

100 PAGES

Milan 2026



Thoughtful design, one page at a time.

“Design is one way to discuss life.”
— Ettore Sottsass

Cover image: Bocci Installation, Milan Design Week

From the Editor

There is something uniquely energising about Milan Design Week. It is a city that, for one remarkable week each year, becomes the centre of the global design conversation; where ideas, craftsmanship, innovation and creativity spill out into showrooms, courtyards, palazzos and streets across the city. Having visited Milan for Design Week eight times now, it has long been one of the events I look forward to most each year.

In previous years, I have often found myself caught up in the pace of it all; the schedules, appointments, launches, installations and the undeniable buzz that surrounds every corner of the city. It is exhilarating, inspiring and endlessly dynamic, but also easy to experience in motion, always moving towards the next event or opening.

This year, for a number of life and business reasons, I was unable to attend in person. While disappointing at first, it offered something unexpected: the chance to experience Milan from an entirely different perspective, one I have come to be genuinely grateful for.

Viewing Design Week from the comfort of home and office allowed me to witness the event through another lens. Instead of racing between districts, I watched as a remarkable stream of imagery, films, interviews, launches and commentary arrived online in real time. Social media became a window into the city, while digital platforms offered instant access to moments that might otherwise have been missed.

That shift in perspective inspired this special edition of 100 Pages of Design, created ahead of our second official issue. Rather than adding to the noise, I wanted to create something more considered: a curated showcase of the very best of Milan Design Week, edited with clarity and intention.

This is a place to sit down and enjoy the moments of Milan without the barrage of endless updates, constant distractions or the pressure to keep scrolling. Every page has been selected to celebrate the standout installations, launches and ideas that defined this year’s edition, allowing the work itself to take centre stage.

It has been an incredibly fast-paced issue to produce, and keeping up with the sheer volume of content has been no small task, but it has also been immensely enjoyable. I have done the hard work, so you do not have to.

I hope you enjoy reading this special edition as much as I have enjoyed putting it together. Milan may look different through every lens, but its power to inspire remains exactly the same.

Thank you, as always, for being part of the journey.

Martyn White



L'Appartamento by Artemest

five international design studios reinterpret the spirit of Italy's great cultural capitals through immersive contemporary interiors.

Step inside Palazzo Donizetti as L'Appartamento by Artemest returns for Milan Design Week 2026, where five international design studios reinterpret the spirit of Italy's great cultural capitals through immersive contemporary interiors.

There are certain places during Milan Design Week that become essential annual pilgrimages. Spaces that rise above product launches and passing trends to offer something deeper: atmosphere, storytelling, craftsmanship and emotion. For me, L'Appartamento by Artemest has become one of those standout destinations.

Over the last four years, Artemest has consistently delivered one of the most refined showcases in the city. Each edition transforms a historic Milanese residence into a world of contemporary Italian living, combining exceptional interiors with the work of leading international designers. In a week defined by endless schedules and overstimulation, it offers something rarer: a sense of wonder.

For 2026, Artemest returns to Palazzo Donizetti to unveil its fourth chapter under the theme Italian Grandeur.

Set within one of Milan's most ornate nineteenth-century residences, this year's exhibition explores the enduring power of Italy's artistic heritage, architectural language and artisanal mastery.

The concept draws inspiration from the historic Grand Tour, the journey once taken by Europe's cultural elite through Italy in search of art and enlightenment. Artemest reimagines that idea for a modern audience, inviting visitors to travel through Italy's cultural capitals without leaving the palazzo.

Five internationally recognised studios have each been assigned a city as creative muse: Venice, Naples, Rome, Palermo and Florence. Through furniture, lighting and decorative objects handcrafted by Italian artisans, each room becomes a contemporary interpretation of place and memory.

With frescoed ceilings, intricate detailing and an extraordinary elliptical staircase, Palazzo Donizetti provides the perfect backdrop where historic grandeur and contemporary creativity meet.



The Vestibule by Sasha Adler



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L'Appartamento by Artemest - 4



Visitors arriving on the first floor are welcomed into a vestibule conceived by Sasha Adler Design, who transforms the entrance into a contemporary Venetian courtyard inspired by the Palazzo Ducale.

Here, arrival becomes a ceremony. A monumental sculptural metal tree anchors the room, while preserved murals and artisanal surfaces reference Venice's long tradition of decorative excellence. Rather than treating the vestibule as a transitional space, Adler reimagines it as a social environment, designed for gathering, pausing and conversation. Architecture and experience are closely intertwined, creating a setting that feels theatrical yet inviting, where every detail encourages interaction and discovery.

Beyond it, the adjoining reading room offers a more intimate Venetian retreat. Rich green tones establish depth and calm, complemented by warm saddle leather that introduces tactility and warmth. Antique glass cabinetry softly reflects light, adding subtle movement throughout the space, while a contemporary Murano chandelier provides a refined focal point overhead.

The room is shaped around quiet rituals: reading, reflection and conversation. Together, the two spaces present a considered interpretation of Venetian living, where heritage, craftsmanship and contemporary design converge seamlessly in a setting that feels both timeless and quietly liveable.



The Dining Room by Rockwell Group



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L'Appartamento by Artemest - 8



Naples, interpreted by Rockwell Group, is unapologetically sensual, offering a dramatic contrast to contemplative Venice. Set within the historic oval dining room, the scheme embraces the city's layered identity, balancing sacred and profane, raw and refined, theatrical yet deeply human. Every detail suggests movement, warmth, energy and intensity.

The designers draw inspiration from the ancient Pompeian triclinium, where dining was experienced while reclining rather than seated formally. This historic reference reshapes the room into something immersive and social, where hospitality becomes performance. Past and present meet through a setting that feels timeless, expressive, generous and welcoming.

A low, lounge-like landscape of sculptural seating, daybeds, pouffes and nesting tables replaces conventional arrangements. Guests are encouraged to linger rather than rush, inhabiting the room with ease. Gold-toned metals, warm marbles, mineral hues and oceanic blues reflect Naples' volcanic terrain and surrounding coastal atmosphere beautifully.

This is among the exhibition's most compelling gestures because it questions the conventional dining room entirely. Rather than celebrating formality, the design prioritises pleasure, ritual and social connection. It transforms dining into an experience shaped by conversation, comfort, sensuality and shared moments together for all.

The Entertainment Salons by CH Herrero





The entertainment salons by Charlap Hyman & Herrero are among the most evocative interiors in the exhibition, drawing inspiration from Palermo's Palazzo Valguarnera-Gangi, immortalised in Luchino Visconti's *Il Gattopardo*.

That reference evokes faded aristocracy, cinematic glamour and layered history. The designers respond with rooms that feel opulent yet softened by time, where grandeur is expressed through atmosphere rather than rigid display. Every gesture feels romantic, considered and rich with memory, inviting visitors into an interior shaped by elegance, character and beautifully worn splendour. Decorative details and carefully balanced proportions reinforce a mood of quiet drama throughout the salons.

Seating groups overlap naturally, tables sit slightly off-axis, and circulation feels intuitive rather than ceremonial. This looseness is essential, giving the salons a lived-in quality that feels authentic rather than staged.

Deep-toned upholstery, warm atmospheric lighting and layered textures heighten intimacy, making the rooms feel seductive instead of museum-like. The result is immersive and human, where historic grandeur becomes comfortable, sensual and emotionally resonant, allowing contemporary visitors to experience beauty, warmth and timeless character. Each corner feels designed for conversation, pause and lingering admiration.



The Alcove by Urjowan- Alsharif Interiors





Urjowan Alsharif Interiors turn to Florence and the romantic spirit of the Tuscan countryside. Conceived as a sanctuary, the room feels calm, intimate and restorative, offering a gentle contrast to the intensity of Milan Design Week beyond its walls. It becomes a space of pause, designed to slow the pace of experience and encourage reflection within a softened, atmospheric setting.

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Designed as an alcove retreat, the interior references Renaissance rooms and the quiet elegance of historic villas. At its centre stands a four-poster iron bed wrapped in soft drapery, recalling curtained sleeping chambers of earlier centuries. The composition feels immersive yet restrained, balancing historical reference with a contemporary sense of stillness, softness and carefully considered spatial rhythm.

Fine woodwork, leatherwork, ironwork, expressive artworks and rich textiles celebrate Florence's enduring legacy of making. Each material speaks to craftsmanship, patience and tradition, creating a layered environment of tactility and warmth. Surfaces are composed with care, feeling harmonious rather than decorative, allowing material expression to shape atmosphere while maintaining a strong sense of calm and balance throughout.

There is notable restraint throughout the space. This is not grandeur achieved through excess, but through refinement, proportion and craft. Deeply personal in character, the room invites retreat, reflection and pause, offering visitors a moment of quiet away from the exhibition's intensity. It becomes a softly grounded interior where simplicity, emotion and atmosphere exist in careful equilibrium.

L'Appartamento by Artemest - 18

The Grand Salon by March & White Design





March and White Design channel the grandeur of Rome through a rich composition of contrast, geometry and atmosphere. The grand salon becomes a study in balance, where historical reference and contemporary interpretation meet. Classical influence is reimagined through material depth, creating a space that feels both grounded and expressive in its architectural presence and tone.

Inspired by classical Roman architecture and centuries-old craft traditions, the room is built around chiaroscuro, the interplay of light and shadow. Deep reds reminiscent of aged masonry and weathered plaster are offset by timber flooring, bronze detailing and subtle blue notes. The palette creates rhythm and depth, evoking a sense of history embedded within a contemporary spatial language.

Velvet seating introduces softness, while marble surfaces add permanence and monumentality. The contrast between tactile comfort and architectural solidity defines the room's character. Statement chandeliers and sculptural moments punctuate the space, guiding movement and encouraging discovery as visitors navigate through layered compositions of light, texture and material presence.

Rome here is not represented literally, but emotionally, through scale, material confidence and a sense of enduring civilisation translated into contemporary luxury. The salon feels atmospheric rather than descriptive, evoking memory and imagination. It becomes an interior shaped by resonance and feeling, where classical ideas are distilled into a refined, modern expression of timeless strength.

The Grand Salon by March & White Design





For 2026, Artemest extends the experience beyond the interiors into the garden of Palazzo Donizetti. The outdoor installation draws inspiration from Pompeii, translating themes of transformation, memory and permanence into an open-air composition. It becomes an atmospheric continuation of the exhibition, shifting perception from enclosed rooms to a more elemental, reflective environment.

Materials such as charred wood, copper, brass, marble and ceramics define the garden setting, evoking both fragility and endurance. These elements reference historical processes of change and preservation, where surface and texture carry a sense of time. The palette feels grounded and tactile, reinforcing the dialogue between nature, materiality and architectural form.

Columns establish a subtle rhythm throughout the space, guiding movement and framing views. Sculptures are positioned as silent presences, punctuating the landscape with stillness and weight. Rather than dominating, they encourage pause and reflection, allowing visitors to engage with the garden at a slower, more considered pace that unfolds gradually.

Greenery softens the architectural language, weaving natural texture through stone and metal. The result is a contemplative threshold between past and present, where history and contemporary interpretation meet. It feels like a thoughtful extension of the exhibition rather than an afterthought, completing the narrative with quiet depth and spatial sensitivity.

ARKET x Laila Gohar

ARKET and Laila Gohar transform a historic carousel at Giardino delle Arti into a playful world of oversized fruit and vegetables that celebrates everyday beauty through imagination, design and shared experience.

There are moments during Milan Design Week when the city appears to move to an entirely different rhythm. Streets that usually pulse with urgency soften into something more cinematic, courtyards become theatrical stages, and familiar buildings are temporarily reimaged through creativity and visionary design. Across the city, installations emerge in unexpected places, transforming everyday settings into immersive worlds of imagination. This year, one of the most charming and quietly memorable of these experiences can be found within Giardino delle Arti, where a beautifully reimaged carousel invites visitors not simply to observe, but to step inside a living story.

At first glance, it feels like something remembered from childhood, yet altered just enough to feel dreamlike. The silhouette is unmistakably that of a carousel, but the details are deliciously unexpected. Instead of painted horses, ornate chariots or gilded creatures, oversized fruit and vegetables take centre stage. Apples, pears, carrots and cabbages replace the traditional riders, their familiar forms enlarged to human scale and transformed into sculptural seats. As they turn slowly in the warm spring sunlight, framed by the greenery of the garden, they create a scene that is playful, surreal and strangely elegant.

This imaginative installation is the result of a collaboration between Nordic lifestyle brand ARKET and New York-based artist Laila Gohar. Rather than chasing spectacle for its own sake, the project embraces something gentler and more meaningful: the beauty of everyday life. It is a celebration of humour, hospitality and shared experience.

