreat as well as shapes and colors suitable for lively, sociable gatherings. And even if the design lines differed, everything from Walter Knoll would work together in harmony.

It was important for the working relationship to be harmonious as well, and Kretzer-Knopp had no concerns about this. She knows Walter Knoll to be a reliable partner. A hotel is always a difficult proposition – standard items from the product range have to be changed and adapted to cope with the higher levels of usage that the hospitality business demands. “Most furniture makers are put off by this,” says Kretzer-Knopp. “But not Walter Knoll, they are really exceptional in this respect.”

So, the big decision was soon made – but the many small ones took much longer. Which pieces should be chosen? What would fit with the natural stone on the façade and in the interior? What would chime with the walnut-toned wood and the brass elements that create accents throughout the hotel and clad the fireplace? Kretzer-Knopp’s vision was to use natural materials and rounded shapes: creations that would put guests at ease as soon as they arrived.

She drove to Walter Knoll in Herrenberg and set to work with the experts. Together, they cleared out half the showroom and created a furniture display especially for Gotthardt. He came, carefully inspected all the pieces, considered the *Oki* and ▶



A modern classic in the bar: the *375* bar stool. *Bao* and *Nelson* armchairs can be seen in the foreground





Comfortable, but elegant: the penthouse, featuring the *Yuuto* sofa, the *Foster 520* armchair, *Foster 525* chairs, the *Tadeo* table, *Oota* side table and *Chimbuka* carpet



Conference room with *Conference-X* tables and *Liz* chairs

Working and relaxation go hand-in-hand in the hotel's rooms and suites. *Burgaz Chair*, *Foster 520* armchair

## “Businesspeople feel just as comfortable as cyclists in their sports gear.”

Carola Kretzer-Knopp

*Oota* side tables, circled around the *375* bar stools and the *Bao* and *Foster 520* armchairs, pressed seat cushions, ran his fingers over soft saddle leather, lingered over decorative stitching, praised the craftsman's art and finally knocked on the solid wood of the *Tadeo* table. “I'd like that one for the restaurant,” he said. “But smaller.”

Shrinking a table designed for large groups is no easy task. The slanting frame had to be replaced and the proportions changed, all without losing the character of the table. The craftsmen made adjustments, suggested various options and barely four weeks passed before the decision was made to use a central support. But this was not a complete solution to the challenge. There remained the question of how to seal the wood so that it would be robust enough for restaurant use and yet retain its fine texture. Here, too, the furniture makers found a solution.

Meanwhile, the experts in the upholstery department were searching for a replacement for the velvet fabrics that usually cover the *375* armchair. The normal range was not suitable – the fibers were too delicate, the tones too vibrant. Alternatives were developed and tested repeatedly, until everything worked. “But the hardest thing of all,” remembers Kretzer-Knopp, “was the *Yuuto* bed for the penthouse.”

Gotthardt liked the shape and requested leather upholstery of the same color and quality as the sofa. But above all, he wanted to see technology integrated into the rear panel: light switches, sockets for gadgets, and cables. For the craftsmen and technical specialists at Walter Knoll this meant completely rethinking the fundamental structure of the rear panel, re-routing the cables – and all this under time pressure, as this suite was to be completed before any of the others, providing a highlight at the end of the public tour through the unfinished building. 25 craftsmen worked feverishly on-site, while the bed was finally constructed and wired up.

A year and a half elapsed between the first phone call and the official opening. For Gotthardt this was a labor of love; for Kretzer-Knopp it was an utterly absorbing project. A wonderful assignment, full of customization and unique details, which were all delivered reliably and punctually. “Everything looks natural and intuitive,” says Kretzer-Knopp. “Businesspeople feel just as comfortable as cyclists in their sports gear.” Whether visiting the restaurant or coming for a holiday, they all experience the Fährhaus as a perfect balance of tranquility and invigoration. And that is the best way to ensure that they keep coming back.

Hiltrud Bontrup



### PROJECT

Fährhaus, Koblenz, Germany

### COMPLETED

Autumn 2018

### ARCHITECTURE

Fries Architekten, Vallendar, Germany

### INTERIOR ARCHITECTURE

Studio Architects, Düsseldorf, Germany

### WALTER KNOLL INTERIOR DESIGN

Kretzer, Koblenz, Germany

### WALTER KNOLL PRODUCTS

*375*, *Andoo*, *Bao*, *Bellows Collection*, *Burgaz Chair*, *Conference-X*, *Deen*, *Foster 500*, *Foster 520*, *Foster 525*, *Jaan*, *Jaan Living*, *Leadchair Executive*, *Legends of Carpets*, *Liz*, *Lox Table*, *Nelson*, *Oota*, *Tadeo*, *Together*, *Yuuto*

### LOCATIONS

Hotel rooms, suites, boardroom, bar, lobby, conference rooms, restaurant, lounge, fireside lounge, penthouse

### PHOTOS

Artur Lik, Koblenz, Germany  
Fährhaus, Koblenz, Germany



# Eike K. Gethmann

Fährhaus General Manager



"I have never had so many people asking about the furniture and the company behind it" – Eike K. Gethmann

## “If the furniture isn’t right, the balance is lost”

**Eike K. Gethmann** is the General Manager of the Fährhaus in Koblenz. One of his favorite places is the sofa in the lobby, where he can meet his guests in a relaxed atmosphere

**M**r. Gethmann, how does it feel to spend every day surrounded by Walter Knoll furniture?

**EG** Honestly? Sensational. In my office I have a *Foster 520* armchair with a footrest – that’s my absolute favorite piece. But I also often sit on the sofa in the lobby, look around me and think wow, how beautiful this place is.

So even you, the General Manager, sit on the sofa in the lobby?

**EG** Of course. Anyone who manages a hotel, as I do, should feel at home there. This is important, because being happy myself is the best way to ensure that our guests also feel relaxed and comfortable here.

Is it not enough to just be polite, friendly and attentive?

**EG** For us, hospitality is the art of encouraging guests to feel at ease, to stay and to return. These days, people are increasingly confronted with apps and chatbots, even in hotels. However, these technologies can’t conjure up a smile on someone’s face. Our guests like to be pampered a little bit, and only authentic people can achieve that. If you listen to our eighty members of staff, you can clearly hear which region we’re in. The Rhineland accent is all part of the local charm.

Where do your guests come from?

**EG** They come from abroad and from within Germany, including Koblenz

and the surrounding area. As a modern establishment with a restaurant, we’re a social hub. And isn’t that what hotels always used to be? Places where people wanted to see and be seen. Where they could tune in to the rhythm of the city. Hotels have always been places where business was done, big treaties concluded – the presidential suite has its name for a reason.

The owner of the Fährhaus wanted to create a retreat. Doesn’t this vibrancy conflict with that aspiration?

**EG** The two aren’t mutually exclusive! We have public areas, such as the lobby and the restaurant. But we also have the bar – enigmatic and always the coziest place in the hotel.

What role does the furniture play in this?

**EG** It connects everything and creates harmony. You can have wonderful staff, superb cuisine – but if the furniture isn’t right, the balance is lost. Here, the furniture creates exactly the right feeling of being both in a hub – the place to be – and yet also in a unique retreat.

Do your guests notice that?

**EG** Oh yes. I have never had so many people asking about the furniture and the company behind it.

Did you know about Walter Knoll before you started work at the Fährhaus?

**EG** Yes, I did – in the context of private homes. But I was very surprised when

I heard that the hotel was going to be furnished by Walter Knoll.

What made you skeptical?

**EG** Walter Knoll soft furnishings, for example, are beautiful – but I wondered how they would cope with the demands of restaurant use.

So then they were given custom upholstery, using stain-resistant materials.

**EG** Yes! And when the first pieces arrived, we tested them by rubbing red wine, jam, olive oil and gravy into them. At least, we tried. None of the dirt would stick.

What did stick?

**EG** Memories of the people were what stuck. Project manager Markus Straub, for example, who personally supervised the construction of the bed in the presidential suite. Or Markus Benz, who came to the official opening. Those were wonderful encounters. And there you have it again: the human factor is what really matters when it comes to quality. And not just at our establishment – it’s clearly the case at Walter Knoll as well.

