Knoll Debuts Pioneering Collaborations at Salone del Mobile 2026



MILAN, Italy, 21 April 2026 -- Knoll unveils bold, boundary-pushing designs that redefine material and form at this year's Salone del Mobile. Creative Director Jonathan Olivares continues to advance Knoll's enduring legacy of collaborating with creatives across disciplines. In this spirit, Knoll introduces a new collaboration with US-born and Portugal-based sculptural artist, Dozie Kanu, along with extensions to its collections by artist Jonathan Muecke and architecture practice Johnston Marklee.

Showcasing Knoll's commitment to total architecture, the debut pieces are presented in the architectural pavilion designed by **OFFICE, led by Kersten Geers and David Van Severen**. Now in their fourth consecutive year collaborating with Knoll, the duo continues to advance a sustainability-driven vision, with a pavilion that is completely constructed from repurposed, recycled, and fully recyclable materials.

Concurrently, MillerKnoll serves as Main Partner of the Triennale Milano exhibition, honoring product designers Lella and Massimo Vignelli. As part of this partnership, MillerKnoll is lending historically significant works from the MillerKnoll Archives to the exhibition. These works showcase the Vignellis' pivotal role in shaping Knoll's graphic and corporate identity.

New Products at Salone 2026

Dozie Kanu Collection Anchors New Knoll Products

Artist and sculptor **Dozie Kanu's debut collection for Knoll**, a refined group of tables, is the focal point of Knoll's presentation at Salone del Mobile 2026. Infusing a current of contemporary culture into residential interiors, Kanu's approach takes a typically static object and transforms it into an animated console, coffee and side table.

The tables' steel rods contrast smooth taut leather and fringe tassels. Alluring and performative, the tassels move with the slightest stimulation, giving fleeting glimpses of objects underneath or adjacent. The taut leather top, the hanging tassels, and the bindings reflect a tactile language. "It's not decoration," says Kanu. "It's a formal expression of exploration and desire."



Kanu’s work merges a mix of influences from Kanu’s Nigerian roots, Texas upbringing, and his current home and studio in Santarem, Portugal. The leather top references an African drum Kanu collected, while the fringe skirt merges African Ceremonial dress and Texas Cowboy culture. “They carry my personal geography,” commented Kanu. The collection is offered in a choice of bronze or manganese metallic paint and leather.

"True to Knoll design principles, Dozie's work expresses a singular cultural perspective that feels unmistakably contemporary. Drawing on a wide range of influences—from Texas cowboy culture to African masquerade—he transforms reference into a kind of artistic alchemy. By approaching design through a sculptural lens, his pieces for Knoll animate space with a distinct attitude, while remaining direct in structure and function,” shared Knoll Creative Director Jonathan Olivares.

Muecke Wood Collection & Biboni Expansion

Knoll introduces the next evolution of the **Muecke Wood collection** by Jonathan Muecke—designs that reflect the power of materiality. Building on the success of the Muecke Dining Collection that debuted at Salone del Mobile 2025, architect and sculptor Jonathan Muecke applies the principles of his art practice—that material is elemental, repetition is clarity, and logic is freedom—to four new pieces—a lounge chair, ottoman, coffee table, and side table.



Knoll announces the **Biboni expansion**—a new suite of sculptural and supremely comfortable seating—designed by Sharon Johnston and Mark Lee of architecture firm Johnston Marklee. Following the introduction of the Biboni Sofa in 2025, the collection now includes a lounge chair, and an ottoman. In addition, the sofa—featuring an anthropomorphic design that feels naturally inviting—is now offered with a Deep seat depth and new sectional elements. These expansions capture the architects' signature approach to shaping space through volume, voids, and curves.



Morrison Hannah Chair Revival

The revival of the Morrison Hannah Chair is also spotlighted, having been reintroduced in North America in 2024 and now officially available to order in Europe this year. Designed by Andrew Morrison and Bruce Hannah in 1973, Knoll introduced the chair as “easy to manufacture, easy to reupholster, easy to live with, and easy to love.” Through an updated design with simple adjustments and holistic ergonomics, the Morrison Hannah Chair is made into a revitalized, innovative design with more comfortable foam and a wider range of tilt. Ideal for hybrid use, the chair brings residential-like comfort to an array of workplace and hospitality settings and intuitively adapts to any sitter—while delivering discreet office performance that fits perfectly into anyone’s home.



To learn more about the products previewing at Salone, visitknoll.com

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Triennale Milano *Lella and Massimo Vignelli.A Language of Clarity* Exhibition Partnership

MillerKnoll is a key leader in Milan this spring, serving as Main Partner of*Lella and Massimo Vignelli. A Language of Clarity,* on view at Triennale Milano from March 25 through September 6, 2026. The major retrospective examines the Vignellis' expansive impact on twentieth-century design, spanning graphic systems, product design, interiors, and exhibitions.

As part of its partnership, MillerKnoll is lending key historical works from the MillerKnoll Archives. Drawn from the Knoll archival collection—including items newly acquired specifically for this occasion—the selection highlights the Vignellis' central role in influencing Knoll's graphic and corporate identity during a period of international growth, as well as their continued contribution to the company through product design. Featured works include monumental posters from the 1972 exhibition *Knoll au Louvre*, along with the Handkerchief Chair and PaperClip Table.



“The Vignellis brought extraordinary clarity to Knoll at a pivotal moment in its international expansion,” said Amy Auscherman, Director of Archives & Brand Heritage, MillerKnoll. “They evolved the company’s identity into a coherent system that could operate globally, extending from typography and exhibitions to product and environment. It is a privilege to present works from our collection at Triennale Milano, an institution central to international design discourse, and to share this history on a global stage.”

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Exhibition view of *Lella and Massimo Vignelli. A Language of Clarity*, featuring posters from the 1972 exhibition *Knoll au Louvre:* Courtesy of Triennale Milano, photo by DLS studio

About Knoll

Knoll brings order and beauty to workplace, hospitality, and residential environments. Founded in New York City in 1938, the furniture and interiors brand collaborates with architects, artists, and designers leading the cultural zeitgeist. It is also the licensed manufacturer of classic works by many design pioneers, including Eero Saarinen, Harry Bertoia, Ludwig Mies van der Rohe, Florence Knoll, and Marcel Breuer. The Knoll portfolio allows architects and designers to remain true to the philosophy of “total design,” where material, color, and form work in harmony to deliver a complete experience of space. Learn more at Knoll.com.

About MillerKnoll

MillerKnoll is a global collective of design brands built on the foundation of two icons of modernism: Herman Miller and Knoll. The portfolio also includes furniture and accessories for commercial and residential spaces from Colebrook Bosson Saunders, DatesWeiser, DWR (Design Within Reach), Edelman, Geiger, HAY, HOLLY HUNT, Knoll Textiles, Maharam, Muuto, NaughtOne, and Spinneybeck | FilzFelt. Guided by a shared purpose—design for the good of humankind—MillerKnoll generates insights, pioneers innovations, and champions ideas to better align spaces with how people live, work, and gather. In fiscal year 2025, the company generated net sales of $3.7 billion. For more information, visit millerknoll.com.

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