Gohar has become internationally recognised for work that explores the relationship between food, art and ritual. Her creative language often blurs the boundaries between dining and performance, transforming simple gestures such as gathering around a table or sharing a meal into moments of theatre. In Milan, that same sensibility has taken on a more architectural form. The carousel becomes both sculpture and stage set, a space where visitors are not passive viewers but active participants.

“We wanted to create something open and inclusive — something that invites people in, rather than asks them to observe from a distance,” Gohar explains. “A carousel felt like a natural way to do that. It’s familiar, physical, and meant to be shared. I’ve always been drawn to the idea of beauty as something accessible in the everyday, often shaped by surprise and excitement, which made this collaboration feel very natural.”





ARKET



That sense of openness lies at the heart of the project. Rather than building something entirely new, the collaboration begins with an object steeped in history. The carousel, originating from Wiesbaden, Germany, is believed to date back to the late eighteenth century. Once part of a travelling fairground tradition, it survives today as a rare example of historic craftsmanship, passed through generations of the Degli Innocenti family.

Its timber framework carries the marks of time and memory, yet ARKET and Gohar use it not as a relic, but as a foundation for reinvention. The result is an installation that honours heritage while embracing playful modernity.

The intervention is striking in its simplicity. Traditional carousel figures have been replaced with oversized fruit and vegetables, altered only minimally. Their familiar forms are amplified: a carrot becomes monumental, a pear sculptural, a cabbage whimsical yet majestic. A single clean cut allows each to function as a seat while retaining its recognisable shape.

The effect is instantly engaging. Visitors pause to laugh, photograph it, or climb aboard. Children respond to the playfulness, while adults admire the wit and craftsmanship. Rather than demanding interpretation, the installation offers delight first.

The turning ride blends with birdsong and conversation, while sunlight creates shifting patterns across its surfaces. By evening, it glows softly as dusk settles over Milan. ARKET CAFÉ serves complimentary treats throughout the day, encouraging guests to linger, taste and share the moment together. Visitors also receive a ticket redeemable at the ARKET Milan store for an exclusive giveaway, extending the experience into the city.

The project also marks the launch of Laila Gohar's debut ready-to-wear collection for ARKET, released on 21 April. The 27-piece range translates her playful visual language into fashion, balancing practicality with poetry. Like the carousel itself, it celebrates the beauty of the everyday with imagination and charm.

Images courtesy of ARKET
<https://www.arket.com/en-gb/>
<https://lailagohar.com>



Bocci

Inside an immersive installation where glass, gravity and gesture become a single language of design.



Milan Design Week is often described as a city-wide conversation; one that unfolds across palazzos, courtyards, galleries and temporary architectural interventions. Yet every year, a handful of presentations resist categorisation altogether. They do not simply show design; they construct experiences that reorder perception. Bocci's latest installation was one such moment.

Rather than occupying a space, Bocci transformed it. What might have been understood as a product presentation became an atmospheric field; part laboratory, part landscape, part performance of light and material. It was less an exhibition in the conventional sense and more a suspended environment in which objects, light, and visitors were bound into a compositional system.

To enter was to lose the sense of boundary between object and architecture. A threshold into controlled chaos.

The experience began at the threshold, where familiar rhythm; honking scooters, fragments of design-week conversations, bodies moving between venues, gave way to something noticeably slower, more deliberate.

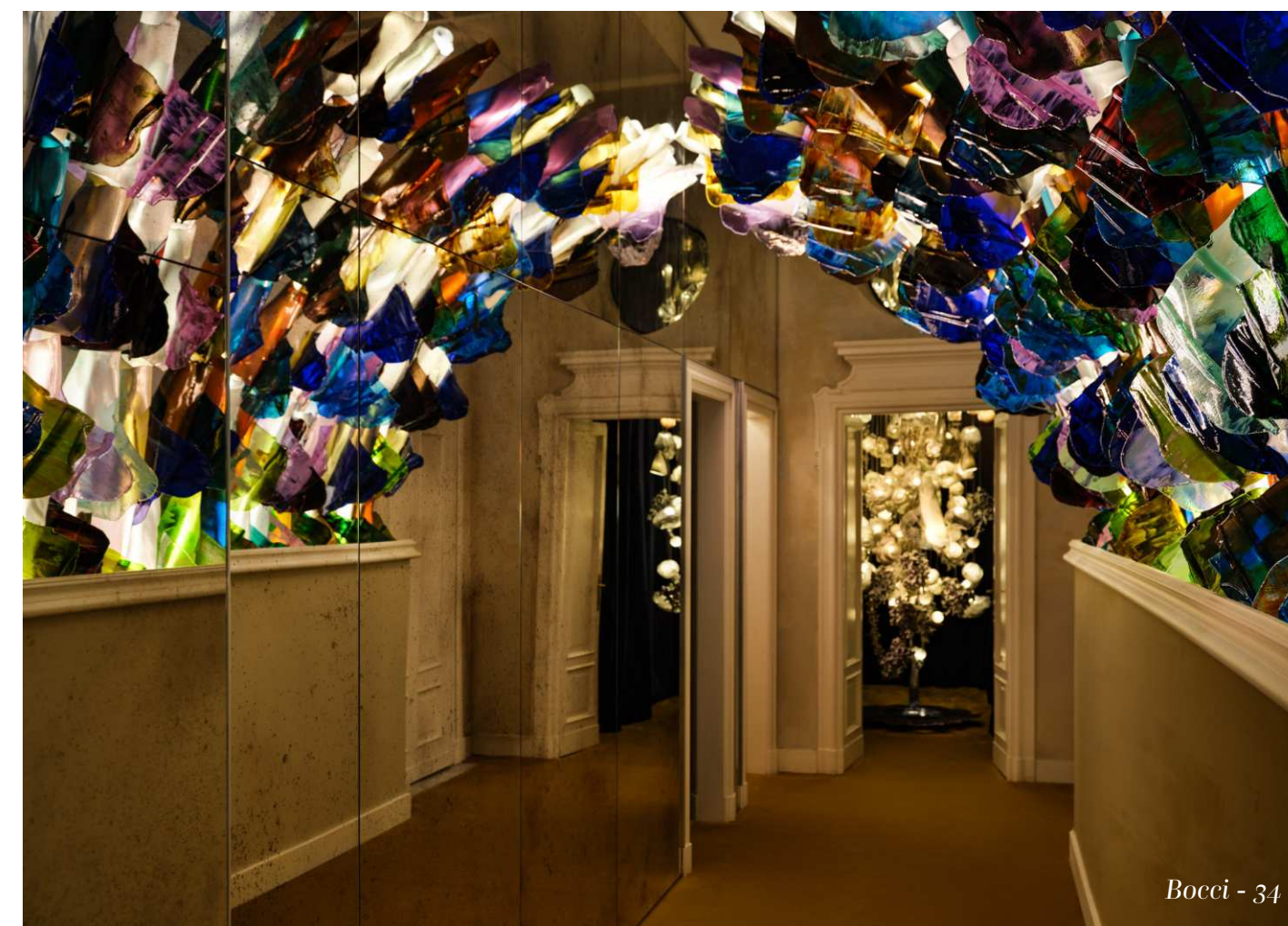
Inside, Bocci had constructed an environment that resisted immediate comprehension. Rather than a linear sequence of rooms or a clearly defined route, the installation unfolded as a spatial field. One moved through it intuitively, guided not by signage or narrative prompts, but by light itself.

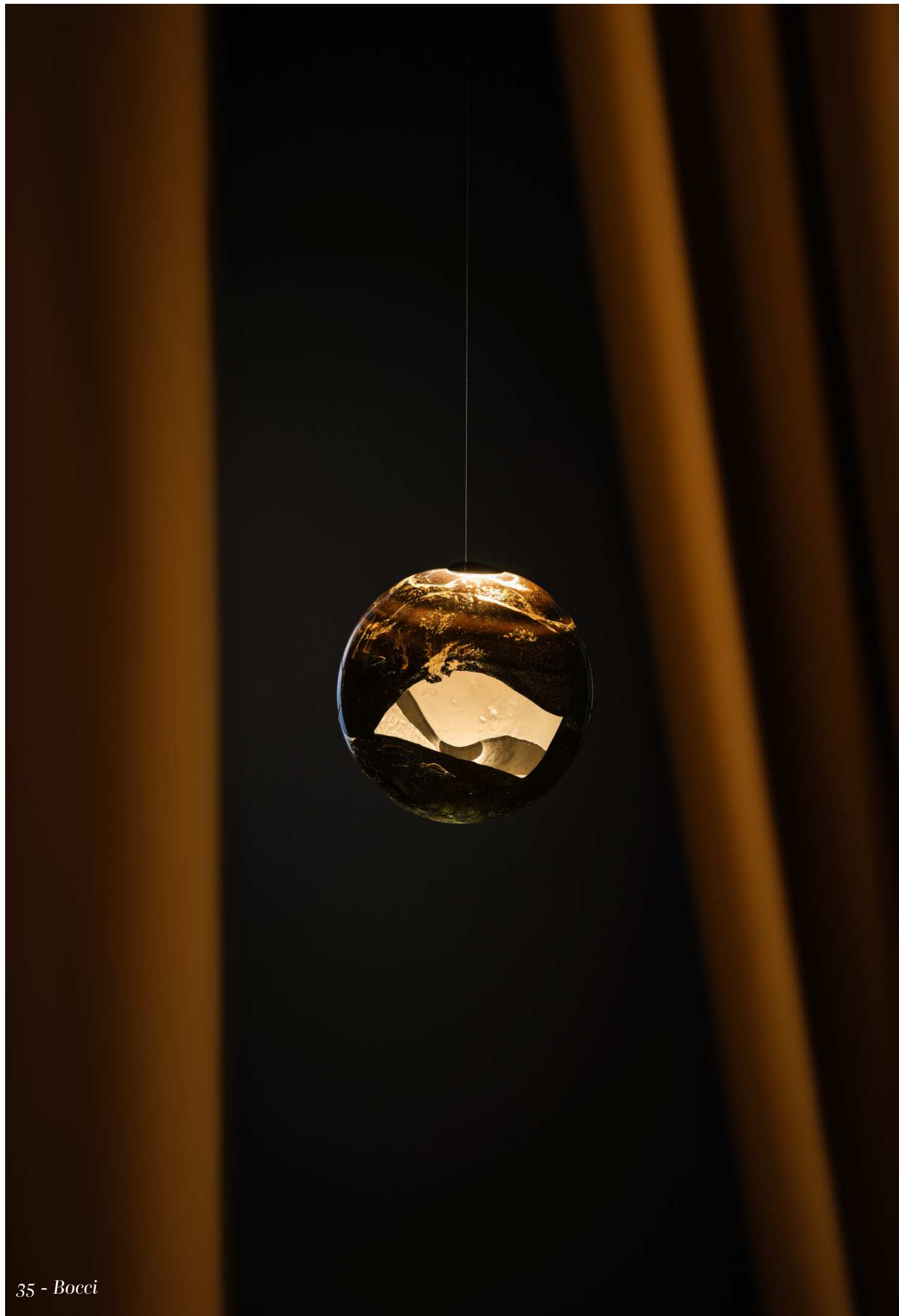
This is where Bocci's language becomes most legible. Known for its exploration of glass, electricity and suspended forms, the studio continues to treat lighting not as applied design, but as spatial infrastructure. In Milan, that philosophy was made explicit.

Clusters of glass elements appeared to hover in tensioned arrangements, their forms catching and refracting light in ways that constantly shifted depending on position. Nothing felt static. Even stillness seemed provisional.

There was a sense that the installation was incomplete without the viewer's presence.

At the heart of the show was Bocci's ongoing investigation into glass; not as finished material, but as something unstable, responsive and alive to process.





Rather than concealing imperfection, the works celebrated it. Air bubbles, subtle distortions and variations in density became part of the visual language. Each element felt singular, yet connected to a wider system of repetition and variation.

This tension between control and unpredictability is central to Bocci's practice. The installation did not attempt to resolve it; instead, it made it visible.

Seen together, the glass forms created a kind of suspended constellation. Individually, they were objects. Collectively, they behaved more like an atmosphere; something that could be entered, experienced and exited, but never fully possessed.

Light, in this context, was not directional. It was distributed. It moved through the installation in a way that felt almost meteorological, shifting as visitors passed.

What distinguished Bocci's Milan presentation from many others was its refusal to separate product from environment. There was no hierarchy between lighting object and architectural context; instead, both were treated as part of the same continuous system.

This ambiguity is not accidental. It reflects a broader shift in contemporary design thinking, where objects are increasingly understood not as isolated artefacts but as contributors to spatial experience.

The quality of light within the installation shifted subtly throughout the space, sometimes soft and diffused, at other moments sharply concentrated. These variations altered not just visibility, but mood.