*Interview: Hiltrud Bontrup*

### About

Eike K. Gethmann has been the General Manager of the Fährhaus in Koblenz since August 2018. Born in Koblenz and trained at the Deutsche Hotelakademie (German Hotel Academy), he previously managed the Flushing Meadows in Munich and has worked for the Kempinski Group at the Grand Hotel Des Bains in St. Moritz.



# Culture Club

Guan Tang Culture Club, Beijing

Developer Li Baogang wanted to transform an expansive series of Beijing villas into an art and culture center, and had to do it in record time. A German architect came to his rescue – with incredible ideas and exclusive furnishings from Walter Knoll



Inspirational ensemble: the *Bao* armchairs in the cigar bar were love at first sight for Li; the chair's organic form and the contrast between light and dark leather remind him of yin and yang. In the center is the *Tama* side table accompanied by *Jaan Living Server* side tables





Double indulgence: in the eyes of interior designer Arnd Christian Müller, comfortable leather armchairs and a nice drink simply belong together. *Andoo Lounge* chairs around the *Ota* side table in the wine bar

There are armchairs that stimulate the imagination like a sculpture. *Bao* is one of them. In its bold, contrasting forms, a Chinese developer saw the forms of yin and yang. The armchair inspired his interior architects to build a round ceiling with radial wooden spokes. Beneath it, in the *Bao* armchairs, his business associates now sit, smoke cigars and are reminded of traditional parasols as they look up at the wheel-like ceiling.

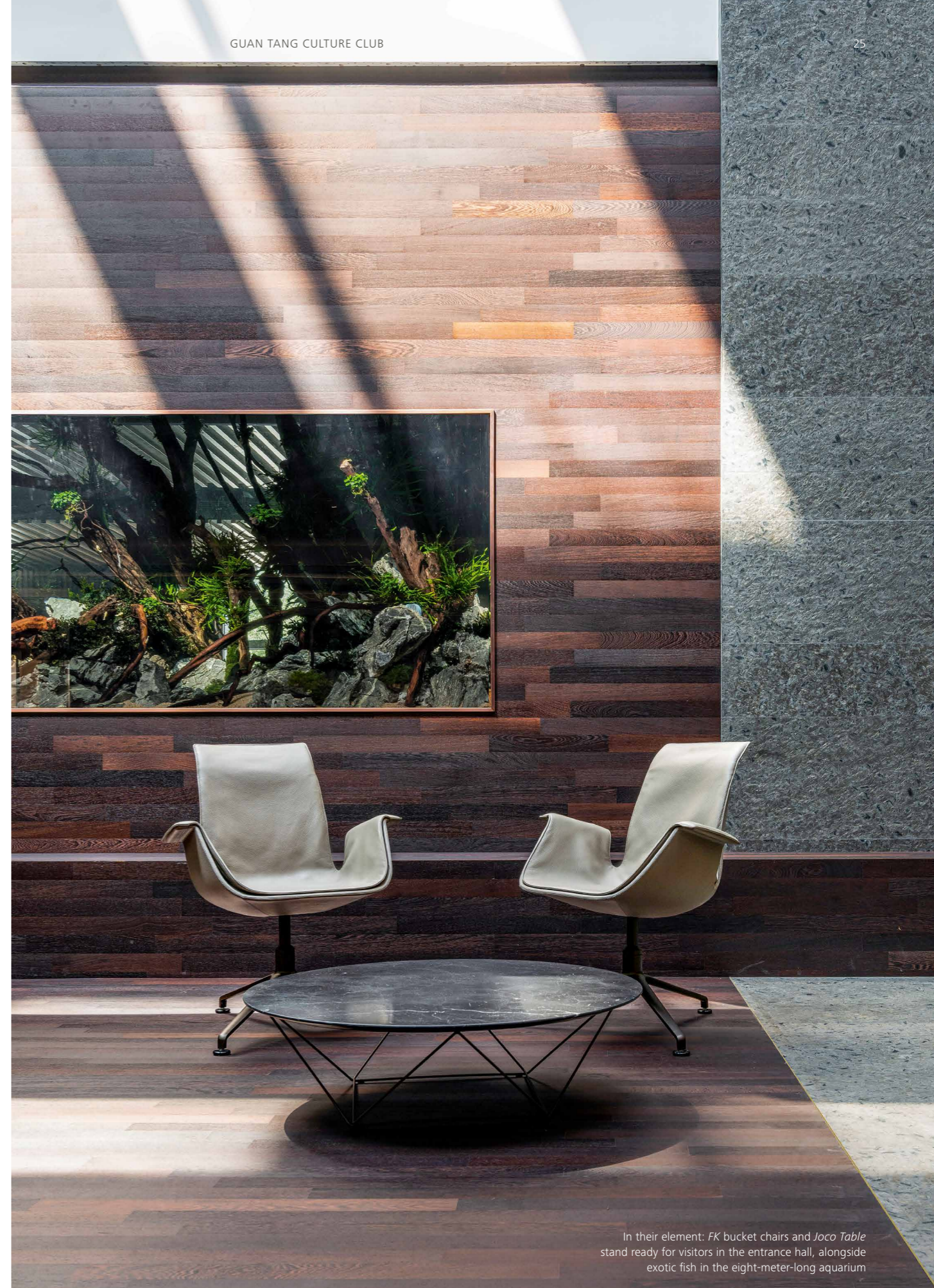
The curved *Bao* armchairs can be found in Beijing, in Chinese developer Li Baogang's cigar bar. They are a small part of a large project that the interior designer Arnd Christian Müller considers one of the most extraordinary of his life. He designed a large number of rooms with very different functions: reading, relaxing, conferencing, receiving, partying, eating, and drinking whiskey. And he was able to fulfill his dream of furnishing all the rooms "from a single source", as he says – with furniture exclusively from Walter Knoll.

The story began in an unusual way. Developer Li had asked Arnd Christian Müller to visit one of his construction sites, on which stood eight villas nearing completion, intended for

wealthy families. A park was to be built around the site, the size of almost 15 soccer fields. However, with the villas almost finished, the authorities exercise their veto: they were not to be for private use! An art and culture center was what was required. Li needs advice. "What should I do?" he asks the interior architect.

Müller thinks the houses are huge, but dark and labyrinthine. He proposes a radical rebuild: underground access to keep the park car-free. Tear out the walls and ceilings, turn the basement into the first floor. Capture sunlight through a glass roof over a courtyard. Bring the garden into the house, lay fine wood and procure high-quality furniture. The developer is thrilled. "From then on, I had a very free rein as regards the budget."

However, there are only three months for planning. One thing is clear: only the finest will do. And so Müller travels to Herrenberg, to furniture manufacturer Walter Knoll. He consults with CEO Markus Benz, head of a company rich in tradition. He visits the factory, gets to smell leather, feel ▶

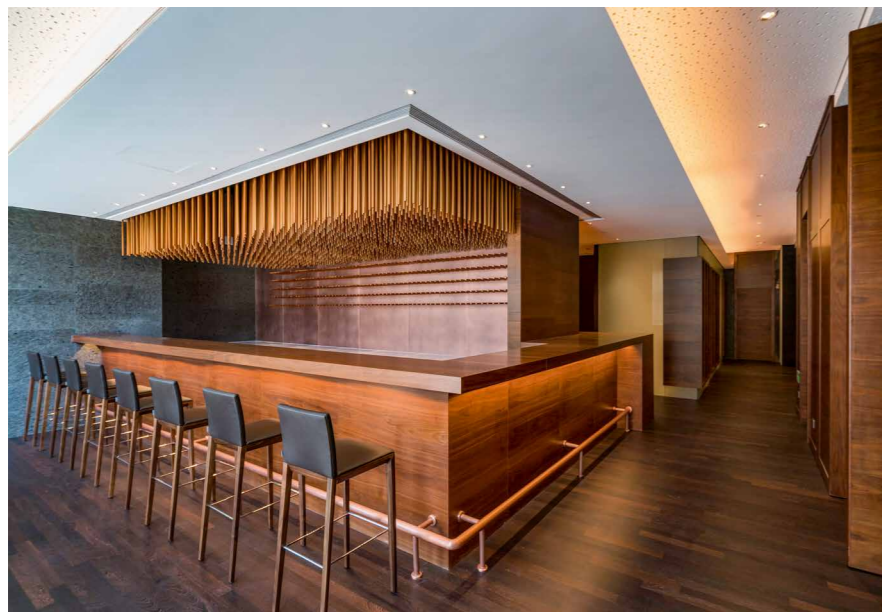


In their element: *FK* bucket chairs and *Joco* Table stand ready for visitors in the entrance hall, alongside exotic fish in the eight-meter-long aquarium