In the broader context of Milan Design Week, where scale, branding, and spectacle often dominate, the Bocci installation offered something quieter and more introspective.

This restraint felt deliberate. It positioned the work as a counterpoint to the accelerated pace of design consumption that defines much of the week. Rather than encouraging rapid viewing and immediate judgment, it invited lingering observation.

Images courtesy of Bocci
<https://bocci.com>



Lee Broom Beacon

A monumental public artwork in Piazza San Babila transforms light, glass and architecture into one of this year's defining Milan moments



At every edition of Milan Design Week, certain installations rise above the noise to become part of the city itself. They move beyond showroom launches and objects, entering the public imagination through scale, atmosphere and emotional impact.

Unveiled in Piazza San Babila for Milan Design Week, Beacon marks a significant evolution in the career of one of Britain's most internationally recognised designers.

Installed in one of Milan's most prominent urban intersections, the work feels both unexpected and at home. Piazza San Babila sits between heritage architecture, contemporary retail culture and the constant flow of Milanese life, linking key districts to the Duomo. It is a space defined by movement, making it an ideal stage for an installation built around rhythm and light.

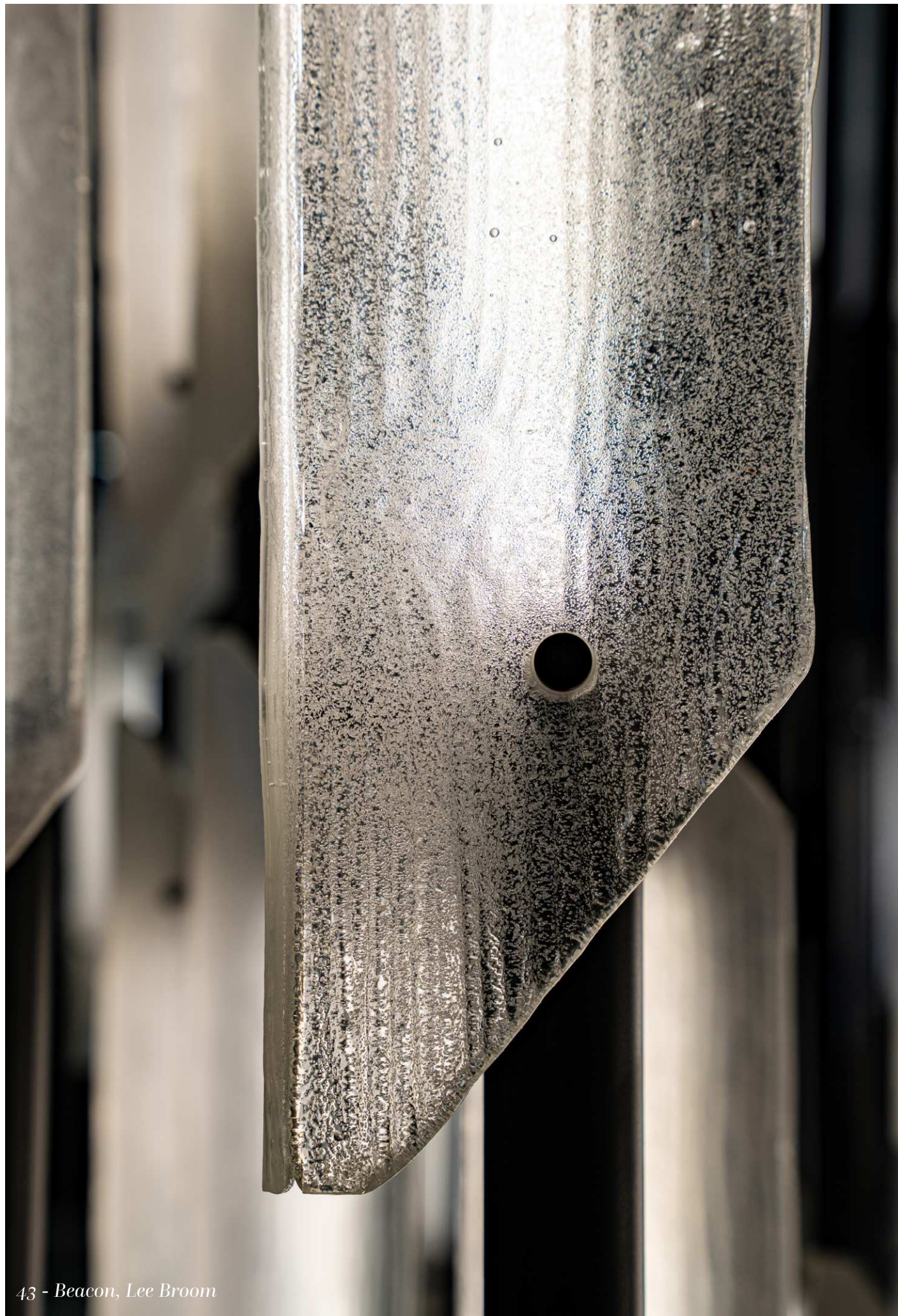
At first glance, Beacon reads as a monumental chandelier reimaged for the open air. Constructed from a sequence of illuminated glass lampposts, the sculpture rises vertically with clarity and presence. It is monumental without heaviness, dramatic without excess.

This balance is central to Lee Broom's practice. Across furniture and lighting, he reinterprets familiar typologies; chandeliers, lamps and mirrors, through altered scale and material. Here, that language expands into an urban gesture.

The vertical repetition and precise geometry reference mid-century modernism, a movement rooted in clarity and civic ambition. In Milan, where architectural eras coexist in dialogue, Beacon becomes part of that ongoing conversation.







This rhythm reframes public interaction. Visitors are invited to pause and anticipate rather than simply pass through. It introduces theatre into the everyday cityscape, a hallmark of Broom's approach.

Beacon is also grounded in material responsibility. Produced with Brokis and Materials Assemble, it is formed from recycled glass created through a process that transforms discarded fragments into new structures.

Waste becomes material, and fragmentation becomes form.

Originally shown in London during the 2025 London Design Festival, the installation continues its journey through Milan, with further presentations planned internationally. After its tour, it will be reconfigured into table lamps for public sale, with proceeds supporting charity, extending its lifecycle from installation to collectable object.

Since 2007, Lee Broom has built a practice defined by storytelling and theatrical clarity. With Beacon, that language is scaled into the public realm, removing barriers between design and audience.

Placed directly into the city, the work is accessible without invitation or context. It interrupts the rhythm of Milan Design Week, which often feels insular, offering something visible, open and shared.

Each year, Milan produces countless installations, but only a few remain in memory. Beacon is one of them. It combines clarity of concept with emotional impact, translating decorative lighting into civic architecture.

By day, it stands as a sculptural landmark. By night, it becomes atmospheric, drawing people together through light and rhythm.

Photography courtesy of Lee Broom
<https://leebroom.com>



Kohler x Flamingo Estate

Kohler partnerins with Flamingo Estate to create a sculptural bathhouse that transforms wellness into something poetic, sensory and deeply memorable.



Kohler once again proves why it remains one of Milan Design Week's most dependable names for immersive design experiences, this year partnering with Flamingo Estate to create a sculptural bathhouse that transforms wellness into something poetic, sensory and deeply memorable.

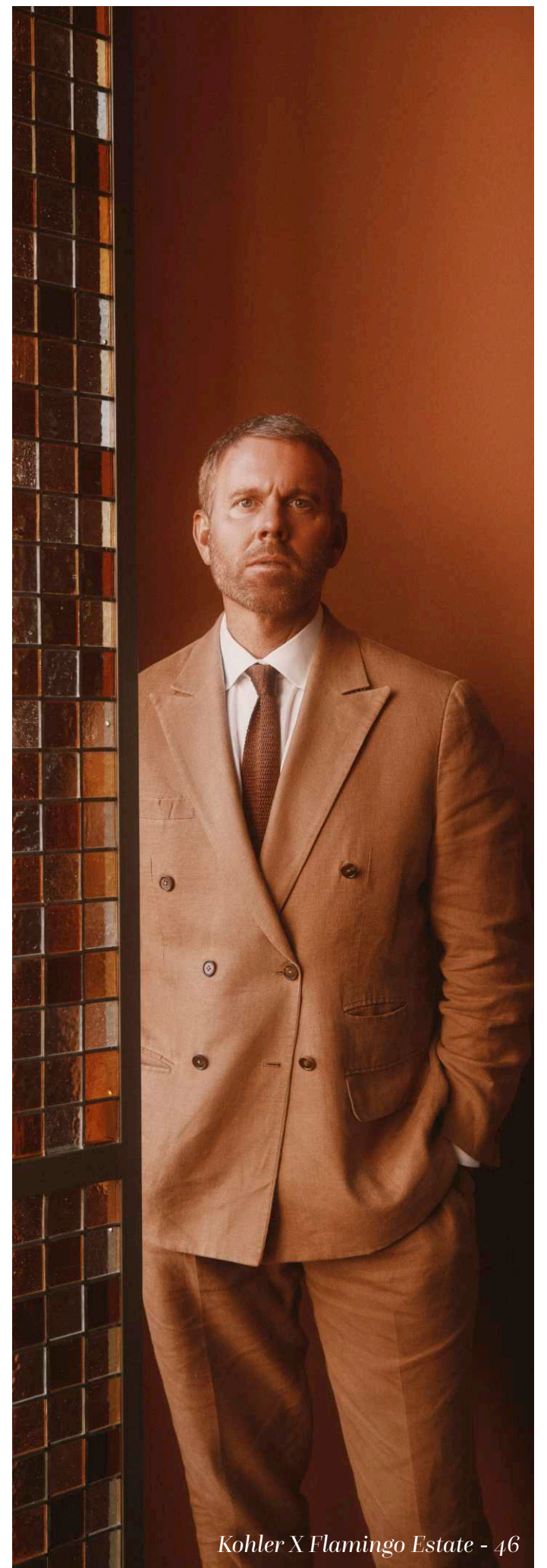
There are certain brands that understand Milan Design Week not simply as a trade fair, but as theatre. Brands that know the city itself becomes part of the exhibition; its courtyards, palazzi, gardens and hidden passages turned into stages for storytelling. Kohler has long been one of those names. Year after year, the American design house has used Milan as a canvas, creating showcases that feel atmospheric, culturally relevant and emotionally resonant rather than merely commercial.

Having covered Kohler over many seasons, it has always felt like a reliable highlight of the week. Their presentations consistently recognise the importance of place, using Milan not simply as a host city but as an active ingredient in the narrative. This year is no different. In partnering with Flamingo Estate, the cult Californian lifestyle brand founded by Richard Christiansen, Kohler has created something quietly powerful: a temporary sanctuary rooted in ritual, craftsmanship and the restorative presence of nature.

During Design Week, Milan moves quickly. Streets overflow with visitors, schedules become overambitious, and every courtyard appears to hold another launch, installation or celebration. Amid that intensity, the most memorable spaces are often the ones that ask you to slow down.

Set within the courtyard of the Padiglione d'Arte Contemporanea on Via Palestro, The Flamingo Estate Bathhouse by Kohler does exactly that. Visitors arrive not at a conventional product display but in a landscape of wildflowers and stillness. Seven species of untamed blooms surround a monolithic structure rising from the garden like an ancient ruin rediscovered. It is brutalist in silhouette, yet softened by planting, scent and changing light.

This contrast makes the installation compelling. It balances weight and delicacy, permanence and ephemerality, architecture and ecology. In a week often dominated by polished surfaces and overstimulation, Kohler and Flamingo Estate offer something more introspective.







The bathhouse draws inspiration from the real bathhouse at Flamingo Estate in California, translating that spirit into a distinctly Milanese context. Its exterior is clad in intonachino plaster, selected for its mineral texture and concrete-like presence. It feels elemental, as though shaped from earth rather than manufactured.

Inside, monumental stained-glass windows by Milan-based artisan Samuele Dossena cast shifting washes of coloured light across terracotta-toned interiors. Morning light feels crisp and contemplative, while by late afternoon the room glows with warmth. Candles line the walls, adding fragrance and flicker to the atmosphere.

It is a reminder that luxury today is less about excess and more about sensation. Texture under hand. Light on walls. Scent in the air. Time to pause.

Since 2007, Lee Broom has built a practice defined by storytelling and theatrical clarity. With Beacon, that language is scaled into the public realm, confidently removing barriers between design and audience.

Located in the city, the work is accessible without invitation or context. It interrupts the rhythm of Milan Design Week, which often feels insular, offering something visible, open and shared.

Each year, Milan produces countless installations, but only a few remain in memory. Beacon is one of them. It combines clarity of concept with emotional impact, powerfully translating decorative lighting into civic architecture.

By day, it stands as a sculptural landmark. By night, it becomes atmospheric, drawing people together through light and rhythm.



Tom Dixon Mua Mua Hotel

Speculative forms and airborne futures unfold in the artist's first major U.S. institutional exhibition at ICA Miami



During Milan Design Week 2026, Tom Dixon did not simply launch a new collection; he created a fully realised environment. Rather than occupying a gallery or temporary pavilion, Dixon unveiled his AW26 collections within the Mua Mua Hotel, a newly conceived twelve-room micro-hotel set inside Milan's historic Mulino Estate. The result was less exhibition than inhabitable interior; a place designed to be lived in, lingered within, and revisited.

This move felt particularly resonant. Milan has long been a testing ground for Dixon's alternative approaches to the fair format, with tunnels, cinemas, monasteries, and industrial spaces all previously transformed into immersive stages. The hotel, however, felt like a culmination of that thinking. It was more intimate, more domestic, and perhaps the clearest expression yet of how his work is intended to exist in everyday life rather than on a pedestal.

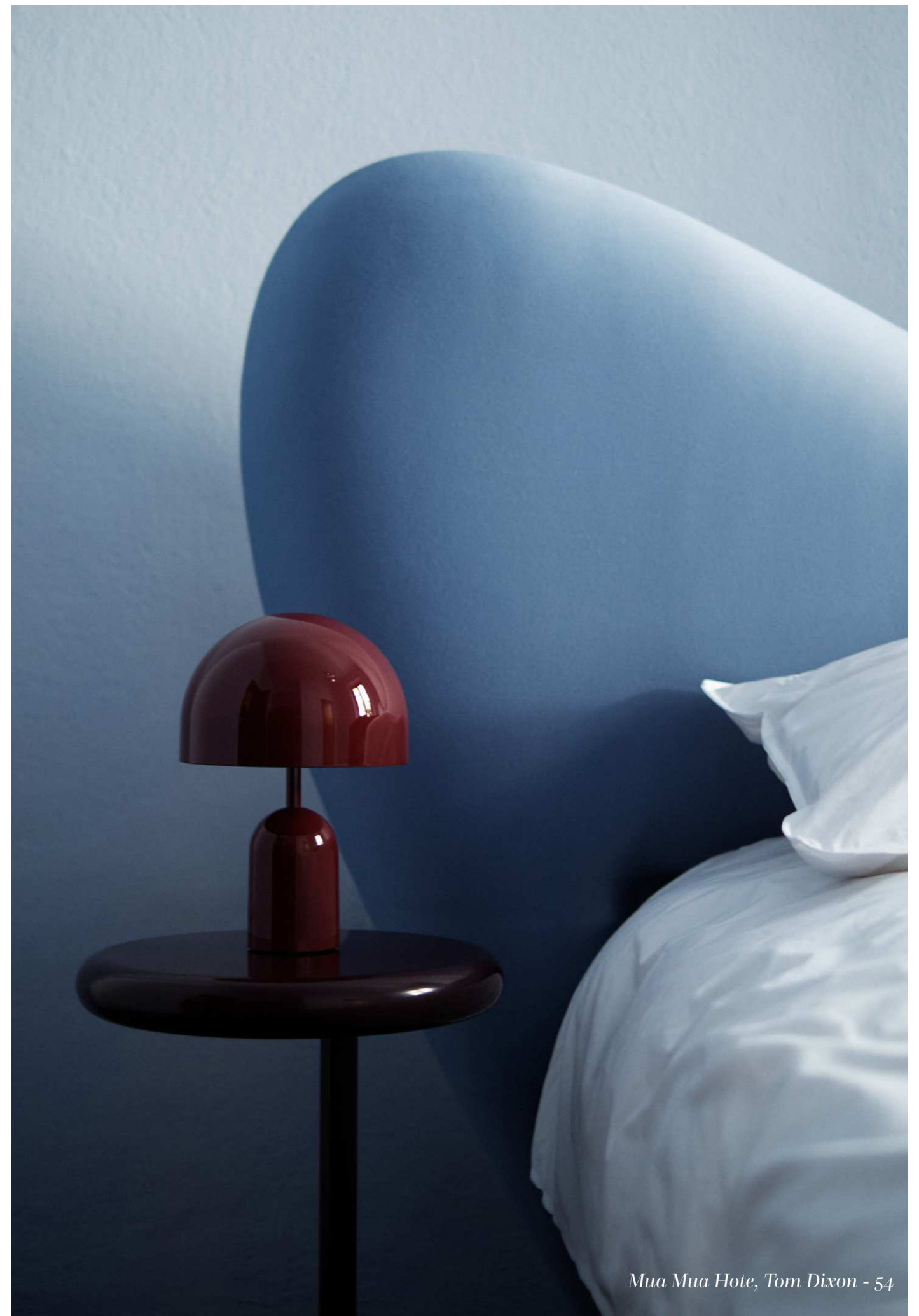
Located within part of the Mulino Estate, originally designed in 1929 by Chiodi and Gio Ponti, the building carries notable architectural presence. Rather than overwrite this history, Design Research Studio, Dixon's interior architecture practice, responded with restraint, allowing new interventions to sit in dialogue with the original fabric. Historic structure and contemporary insertion were balanced with sensitivity, giving the project both weight and freshness.

Each of the twelve rooms was conceived as a complete environment. Lighting, furniture, textiles, accessories, and objects were not separated into categories but integrated into the rituals of daily life: sleeping, resting, working, eating, and gathering. It marked a deliberate shift away from the rhetoric of novelty and toward something quieter; an atmosphere of permanence, comfort, and continuity.

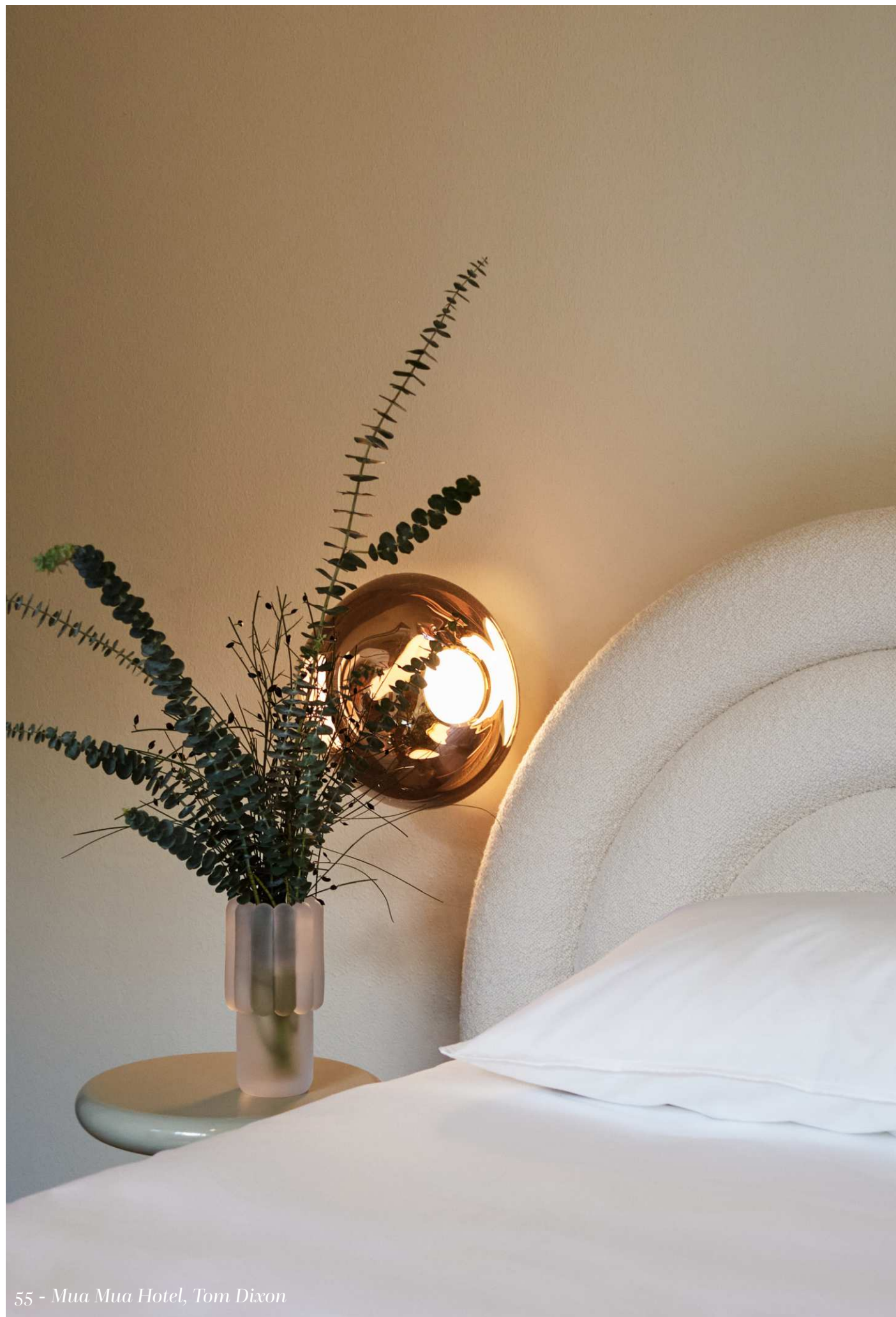




53 - Mua Mua Hotel, Tom Dixon



Mua Mua Hote, Tom Dixon - 54



55 - Mua Mua Hotel, Tom Dixon

The hotel is scheduled to open fully to the public following Milan Design Week, reinforcing Dixon's wider ambition for longevity rather than spectacle. What debuted here was not a fleeting installation but the foundation of a place intended to endure beyond the week itself.

The AW26 collection unfolded room by room, with new pieces presented as part of lived-in scenes rather than isolated statements. Familiar Dixon themes of reflection, tactility, and sculptural mass remained present, though softened by context. The FLARE lighting series introduced borosilicate glass in forms that felt lighter and more architectural, while the iconic Melt family reappeared in a nickel finish that shifted its character from molten drama to cool industrial elegance.

Furniture and objects explored weight, balance, and material contrast. Marble tables, cast-iron accessories, and grounded forms anchored the spaces, allowing lighting and softer surfaces to hover above. There was clear emphasis on how pieces behave in use rather than how they perform at first glance.

In the bedrooms, the bed naturally became the focal point. Here Dixon's collaboration with Vispring came sharply into focus. Developed by Design Research Studio, the partnership introduced four new headboards and a bed design inspired by Dixon's FAT, GROOVE, and WINGBACK collections. These references were subtle rather than literal, translated through proportion, upholstery, and framing.

What felt especially compelling was the treatment of the bed as an architectural object rather than background furniture. Each room acknowledged rest as a central design priority. The collaboration also suggested a shared British sensibility rooted in craft, engineering, and longevity, interpreted through a contemporary lens.

What ultimately made the Mua Mua Hotel memorable was not any single object, but the way everything was allowed to coexist. Light changed through the day, surfaces invited touch, and the rooms encouraged pause rather than movement. In a week often defined by visual overload, Dixon offered something slower and more reflective.

All photography courtesy of Tom Dixon
<https://www.tomdixon.net>



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Alcova

When sculptural language meets centuries of Italian porcelain, the table becomes a canvas for art and ritual

Milan Design Week has never lacked spectacle, yet genuine experimentation often feels harder to find. That is precisely where Alcova continues to distinguish itself. Now in its eleventh edition, the platform once again proved that some of the most compelling moments of design week happen not inside polished showrooms, but within spaces marked by history, atmosphere and imperfection.

Running from April 20–26, Alcova Milano 2026 unfolded across two radically different sites: newly opened areas of the Baggio Military Hospital and Villa Pestarini, the previously inaccessible private residence designed by Franco Albini. Together, they created an architectural dialogue between raw abandonment and disciplined rationalism, shaping how visitors experienced each installation.

Founded in 2018 by Valentina Ciuffi and Joseph Grima, Alcova was conceived as an alternative to the conventional fair model. Rather than neutral booths and commercial uniformity, it places contemporary design inside buildings rich with memory and character. Emerging studios, independent makers, established brands and design schools are presented not through hierarchy, but through context.

At the Baggio Military Hospital, long corridors, courtyards, hangars and service buildings formed a temporary city where nature and architecture appeared to merge. Visitors moved through decaying rooms, industrial volumes and unexpectedly intimate corners, discovering works that responded directly to their surroundings.

Among the standouts was Devices for Connection by Leo Lague in collaboration with VERSA, which transformed a newly opened church through carefully layered sound and light. Nearby, Threshold by Objects of Common Interest for Door explored ideas of division and passage through elegant partition systems. Supaform's Seat in Touch, developed with Esthetic Joys Embassy, reimaged public seating through modular forms integrated with Mutina terracotta elements by Ronan and Erwan Bouroullec.