Creative partnership: in the meeting room, *FK* bucket chairs and *Mason* tables encounter walnut paneling and revolving doors designed by Müller



Artistic and sensual: *Andoo* bar stools stand ready at the bar in the piano hall

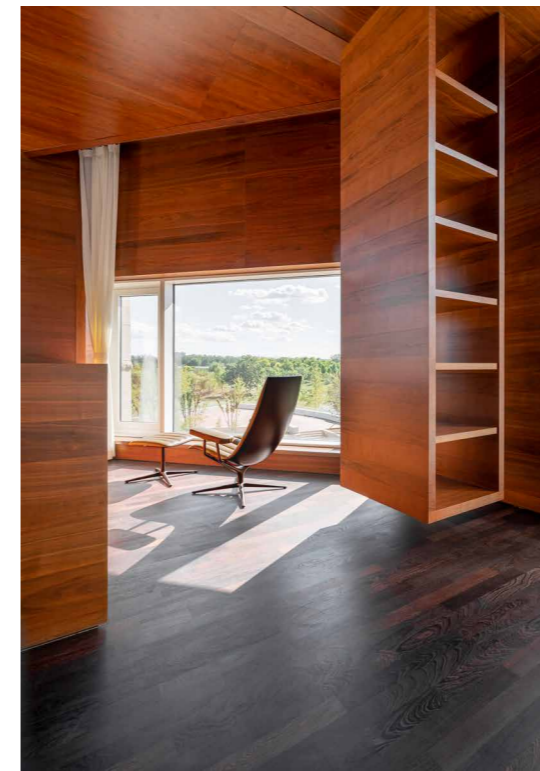
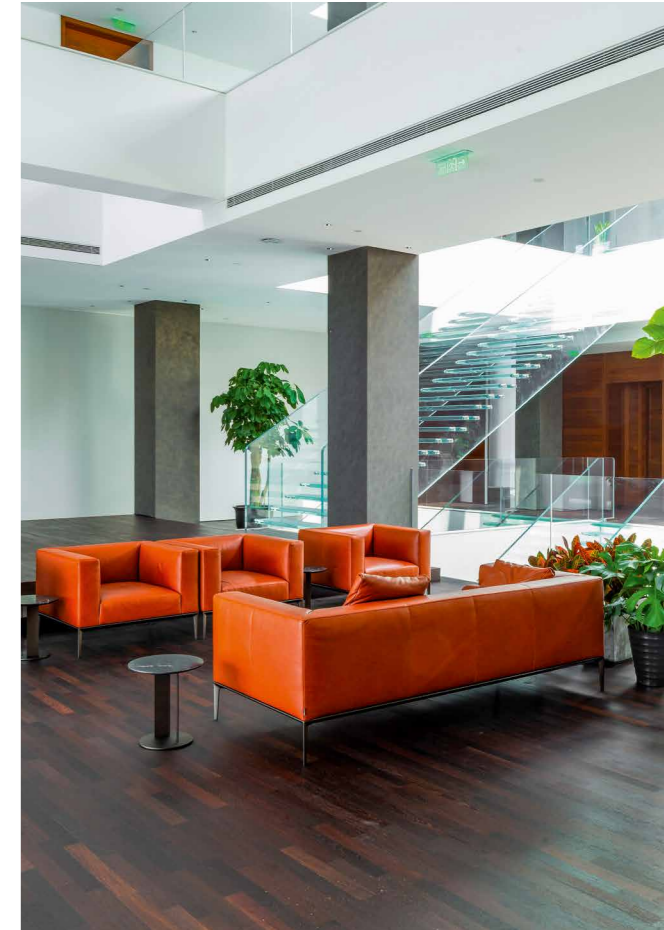
wool and silk, talk to creative people and craftsmen in the development department, and gathers recommendations for furniture. What particularly pleases him is that producing custom-made items poses no problems. "It was a very, very good consultation."

The highlight of the ensemble in Beijing is now a villa that developer Li uses as his own private cultural club. Here he meets friends, acquaintances and business partners for concerts and conferences, exhibitions and banquets. The furniture is partly semi-official, partly private, depending on the room, says Müller. "And yet they all clearly come from the same place and breathe the same philosophy."

Cubic, clear *Jaan* armchairs and sofas stand ready for receptions. *Isanka* Chairs invite you to cozy up in a gallery upstairs – a retreat for Li and his wife. Banquets with twenty guests take place at the long, rectangular *Mason* table; informal chatting afterwards next to organically rounded *Tama* side tables. Leather armchairs are the place for drinking wine because, as Müller says, "good wine means cork and leather." Finally, distributed over the several levels: *FK* bucket chairs. "Their lightness fits in almost everywhere," says Müller. They remind Li, the developer, of classic cars: they only get more beautiful and valuable with age.

Carsten Jasner

Straightforward: club members meet in the living area on *Jaan* sofas and armchairs. Li particularly likes the 'smart casual' character of these pieces



Poetry and vision in one safe haven: Li enjoys settling down to read in a *Healey Lounge* armchair

#### PROJECT

Guan Tang Culture Club,  
Guan Tang Art District, Beijing, China

#### COMPLETED

2018

#### ARCHITECTURE, INTERIOR ARCHITECTURE

Arnd Christian Müller, momentum  
Interior Design & Architecture Studio,  
Beijing, China

#### WALTER KNOLL PRODUCTS

*Andoo*, *Andoo Lounge*, *Bao*, *FK*,  
*Grand Suite*, *Healey Lounge*, *Isanka*,  
*Isanka Chair*, *Jaan*, *Jaan Living Server*,  
*Joco Table*, *Mason*, *Tama*

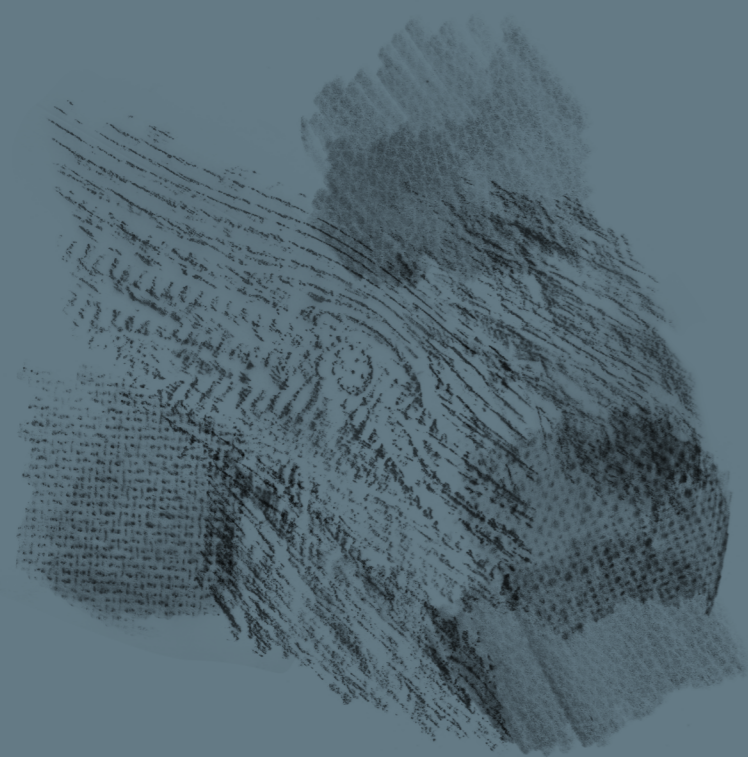
#### LOCATIONS

Cigar bar, wine bar, piano hall, bar,  
entrance hall, lounge, apartment,  
conference room, banqueting hall

#### PHOTOS

momentum Interior Design & Architecture  
Studio, Beijing, China





# Materials that touch us

The suppleness of leather, the natural elegance of our fabrics, the mature beauty of solid wood. Best raw materials, excellent processing, masterly craftsmanship. We love everything natural, use the finest materials, preserve their character and give them shape – valid for the current lifestyle and for generations to come.

Fundamental elements of Walter Knoll's aesthetics have remained unchanged for more than a hundred years. Leather, fabric and wood





*Warm, soft and supple. A second skin that protects us, envelops us, that almost imperceptibly fills the air with aromas. Tobacco, peach, peat and moss; a feast for all the senses - eye, hand and touch. We have been processing leather at Walter Knoll for more than one hundred and fifty years. In an elaborate selection process, during which each hide is examined in several stages, we find the leathers which meet our high standards. Only three to five percent of the available raw materials meet the high quality requirements for our best leathers. Colors are selected in a dedicated design process, to which we devote great care with our color expert. The beauty of leather: it develops a patina and becomes more beautiful from day to day, from year to year.*

A breath of pasture and Alpine air lives on in each of our leathers, because that is where the hides we use at Walter Knoll come from





*It is fabric that makes furniture blossom. And, depending on the fiber, thread and imagination, the story turns out differently. Silk, cotton, linen, wool: it is always the same threads that make up the stories, and yet each one is unique. Some fabrics are powerful, clear and craftsmanlike. Others are flat woven fabrics in plain colors and support the detail. The selection and sophisticated processing of the yarns create shades, marbling effects and fine patterns that underline the naturalness of the materials. It is the form that touches us. It is the fabric that we touch.*

It is a long, interwoven, intricate journey that raw materials such as cotton, flax, wool and silk have to travel until they become the fabrics we use at Walter Knoll





*For Aristotle, wood was the fundamental substance of the world: therein rests the possibility of form. The enthusiasm at Walter Knoll is no less. We see the grain of a veneer as a canvas on which the eye of the beholder makes a journey – following the tracks of how an individual tree has grown. Whether brushed, sanded, oiled, stained or varnished: the finish lends the material the right look. And then solid wood, a piece of grown nature. Wood is life. Delicate and hard at the same time, powerful and also soft; every curve, every line is silence in motion.*

Wind, water and growth, earth, light and seasons: every fiber, every grain of nut wood or oak, whether as veneer or solid board, tells a story about the forest



# Airy elegance

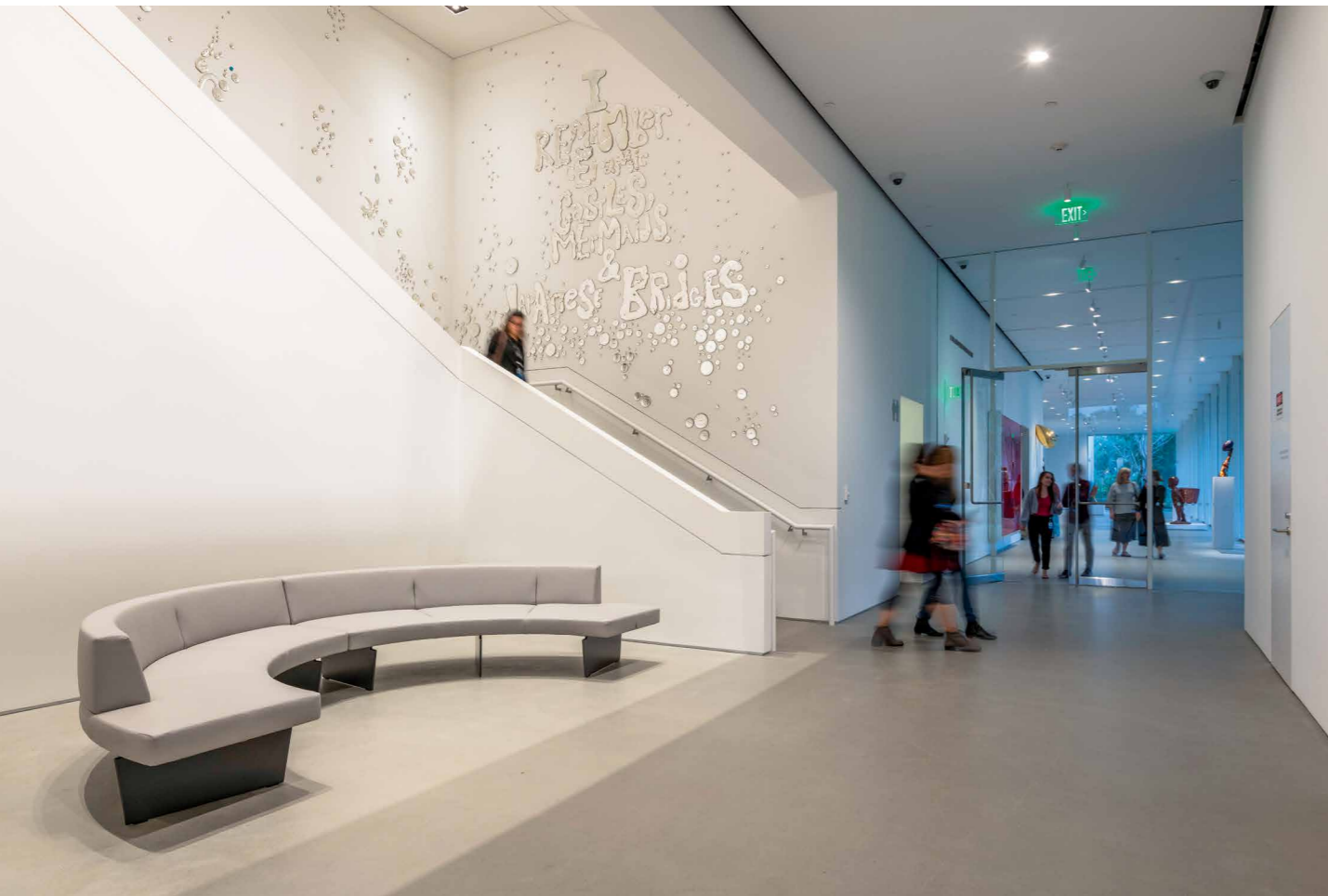
Norton Museum of Art, West Palm Beach, Florida

With a strong sense of aesthetics, the architects at Foster + Partners have carefully redesigned the Norton Museum of Art. Since its reopening, the museum has become a magnet for lovers of art and architecture. In charge of the furniture: Walter Knoll

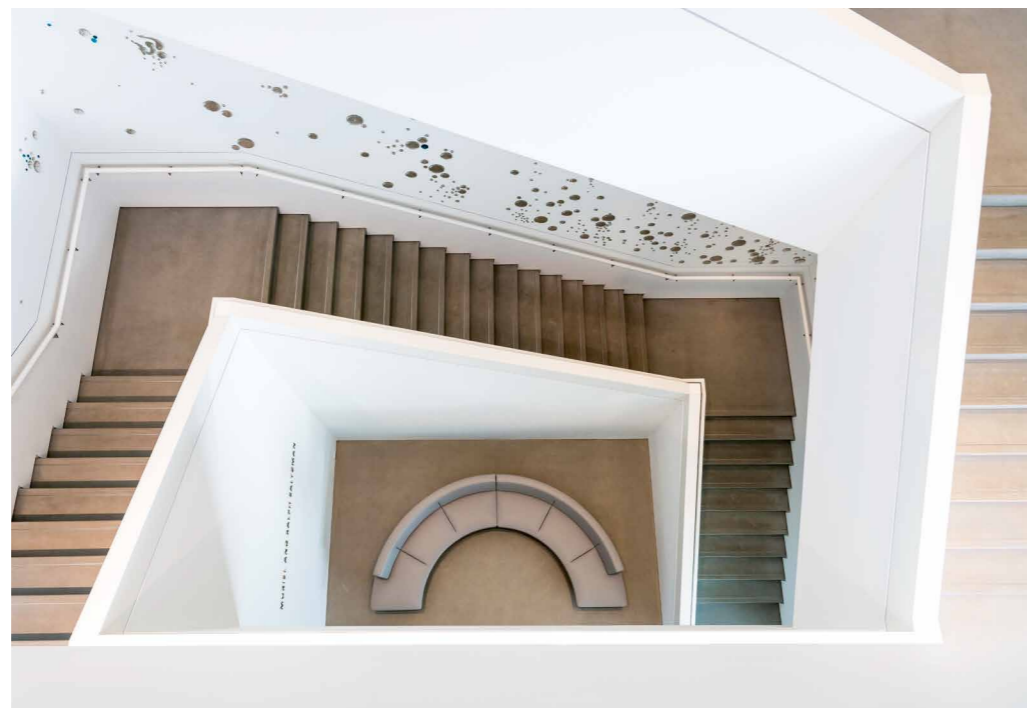
An icon of art in the evening sun: the museum reopened to the public in 2019