As evening fell, another hangar shifted mood entirely with VOCLA / Design by Night, created with HENGGE and designed by Ugo Cacciatori. By day an installation, by night it became a social setting for conversation and exchange, reinforcing Alcova's belief that design culture extends beyond objects alone.







Villa Pestarini offered a quieter counterpoint. Albinì's precise interiors and measured use of light demanded restraint, prompting designers to respond with sensitivity rather than spectacle. Installations by Around the Studio, Elisa Uberti, OOG Objects and others unfolded gently throughout the house.

Two presentations stood out in particular. Haworth and Cassina, under Patricia Urquiola's direction, placed Albinì reissues in dialogue with contemporary pieces from Alcova Shop, while Boccamonte introduced a collection honouring Luisa Castiglioni, one of Albinì's protégés.

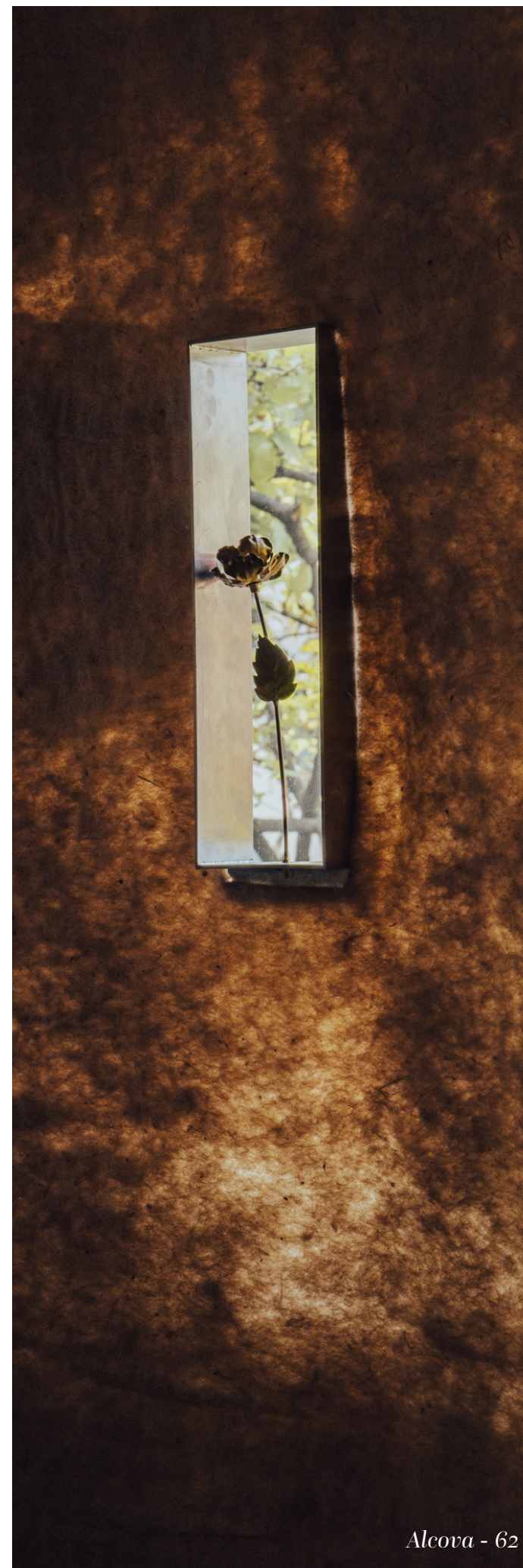
Beyond the individual installations, Alcova's greatest strength lies in the way it encourages discovery. There is no prescribed route, no singular centrepiece demanding attention. Instead, visitors are invited to wander, pause and encounter projects gradually, allowing architecture, materiality and atmosphere to shape each experience in a more personal and memorable way.

This slower rhythm distinguishes Alcova from the pace often associated with design week. It rewards curiosity over checklist viewing and invites visitors to spend time with ideas rather than simply document them. In doing so, it creates encounters that feel more lasting and emotionally resonant.

Its influence now extends well beyond Milan. With editions in Miami and the newly announced expansion into Mexico, Alcova has shown that its model can travel while remaining rooted in place, adapting to new architectural and cultural contexts without losing its identity.

That spirit has helped Alcova become one of Milan Design Week's most influential platforms. In a calendar increasingly dominated by scale and commercial polish, it continues to champion emerging voices, research-led practice and experimental thinking. After eleven editions, Alcova still feels essential: a place where design remains curious, unfinished and alive.

Photography courtesy of Alcova
<https://www.alcova.xyz>





Marcin Rusak Studio, Forum Florum: Herbarium of the Present

Marcin Rusak Studio transformed flowers, glass, and sound into a thoughtful meditation on memory, preservation, and the enduring beauty of nature.

Forum Florum: Herbarium of the Present, presented by Marcin Rusak Studio at SIAM during Milan Design Week 2026, was among the most quietly powerful exhibitions of the season. Conceived as both an installation and an open forum, it explored time, preservation, and the relationship between nature and material culture through sculpture, furniture, sound, and experimental surfaces. Set within the historic Società d'Incoraggiamento d'Arti e Mestieri in central Milan, the project used the calm civic character of the venue as a counterpoint to the speed and spectacle often associated with Design Week.

At the centre of the exhibition was Rusak's reinterpretation of the herbarium. Traditionally understood as an archive of pressed plants, here it became a framework for considering memory, ecology, and permanence. Flowers were embedded within resin, laminated glass, and custom-developed materials, transforming fragile botanical matter into objects of lasting presence. Rather than freezing time, the works acknowledged ageing, decay, and transformation, suggesting that preservation is never neutral, but shaped by cultural values and intervention.

Visitors entered through Flower Journey, a monumental portal tracing the global history of the cut-flower trade. Combining 3D-printed elements with cast bronze, the structure balanced industrial innovation with historical reference, recalling cathedral thresholds and Art Nouveau forms. Encased botanical pods hinted at the commercialisation of nature, while the scale of the work created a ceremonial moment of transition into the exhibition. It established the central tension of Forum Florum: beauty intertwined with critique, craftsmanship aligned with environmental reflection.

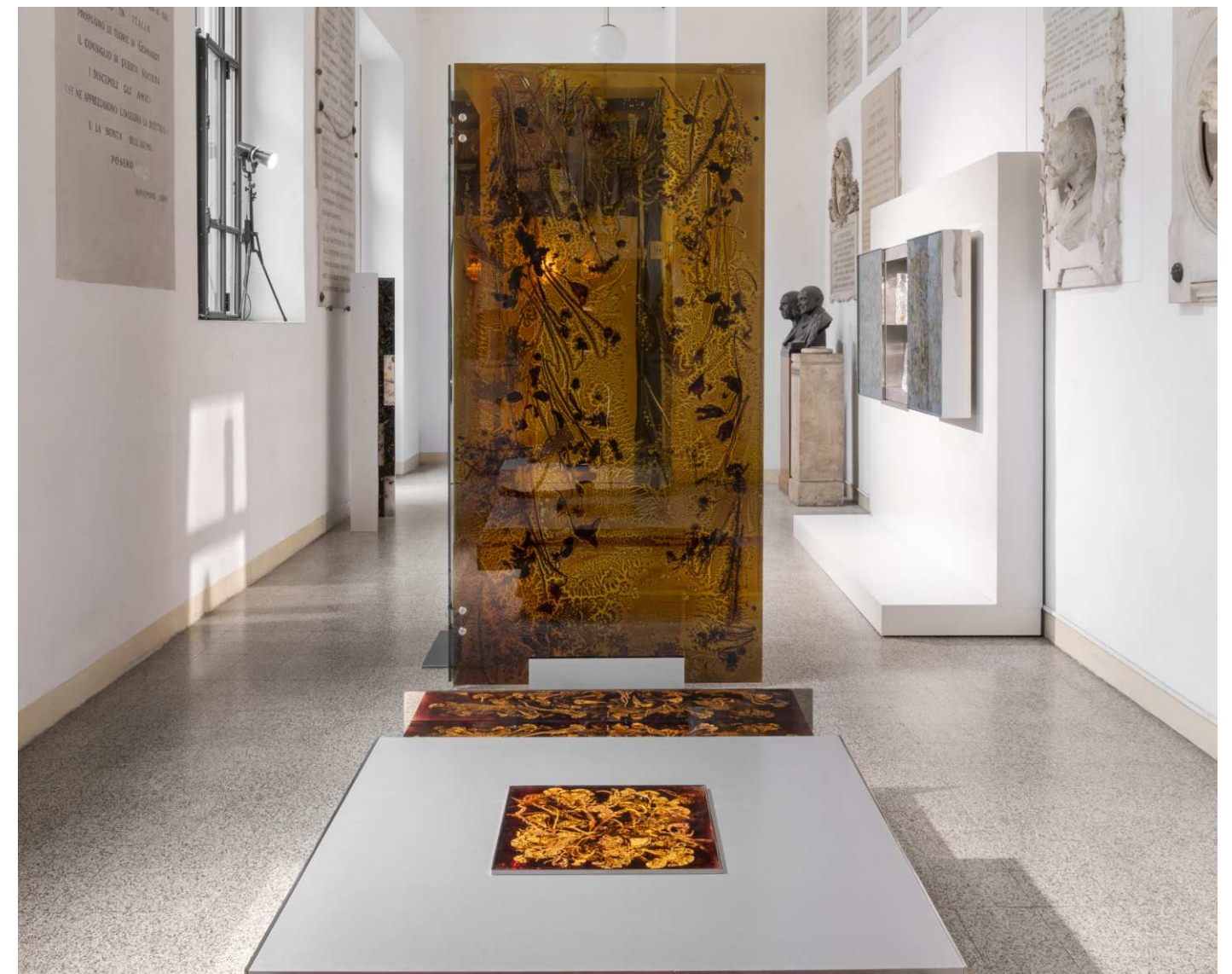
One of the most immersive components was Plant Pulses, developed in collaboration with Perrier-Jouët and a multidisciplinary team of scientists, composers, and digital artists. Using ultrasound recordings of plant activity, the installation translated biological signals into sound and image, allowing visitors to experience plant life as something active, responsive, and deeply communicative. Technology was used not as spectacle, but as a meaningful means of listening more carefully to systems often ignored or misunderstood.







67 - Marcin Rusak Studio



Alongside these installations, Marcin Rusak Studio introduced a significant new body of collectible and functional design. Large-scale herbarium panels reaching architectural proportions suspended flowers within sheets of laminated glass, while shelving systems, a coffee table, and a mirror extended the studio's Flora series. Displayed in domestic settings, visitors were invited to sit, recline, and spend time with the works, encouraging a slower and more intimate engagement than conventional exhibition formats often allow.

What made Forum Florum especially memorable was its sense of restraint. In a week often dominated by visual excess, Rusak demonstrated that atmosphere, material intelligence, and thoughtful pacing can be just as impactful as spectacle. The exhibition never demanded attention through volume or scale alone; instead, it rewarded patience, inviting visitors to notice subtle textures, changing light, preserved petals, and the quiet tension between fragility and permanence.

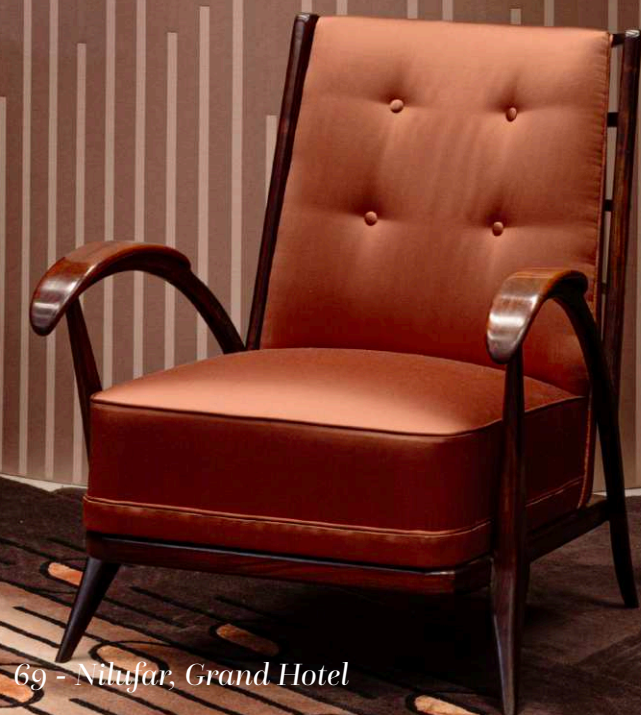
The exhibition concluded in SIAM's Galleria dei Benefattori with the Protoplasting Nature Chair, recently acquired by the Centre Pompidou. Presented in quiet isolation, the piece embodied Rusak's long-standing fascination with beauty at the edge of decomposition. Delicate, experimental, and unapologetically temporal, it reinforced the exhibition's central message that decay is not failure, but transformation.