Warmth and transparency  
in the foyer and  
stairway – with the  
semicircular  
*Foster 512* bench



The *Deen* chair fits in  
perfectly with the delicate  
design of the restaurant

Two blues. The neon signage of the Norton Museum of Art shines in Yves Klein blue against the deep blue sky of West Palm Beach, a good hour's drive north of Miami Beach. In front of the entrance stands a sculpture, almost six meters tall, in a rectangular water basin; it seems to hover over the surface. "Typewriter Eraser, Scale X" by Claes Oldenburg and Coosje van Bruggen from 1999 celebrates a tool from a past era. The brush fibers of the eraser stand out strikingly and stridently in the air, pointing toward the new extension by Foster + Partners – perfectly connecting the past and present of this extraordinary art space in Florida.

The Norton Museum of Art opened in 1941. It is home to the industrialist Ralph Norton's collection; around 7,600 works from a wide range of eras are on display here. The extension and garden were added recently. Thirty-five percent more exhibition space and a large tropical garden laid out by Foster + Partners along the south side: the architects have stated that the redesign of the Art Deco-inspired building only included alterations that proved to be "unavoidable". The existing rooms were gently modified, floor plans revised, an earlier axis was revived, and an auditorium and sculpture gallery were created. Most importantly, Foster + Partners brought to bear the lush nature of Florida; embraced it intimately, even. The old banyan tree is a good example, with its twenty-meter-high crown integrated into the silvery canopy of the new building.

The museum reopened in 2019. The result is an airy elegance perfectly suited to the Walter Knoll furniture. For the newly created restaurant with a view of the tropical garden, the *Deen* chair that EOOS designed for Walter Knoll was selected. For Foster + Partners, its straightforwardness and specially made white, filigree legs are the embodiment of the uncomplicated Palm Beach lifestyle. "The chair is very comfortable, has a good height for dining at the table, and looks good from behind too."

The coated chair legs also complement the new micro-terrazzo floor of the restaurant. "The whole thing looks cool, but not cold," explain the architects. *Foster 512* benches with a graphite gray frame await visitors in the exhibition rooms. A semicircular custom-made version of the model that Foster + Partners designed for Walter Knoll can be found by the stairway.

Understatement in rooms and furniture. For the architects, "the stage belongs to art and nature." And so, in time for its 80th birthday next year, the Norton Museum of Art has without a doubt become the best version of itself.

*Ilona Marx*

#### PROJECT

Norton Museum of Art, West Palm Beach, Florida, USA

#### COMPLETED

2019

#### ARCHITECTURE, INTERIOR DESIGN

Foster + Partners, London, United Kingdom

#### WALTER KNOLL PRODUCTS

*Deen*, *Foster 512*

#### LOCATIONS

Exhibition spaces, foyer, restaurant

#### PHOTOS

Nigel Young, London, United Kingdom





"We are discovering the beauty of slowness and closeness," says Walter Knoll CEO Markus Benz

# "We are experiencing a renaissance of humanity"

We've never had a better chance to build a sustainable future, says Markus Benz, CEO of Walter Knoll. He explains what connects slowing down with commitment, and the ancient with the modern. And he talks about a very special appreciation for aesthetics that last

Mr. Benz, the coronavirus crisis is presenting us all with previously unthinkable challenges. How are you faring?

**MB** On a personal level, I feel like life has slowed down, which allows me to look clearly at upcoming decisions. Of course, many things are still uncertain, but it is crystal clear that we are all heading toward a paradigm shift. And that further strengthens my belief in the course we have set for Walter Knoll. Our position has been oriented toward values for many years. It can be felt everywhere that people are looking for orientation – and we offer them a clear direction.

As a company, how do you provide orientation?

**MB** Walter Knoll's path was never oriented toward maximizing profit and growth. Instead it was led by values: creating objects that last, that captivate, that embody the values of naturalness and appreciation. And it's about supporting people, about furthering their skills and their pursuit of excellence. Right now, we are learning that we have no influence over much of what we thought we could control. And we are learning that we can, in fact, influence other things that we previously neglected. At the same time, we are reflecting back on other times and discovering the beauty of slowness and closeness. We are contemplating our immediate surroundings, our home, our workplace. And we are seeing the people around us and reassessing our relationships.

What do these issues have to do with Walter Knoll?

**MB** Everything is moving toward sustainability. But in terms of

both society and business, we are all just asking ourselves what it's all about. What is important? What should we take with us into the future? How should we shape our future together? And how should we do it in a way that respects our environment and uses as few resources as possible?

You said that Walter Knoll has been thinking about things for a long time. Have you also decided on solutions?

**MB** Of course – we are shaping this process of change, and we're at the forefront. We have been carbon-neutral since 2016. One crucial aspect of sustainability is our design approach: timeless aesthetics. This is only possible because we didn't just start thinking about it yesterday. Walter Knoll is the furniture brand of modernity – minimalism and the careful use of resources are in our DNA.

Was Bauhaus an environmental movement?

**MB** In today's sense, yes. Modernity was, among other things, a social approach, which then gave rise to new design ideas – combined with an explicit intention to use raw materials efficiently and without waste. The amazing thing about modernity is that its criticism of the supersaturation of the times was so profound that it revealed values that are much older than modernity itself.

So "back to our roots" is a guiding principle of modernity?

**MB** The ancient is the source of the modern. That is why the language of form in modernity is so universal and international. Each one of us has developed a sense of its timelessness. That is not a coincidence. Because we all have the same ▶



“We design living spaces.  
That is our purpose.”

Markus Benz

ancestors. There is only one origin, one humanity, one ancient world. We at Walter Knoll have been guided by these ideas for a long time, and you can feel this clarity and strength in Walter Knoll furniture.

How does all this come together? Modernity? The global sustainability debate? The question of what a post-coronavirus world will look like?

MB Again: it's about values. Let's try looking beyond human suffering and the economic aspect of the crisis. Then we are left with the question of what it means. We are experiencing a renaissance of humanity, discovering a world beyond fast-paced consumption. I think that humankind is currently developing a new, positive spirit, an overarching attitude toward a direction in which we all have to move anyway.

What is Walter Knoll's overarching attitude?

MB We design living spaces. That is our purpose. Everything we do must prove valuable tomorrow. It is about being comprehensible, natural, tactile – and of the highest quality. We are at home here!

Sustainability, design, timelessness: which one is most important?

MB They are all interdependent. Objects can only be timeless when their aesthetic appeal endures. The longer this appeal endures, the more timeless the objects are – and thus the more sustainable.

Products are one thing. There are also buildings, processes. How important is your headquarters in Herrenberg?

MB It is a testament to the consistency of our vision. Someone once said “you can commit sins, but you mustn't build them.” We have set the highest standards for our buildings, both for constructing our headquarters in Herrenberg and for our production site in Mötzingen. We were one of the first to use renewable energies to create a state-of-the-art heating system that is coupled with energy-efficient cooling. This has a great effect: a good indoor climate has a positive effect on the interpersonal climate. On the one hand, we invested more than was strictly necessary. On the other hand, we got back more than we expected. Our transparent factory allows our craftspeople to demonstrate their craft to visitors and experience their appreciation. Our brand world has an effect both externally and internally.

Where does this value orientation come from?

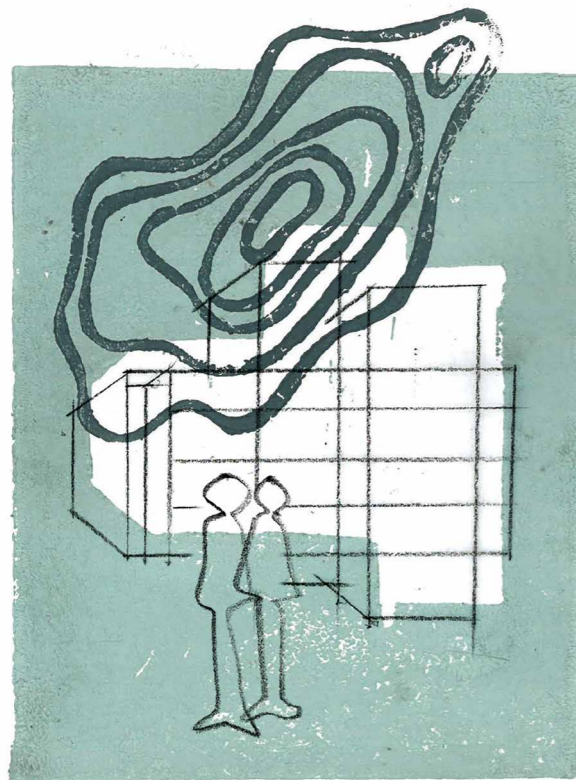
MB I was lucky. My parents played a large role. That's how my siblings and I were brought up. And as I made my way in life, I received a lot of encouragement on this path. It applies to people, to products and buildings: what I build should last beyond my time.

The buildings seem striking, strong, powerful – and yet surprisingly light.

MB The spirit of modernity is strong in our family. At the same time, the buildings reflect our Swabian heritage: everything makes sense, is user-oriented and is high-quality.

In summer 2019, Walter Knoll was certified according to DIN EN ISO 14001, the international environmental standard. What was the most difficult part of getting there?

MB The administrative burden. We had already met many requirements long before we were certified. But it was a lot of work to compile the documents and evidence so that they conformed to the different regulations from the government and the certifying bodies. These are challenging hurdles on the path to sustainability. But now we meet the highest international standards – and we have acquired so much know-how that we are starting to pursue the matter with our suppliers.



Every one of us can recognize the timelessness of modernity. The clarity and strength of its language of form are universal and international, a principle that guides Walter Knoll



We all share one planet: a simple, yet poignant truth, and one that urges us to act responsibly

Why do you think naturalness is so important today?

MB That which is real, natural and tactile is the countertrend to digitalization. This is where our longing and our being are concentrated. At the turn of the millennium I asked myself: what's next? Then the color for the new millennium was announced: blue! It seemed only logical to me. It's about the cleanliness of water and air, and in the end it will be about the Earth – the blue planet.

What does that mean for Walter Knoll?

MB We interpret attitudes toward life. Thinking about blue brought us to the notion of a new naturalness. And that was the requirement for new products. This is how our most successful leather, Elen, was created. A porous waxed leather, soft and supple, finished with a silk-like sheen. To produce such naturalness and at the same time to guarantee it will stand up to everyday use is a real art. Incidentally, this applies to all of our other natural materials today: wood, metal, stone, textiles.

Does the goal to develop classics ever feel restrictive?

MB The goal is not to produce classics, but products with timeless aesthetics. If they become classics, we are happy. For us, however, this goal is not a restriction. The opposite would be arbitrariness – a characteristic of a process that hasn't been fully thought through.

So timelessness is the result of a perfected process of development?

MB Exactly, and it can take years. It requires a lot of effort, craftsmanship, critical faculties, and a high level of mental dedication. And saying “no” more often than “yes.”

How do you know when the design is finished, timeless, mature?

MB That takes experience. In the case of the *Sheru chAIR*, everything had been designed. But all the while I felt that the proportions weren't quite right. I kept looking at it again and again. And then I was certain: it was one and a half centimeters too wide. Today the chair has that perfection that I look for in all of our furniture.

Are you the head designer at Walter Knoll?

MB No. I am part of the process. I see myself more as the conductor. My job is to motivate the creative ones: sparking ideas and pooling strengths so that something is created that is new, exciting and better than what was there before.

Last question: is sustainability easier to achieve for a family-owned company?

MB Family businesses are more sustainable per se because they think across generations. This is an idea shared with many indigenous populations. The rule is “you have been given something – and you should pass it on.”



NEW PRODUCTS

# The Lasting Touch

Sense and sensibility. Quality and innovation. Value and validity. It is only when an idea sets standards in all areas that it becomes a piece of furniture by Walter Knoll. Discover our innovations – aesthetics that remain

*Sheru chAIR* – Pure pleasure  
*Sheru armchAIR* – Calm and cool  
*Muud* – Everyone's favorite place  
*Foster 620 Table* – Cultivated power  
*375 Relaxchair* – Friends for life  
*375 Barstool* – Join the club  
*Cuoio* – The coming classic



# Pure pleasure

Sheru chAIR. Design: EOOS.

Soft, light, cool. *Sheru chAIR* is an airy upholstered chair at a table. Comfortable and refreshing, it is ideal for hours of conversation – with family, as a guest at a friend's home, in a meeting or at a conference

Space with personality and plenty of room for development, also thanks to the light furnishings: *Sheru chAIR* with armrests and without, *Moualla Table*, *Kiwara* carpet



An invitation to take a seat. Conducting relaxed conversations, concentrated meetings and discussions – in private surroundings as inspiring as in the office. *Sheru chAIR* with a solid wood base, *Seito* table, *Chumwi* carpet





*Sheru chAIR* is the breathable bucket seat from Walter Knoll. Seating comfort and ventilation – thanks to the new chAIR technology. However long the meeting lasts: the air-permeable bucket ensures ever so slight cooling and a clear head.



A fine play of lines and curves, understatement and class. So that it is not the furniture that spreads out, but people and their ideas. *Sheru chAIR* and *Conference-X* table. In the room behind: *Foster 512* upholstered bench



*Sheru chAIR* welcomes variation. Casual or formal upholstery, depending on the use – from casual lifestyle to the highest demands in public areas. The bases can be configured to suit the environment and style. All models are branded with the same design language – even when different frames are combined, the appearance of the ensemble remains homogeneous. Individual yet harmonious. Modern and urbane. Variety meets design.



Diverse, varied and always harmonious: frames are available in tubular steel and solid wood. Covers can be chosen in fabric, leather or a combination



Tailored to be beautiful. The bucket has a new cut. Thanks to a unique cutting technique, surfaces merge here into a new form

*“EOOS designed the bucket from an ingenious cross section. Like the great masters of fashion. It’s simplicity itself. Magic.”*

Markus Benz CEO, Walter Knoll



1

(1) Casual upholstery for a relaxed look.



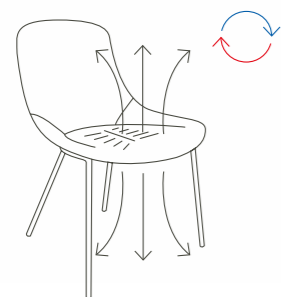
2

(2) The formal upholstery has a more clear and precise effect



# Sheru chAIR

We completely rethought the technology of the bucket seat and created an upholstered chair that combines seating comfort and ventilation. Breathable and comfortable in comparison to closed buckets. *Sheru chAIR* is the breathable bucket seat from Walter Knoll



## Comfort and ventilation

The innovation of the chAIR technology is in the bucket. It has concealed openings in the seat and back. In the seating area of the inner bucket, bands are arranged in the shape of palm leaves, creating a pleasantly springy sitting feeling. At the same time, the internal openings in the seat and back serve as ventilation.

- chAIR technology
- Timeless appeal
- Numerous possible uses
- Value for money

## The design story

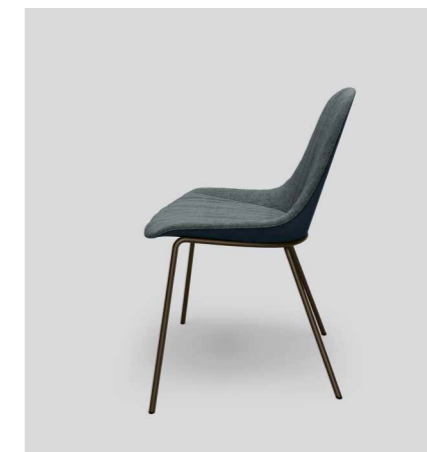
The aim: a minimalist upholstered chair that reduces the use of materials and offers a new level of comfort. Withstands the hardest conditions and is an appealing life companion. An upholstered chair that caters to modern lifestyle. To achieve maximum performance, the Walter Knoll development team joined forces with EOOS and completely rethought the technology of the bucket seat and devised the ventilation system chAIR technology – with openings in the seat and back bucket for comfort and cooling. *Sheru chAIR* sets standards, also with regard to service life and sustainability. The cover is attached to the bucket with clips and Velcro tape, making it easy to replace. All materials can be easily separated from each other after a long life cycle and can be returned sorted by type. Timeless elegance plus innovation in construction: this is how sustainability makes sense.