As Milan Design Week continues to evolve, Forum Florum stood apart for its intellectual depth and emotional restraint. Rusak's practice has long resisted trends in favour of continuity, care, and material honesty, and this exhibition reaffirmed that position. In a landscape often driven by novelty, Forum Florum offered something rarer: design that invites reflection, asks lasting questions, and grows more resonant over time.

Photography: Alessandro Saletta
<https://marcinrusak.com>

Nilufar Depot, Grand Hotel

Nilufar Grand Hotel transformed collectible design into an immersive world of atmosphere, intimacy, and theatrical sophistication.

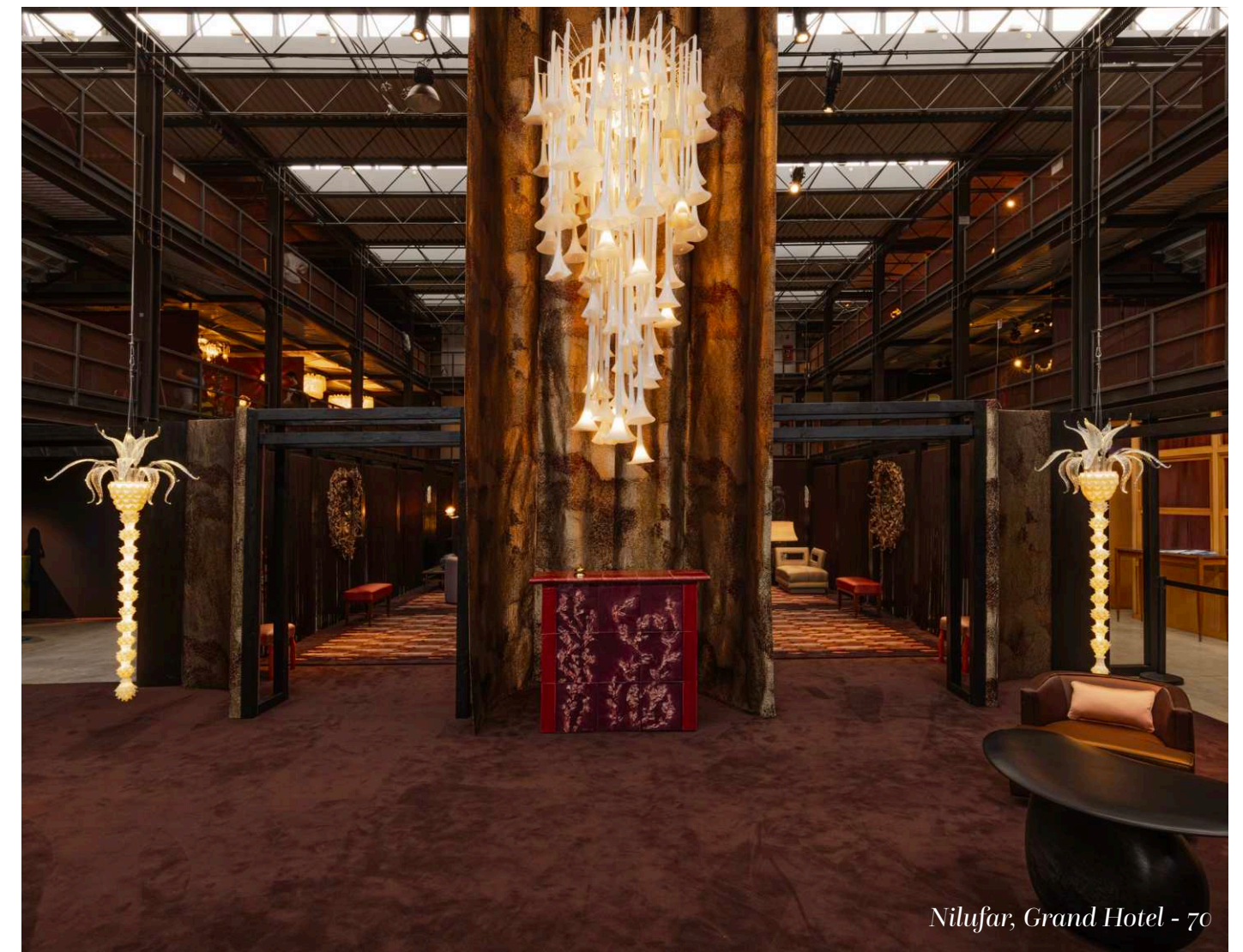


Nilufar has long understood that the most memorable presentations are not built on spectacle alone, but on atmosphere, pacing, and the emotional pull of objects placed with intention. At Milan Design Week 2026, the gallery once again demonstrated this instinct with Nilufar Grand Hotel, an immersive exhibition staged at Nilufar Depot that transformed collectible design into a fictional world of hospitality, intimacy, and imagination. Rather than presenting a conventional showcase, Nilufar created an environment to be entered, explored, and experienced as narrative.

From the moment of arrival, the Depot was reimagined as a hotel reception, establishing a shift in perception. Visitors were no longer simply entering an exhibition, but checking into a carefully constructed universe where furniture, lighting, textiles, and art became the protagonists. The industrial character of the space softened into something more atmospheric, proving Nilufar's remarkable ability to reshape architecture through curation alone. It was theatrical, yet never excessive; immersive, yet entirely refined.

At the heart of the presentation was the central atrium, conceived as the hotel's social hall. Here, contemporary works sat effortlessly beside rare vintage pieces and new Nilufar Edition designs, reinforcing the gallery's enduring talent for creating dialogue across eras. Rather than overwhelming the senses, the arrangement felt generous and composed. Objects were given room to breathe, while light was used with precision to guide movement and create moments of pause. It was a lesson in how exhibition design can feel both grand and deeply human.

Moving deeper into the Depot, a sequence of signature bedrooms offered intimate studies in personal expression. Designers including david/nicolas, Filippo Carandini, and Allegra Hicks each interpreted the hotel room through their own visual language, layering materiality, craft, and colour into environments that felt emotionally distinct. These were not generic interiors, but self-contained worlds where design operated as mood, memory, and identity. The familiar typology of the bedroom was elevated into something experiential and richly individual.





Elsewhere, the more discreet spaces of the hotel continued the narrative with quiet confidence. A sculptural dining room centred around Gal Gaon's Raw Pebble table balanced monumentality with warmth, while a secluded fumoir introduced a cinematic atmosphere of retreat and conversation. Seating by emerging Turkish designer Derin Beren Yalcin brought freshness, proving Nilufar's continued commitment to presenting new voices alongside established names. These were spaces designed for lingering.

The upper floors shifted into a more reflective register, blurring the boundaries between gallery, residence, and archive. New works by Maximilian Marchesani, VON PELT Atelier, and Andrea Mancuso entered into conversation with historic pieces by Franco Albini and Gio Ponti, reinforcing Nilufar's unique ability to collapse past and present into a single coherent language. A meditation room inspired by the Japanese ryokan introduced tatami floors, filtered light, and a palpable sense of calm, reminding visitors that design can shape emotion as profoundly as function.

Artworks by Rebecca Moses added another human layer to the experience, exploring themes of ritual, identity, and private moments through painting and live performance. Her presence ensured the exhibition remained fluid rather than static, emphasising that Nilufar Grand Hotel was not simply a display of objects, but an environment alive with gesture and interpretation.

The journey concluded in the Penthouse Suite, where new works by Bethan Laura Wood and collaborations with Venetian glass masters embodied Nilufar's eclectic confidence. Outside, Andrea Mancuso's Punteggiato collection animated the courtyard with a sense of ease and lightness, offering a final release from the city beyond.

More than an exhibition, Nilufar Grand Hotel felt like a manifesto for how collectible design should be presented today. It reaffirmed Nilufar's position as one of Milan Design Week's defining voices; a gallery that does not follow trends, but quietly sets the standard against which others are measured.



*Photography by Alejandro Ramirez Orozco courtesy of
Nilufar Gallery
<https://nilufar.com>*

Louis Vuitton, Objets Nomades

A richly layered exploration of collectable design, where Louis Vuitton transforms Palazzo Serbelloni into a dialogue between heritage, craftsmanship, and contemporary creative expression.

Architecture and design studio Louis Vuitton transformed Palazzo Serbelloni for Milan Design Week into a layered exhibition where Objets Nomades unfolded across a sequence of richly staged interiors, balancing decorative arts heritage with contemporary collectible design. Rather than functioning as a traditional presentation space, the historic palace became an immersive narrative environment, where furniture, textiles, lighting, and archival references were choreographed into a continuous dialogue between past and present.

Before entering the building, visitors encountered the defining gesture of the presentation: a monumental courtyard installation inspired by Pierre Legrain, developed in collaboration with the Accademia di Belle Arti di Brera. Translated into an expansive rug composition produced in situ by students, the work transformed the courtyard into an architectural surface of pattern, colour, and geometry. It was both a visual centrepiece and a conceptual threshold, connecting Legrain's radical approach to bookbinding with contemporary craft education and design practice.

Inside Palazzo Serbelloni, the exhibition shifted into a sequence of atmospheric rooms where Louis Vuitton used scenography as a narrative device. Saturated colour palettes, layered textures, and carefully calibrated lighting created distinct domestic worlds that reflected the maison's ongoing fascination with travel, memory, and modern living. Rather than isolating objects, the presentation embedded them within lived environments, allowing furniture and design pieces to be read as part of broader spatial compositions.

The journey opened with a tribute to Pierre Legrain, whose influence on Art Deco design and modern decorative arts set the tone for the entire presentation. Archival trunks, illustrations, and heritage objects were placed in conversation with contemporary interpretations of his geometric language, establishing a framework where historical references were not static but continually reactivated. Across subsequent rooms, this dialogue between eras expanded through shifting atmospheres of blue, red, and neutral tonalities, each space exploring a different emotional register of domesticity.





The collection appeared as an evolving constellation of collectable furniture and objects, created in collaboration with internationally recognised designers. Seating, tables, lighting, and decorative pieces balanced sculptural presence with softness, reinforcing Louis Vuitton's commitment to craftsmanship and intelligence. These were objects conceived not as standalone statements, but as part of an interconnected ecosystem.

77 - Louis Vuitton, *Objets Nomades*

Within the palace rooms, textile-driven compositions and wall-mounted works blurred the boundaries between furniture and installation, while references to figures such as Charlotte Perriand introduced moments of calm modernism. Elsewhere, bolder chromatic environments embraced graphic intensity, reinforcing the idea that collectable design could operate across multiple moods without losing coherence.

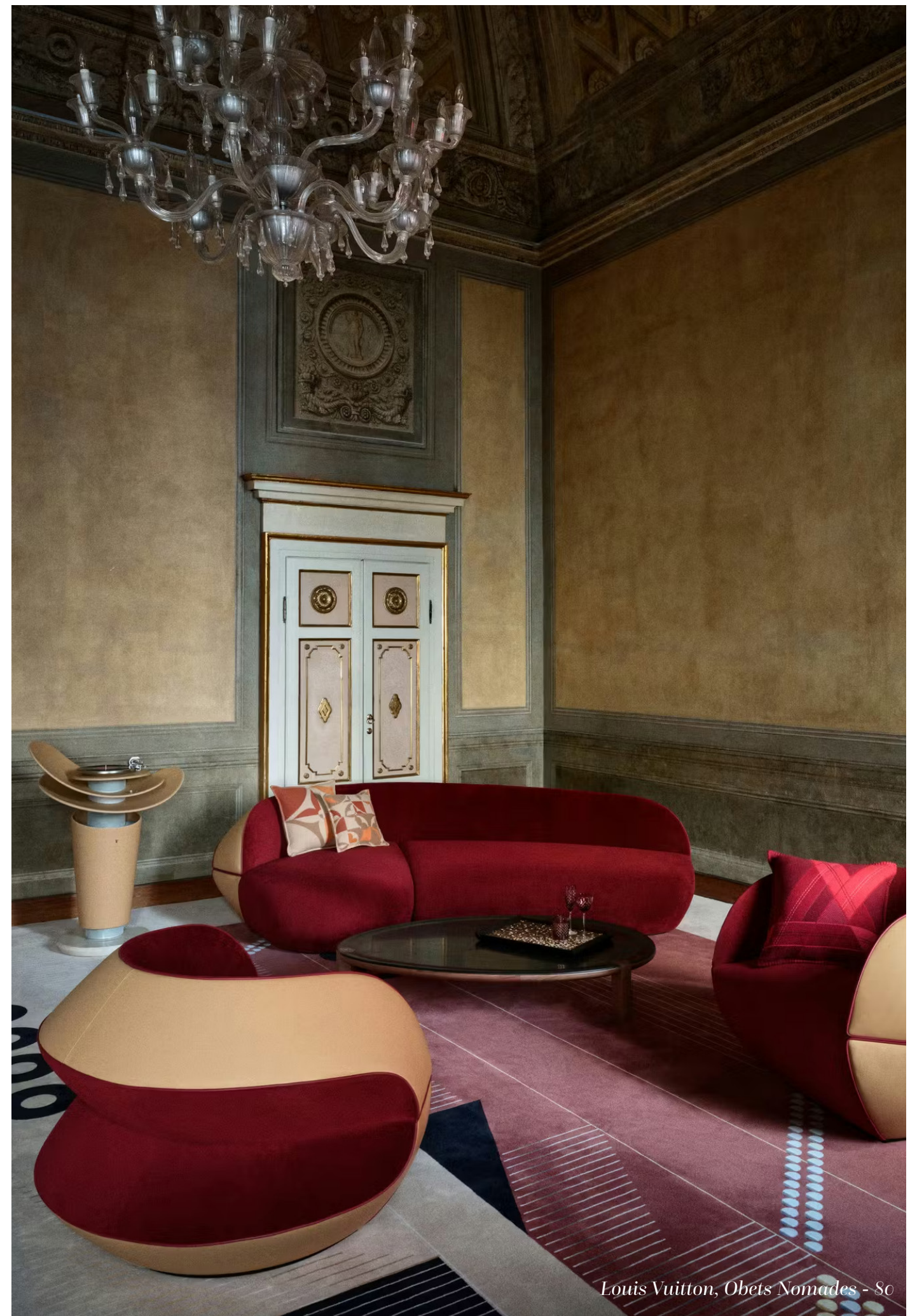
Playfulness also emerged as a defining layer of the exhibition. Experimental works introduced optical effects, surreal forms, and unexpected material combinations, ensuring the presentation retained a sense of curiosity alongside its refined craftsmanship. These gestures prevented the narrative from becoming overly formal, instead positioning *Objets Nomades* as a living collection shaped by experimentation as much as tradition.

Ultimately, Louis Vuitton's 2026 presentation at Milan Design Week positioned *Objets Nomades* as a continuous dialogue between archive and innovation. By situating contemporary design within the context of decorative arts history and immersive scenography, the maison created a spatial narrative that felt cyclical rather than linear, where past influences were constantly reinterpreted through new materials, collaborators, and architectural experiences.

Louis Vuitton, Objets Nomades - 78



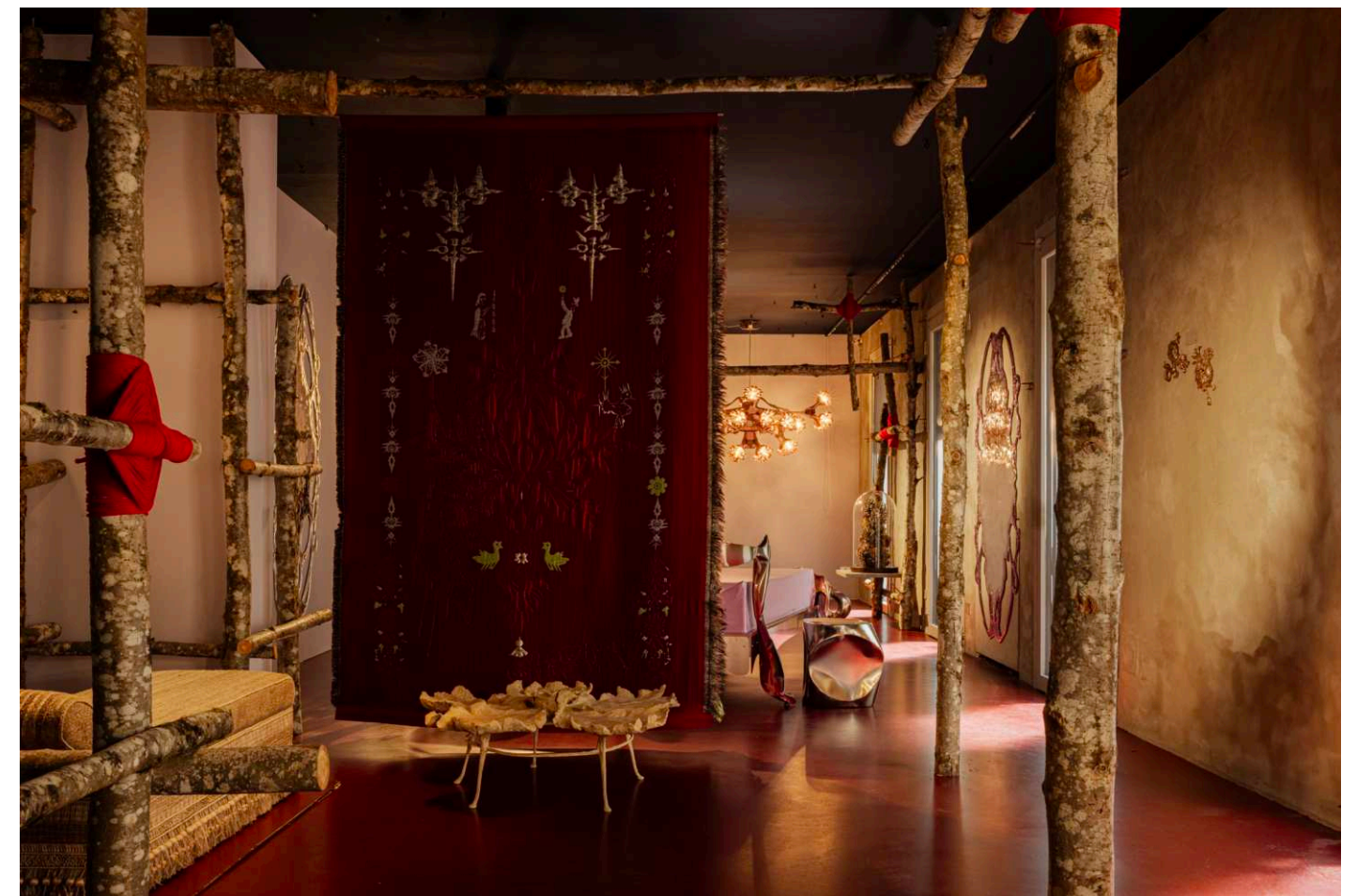
79 - Louis Vuitton, Objets Nomades



Louis Vuitton, Objets Nomades - 80

Nilufar Gallery, Casa Magica

A quietly introspective exploration of domestic space, where Casa Magica transforms Nilufar's gallery into a meditation on belief, ritual, and the symbolic power of the home.



If Nilufar Grand Hotel explored movement, encounter, and the social choreography of hospitality, Casa Magica offered its counterpoint. Slower, quieter, and more introspective, the exhibition transformed domestic space into something symbolic, emotional, and quietly profound. Presented at Nilufar Gallery during Milan Design Week 2026, it felt less like a conventional showcase and more like entering a particular state of mind.

Curated by Valentina Ciuffi, Casa Magica deliberately moved away from familiar modes of display. Rather than presenting the home as a neutral backdrop for furniture, it proposed domestic space as a place charged with belief, protection, and meaning. The house became more than a functional container; it emerged as a threshold between the visible and invisible, where rituals, gestures, and objects help anchor daily life within an uncertain world.

Where Nilufar Depot excels in scale and theatrical orchestration, the gallery setting invited intimacy and attentiveness. Works were not simply arranged for admiration, but positioned as active presences carrying emotional gravity. In doing so, Casa Magica revealed another side of Nilufar's curatorial identity, one rooted in stillness, atmosphere, and reflection.

The exhibition was built around a compelling idea: that before the home became associated with comfort or style, it existed as a symbolic structure. Across cultures, domestic spaces have long served as sites of protection, memory, and ritual. Casa Magica reactivated this history through a contemporary lens, exploring how design might once again hold emotional and spiritual significance.

Bringing together designers and artists from diverse backgrounds, the exhibition unfolded as a constellation of practices engaging with archetypes of belief and domesticity. Works by Anita Morvillo, David Aliperti, Sonia Gorecka, Clara Schweers, Anna Zoe Hamm, Filippo Carandini, Kym Ellery, Christian Pellizzari, and others filled the space with a quiet sense of agency.

Objects were charged with transformed meaning. Brooms became protective instruments, mirrors acted as portals of self-recognition, textiles operated as thresholds between memory and the present, while light shifted from utility into something bodily and mythic. These pieces asked to be felt rather than explained.



What made Casa Magica particularly resonant was its refusal to romanticise the past. There was no folkloric nostalgia or decorative superstition. Instead, belief was presented as something that re-emerges whenever certainty feels fragile. Design became a contemporary vehicle for re-enchantment, engaging with ritual not as spectacle, but as a lived and necessary practice.

This sense of re-enchantment was communicated through materiality as much as concept. Rough ceramics, woven fibres, reflective surfaces, and softly diffused lighting created an atmosphere where texture became language. Visitors responded instinctively to the tactility of the works, understanding that emotion often resides in surface, weight, and touch as much as in narrative.

There was also a deeply human quality to the exhibition's premise. In an age shaped by digital acceleration and constant visibility, Casa Magica returned attention to the private gestures that structure everyday life. Closing a curtain, lighting a lamp, arranging flowers, or placing treasured objects on a shelf were reframed as acts of care and quiet self-definition.

The spatial design reinforced this atmosphere. Visitors moved through a sequence of intimate environments calibrated to slow perception. Corners mattered, surfaces carried weight, and nothing felt incidental. Unlike the expansiveness of the Depot, Casa Magica thrived on proximity, demonstrating how meaning is often formed through accumulation rather than grandeur.

Silence became one of the exhibition's most effective materials. Rather than overwhelming the senses, the gallery trusted pause, shadow, and emptiness to carry equal importance. This restraint allowed each object to hold its own presence, encouraging visitors to look more closely and spend longer within the work.

Within Nilufar's wider Milan Design Week presence, Casa Magica felt like an inward-facing chapter. If Grand Hotel examined how design performs in public space, Casa Magica asked what design can do when no one is watching. Together, the two exhibitions revealed the breadth of Nilufar's vision, spanning spectacle and introspection, theatre and silence.

Photography by Alejandro Ramirez Orozco courtesy of Nilufar Gallery
<https://nilufar.com>



Forever Fornasetti

Inside the Reimagined Milan Flagship at Design Week 2026



There are certain names in design that exist beyond trend, beyond season and beyond the shifting language of style. Fornasetti is one of them. For more than eight decades, the Milanese house has occupied a singular territory between art, decoration and domestic theatre, creating objects that transform the everyday into something surreal, witty and deeply collectable.

Now, during Milan Design Week 2026, the brand opens an important new chapter.

Unveiled on Corso Venezia with a renewed entrance on Via Senato, the newly transformed flagship store has been reimagined in collaboration with London and Milan-based studio Tutto Bene. Yet to describe the project simply as a retail redesign would be to miss its real ambition. This is not merely a shop, but a spatial manifesto for the Fornasetti universe.

The three-floor destination invites visitors into a layered world where architecture, ornament and storytelling merge into a continuous experience. It is a place where legacy is not preserved behind glass, but reactivated for a contemporary audience.

Founded in 1940 by visionary artist Piero Fornasetti, the house became known for its unmistakable visual language: classical references, celestial symbols, enigmatic faces and theatrical illusions rendered across furniture, ceramics and decorative objects. Today, under the artistic direction of Barnaba Fornasetti, that language continues with intelligence and restraint, balancing reverence for the archive with an instinct for evolution.

The redesigned flagship unfolds across three distinct levels, each offering a different encounter with the brand.

At ground floor, visitors arrive into Fornasetti Space, a threshold between the city and the quieter world above. During Design Week, the level hosts Fornasetti Fiori by Fjura, a floral residency led by Australian creative Simone Gooch. Sculptural arrangements are framed by steel panelling printed with enlarged vase motifs, transforming the everyday act of buying flowers into a living still life. The space immediately establishes the house's ongoing dialogue between art, function, and imagination.







Even the staircase becomes part of the narrative. Wrapped in Nuvolette wallpaper by Cole & Son, it creates a playful and surreal transitional passage between floors.

Ascending to the first floor, the atmosphere becomes more contemplative. Here, ceramics, trays and decorative objects are arranged in vitrines and bespoke cabinetry, presenting the Fornasetti catalogue through the lens of a collector's cabinet. Rather than style the pieces as lifestyle accessories, the design treats them as part of a wider body of work, inviting visitors to understand the internal language of the house: repetition, precision, humour and obsessive beauty.