## Facts and details

- **High seating comfort** thanks to chAIR technology
- **Upholstery** in a formal or casual look
- **Various bases**
- **Covers can be exchanged flexibly**
- **All elements** can be separated homogeneously

## Design: EOOS

The Austrian designers Martin Bergmann, Gernot Bohmann and Harald Gründl run their atelier in Vienna and work in projects from Milan to Toronto, London to New York, Berlin to Herrenberg. EOOS draws on the archaic and creates visionary pieces. The designers observe human rituals, sense desires and instincts, and develop furniture to suit life.



Light, airy and with a perfectly balanced shape. *Sheru chAIR* plays with surfaces and lines; a game that is fascinating from all sides



# Calm and cool

**Sheru armchAIR.** Design: EOOS.

Flowing shapes that meet clear edges. Fine gestures encapsulated by perfect details. Minimalist and intelligent. *Sheru armchAIR* is the elegant lightweight among armchairs



*Sheru armchAIR* is the casual, low-slung counterpart of *Sheru chAIR*.  
*Prenaiti* carpet, *Foster 620 Tables*,  
*Living Landscape 755* sofa



*Sheru armchAIR* is a minimalist which creates maximum comfort with economical gestures and very little material. An invitation to engage in conversation – with a real character.



Modern, urbane and timeless down to the very last detail. *Sheru armchAIR*, here completely covered with fabric. *Living Platform* sofa, *Joco* table, *Chimbuka* carpet, *Isanka* basket



Reduced, clear, with well defined contours. The shell of *Sheru armchAIR* is barely thicker than a yoga mat, but much more comfortable thanks to the innovative chAIR technology. The seating area contains concealed openings in which bands are arranged in the shape of palm leaves. This creates a pleasantly springy sitting feeling – breathable and comfortable. Production, quality and agenda follow high sustainability standards. Material figures only where it promises comfort: *Sheru armchAIR* represents a new philosophy in which emotion meets new reason.



Harmonious variety, for different settings, demands and uses: regardless of whether *Sheru armchAIR* features a tubular steel or solid wood frame, whether casually or formally upholstered, or covered with leather or fabric

- chAIR technology
- Timeless appeal
- Numerous possible uses
- Value for money

### The design story

*Sheru armchAIR* continues the logic of *Sheru chAIR*; as an element of a new line of upholstered furniture offering considerable comfort with a minimal amount of material. As an armchair, *Sheru armchAIR* was to have smaller dimensions so that it can easily be integrated into existing interiors. Together with EOOS, the Walter Knoll development team devised the upholstery technology for various requirements, from casual upholstery for a relaxed lifestyle to the formal version for the highest demands in a building. The cover can be removed.

The result is an iconic armchair that sets standards. Thanks to numerous variants, the armchair serenely takes its place as an iconic piece in different settings – from a modern living room to a workspace. A genuine character.

### Facts and details

- **High seating comfort** thanks to chAIR technology
- **Upholstery** in a formal or casual look
- **Various bases**
- **Covers can be exchanged flexibly**

*“As an object, Sheru armchAIR has a unique spatial effect resulting from the extreme reduction of volume.”*

EOOS



Line, shape, surface. *Sheru armchAIR* shows its clearly drawn, unmistakable expression in every respect



# Everyone's favorite place

**Muud.** Design: EOOS.

Smart and comfy. Lightweight, soft, airy. The *Muud* sofa is an oasis of well-being for urban, even smaller-scale, floor plans. We have rethought all the elements that make up a sofa

Perfect paradise: *Muud* sofa on *Yungiyungi* carpet, complemented with *375 Relaxchair*, *375 Stool* and *Foster 620 Table*, beside them *Isanka* basket and *Oki* occasional table. *Escritoire Yuito* provides space for writing with bucket seat *FK*





Soft upholstery, soft cushions, airy look. The reduction of materials benefits *Muud* twice over: in terms of both its coziness and straightforwardness.

Wherever you turn – islands of relaxation: *Muud* sofa as a three-seater and *Oota* table on *Kiwara* carpet. *Cuoio Lounge* armchair with *Vladi* occasional table. And *Badawi Pillows* at the window and on the floor



*“Feeling with the eyes, sensing with the body.  
It is not often you will find a piece of furniture that  
can do so much and is so well designed.”*

Martin Bergmann EOOS



With the new *Dream Cushion*, a down-filled cushion, the corner of the sofa can be given soft and stable padding. Flatlock seams in slightly contrasting colors emphasize the soft, inviting shape of the back cushions





- Smart and comfy
- Light and floating
- Versatile and flexible

### The design story

Flexibility meets hygge: the idea was to create a variable sofa, free-standing or as a cozy corner, for smaller-scale, urban floor plans. To incorporate all these requirements, the designers from EOOS rethought every element of a sofa. “We were determined to create a soft, airy look with as little material as possible,” says Martin Bergmann of the design work. The development took several years: constructions were modified, functions optimized, upholstery newly designed. The result is a new favorite place. “*Muud* has a rhythmic sequence of precision and softness, coziness and straight-forwardness,” says Gernot Bohmann from EOOS: “This sofa can do a lot and is very striking in aesthetic terms. We went on improving it until we were satisfied.”

### Facts and details

- **Récamière** can be swiveled 90 degrees
- **Stool** for large oasis of well-being
- **Back cushions** with a casual look
- **Dream Cushion** for snuggling in the corner
- **Saddle leather bolster** for flexible use
- **Open decorative seam** in the seat cover

Reading in the morning, snuggling up in the evening – and even providing a spare bed when someone spontaneously stays overnight. *Muud* offers a world of possibilities. The récamière can be swiveled freely over the floor.



The functionality of *Muud* is not obvious. A flick of the wrist – and the geometry of the corner sofa with récamière is transformed. A stool completes the lounging space



The double fell seam of the leather cushion underscores material and shape



Looking for correct posture? The saddle leather bolster supports upright sitting. It can be positioned anywhere



The open decorative seam in the seat cover is a sign of true craftsmanship



# Cultivated power

**Foster 620 Table.** Design: Norman Foster.

Strong, graceful, seemingly rooted to the floor. A small tree in a room. Since their launch in 2018, the *Foster 620 Tables* have been charming companions to numerous arrangements in lounges, lobbies and all living scenarios. We are now extending the series with two new larger models which enable harmonious ensembles

Iridescent sensuousness: the powerful warmth of the occasional tables suits the coziness at home. *Foster 620 Tables* beside the *Living Landscape* sofa, *Andoo Lounge* armchair, *Isanka* basket and *Badawi Pillow*. All together on the carpet *Apataiti*





Fascinating proportions: the trunk tapers in order to carry a slimline table top with safe elegance. The leather which can be used to cover the table tops is also high-grade. Since 1998, Walter Knoll and British star architect Norman Foster have been developing modern classics which have become some of our company's most successful products.

*Foster 620 Table* succeeds in cultivating the original, its design preserves and tames the natural resource wood. Organic shapes and the silky soft, leather surfaces of the table tops produce an occasional table which touches the senses and begs to be touched.



A range of diverse eye-catchers: the table tops are available in matt black or bronze, in copper lacquer or covered in leather



Solid and sensuous: the occasional tables with diameters of forty, sixty and one hundred centimeters can be combined to create artistic ensembles

- Very best of craftsmanship
- High-grade solid timber leg
- Slimline table top
- Sculptural design

### The design story

Developing the *Foster 620 Table* also meant coming to terms with nature. Not just in terms of design – the table looks as if it is rooted to the spot. But also in terms of manufacture. The leg is made of solid timber with an evenly velvety surface. The challenge: how can you get a chunk of a tree to withstand heat and cold in all kinds of climatic regions without cracking? The construction engineers spent months thinking round the problem until they had a brainwave.