On the second floor, the experience becomes immersive. Known as The Apartment, the level comprises four domestic settings inspired by architecture, metaphysics, identity and astronomy. Furniture, lighting and decorative objects are no longer displayed on shelves, but lived with, demonstrating how the Fornasetti world can animate contemporary interiors with wit and personality.

One of the strongest ideas within the redesign is the notion that ornament itself can become architecture. Rather than applying pattern as surface decoration, Tutto Bene uses the Fornasetti visual vocabulary to shape atmosphere and movement. Motifs become spatial cues, surfaces become narrative devices, and circulation through the building feels choreographed through rhythm and contrast.

The palette remains unmistakably Fornasetti: black and white, shades of green, and metallic notes of gold and silver. Raw, honest materials ensure the objects retain visual primacy.

The reopening arrives at a moment when design audiences are increasingly drawn to craftsmanship, authorship and individuality. In a culture saturated by digital sameness, spaces such as this remind us of the emotional value of objects made with imagination and skill.

The new flagship is set to become one of the city's most compelling destinations. This is heritage without nostalgia and commerce without compromise.

Nilufar, Le Pied-à-Terre Cosmopolite

An intimate Milanese interior imagined through Nina Yashar's lens, where vintage icons and contemporary design coexist with quiet authority.



During Design Week, contrast is heightened. While the official routes of the city pulse with movement, conversation, and spectacle, the most compelling encounters are often found behind discreet doors, where ideas unfold with intent and restraint. It is within this quieter register that Nilufar chose to speak this year, presenting Le Pied-à-Terre Cosmopolite at its Via della Spiga address.

Curated by Nina Yashar, the project occupied just 70 square metres. In a week defined by scale and sensory saturation, the gesture was deliberately reductive. Rather than expanding outward, Nilufar turned inward, proposing a domestic interior shaped for a cosmopolitan aesthete who moves between cities, inhabits spaces briefly yet intensely, and experiences Milan not as visitor but insider. The result was a distilled proposition for contemporary living.

The space unfolded as an apartment rather than a gallery. Rooms followed one another with a natural rhythm, suggesting a place already inhabited rather than staged. There was no theatrical reveal, the atmosphere was composed with quiet conviction.

At the centre of the apartment, the living area became a convergence of eras and attitudes. Willy Rizzo's Super C sofa from the 1970s formed the anchor point, its modular curves balancing compositional rigour with ease. Around it, Roberto Sironi's Aphanès low tables introduced a more elemental presence, their monolithic marble forms drawing on prehistoric references while allowing materiality to lead. The effect was grounding, anchoring the space in geological time even as the imagined inhabitant remained transient.

This dialogue between permanence and movement continued through a layered arrangement of design histories. Jorge Zalszupin's Capri tables brought mid-century Brazilian modernism into conversation with Gabriella Crespi's Fungo lamps, whose soft illumination gently diffused across warm brass and bamboo surfaces. George Bighinello's Capriccio armchairs introduced a relaxed counterpoint, while Beppe Caturegli's Pneu Giga carpet traced the floor with graphic subtlety, evoking shifting landscapes of motion and memory over time.



Elsewhere, a bar corner shifted the tone toward intimacy. Studio Daniel K's bespoke creations reframed domestic hospitality through a contemporary lens, where parchment, mineral, and metallic surfaces intersected in careful balance. Here, ornament was not applied but structural, shaping atmosphere through material rhythm. Nason Moretti's Murano glassware completed the scene, reinforcing the idea that everyday rituals can be elevated through craft and attention.

The dining area introduced a more experimental register. Marco Lavit's Hexa table, developed with Azimut Design, explored composite materiality through honeycomb aluminium embedded in amber epoxy resin, producing a surface that appeared both solid and fluid. Paired with Axel Einar Hjorth's Futurum chairs from 1928, the setting created a tension between Scandinavian austerity and Italian sensuality. Above, a Napoleone Martinuzzi chandelier softened the composition through diffused Murano light.

In the master bedroom, the atmosphere slowed further. Dedicated to the early work of Osvaldo Borsani, the space read as a study in restraint. A 1939 bed from Arredi Borsani Varedo anchored the room, supported by a series of complementary pieces including a wall-mounted console, suspended bedside lighting, and the L78 floor lamp designed for the X Triennale. A Venini mirror from 1969, enriched with murrine detailing, introduced depth through reflection and colour, completing a quietly coherent environment of refinement.

Across Le Pied-à-Terre Cosmopolite, Nilufar articulated a curatorial language where vintage and contemporary design coexist without hierarchy or nostalgia. Each object was selected not for its provenance alone, but for its contribution to a wider spatial narrative. Materials were given space to speak, textures carefully calibrated, and compositions resolved with quiet precision.

More than an installation, the project functioned as a condensed expression of Nilufar's curatorial philosophy. It demonstrated how even the most compact footprint can contain narrative density, and how design, when assembled with intent, can shift from display to lived proposition.

Photography: Filippo Pincolini, courtesy of Nilufar
<https://nilufar.com>



Superstudio

A city-wide design ecosystem where Superstudio reimagines Milan Design Week as a connected journey through experimentation, collaboration, and collective urban experience.

During Milan Design Week, the city rarely presents itself as a single destination. Instead, it unfolds through detours, districts, and shifting atmospheres, rewarding those willing to move with intention. This year, Superstudio embraced that reality fully. Rather than concentrating its energy in one location, Superstudio Design 2026 expanded outward, proposing a new way to experience Fuorisalone, not as a fixed point, but as a constellation.

Across Tortona, Barona, and Bovisa, three venues framed three distinct yet interconnected visions of contemporary design. SuperNova at Superstudio Più, SuperCity at Superstudio Maxi, and the newly inaugurated SuperPlayground at Superstudio Village transformed the city into a layered map of experimentation, industry, and emerging creative voices. What emerged was not simply scale, but structure: a carefully articulated design ecosystem shaped by movement and exchange.

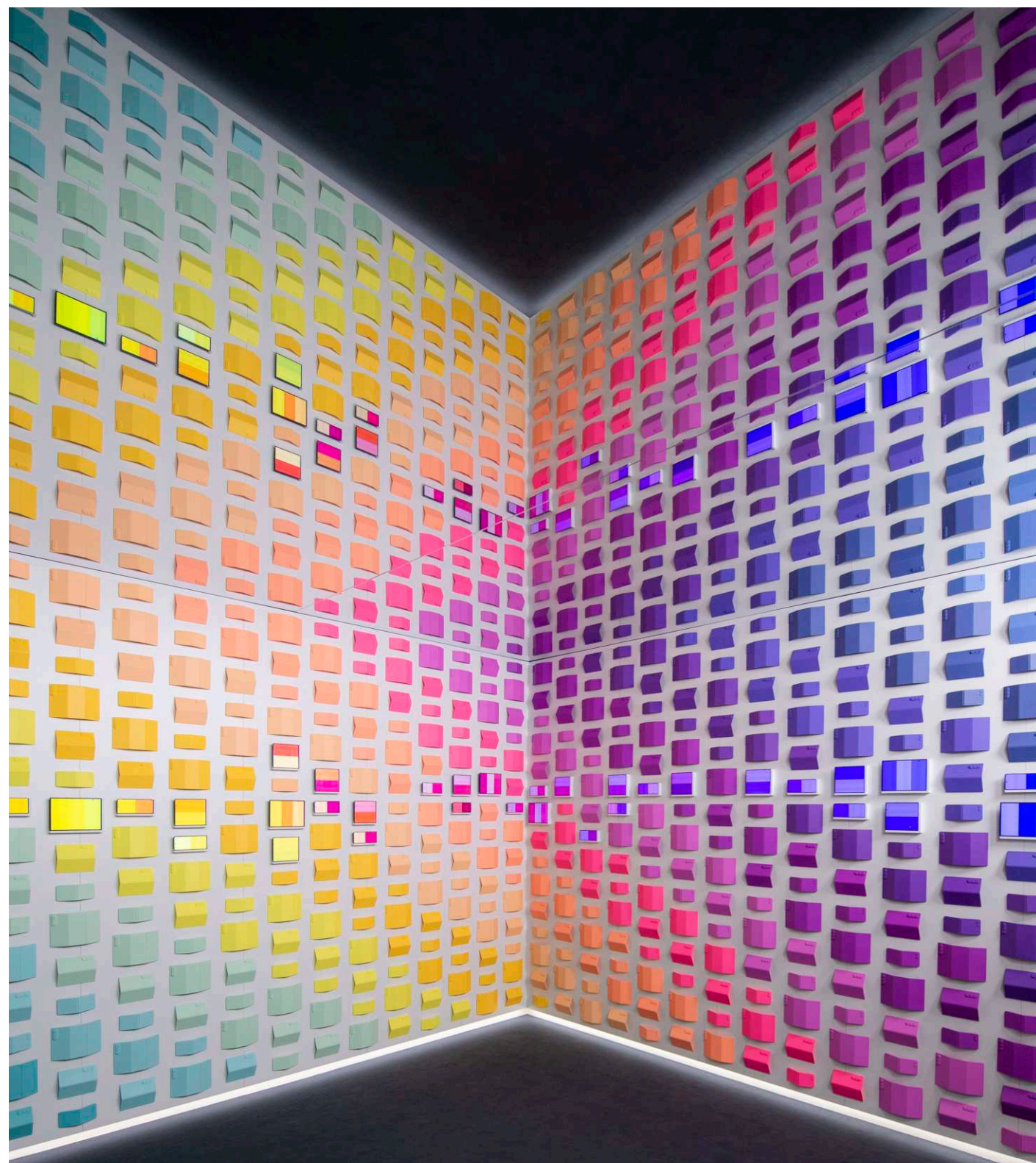
At its core, Superstudio Design 2026 was about motion, between spaces, disciplines, and generations. More than 30,000 square metres became an open laboratory where architecture, product design, art, performance, and technology intersected with unusual fluidity. Design was framed not as outcome, but as process, unfolding through inquiry, collaboration, and shared experience.

SuperNova, housed within the familiar walls of Superstudio Più, remained the international heart of the programme. Here, scale and scenography took centre stage. Mooodi's return to Milan, twenty-five years after its debut at Superstudio, felt less like a retrospective and more like a meditation on continuity. Designed by Marcel Wanders, the installation balanced memory and future vision, inviting reflection on how design narratives evolve over time. Elsewhere, brands such as Lexus, Samsung Electronics, and next125 explored technology, movement, and human connection, prioritising experience over product.

If SuperNova represented global presence, SuperCity offered a conceptual counterpoint. Curated by Giulio Cappellini, the project envisioned an ideal city defined by openness and calm. Walls dissolved, installations flowed, and domestic interiors merged with public gestures, forming an imagined urban landscape where design became a language of coexistence.

The most transformative shift arrived in Bovisa. SuperPlayground introduced Superstudio Village as a platform for emerging voices, experimentation, and social design. Set within a regenerated industrial space, it operated as a contemporary agora, alive with dialogue, workshops, performance, and collective energy.





Together, the three venues formed a continuous journey. By encouraging movement rather than observation, Superstudio Design 2026 reaffirmed that design's true strength lies in its ability to connect people, places, and ideas, across scales, disciplines, and the city itself.

Photography: Riccardo Diotallevi, courtesy of Superstudio
<https://design.superstudioevents.com/en/>

99 - Superstudio

100 PAGES of design

100 Pages of Design is a carefully curated celebration of architecture, interiors, art, and design, brought to life by the team behind the Martyn White brand. Each issue showcases the most compelling projects and features from Martyn White's network of websites: Martyn White UK, Martyn White UAE, and Martyn White USA, bringing together the very best in creative innovation from around the world. From immersive hotel interiors and residential masterpieces to exhibitions, design festivals, and groundbreaking furniture and product launches, the magazine distills our editorial vision into a tangible, beautifully crafted experience for readers who value design at every scale.

The magazine acts as an extension of the Martyn White brand, offering a curated lens on the stories, trends, and talent that shape contemporary design. Every feature reflects the same attention to detail, aesthetic insight, and editorial rigor found across our websites, providing readers with a unique perspective that bridges digital storytelling and print.

Content Submissions

We welcome proposals for content ideas, collaborations, and project features. If you are a designer, architect, artist, or brand wishing to be considered for future coverage on our websites, please get in touch via the contact page on any of the Martyn White websites.

Advertising

Advertising opportunities for 100 Pages of Design will also be launched for future issues. For brands, agencies, or creative collaborators interested in showcasing their work to our design-focused readership, we invite you to reach out to discuss bespoke advertising solutions and partnerships.

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