### Facts and details

- **Solid timber leg** oiled, in oak (white pigmented, fumed or burned) or in nut wood
- **Round table top** covered with leather or matt powder-coated black or bronze or in copper lacquer
- **In various heights and sizes:** diameters of forty, sixty and one hundred centimeters

### Design: Norman Foster.

Norman Foster is one of the most successful architects of our time. His buildings have established standards for smart, extraordinary architecture all over the world. The Briton has won the Pritzker prize and the Gold Medal for Architecture of the American Institute of Architects and has been honored by the Queen with the title Lord Foster of Thames Bank.

Norman Foster and Walter Knoll first started working together when it came to furnishing the Reichstag Building in Berlin. Since then, several lines have been created with Foster symbolizing the synthesis of architecture and furnishing, including the *Foster 500* sofas and armchairs.



Hand charmer in maxi format: the table top is covered with leather, the solid timber leg made of burned oak



# Friends for life

**375 Relaxchair.** Design: Walter Knoll Team.

Inviting, pleasant, comfortable. The *375 Relaxchair* works both as a one-man show and in an ensemble with others. Brilliant in a hotel lobby or lounge. For reading, chatting and musing. A piece of furniture you can call a friend, a genuine character piece

Individualist with team spirit:  
the *375 Relaxchair* loves to team up  
with *375 Armchair*, *375 Stool*,  
*375 Barstool* and *Foster 620 Tables*







Calming influence, companion, centerpiece. Fine lines and proportions. The *375 Relaxchair* is a sculpture in space. Just looking at it means arriving. It confidently fulfills the main role as an oasis of well-being; but it nevertheless also works together with others in an ensemble and creates a quite exceptional, comfortable atmosphere. A piece of furniture that embellishes every room, pampers its owner. Can be used as a soloist in the library or at a company reception.

Friendly and open: *375 Relaxchair* with *375 Stool*, *Bellows stool* and *Foster 620 Tables* under *Hanging Eden* on *Suma* carpet



Its generous shape makes it possible to change seating position, the channel tufting in the back promotes relaxation for head and shoulders. This results in an elegant cocoon – a calming retreat for individualists. Like a good evening with a good friend.

*“We have given the Relaxchair a shape that shows exactly what it is intended for: relaxing and musing.”*

Jürgen Röhm Head of Research and Development at Walter Knoll



Free choice: the cover can be combined with various colors and materials – maybe leather for the back and fabric for the seat

- Midcentury design
- Light-footed and comfortable
- Stylish cocoon
- Soloist and centerpiece
- All-rounder for living room, library and lobby

### The design story

The classic 375 series from Walter Knoll was to be extended with a new character piece. Kind, good-looking, timeless, slim. Walter Knoll through and through. The team designed the shape of the armchair to correspond to the design philosophy of the 375 family. The convex curve in the head area is a relaxed counter-movement to the curve of the armrest. The all-round piping emphasizes the striking shape. The powerful ergonomics of the upholstery results in a new armchair feeling that will inspire and relax you.

### Facts and details

- **Legs made of solid wood**, in oak or nut wood, oiled
- **Combi cover** available in a range of colors and materials
- **Upholstery channel tufted in the shoulder area** for perfect ergonomics
- **Piping seam** underlines the sweeping silhouette

Design: Walter Knoll Team.

Successful products are the result of teamwork. And that is also the case at Walter Knoll. With their extensive experience, the development experts succeed in combining traditional craftsmanship with modern technology. Always looking for new ways of implementing design in technology, construction, material, shape and function.



Spirited: whichever way you turn it – it looks good from all sides. Something ensured by the design language of the 375 family



# Join the club

**375 Barstool.** Design: Walter Knoll Team.

The *375 Barstool* is the most recent addition to the iconic *375* family from Walter Knoll. Great seating comfort with minimal volume. Over a quick espresso, in the morning meeting, a spontaneous tête-à-tête or over a cocktail

Invitation to enjoy and get together:  
*375 Barstools* around the *Deen Table*  
 beside *Chumwi* carpet, *Isanka* leather  
 basket and *Ok* occasional table





Midcentury meets new living. Comfortable and free. Harmonious and airy. Soft and light. The *375 Barstool* for high tables in a bar or office or at the kitchen bench. At first, a subtle invitation to join the party and then – thanks to the shape and the upholstery – a more pressing one: to stay. A barstool as versatile and communicative as our modern life. So its occupant enjoys the ultimate spatial freedom.



The elegance of the 1950s: the slimline, tapering legs reflect the design philosophy of the 375 series

The all-round piping seam highlights the shape and comfort of the softly upholstered seating area



- Can be used in various settings – a bar, a kitchen or an office
- Can be sat on from all sides
- Piping seam as an elegant detail
- Great seating comfort
- Transparent spatial effect
- Midcentury design

### The design story

The iconic *375* series from Walter Knoll was to be extended with a barstool that would combine the comfort of the midcentury classic with modern, diverse use. A streamlined, versatile stool but with all the hallmarks of the characteristic *375* upholstery. The *375 Barstool* with a backrest was developed for relaxed seating at a counter or bar. The current barstool, freed of a backrest, enables countless new uses. From deliberately casual and open to a strict sense of etiquette. The seat underlines the harmonious shape of the *375* family: clear lines and the elegance of the 1950s.

### Facts und details

- **Two seating heights:** 68 and 78 centimeters
- **Legs made of solid wood:** nut wood or oak (burned, fumed or white pigmented), each oiled
- **Covers** made of fabric or leather



Open-minded: barstool for every occasion, in two seating heights



Back-up: the *375 Barstool* with a backrest was developed for relaxed seating at a counter or bar

*“We wanted to develop a classic barstool which would offer great seating comfort but nevertheless look light, even transparent in a room.”*

Jürgen Röhm Head of Research and Development at Walter Knoll



# The coming classic

**Cuoio.** Design: EOOS.

Renouncing all upholstery materials results in a minimalistic, striking and comfortable chair. *Cuoio* is made for eternity, for children and grandchildren

Unburden the room, enrich life:  
*Cuoio* chairs around the *Moualla Table*  
made of solid oak. In the library:  
*Foster 620 Tables* and *Muud* sofa  
on *Mwamba* carpet



Leather, steel, laces – no more. What looks like an exhibit for an exhibition on archaism, reveals astounding quality once in use: coziness. The leather molds itself to the body, the backrest and lacing yield flexibly. You will never have sat on less. *Cuoio* is the archetypal chair.

Its slits in the back are its secret. They give shape, ergonomics and set visual accents. *Cuoio* is a synthesis of function and aesthetics – a prime example of successful design. Durability and sustainability are the logical consequence; the older the leather gets, the more it gains a patina. That is perhaps the most beautiful thing about this chair. The imperfect in perfection. A coming classic.



Reduced design, amazing comfort: the striking slits in the backrest give the chair its shape and look

Sophisticated mechanism: a telescopic bar in the armrest (1) gives the back flexibility (2)



- Minimalistic design
- Reduced materials: saddle leather and steel wire
- Amazing comfort
- Flexible back

### The design story

“We wanted to build our first saddle leather chair, a chair like none before it,” explains Martin Bergmann from EOOS. Inspired by the minimalism of fashion designer Helmut Lang, the Viennese design team attempted to create a chair whose shape was pure function, whilst still being poetic.

The three of them experimented with saddle leather, a strong, solid leather which is difficult to mold. They cut out a slightly tapered triangle and slit it twice in what would be the back area. “The fascinating thing is,” says Gernot Bohmann, “if we occasionally join these vertical slits, the leather changes

ergonomically. The flat material becomes a three-dimensional form – with amazing comfort thanks to a flexible wire framework.” The function of the slits is threefold: ergonomic, structural and aesthetic. Lacing underneath the seat ensures elastic support. “Here too we have a role model,” says Martin Bergmann. “The tradition of the welted Viennese laced shoe.”

### Facts and details

- **Armrests** optional
- **Cover in all saddle leather colors,** back always black

*“Even less material – and you would start floating.”*

EOOS



Gentle and dazzling: the supple saddle leather is available in seven colors



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